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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 Penoboscut 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
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 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
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Leigh VanHandel  
University of British Columbia

**STAFF (SMT)**

Jennifer Diaz, Executive Director
FEATURED
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)

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
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.

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

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• member of the Association of College Honor Societies

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https://www.pikappalambda.org/new-chapters
Listen & Unwind
6:00PM-7:30PM CST
Every Meeting Day

AMS Platform
Open to SMT Registrants
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

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Saturday, November 14, noon Eastern
Register for the ZOOM Book Party!

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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
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Listening to China
Sound and the Sino-Western Encounter, 1770–1839
Thomas Irvine
Cloth $55.00

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Stephen Johnson
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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
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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

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

From the Bodleian Library, University of Oxford
The Making of Handel’s Messiah
Andrew Gant
The Making Of
Paper $25.00

The University of Chicago Press www.press.uchicago.edu
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!
Thank you to our donors!

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

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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 Emmery, 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

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 Sonevytsky

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

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 Platform

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

AMS 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 President's Plenary Lecture
"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:
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
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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
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 Solis: 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
Virtual Exhibit Hall

Connect with these exhibitors in the Virtual Exhibit Hall.

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University of California Berkeley
University of Michigan
University of Texas, Austin

AMS Platform
Open to SMT Registrants
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

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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

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
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耳 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
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**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

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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

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

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


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

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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
- 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

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
- 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

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
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

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

Britten and Vaughan Williams
01:00PM – 01:50PM
Vaughan Williams’s Early Works: A Historiographical Reconsideration. Eric Saylor, Drake University
Britten’s Unnished 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

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
“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
ETHNOMUSICOCOLOGY

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

MUSICOCOLOGY

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

Musical Poetics
05:00PM – 05:50PM
Celan’s Winterreise. Brent Wettets, 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 Betendes. 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
Seminars: Posthumanist Musicology and East Asia. Gavin Lee, Soochow University (China) 
Wenzhuo Zhang, SUNY Fredonia
Archiving Asian Popular Music in Global Media Circulation. David Novak, UC Santa Barbara

Student Reception
07:00PM – 08:30PM
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 Prokofievian 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
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
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
“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

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


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

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

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

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.
digital.wwnorton.com/hwm8e

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

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

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 wwnorton.com/rd/tocmushist

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 wwnorton.com/rd/teachmusic

WWNORTON.COM
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 repertory 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/whatsthatsound5

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.

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.

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 Saberzadeh, 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 Vanguards
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)

AMS - SUNDAY, 8 NOVEMBER
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 inOccupied Japan. Fusako Hamao
“Especially 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
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, Renssalaer 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
AMS - SATURDAY, 14 NOVEMBER

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

Traditional and Modern Guitar
11:00AM – 11:50AM
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,
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
“Dussek 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

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
and the Strange Case of Too Hot to Handel. Gabrielle Ferrari, Columbia University
Boredom and the Vocal Score. John Dilworth, Harvard University

#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 Chiroplast, 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 Universitry*

“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


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

**MUSICOLGY**

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

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

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

**MUSIC THEORY**

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

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

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

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

**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
  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
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

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

■ 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.

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• Music Librarianship Workshops

• Career Resource Bibliographies

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• Basic Manual Series

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• Music Cataloging Bulletin

• Music Discovery Requirement Resources

• Music Preservation Resources

• Technical Reports

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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
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
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
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 Zua, 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
“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 Boulangere. Megan Sarno, University of Texas at Arlington
Spirituality and the Fugal Topos: Contrapuntal Signification in the Dramatic Works of Robert Schumann. Christopher Ruth, Shenandoah Conservatory
Ghostly Summer Camp: A Soundscape Study. Codee Spinner, University of Pittsburgh

New Organology, Old Music
03:00PM – 03:50PM
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
  Rehanna 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
  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

