



ANNUAL MEETING PROGRAM GUIDE

VIRTUAL • 7-8 & 14-15 NOVEMBER 2020

The American Musicological Society
&
The Society for Music Theory

2020 Annual Meeting
PROGRAM GUIDE

TABLE OF CONTENTS

WELCOME FROM AMS	4
WELCOME FROM SMT	6
COMMITTEES & STAFF	7
FEATURED	9
<i>AMS SCHEDULE OF SESSIONS & EVENTS</i>	
Saturday, 7 November 2020	40
Sunday, 8 November 2020	46
Saturday, 14 November 2020	53
Sunday, 15 November 2020	61
<i>SMT SCHEDULE GRID</i>	
Saturday, 7 November 2020	68
Sunday, 8 November 2020	71
Saturday, 14 November 2020	76
Sunday, 15 November 2020	81

WELCOME FROM AMS

Welcome to the 86th annual meeting of the American Musicological Society—a meeting which is also the 22nd meeting we have held jointly with the Society for Music Theory (SMT) and the first that either society has held virtually! I have written this message in Augusta, Maine, where I reside on land that was the ancestral home of the Cushnoc clan of the Penobscot Nation, an Algonquian-speaking people who were and are part of the Wabanaki Confederation.

We in the AMS are delighted to offer you an intellectually and musically rich program, the first to be chosen by an expanded crew of volunteer proposal readers drawn from current and past members of the Council, and curated by a Program Committee chaired with tireless imagination by Mark Katz. Thanks to the wonders of technology, almost all lectures, papers, panels, poster sessions, workshops, roundtables and performances can be accessed in advance, enabling more focused discussion during the live Q&A sessions scheduled on both weekends; and many, if not most, sessions (including Q&A) can be accessed on the conference platform until August 1, 2021. Thus, for the first time the entire feast that is an AMS program will be available, over time, to all of us, along with the events that we sponsor jointly with SMT. For a small additional fee, the entire feast that is an SMT program will also be available.

True to our reputation as a society that has way too much fun at its conferences, we are almost equally delighted to be able to inject some fun into the virtual

conference—in the form of university- and press-sponsored parties ('networking events'), coffee breaks, and DJ-curated "Listen and Unwind" events. Feel free to make yourself one of the music/ology-themed drinks at the end of the day and hang out with your friends and colleagues.

And we are delighted to offer this conference as the pilot project for future virtual conferences that will enable us to reduce dramatically the carbon footprint of North America's largest musicology community while increasing its accessibility to a wider community of scholars of and thinkers about music and sound. We welcome your feedback, which you can offer by stopping by one of the Board's scheduled "Meet and Greet" events, or by emailing the incoming chair of the Committee on the Annual Meeting, Danielle Fosler-Lussier.

This conference would not have been possible without the hard work of many volunteers. We wish especially to thank the indefatigable Judy Tsou, Vice-President and Chair of the Committee of the Annual Meeting, Director-at-Large Charles Garrett, and the rest of that Committee; the Performance Committee, chaired by David Schneider, Minneapolis Local Arrangements Chair Kelley Harness; Louis Epstein and Daniel Groll for producing a music video celebrating the musical virtues of Minneapolis, the city where we were to have been this year, and the Society for American Music for allowing them to adapt their video for us. We received fundraising advice and practical help from

WELCOME FROM AMS CONT'D

the Development Committee, chaired by Peter Burkholder, who 'lent' us committee member Elizabeth Hudson. Most of all, we thank Executive Director Siovahn Walker and the rest of the AMS' staff during this very challenging year—Christian Botta, Samuel Chan, Alison McCarty and Katie VanDerMeer.

Finally, we thank the Society for Music Theory for an uncommonly collegial and creative collaboration over many months, especially President Patricia Hall, Program Chair Danny Jenkins, Networking Committee Chair Brian Moseley, and Executive Director Jennifer Diaz.

We ask that you please refrain from screen grabs, videos, or photos of materials presented. Session chairs will inform you what to do to pose questions for the Q&A. Please, too, abide by AMS's Guidelines for Ethical Conduct, which asks us to show "respect for diverse points of view" and have "honesty and integrity" in our work, among other things. The complete Guidelines are posted on the AMS website.

Thank you, and enjoy the conference!

Suzanne G. Cusick
President
American Musicological Society

WELCOME FROM SMT

Welcome to the first joint virtual conference for AMS and SMT! We pride ourselves in taking the challenges of the COVID era and creating a virtual conference that will exceed the traditional conference experience while minimizing our carbon footprint. We offer the most diverse program of presentations for any SMT conference yet, with the opportunity to view presentations in-depth before the conference, and to interact in real-time with the authors during a session. Similarly, we hope you will take advantage of the enlarged poster sessions – a highlight of last year’s conference—in a format that allows you view materials at your leisure before interacting with the presenter.

One of the recurring themes in the design of our program has been flexibility: to view multiple sessions that would normally have been scheduled simultaneously; to register for AMS sessions, SMT sessions, or both; to take part in asynchronous slack

discussions after a session has ended.

Of course, this splendid program wouldn’t have been possible without the generous work of many volunteers and support from our donors. We especially thank the Program Committee, chaired by Danny Jenkins; the Networking Committee, chaired by Brian Moseley; and our Executive Director, Jennifer Diaz for overseeing every detail of the conference and formulating such creative solutions.

A special welcome to undergraduate students. We hope you will find events that stimulate your interest in music theory. We also thank our AMS colleagues for their openness and collegiality during the many months of planning for this conference.

Patricia Hall

President

Society for Music Theory (SMT)

AMS COMMITTEES & STAFF

PROGRAM COMMITTEE (AMS)

Mark Katz, Chair
University of North Carolina at Chapel Hill

Mark Burford
Reed College

Allessandra Campana
Tufts University

Andrew Hicks
Cornell University

Brian Kane
Yale University

Elisabeth Le Guin
UCLA

Emily Wilbourne
CUNY, Graduate Center

PERFORMANCE COMMITTEE (AMS)

David Schneider, Chair
Amherst College

Gwyneth Bravo
New York University

Ivan Raykoff
The New School

Kelley Harness
University of Minnesota

LOCAL ARRANGEMENTS (AMS)

Kelley Harness, Chair
University of Minnesota

COMMITTEE ON THE ANNUAL MEETING (AMS)

Judy S. Tsou, Chair
University of Washington

Tekla Babyak
Cornell University

Charles Garrett (ex officio)
University of Michigan

SMT COMMITTEES & STAFF

PROGRAM COMMITTEE (SMT)

J. Daniel Jenkins, Chair
University of South Carolina

Jenine Brown
Peabody Conservatory of the Johns Hopkins University

Marion A. Guck
University of Michigan

Patricia Hall (ex officio)
University of Michigan

Christoph Neidhöfer
McGill University

Frank Samarotto
Indiana University Bloomington

Janna Saslaw
Loyola University New Orleans

Chris Stover
University of Oslo

NETWORKING COMMITTEE (SMT)

Brian Moseley, Chair
University at Buffalo

Claire Arthur
Georgia Institute of Technology

Philip Baczewski
University of North Texas

Jack Boss
University of Oregon

Philip Duker
University of Delaware

Andrew Gades
The College of Idaho

Julian Hook
Indiana University Bloomington

Robert Kosovsky
New York Public Library

Megan Lavengood
George Mason University

William Marvin
Eastman School of Music

Abigail L. Fine
University of Oregon

Stephan Pennington
Tufts University

Siovahn W. Walker (ex officio)
American Musicological Society

BOARD OF DIRECTORS (AMS)

Suzanne Cusick, President
New York University

Steve Swayne, President Elect
Dartmouth College

Judy Tsou, Vice President
University of Washington

James Ladewig, Treasurer
University of Rhode Island

Lydia Hamessley, Secretary
Hamilton College

Joy Calico
Vanderbilt University

Julie E. Cummings
University of British Columbia

Charles Hiroshi Garrett
University of Michigan

Bonnie S. Gordon
University of Virginia

Alejandro L. Madrid
Cornell University

Douglas Shadle, Council Secretary
Vanderbilt University

Leonora Saavedra
University of California, Riverside

STAFF (AMS)

Siovahn A. Walker, Executive Director

Christian Botta

Alison McCarty

Katie Van Der Meer

NETWORKING COMMITTEE (SMT) CONT'D

Seth Monahan
Yale School of Music

Tahirih Motazedian
Vassar College

William O'Hara
Gettysburg College

Sam Reenan
Eastman School of Music

René Rusch
University of Michigan

Brent Yorgason
Brigham Young University

Jeff Yunek
Kennesaw State University

BOARD OF DIRECTORS (SMT)

Patricia Hall, President
University of Michigan

Robert S. Hatten, Past President
The University of Texas at Austin

Gretchen Horlacher, Vice President
Indiana University Bloomington

Philip Stoecker, Secretary
Hofstra University

Jocelyn R. Neal, Treasurer
University of North Carolina at Chapel Hill

Inessa Bazayev
Louisiana State University

Anna Gawboy
Ohio State University

Julian Hook
Indiana University Bloomington

Jennifer Iverson
University of Chicago

Nancy Yunhwa Rao
Rutgers University

Leigh VanHandel
University of British Columbia

STAFF (SMT)

Jennifer Diaz, Executive Director

FEATURED



AMS Platform

Jazz, Gender and Society: A Discussion with Terri Lyne Carrington and Farah Jasmine Griffin

Sunday, 8 November
4:00PM - 5:30PM CST

Roles and Ethics in the Peer-Review Process

Sponsored by the Professional Development Committee (SMT)

SMT Platform



Nicole Biamonte, McGill University
Chair and Moderator

Jennifer Iverson, University of Chicago

Christopher Segall, University of Cincinnati
College-Conservatory of Music

Joseph Straus, The Graduate Center, CUNY



Sunday, 15 November
1:00PM - 2:15PM CST

THE SOCIETY OF Pi Kappa Lambda

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

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

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

 268+ chapters

 fellow members: Robert Spano, Karel Husa, & Peter Christian Lutkin

 member of the Association of College Honor Societies

Honor your best.
Petition for your own
chapter today!

<https://www.pikappalambda.org/new-chapters>



Listen & Unwind

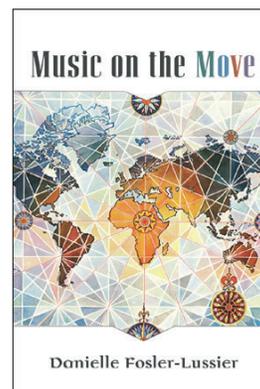
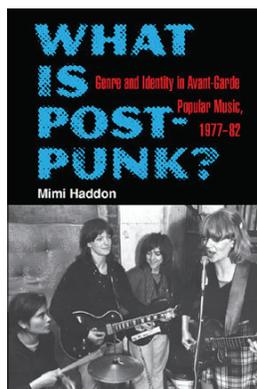
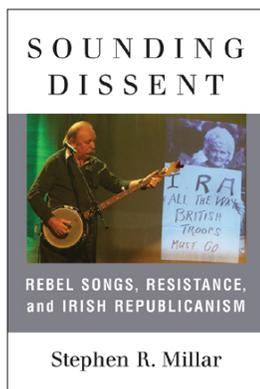
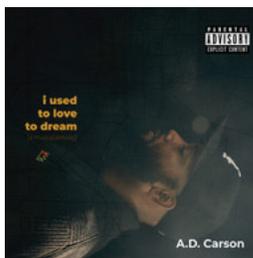
6:00PM-7:30PM CST
Every Meeting Day



AMS Platform

Open to SMT Registrants

UNIVERSITY OF MICHIGAN PRESS



I USED TO LOVE TO DREAM

A.D. Carson



EVERYBODY IN, NOBODY OUT

Inspiring Community at Michigan's University

Musical Society

Ken Fischer with Robin Lea Pyle

MUSIC ON THE MOVE

Danielle Fosler-Lussier



WHAT IS POST-PUNK?

Genre and Identity in Avant-Garde Popular Music, 1977-82

Mimi Haddon

CHARLIE PARKER

His Music And Life (Revised Edition)

Carl Woideck

RECORD CULTURES

The Transformation of the U.S.

Recording Industry

Kyle Barnett

SOUND STREAMS

A Cultural History of Radio-Internet Convergence

Andrew Bottomley

RHYMES IN THE FLOW

How Rappers Flip the Beat

Macklin Smith and Aurko Joshi

IN AND OUT OF PHASE

An Episodic History of Art and Music in the 1960s

Michael Maizels

NEW SERIES MUSIC & SOCIAL JUSTICE

SOUNDING DISSENT

Rebel Songs, Resistance, and Irish Republicanism

Stephen Millar

PERFORMING COMMEMORATION

Musical Reenactment and the Politics of Trauma

Annegret Fauser and Michael A. Figueroa, editors

SINGING OUT

GALA Choruses and Social Change

Meet the authors!

Saturday, November 14, noon Eastern

[Register for the ZOOM Book Party!](#)

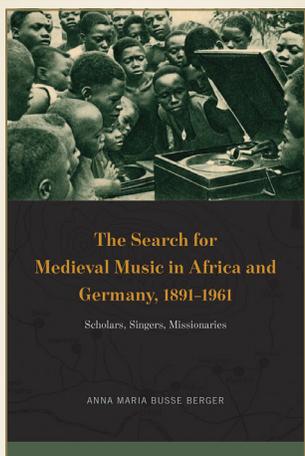
90 UNIVERSITY OF
MICHIGAN PRESS

1930-2020

Use code **UMAMS20** for a 30% discount

To order call 800-621-2736 or go to www.press.umich.edu

New from Chicago



New Material Histories of Music

The Search for Medieval Music in Africa and Germany, 1891-1961

*Scholars, Singers,
Missionaries*

**Anna Maria Busse
Berger**

Cloth \$55.00

Listening to China

*Sound and the Sino-Western
Encounter, 1770-1839*

Thomas Irvine

Cloth \$55.00

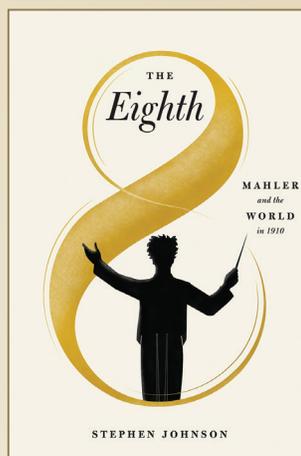
Opera Lab: Explorations in History, Technology, and Performance

Singing Sappho

*Improvisation and Authority
in Nineteenth-Century
Italian Opera*

Melina Esse

Cloth \$45.00



The Eighth

*Mahler and the World in
1910*

Stephen Johnson

Cloth \$26.00

Both from the Ears and Mind

*Thinking about Music in Early
Modern England*

Linda Phyllis Austern

Cloth \$55.00

London Voices, 1820-1840

*Vocal Performers, Practices,
Histories*

**Edited by Roger Parker
and Susan Rutherford**

Cloth \$65.00

The Art of Mbira

*Musical Inheritance and
Legacy*

Paul F. Berliner

*Chicago Studies in
Ethnomusicology*

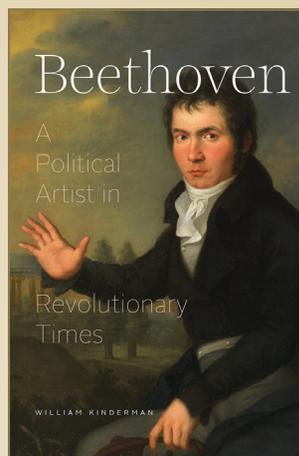
Paper \$45.00

Nadia Boulanger and Her World

**Edited by
Jeanice Brooks**

Bard Music Festival

Paper \$35.00



Beethoven

*A Political Artist in
Revolutionary Times*

William Kinderman

Cloth \$35.00

The Comedians of the King

*Opéra-Comique and the
Bourbon Monarchy on the
Eve of Revolution*

Julia Doe

Cloth \$55.00

Everyone Loves Live Music

*A Theory of Performance
Institutions*

Fabian Holt

Big Issues in Music

Paper \$32.50

Mbira's Restless Dance

An Archive of Improvisation

**Paul F. Berliner and
Cosmas Magaya**

*Chicago Studies in
Ethnomusicology*

Spiral \$80.00

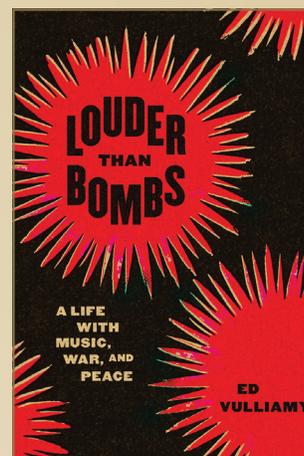
From the Bodleian Library, University of Oxford

The Making of Handel's Messiah

Andrew Gant

The Making Of

Paper \$25.00



Louder Than Bombs

*A Life with Music, War, and
Peace*

Ed Vulliamy

Paper \$20.00

Sound and Affect

Voice, Music, World

**Edited by
Judith Lochhead,
Eduardo Mendieta, and
Stephen Decatur Smith**

Paper \$35.00

Music and the New Global Culture

*From the Great Exhibitions
to the Jazz Age*

Harry Liebersohn

Big Issues in Music

Paper \$30.00

Sun Ra's Chicago

Afrofuturism and the City

William Sites

Historical Studies of Urban America

Paper \$30.00

Fund your degree and gain valuable teaching experience as a tutor and teaching assistant.



Work with 3 guest scholars each semester.



Spartan theorists are research powerhouses. They have presented dozens of conference papers, won research and teaching awards, and published articles. Join them.

MICHIGAN STATE
UNIVERSITY

College of Music
Music Theory Area

MASTER'S PROGRAM IN MUSIC THEORY

Join a thriving, diverse, supportive cohort of graduate students who share your passion for music theory. Hone your skills in research, analysis, pedagogy, and musicianship through challenging courses. Pursue your research interests with dedicated faculty mentors and present your work to other scholars at MSU and beyond. Become a Spartan music theorist.

THEORY.MUSIC.MSU.EDU

Applications are due December 1.

AMS Platform

AMS Business Meeting & Award Ceremony

This year's AMS Business Meeting and Award Ceremony will provide important updates for AMS members on the business of the Society and cast a spotlight on research, teaching and performance excellence.

Join us to discover who has won this year's Otto Kinkeldey Award and many others!

Sunday, 8 November 2020

1:00PM - 2:50PM CST



SMT FORWARD

Thank you to our donors!

For donations received September 1, 2019 – August 31, 2020.

\$5 – \$99

Faez Abdalla Abarca
Kyle Adams
Sara Bakker
Ellen Bakulina
Fernando Benadon
Nathan Blustein
Clifton Boyd
Antares Boyle
Candace Brower
Jenine Brown
Michael Bruschi
James Buhler
Chelsea Burns
Deborah Burton
Michael Callahan
Guy Capuzzo
Ya-Hui Cheng
David Cohen
Christa Cole
Benjamin Cornelius-Bates
Alfred Cramer
Jonathan De Souza
Ruth DeFord
Tomoko Deguchi
Aleksander Ferlazzo
Noam Fields-Meyer
Gretchen Foley
Avinoam Foonberg
Leah Frederick
Andrew Gades
Anna Gawboy
Melissa Goldsmith
Matthew Heck
Drew Hosler
Eric Isaacson
Jennifer Iverson
Peter Kaminsky
Ildar Khannanov
Mariusz Kozak
Darren LaCour
Benjamin Levy

Victoria Malawey
Yonatan Malin
Sarah Marlowe
Henry Martin
Jan Miyake
Brian Moseley
Maryam Moshaver
David Neumeyer
Clair Nguyen
Mitchell Ohriner
Jeremy Orosz
Cora Palfy
Laurel Parsons
Leigh Pilzer
Adam Ricci
Mark Richardson
René Rusch
Sarah Sarver
Martin Scherzinger
Janet Schmalfeldt
Joseph Schubert
Christopher Segall
Daniel Shanahan
Nicholas Shea
August Sheehy
Charles Smith
Paula Telesco
Thompson Usiyan
Emily Vanchella
Meghann Wilhoite

\$100 – \$249

Charles Atkinson
Richard Beaudoin
Damian Blättler
Andrew Boscardin
Andrea Calilhanna
David Clampitt
Alan Dodson
Laura Emmery
Yayoi Uno Everett
Philip Ewell
John Ferri

Roger Mathew Grant
Jared Hartt
Robert Hatten
Áine Heneghan
Orit Hilewicz
Julian Hook
Jason Hooper
J. Daniel Jenkins
Megan Kaes Long
Joseph Kraus
Jordan Lenchitz
Elizabeth Marvin
Eric McKee
Severine Neff
Christoph Neidhöfer
John Snyder
Philip Stoecker
Daphne Tan
Robert Wason
Lawrence Zbikowski

\$250 – \$499

Brian Alegant
Poundie Brustein & Lynne Rogers
Patricia Hall
Gretchen Horlacher
Edward Klorman
Sherry Lee
Judith Lochhead & George Fisher
Joon Park
Joseph Straus

\$500 – \$999

Ian Bent
Arnie Cox
Michael Hall
Alexander Rehding

\$1000+

William Caplin
Jane Piper Clendinning



SMT Platform

WHO IS ALLOWED TO BE A GENIUS?

Sponsored by the Committee on the Status of Women (SMT)

The Committee on the Status of Women (CSW) in conjunction with the Queer Resource Group (QRG) is sponsoring a session entitled "Who is allowed to be a genius?" Our goal in this session is to focus attention on the ways that the designation of "genius" is bestowed on some and denied to others and also on the ways that the designation of "genius" has permitted and even encouraged behaviors that are discriminatory and abusive.

