



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

JOINT ANNUAL MEETING PROGRAM GUIDE

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

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To Our Attendees from Around the World



Welcome

JOINT PRESIDENTS' 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)

LAND ACKNOWLEDGEMENT

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

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AMS 2024 CALL FOR PROPOSALS: JOINT ANNUAL MEETING - CHICAGO, ILLINOIS

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 <u>Statement on Fair Practice and Representation</u>, 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 workshops encourages 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 in diverse communities. cultures 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 fourpaper 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, inperson 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:

 acquire and improve work-related skills, including archival and

- pedagogical skills, strategies for increasing equity, diversity, and inclusion in workplaces, and more;
- 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.

SMT 2024 CALL FOR PROPOSALS: SMT ANNUAL MEETING - JACKSONVILLE, FLORIDA

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. In

addition, the online submission form will request that authors provide five relevant and specific keywords; recommended are names of composers, theorists, methodologies employed, repertoires discussed, or anything distinctive to the proposal.

include Successful proposals typically 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 mayappear 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 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
- 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.

AMS 2024 CALL FOR PERFORMANCES: AMS ANNUAL MEETING - CHICAGO, ILLINOIS

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

The AMS Performance Committee invites concerts, lecture-recitals, proposals for 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 approaches methodological (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







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

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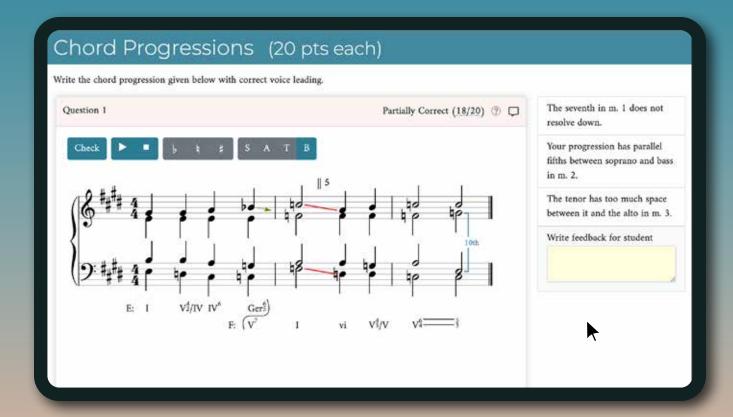
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Discover the names of this year's AMS and SMT award winners!

AMS Awards Announcement

Saturday, 11 November 7:00pm ◆ Grand Ballroom II

SMT Awards Ceremony

Saturday, 11 November 3:15pm ◆ Grand Ballroom I

AMS / SMT Awards Reception

Come toast this year's AMS and SMT award winners.

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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

Society for Seventeeth Century Music Business Meeting

Friday, 10 November, 12:30 PM ◆ Governor's Square 16

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

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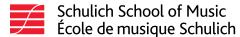
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AMS PRESIDENT'S ENDOWED PLENARY LECTURE

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."

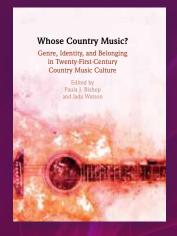
This lecture stages one scholar's struggle to find reparative positions from which to do the intellectual work of musicology amid the swirling tangle of public and disciplinary paranoia that afflicts all of our intellectual lives.

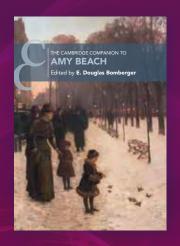
Georgia Cowart, Chair

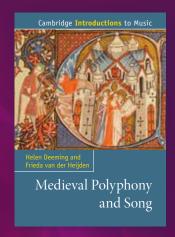
Thursday, 9 November 6:00pm ◆ Grand Ballroom II

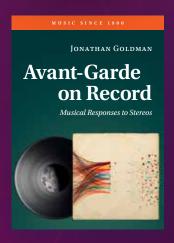
New in Music

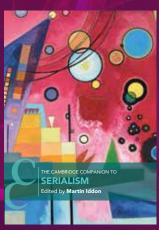


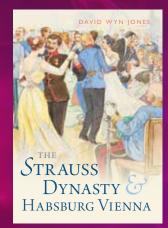


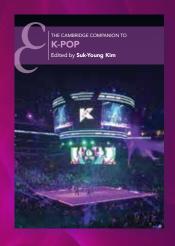


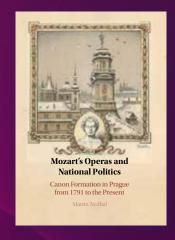


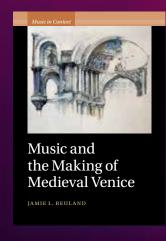


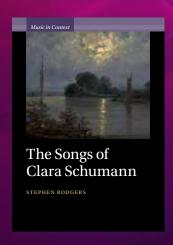


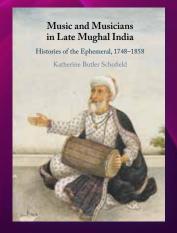














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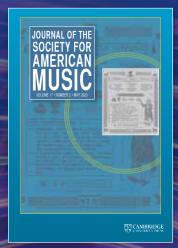
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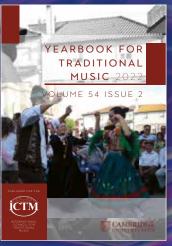
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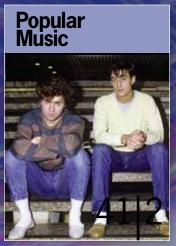


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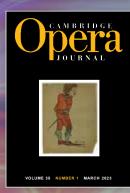






