Annual Meeting Program Guide

Virtual • 7-8 & 14-15 November 2020
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## AMS Schedule of Sessions & Events

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## SMT Schedule Grid

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Welcome to the 86th annual meeting of the American Musicological Society—a meeting which is also the 23rd meeting we have held jointly with the Society for Music Theory (SMT) and the first that either society has held virtually! I have written this message in Augusta, Maine, where I reside on land that was the ancestral home of the Cushnoc clan of the Penobscot Nation, an Algonquian-speaking people who were and are part of the Wabanaki Confederation.

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

True to our reputation as a society that has way too much fun at its conferences, we are almost equally delighted to be able to inject some fun into the virtual conference—in the form of university- and press-sponsored parties (‘networking events’), coffee breaks, and DJ-curated "Listen and Unwind" events. Feel free to make yourself one of the music/ology-themed drinks at the end of the day and hang out with your friends and colleagues.

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

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

All times are listed in Central Standard Time (CST).
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
THE SOCIETY OF Pi Kappa Lambda

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AMS Platform
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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

SOUNLING DISSENT
Rebel Songs, Resistance, and Irish Republicanism
Stephen Millar

PERFORMING COMMEMORATION
Musical Reenactment and the Politics of Trauma
Annegret Fauser and Michael A. Figueroa, editors

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GALA Choruses and Social Change

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Fabian Holt
Big Issues in Music
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An Archive of Improvisation
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Chicago Studies in Ethnomusicology
Spiral $80.00

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Ed Vulliamy
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From the Great Exhibitions to the Jazz Age
Harry Liebersohn
Big Issues in Music
Paper $30.00

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Afrofuturism and the City
William Sites
Historical Studies of Urban America
Paper $30.00

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Scholars, Singers, Missionaries
Anna Maria Busse Berger
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Thomas Irvine
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Singing Sappho
Improvisation and Authority in Nineteenth-Century Italian Opera
Melina Esse
Cloth $45.00

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The Making of Handel's Messiah
Andrew Gant
The Making Of
Paper $25.00
AMS Business Meeting & Award Ceremony

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

Join us to discover who has won this year’s Otto Kinkeldey Award and many others!
Thank you to our donors!

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

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Kyle Adams
Sara Bakker
Ellen Bakulina
Fernando Benadon
Nathan Blustein
Clifton Boyd
Anees Boyle
Candace Brower
Jenine Brown
Michael Bruschi
James Buhler
Chelsea Burns
Deborah Burton
Michael Callahan
Guy Capuzzo
Ya-Hui Cheng
David Cohen
Christa Cole
Benjamin Cornelius-Bates
Alfred Cramer
Jonathan De Souza
Ruth DeFord
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Aleksander Ferlazzo
Noam Fields-Meyer
Gretchen Foley
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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, Co-moderator
Judith Lochhead, Co-moderator
Cora Palfy
Vivian Luong
Taylor Myers
Charity Lofthouse
Nikola Komatović
Joseph Straus
Jessica Shand

Saturday, 14 November
1:00-2:15PM CST
Virtual Conference: wesleyan.edu/wespress/music
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New and Recent Music/Culture Titles

Also of Interest

A New and Concise History of Rock & R&B
Through the Early 1990s
Eric ChARRY

Genre Publics
Popular Music, Technologies, and Class in Indonesia
Emma Baulch

Trad Nation
Gender, Sexuality, and Race in Irish Traditional Music
Tes Slominski

The Cultural Work
Maroon Performance in Paramaribo, Suriname
Corinna Campbell

Playing It DangErously
Tambura Bands, Race, and Affective Block in Croatia and Its Intimates
Ian MacMillen

Wild Music
Sound and Sovereignty in Ukraine
Maria 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.
Musicology

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Christina Bashford: Social and cultural history, music in 19th- and early 20th-century Britain, music and commerce, concert life, amateur music-making, music during World War I

Donna A. Buchanan: Balkans, Caucasus, Mediterranean, and Russia; music and identity politics, music and cosmology, acoustemology, campanology, performativity, post/socialism

Megan K. Eagen-Jones: 16th-century sacred musics, musical poetics, and music pedagogies; music, humanism, and the reformations; secondary area: early 20th-century experimental repertories and Irish traditional music

Gayle Magee: Music in Canada and the U.S., contemporary music, digital pedagogy

Jeffrey Magee: Music in the U.S., jazz, musical theater, African American traditions, black-Jewish intersections

Carlos Roberto Ramírez: Early Modern musical identities, early keyboard performance practice, music and subjectivity, music in the Spanish Atlantic

Michael Silvers: Multispecies ethnomusicology, sound in/and science & technology studies, Brazilian vernacular music

Gabriel Solis: Jazz, rock, indigenous music and dance of Australia and Papua New Guinea

Jeffrey Sposato: Mendelssohn and Judaism—Bach—Leipzig—church and concert music traditions—choral music—Classical and Romantic music

Makoto Harris Takao: Global (music) history; music and theater of 16th to 18th-century Europe; Japanese music studies (historical and contemporary); music and religion; music and colonialism; conceptual history; emotions history

Ioannis Tsekouras: Music and collective memory, music identity and subjectivity, sound and emotion, music of the Black Sea, Eastern Mediterranean, Greece and Turkey

music.illinois.edu  UIUCMusicology  @UIUCMusicology
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 President's Plenary Lecture

“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 - 1:30PM CST
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Adam Sliwinski
Composers in Their Own Words
Gretchen Horlacher
Rhythm in Post-tonal Music:
Part III Composing with Rhythm
Part IV Conducting Rhythm
Russell Hartenberger
Alan Dodson
Introduction
the subject across a range of genres and cultures.
Perspectives, surveying influential writings on the topic, incorporating the
listeners alike capture the immediacy and significance of the musical beat.
MUSIC
explores the richness of musical time through a variety of

Kristina F. Nielsen
in North and South America
Peter Manuel
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“Bach to Black”:
A Recital of Suites by J.S. Bach, Samuel Coleridge-Taylor, and James Lee III
Dr. Rochelle Sennet, piano

Saturday, 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
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 Solís: pedagogies, improvisation, dance and music relationships, Hispanic Caribbean music, diasporic musics
- Christi Jay Wells: jazz history, African American music, dance and embodiment, popular music

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Martin Clayton: Hindustani classical music; musical entrainment and embodiment; British-Asian music
Nick Collins: live computer music; musical artificial intelligence; computational musicology
Jeremy Dibble: nineteenth- and twentieth-century British and Irish music; church music; hymnology
Ian Dickson: composition; Italian modernism
Tuomas Eerola: music cognition; musical entrainment; music and emotion
Eric Egan: composition
Katherine Hambridge: nineteenth-century French and German music theatre; music and politics; musical modernity c. 1800
Julian Horton: theoretical and analytical approaches to nineteenth-century instrumental music; sonata forms; theories of tonality
Kelly Jakubowski: music psychology; music and memory; absolute pitch
Laura Leante: Indian classical and folk music; performance analysis; music and globalisation; music semiotics
Simon Mills: Korean shaman music; systems of musical representation; performance theory; musical instruments
Richard Rijnvos: composition
Hector Sequera: renaissance performance practice; print and manuscript cultures; Elizabethan and Jacobean vocal music
John Snijders: nineteenth-century piano performance practice; the American avant-garde; music and visual art; sound art
Liila Taruffi: music psychology; music and well-being, theoretical philosophy and aesthetics
James Weeks: composition
Bennett Zon: music, religion and science in the long nineteenth-century
Patrick Zuk: Russian and Soviet musical culture; music and trauma

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Dean of the Shepherd School of Music
Robert Yekovich

Musicology Faculty and Research Areas

**Gregory Barnett, chair**—history of theory; 17th- and early 18th-century Italian instrumental music; historical performance practice

**David Ferris**—late 18th- and early 19th-century music; romanticism; biography

**Alexandra Kieffer**—Debussy and early 20th-century French intellectual culture

**Peter Loewen**—medieval Latin and vernacular song; religious drama; music in preaching and intellectual history

**Danielle Ward-Griffin**—Britten; opera on television; 20th-century British and American opera performance; opera and place
NEW AND NOTABLE MUSIC BOOKS FOR 2020

BEETHOVEN: A Life
Jan Caeyers

Deviant Opera: Sex, Power, & Perversion on Stage
Axel Englund

Cursed Questions
Richard Taruskin

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Professor of Music  
Director of Graduate Studies (Musicology)  
Director, Music Cognition Laboratory  
Music cognition; music theory

Simon Morrison  
Professor of Music and Slavic Languages and Literatures  
Director, Fund for Canadian Studies  
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Jamie Reuland  
Assistant Professor of Music  
Elias Boudinot Bicentennial Preceptor  
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- **A Chat and Q&A with the Authors of The Musician’s Guide**
  Saturday, 7 November, 4:00-4:30pm
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  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
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  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.
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Sunday, 15 November, 11:00-11:30am
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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.