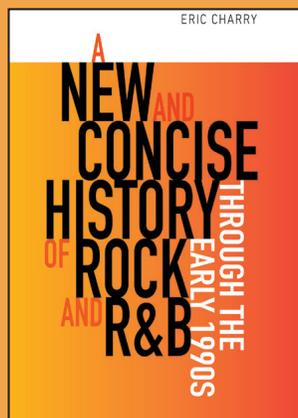
Laura Emmerly, *Moderator*

Cora Palfy
Vivian Luong
Taylor Myers
Charity Lofthouse
Nikola Komatović
Joseph Straus
Jessica Shand

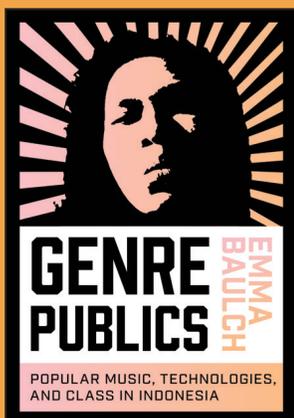
Saturday, 14 November
1:00-2:15PM CST

NEW AND RECENT MUSIC/CULTURE TITLES

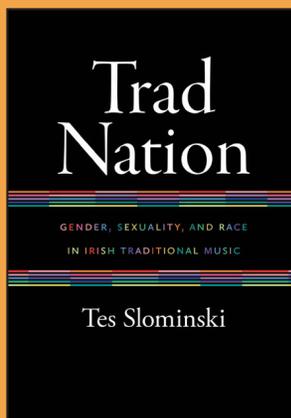
ALSO OF INTEREST



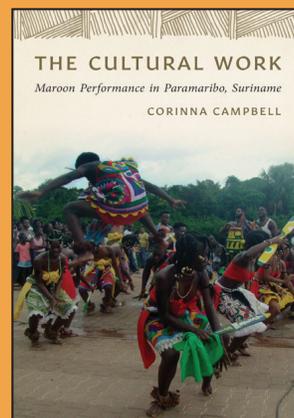
A NEW AND CONCISE HISTORY OF ROCK & R&B
Through the Early 1990s
Eric Charry



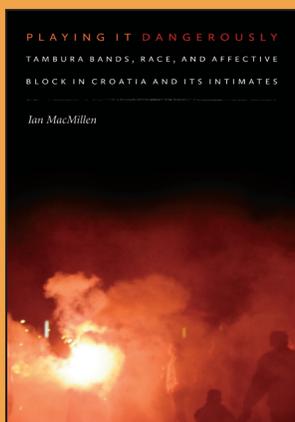
GENRE PUBLICS
Popular Music, Technologies,
and Class in Indonesia
Emma Baulch



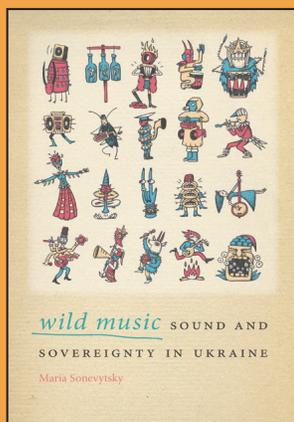
TRAD NATION
Gender, Sexuality, and Race
in Irish Traditional Music
Tes Slominski



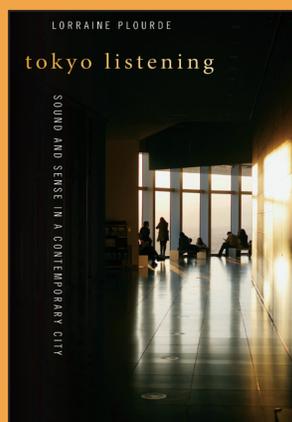
THE CULTURAL WORK
Maroon Performance in
Paramaribo, Suriname
Corinna Campbell



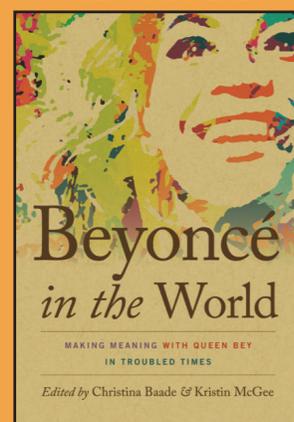
PLAYING IT DANGEROUSLY
Tambura Bands, Race, and
Affective Block in Croatia
and Its Intimates
Ian MacMillen



WILD MUSIC
Sound and Sovereignty
in Ukraine
Maria Sonevitsky



TOKYO LISTENING
Sound and Sense in a
Contemporary City
Lorraine Plourde



BEYONCÉ IN THE WORLD
Making Meaning with Queen Bey
in Troubled Times
Christina Baade and
Kristin McGee, Editors

COMING SPRING 2021



Established in 1993 by George Lipsitz, Susan McClary, and Robert Walser, the Music/Culture series strives to integrate a variety of approaches to the study of music, linking analysis of musical significance to larger issues of power. Current editors are Sherrie Tucker, Jeremy Wallach, and Deborah Wong. You can find a complete list of music titles, author events, and order information at wesleyan.edu/wespress/music.

SMT Plenary Session

CHANGING THE STORY:
EMBODIMENT AS MUSICAL
PRACTICES AND EXPERIENCES

Marion A. Guck, *Chair*

Mariusz Kozak

Marianne Kielian-Gilbert

Fred Everett Maus

Daphne Leong

Saturday, 14 November 2020

2:30PM - 4:00PM CST



SMT Platform

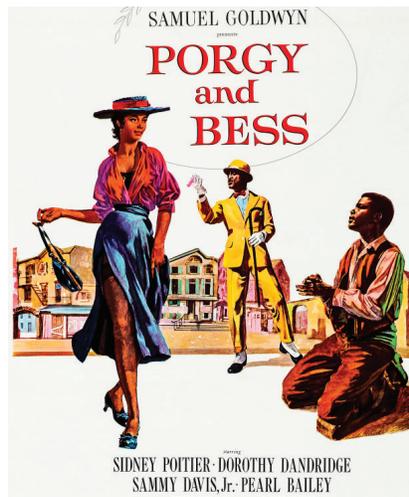
“A WOMAN IS A
SOMETIME THING”:
BLACK FEMINIST SOUND & FURY
IN THE *PORGY & BESS* ARCHIVE

Daphne Brooks, Yale University

Saturday, 7 November 2020

12:00PM - 12:50PM CST

AMS Platform



AMS President's Plenary Lecture

The logo for the AMS Platform, consisting of the text "AMS Platform" in white on a red rectangular background.

AMS Platform

A red banner with white text indicating that the event is open to SMT Registrants.

Open to SMT Registrants

A close-up photograph of an organ console with a wooden top and a black keyboard. A music book titled "BACH" is open on the console. The background is softly blurred.

"Bach to Black":

A Recital of Suites by J.S. Bach, Samuel Coleridge-Taylor, and James Lee III

Dr. Rochelle Sennet, piano

Sunday, 7 November
5:00PM - 5:50PM CST

Tenure Trekking:

The logo for the AMS Platform, consisting of the text "AMS Platform" in white on a red rectangular background.

AMS Platform

Exploring Diverse Tenure Processes

The session is aimed at those interested in applying for tenure-track jobs or in the midst of fulfilling requirements for tenure. Panelists will discuss different models for achieving tenure and the importance of keeping the idea of being "tenurable" in mind while applying and interviewing for jobs.

Participants: Stephen Crist, Denise Von Glahn, Jeremy Grimshaaw, Paul Schleuse, and Anita Hardeman

Saturday, 7 November 2020
3:00PM - 4:30PM CST



J & J LUBRANO
MUSIC ANTIQUARIANS

established 1977



Musical Autographs & Manuscripts
First & Early Editions of Printed Music
Rare Books on Music & Dance
Music- & Dance-Related Iconography
15th - 21st Centuries

– Catalogues issued –



Please visit our website:
www.lubranomusic.com



6 Waterford Way, Syosset, NY 11791 USA
T 516-922-2192 info@lubranomusic.com



Visit the AMS
Posters page to
explore this year's
poster presentations.



Thunder Band

Thunderband is a Minneapolis-based band of Somali-American diaspora artists who play qaraami or "old style" music based on musical traditions learned in Somalia.

Abdisalam Salayman "Najax", *oud*
Anab Mohamed, *vocals*

Abdirizak Kahiye "Harbi", *percussion/drummer*
Yousef Mohamed "Geedi", *vocals*

Saturday, 14 November
5:00PM - 5:50PM CST

AMS Platform

Open to SMT Registrants

musicdancetheatre.asu.edu

**Inspiring and empowering students to become
creative leaders who transform society through music.**

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

Musicology

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

Faculty

- Sabine Feisst: 20th and 21st-century music, experimental music, ecomusicology
- Dave Fossum: musics of the Middle East and Central Asia, intellectual property law, cultural policy, religion, language
- Kay Norton: music and wellbeing, American sacred music, the American South
- Catherine Saucier: medieval and Renaissance sacred music, civic cultures of the Low Countries, hermeneutics, liturgical studies
- Peter Schmelz: 20th and 21st-century music, Russian, Ukrainian and Soviet music, cold war studies, experimental music, jazz, improvisation
- Ted Solís: pedagogies, improvisation, dance and music relationships, Hispanic Caribbean music, diasporic musics
- Christi Jay Wells: jazz history, African American music, dance and embodiment, popular music

Learn more! musicdancetheatre.asu.edu/musicology

School of Music, Dance and Theatre

ASU Herberger Institute for
Design and the Arts
Arizona State University

Virtual Exhibit Hall

Connect with these exhibitors in the Virtual Exhibit Hall.



Boydell & Brewer /
University of Rochester Press
Case Western Reserve University
Eighteenth-Century Societies
Music Library Association
Oxford University Press

Project Muse
The Scholar's Choice
University of California Berkeley
University of Michigan
University of Texas, Austin

A young child with a backpack is seen from behind, looking at a large bookshelf filled with books. The child is wearing a green jacket and has a white backpack. The bookshelf is filled with books of various colors and sizes, creating a warm and intellectual atmosphere.

Exhibitor Showcases

Learn about exciting new books and services with these exhibitors.

A Chat and Q&A with the Authors of The Musician's Guide

Saturday, 7 November, 4:00-4:30pm

Sponsored by W. W. Norton & Company

Join Jane Clendinning (Florida State University College of Music) and Betsy Marvin (Eastman School of Music) to chat about the new edition of their textbook *The Musician's Guide to Theory and Analysis* and about teaching music theory online and in this current environment. Jane and Betsy will take questions from attendees, so please join if you have any questions for the authors or about the textbook or if you'd simply like to learn more about their approach to pedagogy and authorship. We hope you to see you there!

Research Refresher with Project MUSE

Sunday, 8 November, 12:00-12:30pm

Sponsored by Project MUSE

Visit us in the virtual exhibits to learn more about Musicological studies scholarship on MUSE, by using our digital resources in teaching and research, freely available open access materials, and our hosting services for not-for-profit publications.

Whether it's morning, noon, or night wherever you are logging in, take a break between conference sessions, grab a snack or drink, and settle in to learn about the resources available to you on the Project MUSE platform. Refresh your research with access to hundreds of journals and thousands of books in music theory, music history, and related subjects in the humanities and social sciences, all from distinguished university presses and scholarly societies. Titles available include *Indiana Theory Review*, *Philosophy of Music Education Review*, *Acta Musicologica*, and books from Indiana University Press, University of Illinois Press, Princeton University Press, and University of California Press, among many others. We'll share tips for using MUSE in your classes, finding open access materials, and organizing your research with a free MyMUSE account.

Showcase Event with Cambridge University Press

Date/time TBD

Sponsored by Cambridge University Press

Join us for a casual lunchtime showcase event, during which Marketing representatives from the Press will highlight new products from our expansive, industry-leading Music books and journals lists. We also welcome any questions you may have regarding our products, music program, publishing with a University Press, general industry questions, or anything else you can think of. We look forward to (virtually) seeing you there!

Diversity in Ear Training & Theory with Auralia & Musition

Sunday, 15 November, 11:00-11:30am

Sponsored by Auralia & Musition

Explore the new Theory & Aural I-III sequences in Auralia & Musition, with integrated diversity content and real audio recordings. Discover how educators customize the programs, deliver online assessments, save time, and improve student results.

- 800+ questions based on works by women composers & composers of color
- Theory & Aural I - III Sequences
- Four-Part Writing Questions
- Placement Exams
- Fundamentals

College Aural & Theory Sequences: New content that aligns with college fundamentals and Theory & Aural I - III sequences. This includes practice syllabi, and 100+ worksheets. Ready to go, or modify to suit your curriculum.

Diversity & Inclusion Content: Auralia and Musition now include 800+ new questions based around works by women composers and composers of color. Including compositions by Louise Farrenc, Emilie Mayer, Louise Reichardt, Joseph Bologne, and Robert Dett amongst others.

Harmony Writing: Lots of new automatically assessed four-part writing questions in Musition, dealing with identifying parallel and hidden 8ves/5ths, unequal 5ths, tendency tone resolution, spacing, range, voice crossing, voice overlap and much more.

Fundamentals: A 15-week theory and aural unit including a practice syllabus, weekly worksheets, plus review assessments and a final exam.

Placement Exams: Integrated placement exams





RILM – Think Full Text

RILM Abstracts with Full Text

Complementing the flagship music bibliography with full-text coverage of 249 journals

RILM Music Encyclopedias

The go-to source for full-text music encyclopedias from around the world, with new titles added every year

MGG Online

The dynamic online edition of the comprehensive and authoritative encyclopedia *Die Musik in Geschichte und Gegenwart*, with integrated Google Translate and ever-expanding content



Global resources with content in many different languages



The latest technology and best practices for research and teaching



Free online teaching tools for music educators and students

RILM offers **free webinars** and **online tutorials** for all teachers focusing on music bibliography and **online tools** in their classroom.

Please visit “Resources for Learning” at rilm.org/learning/ and schedule your webinar anytime you like.



Social & Networking Events

Connect with new colleagues and old friends at these parties and receptions.

AMS Board Meet & Greet (1-4)

Saturday, 7 November

1:00–1:50PM CST

Sunday, 8 November

10:00–10:50AM CST

Saturday, 14 November

4:00–4:50PM CST

Sunday, 15 November

4:00–4:50PM CST

Committee on Cultural Diversity Reception

Sunday, 8 November

3:00–3:50PM CST

Daily Coffee Break

Sunday, 8 November

3:00–4:50PM CST

Saturday, 14 November

3:00–4:50PM CST

Sunday, 15 November

3:00–4:50PM CST

First-Time Attendees Reception

Saturday, 7 November

11:00–11:50AM CST

Meet-and-Greet for Prospective Students

Sunday, 15 November

2:00–3:30PM CST

Student Reception

Saturday, 7 November

7:00–8:30PM CST

Welcome Reception / Coffee Break

Saturday, 7 November

2:30–4:00PM CST

Sponsored

AMS Platform

Open to SMT Registrants

Sponsored Social Events

Want more chances to party? Check out these sponsored social events.

University of North Carolina at Chapel Hill Party

Saturday, 7 November, 5:00-7:00pm [Remo]

The Music Department at the University of North Carolina at Chapel Hill would like to invite former and current affiliates (and any friends!) to connect. We'll be sharing departmental news and facilitating conversation. Prospective graduate students and interested passers-by are heartily invited to join in, too.

Yale Social Networking Event

Saturday, 7 November, 5:00-7:00pm [Remo]

Alumni of Yale's music programs are invited to join current faculty and graduate students for an hour of socializing and networking hosted by our department chair, Ian Quinn, and Professor Gundula Kreuzer. Catch up with old friends, meet current Yalies, and learn more about our department's recent initiatives: a new undergraduate curriculum, a joint Ph.D. program with African American Studies, the Black Sound and the Archive Working Group, Y | Opera | Studies Today, Medieval Song Lab, and so much more. Open to members of the extended Yale family.

Case Western Reserve University Reception

Saturday, 7 November, 7:00-9:00pm [Remo]

An opportunity for faculty, students, alumni, prospective students, and friends of the Case Western Reserve University musicology program to meet, catch up, and discuss the program.

Brandeis Reception

Saturday, 14 November, 4:00-4:50pm [Zoom]

The Brandeis Music Department welcomes you to a virtual party and networking event. Alumni and friends of the Department are invited to meet and catch up; prospective graduate students are welcome and encouraged to meet our faculty and students, and chat about our program.

Eastman School of Music Alumni Party

Saturday, 14 November, 5:00-7:00pm [Remo]

Eastman School of Music Alumni Party (Musicology and Music Theory)

The Fun Party: Games & Prizes with Auralia & Musition

Saturday, 14 November, 5:00-5:50pm [Zoom]

Hosted in the Auralia & Musition virtual bar, this event will be a great place to relax, network and learn a little bit about Auralia & Musition ear training and theory programs. There will be trivia, quizzes and prizes 😊 - Australian wine and some Sony headphones!

10 reasons to attend

1. Network
2. Prizes: Australian wine and some Sony headphones to be won!
3. Discuss diversity in the ear training and theory curriculum
4. Learn how Auralia & Musition can support your music courses with placement exams, fundamentals, Theory I-III sequences, four-part writing and much more
5. Trivia & quizzes
6. Have your say: Submit feature and content requests for Auralia & Musition 7
7. Relax
8. Auralia & Musition Power Users: Swap tips
9. Discuss ear training and theory education
10. Meet the Auralia & Musition team

McGill University Reception

Saturday, 14 November, 7:00-7:50pm [Zoom]

Please join McGill faculty, graduate students, alumni and friends for our AMS Virtual Party. All are welcome!

Boston University Virtual Reception

Sunday, 15 November, 7:00-7:50pm [Zoom]

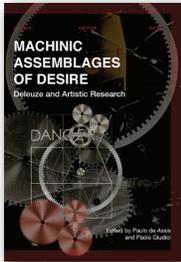
Please join Boston University's Musicology & Ethnomusicology Department to learn about our graduate programs, celebrate the accomplishments of our faculty and students over the year, and engage in some informal socializing. We look forward to welcoming you.



THEORY & EAR TRAINING

Fundamentals
Theory & Aural I - III
Harmony & Analysis
Diversity Content

TRY IT OUT
(CLICK HERE)

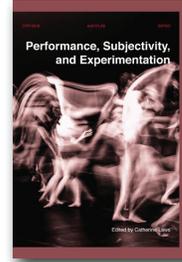


MACHINIC ASSEMBLAGES OF DESIRE

Deleuze and Artistic Research

Paulo de Assis, Paolo Giudici (eds)

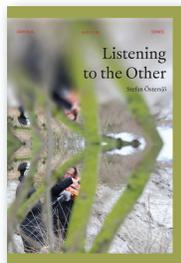
Orpheus Institute Series
paperback, ebook



PERFORMANCE, SUBJECTIVITY, AND EXPERIMENTATION

Catherine Laws (ed.)

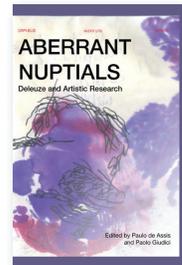
Orpheus Institute Series
paperback, ebook



LISTENING TO THE OTHER

Stefan Östersjö

Orpheus Institute Series
paperback, ebook

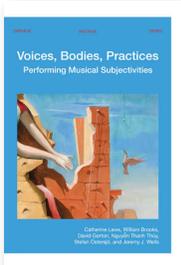


ABERRANT NUPTIAL

Deleuze and Artistic Research

Paulo de Assis, Paolo Giudici (eds)

Orpheus Institute Series
paperback, ebook

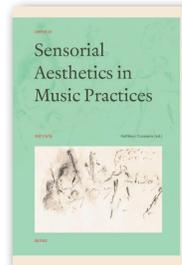


VOICES, BODIES, PRACTICES

Performing Musical Subjectivities

Catherine Laws, William Brooks,
David Gorton, Nguyễn Thanh Thùy,
Stefan Östersjö, Jeremy J. Wells

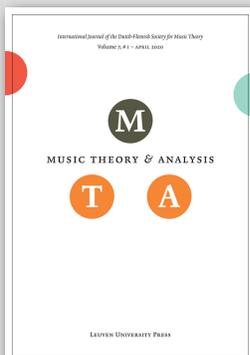
Orpheus Institute Series
paperback, ebook



SENSORIAL AESTHETICS IN MUSIC PRACTICES

Kathleen Coessens (ed.)

Orpheus Institute Series
paperback, ebook



Music Theory and Analysis (MTA)

International Journal of the Dutch-Flemish Society for Music Theory

Editors: Markus Neuwirth, Derek Remeš and Peter van Tour

Music Theory and Analysis (MTA) is a peer-reviewed international journal focusing on recent developments in music theory and analysis.

For more information, visit the website www.mtajournal.be

Online journal with a print edition
Bi-annually in October

Annual subscription fees
Institutional online only: € 115,00
Institutional online & print: € 140,00

Individual online only: € 55,00
Individual online & print: € 70,00

HOW TO ORDER

Sales representation and Order fulfilment UK and Europe: NBN International - www.nbninternational.com - orders@nbninternational.com

Sales representation USA: Cornell University Press - www.cornellpress.cornell.edu

Order fulfilment USA: Longleaf Services Inc. - customerservice@longleafservices.org



ORDER ONLINE AT WWW.LUP.BE



MUSICOLOGY

at the UNIVERSITY OF UTAH

The **MA in Musicology** at the University of Utah offers rigorous preparation for doctoral programs through focused research seminars, close work with faculty advisors, and engagement with other graduate students within a comprehensive school of music and research university. Graduate programs are also offered in composition, conducting, jazz, instrumental and vocal performance, music education, and music theory. Teaching assistantships are available.