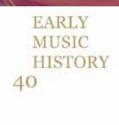
















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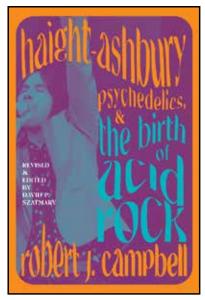
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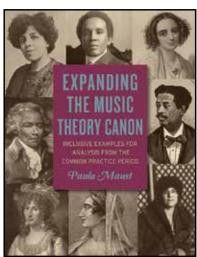
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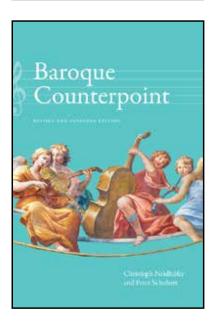
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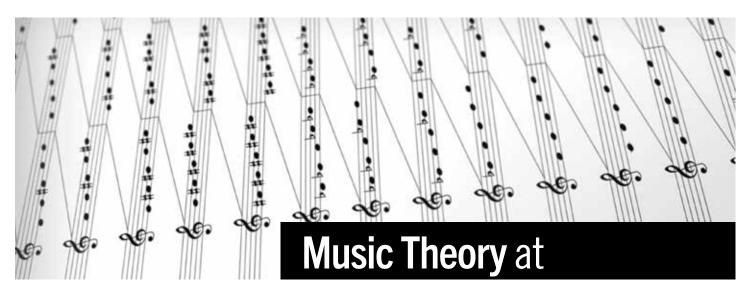
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Ben Baker

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

Zachary Bernstein

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

Matthew Brown

Tonal theory, Schenkerian analysis, Debussy, film music

John Covach

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

Matt Curlee

Music cognition and skills, improvisation, analysis, crossdisciplinary research (physics)

Jonathan Dunsby

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

Nathan Lam

20th- and 21st-century music, neomodality, Chinese music theory, tonal set theory

Sarah Marlowe

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

William Marvin

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

Landon Morrison

Musical media, timbre, microtonality, popular music, sound studies, critical organology

David Temperley

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

Loretta Terrigno

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

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

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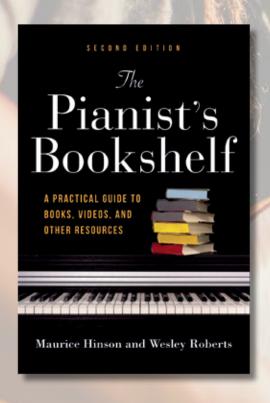
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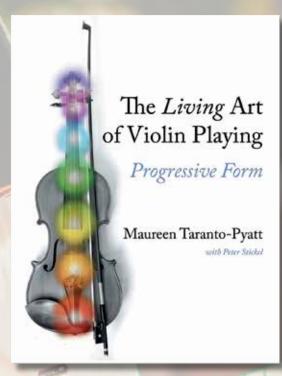


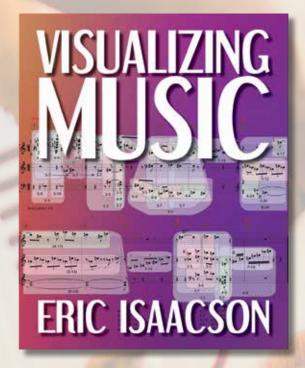


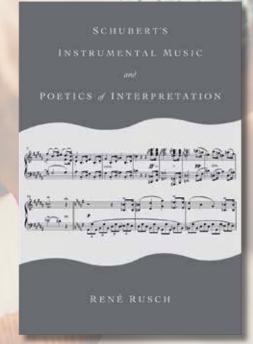
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Marica Tacconi – early music, Renaissance and Baroque Italy, Monteverdi, manuscript studies, interdisciplinary studies

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

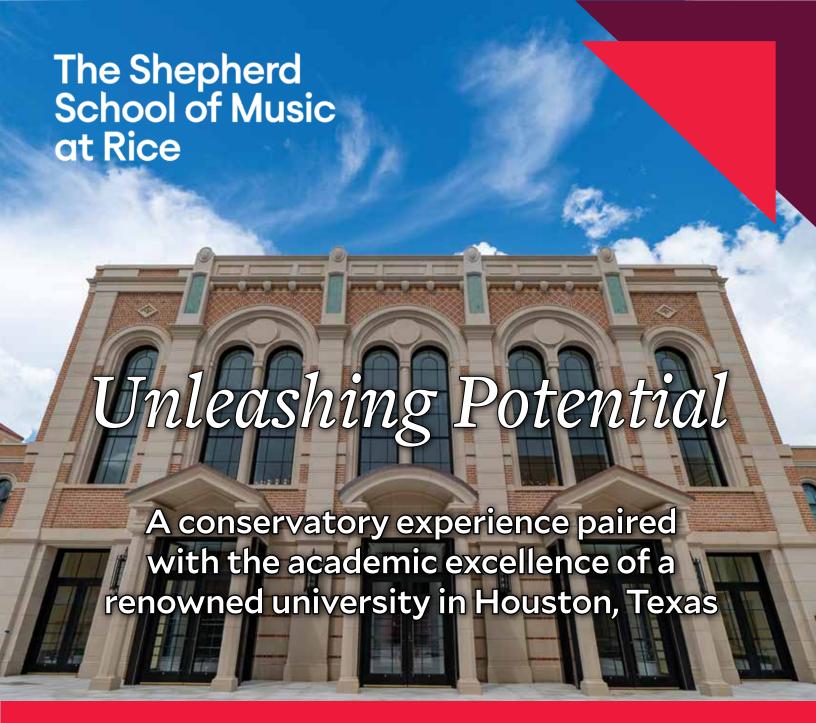
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- Dave Fossum: musics of the Middle East and Central Asia, intellectual property law, cultural policy, creativity, language
- Kay Norton: music and wellbeing, American sacred music, the American South, community singing
- Catherine Saucier: medieval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