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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

Meet-and-Greet for Prospective Students
Sunday, 15 November
2:00–3:30PM CST

SMT Graduate School Fair
Sunday, 8 November
3:30–5:30PM CST

Student Reception
Saturday, 7 November
7:00–8:30PM CST

Welcome Reception / Coffee Break
Saturday, 7 November
2:30–4:00PM 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
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.

- **University of California, Berkeley Reception**
  Saturday, 7 November, 7:00-9:00pm CST [Remo]
  Berkeley alumni, friends, and prospective graduate students are warmly invited to join faculty and current graduate students to chat, learn more about our programs, and catch up on news. All are welcome.
Princeton University Reception
Sunday, 8 November, 6:00-8:00pm CST [Remo]
Princeton University alumni, students, faculty and friends are invited to join us for a virtual get together, hosted by Department Chair Wendy Heller and Lisa Margulis, Director of Graduate Studies. Meet up with old friends, find out about new initiatives in the Music Department, and get up to speed with everything happening in Tiger Town. We look forward to seeing you then!

Brandeis Reception
Saturday, 14 November, 4:00-4:50pm [Zoom]
The Brandeis Music Department welcomes you to a virtual party and networking event. Alumni and friends of the Department are invited to meet and catch up; prospective graduate students are welcome and encouraged to meet our faculty and students, and chat about our program.

Eastman School of Music Alumni Party
Saturday, 14 November, 5:00-7:00pm [Remo]
Eastman School of Music Alumni Party (Musicology and Music Theory)

The Fun Party: Games & Prizes with Auralia & Musition
Saturday, 14 November, 5:00-5:50pm [Zoom]
Hosted in the Auralia & Musition virtual bar, this event will be a great place to relax, network and learn a little bit about Auralia & Musition ear training and theory programs. There will be trivia, quizzes and prizes 😊 - Australian wine and some Sony headphones!

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

- **UT Austin Welcoming Reception**
  Saturday, 14 November, 5:00-7:00pm [Remo]
  Past, current, and prospective future members of the Butler School of Music / UT Austin learning community and their friends are enthusiastically invited to join in virtual celebration of our tight connections even in these complicated times. Stop by and hang out with us for a bit!

- **McGill University Reception**
  Saturday, 14 November, 7:00-7:50pm CST [Zoom]
  Please join McGill faculty, graduate students, alumni and friends for our AMS Virtual Party. All are welcome!

- **University of Chicago Alumni Party**
  Saturday, 14 November, 7:00-9:00pm CST [Remo]
  We cordially invite all alumni and friends to visit with current students and faculty.

- **Boston University Virtual Reception**
  Sunday, 15 November, 7:00-7:50pm CST [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.
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sound studies, East Asia, diaspora/transnational migration, gender & sexuality

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ethnomusicology, jazz, mbira, Zimbabwe

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Events and sessions open to SMT registrants.
Morning Yoga Session
09:00AM – 09:45AM
Speaker(s):
Samantha Bassler, New York University

Musical Contagions, Circulations, and Ecologies of Listening to Social Media
10:00AM – 10:50AM
Chair(s): Kate Galloway, Rensselaer Polytechnic Institute
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
Chair(s): Emily Wilbourne, CUNY Graduate Center
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
Chair(s): Kate Brucher, DePaul University School of Music
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
Chair(s): K.E. Goldschmitt, Wellesley College
The Construction of Bahia’s Hyperreal Africanness: Religious Battles and Symphonic Grooves. Juan Diego Diaz, University of California, Davis
Samba is Black: (Un)Making Race in a “Raceless” Genre. Marcelo Boccato Kuyumjian, University of Illinois At Urbana-Champaign
“An Indian in Tuxedo?”: Villa-Lobos’s Imagined Indigeneity. Silvio Dos Santos, University of Florida

Music Encoding Pedagogy Workshop
10:00AM – 11:50AM
Speaker(s):
Anna Kijas, Tufts University
Raffaele Viglianti, Maryland Institute for Technology in the Humanities

The Way and Musical Communities in North Minneapolis (Popular Music Study Group)
11:00AM – 11:50AM
Chair(s): Andrew Flory, Carleton College
Speaker(s):
Andrea Swennson

Musical Exchange during the Cold War
11:00AM – 11:50AM
Chair(s): Anicia Timberlake, Johns Hopkins University
Fujiwara Opera’s U.S. Tours in the 1950s. Kunio Hara, University of South Carolina School of Music

Mendelssohn, Schumann, and the Oratorio
11:00AM – 11:50AM
Chair(s): Jeffrey Sposato, University of Illinois at Urbana-Champaign
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”: Religion and Nation in the Plans for Robert Schumann's Unrealized Martin Luther Oratorio. Sonja Wermager, Columbia University

Puppets and Symbolism
11:00AM – 11:50AM
Chair(s): Jacek Blaszkiewicz, Wayne State University

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
Host(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 – 1:30PM
Chair(s): Suzanne Cusick, New York University


AMS Board Meet and Greet (1 of 4)
01:00PM – 01:50PM

Race, Music, and Slavery in the British Colonial Caribbean: Research Beyond Recovery
01:00PM – 01:50PM

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

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

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

Contextualizing Experimentalism
01:00PM – 01:50PM
Chair(s): Marysol Quevedo, University of Miami

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


Britten and Vaughan Williams
01:00PM – 01:50PM
Chair(s): Imani Mosley, University of Florida

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
Chair(s): Kate McQuiston, University of Hawai’i at Manoa

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 and Welcome Reception / Coffee Break
02:00PM – 04:00PM

Women’s Musical Club Cultures
03:00PM – 03:50PM
Chair(s): Marian Wilson-Kimber, University of Iowa
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
Chair(s): Erin Brooks, SUNY Potsdam
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
Chair(s): Todd Decker, Washington University in St. Louis
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 of Music

Tenure Trekking: Exploring Diverse Tenure Processes (CCRI)
03:00PM – 04:30PM
Chair(s):
Virginia Lamothe, Belmont University
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

Virtual Exhibit Hall Open Hours
03:00PM – 05:00PM

Music and State Power
04:00PM – 04:50PM
Chair(s): Damien Mahiet, Brown University
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
Chair(s): Amy Beal, University of California, Santa Cruz
X-Marks: Indigenous Graphic Scores at the Sounding Exhibition. Patrick Nickleson, Queen’s University
The Suchness of Sound: Lucia Dlugoszewski’s
Ph.D. Programs in Musicology and Theory

ETHNOMUSICOLOGY

PATRICK BURKE: music of the United States, jazz, rock, race and ethnicity
LAUREN ELDRIDGE STEWART: pedagogy, African diasporic music, the Caribbean, art economies
ESTHER KURTZ: Afro-Brazilian music and dance, cultural politics, ethnographic ethics, decolonizing practices

MUSICOLOGY

TODD DECKER: film music and musicals, the Broadway musical, popular music, digital humanities
DOLORES PESCE: medieval motets, medieval and Renaissance music theory, Franz Liszt, Edward MacDowell
ALEXANDER STEFANIAK: 19th-century music, virtuosity, Clara and Robert Schumann, piano culture, Romantic aesthetics