Graduate Program Faculty Advisors

JANE D. HATTER (AREA HEAD)

*early modern musical communities,
music in visual art, women in music*

BETTIE JO BASINGER

*19th-century orchestral music,
program music, Liszt*

ELIZABETH T. CRAFT

*music in the U.S., musical theater,
representations of race and ethnicity*

CATHERINE MAYES

*music of the late 18th and early 19th centuries,
exoticism and national styles, music as social
practice and consumer product*



music.utah.edu

CONNECT FOR EDUCATION

With robust and engaging content and innovative features, our **OnMusic** titles are widely used for online, face-to-face and hybrid courses.

Features & Benefits of OnMusic

Academically rigorous
Yet engaging and accessible

Easy to adopt
We do the setup and there is no cost to your college/university

Fully customizable
Modify, add or remove content, music and assignments to make it your own

Expert support
Unlimited access to our in-house setup and support team for you and your students

Request a **[reviewer login](#)** today and see why hundreds of colleges use OnMusic.



Our Music Titles

- OnMusic Appreciation
- OnAmerican Popular Music
- OnMusic Fundamentals
- OnMusic of the World
- OnMusic Rock
- OnMusic Jazz
- OnMusic History Survey
- and more!



Please contact us at sales@connect4education.com to learn more.



Brandeis
UNIVERSITY

**DEPARTMENT
OF MUSIC**

The Music Department at **Brandeis University**
offers graduate studies leading to

MASTER'S DEGREES and PH.D. DEGREES in
MUSICOLOGY
COMPOSITION AND THEORY

FACULTY

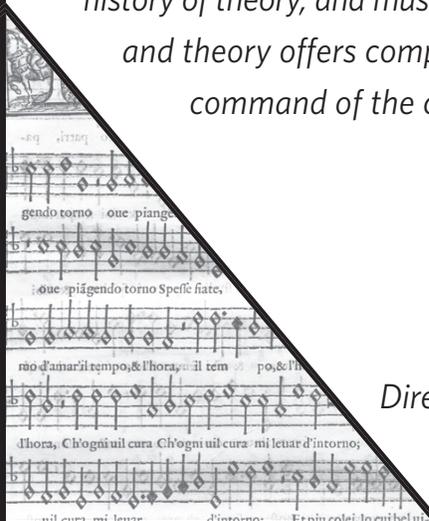
Karen Desmond, <i>Chair</i>	Eric Chasalow	Erin Gee	Paula Musegades
Mark Berger	Robert Duff	Joshua Gordon	Bob Nieske
Eric Chafe	Judith Eissenberg	Neal Hampton	David Rakowski
Yu-Hui Chang	Emily Frey	Sarah Mead	Andrea Segar

The program in musicology offers an integrated approach to music history, history of theory, and music theory and analysis. The program in composition and theory offers composers the time and means to develop a secure command of the craft of composition and musical analysis.

CONTACT

Director of Graduate Studies in Musicology,
Emily Frey: eafrey@brandeis.edu

Director of Graduate Studies in Composition and Theory,
Yu-Hui Chang: ychang@brandeis.edu



BRANDEIS.EDU/MUSIC

GRADUATE STUDY IN MUSIC HISTORY & MUSIC THEORY

Music History Faculty

Erinn Knyt, Evan MacCarthy, Emiliano Ricciardi, Marianna Ritchey

Music Theory Faculty

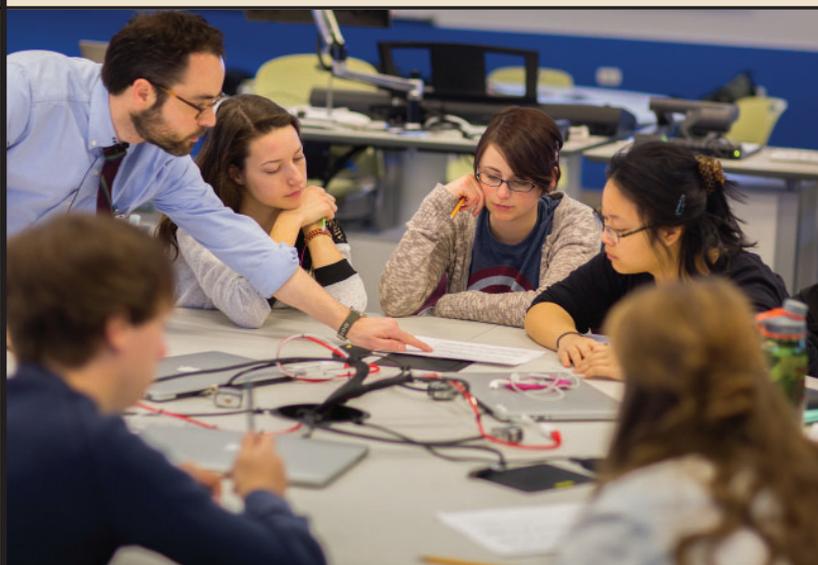
Brent Auerbach, Jason Hooper, Gary S. Karpinski, Miriam Pilonen, Christopher White

Degrees

Master's of Music in Music History, Music Theory, Composition, Jazz Composition/Arranging, Music Education, Conducting, Collaborative Piano, and Performance; PhD in Music Education

Graduate Teaching Assistantships Available

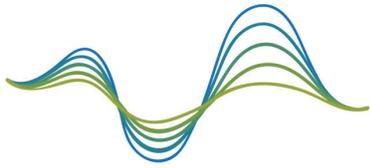
Generous stipend includes full tuition remission, health benefits, and waiver of most fees



Information:

www.umass.edu/music
Professor Erinn E. Knyt
Graduate Program Director
eknyt@music.umass.edu

UMASS
AMHERST



The Ph.D. in Music at Duke University

DUKE MUSIC

Musicology, Composition, Ethnomusicology

Faculty

Thomas Brothers

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

Roseen Giles

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

Stephen Jaffe

composition

Scott Lindroth

composition, interactive computer music

Louise Meintjes

ethnomusicology, southern Africa, music and politics

Robert Parkins

organ, harpsichord, performance practice

Philip Rupprecht

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

Nicholas Stoia

theory and analysis, American vernacular music, European tonal music

John Supko

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

R. Larry Todd

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

Jacqueline Waeber

music, sound & the moving image; French musical aesthetics & culture 18th-21st century

Yun Emily Wang

sound studies, East Asia, diaspora/transnational migration, gender & sexuality

Paul Berliner (Emeritus)

ethnomusicology, jazz, mbira, Zimbabwe

Bryan Gilliam (Emeritus)

Richard Strauss, 19th and 20th-century Germany, film music

Alexander Silbiger (Emeritus)

early music, 17th-century keyboard music

Information: music.duke.edu/graduate

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

CARL PHILIPP EMANUEL BACH

The Complete Works

SERIES I: KEYBOARD MUSIC

“Prussian” and “Württemberg” Sonatas

Edited by Hans-Günter Ottenberg
978-1-933280-77-6 (2015; xxvi, 125 pp.) \$25

Sonatas with Varied Reprises

Edited by Robert D. Levin
978-1-938325-00-7 (2019; xxx, 225 pp.) \$35

“Probestücke,” “Leichte” and “Damen” Sonatas

Edited by David Schulenberg
978-1-933280-01-1 (2005; xxxiv, 190 pp.) \$25

“Kenner und Liebhaber” Collections I

Edited by Christopher Hogwood
978-1-933280-46-2 (2009; xxxii, 150 pp.) \$25

“Kenner und Liebhaber” Collections II

Edited by Christopher Hogwood
978-1-933280-47-9 (2009; xxxii, 126 pp.) \$25

Miscellaneous Sonatas from Prints I

Edited by Darrell M. Berg
978-1-933280-15-8 (2007; xxiv, 133 pp.) \$20

Miscellaneous Sonatas from Prints II

Edited by Darrell M. Berg
978-1-933280-16-5 (2007; xxiv, 126 pp.) \$20

Sonatas from Manuscript Sources I

Edited by Wolfgang Horn
978-1-933280-50-9 (2019; xxxii, 123 pp.) \$30

Sonatas from Manuscript Sources II

Edited by Mark W. Knoll
978-1-933280-51-6 (2020; xxvi, 134 pp.) \$30

Sonatas from Manuscript Sources III

Edited by Jonathan Kregor & Miklós Spányi
978-1-933280-52-3 (2019; xxviii, 132 pp.) \$30

Sonatas from Manuscript Sources IV

Edited by Charles E. Brewer
978-1-933280-53-0 (2016; xxviii, 108 pp.) \$25

Sonatas from Manuscript Sources V

Edited by Darrell M. Berg & Pamela Fox
978-1-933280-54-7 (2017; xxvi, 142 pp.) \$25

Variations

Edited by Ulrich Leisinger
978-1-938325-01-4 (2014; xxxiv, 140 pp.) \$25

Miscellaneous Keyboard Works I

Edited by Peter Wollny
978-1-933280-03-5 (2006; xxvi, 150 pp.) \$25

Miscellaneous Keyboard Works II

Edited by Peter Wollny
978-1-933280-04-2 (2006; xxxvi, 216 pp.) \$25

Organ Works

Edited by Annette Richards & David Yearsley
978-1-933280-33-2 (2008; xvi, 123 pp.) \$20

Arrangements of Orchestral Works I

Edited by Douglas Lee
978-1-933280-27-1 (2007; xx, 136 pp.) \$20

Arrangements of Orchestral Works II

Edited by Jonathan Kregor
978-1-933280-39-4 (2008; xxiii, 94 pp.) \$20

Published by The Packard Humanities Institute

cpebach.org

Graduate Studies at Boston University

in Musicology and Ethnomusicology

MA & PhD in Musicology, Ethnomusicology

& Musicology/Ethnomusicology

We are a prolific, supportive, and inclusive department, dedicated to the shared purpose of innovative, engaged, and rigorous scholarship. We are proud of our faculty's ethnic, gender and research diversity. Our graduate program provides the disciplinary grounding, critical theoretical tools, methodological breadth and sense of engagement with the world needed to produce music scholars of the highest caliber. We offer up to 5 years of full funding for graduate students and a customizable curriculum, including a dual concentration in Musicology and Ethnomusicology.

Full-time graduate faculty, 2020-21

MICHAEL BIRENBAUM QUINTERO (NYU), *Chair. Latin America, African Diaspora, historical ethnomusicology*

MARIÉ ABE (Berkeley), *Modern Japan, Ethiopia, sound studies, music and social justice.*

VICTOR COELHO (UCLA), *early music, performance, popular music. Director, Center for Early Music Studies.*

BRITA HEIMARCK (Cornell), *Bali, sacred music of India, music & politics, mysticism.*

MIKI KANEDA (Berkeley), *Transcultural music, the avant garde, sound studies, race & gender.*

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

JOSHUA RIFKIN (Juilliard, Princeton), *Josquin, Schütz, Bach, Darmstadt, ragtime, performance.*

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

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

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

Affiliated or undergraduate faculty:

LOUIS CHUDE-SOKEI (UCLA), *Black Studies, technology, minstrelsy. Dir. BU African American Studies*

LELAND CLARKE (BU), *African American Gospel, Blacks in Boston, social justice, music therapy*

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

bu.edu/musicology

For more information, or to arrange a visit, please contact Michael Birenbaum Quintero <mbq@bu.edu>



AMS SCHEDULE OF SESSIONS & EVENTS

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

■ *Events and sessions open to SMT registrants.*

■ **Morning Yoga Session**

09:00AM – 09:45AM

Musical Contagions, Circulations, and Ecologies of Listening to Social Media

10:00AM – 10:50AM

Sneaking Across the Digital Divide: Piracy and Music Making in Havana's Bedroom Studios. *Michael Levine, University of North Carolina - Chapel Hill*

Music as Sync and Hook in the TikTok Bedroom. *Paula Harper, Washington University in St. Louis*

Of Gimmickry and Man: The Lick's Circulation through Virtual Jazz Communities. *Hannah Judd, University of Chicago*

Excavating the Castrato: Toward New Archaeologies

10:00AM – 10:50AM

The Verismo Trace and the Phantom Castrato. *Martha Feldman, University of Chicago*

Exhuming the Materials of Cultural History. *Jessica Peritz, Yale University*

Vocal Migrations and the Castrato Fantasy. *Bonnie Gordon*

Trumpeting Wind Instruments

10:00AM – 10:50AM

The Fathers of The Viennese Waltz and the Keyed Trumpet (1826-1832). *Robert Apple, University of Memphis*

The Art of the Band Instrument Endorsement Deal. *Bryan Proksch*

Brazilian Racial Politics

10:00AM – 10:50AM

The Construction of Bahia's Hyperreal Africanness: Religious Battles and Symphonic Grooves. *Juan Diego Diaz, University of California, Davis*

Samba is Black: (Un)Making Race in a "Raceless" Genre. *Marcelo Boccato Kuyumjian, University of Illinois At Urbana-Champaign*

"An Indian in Tuxedo?": Villa-Lobos's Imagined Indigeneity. *Silvio Dos Santos, University of Florida*

Music Encoding Pedagogy Workshop

10:00AM – 11:50AM

Speaker(s):

Anna Kijas, Tufts University

Raffaele Viglianti, Maryland Institute for Technology in the Humanities

The Way and Musical Communities in North Minneapolis (Popular Music Study Group)

11:00AM – 11:50AM

Speaker(s):

Andrea Swennson

Andrew Flory, Carleton College

Musical Exchange during the Cold War

11:00AM – 11:50AM

Sounds of the Cold War Acropolis: Halim El-Dabh at the Columbia-Princeton Electronic Music Center. *Brigid Cohen, New York University*

Fujiwara Opera's U.S. Tours in the 1950s. *Kunio Hara, University of South Carolina School of Music*

Mendelssohn, Schumann, and the Oratorio

11:00AM – 11:50AM

St. Felix the "Philisterapostel": Finding Mendelssohn in the Revisions of *Paulus* from Premiere to Print. *Siegwart Reichwald, Converse College*

Enacting Elijah: Mendelssohn on the British Stage. *Monika Hennemann, Cardiff University*

"Worthy of a Monument in Artistic History": Historicism, Religion, and Nation in the Plans for Robert Schumann's Unrealized Martin Luther Oratorio. *Sonja Wermager, Columbia University*

Puppets and Symbolism

11:00AM – 11:50AM

Polyphonic Puppets. *Hayley Fenn, Harvard University*

Pious Puppets, Sacred Sounds, and the Limits of Symbolism. *Jennifer Walker, West Virginia University*

■ First-Time Attendees Reception

11:00AM – 11:50AM

Moderator(s):

Judy Tsou, University of Washington

President's Plenary Lecture | "A Woman Is A Sometime Thing": Black Feminist Sound & Fury in the *Porgy & Bess* Archive

12:00 – 12:50PM

"A Woman Is A Sometime Thing": Black Feminist Sound & Fury in the *Porgy & Bess* Archive. *Daphne Brooks, Yale University*

AMS Board Meet and Greet (1 of 4)

01:00PM – 01:50PM

Race, Music, and Slavery in the British Colonial Caribbean: Research Beyond Recovery

01:00PM – 01:50PM

Rethinking Creole Musical Activity in the World of Samuel Felsted, c.1770-1800. *Wayne Weaver, University of Cambridge*

Enslaved Black Women's Listening Practices and the Afterlives of Slavery in Musical Thought. *Maria Ryan, University of Pennsylvania*

Considering Mr. Baptiste: Black Composer of Early Caribbean Music? *Mary Caton Lingold, Virginia Commonwealth University*

Contextualizing Experimentalism

01:00PM – 01:50PM

Meredith Monk and the Archaeological Imagination. *David Gutkin, Peabody Institute of The Johns Hopkins University*

Epistemic Sound in Experimental (Music) Systems, 1968-1973. *Drake Andersen, Vassar*

College

Cultivating Ecological Consciousness: Pauline Oliveros' Deep Listening as Deep Ecology. *Taylor McClaskie*

Britten and Vaughan Williams

01:00PM – 01:50PM

Vaughan Williams's Early Works: A Historiographical Reconsideration. *Eric Saylor, Drake University*

Britten's Unfinished Christmas Sequence and the Modernist Uses of Congregational Song. *Hilary Donaldson, University of Toronto*

"Doing His Bit:" Vaughan Williams's Wartime Nationalistic Film Music for *Coastal Command*. *Jaclyn Howerton*

Emotion and Meaning in Film Music

01:00PM – 01:50PM

The Bittersweet Spot: Music, Melodrama, and Mixed Emotions. *Berthold Hoeckner, University of Chicago*

Headphones, Deafness, and the "Inner Soundtrack" of The King's Speech. *Stephen Rumph, University of Washington*

Film Music in the Time of Terrorism. *Dan Wang, University of Pittsburgh*

■ Welcome Remarks

02:00PM – 02:30PM

Speaker(s):

Suzanne Cusick, New York University

■ Welcome Reception / Coffee Break

02:30PM – 04:00PM

Women's Musical Club Cultures

03:00PM – 03:50PM

The Social and Professional Avenues of the Musicians Club of Women. *Emily C. Hoyler O'Hare, School of The Art Institute of Chicago*

"Confessions of the Bobby-Sox Brigade": Teenage Girls as Cultural Producers in World War II-Era Frank Sinatra Fan Clubs. *Katie*

Hollenbach, University of Washington

The Ladies' Musical Club of Seattle, Women's Surage, and the Working Women Debate in Seattle, 1910 - 1920. *Whitney Henderson*

Transmedial Politics of the Stage

03:00PM – 03:50PM

Une scène pour La Reine: Marie Antoinette and Grétry's *Émilie, ou la belle esclave*. *Basil Considine, Abilene Christian University*

Those Who Cannot Publish, Compose. Musical Theater as Social Critique in Enlightenment Spain. *Ana Sánchez-Rojo, Tulane University*

"The Habit Does Not Make the Monk": Rethinking Anti-Clericalism in French Revolutionary Opéras-Comiques. *Callum Blackmore, Columbia University*

Reading Film, Hearing Scores

03:00PM – 03:50PM

The Sweet Life, Song, and Sound: "Patricia in *La dolce vita*". *Melissa Goldsmith*

Fantastic Timbres and Where to Find Them. *Chelsea Oden, University of Oregon*

"I'd give my soul for continued youth...": Frédéric Chopin, Moral Descent, and Thematic Transformation in Herbert Stothart's Score for *The Picture of Dorian Gray* (1945). *Caitlan Truelove, University of Cincinnati College-Conservatory of Music*

"Beyond High Noon (1952): Narration and Gunslinging Women in the Western Theme Score." *Grace Edgar*

Tenure Trekking: Exploring Diverse Tenure Processes (CCRI)

03:00PM – 04:30PM

Speaker(s):

- Stephen Crist, Emory University
- Denise Von Glahn, Florida State University
- Jeremy Grimshaw, Brigham Young University
- Paul Schleuse, State University of New York at Binghamton
- Anita Hardeman, Western Illinois University
- Karen Cook, University of Hartford

Moderator(s):

Virginia Lamothe, Belmont University

■ **Virtual Exhibit Hall Open Hours**

03:00PM – 05:00PM

Music and State Power

04:00PM – 04:50PM

Opera Under Orbán: Staging the Political at the Hungarian State Opera House. *Zachary Milliman*

Dropping Science: Friction and Collaboration in U.S. Hip Hop Diplomacy. *Erica Fedor, UNC – Chapel Hill*

Communicating Commonwealth: Reframing Imperial Identity through the BBC's *Commonwealth of Song*. *Trevor R. Nelson, Eastman School of Music, University of Rochester*

At the Borders of Notation

04:00PM – 04:50PM

X-Marks: Indigenous Graphic Scores at the *Soundings* Exhibition. *Patrick Nickleson, Queen's University*

The Suchness of Sound: Lucia Dlugoszewski's Revolutions of Musical Form and Instrumentation. *Kate Doyle, Rutgers University-Newark*

The Interpretation of Unmeasured Preludes, Reconsidered. *Albert Bellefeuille, Rutgers University*

From Gongchepu to Western Staff Notation in Two Manuscripts of Joseph-Marie Amiot. *Stewart Carter, Wake Forest University*

Digital Exhibit: A Hands-on Poster and Demo Session (AMS Committee on Technology)

04:00PM – 04:50PM

Speaker(s):

- Anne MacNeil, The University of North Carolina, Chapel Hill
- Luisa Nardini, The University of Texas, Austin
- Joshua Neumann, University of Florida
- Sarah Williams, University of South Carolina

WUSTL MUSIC



Ph.D. Programs in Musicology and Theory

ETHNOMUSICOLOGY

PATRICK BURKE: music of the United States, jazz, rock, race and ethnicity

LAUREN ELDRIDGE STEWART: pedagogy, African diasporic music, the Caribbean, art economies

ESTHER KURTZ: Afro-Brazilian music and dance, cultural politics, ethnographic ethics, decolonizing practices

MUSICOLOGY

TODD DECKER: film music and musicals, the Broadway musical, popular music, digital humanities

DOLORES PESCE: medieval motets, medieval and Renaissance music theory, Franz Liszt, Edward MacDowell

ALEXANDER STEFANIAK: 19th-century music, virtuosity, Clara and Robert Schumann, piano culture, Romantic aesthetics

THEORY & COMPOSITION

BEN DUANE: texture, form, music cognition, computational modeling, 18th & early 19th-century music

ROBERT SNARRENBERG: Schenker, metaphor and music analysis, Brahms

CHRISTOPHER STARK: composition, 20th-century theory and analysis, electronic music, postmodernism