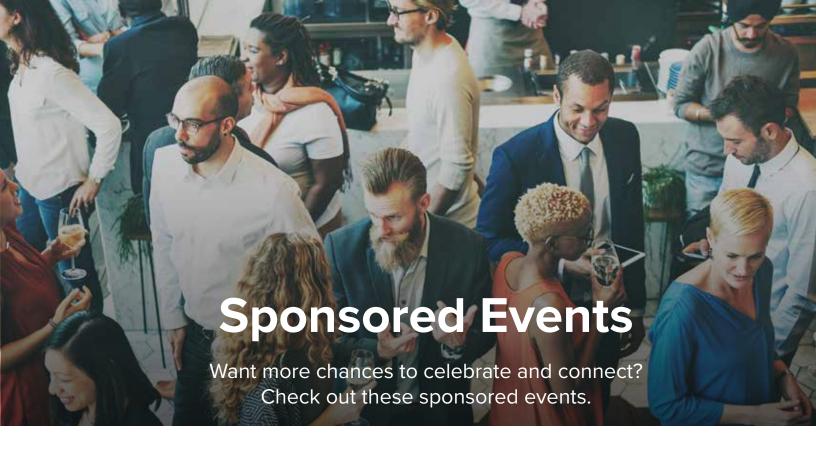
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Northwestern University Reception

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

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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

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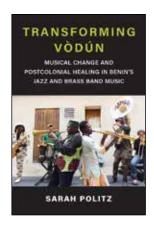
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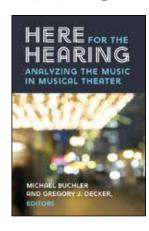
Saturday, 11 November, 9:30pm ◆ Tower Court A

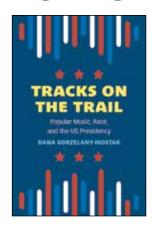
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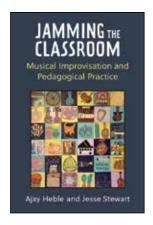
Saturday, 11 November, 9:30pm ◆ Gold

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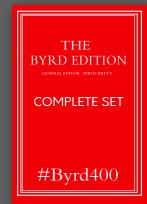
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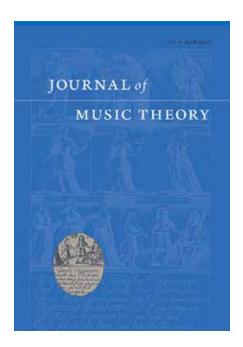
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Amanda Hsieh

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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

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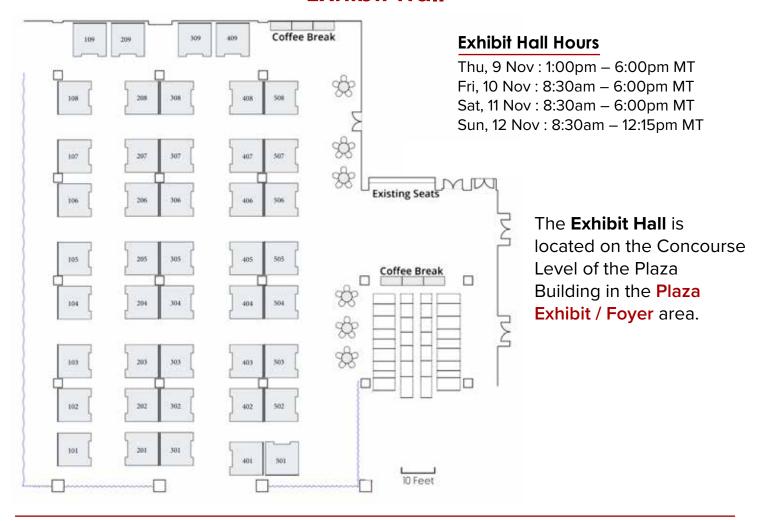
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Exhibitors

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My Live in Music: An Autoethnography of a Curator

Dwandalyn Reece Stephanie Jensen-Moulton, *Chair*

Saturday, 11 November 10:45am • Grand Ballroom II

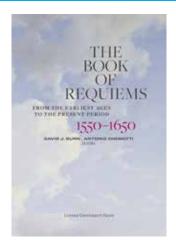
"In this lecture, I will use autoethnography to reflect upon my thirty-five years' worth of experience in the public sector as a curator and scholar of music. It is a story that places my life and career against the social, political, and cultural backdrop of the ensuing decades after the Civil Rights 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, National Museum of African American History and Culture



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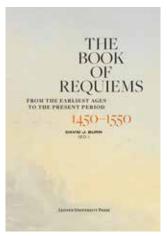


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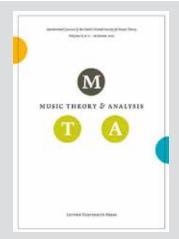


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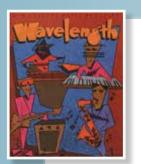
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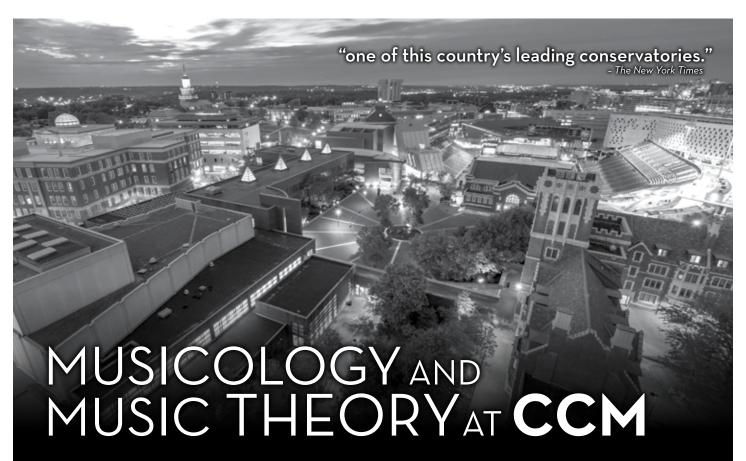
-Canadian Association of Music Libraries Review, June 2021