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):
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
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<th>Joint Sessions/Events (AMS*) and Special Events (Remo**)</th>
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<td>9:00 – 9:45 AM</td>
<td>MORNING MEDITATION*</td>
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| 10:00 – 10:50 AM | CHINESE MUSIC AND CHINESE MUSIC THEORY  
Ya-Hui Cheng, Chair  
The Cultural Binds of Tonal Function  
Anna Yu Wang  
The Disunity of Ancient Chinese Music Theory  
Lars Christensen | FORCE, ENERGY, AND BALANCE  
Sarah Marlowe, Chair  
A Performatve Perspective of Voice Leading  
Peter Franck  
Bach’s Energetic Shapes  
John Reef  
Balancing, Not Balance/Imbalance: The “Melodic Center of Mass” as a Time-Dependent, Continuous Substitute for Atemporal, Discrete Inversional Axes  
Tobias Tschiedl | METER AND TIME POSTER SESSION  
Rebecca Jemian, Chair  
Connoted Semibreves in Pre-Franconian Theory  
Kaho Inoue  
Generative Meter and Phrase-Rhythmic Multivalence in Three Slavic Folk Tunes  
Grant Sawatzky  
Temporal Techniques in the Serial Music of Roberto Gerhard  
Rachel Mann  
Rhythmic Cycles and Ostinati as Formal Process in the Music of Tigran Hamasyan  
Scott C. Schumann  
Analyzing Drum Patterns and Drum Pattern Changes in Twenty-First Century Mainstream Pop  
David Geary | WORK AND FAMILY INTEREST GROUP MEETING                                      |                                                          |
| 11:00 – 11:50 AM | FRAUGHT INTERSECTIONS BETWEEN MUSIC THEORY AND ITS “OTHERS”  
Philip Ewell, Chair  
Becoming a Major Country: Modal Binaries in Imperial Japan  
Liam Hynes-Tawa  
“What Are We Trying to Preserve?” Vernacular Music Theory in the Barbershop Harmony Society  
Clifton Boyd | MAHLER  
Seth Monahan, Chair  
Structural Self-Reflection as Formal Determinant: Pure Memory and Mahler’s Symphony no. 5  
Emma Soldaat  
The “Rondo” and the “Burleske” in Mahler’s Rondo-Burleske  
Sam Reenan | EARLY MUSIC ANALYSIS INTEREST GROUP MEETING                                   |                                                          |
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<td>11:00 –</td>
<td><strong>Fugitive Music Theory:</strong> Outlining a Diverse Network of Practices and</td>
<td><strong>GESTURE AND TRANSFORMATION IN INSTRUMENTAL PERFORMANCE</strong></td>
<td><strong>FORM POSTER SESSION</strong></td>
<td><strong>MUSIC COGNITION INTEREST GROUP MEETING</strong></td>
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<td>11:50 AM</td>
<td>Practitioners**&lt;br&gt;Mark Edward Hannaford**</td>
<td>Edward Klorman, Chair**&lt;br&gt;Sound Structures and Naked Fire Gestures in</td>
<td><strong>Catrina S. Kim, Chair</strong></td>
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<td>Cecil Taylor’s Solo Piano Music**&lt;br&gt;Mark Micchelli**</td>
<td>Felix Mendelssohn’s Dominantized Tonics**&lt;br&gt;Michael Baker**</td>
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<td>“Dissonation” of Tonal Materials in Vivian Fine’s Ultra-Modernist</td>
<td>Some Perfect Authentic Cadences are More Perfect than Others**&lt;br&gt;Poundie L. Burstein**</td>
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<td>Compositions**&lt;br&gt;Alexandrea Jonker**</td>
<td>Synthesizing the Tonal and Rhetorical Dramas of Franz Clement’s D-Minor</td>
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<td>Violin Concerto**&lt;br&gt;Tim Cutler and Sam Bivens**</td>
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<td>12:00 –</td>
<td><strong>CONTRAPUNTAL INNOVATIONS</strong></td>
<td>**Performing Te: Gesture, Form, and Interculturality in Dai Fujikura’s</td>
<td>Phrase-Rhythmic Norms in Classical Expositions: A Corpus Study of Haydn’s</td>