THEORY & COMPOSITION

BEN DUANE: texture, form, music cognition, computational modeling, 18th & early 19th-century music
ROBERT SNARRENBERG: Schenker, metaphor and music analysis, Brahms
CHRISTOPHER STARK: composition, 20th-century theory and analysis, electronic music, postmodernism
PAUL STEINBECK: improvisation, intermedia, the Association for the Advancement of Creative Musicians
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
Chair(s):
Mollie Ables, Wabash College
Matthew Vest, University of California, Los Angeles

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

“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
Chair(s): Alexandra Kieffer, Rice University
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
Chair(s): James Parsons, Missouri State University

Celan’s Winterreise: Brent Wetters, Clark University/WPI
Anton Webern’s Creative Partnership with Hildegard Jone: Revising a Modernist Narrative. Catherine Nolan, The University of Western Ontario
Anticlimactic: Challenging the Construction of Alma Mahler’s Lieder as Subversive. Rachel Scott, University of Memphis
Laura betet: mediating sound in settings of Matthisson’s “Die Betende”. Christopher Parton, Princeton University

What Constitutes “Core” in the Conservatory Curriculum? (Roundtable)
05:00PM – 06:30PM
Speaker(s):
Andrew Dell’Antonio, University of Texas, Austin
Erica Scheinberg, Lawrence University Conservatory of Music
Melanie Lowe, Vanderbilt University
Sara Haefeli, Ithaca College

Networking and Social Gathering (Music and Dance Study Group)
05:00PM – 06:30PM

University of North Carolina at Chapel Hill Party
05:00PM – 07:00PM
Host(s):
Andrea Bohlman, University of North Carolina at Chapel Hill
Jocelyn Neal, University of North Carolina at Chapel Hill

Yale Social Networking Event
05:00PM – 07:00PM
Host(s):
Gundula Kreuzer, Yale University
Ian Quinn, Yale University

Listen and unwind
06:00PM – 07:30PM

AMS Ecocriticism SG | Business Meeting and Panel Discussion
06:00PM – 07:30PM
Chair(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
Chair(s): Eduardo Herrera, Rutgers University
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 Cristid, 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
Chair(s): Gavin Lee, Soochow University
Seminar: 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

Case Western Reserve University Reception
07:00PM – 09:00PM
Host(s):
Francesca Brittan, Case Western Reserve University
David Rothenberg, Case Western Reserve University

University of California, Berkeley Reception
07:00PM – 09:00PM
Host(s):
Mary Ann Smart, University of California, Berkeley
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
Chair(s): Gabrielle Cornish, University of Miami
Welcome to the War of Tomorrow: Soviet Musicians at the 1939 World’s Fair and the Politics of Virtuosity. Matthew Honegger, Princeton University
From Film to FIFA: Transformations of a Prokofievan Theme Under Stalinism and Putinism. Katya Ermolaeva
Crossing Impenetrable Borders: Leningrad’s Sonic Siege Diaries. Klara Moricz

Ballet in the Long 20th Century
10:00AM – 10:50AM
Chair(s): Marta Robertson, Gettysburg College
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

Musical Consumption in Mid-century America
10:00AM – 10:50AM
Chair(s): Charles Hiroshi Garrett, University of Michigan
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
Chair(s): Naomi Andre, University of Michigan
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
Invited Guest: Anthony Davis, UC San Diego
Discussant(s): Brenda Mhlambi, University of Witwatersrand and Kira Thurman, University of Michigan

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
Chair(s): Amanda Sewell, Interlochen Public Radio
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
Chair(s): Will Robin, University of Maryland
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

The Future of Jewish Music Studies (Jewish Studies and Music Study Group)
11:00AM – 12:50PM
Chair(s): Karen Uslin, Rowan University
Speaker(s):
Tina Fruhauf
Assaf Shelleg, The Hebrew University of Jerusalem
Philip Bohlman, University of Chicago

Music and Class in London and Manchester
12:00PM – 12:50PM
Chair(s): Wiebke Thormählen, Royal College of Music

Hearing Liminality in Streetwise Opera’s “The Passion”. David Kjar, Chicago College of Performing Arts, Roosevelt 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
Chair(s): Roberta Marvin, University of Massachusetts, Amherst

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

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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

**Norton Anthology of Western Music, 8e**
J. Peter Burkholder, Claude V. Palisca
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**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.
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**Summertime: George Gershwin’s Life in Music**
Richard Crawford
Drawing extensively from letters and contemporaneous accounts, acclaimed music historian Richard Crawford traces the arc of Gershwin’s remarkable life, seamlessly blending colorful anecdotes with a discussion of Gershwin’s unforgettable oeuvre. His days on earth were limited to the summertime of life, but the spirit and inventive vitality of the music he left behind lives on.

**Dangerous Melodies: Classical Music in America from the Great War through the Cold War**
Jonathan Rosenberg
Dangerous Melodies vividly evokes a time when classical music stood at the center of American life, occupying a prominent place in the nation’s culture and politics. The works of renowned conductors, instrumentalists, and singers were intertwined with momentous international events: two world wars, the rise of fascism, and the Cold War.
opera fantasia. *Rachel Becker, Boise State University*

**Reassessing Romanticism**
12:00PM – 12:50PM
Chair(s): Andrew Weaver, The Catholic University of America

Romanticism Glimpsed through Cracks: How, Where, and Why Algae Grows. *Nicholas Stevens, Wichita State University*

Kitsch Unbound. *Carlo Caballero, University of Colorado, Boulder*

**AMS Business Meeting and Awards Ceremony**
01:00PM – 02:50PM
Chair(s): Suzanne Cusick, New York University

**Queer Hearing**
03:00PM – 03:50PM
Chair(s): Stephan Pennington, Tufts University

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
Chair(s): Virginia Christy Lamothe, Belmont University

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
Chair(s): Emily Frey, Brandeis University

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 Sabehrohani, 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
Chair(s): Anne Levitsky, Columbia University

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*

■ **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
Chair(s): Emiliano Ricciardi, University of Massachusetts, Amherst

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
Chair(s): Heather Hadlock, Stanford University

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

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

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

Pedagogy for Busy People (Committee on Career-Related Issues - Contingent Labor)
04:00PM – 05:30PM
Chair(s):

Christopher Campo-Bowen, Virginia Tech
Reba Wissner, Columbus State University

Speaker(s):

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
Chair(s): Mark Katz, University of North Carolina at Chapel Hill

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

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

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

Eighteenth-Century Germany
05:00PM – 05:50PM
Chair(s): Sarah Day-O'Connell, Skidmore College

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

Coffee, the Pharmakon, and Narcomusicology. Sean Colonna

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

Musical Interculturality: Scope, Methods, Approaches (Roundtable)
05:00PM – 06:30PM
Speaker(s):

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

Listen and Unwind
06:00PM – 07:30PM

Hatred and//of Music (Music & Philosophy Study Group)
06:00PM – 07:30PM
Chair(s): William Cheng
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

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

06:00PM – 07:30PM
Chair(s): Julia Randel, University of Dayton, and Stephanie Schroedte, Heidelberg University

**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
Chair(s):
Gabriel Solis
Yvonne Liao, University of Oxford
Olivia Bloechl

Speaker(s):
Sergio Ospina Romero
Makoto Harris Takao
Carlos Roberto Ramirez
Juliana Pistorius
Brian Barone
Aliah Ajamoughli

- **Princeton University Reception**

06:00PM – 08:00PM
Host(s):
Wendy Heller, Princeton University
Elizabeth Margulis, Princeton University
Morning Yoga Session
09:00AM – 09:45AM
Speaker(s):
Samantha Bassler, New York University

Remembering World War II
10:00AM – 10:50AM
Chair(s): Amy Lynn Wlodarski, Dickinson College
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
Chair(s): Kelly Huff, Washburn 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

Unheard Modernisms
11:00AM – 11:50AM
Chair(s): Victoria Aschheim, Dartmouth College
The Intimate Economy of the 1957 Donaueschingen Festival. Kyle Kaplan
Otto Luening’s Tape Prosody. Joseph Pfender
(Re-)Publishing Ruth Crawford: String Quartet 1931, Andante for Strings, and the Case of the Missing Bass. Ian Sewell

Traditional and Modern Guitar
11:00AM – 11:50AM
Chair(s): David VanderHamm, University of Central Oklahoma
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
Chair(s): Sarah Gerk, Binghamton University
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

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
Marketing Black Music
12:00PM – 12:50PM
Chair(s): Braxton Shelley, Harvard University
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

Music and Critical Disability Theory
12:00PM – 12:50PM
Chair(s): Stefan Sunandan Honisch, University of British Columbia
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
Chair(s): Gail Woldu, Trinity College
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, Schuleich School of Music, McGill University

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Concert Cultures
12:00PM – 12:50PM
Chair(s): Simon McVeigh, Goldsmiths, University of London
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
Boredom and the Vocal Score. John Dilworth, Harvard University

Fostering Decoloniality in Music: From Local Archives to Global Dialogue (Workshop)
12:00PM – 01:30PM
Chair(s): Robin Attas, Queen’s University
Speaker(s):
- 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
Chair(s): Rose Pruiksma, University of New Hampshire
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
Chair(s): Nick Stevens, Wichita State University
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.