PAUL STEINBECK: improvisation, intermedia, the Association for the Advancement of Creative Musicians

Katherine Larson, University of Toronto
 Scott Trudell, University of Maryland
 Raaele Viglianti, Maryland Institute for
 Technology in the Humanities

Moderator(s):

Mollie Ables, Wabash College
 Matthew Vest, University of California, Los
 Angeles

■ **“Bach to Black:” A Recital of Suites by J.S. Bach, Samuel Coleridge-Taylor, and James Lee III**

05:00PM – 05:50PM

Rochelle Sennet, University of Illinois at Urbana-Champaign

Ideology and Pragmatism in Early 20th-Century France

05:00PM – 05:50PM

Norbert Dufourcq, “French Classicism,” and the Politics of Periodization. *Alexis VanZalen, Eastman School of Music, University of Rochester*

Exoticism as Musical Vernacular: Eugène Bozza’s *Woodwind Solos de Concours* for the Paris Conservatoire. *Lacey Golaszewski*

‘Du nouveau dans l’ancien’: ‘Neo-Palestrinian’ Polyphony and Ideas of Musical Progress in France, c. 1900 – 1930. *Tadhg Sauvey, University of Cambridge*

Musical Poetics

05:00PM – 05:50PM

Celan’s *Winterreise*. Brent Wetters, Clark University/WPI

Anton Webern’s Creative Partnership with Hildegard Jone: Revising a Modernist Narrative. *Catherine Nolan, The University of Western Ontario*

Anticlimactic: Challenging the Construction of Alma Mahler’s Lieder as Subversive. *Rachel Scott, University of Memphis*

Laura betet: mediating sound in settings of Matthisson’s “Die Betende”. *Christopher Parton, Princeton University*

What Constitutes “Core” in the Conservatory Curriculum? (Roundtable)

05:00PM – 06:30PM

Speaker(s):

Andrew Dell’Antonio, University of Texas, Austin
 Erica Scheinberg, Lawrence University
 Conservatory of Music
 Melanie Lowe, Vanderbilt University
 Sara Haefeli, Ithaca College

Networking and Social Gathering (Music and Dance Study Group)

05:00PM – 06:30PM

■ **Listen and unwind**

06:00PM – 07:30PM

AMS Ecocriticism SG | Business Meeting and Panel Discussion

06:00PM – 07:30PM

Speaker(s):

Aaron Allen, UNC-Greensboro
 Jacob A. Cohen

Lightening Lounge: Current Topics in Ibero-American Music Research (Ibero-American Music Study Group)

06:00PM – 07:30PM

Rethinking Musical Nationalism and Cosmopolitanism in 1830s Spain. *Christine Wisch, Indiana University*

Parodies of Indigeneity and Other Phonographic Caricatures in Early-Twentieth-Century Latin America. *Sergio Ospina Romero, Universidad De Los Andes / Indiana University*

Constructing Operatic Roles in the Iberian Peninsula: Metastasian Opera Seria for Spain and Portugal. *Ana Llorens, Instituto Complutense De Ciencias Musicales*

Gender Representation, Poetry, and Music: Mercedes Sosa’s 1969 Recording of “Alfonsina y el mar” as a Feminist Performance. *Cintia Cristiá, Ryerson University*

In Search of a Decolonial Approach to Music of Trauma. *Emily Abrams Ansari, Western*

University

Mapping Music and East Asia (Global East Asian Music Research Study Group)

07:00PM – 08:30PM

Seminar: Posthumanist Musicology and East Asia. *Gavin Lee, Soochow University (China)*
Wenzhuo Zhang, SUNY Fredonia

Voice Beside Hell: Neoliberal Progress, Analog Subversion, and the Vocal Unbecomings of Hell Joseon/South Korea. *Cody Black, Duke University*

Archiving Asian Popular Music in Global Media Circulation. *David Novak, UC Santa Barbara*

■ **Student Reception**

07:00PM – 08:30PM

AMS - SATURDAY, 7 NOVEMBER

UNIVERSITY OF VIRGINIA

Graduate Faculty in Music

Matthew Burtner • A.D. Carson • Ted Coffey • Luke Dahl • Nomi Dave
Scott DeVeaux • Bonnie Gordon • Michelle Kisliuk • Noel Lobley • Fred Maus
Karl Hagstrom Miller • Michael Puri • Leah Reid • Richard Will

Offering two Ph.D. programs that encourage students to work across disciplinary boundaries within music and beyond.

Critical & Comparative Studies

CCS students examine and interrogate our understanding of music and sound, past and present. The program and independent projects allow an interdisciplinary approach across musicology, ethnography, theory and analysis, popular music, feminist and queer studies, critical race theory, sound studies, disability studies, performance studies, jazz studies, and music technology.

Composition & Computer Technologies

CCT students explore and develop innovative compositional practices. The program integrates acoustic and computer-based composition, considered as part of a diverse multimedia and interdisciplinary 21st-century field of art, design, and music. In addition to making original compositions and sound art works, students analyze and write about music and create new technologies.

For more information, contact Nomi Dave, Director of Graduate Studies at nd4x@virginia.edu or visit our website.

www.music.virginia.edu/degree/phd

AMS - SUNDAY, 8 NOVEMBER

■ Morning Mindfulness Session

09:00AM – 09:45AM

AMS Board Meet and Greet (2 of 4)

10:00AM – 10:50AM

Soviet Transformations

10:00AM – 10:50AM

Welcome to the War of Tomorrow: Soviet Musicians at the 1939 World's Fair and the Politics of Virtuosity. *Matthew Honegger, Princeton University*

From Film to FIFA: Transformations of a Prokofievan Theme Under Stalinism and Putinism. *Katya Ermolaeva*

Crossing Impenetrable Borders: Leningrad's Sonic Siege Diaries. *Klara Moricz*

Ballet in the Long 20th Century

10:00AM – 10:50AM

Stepanov's Musical Anatomies. Sophie Benn Soviet Sylphs or Socialist Reality? Shostakovich, Lopukhov, and *The Limpid Stream*. *Laura Kennedy, Furman University*

Modernist Gluck: Greek Dance and French Nationalism at the Opéra-Comique. *Sarah Gutsche-Miller*

Ballet Dancers on the Subway: Jerome Robbins's Interpretation of Philip Glass. *Anne Searcy*

Women on Record

10:00AM – 10:50AM

Singing Webern, sounding Webern: Bethany Beardslee, Grace-Lynne Martin, and Marni Nixon, 1950–1957. *David Miller*

Nevertheless, She Persisted: Mary Lou Williams Takes on King Records and the Industry. *Gayle Murchison, The College of William And Mary*

The Micro-Phonograph and the Female Voice. *Karen Henson, CUNY and IAS, Princeton University*

Musical Consumption in Mid-century America

10:00AM – 10:50AM

Welcome to the Jungle: Post-War Exotica and Its Relations. *Jennifer Messelink, Schulich School of Music, McGill University*

Technologies of Immediacy: Musical Form and Remediation in "The Liberace Show". *Edgardo Salinas, The Juilliard School*

Modularity and Masculinity in *High Fidelity* Magazine. *Kelli Smith-Biwer, University of North Carolina - Chapel Hill*

Black Opera

10:00AM – 11:30AM

Whiteness Unmade: Abjection and the Return of the Black Real in Janelle Monaë's *Dirty Computer*. *Sarah Hankins, UC San Diego*

The Grand Operatic Imagination of Harry Lawrence Freeman. *Lucy Caplan, Harvard University*

Sissieretta Jones and Performing the Prima Donna. *Elena Farel, Washington University In St. Louis*

Incubation and Integration: The American Music Theater Festival and Anthony Davis's *X*. *Ryan Ebright, Bowling Green State University*

"In Search of Something Racial": The National Negro Opera Company. *Elizabeth Campbell, UC Davis*

Musical Hagiographies

11:00AM – 11:50AM

Chair(s): Barbara Helen Haggh-Huglo

Punishment and Sadomasochism in a Medieval Saint's Office: Singing Saint Katherine in England. *James Blasina, Swarthmore College*

An Advent Saint: Seasonal and Sainly Music and Liturgy in Thirteenth-Century Paris. *Mary Caldwell, University of Pennsylvania*

"John, Apostle of Asia, becomes a Prophet": Synthesizing Eastern and Western Narratives in the Johannine Liturgy of 's-Hertogenbosch. *Catherine Saucier, Arizona State University*

(Un)gendering Musical Bodies

11:00AM – 11:50AM

- Priesthood of Art: On Gender and Art Religion.
Laurie McManus, Shenandoah Conservatory
- Beauty in the Beast: Humanity and Technology in the Music of Wendy Carlos. *Alan Elkins, Florida State University*
- “Le peril rose:” Gendering the orchestral body in early twentieth-century Paris. *Inge Van Rij, Victoria University of Wellington*

Collaborative Processes

11:00AM – 11:50AM

- Intermediary Between Two Worlds: The Role of Eric Simon in Benny Goodman’s Commissioning of Classical Music. *Elisabeth Reisinger, University of Vienna*
- Composing Together: Collaboration and Creativity in the New-Music Scene. *Nathinee Chucherdwatanasak, University of Michigan*
- A Sonorous Philosophy of Swahili Culture: Musical Composition as Intellectual Practice on the Kenyan Coast. *Andrew Eisenberg, NYU Abu Dhabi*
- “Give Me A Beat!”: Janet Jackson, Jimmy Jam, and Terry Lewis take *Control*. *Jason Hanley, Rock and Roll Hall of Fame*

Histories of Music Pedagogy: Techniques, Institutions, Epistemologies (Workshop)

11:00AM – 12:30PM

Speaker(s):

- Lindsay Wright, The University of Chicago
Benjamin Steege, Columbia University
Fanny Gribenski, Max Planck Institute for the History of Science
Emily Dolan, Brown University
Anicia Timberlake
Michael Weinstein-Reiman
Joshua Navon, Columbia University

The Future of Jewish Music Studies (Jewish Studies and Music Study Group)

11:00AM – 12:50PM

Speaker(s):

- Tina Fruhauf
Assaf Shelleg, The Hebrew University of Jerusalem
Philip Bohlman, University of Chicago
Karen Uslin, Rowan University

Music and Class in London and Manchester

12:00PM – 12:50PM

- Hearing Liminality in Streetwise Opera’s “The Passion”. *David Kjar, Chicago College of Performing Arts, Roosevelt University*
- Raising the (Middle)brow: Music for “Sailors, Soldiers, and Taxi Drivers” at Myra Hess’s National Gallery Concerts. *Elizabeth Morgan, Saint Joseph’s University*
- Aristocratic Pleasure for the “Middle Sort”: Franz Joseph Haydn’s “Hunt” Symphony (Hob. I:73) at London’s Vauxhall Gardens. *Ashley Greathouse, College-Conservatory of Music, University of Cincinnati*
- “Noise and Fury Signifying Nothing”: Music, Noise, and the Landscape of Urban Poverty in London, 1600-1850. *Joe Nelson, University of Minnesota*

Opera beyond the Opera House

12:00PM – 12:50PM

- Rethinking the Stage: *Salon opéra* in Paris (1850-1870). *Nicole Vilkner, Duquesne University*
- Funeral Entrainments: Errico Petrella’s *Jone* (1858) and the Band. *Francesca Vella, University of Cambridge*
- Ecphractic Narration: the dueling authors of the opera fantasia. *Rachel Becker, Boise State University*

Reassessing Romanticism

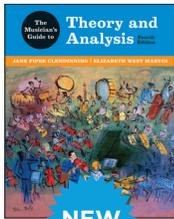
12:00PM – 12:50PM

- Romanticism Glimpsed through Cracks: How, Where, and Why *Algae* Grows. *Nicholas Stevens, Wichita State University*
- Kitsch Unbound. *Carlo Caballero, University of Colorado, Boulder*



New and recent from Norton

Independent and Employee-Owned

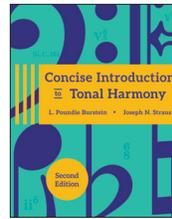


The Musician's Guide to Theory and Analysis, 4e

Jane Piper Clendinning, Elizabeth West Marvin

The most pedagogically sophisticated text on the market, *The Musician's Guide* is the most complete resource for the theory curriculum. Successful online Know It? Show It! pedagogy and a comprehensive workbook help students develop theory skills inside the classroom and out. With a wider, more inclusive, repertoire than ever, the text explores music that will be relevant to every musician.

digital.wwnorton.com/guidetotheory4

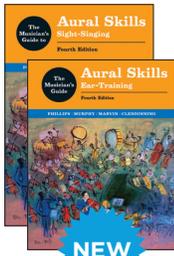


Concise Introduction to Tonal Harmony, 2e

L. Poundie Burstein, Joseph N. Straus

Concise Introduction to Tonal Harmony has successfully introduced thousands of students to music theory. With the Second Edition, Burstein and Straus have made the text better than ever by listening to professors and students and adding new coverage of post-tonal theory and more opportunities for music analysis. The authors also added many new examples of music by women and composers of color.

digital.wwnorton.com/conciseharmony2

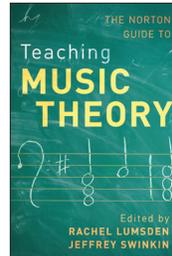


Musician's Guide to Aural Skills, 4e: Sight-Singing and Ear Training

Paul Murphy, Joel Phillips, Jane Piper Clendinning, Elizabeth West Marvin

The Musician's Guide to Aural Skills helps students develop skills in ear-training and sight-singing through a repertoire of real music that students listen to and perform.

digital.wwnorton.com/auralskills4et

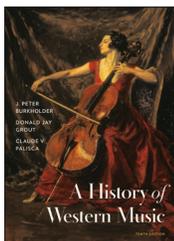


The Norton Guide to Teaching Music Theory

Rachel Lumsden, Jeffrey Swinkin

Featuring 23 essays by outstanding teacher-scholars on topics ranging from Schenkerian theory to gender, *The Norton Guide to Teaching Music Theory* covers every facet of music theory pedagogy. The volume serves as a reference for theory teachers and a text for pedagogy classes.

Interested in which essays are included? Visit www.norton.com/rd/teachmusic



A History of Western Music, 10e

J. Peter Burkholder, Donald Jay Grout, Claude V. Palisca

The definitive survey, combining current scholarship with a vibrant narrative. Carefully informed by feedback from dozens of scholars, it remains the book that students and teachers trust to explain what's important, where it fits, and why it matters. Peter Burkholder weaves a compelling story of people, their choices, and the Western musical tradition that emerged.

digital.wwnorton.com/hwm10

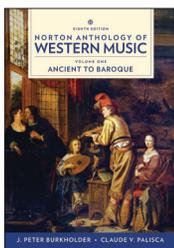


Concise History of Western Music, 5e

Barbara Russano Hanning

This update to Barbara Hanning's concise survey aligns it with the Eighth Edition of the *Norton Anthology of Western Music* and supports your students with a more robust media package. New resources include Audio Timelines, tutorials to help build music history skills, and adaptive activities to reinforce concepts.

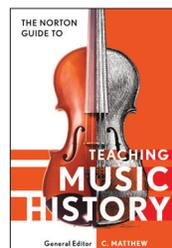
digital.wwnorton.com/concisehwm5anth



Norton Anthology of Western Music, 8e

J. Peter Burkholder, Claude V. Palisca

This companion anthology in three volumes provides the scores for every major work discussed in *A History of Western Music*. The new edition offers 37 new or expanded selections, from medieval chant to twenty-first-century works by Caroline Shaw and Thomas Adès. Recordings of each work are available for streaming and download.



The Norton Guide to Teaching Music History

C. Matthew Balensuela

This collection of twenty-one essays from leading teachers and scholars covers everything from teaching historical periods to enlivening the classroom. It is both a resource for current music history teachers and an ideal text for history pedagogy courses.

Interested in seeing which essays are included? Visit www.norton.com/rd/tocmushist



New and recent from Norton

Independent and Employee-Owned

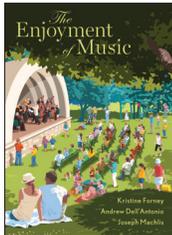


The Enjoyment of Music: Essential Listening, 4e

Kristine Forney, Andrew Dell'Antonio, Joseph Machlis

The book that weaves together a concise text and rich media resources in a compact and affordable package. The new Fourth Edition features enhanced pedagogy built around new listening objectives and Listening Challenge online activities, a revised repertoire that includes popular teaching pieces, and streamlined Listening Guides.

digital.wwnorton.com/enjmusic4ess

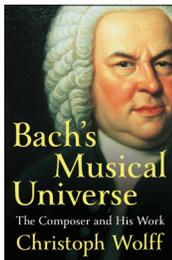


The Enjoyment of Music, 13e

Kristine Forney, Andrew Dell'Antonio, Joseph Machlis

For more than sixty years, this text has led the way in preparing students for a lifetime of listening to great music and understanding its cultural and historical contexts. The Thirteenth Edition builds on this foundation with new coverage of performance and musical styles, and new tools help students deepen their listening skills and share their appreciation in writing and conversation.

digital.wwnorton.com/enjmusic13



Bach's Musical Universe

Christoph Wolff

Unlike any study undertaken before, this book details Bach's creative process across the various instrumental and vocal genres. Tracing Bach's evolution as a composer, Wolff compellingly illuminates the ideals and legacy of this giant of classical music in a new, refreshing light for everyone, from the amateur to the virtuoso.

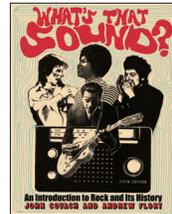


Listen, 9e

Joseph Kerman, Gary Tomlinson

The Ninth Edition boasts a striking visual design, streamlined pedagogy, and exciting online resources. These improvements enhance the engaging musical discussion that has always been the core of this teachable, accessible introduction to music appreciation. *Listen* helps students develop an understanding of great music; it builds the skills required for engaged listening while using rich biographical and cultural context to situate the music in time and place.

digital.wwnorton.com/listen9



What's That Sound? An Introduction to Rock and Its History, 5e

John Covach, Andrew Flory

This no. 1 text and digital media package helps students understand rock first and foremost as music, emphasizing concepts and listening skills. In addition, rich analysis of the forces that shaped this vibrant style help readers connect the music with its cultural and historical context. With the Fifth Edition, the media package is augmented by a new Spotify-integrated ebook.

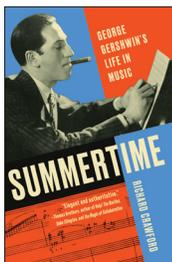
digital.wwnorton.com/whats thatsound5



Beethoven: The Relentless Revolutionary

John Clubbe

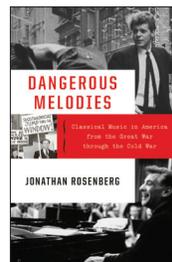
A fascinating and in-depth exploration of how the Enlightenment, the French Revolution, and Napoleon shaped Beethoven's political ideals and inspired his groundbreaking compositions.



Summertime: George Gershwin's Life in Music

Richard Crawford

Drawing extensively from letters and contemporaneous accounts, acclaimed music historian Richard Crawford traces the arc of Gershwin's remarkable life, seamlessly blending colorful anecdotes with a discussion of Gershwin's unforgettable *oeuvre*. His days on earth were limited to the summertime of life, but the spirit and inventive vitality of the music he left behind lives on.



Dangerous Melodies: Classical Music in America from the Great War through the Cold War

Jonathan Rosenberg

Dangerous Melodies vividly evokes a time when classical music stood at the center of American life, occupying a prominent place in the nation's culture and politics. The works of renowned conductors, instrumentalists, and singers were intertwined with momentous international events: two world wars, the rise of fascism, and the Cold War.