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<td>12:50 PM</td>
<td>Christoph Neidhofer, Chair</td>
<td>neo for Solo Shamisen**&lt;br&gt;Toru Momii**</td>
<td>and Mozart's Piano Sonatas**&lt;br&gt;Joseph Chi-Sing Siu**&lt;br&gt;Tim Cutler and</td>
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<td><strong>What’s New in the Ars nova?</strong> Ryan Taycher**</td>
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<td>Sam Bivens**</td>
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<td>Mean Counterpoint and Temperamental Choices in the Early Baroque**</td>
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<td>The Medial Subphrase in the Eighteenth-Century Spanish Style:</td>
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<td>Evan Campbell**</td>
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<td>Characteristics, Function, and Variants**&lt;br&gt;Bryan Stevens**</td>
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<td>“Dissonation” of Tonal Materials in Vivian Fine’s Ultra-Modernist</td>
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<td>Compositions**&lt;br&gt;Alexandrea Jonker**</td>
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<td>Steven Vande Moortele, Chair</td>
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<td>**“Rituals ofCircularity”: On the Conceptual Underpinnings of Rotational</td>
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<td>Form**&lt;br&gt;Michael J. Puri**</td>
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<td>Formal Process as Reanimation of the Past in Enrique Granados's “Epílogo:</td>
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<td>Serenate del Espectro”<strong>&lt;br&gt;Audrey Jane Slot</strong></td>
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<td>The Sonata-Fugue Hybrid in Haydn’s Early Symphonies**&lt;br&gt;Carl Burdick</td>
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<td>1:00 – 1:50 PM (Cont’d)</td>
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<td>Music Analysis as Esoteric Activity: Viktor Zuckerkandl at Eranos Daphne Tan</td>
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<td>2:00 – 3:00 PM</td>
<td><strong>GARY KARPINSKI’S AURAL SKILLS ACQUISITION: ITS INFLUENCE TWENTY YEARS POST-PUBLICATION AND FUTURE DIRECTIONS</strong> Cynthia I. Gonzales, Chair Daniel Shanahan, Respondent</td>
<td><strong>ANALYSIS OF MUSIC FOR DANCING</strong> Chris Stover, Chair The Hidden Influencers of Jazz: An Analysis of Eddie Brown’s BS Chorus Brenna J. Langille Loving out Loud: Romantic Coupling in Early Sound Films (1928-1933) Eric McKee A Corpus Study of Metric Dissonance in Salsa Rebecca Simpson-Litke Pulse Dissonance in Colombian Currulao Lina Sofia Tabak</td>
<td><strong>REDISCOVERING OPERA: THE POLITICS OF FORM, SEMIOTICS, AND REPRESENTATION</strong> Knar Abrahamyan, Chair Yayoi Uno Everett, Respondent The (Attempted) Subversion of Dissonance in Opera by the First Empire Calvin Peck Secularizing Soviet Armenia: Enacting Power Dynamics through Operatic Topoi Knar Abrahamyan Sounding Chosŏn: Form and Class Struggle in North Korea’s Sea of Blood Stephen Johnson</td>
<td><strong>INTEREST GROUP ON IMPROVISATION MEETING</strong> 2:30 – 4:00 PM WELCOME BREAK AND COFFEE RECEPTION*</td>
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<td>3:30 – 5:00 PM</td>
<td><strong>GRADUATE STUDENT WORKSHOP</strong> Analysis of Music and the Musicalized Moving Image Anna Gawboy</td>
<td><strong>GRADUATE STUDENT WORKSHOP</strong> Theorizing Categorically: Film Music and Beyond Scott Murphy</td>
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<td><strong>LISTEN AND UNWIND</strong>*</td>
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*SMT - SATURDAY, 7 NOVEMBER*
### Joint Sessions/Events (AMS*) and Special Events (Remo**) Problems and Solutions for paper sessions