Against the Patriarchy
01:00PM – 01:50PM
Chair(s): Lisa Barg, McGill University
#AdrianaMater: An Opera Concerning Rape and Pregnancy. Larissa Irizarry

Pianisms
01:00PM – 01:50PM
Chair(s): Adriana Ponce, Illinois Wesleyan University
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
Chair(s):
Music and Social Activism
02:00PM – 02:50PM
Chair(s): Will Cheng, Dartmouth College
Towards the Sonic Good Life. Daphne Carr, NYU
Gay Choruses and a Regular Program of Commissioning New Music on Loss and Tragedy in the Larger LGBTQ+ Community for Purposes of Social Activism. Kevin Schattenkirk, Longwood University
“A Land More Kind than Home, More Large Than Earth”: The Intersection of Kansas City’s Musical and LGBT Communities in Christopher Lacy’s Requiem for Victims of AIDS. Louis Niebur

Vocal Subjectivities
02:00PM – 02:50PM
Chair(s): Natasha Loges, Royal College of Music, London
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
Chair(s): Christina Baade, McMaster University

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
Chair(s): Zeynep Bulut, Queen’s University Belfast
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

Teaching Precarity (Graduate Education Committee)
02:00PM – 03:50PM
Chair(s): Erika Honisch
Speaker(s):
Michael Puri, University of Virginia
Robert Pearson, Emory University
Marcus Pyle, New York University
Naomi Graber

White Privilege
03:00PM – 03:50PM
Chair(s): Patrick Rivers, University of New Haven
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
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**MUSICOLOGY**

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

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

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

**MUSIC THEORY**

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

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

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

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

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Music and the Environment in the 1970s
03:00PM – 03:50PM
Chair(s): Megan Murph, University of Kentucky

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
Chair(s): Glenda Goodman, University of Pennsylvania


“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
Chair(s): Sharon Mirchandani, Westminster Choir College of Rider University

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
Chair(s): Mark Clague, University of Michigan School of Music, Theatre & Dance

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
Chair(s): Mark Berry, Royal Holloway University of London

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
AMS Board Meet and Greet (3 of 4)
04:00PM – 04:50PM

- **Brandeis Reception**
  04:00PM – 04:50PM
  Host(s):
  Emily Frey, Brandeis University
  Mark Kagan, Brandeis University

- **Performance: Thunder Band**
  05:00PM – 05:50PM

- **Reception Histories**
  05:00PM – 05:50PM
  Chair(s): Erin Knyt, University of Massachusetts Amherst
  Handling Tovey’s Bach. *Reuben Phillips, Institute for Advanced Studies in the Humanities, University of Edinburgh*
  Gottschalk’s Grooves. *Steven Baur, Dalhousie University*
  Before and After Debussy: American Responses to Gabriel Fauré’s *Pelléas et Mélisande*, Boston and New York, 1902–1912. *Heather de Savage, Central Connecticut State University*

- **Musical Labor in the 19th Century**
  05:00PM – 05:50PM
  Chair(s): Laura Stokes, Brown University
  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
  Chair(s): Andrea Bohlman, University of North Carolina at Chapel Hill
  “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*

- **The Fun Party: Games & Prizes with Auralia & Musition**
  05:00PM – 05:50PM
  Host(s):
  Peter Lee, Auralia & Musition
  Tim Wilson, Auralia & Musition

- **Eastman School of Music Alumni Party**
  05:00PM – 07:00PM
  Host(s):
  Ben Baker, Eastman School of Music
  Roger Freitas, Eastman School of Music

- **UT Austin Welcoming Reception**
  05:00PM – 07:00PM
  Host(s):
  Andrew Dell’Antonio, University of Texas at Austin
  Luisa Nardini, University of Texas at Austin
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History of Music Theory Study Group Business Meeting (History of Music Theory Study Group)
06:00PM – 07:30PM
Chair(s): Andrew Hicks

Sounding the Hong Kong Protests
06:00PM – 07:30PM
Chair(s): Hedy Law, The University of British Columbia

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
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)Lemire, Miriam Piilonen, and Gavin Lee

Saint-Saens’ Suite Algerienne and President Trump’s COVID-19 rhetoric. Tekla Babyak, Independent Scholar
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
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
Chair(s): Andrew Flory, Carleton College, and Christa Bentley, Oklahoma City University

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

McGill University Reception
07:00PM – 07:50PM
Host(s):
Lisa Barg, McGill University
Lloyd Whitesell, McGill University

Global East Asian Music Research Study Group Business Meeting (Global East Asian Music Research Study Group)
07:00PM – 08:30PM

University of Chicago Alumni Party
07:00PM – 09:00PM
Host(s):
Peter Gilette, University of Chicago
Berthold Hoeckner, University of Chicago
Morning Mindfulness Session
09:00AM – 09:45AM

Music in Occupied Southern Italy
10:00AM – 10:50AM
Chair(s): Dinko Fabris, Gresham College
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
10:00AM – 10:50AM
Chair(s): Virginia Whealton, Texas Tech University
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
Chair(s): Juan Fernando Velasquez, University of Michigan
Symbolic Reparations and Sonic Memorials: Music Gifts in Colombia’s Late Armed Conflict. Sebastian Wanumen Jimenez, Boston University
Quejío: Flamenco Trauma Expression and

Voice-Centered Histories
10:00AM – 10:50AM
Chair(s): Marcelle Pierson
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
Chair(s): Mark Burford, Reed College
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
Chair(s): Tina Frühauf, Répertoire International de Littérature Musicale and Columbia University
Negotiating Jewish Identity in Dave Brubeck’s The Gates of Justice. Kelsey Klotz, University of North Carolina At Charlotte
Falling Off the Roof and into the Opera House: Jews, Opera, and Anxiety in Twentieth Century America. Samantha Cooper, New York University
“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
Chair(s): César Leal, Gettysburg College
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
Chair(s): Clara Latham, The New School, Eugene Lang College
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
Chair(s): Eileen Mah, University of Indianapolis
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 Magnificat Tertii et octavi toni. Ian Lorenz, Schulich School of Music, McGill University

Medieval Music and Women Religious
12:00PM – 12:50PM
Chair(s): Allison Altstatt, University of Northern Iowa
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
Chair(s): Guido Olivieri, The University of Texas at Austin, Butler School of Music
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
Chair(s): Nina Eidsheim, UCLA, and Alejandro Madrid, Cornell University
Speaker(s):
Farah Jasmine Griffin, Columbia University

Nostalgia Across Genres
01:00PM – 01:50PM
Chair(s): Erin Bauer, University of Wisconsin-Whitewater
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
Chair(s): Elizabeth Weinfield, The Julliard School
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
Chair(s): Tamika Sterrs-Howard, University of North Georgia
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
Chair(s): Melvin Butler, University of Miami
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
Chair(s): Albrecht Gaub, Independent Scholar
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
Chair(s): Roger Freitas, Eastman School of Music
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
Chair(s): Kate Galloway, Rensselaer Polytechnic Institute
Katherine Reed
Julianne Grasso
Reba Wissner, Columbus State University
William O’Hara

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

Sexuality Onstage
03:00PM – 03:50PM
Chair(s): Emily Richmond Pollock, MIT

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
Chair(s): James Gabrillo, The University of Texas at Austin, Butler School of Music