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DISTINGUISHED FACULTY

David Carson Berry: History of theory (1750-1950), semiotics of music, 20th-century music, Schenkerian analysis and reception history, American popular music, Stravinsky

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

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

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

Stefan Fiol: Himalayan studies, musical regionalism, ritual & media studies, ethnomusicological theory **Jeongwon Joe:** Contemporary music, opera-cinema studies, film music, cultural studies, voice studies, K-pop, public musicology

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

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

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

Samuel Ng: Phrase rhythm and musical form, performance and analysis, music theory and Christian theology, contemporary Christian worship songs Miguel Roig-Francolí: 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, communitymusic 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 Repertories

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 F

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

Duke Ellington's Publicity Manuals and the Shaping of an Iconic Career, 1931–1967. 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

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BRITA HEIMARCK, Bali, sacred music of India, music & politics, mysticism.

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.

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

RACHANA VAJJHALA, 19th—20th-c. Paris, Modernism, ballet, virtuosity, gesture.

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.

2023-24 Emeritus, Visiting, Affiliated faculty, Post-Docs:

ERIC BROESS (VAP), New organology, technology, political economy, visual notation, popular music.

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*

Do I Hear Here? A Probing of Asian-American Identity in Jazz Studies. *Varun Chandrasekhar, Washington University in St. Louis* 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*

Sounding Freedom at the Capital: Persian Protest Music in the Woman, Life, Freedom Movement. Sara Fazeli Masayeh, University of Florida

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: Cyclicity and Entrainment in Cantos de Boga. *Lina Sofia Tabak, CUNY Graduate Center*

The Racializing Logic of Kazakh "Free Meter" in Soviet Theoretical Writings. *Knar Abrahamyan, Columbia University*

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 bll 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 Gefühles": 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*

Projecting Britishness to the Soviet Union: Music Coverage in Britain's Russian-Language Journal Angliia. *Thornton Miller, Illinois State University*

Composing Jewish Modernity

4:00 PM – 5:30 PM · Governor's Sq. 12 Chair(s): Mackenzie Pierce

Spinoza, A Life in Three Acts: Localizing and Personalizing Jewish History and Western Thought in an American Opera. *Jennifer* Ronyak, University of Music and Performing Arts, Graz

German Jewish Universality and the Passions of Graun and Bach. Samuel Teeple, The Graduate Center, CUNY

Jewish Music, Right and Left. *Irit Youngerman, University of Haifa, Israel*

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 Uniiversity

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 Cunnigham 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*

Understanding through Unintelligibility: A Close Reading of Neil Young's Voice in Trans (1982). *Gerardo Lopez, The Ohio State University*

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 Macchiarella, University of Texas at El Paso

Albrecht Dürer: His Obsession with Music. Susan Forscher Weiss, Johns Hopkins University

The First Instrument: Paleolithic Organology and Other Considerations on the Origins of Music. *Joshua Charney*

Traces of European Renaissance Keyboards in Early Modern Sub-Saharan Africa. *Janie Cole, Yale University*

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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; 19thcentury 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

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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*

Geometry and Fingerboard Shapes: Voice Leading in the Instrumental Space of the Violin. 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 Styskal, 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



FRIDAY, 10 NOVEMBER

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 Cawyer, Texas Tech University*

Them Bars Really Ain't Hittin' Like a Play Fight - Analysing 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

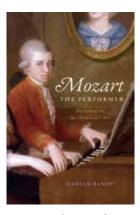
8:30 AM - 10:00 AM · Tower Court B

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

Opera Lab: Explorations in History, Technology, and Performance

New Orleans and the Creation of Transatlantic Opera, 1819-1859

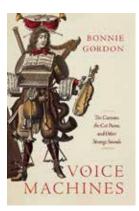
Charlotte Bentlev Cloth \$55.00

Screening the **Operatic Stage**

Television and Beyond

Christopher Morris Paper \$37.50

Forthcoming in Spring 2024



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

New York's Vernacular Avant-Garde, 1958-1978

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

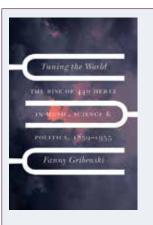
Caspar Henderson Cloth \$24.00

Interspecies Communication

Sound and Music beyond Humanity

Gavin Steingo Paper \$27.50

Forthcoming in Spring 2024



New Material Histories of Music

Tuning the World

The Rise of 440 Hertz in Music, Science, and Politics, 1859–1955

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

Rachmaninoff and His World

Edited by Philip Ross Bullock Paper \$35.00

Sound Experiments

The Music of the AACM

Paul Steinbeck Paper \$25.00

Paper \$35.00



press.uchicago.edu

Performance, and Technology

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

Al 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 Al 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

Exhibit Hall Open

8:30 AM - 6:00 PM · Plaza Exhibit

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 Äesthetik

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 offcourse? 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*

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

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

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

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*

Making a Modern Fairy Tale: Music and Narrative in *Ponyo* (2008). *Brooke McCorkle Okazaki, Carleton College*

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 Menicanin, University of Oslo

Glassy Gardens, Shattered Sounds: Tinkering with the Botanical. Cana F. McGhee, Harvard University