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<td>9:00 – 9:45 AM</td>
<td><strong>Morning Meditation</strong></td>
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<td>10:00 – 10:50 AM</td>
<td><strong>Microrhythm and Displacement in Hip-Hop and Funk</strong>&lt;sup&gt;†&lt;/sup&gt;</td>
<td><strong>History of Theory</strong></td>
<td><strong>Transformational and Serial Techniques Poster Session</strong></td>
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<td><strong>Global Interculturalism and Musical Peripheries and Analysis of World Music Interest Groups Joint Meeting</strong></td>
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<td>Anne Danielsen, Chair</td>
<td>Maryam Moshaver, Chair</td>
<td>Richard Cohn, Chair</td>
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<td></td>
<td>Functions of Expressive Timing in Hip-Hop Flow</td>
<td>Where Zarlino Got His Listener</td>
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<td>Ben Duinker</td>
<td>Russell O'Rourke</td>
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<td>The Role of Beat Two in Funky Grooves</td>
<td>“In Which It Is Evident That Perception Is Always Deceived”: Pythagorean Rationality and Descartes’ “Clear and Distinct Ideas”</td>
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<td>Michael Bruschi</td>
<td>David E. Cohen</td>
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<td>Metric Feel and Form in “Superstition”: Analyzing Stevie Wonder’s Beat “Pockets”</td>
<td>Blinded by “Nature”: Walter Young’s “Essay on Rythmical Measures” (1790)</td>
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<td>Fred Hosken</td>
<td>Carmel Raz</td>
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<td>11:00 – 11:50 AM</td>
<td><strong>Salvatore Sciarrino’s Novel Forms: Organic Ideals and Multilinear Temporalities</strong></td>
<td><strong>Schubert and Chopin</strong></td>
<td><strong>Schemas, Frames, and Paradigms Poster Session</strong></td>
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<td><strong>11:00 AM – 12:30 PM Workshop</strong></td>
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<td>Orit Hilewicz, Chair</td>
<td>Jonathan Guez, Chair</td>
<td>Janna Saslaw, Chair</td>
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<td><strong>Histories of Music Pedagogy: Techniques, Institutions, Epistemologies</strong></td>
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<td>Robert Hasegawa, Respondent</td>
<td>(Hyper)metrical Games in Schubert’s Early Piano Sonatas</td>
<td>Complicating the Modal Paradigm with the Music of William Byrd</td>
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<td>Emily Dolan, Fanny Gribenski, Joshua Navon, Benjamin Steege, Anicia Timberlake, Michael Weinstein-Reiman, Lindsay Wright</td>
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<td>Stephen Gomez-Peck</td>
<td>Megan Kaes Long</td>
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<td>Form-Functional Displacement in Schubert’s Sonata Forms</td>
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<td>Caitlin Martinikus</td>
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<sup>†</sup> Denotes joint session/meeting on SMT Platform
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<tr>
<td>11:00 –</td>
<td>Imperceptible Beginnings and Inescapable Endings: Suspended and Enhanced</td>
<td>Analyzing Chopin’s Fourth Ballade Through a Two-Dimensional Lens</td>
<td>What Kind of Linear Theory is Schema Theory?</td>
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<td>11:50 AM</td>
<td>Temporality in the Semanticized Form of Salvatore Sciarrino</td>
<td>David Falterman</td>
<td>Gilad Rabinovitch</td>
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<td>Christian Utz</td>
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<td>Gestural Time and Grundgestalt in Sciarrino’s Recitativo Oscuro</td>
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<td>Spectral Fission in Barbershop Harmony</td>
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<td>Antares Boyle</td>
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<td>Jordan LENCHITZ</td>
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<td>Through Chaos: Conceiving A New Organicism in the Music of Salvatore</td>
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<td>Tracing Music Theory’s (un)Shifting Frames: A Natural Language Processing</td>
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<td>Mingyue Li</td>
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<td>Lavengood, and Evan</td>
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<td>12:00 –</td>
<td>LINGUISTIC EXPRESSION AND POPULAR MUSIC</td>
<td>VOICE LEADING SPACES AND TRANSFORMATION</td>
<td>JAZZ INTEREST GROUP MEETING</td>
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<td>12:50 PM</td>
<td>Karen Fournier, Chair</td>
<td>Robert L. Wells, Chair</td>
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<td>Rhythmic Techniques in Signed Rap</td>
<td>Collection Space: Systematizing Parsimonious Transformations in French</td>
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<td>Anabel Maler and Robert Komaniecki</td>