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 Maurizio Kagel’s Ludwig van (1969). Elaine Fitz Gibbon

The Varieties of Spirituality
03:00PM – 03:50PM
Chair(s): Christopher Scheer, Utah State University

The Musical Unconscious Reconsidered in Bazaillas, Debussy, and Boulanger. Megan Sarno, University of Texas At Arlington
Spirituality and the Fugal Topos: Contrapuntal Signification in the Dramatic Works of Robert Schumann. Christopher Ruth, Shenandoah Conservatory
Ghostly Summer Camp: A Soundscape Study. Codee Spinner, University of Pittsburgh

New Organology, Old Music
03:00PM – 03:50PM
Chair(s): Andrew Hicks, Cornell University

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
Chair(s): John Gabriel, University of Melbourne Conservatorium of Music

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
Chair(s): Jessica Holmes, UCLA Herb Alpert School of Music

Sonny Rollins, yogi. John Kapusta
Embodied Spirituality in Meredith Monk’s Atlas.
Global Musical Flows across the Centuries
04:00PM – 04:50PM
Chair(s): Kate Van Orden, Harvard University
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
Chair(s): Susan Forscher Weiss, Johns Hopkins University
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

Substantial Similarity and the Role of Forensic Musicology in Music Copyright Litigation
05:00PM – 05:50PM
Chair(s): George Washington University Law School
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
Chair(s): Aida Huseynova, Indiana University - Bloomington
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
Chair(s): Johann Buis, Wheaton College
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
Chair(s): Adriana Martínez, Eureka College
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
Chair(s):
  Robert Pearson, Emory University
  Danielle Fosler-Lussier, Ohio State University

Organology Study Group Reading Discussion (Reading Group on Organology)
06:00PM – 07:30PM
Speaker(s):
  Matt Zeller
  Lidia Chang

New Directions in Queer Music Scholarship (LGBTQ Study Group)
06:00PM – 07:30PM
Chair(s): Ryan Dohoney, Northwestern University, and Shana Goldin-Perschbacher, University of Pennsylvania
Corner Politics: The Queer Coalitional Politics of Miles Davis, Elliott Powell (University of Minnesota).

Childhood and Youth Study Group Business Meeting (Childhood and Youth Study Group)
06:00PM – 07:30PM
Chair(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
Chair(s):
  Leigh VanHandel, University of British Columbia
  Matthew Baumer, Indiana University of Pennsylvania
Speaker(s):
  Andrew Granade, University of Missouri-Kansas City
  David Thurmaier, University of Missouri-Kansas City
  Kristin Marie Franseen, Carleton University
  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 College of Music
  Kent Cleland, Baldwin Wallace University
  Toby Rush, University of Dayton

Boston University Virtual Reception
07:00PM – 07:50PM
Host(s):
  Michael Birenbaum Quintero, Boston University
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Edited by Marianne Betz • MU28/A082

Joseph Rumshinsky: *Di goldene kale*
Edited by Michael Ochs • MU27/A080-81

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SMT Schedule Grid
### Saturday, November 7

All times are in CST.

\(^1\) Denotes joint session/meeting on SMT Platform

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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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<td>10:00 – 10:50 AM</td>
<td>CHINESE MUSIC AND CHINESE MUSIC THEORY Ya-Hui Cheng, Chair</td>
<td>FORCES, ENERGY, AND BALANCE Sarah Marlowe, Chair</td>
<td>METER AND TIME POSTER SESSION Rebecca Jemian, Chair</td>
<td>WORK AND FAMILY INTEREST GROUP MEETING</td>
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<td>The Cultural Binds of Tonal Function Anna Yu Wang</td>
<td>A Performative Perspective of Voice Leading Peter Franck</td>
<td>Connoted Semibreves in Pre-Franconian Theory Kaho Inoue</td>
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<td>The Disunity of Ancient Chinese Music Theory Lars Christensen</td>
<td>Bach’s Energetic Shapes John Reef</td>
<td>Generative Meter and Phrase-Rhythmic Multivalence in Three Slavic Folk Tunes Grant Sawatzky</td>
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<td>Balancing, Not Balance/Imbalance: The “Melodic Center of Mass” as a Time-Dependent, Continuous Substitute for Atemporal, Discrete Inversional Axes Tobias Tschiedl</td>
<td>Temporal Techniques in the Serial Music of Roberto Gerhard Rachel Mann</td>
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<td>Rhythmic Cycles and Ostinati as Formal Process in the Music of Tigran Hamasyan Scott C. Schumann</td>
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<td>Analyzing Drum Patterns and Drum Pattern Changes in Twenty-First Century Mainstream Pop David Geary</td>
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<td>11:00 – 11:50 AM</td>
<td>FRAUGHT INTERSECTIONS BETWEEN MUSIC THEORY AND ITS “OTHERS” Philip Ewell, Chair</td>
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<td>Becoming a Major Country: Modal Binaries in Imperial Japan Liam Hynes-Tawa</td>
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<td>“What Are We Trying to Preserve?” Vernacular Music Theory in the Barbershop Harmony Society Clifton Boyd</td>
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<td>MAHLER Seth Monahan, Chair</td>
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<td>Structural Self-Reflection as Formal Determinant: Pure Memory and Mahler’s Symphony no. 5 Emma Soldaat</td>
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<td>The “Rondo” and the “Burleske” in Mahler’s Rondo-Burleske Sam Reenan</td>
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<td>POST-1945 MUSIC ANALYSIS INTEREST GROUP MEETING</td>
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<td>Fugitive Music Theory: Outlining a Diverse Network of Practices and Practitioners Marc Edward Hannaford</td>
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| 12:00 – 12:50 PM | CONTRAPUNTAL INNOVATIONS  
Christoph Neidhöfer, Chair  
What’s New in the Ars nova? Ryan Taycher  
Mean Counterpoint and Temperamental Choices in the Early Baroque Evan Campbell  
“Dissonation” of Tonal Materials in Vivian Fine’s Ultra-Modernist Compositions Alexandrea Jonker | GESTURE AND TRANSFORMATION IN INSTRUMENTAL PERFORMANCE Edward Klorman, Chair  
Sound Structures and Naked Fire Gestures in Cecil Taylor’s Solo Piano Music Mark Micchelli | FORM POSTER SESSION  
Catrina S. Kim, Chair  
Felix Mendelssohn’s Dominantized Tonics Michael Baker  
Some Perfect Authentic Cadences are More Perfect than Others Poundie L. Burstein  
Synthesizing the Tonal and Rhetorical Dramas of Franz Clement’s D-Minor Violin Concerto Tim Cutler and Sam Bivens | MUSIC COGNITION INTEREST GROUP MEETING |                                                         |
| 1:00 – 1:50 PM | ON ROTATIONAL FORM  
Steven Vande Moortele, Chair  
“Rituals of Circularity”: On the Conceptual Underpinnings of Rotational Form Michael J. Puri  
Formal Process as Reanimation of the Past in Enrique Granados’s “Epílogo: Serenate del Espectro” Audrey Jane Slote  
The Sonata-Fugue Hybrid in Haydn’s Early Symphonies Carl Burdick | MUSICAL EXPERIENCE IN TIME AND SPACE  
Aaron Harcus, Chair  
Music Phenomenology in the Princeton School Scott Gleason | MUSICAL THEORY PEDAGOGY INTEREST GROUP MEETING | RUSSIAN MUSIC THEORY INTEREST GROUP MEETING |                                                         |
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<td>Music Analysis as Esoteric Activity: Viktor Zuckerkandl at Eranos</td>
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<td>2:00 – 3:00 PM</td>
<td><strong>GARY KARPINISKI’S AURAL SKILLS ACQUISITION: ITS INFLUENCE TWENTY YEARS POST-PUBLICATION AND FUTURE DIRECTIONS</strong></td>
<td><strong>ANALYSIS OF MUSIC FOR DANCING</strong></td>
<td><strong>REDISCOVERING OPERA: THE POLITICS OF FORM, SEMIOTICS, AND REPRESENTATION</strong></td>
<td><strong>INTEREST GROUP ON IMPROVISATION MEETING</strong></td>
<td><strong>2:30 – 4:00 PM WELCOME BREAK AND COFFEE RECEPTION</strong>*</td>
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<td>Cynthia I. Gonzales, Chair</td>
<td>Chris Stover, Chair</td>
<td>Knar Abrahamyan, Chair</td>
<td><strong>WELCOME BREAK AND COFFEE RECEPTION</strong>*</td>
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<td>Daniel Shanahan, Respondent</td>
<td>The Hidden Influencers of Jazz: An Analysis of Eddie Brown’s BS Chorus</td>
<td>Yayoi Uno Everett, Respondent</td>
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<td>Loving out Loud: Romantic Coupling in Early Sound Films (1928-1933)</td>
<td>The (Attempted) Subversion of Dissonance in Opera by the First Empire</td>
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<td>Eric McKee</td>
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<td>A Corpus Study of Metric Dissonance in Salsa</td>
<td>Secularizing Soviet Armenia: Enacting Power Dynamics through Operatic Topoi</td>
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<td>Rebecca Simpson-Litke</td>
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<td>Pulse Dissonance in Colombian Currulao</td>
<td>Sounding Chosŏn: Form and Class Struggle in North Korea’s Sea of Blood</td>
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<td>Lina Sofia Tabak</td>
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<td>3:30 – 5:00 PM</td>
<td><strong>GRADUATE STUDENT WORKSHOP</strong></td>
<td><strong>ANALYSIS OF MUSIC AND THE MUSICALIZED MOVING IMAGE</strong></td>
<td><strong>GRADUATE STUDENT WORKSHOP</strong></td>
<td><strong>4:30 – 5:30 PM SMT EXECUTIVE BOARD MEET &amp; GREET</strong></td>
<td><strong>LISTEN AND UNWIND</strong>*</td>
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<td>Anna Gawboy</td>
<td>Theorizing Categorically: Film Music and Beyond</td>
<td>All attendees are invited to attend.</td>
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<td>Scott Murphy</td>
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<td>5:00 – 6:00 PM</td>
<td><strong>GRADUATE STUDENT WORKSHOP</strong></td>
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<td>6:00 – 7:30 PM</td>
<td><strong>LISTEN AND UNWIND</strong>*</td>
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### Sunday, November 8