Sonic Tranquility: Cultivating Quiet in Japanese Gardens in the United States. Devanney Haruta, Brown 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 Al. *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
- Mozart and Verdi for the Revolution: Performing Classical Music in Allende's Chile (1970-73). Alyssa Cottle, Harvard University
- 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

Walter Piston's Serial Journey: What Archival Documents Reveal about the Composer and Pedagogue. David Thurmaier, University of Missouri-Kansas City

- 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 Listenings

9:00 AM – 12:15 PM · Governor's Sq. 17 Chair(s): Jordan Lenchitz, Epic Systems Corporation

Discussant(s): Julia Werntz, 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
- Danger! Wolf Crossing: Expressive
 Discordance in Froberger's Keyboard
 Music. Stephen Tian-You Ai, Harvard
 University
- Sonic Shadings in Two Versions of BWV 21/3, "Seufzer, Tränen, Kummer, Not". *Jack Bussert, 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 ELDRIDGE 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 Romey, 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 19thcentury 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 Poietics

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 TwentyFirst 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 DiCenso, 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*

Working Conditions, Networking, Musical Aesthetics: Exploring Gendered Minoritarian Experiences within the Classical Music Profession. *Alec Norkey, UCLA*

SMT Popular Music Interest Group Business

Meeting

2:00 PM - 3:30 PM · Governor's Sq. 10

Sitting in Studio Sessions: Backwards Design in Commercial Music Theory. *Jennifer Snodgrass*

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

Hip-Hop Sampling as Analytic Act. *Jeremy Piotr Tatar, McGill University.*

A Juxtaposion 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

Britons in Transit: Music, Moravians, and the Beginnings of the Modern British Missionary Movement, 1790-1834. *Philip* Burnett, University of York; Rachel Cowgill, University of York

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-`Abdarī'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 sh (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

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MUSIC HISTORY FACULTY

Karen M. Cook, Assistant Dean

Medieval & Renaissance history/theory, notation, video game music, music and identity

Emlyn Ngai

Historical performance practice, Baroque strings

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

MUSIC THEORY FACULTY

Cameron Logan

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

UNIVERSITY OF HARTFORD

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 Duruflé'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

Don't Pop the Bubble: Intersections of Ambient Music, Attention, Expectation, and Flow in Tim Hecker's Virgins. Ryan Galik, Michigan State University

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 Schossberger, 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

European or Oriental? Armenian Folksong Publications, Transnational Networks, and Self-Making in Fin-De-Siècle France. Martha Schulenburg, RILM

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 FernándezCid'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 CarolinaChapel 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

Temporal Transformations in the Timekeeper's Toolkit: Metric Modulation in Popular Music Drumming. *Zachary Lookenbill, The Ohio State University.*

Formal Functions of Drum Patterns in Post-Millennial Pop Songs, 2012–2021. *David Geary, Wake Forest University*

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

Napule è mille culure: Popular Neapolitan Music pre-1750. *Alexandra Amati, Harvard 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

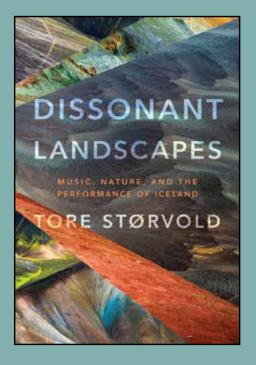
Florida State University Reception

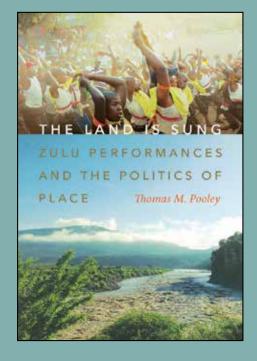
7:00 PM - 9:00 PM · Plaza Ballroom F

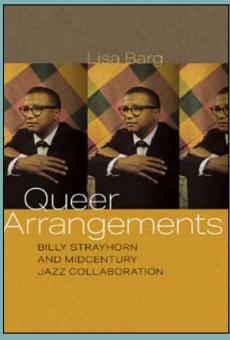


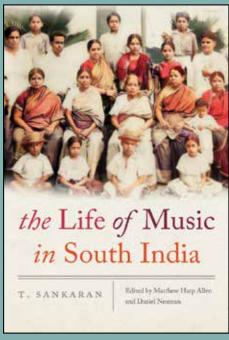
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New York University Reception

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 Chanwook, 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 Noqueira, 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

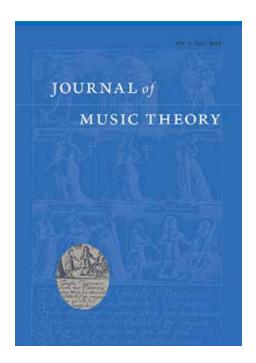
Alejandro García Sudo, University of California, Los Angeles

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

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Dickensheets, University of Northern Colorado; Hayoung Heidi Lee, West Chester University of Pennsylvania

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

SATURDAY, 11 NOVEMBER

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 \cdot 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

"So Lonesome I Could Cry": The Tear-Jerking Refrain in Country Music. *Ben Duane*, *Washington University in St. Louis*

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). *Alexandrea*

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*

From 'Agitato' to 'Yearning': Interpreting Stock Music for Silent Film through Data Analysis and Musical Topoi. *Paul Allen* Sommerfeld, Library of Congress

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

Reconstructing Wheelchair-using Sexual Women: Ali Stroker, Oklahoma!, and the Politics of Visibility in Music Performance. Echo Lee Davidson, University of Pittsburgh

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

The True Story of the New-York American Music Association, 1855–1858. *Douglas* Shadle, Vanderbilt University

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

Listening to the Colonial Archive Trans-Historically: Things, Sound Objects, Legacy, and the Konrad T. Preuss Collection at the Berliner Phonogramm-Archiv. Alejandro L. Madrid, Harvard 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

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MM and PhD applications due December 1

- 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 sociopolitical 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*

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

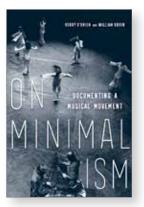
Ulezo: Mapping Acoustic Attributes to Timbre Descriptors in Zambian Luvale Drum Tuning. Jason Reid Winikoff, University of British Columbia; Lena Heng, McGill University

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

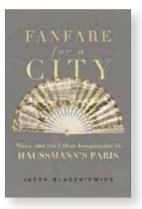
An Experiential Model for Pitch Centricity.