<td>Scalar Tonality</td>
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<td>Abe Road: The Beatles in Linguistic Simulacrum as Political Parody</td>
<td>Matthew Kiple</td>
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<td>Generic (Mod-7) Approaches to Chromatic Voice Leading</td>
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<td>Noriko Manabe</td>
<td>Leah Frederick</td>
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<td>Parsimony in Microtonal Music</td>
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<td>Greg Hartmann</td>
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<td>1:00 –</td>
<td>THE PERIOD AND CYCLIC FORM IN THE NINETEENTH CENTURY</td>
<td>RETHINKING WHAT COUNTS IN SERIAL MUSIC</td>
<td>DANCE AND MOVEMENT INTEREST GROUP MEETING</td>
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<td>William Caplin, Chair</td>
<td>J. Daniel Jenkins, Chair</td>
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<td>Romantic Periods</td>
<td>Virgin Mary, Voce Interna, Hystericized Body: Simona Fabien’s Melodic</td>
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<td>Diego Cubero</td>
<td>Disintegration in Dallapiccola’s Volo di notte (1937–39)</td>
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<td>Periodically Asymmetrical: On the Analytical Implications of an Expanded</td>
<td>Sabrina Clarke</td>
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<td>Antecedent</td>
<td>Stockhausen as Gender-Bender? Serial Systems of Structure and Sex in the</td>
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<td>Xiyei (Abby) Zhang</td>
<td>Opera Cycle Licht</td>
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<td>Paul V. Miller</td>
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<td>12:00 –</td>
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<td>COMMITTEE ON RACE AND ETHNICITY TRAVEL Grant Luncheon**</td>
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** AMS: American Musicological Society, Remo: Remo Lamberti Society
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<td>Global Double Cycle and Damaged-Global Double Cycle as Representations of</td>
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<td>1:50 PM (Cont'd)</td>
<td>Fate in Nineteenth-Century Opera</td>
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<td>Levi Walls</td>
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<td>2:00 – 3:15 PM</td>
<td>THEORISTS TALK ABOUT SEX...IN MUSICALS</td>
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<td>Michael Buchler and Rachel Lumsden, Chairs</td>
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<td>The Waltz Topic and Aspects of Love in Broadway Shows after 1940</td>
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<td>Greg Decker</td>
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<td>Torch Song Ternaries: Broadway Medleys as Reinterpretation</td>
<td>NEW PERSPECTIVES ON REFERENTS IN ANALYSES OF IMPROVISATION</td>
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<td>Nathan Beary Blustein</td>
<td>Andrew Goldman, Chair</td>
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<td>Communism, Baptism, Canned Corn, and Other Salty Matters: Songs That</td>
<td>Matthew W. Butterfield, Respondent</td>
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<td>Aren’t About Sex (That Are Totally About Sex)</td>
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<td>Michael Buchler</td>
<td>Recomposing the Referent: An Ecological Perspective</td>
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<td>Unraveling Uncertainty in Sondheim’s Ladies</td>
<td>Marc Edward Hannaford</td>
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<td>Richard J. Plotkin</td>
<td>Being Self-Referential</td>
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<td>“Queer Temporalities” in Fun Home</td>
<td>Garrett Michaelsen</td>
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<td>Rachel Lumsden</td>
<td>The Problem of Invisible Transcribers: Towards a Materialist View of the</td>
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<td>Desire in Hell: A Love Song That Transforms Gods and Men</td>
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<td>Rachel Short</td>
<td>The Referent’s Double</td>
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<td>Tonality as Sexuality in The Rocky Horror Show</td>
<td>Michelle Yom</td>
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<td>Nicole Biamonte</td>
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<td>STORIES FROM THE FRONTLINES</td>
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<td>Adem Merter Birson</td>
<td>Stifling Sameness: Hardships of Immigration, Parenthood, and Being Non-white</td>
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<td>Assessing My Market Value: One Perspective on Contingent Labor in Music Theory</td>
<td>Contingent Faculty</td>
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<td>Catrina S. Kim</td>
<td>(Re)Visioning Race and Gender in Music Theory</td>