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† Denotes joint session/meeting on SMT Platform

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<td>10:00 – 10:50 AM</td>
<td>MICRORHYTHM AND DISPLACEMENT IN HIP-HOP AND FUNK&lt;br&gt;Anne Danielsen, Chair&lt;br&gt;Functions of Expressive Timing in Hip-Hop Flow&lt;br&gt;Ben Duinker&lt;br&gt;The Role of Beat Two in Funky Grooves&lt;br&gt;Michael Bruschi&lt;br&gt;Metric Feel and Form in “Superstition”: Analyzing Stevie Wonder’s Beat “Pockets”&lt;br&gt;Fred Hosken</td>
<td>HISTORY OF THEORY&lt;br&gt;Maryam A. Moshaver, Chair&lt;br&gt;Where Zarlino Got His Listener&lt;br&gt;Russell O’Rourke&lt;br&gt;“In which it is evident that perception is always deceived”: Pythagorean Rationality and Descartes’ “Clear and Distinct Ideas”&lt;br&gt;David E. Cohen&lt;br&gt;Blinded by “Nature”: Walter Young’s “Essay on Rythmical Measures” (1790)&lt;br&gt;Carmel Raz</td>
<td>TRANSFORMATIONAL AND SERIAL TECHNIQUES&lt;br&gt;POSTER SESSION&lt;br&gt;Richard Cohn, Chair&lt;br&gt;N-dimensional Ski-hill Graphs and Complex Meters&lt;br&gt;Kája Lill&lt;br&gt;Reconsidering Negative Harmony: Melodic Dualism in Bárđós’ Scalar Schemata&lt;br&gt;M.A. Coury-Hall&lt;br&gt;Schubert, Schoenberg, and Some Extensions to Cohn’s Sum-Class System&lt;br&gt;David Orvek&lt;br&gt;Mapping Schnittke’s Sequences in Bonded Uniform Triadic Transformation Spaces&lt;br&gt;Lauren Hartburg&lt;br&gt;George Theophilus Walker: A Unique, African-American, Voice in Twelve-Tone Music&lt;br&gt;Jack Boss and Tim S. Pack</td>
<td>10:00 – 11:50 AM&lt;br&gt;GLOBAL INTERCULTURALISM AND MUSICAL PERIPHERIES AND ANALYSIS OF WORLD MUSIC INTEREST GROUPS JOINT MEETING</td>
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<td>11:00 – 11:50 AM</td>
<td>SALVATORE SCIARRINO’S NOVEL FORMS: ORGANIC IDEALS AND MULTILINEAR TEMPORALITIES&lt;br&gt;Orit Hilewicz, Chair&lt;br&gt;Robert Hasegawa, Respondent</td>
<td>SCHUBERT AND CHOPIN&lt;br&gt;Jonathan Guez, Chair&lt;br&gt;(Hyper)metrical Games in Schubert’s Early Piano Sonatas&lt;br&gt;Stephen Gomez-Peck&lt;br&gt;Form-Functional Displacement in Schubert’s Sonata Forms&lt;br&gt;Caitlin Martinikus</td>
<td>SCHEMAS, FRAMES, AND PARADIGMS POSTER SESSION&lt;br&gt;Janna Saslaw, Chair&lt;br&gt;Complicating the Modal Paradigm with the Music of William Byrd&lt;br&gt;Megan Kaes Long</td>
<td>11:00 AM – 12:30 PM&lt;br&gt;WORKSHOP*&lt;br&gt;HISTORIES OF MUSIC PEDAGOGY: TECHNIQUES, INSTITUTIONS, EPSEMTOLOGIES&lt;br&gt;Emily Dolan, Fanny Gribenski, Joshua Navon, Benjamin Steege, Anicia Timberlake, Michael Weinstein-Reiman, Lindsay Wright</td>
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<td>11:00 – 11:50 AM</td>
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<td>Imperceptible Beginnings and Inescapable Endings: Suspended and Enhanced Temporality in the Semanticized Form of Salvatore Sciarrino</td>
<td>Christian Utz</td>
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<td>Gestural Time and Grundgestalt in Sciarrino’s Recitativo Oscuro</td>
<td>Antares Boyle</td>
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<td>Through Chaos: Conceiving A New Organicism in the Music of Salvatore Sciarrino</td>
<td>Mingyue Li</td>
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<td>Analyzing Chopin’s Fourth Ballade Through a Two-Dimensional Lens</td>
<td>David Falterman</td>
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<td>What Kind of Linear Theory is Schema Theory?</td>
<td>Gilad Rabinovitch</td>
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<td>Spectral Fission in Barbershop Harmony</td>
<td>Jordan Lenchitz</td>
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<td>Tracing Music Theory’s (un)Shifting Frames: A Natural Language Processing Approach</td>
<td>Tom Johnson, Megan Lavengood, and Evan Williams</td>
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<td>12:00 – 12:50 PM</td>
<td>Orange Room</td>
<td>LINGUISTIC EXPRESSION AND POPULAR MUSIC</td>
<td>Karen Fournier, Chair</td>
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<td>Rhythmic Techniques in Signed Rap</td>
<td>Anabel Maler and Robert Komaniecki</td>
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<td>Abe Road: The Beatles in Linguistic Simulacrum as Political Parody in Japan</td>
<td>Noriko Manabe</td>
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<td>1:00 – 1:50 PM</td>
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<td>THE PERIOD AND CYCLIC FORM IN THE NINETEENTH CENTURY</td>
<td>William Caplin, Chair</td>
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<td>Romantic Periods</td>
<td>Diego Cubero</td>
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<td>Periodically Asymmetrical: On the Analytical Implications of an Expanded Antecedent</td>
<td>Xieyi (Abby) Zhang</td>