Stanley V. Kleppinger, University of
Nebraska–Lincoln

NEW AND NOTABLE MUSIC BOOKS FOR 2023



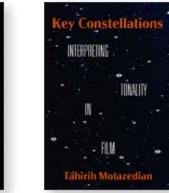


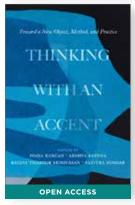


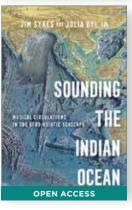




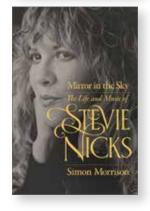


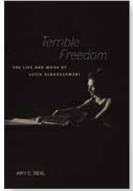


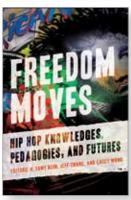


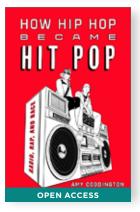


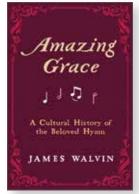


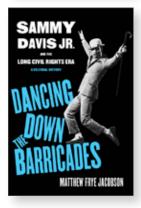














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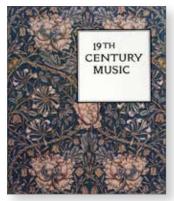
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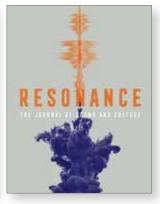


















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Music and the Middlebrow

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

Music in the Blood: Race Pseudoscience in Barbershop Harmony. *Clifton Boyd, New York University*

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 MidNineteenth-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.... Kenkoy!" 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 Englished and
the Naturalization of Marenzio's Musical
Arcadia. Joseph Olivier Gauvreau, 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

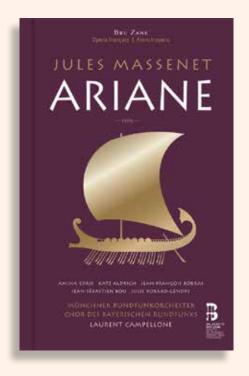
Spying on Oriana: Homoerotic Codenames and the Politics of Amadís and Diana's Nymphs. Alexandra Siso, University of Sheffield; Jeremy L. Smith, University of Colorado at Boulder

"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

BRU ZANE LABEL

The French Romantic Music Label

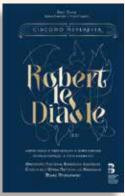


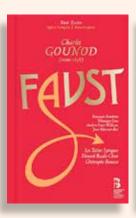
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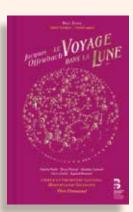
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Performer(s):
Nicole Cherry
Faith DeBow

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/ Jeanine 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*

Shanghai Nights: The Cultural Politics of Vocal Timbre in 20th-century Chinese Popular Music. *Annie Yangan Liu*, *University of Oregon*

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

Decentralized Duets: The Dynamics of Music-Making in American-Korean Collaborations. *Mingyeong Son, Harvard University*

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

Un-yung La, Béla Bartók, and the Beginning of Korean Musical Avant-garde. *Jung-Min Mina Lee, Duke University*

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



OUR FACULTY

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

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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

Alyssa Barna, University of Minnesota J. Daniel Jenkins, University of Carolina

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 · Grand Ballroom I

SMT Improvisation Interest Group Meeting

7:30 PM - 9:00 PM · Silver

SMT Music and Philosophy Interest Group Meeting

7:30 PM - 9:00 PM · Denver

SMT Performance and Analysis Interest Group Meeting

7:30 PM - 9:00 PM · Governor's Sq. 15

SMT Scholars for Social Responsibility Interest Group Meeting

7:30 PM - 9:00 PM · Governor's Sq. 11

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

SUNDAY, 12 NOVEMBER

Analyzing Jazz

9:00 AM - 10:00 AM \cdot 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

Singing Opera's Museum: Historicity and Self-Reflexivity in New American Opera. *Micaela Baranello, Temple University*

Co-Producing Convention: Operatic Repetition on the Contemporary U.S. Stage. Megan Steigerwald IIIe, 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 Musicale 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 $\,\cdot$ 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

Singers, Piano Players, and Pill Poppers: The Musical Marketing of Medicine in Victorian England. *Remi Chiu, Peabody Institute of* the Johns Hopkins 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*

Exaudi vocem meam. Race, Voice, and Transgression in New Spain. *Jesús A. Ramos-Kittrell, University of Oregon*



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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 Hegemonic Refashioning: The 1888 Song Leaflet of the American Woman Suffrage Association. Kendall Hatch Winter, University of North Carolina at Chapel Hill

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 \cdot 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 patriotisme (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. Mítia 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 Batterman 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*

A "Woman's Way of Listening" to Beethoven: Topical Competencies and Perceiving a Lullaby Topic in Beethoven's Op. 90/II and Op. 101/I. *Janet Bourne, University of California, Santa Barbara*