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<td>Negociating and Nurturing Ethnicity, Social Justice, Stress, and Trauma, Pre-and Post-COVID in an Urban Commuter College</td>
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<td>Paula Grissom</td>
<td>A Perspective from the Academic Labor Movement</td>
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<td>Negotiating and Nurturing Ethnicity, Social Justice, Stress, and Trauma, Pre-and Post-COVID in an Urban Commuter College</td>
<td>Sumanth Gopinath</td>
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<td>Fighting for Class Equality Through the Power of Collective Bargaining: Toward Livable Working Conditions for Graduate Students in the Performing Arts</td>
<td>Anna Nelson</td>
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MUSIC AND PHILOSOPHY INTEREST GROUP MEETING
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<td>2:00 – 3:00 PM (Cont’d)</td>
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<td>Make Sure Your Own Mask is Secure before Assisting Others: Contingent Faculty as Care Workers Michael Berry</td>
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<td>Extreme Adjuncting: When Contingent Labor Becomes the Norm Reba Wissner</td>
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<td>Navigating Academia, Single-Parenthood, and First-Gen Experiences Patricia Hall</td>
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<td>3:00 PM</td>
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<td>BROWN BAG LUNCHEON** Hosted by the SMT Committee on the Status of Women</td>
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<td>Anna Maria Busse Berger, Philip Bohman, Yayoi Uno Everett, Tobias Janz, Nancy Yunhwa Rao, Martin, Scherzinger, Christian Utz, John Winzenburg, Larry Witzleben</td>
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<td>Martha Sprigge and Laura Emmery, Co-Chairs</td>
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<td>Gabrielle Cornish and Jennifer Iverson, Respondents</td>
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<td><strong>Innovation and Collaboration at CLAEM</strong></td>
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<td><strong>Scientificity, Experimentation, and Electroacoustic</strong></td>
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<td><strong>Maryanne Amacher’s Musical Technologies</strong></td>
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<td><strong>Soviet Jazz on American Vinyl: The Politics of Record</strong></td>
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| 10:00 – 10:50 AM | JONI MITCHELL  
Lloyd Whitesell, Chair  
Peter Kaminsky and Megan Lyons  
Metric Freedom and Confessional Performance Practice in Joni Mitchell's “Blue”  
Nancy Murphy | BRAHMS AND BEETHOVEN  
Frank Samarotto, Chair  
Musical Logic in the Slow Movement of Brahms’s Second Symphony  
Lucy Y. Liu  
Revealing the Secret: The Musical Uncanny and its Narrative Implications in the Finale of Brahms’s Piano Quintet in F minor, Op. 34  
Risa Okina  
The Eroica Continuity Sketches: A Form-Functional Perspective  
Thomas Posen | PEDAGOGY AND COGNITION POSTER SESSION  
Jenine Brown, Chair  
The Making of a Theorist: On the Cognition of Music-Theoretic Expertise  
Sarah Gates  
The Effect of Vertical Pitch Structures, Timbre, and Duration on Memory for Chords  
Ivan Jimenez, Tuire Kuusi, Isabella Czedik-Eysenberg, and Christoph Reuter  
Using Principles of Crossmodal Perception to Promote Accessibility and Diversity in the Classroom  
Sarah Louden  
Spaced Learning, Screen Names, and Speed: Fluent Fundamentals In Fifty Minutes Per Week  
Jennifer Shafer  
Don’t Count Your Cadences before They Hatch: Advocating for Discussions of Closure in Pedagogical Contexts  
Brian Edward Jarvis and John Peterson | QUEER RESOURCE GROUP MEETING | 10:00 – 11:30 AM SPECIAL SESSION*  
BLACK LIVES MATTER IN MUSIC: A CONVERSATION WITH TAZEWELL THOMPSON, LIBRETTIST OF “BLUE”  
Steve Swayne, Moderator  
Naomi Andre, Richard Desinord, Tazewell Thompson |
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<td>11:00 –</td>
<td>UNSETTLING ENCOUNTERS: TRANSFER, EXCHANGE, AND HYBRIDITY IN GLOBAL MUSIC</td>
<td>SCRIPTS, SCHEMAS, AND PROTOTYPES</td>
<td>POPULAR MUSIC INTEREST GROUP MEETING</td>
<td>MUSIC AND DISABILITY INTEREST GROUP MEETING</td>
<td>10:00 – 11:30 AM SPECIAL SESSION*</td>
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<td>11:50 AM</td>
<td>THEORY Anna Zayaruznaya, Chair</td>
<td>Lawrence Zbikowski, Chair</td>
<td>On Prototypes and the Prototypical: An Investigation of Music-Theoretic Concepts Richard Ashley</td>
<td>BLACK LIVES MATTER IN MUSIC: A CONVERSATION WITH TAZEWELL THOMPSON, LIBRETTIST OF “BLUE” (CONTINUED)</td>
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<td>The Original Global and the Global Origins of Music Theory Andrew Hicks</td>
<td>Begging Cadences, or The Russian Art of Panderling Matthew Boyle</td>
<td>The “Se cerca” Script: Dialogic Networks in an Eighteenth-Century Aria Tradition Nathaniel Mitchell</td>
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<td>Pedagogy and Seduction in the Eighteenth-Century Mission Music of Bolivia</td>