AMS Business Meeting and Awards Ceremony

01:00PM – 02:50PM

Queer Hearing

03:00PM – 03:50PM

Transgender Transformistas: Hemispheric Approaches to Trans Music Studies. *Matthew Leslie Santana*

The Man With the Golden Dress: Bond songs, bearded ladies, and intertextually queer vocality. *Freya Jarman, University of Liverpool*

“The Bro Code”: Young M.A and Black Queer Female Masculinity in Rap. *Lauron Kehrer*

Musical Networks and Institutions

03:00PM – 03:50PM

York Minster: A Scrutiny of Musical Manners, 1760-1800. *Shaun Stubblefield, University of Colorado Boulder*

Musicians' Complaints as Evidence of Unwritten Performance Practice in Early Seicento Bergamo. *Jason Rosenholtz-Witt*

Mobile Networks and the Elizabethan *In Nomine*. *Zoe Weiss, Cornell University*

The Power of Music Criticism

03:00PM – 03:50PM

Notes from the Underground: Exploring Bay Area Musical Culture Through the *Berkeley Barb* (1965–80). *Michael Palmese*

Music, the Public Sphere, and Nation-Building: 18th-Century Musical Writings in Berlin. *Siavash Sabetrohani, University of Chicago*

“To channel the taste and judgment of the public in a proper direction”: Reading published opera criticism as state propaganda in Nicholas I's Russia (1825-1855). *Daniil Zavlunov*

Medieval and Early Modern Vanguard

03:00PM – 03:50PM

Ockeghem the Mathematician: Symmetry and Pattern in *Presque transi*. *Adam Knight Gilbert, University of Southern California*

Fiddling Troubadours and the Three Estates. *Kelli McQueen, University of Illinois At Urbana-*

Champaign

Chanting, Dancing, and Preaching Songs of the Franciscan Friar William Herebert. *Peter Loewen, Rice University* and *Robin Waugh, Wilfrid Laurier University*

■ Committee on Cultural Diversity (CCD) Reception

03:00PM – 03:50PM

■ Coffee Break

03:00PM – 04:50PM

■ Virtual Exhibit Hall Open Hours

03:00PM – 05:00PM

New Perspectives on 16th-century Venice

04:00PM – 04:50PM

The Madrigal Print as Travelogue: Traversing the Venetian *Stato da mar* in Giandomenico Martoretta's Third Book. *Dan Donnelly, OISE - University of Toronto*

Metrolingualism in Sixteenth-Century Venice: Evidence from the Vernacular Song Repertoire. *Kate Van Orden, Harvard University*

Agnus Dei / Aspice Domine: Ippolito Baccusi's Polytextual Mass Movement and the Turkish Menace. *Alessandra Ignesti, Schulich School of Music of McGill University*

Otherworldly Voices in Opera

04:00PM – 04:50PM

Voices from Elsewhere in Richard Wagner's Music Dramas. *Woodrow Steinken, University of Pittsburgh*

Projecting the Phantasmagorical Presence: The Fluctuating Body and 19th-Century Music. *Feng-Shu Lee, National Chiao Tung University*

Opening a Celebrity's Closet: Cecilia Davies's Music Collection. *Margaret Butler, University of Wisconsin-Madison*

Pedagogy for Busy People (Committee on Career-Related Issues - Contingent Labor)

04:00PM – 05:30PM

Speaker(s):

Christopher Campo-Bowen, Virginia Tech
Reba Wissner, Columbus State University
Samantha Bassler, New York University and
Rutgers University at Newark
Molly Breckling, University of West Georgia
Matilda Ertz, Youth Performing Arts School/
University of Louisville
Luis-Manuel Garcia, University of Birmingham
Brandi Neal, Coastal Carolina University

**Jazz, Gender and Society: a discussion with
Terri Lyne Carrington and Farah Jasmine Griffin
(Committee on Women and Gender Endowed
Lecture)**

04:00PM – 05:30PM

Speaker(s):

Farah Jasmine Griffin, Columbia University
Terri Lynn Carrington, Berklee College of Music
Stephanie Jensen-Moulton

The Impact of Recordings

05:00PM – 05:50PM

Richard Strauss and *Plattenmögliche Musik*:
Arbitrating Technological Failure in
Phonography Before 1914. *Matthew Mendez,*
Yale University

American Democratization Efforts through
Recorded Music in Occupied Japan. *Fusako*
Hamao

“Especial Miracles”: The Collective Making of the
Phonograph as an American Musical Product.
Siel Agugliaro, University of Pennsylvania

Eighteenth-Century Germany

05:00PM – 05:50PM

The Singing Muse of J. S. Scholze. *Andrew Talle,*
Northwestern University

Coffee, the *Pharmakon*, and Narcomusicology.
Sean Colonna

“Every Theater in Germany”: Decentralizing
German Music Theater in Central Europe,
1775-1800. *Austin Glatthorn, Durham University*

**Musical Interculturality: Scope, Methods,
Approaches (Roundtable)**

05:00PM – 06:30PM

Speaker(s):

Yayoi Uno Everett, University of Illinois at
Chicago
Christian Utz, University of Music and Performing
Arts Graz
John Winzenburg, Hong Kong Baptist University
Nancy Yunhwa Rao, Rutgers University
Martin Scherzinger, NYU Steinhardt
Philip V. Bohlman, University of Chicago
Anna Maria Busse Berger, University of California
Davis
Tobias Janz, University of Bonn
Larry Witzleben, University of Maryland

■ **Listen and Unwind**

06:00PM – 07:30PM

**Hatred and//of Music (Music & Philosophy Study
Group)**

06:00PM – 07:30PM

Speaker(s):

Patrick Nickelson, Queen’s University
Katharina Clausius, Université de Montréal
Vivian Luong, University of Virginia
Samuel Chan, New York University
Tamara Levitz
Jamie Currie, University of Buffalo
William Cheng

**Stretches, Leaps, Turns: Experiments in Music-
Dance Relationships (Music and Dance Study
Group)**

06:00PM – 07:30PM

Panel 1

Listening to Dance Music: Pedagogical
Experiments in Choreomusicology. *Caitlin*
Schmid, St. Olaf College

Corporeal Witchery and Criticism of the
Contemporary Culture in Harry Partch’s
Postdramatic Dance-Satire *The Bewitched*.
*Navid Bargrizan, Texas A&M University-
Commerce*

Sound Doesn’t Always Have to Be Heard:

Productive Reuse and the Aurality of
Movement in Nick Cave's Soundsuits. *Kate
Galloway, Rensselaer Polytechnic Institute*

Panel 2

"Sound as a Physical Reality": Object and
Gesture in Malcolm Goldstein's Improvisations.
Jay Arms, University of Pittsburgh

Rhythm, Balance, and Affect: Working with
Choreographer Bobbi Jene Smith. *Keir
GoGwilt*

Panel 3

"Material Realities: Dancing Decreation in La
Passion de Simone". Farrah O'Shea, *University
of California, Los Angeles (UCLA)*

"Show me slowly what I only know the limits of":
Music-Dance Relationships in Les Ballets Jazz
de Montréal's Dance Me. *Wayne Heisler, The
College of New Jersey*

"...humble marionettes / The wires of which are
pulled by fate...": Dance and Comedy in Le
Piano irresistible. *Sophie Benn, Case Western
Reserve University*

■ **Mediating the Cold War (AMS Cold War and
Music Study Group and SMT Post-1945 Music
Analysis Interest Group)**

06:00PM – 08:00PM

Speaker(s):

Eduardo Herrera, Rutgers University
Noel Torres Rivera, CUNY Graduate Center
George Adams, University of Chicago
Ryan Gourley, University of California, Berkeley
Gabrielle Cornish, University of Miami
Jennifer Iverson, University of Chicago

Moderator(s):

Martha Sprigge, University of California, Santa
Barbara
Antares Boyle, Portland State University
Laura Emmery, Emory University

**Global Music Histories at the Interstices:
Perspectives across North and South (Global
Music History SG)**

06:00PM – 08:00PM

Speaker(s):

Sergio Ospina Romero

Makoto Harris Takao
Carlos Roberto Ramirez
Juliana Pistorius
Brian Barone
Aliah Ajamoughli

Moderator(s):

Gabriel Solis
Yvonne Liao, University of Oxford
Olivia Bloechl

■ **Morning Yoga Session**

09:00AM – 09:45AM

Remembering World War II

10:00AM – 10:50AM

The Sound of Testimony: Gender and Performance after the Holocaust. *Abby Anderton*

“From Summer Sands to Armageddon’s Reach”: World War II in the Music of Iron Maiden. *Caitlin McAlister*

(N)one shall escape: A Survivor from Warsaw and Hollywood aesthetics. *Torbjørn Ottersen, The Van Leer Jerusalem Institute*

Gender and Print Culture

10:00AM – 10:50AM

Madame de Lusse, Music Engraving, and France’s “Artisanal” Enlightenment. *Julia Doe, Columbia University*

Ignored and unsung: Susana Muñoz, Early Modern Spain’s most prolific printer of sacred music. *Michael Noone, Boston College*

“To send them into the World - in the best Manner I am able”: Publishing Music by Subscription in 18th-Century Britain. *Joseph Darby, Keene State College*

■ **Special Session: Black Lives Matter and Music: A Conversation with Tazewell Thompson, librettist of *Blue* (AMS Committee on the Annual Meeting in joint session with SMT)**

10:00AM – 11:30AM

Speaker(s):

Tazewell Thompson, Manhattan School of Music
Naomi Andre, University of Michigan
Richard Desinord, Howard University

Moderator(s):

Steve Swayne, Dartmouth College

Unheard Modernisms

11:00AM – 11:50AM

The Intimate Economy of the 1957 Donaueschingen Festival. *Kyle Kaplan*

Otto Luening’s Tape Prosody. *Joseph Pfender*

(Re-)Publishing Ruth Crawford: String Quartet 1931, Andante for Strings, and the Case of the Missing Bass. *Ian Sewell*

Traditional and Modern Guitar

11:00AM – 11:50AM

Vahdah Olcott-Bickford (1885-1980): Institutional Pioneer of the Modern American Guitar Landscape. *Kathy Acosta Zavala, University of Arizona*

Tracing Duende: On the Pellizco, a Rhythmic Gesture in Flamenco Dance. *K. Meira Goldberg, Fashion Institute of Technology, Foundation for Iberian Music, CUNY*

Mauro Giuliani and the Congress of Vienna: Musical Representations of Power and Politics. *Lindsay Jones, University of Toronto*

Folk Borrowings

12:00PM – 12:50PM

Something Borrowed, Something New: The Roots of Bob Miller and His Songs. *Joel Roberts, University of Memphis*

Benjamin Britten and the “Alternative” English Folk Revival. *Julian Onderdonk, West Chester University Wells School of Music*

At Home with the Exotic: the Celtic and the Oriental as Mutual Otherworlds in British Psychedelia. *Kathryn Straker*

Aesthetics of Imagined Folk Origins: Reconsidering the Communal Ballad Theory in Published American Folksong, 1910–1930. *Brian Jones, Eckerd College*

Marketing Black Music

12:00PM – 12:50PM

Thy Kingdom Come: Black Gospel Music Goes Multicultural. *Cory Hunter, Eastman School of Music, University of Rochester*

Marvin Gaye and the Black Performance Circuit. *Andrew Flory, Carleton College*

Hip Handel: Race, “Classical” Music Marketing,

and the Strange Case of *Too Hot to Handel*.
Gabrielle Ferrari, Columbia University

Boredom and the Vocal Score. John Dilworth,
Harvard University

Music and Critical Disability Theory

12:00PM – 12:50PM

Welcome to His Nightmare: Deciphering Horror
x Age(ing) in Alice Cooper's "Ol' Black Eyes
is Back" 2020 Tour. *Kelso Molloy, New York
University*

Hearing Voices: The Sound of Operatic Madness
in the Age of Schizophrenia. *Diana Wu, The
University of Western Ontario*

Crippling Haydn Studies: The Final Decade and
Disabled Narrative in the Late Oratorios. *Rena
Roussin, University of Toronto*

"Dusseck the (Im)moral Composer: A Case Study
in Disability, Physiognomy, and Nineteenth-
Century Reception". *Matthew Leone*

Feminism in Popular Music

12:00PM – 12:50PM

The Passion of Miley Cyrus: Medievalism as Pop
Feminism in *Mother's Daughter*. *Gillian Gower,
University of Edinburgh*

Sex, Samples, Self: Performing Availability
from Donna Summer to TLC. *Danielle Sofer,
LGBTQ+ Music Study Group*

Hearing Racial Politics in Beyoncé's and the Dixie
Chicks' "Daddy Lessons". *Rebekah Hutten,
Schulich School of Music, McGill University*

Concert Cultures

12:00PM – 12:50PM

The Musicological Value of Fictional Foreign
Travelers: *Stalkoff, gentilhomme russe en
France* and Concert Conducting in Eighteenth-
Century Dijon. *Beverly Wilcox, California State
University, Sacramento*

Music Clubs and the Building of Concert Culture
in Rio de Janeiro's Belle Époque (1870-1922).
Miranda Sousa, University of Pittsburgh

Cultural Economics and Music Business: The
Bach-Abel Subscription Concerts, 1773-
1775. *Ann Van Allen-Russell, Trinity Laban
Conservatoire of Music And Dance*

Fostering Decoloniality in Music: From Local Archives to Global Dialogue (Workshop)

12:00PM – 01:30PM

Speaker(s):

Robin Attas, Queen's University
Lilliana Saldaña, University of Texas at San
Antonio

Lindelwa Dalamba, University of the
Witwatersrand

Philip Burnett, University of Bristol

Yvonne Liao, University of Oxford

David Irving, CREA & Institució Milà i Fontanals
de Recerca en Humanitats-CSIC

Recontextualizing 17th-century Music

01:00PM – 01:50PM

Singing Sacrilege: Music and the Idolatry
Problem in the Operatic Spectacles of Vienna
and Versailles, 1661-1689. *Devin Burke*

Musical Rhetoric as Racial Commentary: Samuel
Capricornus's Sacred Concerto "Ich bin
schwarz" (1664) and Views on Blackness in
Seventeenth-Century Germany. *Arne Spohr,
Bowling Green State University*

Geometry, Alchemy, and Rosicrucian Symbol in
Buxtehude's *Sicut Moses exaltavit serpentum
in deserto* (BuxWV 97). *Malachai Bandy,
University of Southern California*

Technologies of Opera

01:00PM – 01:50PM

Space Opera: Alienation, Voice, and Colonialism
in Sci-Fi Regietheater. *Micaela Baranello,
University of Arkansas*

Liveness and participation in bootleg opera
recordings. *Laura Moeckli, Bern University of
the Arts*

Antonio Meucci, opera and telephonic listening.
Ditlev Rindom, King's College London

Against the Patriarchy

01:00PM – 01:50PM

Queer and Religious Feminist Myth-Building in Tori Amos's *Boys for Pele* (1996–1998). *H. Megumi Orita, The University of North Carolina at Chapel Hill*

#AdrianaMater: An Opera Concerning Rape and Pregnancy. *Larissa Irizarry*

Pianisms

01:00PM – 01:50PM

Tightly Laced and Bound by Method: Clara Schumann and the Construction of Nineteenth-Century Female Pianism. *Theodora Serbanescu-Martin, Cornell University*

Schumann's Hand, Logier's Chiroprast, and Wieck's Role in an Unresolved Mystery. *Bonny Miller, Independent Scholar*

Programming and Performance Practice: Anna Caroline de Belleville's Changing Approach to Virtuosity in the Early Nineteenth Century. *Peng Liu, University of Texas At Austin*

Annual Meeting of the Ludomusicology Study Group (Ludomusicology Study Group)

01:00PM – 02:30PM

Speaker(s):

Thomas Yeh
Dominique Pelletier
Julianne Grasso
Ryan Thompson
Karen Cook, University of Hartford
Elizabeth Hambleton, Co-Chair AMS
Ludomusicology Study Group
Kate Galloway, Rensselaer Polytechnic Institute

Music and Social Activism

02:00PM – 02:50PM

Towards the Sonic Good Life. Daphne Carr, NYU
Gay Choruses and a Regular Program of Commissioning New Music on Loss and Tragedy in the Larger LGBTQ+ Community for Purposes of Social Activism. *Kevin Schattenkirk, Longwood University*

"A Land More Kind than Home, More Large Than Earth": The Intersection of Kansas City's Musical and LGBT Communities in Christopher

Lacy's Requiem for Victims of AIDS. *Louis Niebur*

Vocal Subjectivities

02:00PM – 02:50PM

Processing Encrypted Failures: Laurie Anderson's "O Superman" from *Big Science* to *Homeland*. *Maria Murphy, University of Pennsylvania*

Madrigals in Dialogue: What Multi-Speaker Settings Tell Us About Voice and Readership in the Italian Madrigal. *Seth Coluzzi, Colgate University*

"Ideal Hausmusik" or "Chamber Music for Voice": Brahms's Vocal Quartets and the Politics of Genre. *Robert Michael Anderson, University of North Texas*

Radio in 20th-century America

02:00PM – 02:50PM

The Safety and Hazard of Music: Value and Children's Music in Interwar America. *Alexandra Krawetz, Yale University*

Made in USA: Music, Radio Drama, and the Kitsch Aesthetic. *Rika Asai, University of Pittsburgh*

"Orchestra By Radio": American Film Presentation and Wireless Technology in the early 1920s. *Mary Simonson, Colgate University*

Voice and Race

02:00PM – 02:50PM

Trading Tapes, Visualizing Voices: Materiality, Identity, and the Metropolitan Opera Radio Broadcasts. *Erin Brooks, SUNY Potsdam*

An American 'Double Monster' in Paris (1873-1874): Millie-Christine McCoy, Singing Phénomène, on Tour. *Remi Chiu, Loyola University Maryl and Dana Gorzelany-Mostak, Georgia College*

"Creole Nightingales" and the White Voice in Jim Crow Vaudeville. *Kristen Turner, North Carolina State University*

SCHOOL OF MUSIC

M.A. IN MUSIC AT PENN STATE

The School of Music at Penn State offers the Master of Arts in Music with tracks in Musicology, Music Theory, and integrative Music Theory and History. Students benefit from a distinguished faculty, individualized attention, small class sizes, pedagogical training, and all the resources of a Research I university. Students leave our two-year program well prepared to enter top doctoral programs in their field, and we have a strong record of graduate placement. A number of teaching assistantships (including a full-tuition waiver and stipend) are available each year on a competitive basis.

MUSICOLOGY

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

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

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

MUSIC THEORY

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

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

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

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



PennState
College of Arts
and Architecture

apply today:

music.psu.edu

Teaching Precarity (Graduate Education Committee)

02:00PM – 03:50PM

Speaker(s):

Michael Puri, University of Virginia
Robert Pearson, Emory University
Marcus Pyle, New York University
Erika Honisch
Naomi Graber
James Q. Davies, UC Berkeley

White Privilege

03:00PM – 03:50PM

Payton vs. “Jazz”: Unpacking the Racialized Power Dynamics of an Instagram Meme.
Andrew Kluth, Case Western Reserve University

Cultural Diversity and the Musical Representation of California in Regional 1970s Television.
Kendra Leonard, Silent Film Sound & Music Archive

Jazz, Whiteness, and the Question of Joe Zawinul’s Soul. *Mikkel Vad*

Music and the Environment in the 1970s

03:00PM – 03:50PM

Studying Score Sketches of *Music for Wilderness Lake*. *Sarah Teetsel, University at Buffalo*

Jerry Goldsmith Goes to Space: Avant-garde Film Scores and Landscape in *Planet of the Apes* (1968) and *Alien* (1979). *Jonathan Minnick, UC Davis*

“Before the Deluge”: The No Nukes Concerts (1979) and Confessional Songs as Environmental Anthems. *Christa Bentley, Oklahoma City University*

Performing Indigeneity

03:00PM – 03:50PM

Music, Manuscripts, and Missionaries: Villancicos in the Highlands of Early Colonial Guatemala.
Kirstin Haag

“Cosmic Stones: Sounding Guanche and Speculative Indigeneity in the Canary Islands”.
Mark Lomanno, Albright College

‘He is happening to my body’: Matriarchal Musical Politics in Early Modern Wendake.
Jessica Herdman, University of Manitoba

Beyond the Femme Fatale

03:00PM – 03:50PM

Salome as Victim: Representations of Rape and Trauma in Twenty-First-Century Productions of Strauss’s *Salome*. *E. Margaret Cormier, McGill University*

Operatic Dystopias, Lilith’s Utopia: Peter Eötvös’s *Paradise Reloaded (Lilith)* (2013). *Jane Forner, University of Aberdeen*

“Those Theda Bara Eyes”: The Remediation of the Vamp from Cinema to Tin Pan Alley.
Martha Schulenburg, CUNY Graduate Center

■ Coffee Break

03:00PM – 04:50PM

■ Virtual Exhibit Hall Open Hours

03:00PM – 05:00PM

Chicago’s Musical Scenes

04:00PM – 04:50PM

The Fortnightly Friends of Opera: Chicago Clubwomen and Civic Operatic Patronage.
Cody Norling, University of Iowa

Banding Together Against—and for—Nazism: Bands as Cultural Brokers in Chicago’s German-American Community. *Alyssa Wells, University of Michigan*

Making Music (and ballet) *Modern*: Chicago in the 1920s. *Carolyn Watts, Princeton University*

Wagner’s Influence(s)

04:00PM – 04:50PM

Performing Racism: Wagner as a Conductor and the Aesthetics of Antisemitism. *Daniel Barolsky, Beloit College*

Gender, Japan, and *Tristan* for Women: Takarazuka’s Wagner Adaptations. *Brooke McCorkle Okazaki, Carleton College*

On the Connection Between François Delsarte’s “Course in Applied Aesthetics” (1839-1859)

and Richard Wagner's Aesthetic Writings. *Bradley Hoover, University of Oxford*

Adapting the Lyric Drama to the Spanish National Opera: Wagnerian Influence in Conrado del Campo's *El final de don Álvaro* (1910-1911). *David Ferreiro Carballo, Universidad Complutense de Madrid*

“Meaningless Excitement and Smooth Atonal Sound”: Phish at the Intersection of Music Theory and Cultural Studies

04:00PM – 04:50PM

Affective Music Theory, Public Musicology, and the Construction of Phish Fan Identity. *Jacob A. Cohen*

Towards a Classification System of Improvisational Types in Phish's Live Performances. *Heather Laurel*

On the Persistence of Groove: Structural Fog and Jouissance in a “Split Open and Melt” Jam. *Steven Reale, Youngstown State University*

AMS Board Meet and Greet (3 of 4)

04:00PM – 04:50PM

■ Performance: Thunder Band

05:00PM – 05:50PM

Reception Histories

05:00PM – 05:50PM

Handling Tovey's Bach. *Reuben Phillips, Institute for Advanced Studies in the Humanities, University of Edinburgh*

Gottschalk's Grooves. *Steven Baur, Dalhousie University*

Before and After Debussy: American Responses to Gabriel Fauré's *Pelléas et Mélisande*, Boston and New York, 1902–1912. *Heather De Savage, Central Connecticut State University*

Musical Labor in the 19th Century

05:00PM – 05:50PM

The Making of a Music Metropolis: Berlin Before 1900. *Pamela Potter, University of Wisconsin-Madison*

Richard Wagner, Maurice Schlesinger, and the Labor of Music Publishing. *Peter Mondelli, University of North Texas*

Popular Music Study Group Business Meeting (Popular Music Study Group)

05:00PM – 05:50PM

Music and Resistance

05:00PM – 05:50PM

“Now We are Dead:” Ethel Voynich's *Epitaph in Ballad Form* and the Aftermath of Rebellion. *Anna Brashears, The Catholic University of America*

“Avert th'impending Doom”: New Perspectives on William Billings's *An Anthem, for Fast Day* (“Mourn, mourn”). *Charles E. Brewer, College of Music, Florida State University*

“The Consequences of Making it Public”: Composition, Dedication, and Dissemination of Bohdan Mazurek's *Polnische lieder ohne worte – dedicated to Anka Kowalska* (1982). *Emily Theobald, University of Florida*

History of Music Theory Study Group Business Meeting (History of Music Theory Study Group)

06:00PM – 07:30PM

Sounding the Hong Kong Protests

06:00PM – 07:30PM

Add Oil! (加油): Hong Kong's Pro-Democracy Protests and Cross-Cultural Formal Play in Ram Cheung's “Don't Retreat! (不撤不退)”. *Christi Jay Wells, Arizona State University*

“I Heard You Through the Tear Gas!”: Sound Acts in the 2019–20 Hong Kong Protests. *Winnie W. C. Lai, University of Pennsylvania*

■ Modulations and Intersections (SMT Music and Disability Interest Group, AMS Study Group on Music and Disability, SMT Global Interculturalisms and Musical Peripheries, and SMT Scholars for Social Responsibility Interest Group)

06:00PM – 07:30PM



There are so many reasons to join!