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<td>RETHINKING WHAT COUNTS IN SERIAL MUSIC</td>
<td>J. Daniel Jenkins, Chair</td>
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<td>Virgin Mary, Voce Interna, Hystericized Body: Simona Fabien’s Melodic</td>
<td>Sabrina Clarke</td>
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<td>Disintegration in Dallapiccola’s Volo di notte (1937–39)</td>
<td>Paul V. Miller</td>
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<td>DANCE AND MOVEMENT INTEREST GROUP MEETING</td>
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<td>HISTORY OF THEORY INTEREST GROUP MEETING</td>
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| 1:00 – 1:50 PM (Cont’d) | **Global Double Cycle and Damaged-Global Double Cycle as Representations of Fate in Nineteenth-Century Opera**  
Levi Walls | NEW PERSPECTIVES ON REFERENTS IN ANALYSES OF IMPROVISATION  
Andrew Goldman, Chair  
Matthew W. Butterfield, Respondent  
Recomposing the Referent: An Ecological Perspective  
Marc Edward Hannaford  
Being Self-Referential  
Garrett Michaelsen  
The Problem of Invisible Transcribers: Towards a Materialist View of the Referent  
Joon Park  
Referents in the Palimpsests of Jazz: Disentangling Tune from Improvisation in Recordings of Ellington and Strayhorn’s “Satin Doll”  
Sean R. Smither  
The Referent’s Double  
Michelle Yom | 2:00 – 3:15 PM  
**STORIES FROM THE FRONTLINES \(^1\)**  
Sponsored by the Committee on Race and Ethnicity  
Somangshu Mukherji, Chair  
Stifling Sameness: Hardships of Immigration, Parenthood, and Being Non-white  
Contingent Faculty  
Adem Merter Birson  
(Re)Visioning Race and Gender in Music Theory and Composition  
Paula Grissom  
Negotiating and Nurturing Ethnicity, Social Justice, Stress, and Trauma, Pre- and Post-COVID in an Urban Commuter College  
Noé Dinnerstein  
A Perspective from the Academic Labor Movement  
Sumanth Gopinath  
Fighting for Class Equality Through the Power of Collective Bargaining: Toward Livable Working Conditions for Graduate Students in the Performing Arts  
Anna Nelson | 2:00 – 3:00 PM  
THEORISTS TALK ABOUT SEX...IN MUSICALS  
Michael Buchler and Rachel Lumsden, Chairs  
The Waltz Topic and Aspects of Love in Broadway Shows after 1940  
Greg Decker  
Torch Song Ternaries: Broadway Medleys as Reinterpretation  
Nathan Beary Blustein  
Communism, Baptism, Canned Corn, and Other Salty Matters: Songs That Aren’t About Sex (That Are Totally About Sex)  
Michael Buchler  
Unraveling Uncertainty in Sondheim’s Ladies  
Richard J. Plotkin  
“Queer Temporalities” in Fun Home  
Rachel Lumsden  
Desire in Hell: A Love Song That Transforms Gods and Men  
Rachel Short  
Tonality as Sexuality in The Rocky Horror Show  
Nicole Biamonte | MUSIC AND PHILOSOPHY INTEREST GROUP MEETING |
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| 2:00 – 3:00 PM  (Cont’d) |          |           | Make Sure Your Own Mask is Secure before Assisting Others: Contingent Faculty as Care Workers  
Michael Berry  
Extreme Adjuncting: When Contingent Labor Becomes the Norm  
Reba Wissner  
Navigating Academia, Single-Parenthood, and First-Gen Experiences  
Patricia Hall |          |           |             |                                                        |
| 3:00 PM |          |           |            |             | 3:00 – 4:00 PM  
**BROWN BAG LUNCHEON** Hosted by the SMT Committee on the Status of Women  
3:00 – 4:50 PM  
**COFFEE BREAK**  
3:00 – 5:00 PM  
**EXHIBIT HALL OPEN HOURS** |
| 3:30 PM | 3:30 – 5:30 PM  
**GRADUATE SCHOOL FAIR** |          |           |             |                                                        |
| 5:00 PM |          |           |             |             | 5:00 – 6:30 PM  
**ROUNDTABLE**  
**MUSICAL INTERCULTURALITY: SCOPES, METHODS, APPROACHES**  
Anna Maria Busse Berger, Philip Bohlman, Yayoi Uno Everett, Tobias Janz, Nancy Yunhwa Rao, Martin, Scherzinger, Christian Utz, John Winzenburg, Larry Witzleben |
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| 6:00 PM |          |           |            |             | 5:00 – 6:30 PM ROUNDTABLE*  
MUSICAL INTERCULTURALITY: SCOPES, METHODS, APPROACHES (CONTINUED)  
6:00 – 7:30 PM LISTEN AND UNWIND*  
6:00 – 8:00 PM MEDIATING THE COLD WAR*  
Martha Sprigge and Laura Emmery, Co-Chairs  
Gabrielle Cornish and Jennifer Iverson, Respondents  
Innovation and Collaboration at CLAEM  
Antares Boyle, Moderator  
Scientificity, Experimentation, and Electroacoustic Music at CLAEM  
Eduardo Herrera  
Collaboration, Politics and Technology in Rafael Aponte-Ledée’s Presagio de Pájaros Muertos  
Noel Torres-Rivera  
Recording Technologies and Cold War Cultural Consciousness  
Martha Sprigge, Moderator  
Maryanne Amacher’s Musical Technologies  
George Adams  
Soviet Jazz on American Vinyl: The Politics of Record Circulation  
Ryan Gourley |
### Saturday, November 14