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<td>Roger Mathew Grant</td>
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<td>Global Tonnetze Daniel Walden</td>
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<td>12:00 –</td>
<td>GESTURE, THE MIMETIC HYPOTHESIS, AND MUSICAL FEELS</td>
<td>SONATA PROBLEMS</td>
<td>POPULAR AND VIDEO GAME MUSIC POSTER SESSION</td>
<td>MUSIC AND PSYCHOANALYSIS INTEREST GROUP MEETING</td>
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<td>12:50 PM</td>
<td>Juan Chattah, Chair</td>
<td>Carissa Reddick, Chair</td>
<td>Elizabeth Medina-Gray, Chair</td>
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<td>Being Cecil, Feeling Feldman: Gestural Analysis of Two Avant-Garde Piano</td>
<td>Two Langerian Sonata-Form Problems, with Solutions by Beach and Medtner</td>
<td>Brawlers, Bawlers, and Bastards: The Semiotics of Vocal Timbre in the Music of Tom Waits</td>
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<td>Works Christa Cole</td>
<td>Christopher Brody</td>
<td>Joshua Albrecht</td>
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<td>Mimetic Invitation in Shaw’s Partita for 8 Voices Crystal Peebles</td>
<td>Formal Problems as Opportune Inconveniences in Haydn’s Late Piano Trios</td>
<td>Key and Affect in the Million Song Dataset</td>
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<td>Musical Feels Dora A. Hanninen</td>
<td>Jan Miyake</td>
<td>Bronwen Garand-Sheridan</td>
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<td>Dvořák and Subordinate Theme Closure: “Positive” Analytical Results for a</td>
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<td>“Negative” Approach to Romantic Form Peter H. Smith</td>
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<td><strong>ANALYZING RECORDINGS</strong>&lt;br&gt;Bruno Alcalde, Chair</td>
<td><strong>(RE)DEFINING DRAMA</strong>&lt;br&gt;William Marvin, Chair</td>
<td><strong>WHO IS ALLOWED TO BE A GENIUS?</strong>&lt;br&gt;Sponsored by the Committee on the Status of Women&lt;br&gt;Judith Lochhead, Chair</td>
<td><strong>12:00 – 1:30 PM WORKSHOP</strong>&lt;br&gt;FOSTERING DECOLONIALITY: FROM LOCAL ARCHIVES TO GLOBAL DIALOGUE (CONTINUED)**</td>
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<td>Microtiming the Marginal:&lt;br&gt;The Expressive Rhythm of “Insignificant Noises” in Recordings by Claire Chase, Evgeny Kissin, and Maggie Teyte&lt;br&gt;Richard Beaudoin</td>
<td>Loosening the “Shackles” of Sonata Form: Intersections of Formal, Tonal, and Operatic Drama in Fidelio&lt;br&gt;Benjamin Graf and Graham Hunt</td>
<td>Laura Emmery, Moderator</td>
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<td>Gendering the Virtual Space:&lt;br&gt;Sonic Feminities and Masculinities in the Billboard charts, 2008–18&lt;br&gt;Michèle Duguay</td>
<td>The Dramatic Potential of Auxiliary Cadences in Cole Porter Songs with Minor-to-Major Choruses&lt;br&gt;Morgan Markel</td>
<td>Genius and the Canon: The Effects of Exclusion&lt;br&gt;Cora Palfy</td>
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<td>Tempo as Form:&lt;br&gt;Unnotated Orchestral Rubato in Early Recordings, Treatises, and Composition&lt;br&gt;Nathan Pell</td>
<td>Discovering Dramaturgy in the Music of Sofia Gubaidulina via Valentina Khlopova’s System of Expression Parameters&lt;br&gt;Sasha Drozzina</td>
<td>Contextualizing Musical Genius: Perspectives from Queer Theory&lt;br&gt;Vivian Luong and Taylor Myers</td>
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<td><strong>12:00 – 1:30 PM WORKSHOP</strong>&lt;br&gt;FOSTERING DECOLONIALITY: FROM LOCAL ARCHIVES TO GLOBAL DIALOGUE (CONTINUED)**</td>
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<td><strong>(RE)DEFINING DRAMA</strong>&lt;br&gt;William Marvin, Chair</td>
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<td><strong>12:00 – 1:30 PM WORKSHOP</strong>&lt;br&gt;FOSTERING DECOLONIALITY: FROM LOCAL ARCHIVES TO GLOBAL DIALOGUE (CONTINUED)**</td>
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<td>The Work of a Novice:&lt;br&gt;Genius, Professionalism, and Contemporary American Women Monastic Composers&lt;br(Charity Loththouse</td>
<td><em><em>Joint Sessions/Events (AMS</em>) and Special Events (Remo</em>*)**</td>
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<td>A Nun or Avant-Gardist?&lt;br&gt;Heterogenous Creative Aspects in Byzantine Concerto by Serbian Composer Ljubica Marić as a Reaction on Socio-Esthetical Limitations of Former Yugoslav Milieu&lt;br&gt;Nikola Komatović</td>
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<td>Romantic Geniuses, Idiot Savants, and Autistic People who are Good at Music&lt;br&gt;Joseph Straus</td>
<td><em><em>Joint Sessions/Events (AMS</em>) and Special Events (Remo</em>*)**</td>
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<td>Artificial Creativity, Artificial Genius: Improvising Computers and the Listening Subject&lt;br&gt;Jessica Shand</td>
<td><em><em>Joint Sessions/Events (AMS</em>) and Special Events (Remo</em>*)**</td>
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### Sunday, November 15