About MLA

Founded in 1931, the Music Library Association is the professional organization in the United States devoted to music librarianship and all aspects of music materials in libraries. In 2011, MLA became the United States branch of IAML, the International Association of Music Libraries.

Membership Benefits

Each individual membership includes discounted registration rates for the annual conference, one full volume of NOTES, online access to recent volumes of NOTES, access to MLA's online membership directory, and a 20% discount on titles from Ashgate and Equinox.

The benefits you receive as a member depend upon your membership category. More information about membership structure can be found at musiclibraryassoc.org.

Build Connections

MLA creates an abundance of online and in-person opportunities for its members to interact and learn from one another.

- Play a role in shaping the profession by joining an MLA committee.
- Participate in subject-related interest groups to discuss topics ranging from American Music to World Music.
- Share information with fellow library professionals on MLA-L, the unofficial email list for members.
- Join the conversation by commenting on MLA's Facebook, Twitter or blog posts.
- Discover opportunities for local or global involvement through regional chapters and IAML.

Join Today!

Joining is easy. Find our online membership/renewal form at <https://www.musiclibraryassoc.org/?page=JoinMLA>. Or, you can contact us by email, phone, or mail to become a member.

Career Development

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

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

Online & Print Resources

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

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

Contact Us

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

Phone: (608) 836-5825

Fax: (608) 831-8200

Email: mla@areditions.com

Dismantling Narratives of (Dis)Ableism: Tracing Discourse of Belonging in the Era of COVID-19. *Ryan Weber,*

Saint-Saens' Suite Algerienne and President Trump's COVID-19 rhetoric. *Tekla Babyak*

Music and the Maiming of the New World at the Orbis Spike, 1610. *Andrew Chung*

Einstein's Einstein, on Opera's Hegemonic Assimilation of Disability. *Anna Gatdula*

Colonizing the Coronavirus in China: Quarantine, Media Representation, and the Sounds of Neoliberal Biopolitics. *James Deaville*

Organizer(s):

Jeannette Jones, College of the Holy Cross
Stefan Honisch, University of British Columbia
Chantal Lemire, Western University
Miriam Piilonen, University of Massachusetts Amherst
Gavin Lee, Soochow University (China)

■ **Listen and unwind**

06:00PM – 08:00PM

From Tin Pan Alley to Paisley Park: Space and Place in Popular Music (Popular Music Study Group)

06:00PM – 08:00PM

Turf Wars: Hearing Resistant Bodies at the Super Bowl. *Joanna Love, University of Richmond*

Mapping Rock History in Downtown New York, 1965-1975. *Eric Charry, Wesleyan University*

I Didn't Know They Were British: The Impacts of British Identity on Black R&B Success. *Anthony Harrison, Virginia Tech*

Place, Race, and Space: Sun Ra's Esoteric Geographies. *Anna Gawboy, The Ohio State University*

Música Michicana: A Texas-Mexican Audiotopia in the Midwest. *Richard Davila, Michigan State University*

From Tin Pan Alley to Paisley Park: Space and Place in Popular Music. *Andrew Flory, Carleton College*
Christa Bentley

**Global East Asian Music Research Study Group
Business Meeting (Global East Asian Music
Research Study Group)**

07:00PM – 08:30PM

■ **Morning Mindfulness Session**

09:00AM – 09:45AM

Music in Occupied Southern Italy

10:00AM – 10:50AM

Scarlatti's Call 'to Arms': Resisting Spanish Rule in the Neapolitan Production of *Comodo Antonino* (1696). *Zoey Cochran, McGill University*

Locating *Plebe* Communities in Sixteenth-Century Neapolitan Song. *Nathan Reeves, Northwestern University*

Pastoral Politics in the Lyric Song of Late-Fifteenth-Century Southern Italy. *Elizabeth Elmi, Iowa State University*

Rehearsing Performance Practice in the 19th Century

Rehearsing the Social: Beethoven's Late Quartets in Paris, 1825–1829. *Fabio Morabito, University of Alberta*

More Soul than Voice: Style, Sound, and Meaning in the Nineteenth-Century French Romance. *Nathan Dougherty, Case Western Reserve University*

'Every man sings for himself': What we can learn from/about the principles and practices of 19th-century orchestral string sections. *Claire Holden, University of Oxford*

Trauma and Repair

10:00AM – 10:50AM

Trauma and the Memory of Communism in Central European Music Research. *Kelly St. Pierre, Wichita State University*

Symbolic Reparations and Sonic Memorials: Music Gifts in Colombia's Late Armed Conflict. *Sebastian Wanumen Jimenez, Boston University*

Quejío: Flamenco Trauma Expression and Rosalía's *El mal querer*. *Ramona Gonzalez, UCLA*

Voice-Centered Histories

10:00AM – 10:50AM

Partched Fields, or Musicological Borderlands in a Season of Voice. *Jake Johnson, Oklahoma City University*

Voice, *Viriditas*, and the Semiotic Chora in Hildegard's Mystical Theology. *Alec Wood*

"It Doesn't Want to Sound Like Voices:" Choral Voices and Film Music. *Donald Greig, Independent Scholar*

New Perspectives on Black Musicians in Performance

11:00AM – 11:50AM

S(w)inging for Hitler: African-American Jazz Musician Herb Flemming between Black and White in Nazi Germany. *John Gabriel, University of Melbourne Conservatorium of Music*

Black Minstrel & Jubilee Music in the Early 1880s: Repertoire, Touring Schedules, Geography, and Forgotten Musicians. *Nico Schuler, Texas State University*

Beyond Call and Response: Jazz and the Black Church Since the 1980s. *Dana Gooley, Brown University*

Music and Jewish Identity

11:00AM – 11:50AM

Negotiating Jewish Identity in Dave Brubeck's *The Gates of Justice*. *Kelsey Klotz, University of North Carolina At Charlotte*

Falling of the Roof and into the Opera House: Jews, Opera, and Anxiety in Twentieth Century America. *Samantha Cooper*

"Not a Zionist, But a Stateless Jewish Refugee": Wolpe, Shlonsky, Seter and the Bauhaus Aesthetics in Their Music in Palestine. *Ronit Seter, Jewish Music Research Centre, Jerusalem / Fairfax, VA*

Realism in French and Spanish Opera

11:00AM – 11:50AM

Towards a Spanish Verismo Opera: Tomás Bretón's *La Dolores* and the Discourse on

Ópera Española around 1900. *Alessio Olivieri, University of California Riverside*

The “Everyday Truth” of Realist Operatic Set Design in Fin-de-Siècle Paris. *Catherine Ludlow, University of Washington*

Hardware, Software

11:00AM – 11:50AM

Toward a Mise en Circuit: Archiving Tone in Electric Guitar Pedals. *Erik Broess, University of Pennsylvania*

Subverting algorithmic policies of sonic control in Nicolas Collins’s *Broken Light* (1992). *Eamonn Bell, Trinity College Dublin*

Digital Labor and the Musical Exchange Value of Max for Live Devices. *Landon Morrison, Harvard University*

Rethinking Analytic Paradigms

12:00PM – 12:50PM

Understanding Key in Eighteenth-Century Opera: Musical Practice over Dramatic Emotion. *Alvaro Torrente, Universidad Complutense de Madrid* and *Ana Llorens, Instituto Complutense de Ciencias Musicales*

“This is the rule. Of course, I don’t compose that way”: Bruckner, Sechter, and the Theory/ Practice Dichotomy. *Miguel Ramirez, Eastern Mennonite University*

“Batter My Heart”: John Adams’ *Doctor Atomic* and the Slippery Art of “Standing For”. *Michael Schachter, Harvard University*

“A Marvellous Delight”: Compositional Planning and Stretto *Fuga* in Gombert’s *Magnicat Tertii et octavi toni*. *Ian Lorenz, Schulich School of Music, McGill University*

Medieval Music and Women Religious

12:00PM – 12:50PM

Trinum per trinam: Female Agency through Medieval Song. *Alison Kaufman*

To Be Continued: The Long View of Cistercian Chant at the Abbey of Beaupré. *John Glasenapp, Saint Meinrad Seminary and School of Theology*

Music, Death, and Women’s Communities in Late Medieval Europe. *Miriam Wendling*

Musical Instruments and Materiality

12:00PM – 12:50PM

The Grain of the Wood: HIP Discourse in an Age of Distance. *Jonathan Gibson, James Madison University*

Heavy Relics: Instrument Distressing as Manufactured History. *Kai West, University of Michigan* and *Joshua DeVries*

Il filo: The Circulation of Anglo-Roman Musical Products, 1798-1832. *Amalya Lehmann, University of California, Berkeley*

On Being: Quiet and Stillness in Black Music (Critical Race Lecture, Committee on Race and Ethnicity)

12:00PM – 01:30PM

Speaker(s):

Farah Jasmine Griffin, Columbia University

Nostalgia Across Genres

01:00PM – 01:50PM

Nostalgia and Subversion: The Musical Number in *Steven Universe* and *Over the Garden Wall*. *Thomas Hanslowe*

Greta Van Fleet and the Sound of the Past in Contemporary Rock. *Jeff Williams*

“Ghostly Moans of Guitars in Exile”: Nostalgia & Nationalism in Argentine *Orquesta Típica* Tango. *Eric Johns, University of California, Riverside*

Singers and Song in the Low Countries

01:00PM – 01:50PM

The Extraordinary Lives of Ordinary Singers c. 1500. *Robert Nosow*

“She sings a song of her desire”: Female Song Culture of the Dutch Republic as Represented by Gesina ter Borch. *Kaylee Simmons, Indiana University*

Jazz Modernisms

02:00PM – 02:50PM

Modernity as Jazz Paradox: Techno-Futurist/
Techno-Primitivist Aesthetics in George
Antheil's *Ballet Mécanique*. *Angharad Davis, Yale University*

John Cage's Silent Cudgel, Wadada Leo Smith's
Silent Shapes. *Michael Heller, University of Pittsburgh*

Incommensurate Erroll Garner: Rethinking
Modernity and the Shape of the Jazz Canon.
Irene Monteverde, University of Pittsburgh

Anti-Slavery

02:00PM – 02:50PM

Objects, Persons, Voices: Abolitionist Song
and Small Musical Things in Late Eighteenth-
Century London. *Nicholas Mathew, UC Berkeley*

Louisiana Imagined: Gender, Race, and Slavery in
Le Planteur (1839). *Helena Spencer, University of North Carolina Wilmington*

Intertextuality in Joshua Simpson's *Original Anti-Slavery Songs* and the Expanding Abolition
Movement in 1850s America. *Julia Chybowski, University of Wisconsin-Oshkosh*

Russian Transnationalisms

02:00PM – 02:50PM

Voiceless Ethnic Minorities: Representing
Taranchis at Ethnographic Concerts. *Adalyat Issiyeva, Schulich School Of Music, McGill University*

The Politics of Russian Music Abroad: Resisting
Modernism in Medtner and Ilyin. *Patrick Domico, Indiana University*

Interculturality in the 'Eurasian' Compositions of
Alexander Tcherepnin and Aaron Avshalomov.
John Winzenburg, Hong Kong Baptist University

A Transnational Space for a Modern Musical
Russia: The Russian Symphony Society of New
York. *Jamie Blake, University of North Carolina at Chapel Hill*

Castrati in Context

02:00PM – 02:50PM

The *gargarismi* of Lazzaro Paoli: Singing,
Pharmacology, and Castration in Eighteenth-
Century Tuscany. *Bruce Brown, University of Southern California*

The Merit of Novelty: Castrato Pachierrotti as
Haydn's Princess Ariadne (London, 1791).
Katelyn Clark, University of British Columbia

■ Meet-and-Greet for Prospective Graduate Students

02:00PM – 03:30PM

■ The Sound Object and Music Media (AMS Music and Media Study Group / SMT Film and Multimedia Interest Group)

02:30PM – 03:30PM

Speaker(s):

Christina Baade, McMaster University
Maria Zuazu, Queen's College, CUNY
Erik Broess, University of Pennsylvania
Landon Morrison, Harvard University
Ryan Bunch, Rutgers-Camden
Kate Galloway, Rensselaer Polytechnic Institute
Victoria Aschheim, Dartmouth University

Moderator(s):

Kate Galloway, Rensselaer Polytechnic Institute
Katherine Reed
Julianne Grasso
Reba Wissner, Columbus State University
William O'Hara

Sexuality Onstage

03:00PM – 03:50PM

Perverting Performance: BDSM on the Opera
Stage. *Axel Englund, Stockholm University*

"Uncovering" *Susanna*: Lukács, Lacan, and
Phallic Essence in Weimar Opera. *Blake Taylor, University of Connecticut*

"Singing about Sex(uality) in Lloyd Webber's
Musicals". *Amanda Eubanks Winkler, Syracuse University*

Music and Migration

03:00PM – 03:50PM

Feeling Exile and Singing Migration: Music and Spiritual Pilgrimage in Central Europe during the Era of Re-Catholicization (ca. 1598–1648). *Tom Marks*

Empathy, Migration, and Child Subjects in Italian Rapper Ghali's "Cara Italia". *Jeremy Frusco, University of Florida*

Beethoven Returns to Bonn: Misuse, Memorialization, and Migration in Mauricio Kagel's *Ludwig van* (1969). *Elaine Fitz Gibbon*

The Varieties of Spirituality

03:00PM – 03:50PM

The Musical Unconscious Reconsidered in Bazaillas, Debussy, and Boulanger. *Megan Sarno, University of Texas At Arlington*

Spirituality and the Fugal Topos: Contrapuntal Signification in the Dramatic Works of Robert Schumann. *Christoher Ruth, Shenandoah Conservatory*

Ghostly Summer Camp: A Soundscape Study. *Codee Spinner, University of Pittsburgh*

New Organology, Old Music

03:00PM – 03:50PM

Rock Music Reconsidered: Extreme Early Music and Upper Paleolithic Musical Fantasies in *The Cave of Forgotten Dreams* (2011). *Samuel Dorf, University of Dayton*

Against the Monochord: Numbers, String Lengths, and the History of Music Theory. *Caleb Mutch, Max Planck Institute For Empirical Aesthetics*

■ Coffee Break

03:00PM – 04:50PM

■ Virtual Exhibit Hall Open Hours

03:00PM – 05:00PM

Sight and Sound

04:00PM – 04:50PM

Rhapsodies of Color and Sound: Choreography in the Visual Music Films of Mary Ellen Bute. *Henry Balme, Yale University*

Musical Time, Sexuality, and Mortality in Two Diptychs by Hans Baldung Grien. *Jane Hatter*
 "A German Opera for the German People": Altarpieces and Accommodation in Paul Hindemith's *Mathis der Maler*. *Lesley Hughes, University of Wisconsin-Platteville*

Music and Somatic Practice

04:00PM – 04:50PM

Sonny Rollins, yogi. *John Kapusta*
 Embodied Spirituality in Meredith Monk's *Atlas*. *Michael Bennett, University of Washington*
Sotto voce: S(t)imulating Intimacy in ASMR Music. *Ivan Raykoff, The New School*

Global Musical Flows across the Centuries

04:00PM – 04:50PM

Open Worlds: Globalization, Localization, and Video Game Music. *William Gibbons, Texas Christian University*
 Managing Agencies, Intercolonial Telegraphs, and Intercontinental Steamers: The Business of Western Music in India, 1800s. *Bradley Shope, Kutztown University*
 Did "European Music" Exist before the 1680s? Deconstructing an Assumed Category, from a Global History Perspective. *David Irving, CREA & Institució Milà i Fontanals de Recerca en Humanitats-CSIC*

Practicing Theory in the 14th Century

04:00PM – 04:50PM

Contradictory Perspectives in Machaut's Motet 5: Mensuration, Materia, Sonority. *Henry Burnam, Yale University*
 Vitriacan Practice as Theory. *Anna Zayaruznaya, Yale University*
 Music as a Mirror to Reality: Johannes Vetulus de Anagnia's *Book About Music*. *Philippa Ovenden, Yale University*

AMS Board Meet and Greet (4 of 4)

04:00PM – 04:50PM

Towards a More Humane (American Musicological) Society: A Community Reading of Berg and Seeber's The Slow Professor: Challenging the Culture of Speed in the Academy (Committee on Women and Gender)

04:00PM – 05:30PM

Speaker(s):

Caitlin Schmid
Gregory Brown
Rehana Kheshgi, St. Olaf College
Tamara Levitz
Samantha Bassler, New York University and Rutgers University at Newark
Elisa Corona Aguilar
Emily Richmond Pollock
Stephanie Jensen-Moulton

Substantial Similarity and the Role of Forensic Musicology in Music Copyright Litigation

05:00PM – 05:50PM

Can You Copyright a Chord Progression?: Evaluating Harmonic Similarity in Federal Copyright Litigation. *Katherine Leo, Millikin University*

Melody, "Beats," and Minimalism: Copyright in Contemporary Popular Music. *Alexander Stewart, University of Vermont*

When Analysis Is Performance, What Ethical Guidelines Must Forensic Musicologists Consider? *Devin Chaloux, Indiana University*

Searching for Similarity: Confirmation Bias in Partisan Forensic Musicology. *Dana DeVlieger, Northwestern University Pritzker School of Law*

Sharp Contrasts on "Blurred Lines": *Williams v. Gaye* and a Clash of *Amici*. *André Redwood, SUNY, Albany*

Performing Identity in Popular Song

05:00PM – 05:50PM

The Color of Home: Difference and the Politics of Belonging in Kurdish Popular Music. *Jon Bullock, University of Chicago*

Victor Tsoi's "Kukushka": Ideological

Transformation and Russian Geopolitics in Post-Soviet Popular Music. *Shaun Hillen, Arizona State University, Tempe*

Identity and Intimacy in Chinese Idols. *Ya-Hui Cheng, University of South Florida*

Africa and Empire

05:00PM – 05:50PM

Villages, Czech and African: Music, Exhibitions, and Ethnoracial Hierarchies in Late Nineteenth-Century Prague. *Christopher Campo-Bowen, Virginia Tech*

Sounding Trans-Gibraltar: The Making of the Mediterranean Border in colonial Morocco (1912-1956). *Samuel Llano, University of Manchester*

Transnational Operatic Networks

05:00PM – 05:50PM

Unpacking Harlequin's Suitcase: Transnationalism in Early Eighteenth-Century Comic Opera. *Erica Levenson, SUNY Potsdam*

Specters of Empires, Empires of Specters: Operatic Afterlives in Early Modern Milan. *Carlo Lanfossi, University of Milan, Italy*

Identity and otherness on stage: Italian opera and Manuel García in Postcolonial Mexico (1827-1829). *Francesco Milella, University of Cambridge*

From the Redwoods to the Riviera: The Bohemian History of Joseph Redding's *Fay-Yen-Fah*. *Beth E. Levy, Univ of California, Davis*

Imagine PhD: Workshop on a Career Development Tool for Humanists (CCRI Workshop)

05:00PM – 06:30PM

Speaker(s):

Robert Pearson, Emory University
Danielle Fosler-Lussier, Ohio State University

Organology Study Group Reading Discussion (Reading Group on Organology)

06:00PM – 07:30PM

Speaker(s):

Matt Zeller
Lidia Chang

**New Directions in Queer Music Scholarship
(LGBTQ Study Group)**

06:00PM – 07:30PM

Corner Politics: The Queer Coalitional Politics of
Miles Davis, Elliott Powell (University of Minnesota).
Co-Chairs of the AMS LGBTQ Study Group and
Ryan Dohoney

**Childhood and Youth Study Group Business
Meeting (Childhood and Youth Study Group)**

06:00PM – 07:30PM

Speaker(s):

Ryan Bunch, Rutgers-Camden
Sarah Tomlinson

■ **Listen and unwind**

06:00PM – 08:00PM

■ **“Pedagogy for the Public: Using Social
Media Strategies to Create Understanding
and Engagement,” a joint session of the SMT
Pedagogy Interest Group and the AMS Pedagogy
Study Group**

06:00PM – 08:30PM

Speaker(s):

Andrew Granade, University of Missouri-Kansas
City
David Thurmaier, University of Missouri-Kansas
City
Kristin Marie Franseen, University of Ottawa
Malia Jade Roberson, California State University,
Channel Islands and Pomona College
Stephen Gomez-Peck, The Graduate Center,
CUNY
Samuel Teeple
Aaron Grant, Missouri Western State University
Alex Ludwig, Berklee School of Music
Kent Cleland, Baldwin Wallace University
Toby Rush, University of Dayton

Moderator(s):

Leigh VanHandel, University of British Columbia
Matthew Baumer, Indiana University of
Pennsylvania

SMT SCHEDULE GRID

Saturday, November 7

All times are in CST.