All times are in CST.

† Denotes joint session/meeting on SMT Platform

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<td>9:00 - 9:45 AM</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** |                                            |                                                  | **SPECIAL SESSION***  
BLACK LIVES MATTER IN MUSIC: A CONVERSATION WITH TAZEWEll THOMPSON, LIBLETTIST 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* (CONTINUED)</td>
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<td>11:50 AM</td>
<td>THEORY</td>
<td>Lawrence Zbikowski, Chair</td>
<td>Richard Ashley</td>
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<td>BLACK LIVES MATTER IN MUSIC: A CONVERSATION WITH TAZEWELL THOMPSON, LIBRETTIST OF “BLUE”</td>
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<td>Anna Zayaruznaya, Chair</td>
<td>On Prototypes and the Prototypical: An Investigation of Music-Theoretic Concepts</td>
<td>Begging Cadences, or The Rossinian Art of Pandering</td>
<td>Matthew Boyle</td>
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<td>The Original Global and the Global Origins of Music Theory</td>
<td>Begging Cadences, or The Rossinian Art of Pandering</td>
<td>Roger Mathew Grant</td>
<td>The “Se cerca” Script: Dialogic Networks in an Eighteenth-Century Aria Tradition</td>
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<td>Andrew Hicks</td>
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<td>Roger Mathew Grant</td>
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<td>Pedagogy and Seduction in the Eighteenth-Century Mission Music of Bolivia</td>
<td>Roger Mathew Grant</td>
<td>Nathaniel Mitchell</td>
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<td>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>
<td>12:00 – 1:30 PM WORKSHOP*</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>
<td>Elizabeth Medina-Gray, Chair</td>
<td>FOSTERING DECOLONIALITY: FROM LOCAL ARCHIVES TO GLOBAL DIALOGUE</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>
<td>Joshua Albrecht</td>
<td>Robin Attas, Philip Burnett, Lindelwa Dalamba, David Irving, Roe-Min Kok, Yvonne Liao, Lilliana Saldaña</td>
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<td>Works</td>
<td>Christopher Brody</td>
<td>Jan Miyake</td>
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<td>Crista Cole</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>Mimetic Invitation in Shaw’s Partita for 8 Voices</td>
<td>Jan Miyake</td>
<td>Bronwen Garand-Sheridan</td>
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<td>Crystal Peebles</td>
<td>Dvořák and Subordinate Theme Closure: “Positive” Analytical Results for a “Negative” Approach to Romantic Form</td>
<td>Bronwen Garand-Sheridan</td>
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<td>Musical Feels</td>
<td>Peter H. Smith</td>
<td>Analyzing Subversion in Undertale Through Soundscape</td>
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| 1:00 – 1:50 PM | **ANALYZING RECORDINGS**  
Bruno Alcalde, Chair  
Microtiming the Marginal: The Expressive Rhythm of “Insignificant Noises” in Recordings by Claire Chase, Evgeny Kissin, and Maggie Teyte  
Richard Beaudoin  
Gendering the Virtual Space: Sonic Feminities and Masculinities in the *Billboard* charts, 2008–18  
Michèle Duguay  
Tempo as Form: Unnotated Orchestral Rubato in Early Recordings, Treatises, and Composition  
Nathan Pell | **(RE)DEFINING DRAMA**  
William Marvin, Chair  
Loosening the “Shackles” of Sonata Form: Intersections of Formal, Tonal, and Operatic Drama in *Fidelio*  
Benjamin Graf and Graham Hunt  
The Dramatic Potential of Auxiliary Cadences in Cole Porter Songs with Minor-to-Major Choruses  
Morgan Markel  
Discovering Dramaturgy in the Music of Sofia Gubaidulina via Valentina Khlopova’s System of Expression Parameters  
Sasha Drozzina | **1:00 – 2:15 PM**  
**WHO IS ALLOWED TO BE A GENIUS?**  
Sponsored by the Committee on the Status of Women  
Judith Lochhead, Chair  
Laura Emmery, Moderator  
Genius and the Canon: The Effects of Exclusion  
Cora Palfy  
Contextualizing Musical Genius: Perspectives from Queer Theory  
Vivian Luong and Taylor Myers  
The Work of a Novice: Genius, Professionalism, and Contemporary American Women Monastic Composers  
Charity Lothhouse  
A Nun or Avant-Gardist? Heterogenous Creative Aspects in Byzantine Concerto by Serbian Composer Ljubica Marić as a Reaction on Socio-Esthetical Limitations of Former Yugoslav Milieu  
Nikola Komatović  
Romantic Geniuses, Idiot Savants, and Autistic People who are Good at Music  
Joseph Straus  
Artificial Creativity, Artificial Genius: Improvising Computers and the Listening Subject  
Jessica Shand | | 12:00 – 1:30 PM  
**WORKSHOP*  
FOSTERING DECOLONIALITY: FROM LOCAL ARCHIVES TO GLOBAL DIALOGUE  
(CONTINUED) ** |
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<td>PLENARY SESSION*</td>
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<td>CHANGING THE STORY: EMBODIMENT AS MUSICAL PRACTICES AND EXPERIENCES</td>
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<td>Kinesthesis, Affectivity, and Music's Temporal (Re-/Dis-) Orientations Marusz Kozak</td>
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<td>Marion A. Guck, Chair</td>
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<td>Dramatizing Difference: Embodying Music’s Materiality and (Inter)subjective Dynamics (Nina Simone’s “Little Girl Blue” from Live at Montreux 1976) Marianne Kielian-Gilbert</td>
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<td>Kinesthesis, Affectivity, and Music’s Temporal (Re-/Dis-) Orientations</td>
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<td>Music Theory in the 1970s and 1980s: Three Women Fred Everett Maus</td>
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<td>Embodying Music: Three Questions from Practice Daphne Leong</td>
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<td>4:00 – 4:50 PM “MEANINGLESS EXCITEMENT AND SMOOTH ATONAL SOUND”: PHISH AT THE INTERSECTION OF MUSIC THEORY AND CULTURAL STUDIES*</td>
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<td>Affective Music Theory, Public Musicology, and the Construction of Phish Fan Identity Jacob A. Cohen</td>
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<td>Towards a Classification System of Improvisational Types in Phish’s Live Performances Heather Laurel</td>
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<td>On the Persistence of Groove: Structural Fog and Jouissance in a “Split Open and Melt” Jam Steven Reale</td>
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<td>MODULATIONS AND INTERSECTIONS: DISABILITY AND THE (UN)CRITICAL ROLE OF MUSIC* Stefan Honisch, Jeannette Jones, Gavin Lee, Chantal Lemire, Miriam Piilonen, Organizers</td>
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<td>NEW DIRECTIONS IN TOPIC THEORY</td>
<td>APROPOS WAGNER AND STRAUSS</td>
<td>10:00 – 11:15 AM PROVINCIALIZING MUSIC THEORY: EPISTEMIC FRAMEWORKS FOR THE NEW COMPARATIVISM</td>
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<td>Musical Topics as Products and Tools of Historically Informed Performance</td>
<td>Precursors of the Tristan Chord and the “Till sixth” in Fétis’s Traité complet (1844)</td>
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<td>Chord Spacing and Quality: Lessons from Timbre Research</td>
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<td>The Acoustic Properties of Tanya Tagaq’s Vocal Sounds as Situated on Timbral Continua&lt;br&gt;Kristi Hardman</td>
<td>Swingin’ Bach in Ballet: Motivic Development and Funky Rhythms in Balanchine’s Concerto Barocco (1941)&lt;br&gt;Kara Yoo Leaman</td>
<td><strong>Rhythm and Meter in Dance as Bergsonian durée</strong>&lt;br&gt;Amy Ming Wai Tai</td>
<td><strong>11:30 AM – 12:45 PM</strong>&lt;br&gt;<strong>USING OPEN EDUCATIONAL RESOURCES FOR INCLUSIVE, FLEXIBLE, AND INNOVATIVE MUSIC THEORY PEDAGOGY</strong>&lt;br&gt;Bryn Hughes, Chair and Discussant</td>
<td><strong>In the Trenches Using OMT</strong>&lt;br&gt;Kyle Gullings <strong>Supporting AP Music Theory: Open Music Theory’s Secondary School Outreach</strong>&lt;br&gt;Chelsey Hamm <strong>Not Just a Theory: How to Put an Egalitarian Music Theory Curriculum into Practice</strong>&lt;br&gt;Megan Lavengood <strong>Assessing for Retention: Modeling Creative, Multi-Use Quiz Design</strong>&lt;br&gt;Brian Edward Jarvis and John Peterson <strong>Computational Methods for Augmented Anthologies</strong>&lt;br&gt;Mark Gotham</td>
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<td><strong>12:00 – 12:50 PM</strong>&lt;br&gt;<strong>POSTWAR TRANSFORMATIONS OF THE AMERICAN COMMON STOCK</strong>&lt;br&gt;Chelsea Burns, Chair <strong>The Transformation of Prewar Blues into Postwar Rhythm and Blues</strong>&lt;br&gt;Nicholas Stoia <strong>“Show Me”: Fiddle Breaks and Politics in Country Covers of R&amp;B</strong>&lt;br&gt;Jocelyn R. Neal <strong>Common Stock Sources of Early American Punk</strong>&lt;br&gt;Evan Rapport</td>
<td><strong>RECONSIDERING HIERARCHY AND SCHENKER</strong>&lt;br&gt;Jason Hooper, Chair <strong>Emergent Hierarchies: Harmonic Reduction from the Bottom Up</strong>&lt;br&gt;David R. W. Sears <strong>Redrawing Analytical Lines</strong>&lt;br&gt;Vivian Luong <strong>Schenker’s Nodal Points and the “Higher Requirement of Tonality”</strong>&lt;br&gt;Alan Dodson</td>
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<td>“Dance to the Dissonant Sway”: Groove, Headbanging, and Entrainment</td>
<td>Beyond Vierhebigkeit: Phrase Structure and Poetic Meaning in Three Lieder</td>
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Ryan Bunch  
Indigenous Knowledge Transmission, the Turntable, and the Fibrous Beats in *Turning Tables*  
Kate Galloway  
Freedom and Anna Clyne’s iPhone  
Victoria Aschheim |
| 2:30 – 3:00 PM | BUSINESS MEETING | | | | |
| 3:00 – 5:00 PM | 3:00 – 3:15 PM  
AWARDS PRESENTATION | | | | |
| 5:00 – 5:50 PM | | | | |SUBSTANTIAL SIMILARITY AND THE ROLE OF FORENSIC MUSICOLOGY IN MUSIC COPYRIGHT LITIGATION* |
| | | | | |Can You Copyright a Chord Progression?: Evaluating Harmonic Similarity in Federal Copyright Litigation  
Katherine Leo  
Melody, “Beats,” and Minimalism: Protectability in Contemporary Popular Music  
Alexander Stewart  
When Analysis is Performance, What Ethical Guidelines Must Forensic Musicologists Consider?  
Devin Chaloux |
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