Specters of Polyphony

10:45 AM – 12:15 PM · Governor's Sq. 15 Chair(s): Jonathan De Souza, University of Western Ontario

What is the Difference Between Polyphony and Heterophony?: Music Theory Classifications as Instruments of Social Class-Making. *Anna Yu Wang, Princeton University*

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*

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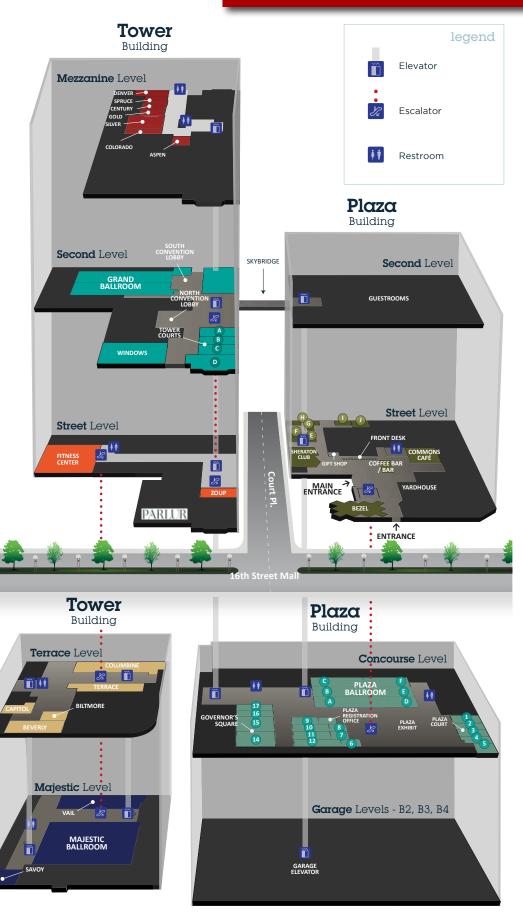
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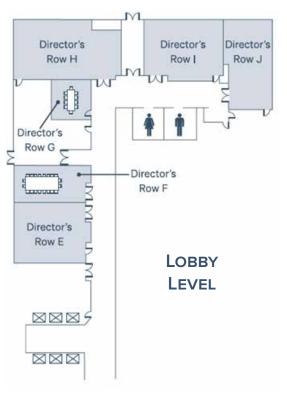
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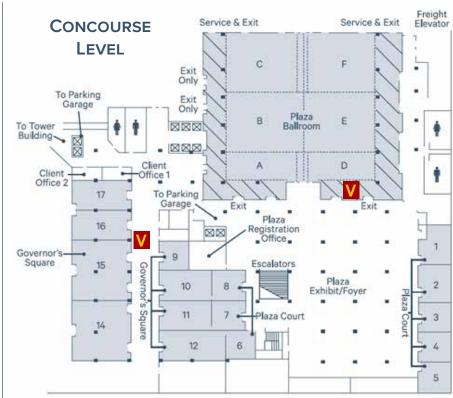
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Plaza Building





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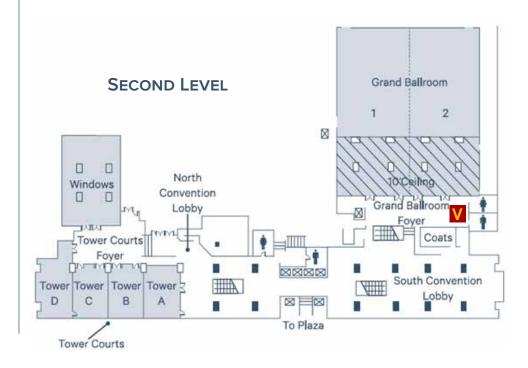
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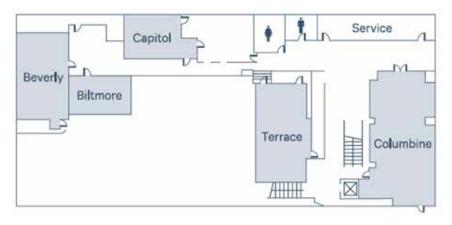


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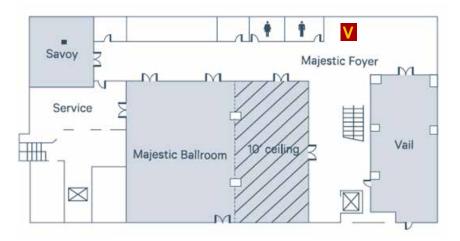
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TERRACE LEVEL