‡ Denotes joint session/meeting on SMT Platform

CST	Red Room	Blue Room	Green Room	Orange Room	Joint Sessions/Events (AMS*) and Special Events (Remo**)
9:00 – 9:45 AM					MORNING MEDITATION*
10:00 – 10:50 AM	<p>CHINESE MUSIC AND CHINESE MUSIC THEORY Ya-Hui Cheng, Chair</p> <p>The Cultural Binds of Tonal Function Anna Yu Wang</p> <p>The Disunity of Ancient Chinese Music Theory Lars Christensen</p>	<p>FORCES, ENERGY, AND BALANCE Sarah Marlowe, Chair</p> <p>A Performative Perspective of Voice Leading Peter Franck</p> <p>Bach’s Energetic Shapes John Reef</p> <p>Balancing, Not Balance/Imbalance: The “Melodic Center of Mass” as a Time-Dependent, Continuous Substitute for Atemporal, Discrete Inversional Axes Tobias Tschiedl</p>	<p>METER AND TIME POSTER SESSION Rebecca Jemian, Chair</p> <p>Connoted Semibreves in Pre-Franconian Theory Kaho Inoue</p> <p>Generative Meter and Phrase-Rhythmic Multivalence in Three Slavic Folk Tunes Grant Sawatzky</p> <p>Temporal Techniques in the Serial Music of Roberto Gerhard Rachel Mann</p> <p>Rhythmic Cycles and Ostinati as Formal Process in the Music of Tigran Hamasyan Scott C. Schumann</p> <p>Analyzing Drum Patterns and Drum Pattern Changes in Twenty-First Century Mainstream Pop David Geary</p>	<p>WORK AND FAMILY INTEREST GROUP MEETING</p>	
11:00 – 11:50 AM	<p>FRAUGHT INTERSECTIONS BETWEEN MUSIC THEORY AND ITS “OTHERS” Philip Ewell, Chair</p> <p>Becoming a Major Country: Modal Binaries in Imperial Japan Liam Hynes-Tawa</p> <p>“What Are We Trying to Preserve?” Vernacular Music Theory in the Barbershop Harmony Society Clifton Boyd</p>	<p>MAHLER Seth Monahan, Chair</p> <p>Structural Self-Reflection as Formal Determinant: Pure Memory and Mahler’s Symphony no. 5 Emma Soldaat</p> <p>The “Rondo” and the “Burleske” in Mahler’s Rondo-Burleske Sam Reenan</p>	<p>EARLY MUSIC ANALYSIS INTEREST GROUP MEETING</p>	<p>POST-1945 MUSIC ANALYSIS INTEREST GROUP MEETING</p>	

CST	Red Room	Blue Room	Green Room	Orange Room	Joint Sessions/Events (AMS*) and Special Events (Remo**)
11:00 – 11:50 AM (Cont'd)	<p>Fugitive Music Theory: Outlining a Diverse Network of Practices and Practitioners Marc Edward Hannaford</p>				
12:00 – 12:50 PM	<p>CONTRAPUNTAL INNOVATIONS Christoph Neidhöfer, Chair</p> <p>What's New in the <i>Ars nova</i>? Ryan Taycher</p> <p>Mean Counterpoint and Temperamental Choices in the Early Baroque Evan Campbell</p> <p>"Dissonation" of Tonal Materials in Vivian Fine's Ultra-Modernist Compositions Alexandrea Jonker</p>	<p>GESTURE AND TRANSFORMATION IN INSTRUMENTAL PERFORMANCE Edward Klorman, Chair</p> <p>Sound Structures and Naked Fire Gestures in Cecil Taylor's Solo Piano Music Mark Micchelli</p> <p>Performing Te: Gesture, Form, and Interculturality in Dai Fujikura's <i>neo</i> for Solo Shamisen Toru Momii</p>	<p>FORM POSTER SESSION Catrina S. Kim, Chair</p> <p>Felix Mendelssohn's Dominantized Tonics Michael Baker</p> <p>Some Perfect Authentic Cadences are More Perfect than Others Poundie L. Burstein</p> <p>Synthesizing the Tonal and Rhetorical Dramas of Franz Clement's D-Minor Violin Concerto Tim Cutler and Sam Bivens</p> <p>Phrase-Rhythmic Norms in Classical Expositions: A Corpus Study of Haydn's and Mozart's Piano Sonatas Joseph Chi-Sing Siu</p> <p>The Medial Subphrase in the Eighteenth-Century Spanish Style: Characteristics, Function, and Variants Bryan Stevens</p>	<p>MUSIC COGNITION INTEREST GROUP MEETING</p>	
1:00 – 1:50 PM	<p>ON ROTATIONAL FORM Steven Vande Moortele, Chair</p> <p>"Rituals of Circularity": On the Conceptual Underpinnings of Rotational Form Michael J. Puri</p> <p>Formal Process as Reanimation of the Past in Enrique Granados's "Epílogo: Serenate del Espectro" Audrey Jane Slote</p> <p>The Sonata-Fugue Hybrid in Haydn's Early Symphonies Carl Burdick</p>	<p>MUSICAL EXPERIENCE IN TIME AND SPACE Aaron Harcus, Chair</p> <p>Conceptualizing Musical Narrative Space: A "Phenomenological" Journey through Chopin's Nocturne in F-sharp Minor, Op. 48/2 Dorian A. Mueller</p> <p>Music Phenomenology in the Princeton School Scott Gleason</p>	<p>MUSIC THEORY PEDAGOGY INTEREST GROUP MEETING</p>	<p>RUSSIAN MUSIC THEORY INTEREST GROUP MEETING</p>	

CST	Red Room	Blue Room	Green Room	Orange Room	Joint Sessions/Events (AMS*) and Special Events (Remo**)
1:00 – 1:50 PM (Cont'd)		Music Analysis as Esoteric Activity: Viktor Zuckerkandl at Eranos Daphne Tan			
2:00 – 3:00 PM	<p>GARY KARPINSKI'S AURAL SKILLS ACQUISITION: ITS INFLUENCE TWENTY YEARS POST-PUBLICATION AND FUTURE DIRECTIONS Cynthia I. Gonzales, Chair Daniel Shanahan, Respondent</p> <p>Gary Karpinski's Aural Skills Acquisition: Listening Skills Timothy Chenette</p> <p>Gary Karpinski's Aural Skills Acquisition: Sight Reading Cynthia I. Gonzales</p> <p>Gary Karpinski's Aural Skills Acquisition: Cognition of Aural Skills Leigh VanHandel</p>	<p>ANALYSIS OF MUSIC FOR DANCING Chris Stover, Chair</p> <p>The Hidden Influencers of Jazz: An Analysis of Eddie Brown's BS Chorus Brenna J. Langille</p> <p>Loving out Loud: Romantic Coupling in Early Sound Films (1928-1933) Eric McKee</p> <p>A Corpus Study of Metric Dissonance in Salsa Rebecca Simpson-Litke</p> <p>Pulse Dissonance in Colombian Currulao Lina Sofia Tabak</p>	<p>REDISCOVERING OPERA: THE POLITICS OF FORM, SEMIOTICS, AND REPRESENTATION Knar Abrahamyan, Chair</p> <p>Yayoi Uno Everett, Respondent</p> <p>The (Attempted) Subversion of Dissonance in Opera by the First Empire Calvin Peck</p> <p>Secularizing Soviet Armenia: Enacting Power Dynamics through Operatic Topoi Knar Abrahamyan</p> <p>Sounding Chosŏn: Form and Class Struggle in North Korea's Sea of Blood Stephen Johnson</p>	INTEREST GROUP ON IMPROVISATION MEETING	2:30 – 4:00 PM WELCOME BREAK AND COFFEE RECEPTION*
3:00 PM					3:00 – 5:00 PM EXHIBIT HALL OPEN HOURS*
3:30 – 5:00 PM			<p>GRADUATE STUDENT WORKSHOP</p> <p>Analysis of Music and the Musicalized Moving Image Anna Gawboy</p>	<p>GRADUATE STUDENT WORKSHOP</p> <p>Theorizing Categorically: Film Music and Beyond Scott Murphy</p>	4:30 – 5:30 PM SMT EXECUTIVE BOARD MEET & GREET** <i>All attendees are invited to attend.</i>
5:00 – 6:00 PM					
6:00 – 7:30 PM					LISTEN AND UNWIND*

Sunday, November 8

All times are in CST.

‡ Denotes joint session/meeting on SMT Platform

CST	Red Room	Blue Room	Green Room	Orange Room	Joint Sessions/Events (AMS*) and Special Events (Remo**)
9:00 – 9:45 AM					MORNING MEDITATION*
10:00 – 10:50 AM	<p>MICRORHYTHM AND DISPLACEMENT IN HIP-HOP AND FUNK Anne Danielsen, Chair</p> <p>Functions of Expressive Timing in Hip-Hop Flow Ben Duinker</p> <p>The Role of Beat Two in Funky Grooves Michael Bruschi</p> <p>Metric Feel and Form in “Superstition”: Analyzing Stevie Wonder’s Beat “Pockets” Fred Hosken</p>	<p>HISTORY OF THEORY Maryam A. Moshaver, Chair</p> <p>Where Zarlino Got His Listener Russell O’Rourke</p> <p>“In which it is evident that perception is always deceived”: Pythagorean Rationality and Descartes’ “Clear and Distinct Ideas” David E. Cohen</p> <p>Blinded by “Nature”: Walter Young’s “Essay on Rythmical Measures” (1790) Carmel Raz</p>	<p>TRANSFORMATIONAL AND SERIAL TECHNIQUES POSTER SESSION Richard Cohn, Chair</p> <p>N-dimensional Ski-hill Graphs and Complex Meters Kája Lill</p> <p>Reconsidering Negative Harmony: Melodic Dualism in Bárdos’ Scalar Schemata M.A. Coury-Hall</p> <p>Schubert, Schoenberg, and Some Extensions to Cohn’s Sum-Class System David Orvek</p> <p>Mapping Schnittke’s Sequences in Bonded Uniform Triadic Transformation Spaces Lauren Hartburg</p> <p>George Theophilus Walker: A Unique, African-American, Voice in Twelve-Tone Music Jack Boss and Tim S. Pack</p>	10:00 – 11:50 AM GLOBAL INTERCULTURALISM AND MUSICAL PERIPHERIES AND ANALYSIS OF WORLD MUSIC INTEREST GROUPS JOINT MEETING	
11:00 – 11:50 AM	<p>SALVATORE SCIARRINO’S NOVEL FORMS: ORGANIC IDEALS AND MULTILINEAR TEMPORALITIES Orit Hilewicz, Chair</p> <p>Robert Hasegawa, Respondent</p>	<p>SCHUBERT AND CHOPIN Jonathan Guez, Chair</p> <p>(Hyper)metrical Games in Schubert’s Early Piano Sonatas Stephen Gomez-Peck</p> <p>Form-Functional Displacement in Schubert’s Sonata Forms Caitlin Martinkus</p>	<p>SCHEMAS, FRAMES, AND PARADIGMS POSTER SESSION Janna Saslaw, Chair</p> <p>Complicating the Modal Paradigm with the Music of William Byrd Megan Kaes Long</p>		<p>11:00 AM – 12:30 PM WORKSHOP*</p> <p>HISTORIES OF MUSIC PEDAGOGY: TECHNIQUES, INSTITUTIONS, EPISTEMOLOGIES Emiy Dolan, Fanny Gribenski, Joshua Navon, Benjamin Steege, Anicia Timberlake, Michael Weinstein-Reiman, Lindsay Wright</p>

CST	Red Room	Blue Room	Green Room	Orange Room	Joint Sessions/Events (AMS*) and Special Events (Remo**)
11:00 – 11:50 AM (Cont'd)	<p>Imperceptible Beginnings and Inescapable Endings: Suspended and Enhanced Temporality in the Semanticized Form of Salvatore Sciarrino Christian Utz</p> <p>Gestural Time and Grundgestalt in Sciarrino's Recitativo Oscuro Antares Boyle</p> <p>Through Chaos: Conceiving A New Organicism in the Music of Salvatore Sciarrino Mingyue Li</p>	<p>Analyzing Chopin's Fourth Ballade Through a Two-Dimensional Lens David Falterman</p>	<p>What Kind of Linear Theory is Schema Theory? Gilad Rabinovitch</p> <p>Spectral Fission in Barbershop Harmony Jordan Lenchitz</p> <p>Tracing Music Theory's (un)Shifting Frames: A Natural Language Processing Approach Tom Johnson, Megan Lavengood, and Evan Williams</p>		
12:00 – 12:50 PM	<p>LINGUISTIC EXPRESSION AND POPULAR MUSIC Karen Fournier, Chair</p> <p>Rhythmic Techniques in Signed Rap Anabel Maler and Robert Komaniecki</p> <p>Abe Road: The Beatles in Linguistic Simulacrum as Political Parody in Japan Noriko Manabe</p>	<p>VOICE LEADING SPACES AND TRANSFORMATION Robert L. Wells, Chair</p> <p>Collection Space: Systematizing Parsimonious Transformations in French Scalar Tonality Matthew Kiple</p> <p>Generic (Mod-7) Approaches to Chromatic Voice Leading Leah Frederick</p> <p>Parsimony in Microtonal Music Greg Hartmann</p>	<p>JAZZ INTEREST GROUP MEETING</p>	<p>AUTOGRAPHS AND ARCHIVAL DOCUMENTS INTEREST GROUP MEETING</p>	<p>12:00 – 1:30 PM</p> <p>COMMITTEE ON RACE AND ETHNICITY TRAVEL GRANT LUNCHEON** <i>By invitation only</i></p>
1:00 – 1:50 PM	<p>THE PERIOD AND CYCLIC FORM IN THE NINETEENTH CENTURY William Caplin, Chair</p> <p>Romantic Periods Diego Cubero</p> <p>Periodically Asymmetrical: On the Analytical Implications of an Expanded Antecedent Xieyi (Abby) Zhang</p>	<p>RETHINKING WHAT COUNTS IN SERIAL MUSIC J. Daniel Jenkins, Chair</p> <p>Virgin Mary, Voce Interna, Hystericized Body: Simona Fabien's Melodic Disintegration in Dallapiccola's Volo di notte (1937–39) Sabrina Clarke</p> <p>Stockhausen as Gender-Bender? Serial Systems of Structure and Sex in the Opera Cycle Licht Paul V. Miller</p>	<p>DANCE AND MOVEMENT INTEREST GROUP MEETING</p>	<p>HISTORY OF THEORY INTEREST GROUP MEETING</p>	

CST	Red Room	Blue Room	Green Room	Orange Room	Joint Sessions/Events (AMS*) and Special Events (Remo**)
1:00 – 1:50 PM (Cont'd)	<p>Global Double Cycle and Damaged-Global Double Cycle as Representations of Fate in Nineteenth-Century Opera Levi Walls</p>				
2:00 – 3:00 PM	<p>THEORISTS TALK ABOUT SEX...IN MUSICALS Michael Buchler and Rachel Lumsden, Chairs</p> <p>The Waltz Topic and Aspects of Love in Broadway Shows after 1940 Greg Decker</p> <p>Torch Song Ternaries: Broadway Medleys as Reinterpretation Nathan Beary Blustein</p> <p>Communism, Baptism, Canned Corn, and Other Salty Matters: Songs That Aren't About Sex (That Are Totally About Sex) Michael Buchler</p> <p>Unraveling Uncertainty in Sondheim's Ladies Richard J. Plotkin</p> <p>"Queer Temporalities" in <i>Fun Home</i> Rachel Lumsden</p> <p>Desire in Hell: A Love Song That Transforms Gods and Men Rachel Short</p> <p>Tonality as Sexuality in <i>The Rocky Horror Show</i> Nicole Biamonte</p>	<p>NEW PERSPECTIVES ON REFERENTS IN ANALYSES OF IMPROVISATION Andrew Goldman, Chair</p> <p>Matthew W. Butterfield, Respondent</p> <p>Recomposing the Referent: An Ecological Perspective Marc Edward Hannaford</p> <p>Being Self-Referential Garrett Michaelsen</p> <p>The Problem of Invisible Transcribers: Towards a Materialist View of the Referent Joon Park</p> <p>Referents in the Palimpsests of Jazz: Disentangling Tune from Improvisation in Recordings of Ellington and Strayhorn's "Satin Doll" Sean R. Smither</p> <p>The Referent's Double Michelle Yom</p>	<p>2:00 – 3:15 PM</p> <p>STORIES FROM THE FRONTLINES † <i>Sponsored by the Committee on Race and Ethnicity</i> Somangshu Mukherji, Chair</p> <p>Stifling Sameness: Hardships of Immigration, Parenthood, and Being Non-white Contingent Faculty Adem Merter Birson</p> <p>Assessing My Market Value: One Perspective on Contingent Labor in Music Theory Catrina S. Kim</p> <p>(Re)Visioning Race and Gender in Music Theory and Composition Paula Grissom</p> <p>Negotiating and Nurturing Ethnicity, Social Justice, Stress, and Trauma, Pre- and Post-COVID in an Urban Commuter College Noé Dinnerstein</p> <p>A Perspective from the Academic Labor Movement Sumanth Gopinath</p> <p>Fighting for Class Equality Through the Power of Collective Bargaining: Toward Livable Working Conditions for Graduate Students in the Performing Arts Anna Nelson</p>	<p>MUSIC AND PHILOSOPHY INTEREST GROUP MEETING</p>	

SMT - SUNDAY, 8 NOVEMBER

CST	Red Room	Blue Room	Green Room	Orange Room	Joint Sessions/Events (AMS*) and Special Events (Remo**)
2:00 – 3:00 PM (Cont'd)			<p>Make Sure Your Own Mask is Secure before Assisting Others: Contingent Faculty as Care Workers Michael Berry</p> <p>Extreme Adjuncting: When Contingent Labor Becomes the Norm Reba Wissner</p> <p>Navigating Academia, Single-Parenthood, and First-Gen Experiences Patricia Hall</p>		
3:00 PM					<p>3:00 – 4:00 PM BROWN BAG LUNCHEON** <i>Hosted by the SMT Committee on the Status of Women</i></p> <p>3:00 – 4:50 PM COFFEE BREAK*</p> <p>3:00 – 5:00 PM EXHIBIT HALL OPEN HOURS*</p>
3:30 PM	3:30 – 5:30 PM GRADUATE SCHOOL FAIR				
5:00 PM					<p>5:00 – 6:30 PM ROUNDTABLE*</p> <p>MUSICAL INTERCULTURALITY: SCOPES, METHODS, APPROACHES Anna Maria Busse Berger, Philip Bohlman, Yayoi Uno Everett, Tobias Janz, Nancy Yunhwa Rao, Martin, Scherzinger, Christian Utz, John Winzenburg, Larry Witzleben</p>

CST	Red Room	Blue Room	Green Room	Orange Room	Joint Sessions/Events (AMS*) and Special Events (Remo**)
6:00 PM					<p>5:00 – 6:30 PM ROUNDTABLE*</p> <p>MUSICAL INTERCULTURALITY: SCOPES, METHODS, APPROACHES <i>(CONTINUED)</i></p> <p>6:00 – 7:30 PM LISTEN AND UNWIND*</p> <p>6:00 – 8:00 PM MEDIATING THE COLD WAR* Martha Sprigge and Laura Emmery, Co-Chairs Gabrielle Cornish and Jennifer Iverson, Respondents</p> <p><i>Innovation and Collaboration at CLAEM</i> Antares Boyle, Moderator</p> <p>Scientificity, Experimentation, and Electroacoustic Music at CLAEM Eduardo Herrera</p> <p>Collaboration, Politics and Technology in Rafael Aponte-Ledée’s <i>Presagio de Pájaros Muertos</i> Noel Torres-Rivera</p> <p><i>Recording Technologies and Cold War Cultural Consciousness</i> Martha Sprigge, Moderator</p> <p>Maryanne Amacher’s Musical Technologies George Adams</p> <p>Soviet Jazz on American Vinyl: The Politics of Record Circulation Ryan Gourley</p>

Saturday, November 14

All times are in CST.