All times are in CST.

\(^{\dagger}\) Denotes joint session/meeting on SMT Platform

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<td>Robert S. Hatten, Chair</td>
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<td>Musical Topics as Products and Tools of Historically Informed Performance</td>
<td>Alexander Rehding, Chair</td>
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<td>Olga Sánchez-Kisielewski</td>
<td>Precursors of the Tristan Chord and the “Till sixth” in Fétis’s Traité complet (1844)</td>
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<td>Beyond the Fusion Principle: Pop Topics in the Music of the Miles Davis Quintet, 1964 – 1972</td>
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<td>Jesse Gardner</td>
<td>Sigfrid Karg-Elert’s Common-Tone Transformation System, and His Analyses of Wagner’s Magic Sleep Motive</td>
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<td>Craig Duke</td>
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<td>Chord Spacing and Quality: Lessons from Timbre Research</td>
<td>Stravinsky and Balanchine's Agon: A Laban Movement Analysis of the Music and Dance</td>
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| 11:00 –    | The Acoustic Properties of Tanya Tagaq’s Vocal Sounds as Situated on Timbral Continua Kristi Hardman | Swingin’ Bach in Ballet: Motivic Development and Funky Rhythms in Balanchine’s *Concerto Barocco* (1941) Kara Yoo Leaman | 11:30 AM – 12:45 PM
11:50 AM   | (Cont.d)                                                                   | Rhythm and Meter in Dance as Bergsonian *durée* Amy Ming Wai Tai            | USING OPEN EDUCATIONAL RESOURCES FOR INCLUSIVE, FLEXIBLE, AND INNOVATIVE MUSIC THEORY PEDAGOGY Bryn Hughes, Chair and Discussant |
<p>| 12:00 –    | POSTWAR TRANSFORMATIONS OF THE AMERICAN COMMON STOCK Chelsea Burns, Chair  |                                                                         | In the Trenches Using OMT Kyle Gullings                                       |
| 12:50 PM   | The Transformation of Prewar Blues into Postwar Rhythm and Blues Nicholas Stoia |                                                                         | Supporting AP Music Theory: Open Music Theory’s Secondary School Outreach Chelsey Hamm |
|            | “Show Me”: Fiddle Breaks and Politics in Country Covers of R&amp;B Jocelyn R. Neal |                                                                         | Not Just a Theory: How to Put an Egalitarian Music Theory Curriculum into Practice Megan Lavengood |
|            | Common Stock Sources of Early American Punk Evan Rapport                    |                                                                         | Assessing for Retention: Modeling Creative, Multi-Use Quiz Design Brian Edward Jarvis and John Peterson |
|            |                                                                          |                                                                         | Computational Methods for Augmented Anthologies Mark Gotham                    |
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<td>1:00 – 1:50 PM</td>
<td>1:00 – 2:00 PM PERSPECTIVES ON METAL MUSIC</td>
<td>1:00 – 2:00 PM CLARA AND ROBERT SCHUMANN</td>
<td>1:00 – 2:15 PM ROLE AND ETHICS IN THE PEER REVIEW PROCESS</td>
<td>MUSIC INFORMATICS INTEREST GROUP MEETING</td>
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<td>Female-Fronted Extreme Metal: Jinjer, Gender, and Genre Norms in Sound &amp; Image</td>
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<td>Tempo, But For Whom? Rhythmic Parallax in Car Bomb’s “Blackened Battery” Calder Hannan</td>
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<td>The BBC’s Programmes as Broadcast Logs Christina Baade</td>
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<td>The Ceremonial Bugle as an (Afterlife) Artifact Maria Edurne Zuazu</td>
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AWARDS PRESENTATION

3:00 – 4:50 PM

COFFEE BREAK*

3:00 – 5:00 PM

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<td>Sharp Contrasts on “Blurred Lines”: <em>Williams v. Gaye</em> and a Clash of <em>Amici</em> André Redwood</td>
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<td>6:00 – 8:30 PM PEDAGOGY FOR THE PUBLIC: USING SOCIAL MEDIA STRATEGIES TO CREATE UNDERSTANDING AND ENGAGEMENT * Matthew Baumer and Leigh VanHandel, Co-Chairs</td>
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<td>Fake News Then and Now: Bringing Public Media Literacy to the Musicology Classroom Kristen Franseen</td>
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<td>#MusicTheory: How I Use Instagram Marketing in My #musictheoryclass for Student Success Malia Jade Roberson</td>
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<td>From Consumer to Producer: Cultivating Digital Literacy in the Music Appreciation Classroom Stephen Gomez-Peck and Samuel Teeple</td>
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