MAJESTIC LEVEL



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

Exhibit Hall

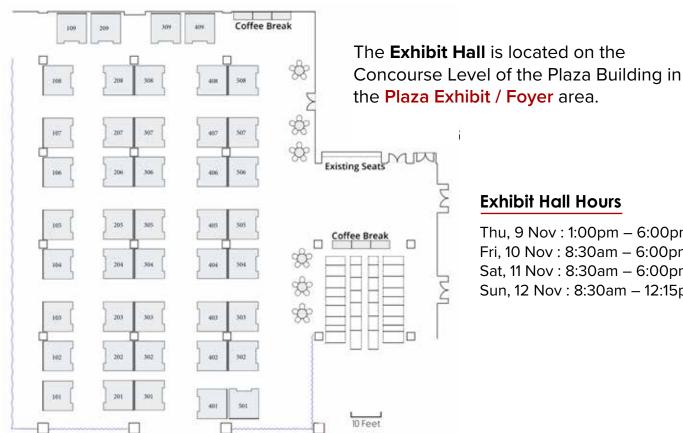


Exhibit Hall Hours

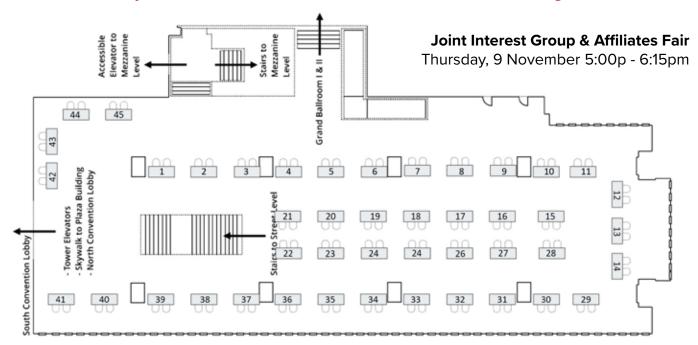
Thu, 9 Nov: 1:00pm - 6:00pm MT Fri, 10 Nov: 8:30am - 6:00pm MT Sat, 11 Nov: 8:30am - 6:00pm MT Sun, 12 Nov: 8:30am - 12:15pm MT

Exhibitors

203	American Institute of Musicology	501	Packard Humanities Institute
308	American Musicological Society	206	Palgrave Macmillan
102-3	A-R Editions	504	Répertoire International de Littérature
101	A-R Music Anthology		Musicale (RILM)
401	Artusi	505	Répertoire International de la Presse
303	Auralia & Musition		Musicale (RIPM)
304	Bärenreiter	106	Routledge
204-5	Boydell & Brewer	408	Society for Music Theory
104	Cambridge University Press	407	SUNY Press
105	Clemson University Press	508	The Scholar's Choice
302	Connect For Education	202	The University of Chicago Press
406	Early Music America, Inc	405	University of California Press
109	Exhibitor Information Table	207	University of Illinois Press
301	Indiana University Press	404	University of Michigan Press
402-3	ISD LLC	502-3	W. W. Norton & Company
306	medici.tv	305	Women's Philharmonic Advocacy
506-7	Oxford University Press		

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**.

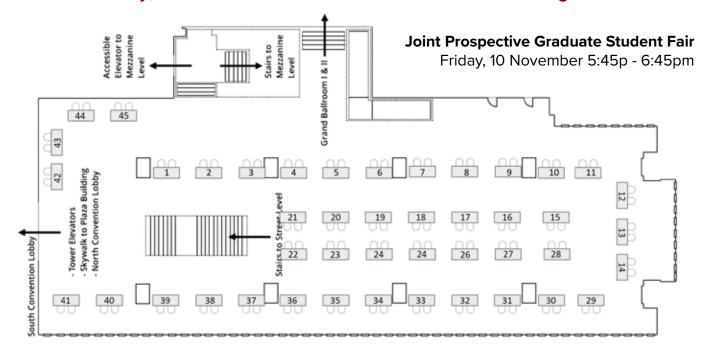


AMS-SMT Interest Groups & Affiliates

Table	Name	Table	Name
33	AMS Board of Directors	16	AMS Organology Study Group
1	AMS Childhood and Youth Study Group	17	AMS Pedagogy Study Group
2	AMS Ecomusicology Study Group	20	AMS-Southwest Chapter
3	AMS Feminist Theory & Music	21	SMT Film and Multimedia Interest Group
4	AMS Global East Asian Music Research Study Group	22	SMT Global Interculturalism & Musical Peripheries Interest Group
5	AMS History of Music Theory Study Group	23	SMT Hip-Hop and Rap Interest Group
	& SMT History of Theory Interest Group	24	SMT Jazz Interest Group
6	AMS Ibero American Music Study Group	25	SMT Mathematics of Music Interest Group
7	AMS Jazz and Improvisation Study Group	26	SMT Music and Philosophy Interest Group
8	AMS Jewish Studies and Music Group	27	SMT Music Informatics Interest Group
9	AMS LGBTQ Study Group	28	SMT Music Notation & Visualization Interest
18	AMS Midwest Chapter		Group
10	AMS Music and Disability Study Group	29	SMT Music Theory Pedagogy Interest
19	AMS Music and Media		Group
11	AMS Music and Media Study Group	30	SMT Music Theory Society of New York
12	AMS Music and Philosophy Study Group		State
13	AMS Music Notation, Inscription, and	31	SMT Musical Theater Interest Group
	Visualization Study Group	32	SMT Popular Music Interest Group
14	AMS New England Chapter	34	SMT Post-1945 Music Analysis Interest
15	AMS New York State Saint Lawrence		Group
	Chapter (NYSSL)	45	Information & Support

Joint Prospective Graduate Student Fair

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



Participating Schools

Table	School	Table	School / Department
1	Boston University School of Music	24	University of California, Berkeley
2	Brown University	25	University of California, Irvine
3	Case Western Reserve University	26	University of Chicago
4	Case Western Reserve University	27	University of Cincinnati
5	Columbia University	28	University of Colorado Boulder
6	Columbus State University	29	University of Connecticut
7	CUNY Graduate Center	30	University of Georgia
8	Eastman School of Music	31	University of Hawai'i, Mānoa
9	Florida State University College of Music	32	University of Kansas
10	Harvard University	33	University of Louisville
11	Indiana University Bloomington	34	University of Maryland
12	Louisiana State University	35	University of Massachusetts Amherst
13	Louisiana State University	36	University of Miami - Frost School of Music
14	McGill University	37	University of Michigan
15	Michigan State University	38	University of North Carolina at Greensboro
16	New York University	39	University of North Texas
17	Northwestern University	40	University of Oregon
18	Pennsylvania State University	41	University of South Carolina
19	Temple University	42	University of Texas at Arlington
20	The Ohio State University	43	University of Washington
21	UCLA	44	Yale University
22	University of Alberta	45	Information & Support
23	University of British Columbia		

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