† Denotes joint session/meeting on SMT Platform

CST	Red Room	Blue Room	Green Room	Orange Room	Joint Sessions/Events (AMS*) and Special Events (Remo**)
9:00 – 9:45 AM					MORNING MEDITATION*
10:00 – 10:50 AM	<p>JONI MITCHELL Lloyd Whitesell, Chair</p> <p>Enactive Soundscapes: Physio-musical and Formal Process in the Music of Joni Mitchell Peter Kaminsky and Megan Lyons</p> <p>Metric Freedom and Confessional Performance Practice in Joni Mitchell's "Blue" Nancy Murphy</p>	<p>BRAHMS AND BEETHOVEN Frank Samarotto, Chair</p> <p>Musical Logic in the Slow Movement of Brahms's Second Symphony Lucy Y. Liu</p> <p>Revealing the Secret: The Musical Uncanny and its Narrative Implications in the <i>Finale</i> of Brahms's Piano Quintet in F minor, Op. 34 Risa Okina</p> <p>The <i>Eroica</i> Continuity Sketches: A Form-Functional Perspective Thomas Posen</p>	<p>PEDAGOGY AND COGNITION POSTER SESSION Jenine Brown, Chair</p> <p>The Making of a Theorist: On the Cognition of Music-Theoretic Expertise Sarah Gates</p> <p>The Effect of Vertical Pitch Structures, Timbre, and Duration on Memory for Chords Ivan Jimenez, Tuire Kuusi, Isabella Czedik-Eysenberg, and Christoph Reuter</p> <p>Using Principles of Crossmodal Perception to Promote Accessibility and Diversity in the Classroom Sarah Louden</p> <p>Spaced Learning, Screen Names, and Speed: Fluent Fundamentals In Fifty Minutes Per Week Jennifer Shafer</p> <p>Don't Count Your Cadences before They Hatch: Advocating for Discussions of Closure in Pedagogical Contexts Brian Edward Jarvis and John Peterson</p>	<p>QUEER RESOURCE GROUP MEETING</p>	<p>10:00 – 11:30 AM SPECIAL SESSION*</p> <p>BLACK LIVES MATTER IN MUSIC: A CONVERSATION WITH TAZEWEEL THOMPSON, LIBRETTIST OF "BLUE" Steve Swayne, Moderator</p> <p>Naomi Andre, Richard Desinord, Tazewell Thompson</p>

CST	Red Room	Blue Room	Green Room	Orange Room	Joint Sessions/Events (AMS*) and Special Events (Remo**)
11:00 – 11:50 AM	<p>UNSETTLING ENCOUNTERS: TRANSFER, EXCHANGE, AND HYBRIDITY IN GLOBAL MUSIC THEORY Anna Zayaruznaya, Chair</p> <p>The Original Global and the Global Origins of Music Theory Andrew Hicks</p> <p>Pedagogy and Seduction in the Eighteenth-Century Mission Music of Bolivia Roger Mathew Grant</p> <p>Global Tonnetze Daniel Walden</p>	<p>SCRIPTS, SCHEMAS, AND PROTOTYPES Lawrence Zbikowski, Chair</p> <p>On Prototypes and the Prototypical: An Investigation of Music-Theoretic Concepts Richard Ashley</p> <p>Begging Cadences, or The Rossinian Art of Pandering Matthew Boyle</p> <p>The “Se cerca” Script: Dialogic Networks in an Eighteenth-Century Aria Tradition Nathaniel Mitchell</p>	<p>POPULAR MUSIC INTEREST GROUP MEETING</p>	<p>MUSIC AND DISABILITY INTEREST GROUP MEETING</p>	<p>10:00 – 11:30 AM SPECIAL SESSION*</p> <p>BLACK LIVES MATTER IN MUSIC: A CONVERSATION WITH TAZEWELL THOMPSON, LIBRETTIST OF “BLUE” <i>(CONTINUED)</i></p>
12:00 – 12:50 PM	<p>GESTURE, THE MIMETIC HYPOTHESIS, AND MUSICAL FEELS Juan Chattah, Chair</p> <p>Being Cecil, Feeling Feldman: Gestural Analysis of Two Avant-Garde Piano Works Christa Cole</p> <p>Mimetic Invitation in Shaw’s Partita for 8 Voices Crystal Peebles</p> <p>Musical Feels Dora A. Hanninen</p>	<p>SONATA PROBLEMS Carissa Reddick, Chair</p> <p>Two Langerian Sonata-Form Problems, with Solutions by Beach and Medtner Christopher Brody</p> <p>Formal Problems as Opportune Inconveniences in Haydn’s Late Piano Trios Jan Miyake</p> <p>Dvořák and Subordinate Theme Closure: “Positive” Analytical Results for a “Negative” Approach to Romantic Form Peter H. Smith</p>	<p>POPULAR AND VIDEO GAME MUSIC POSTER SESSION Elizabeth Medina-Gray, Chair</p> <p>Brawlers, Bawlers, and Bastards: The Semiotics of Vocal Timbre in the Music of Tom Waits Joshua Albrecht</p> <p>Key and Affect in the Million Song Dataset Bronwen Garand-Sheridan</p> <p>Analyzing Subversion in Undertale Through Soundscape Stephanie Lind</p> <p>An Idiom of Melodic-Harmonic Divorce: Sub-Circle Motion in Popular Music, and the Deceptive ♭VII^{add9} S. Alexander Reed</p> <p>Some Elements of Form in American Popular Music, 1958–1991 Christopher Wm. White</p>	<p>MUSIC AND PSYCHOANALYSIS INTEREST GROUP MEETING</p>	<p>12:00 – 1:30 PM WORKSHOP*</p> <p>FOSTERING DECOLONIALITY: FROM LOCAL ARCHIVES TO GLOBAL DIALOGUE Robin Attas, Philip Burnett, Lindelwa Dalamba, David Irving, Roe-Min Kok, Yvonne Liao, Lilliana Saldaña</p>

CST	Red Room	Blue Room	Green Room	Orange Room	Joint Sessions/Events (AMS*) and Special Events (Remo**)
1:00 – 1:50 PM	<p>ANALYZING RECORDINGS Bruno Alcalde, Chair</p> <p>Microtiming the Marginal: The Expressive Rhythm of “Insignificant Noises” in Recordings by Claire Chase, Evgeny Kissin, and Maggie Teyte Richard Beaudoin</p> <p>Gendering the Virtual Space: Sonic Feminites and Masculinities in the <i>Billboard</i> charts, 2008–18 Michèle Duguay</p> <p>Tempo as Form: Unnotated Orchestral Rubato in Early Recordings, Treatises, and Composition Nathan Pell</p>	<p>(RE)DEFINING DRAMA William Marvin, Chair</p> <p>Loosening the “Shackles” of Sonata Form: Intersections of Formal, Tonal, and Operatic Drama in <i>Fidelio</i> Benjamin Graf and Graham Hunt</p> <p>The Dramatic Potential of Auxiliary Cadences in Cole Porter Songs with Minor-to-Major Choruses Morgan Markel</p> <p>Discovering Dramaturgy in the Music of Sofia Gubaidulina via Valentina Kholopova’s System of Expression Parameters Sasha Drozzina</p>	<p>1:00 – 2:15 PM</p> <p>WHO IS ALLOWED TO BE A GENIUS? ‡ <i>Sponsored by the Committee on the Status of Women</i> Judith Lochhead, Chair</p> <p>Laura Emmerly, Moderator</p> <p>Genius and the Canon: The Effects of Exclusion Cora Palfy</p> <p>Contextualizing Musical Genius: Perspectives from Queer Theory Vivian Luong and Taylor Myers</p> <p>The Work of a Novice: Genius, Professionalism, and Contemporary American Women Monastic Composers Charity Lofthouse</p> <p>A Nun or Avant-Gardist? Heterogenous Creative Aspects in <i>Byzantine Concerto</i> by Serbian Composer Ljubica Marić as a Reaction on Socio-Esthetical Limitations of Former Yugoslav Milieu Nikola Komatović</p> <p>Romantic Geniuses, Idiot Savants, and Autistic People who are Good at Music Joseph Straus</p> <p>Artificial Creativity, Artificial Genius: Improvising Computers and the Listening Subject Jessica Shand</p>		<p>12:00 – 1:30 PM WORKSHOP*</p> <p>FOSTERING DECOLONIALITY: FROM LOCAL ARCHIVES TO GLOBAL DIALOGUE <i>(CONTINUED)</i></p>
2:00 PM					

CST	Red Room	Blue Room	Green Room	Orange Room	Joint Sessions/Events (AMS*) and Special Events (Remo**)
2:30 PM	<p>2:30 – 4:00 PM</p> <p>PLENARY SESSION*</p> <p>CHANGING THE STORY: EMBODIMENT AS MUSICAL PRACTICES AND EXPERIENCES Marion A. Guck, Chair</p> <p>Kinesthesia, Affectivity, and Music’s Temporal (Re-/Dis-) Orientations Mariusz Kozak</p> <p>Dramatizing Difference: Embodying Music’s Materiality and (Inter)subjective Dynamics (Nina Simone’s “Little Girl Blue” from Live at Montreux 1976) Marianne Kielian-Gilbert</p> <p>Music Theory in the 1970s and 1980s: Three Women Fred Everett Maus</p> <p>Embodying Music: Three Questions from Practice Daphne Leong</p>				
3:00 PM					<p>3:00 – 4:50 PM</p> <p>COFFEE BREAK*</p> <p>3:00 – 5:00 PM</p> <p>EXHIBIT HALL OPEN HOURS*</p>

CST	Red Room	Blue Room	Green Room	Orange Room	Joint Sessions/Events (AMS*) and Special Events (Remo**)
4:00 – 4:50 PM					<p>3:00 – 4:50 PM</p> <p>COFFEE BREAK*</p> <p><i>(CONTINUED)</i></p> <p>3:00 – 5:00 PM</p> <p>EXHIBIT HALL OPEN HOURS*</p> <p><i>(CONTINUED)</i></p> <p>4:00 – 4:50 PM</p> <p>“MEANINGLESS EXCITEMENT AND SMOOTH ATONAL SOUND”: PHISH AT THE INTERSECTION OF MUSIC THEORY AND CULTURAL STUDIES*</p> <p>Affective Music Theory, Public Musicology, and the Construction of Phish Fan Identity Jacob A. Cohen</p> <p>Towards a Classification System of Improvisational Types in Phish’s Live Performances Heather Laurel</p> <p>On the Persistence of Groove: Structural Fog and Jouissance in a “Split Open and Melt” Jam Steven Reale</p>
6:00 – 7:30 PM					<p>MODULATIONS AND INTERSECTIONS: DISABILITY AND THE (UN)CRITICAL ROLE OF MUSIC*</p> <p>Stefan Honisch, Jeannette Jones, Gavin Lee, Chantal Lemire, Miriam Pilonen, Organizers</p> <p>Dismantling Narratives of (Dis)Ableism: Tracing Discourse of Belonging in the Era of COVID-19 Ryan Weber</p>

Sunday, November 15

All times are in CST.

‡ Denotes joint session/meeting on SMT Platform

CST	Red Room	Blue Room	Green Room	Orange Room	Joint Sessions/Events (AMS*) and Special Events (Remo**)
9:00 – 9:45 AM					MORNING MEDITATION*
10:00 – 10:50 AM	<p>NEW DIRECTIONS IN TOPIC THEORY Robert S. Hatten, Chair</p> <p>Musical Topics as Products and Tools of Historically Informed Performance Olga Sánchez-Kisielewski</p> <p>Beyond the Fusion Principle: Pop Topics in the Music of the Miles Davis Quintet, 1964 – 1972 Jesse Gardner</p> <p>Transforming the Post-Tonal Topic in Ligeti’s Violin Concerto James Donaldson</p>	<p>APROPOS WAGNER AND STRAUSS Alexander Rehding, Chair</p> <p>Precursors of the Tristan Chord and the “Till sixth” in Fétis’s <i>Traité complet</i> (1844) Marie-Ève Piché</p> <p>Sigfrid Karg-Elert’s Common-Tone Transformation System, and His Analyses of Wagner’s Magic Sleep Motive David Byrne</p> <p>Lyric Forms as “Performed” Speech in <i>Das Rheingold</i> Craig Duke</p>	<p>10:00 – 11:15 AM</p> <p>PROVINCIALIZING MUSIC THEORY: EPISTEMIC FRAMEWORKS FOR THE NEW COMPARATIVISM Gavin Lee, Chair</p> <p>C. Catherine Losada, Respondent</p> <p>Pre-Colonial Rhythm and Meter in Africa Martin Scherzinger</p> <p>Genealogy of the Pentatonic Scale Gavin Lee</p> <p>Comparative Musical Modernism: Jia Guoping’s <i>Whispers of a Gentle Wind</i> and Helmut Lachenmann’s <i>Allegro Sostenuto</i> John Roeder</p> <p>Ultra-Modernism and the Cosmopolitan Ideal in the Late Music of Carlos Chávez Amy Bauer</p>	MATHEMATICS OF MUSIC INTEREST GROUP MEETING	
11:00 – 11:50 AM	<p>TIMBRE John Y. Lawrence, Chair</p> <p>Chord Spacing and Quality: Lessons from Timbre Research Matt Chiu and Noah Kahrs</p> <p>Janáček’s <i>Virtual Viola d’Amore</i> Ethan Edl</p>	<p>BALANCHINE Maeve Sterbenz, Chair</p> <p>Stravinsky and Balanchine’s <i>Agon</i>: A Laban Movement Analysis of the Music and Dance Jacob Fitzpatrick</p>			

CST	Red Room	Blue Room	Green Room	Orange Room	Joint Sessions/Events (AMS*) and Special Events (Remo**)
<p>11:00 – 11:50 AM (Cont.d)</p>	<p>The Acoustic Properties of Tanya Tagaq’s Vocal Sounds as Situated on Timbral Continua Kristi Hardman</p>	<p>Swingin’ Bach in Ballet: Motivic Development and Funky Rhythms in Balanchine’s Concerto Barocco (1941) Kara Yoo Leaman</p> <p>Rhythm and Meter in Dance as Bergsonian durée Amy Ming Wai Tai</p>	<p>11:30 AM – 12:45 PM</p> <p>USING OPEN EDUCATIONAL RESOURCES FOR INCLUSIVE, FLEXIBLE, AND INNOVATIVE MUSIC THEORY PEDAGOGY Bryn Hughes, Chair and Discussant</p> <p>In the Trenches Using OMT Kyle Gullings</p> <p>Supporting AP Music Theory: Open Music Theory’s Secondary School Outreach Chelsey Hamm</p> <p>Not Just a Theory: How to Put an Egalitarian Music Theory Curriculum into Practice Megan Lavengood</p> <p>Assessing for Retention: Modeling Creative, Multi-Use Quiz Design Brian Edward Jarvis and John Peterson</p> <p>Computational Methods for Augmented Anthologies Mark Gotham</p>		
<p>12:00 – 12:50 PM</p>	<p>POSTWAR TRANSFORMATIONS OF THE AMERICAN COMMON STOCK Chelsea Burns, Chair</p> <p>The Transformation of Prewar Blues into Postwar Rhythm and Blues Nicholas Stoia</p> <p>“Show Me”: Fiddle Breaks and Politics in Country Covers of R&B Jocelyn R. Neal</p> <p>Common Stock Sources of Early American Punk Evan Rapport</p>	<p>RECONSIDERING HIERARCHY AND SCHENKER Jason Hooper, Chair</p> <p>Emergent Hierarchies: Harmonic Reduction from the Bottom Up David R. W. Sears</p> <p>Redrawing Analytical Lines Vivian Luong</p> <p>Schenker’s Nodal Points and the “Higher Requirement of Tonality” Alan Dodson</p>			

CST	Red Room	Blue Room	Green Room	Orange Room	Joint Sessions/Events (AMS*) and Special Events (Remo**)
1:00 – 1:50 PM	<p>1:00 – 2:00 PM</p> <p>PERSPECTIVES ON METAL MUSIC Jose M. Garza, Jr., Chair</p> <p>Female-Fronted Extreme Metal: Jinjer, Gender, and Genre Norms in Sound & Image Lori Burns</p> <p>“Dance to the Dissonant Sway”: Groove, Headbanging, and Entrainment in Extreme Metal Guy Capuzzo</p> <p>Tempo, But For Whom? Rhythmic Parallax in Car Bomb’s “Blackened Battery” Calder Hannan</p> <p>How Much Math is in Math Rock? Riffs, Progressive Rhythm, and Embodied Music Theory Stephen Hudson</p>	<p>CLARA AND ROBERT SCHUMANN Stephen Rodgers, Chair</p> <p>Entextualization in Clara Schumann’s Nineteenth-Century Pianism Andrew Malilay White</p> <p>Beyond Vierhebigkeit: Phrase Structure and Poetic Meaning in Three Lieder by Clara Schumann Julie Pedneault-Deslauriers</p> <p>Parenthetical Insertions and Ellipses in Robert Schumann’s Eichendorff Liederkreis Alexander Martin</p>	<p>1:00 – 2:15 PM</p> <p>ROLE AND ETHICS IN THE PEER REVIEW PROCESS ‡ <i>Sponsored by the Professional Development Committee</i> Nicole Biamonte, Chair and Moderator</p> <p>Nicole Biamonte, Jennifer Iverson, Christopher Segall, Joseph Straus, Panelists</p>	<p>MUSIC INFORMATICS INTEREST GROUP MEETING</p>	
2:00 PM					<p>2:00 – 3:30 PM</p> <p>THE SOUND OBJECT AND MUSIC MEDIA* Kate Galloway, Julianne Grasso, William O’Hara, Katherine Reed, Reba Wissner, Co-Chairs</p> <p>The BBC’s Programmes as Broadcast Logs Christina Baade</p> <p>The Ceremonial Bugle as an (Afterlife) Artifact María Edurne Zuazu</p> <p>Reading Knob Interfaces: The Archaeology of Electric Guitar Tone Erik Broess</p>

SMT - SUNDAY, 15 NOVEMBER

CST	Red Room	Blue Room	Green Room	Orange Room	Joint Sessions/Events (AMS*) and Special Events (Remo**)
2:00 PM (Cont'd)					<p>Musical Playthings: Children's Toys and Instruments in the Ludic Archive Ryan Bunch</p> <p>Indigenous Knowledge Transmission, the Turntable, and the Fibrous Beats in <i>Turning Tables</i> Kate Galloway</p> <p>Freedom and Anna Clyne's iPhone Victoria Aschheim</p>
2:30 – 3:00 PM	BUSINESS MEETING				
3:00 – 5:00 PM	3:00 – 3:15 PM AWARDS PRESENTATION †				<p>3:00 – 4:50 PM</p> <p>COFFEE BREAK*</p> <p>3:00 – 5:00 PM</p> <p>EXHIBIT HALL OPEN HOURS*</p>
5:00 – 5:50 PM					<p>SUBSTANTIAL SIMILARITY AND THE ROLE OF FORENSIC MUSICOLOGY IN MUSIC COPYRIGHT LITIGATION*</p> <p>Can You Copyright a Chord Progression?: Evaluating Harmonic Similarity in Federal Copyright Litigation Katherine Leo</p> <p>Melody, “Beats,” and Minimalism: Protectability in Contemporary Popular Music Alexander Stewart</p> <p>When Analysis is Performance, What Ethical Guidelines Must Forensic Musicologists Consider? Devin Chaloux</p>

CST	Red Room	Blue Room	Green Room	Orange Room	Joint Sessions/Events (AMS*) and Special Events (Remo**)
5:00 – 5:50 PM (Cont'd)					<p>Searching for Similarity: Confirmation Bias in Partisan Forensic Musicology Dana DeVlieger</p> <p>Sharp Contrasts on “Blurred Lines”: Williams v. Gaye and a Clash of Amici André Redwood</p>
6:00 PM					<p>6:00 – 8:00 PM</p> <p>LISTEN AND UNWIND*</p> <p>6:00 – 8:30 PM</p> <p>PEDAGOGY FOR THE PUBLIC: USING SOCIAL MEDIA STRATEGIES TO CREATE UNDERSTANDING AND ENGAGEMENT * Matthew Baumer and Leigh VanHandel, Co-Chairs</p> <p><i>Media Methods</i></p> <p>A Pedagogical Approach to Podcasting Andrew Grenade and David Thurmaier</p> <p>Fake News Then and Now: Bringing Public Media Literacy to the Musicology Classroom Kristen Franseen</p> <p>#MusicTheory: How I Use Instagram Marketing in My #musictheoryclass for Student Success Malia Jade Roberson</p> <p>From Consumer to Producer: Cultivating Digital Literacy in the Music Appreciation Classroom Stephen Gomez-Peck and Samuel Teeple</p>

CST	Red Room	Blue Room	Green Room	Orange Room	Joint Sessions/Events (AMS*) and Special Events (Remo**)
6:00 PM (Cont'd)					<p><i>Creating a Channel</i></p> <p>Cultivated Career Skills Through Public Music Theory Aaron Grant</p> <p>The Explainer Video Alex Ludwig</p> <p>What I Wish I Had Known Before Starting a Music Theory YouTube Channel Kent Cleland</p> <p>Music Theory for Musicians and Normal People Toby Rush</p>

The **American Musicological Society** and the **Society for Music Theory** thank these advertisers and exhibitors for their generous support.



School of Music, Dance and Theatre



CAMBRIDGE
UNIVERSITY PRESS



BOYDELL & BREWER



CLEMSON
UNIVERSITY
PRESS



Department of Music



JACOBS
SCHOOL OF MUSIC
Indiana University



DUKE MUSIC



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

 *The Scholar's Choice*



LEUVEN UNIVERSITY PRESS



McGill

Schulich School of Music
École de musique Schulich



macmillan
Publishers

MICHIGAN STATE
UNIVERSITY

College of Music
Music Theory Area

mla



OXFORD
UNIVERSITY PRESS



PROJECT MUSE®



MOZART SOCIETY OF AMERICA



HAYDN
SOCIETY OF NORTH AMERICA



Society for Eighteenth-Century Music

THE AMERICAN



BACH SOCIETY

The Shepherd
School of Music
at Rice



**UNIVERSITY OF
ILLINOIS PRESS**



Washington
University in St. Louis

Berkeley Music



University of
Massachusetts
Amherst **BE REVOLUTIONARY™**



W. W. NORTON & COMPANY
Independent and Employee-Owned



AMERICAN MUSICOLOGICAL SOCIETY

New York University, 20 Cooper Square, floor 2, New York, NY 10003

tel: 212-992-6340 ♦ email: ams@amsmusicology.org

SOCIETY FOR MUSIC THEORY

Indiana University Jacobs School of Music

1201 E Third Street, Bloomington, IN 47405

tel: 812-855-8846 ♦ email: SMT@societymusictheory.org