



JOINT ANNUAL MEETING PROGRAM GUIDE

MINNEAPOLIS, MINNESOTA • 6–9 NOVEMBER 2025

AMS | SMT

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

JOINT ANNUAL MEETING PROGRAM GUIDE

Hyatt Regency Minneapolis Hotel
Minneapolis, Minnesota
6–9 November 2025

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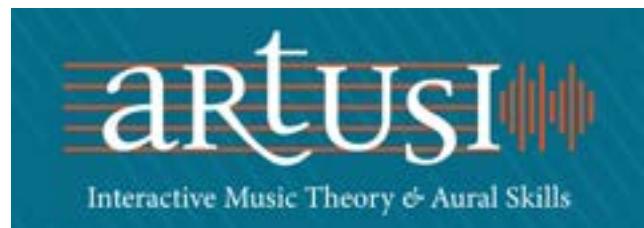


TABLE OF CONTENTS

WELCOME & THANKS

Joint Presidents' Welcome	5
Land Acknowledgement	6
AMS Committees & Staff	7
SMT Committees & Staff	8

2026 CALLS FOR PROPOSALS

AMS 2026 Call for Proposals	9
SMT 2026 Call for Proposals	14
AMS 2026 Call for Performances	19
AMS 2026 Call for Committee and Study	
Group Proposals	20

FEATURED

SMT Interest Group Meetings	30
Sponsored Events	35
Performances	52
AMS Committee & Study Group Sessions	66
Exhibit Hall & Featured Exhibitors	74

SCHEDULE OF SESSIONS & EVENTS

Wednesday, 5 November 2025	83
Thursday, 6 November 2025	83
Friday, 7 November 2025	97
Saturday, 8 November 2025	123
Sunday, 9 November 2025	141

RESOURCES

148

SPONSOR/ADVERTISER LOGOS

142

TO ATTENDEES FROM AROUND OUR MUSICAL WORLD



Welcome!

JOINT PRESIDENTS' WELCOME

Welcome to Minneapolis!

Our Program Committees, chaired by Eftychia Papanikolaou (AMS) and Mariusz Kozak (SMT), have put together a wonderful array of performances, panels, posters, presentations, and celebrations. All kinds of people will be talking about all kinds of music in many different ways, and we hope you will take the time to go to a session in a field new to you as well as to sessions with your friends. We also urge you to introduce yourself to people you don't know, welcome them, and ask them about their work.

Minneapolis has long been recognized as a hub of musical innovation. From the influential legacy of Prince and the city's historic role in shaping popular music, to vibrant contemporary scenes in jazz, classical, world, and experimental traditions, the city sustains a remarkably diverse musical ecosystem. Its venues, ensembles, and communities continue to foster dialogue across genres and traditions. For a guide to live-music opportunities during your visit consult the [Meet Minneapolis website](#).

We aim to make this meeting accessible, welcoming, and safe for all attendees, and we encourage you to reach out to us or to staff if there are ways we can better support your participation and experience. We also invite you to visit the exhibit hall to see the latest scholarship, meet publishers, and support the field by buying a book.

We are grateful to our Executive Directors, Siovahn Walker (AMS) and Jennifer Diaz (SMT), as well as to all the staff members who make our work possible. Thanks also to the many committee members and volunteers who have brought this Annual Meeting to life—especially the Committee on the Annual Meeting and Public Events (CAMPE), chaired by Bonnie Gordon. We look forward to seeing you throughout the conference.

Julie Cumming, President
American Musicological Society

Jan Miyake, President
Society for Music Theory

LAND & WATER ACKNOWLEDGEMENT

We acknowledge and honor the Dakhóta Oyáte (Dakota People), who are the original stewards of the magnificent land and vibrant waterways of Minneapolis. The Dakota, as well as Ojibwe and other Indigenous people cared for the land, lakes and the Haha Wakpa (Mississippi River) for thousands of years before the arrival of Europeans.

Today, this place continues to hold significant spiritual and cultural importance for the strong, resilient and growing Indigenous community in Minneapolis and Minnesota.

We invite you to [learn more](#) about the Dakota, Ojibwe and other Indigenous people of our area, as well as the non-colonial history of Minneapolis and Minnesota.

– Meet Minneapolis

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Conference Assistant

AMS 2026 CALL FOR PROPOSALS:

92ND ANNUAL MEETING - ONLINE

Deadline: 11:59 p.m. EST, 17 February 2026

Overview

The American Musicological Society (AMS) calls for proposals for sessions, workshops, roundtables, and film screenings to be held at the ninety-second Annual Meeting of the Society in November 2026.

The ninety-second Annual Meeting of the American Musicological Society (AMS) will be held on Saturday and Sunday, 14–15 November 2026 and Thursday and Friday, 19–20 November 2026. The meeting will be held online as well as streamed from various locations around the world, and will include sessions and performances organized by the International Musicological Society's (IMS) regional associations for Latin America and the Caribbean (ARLAC) and East Asia (IMSEA).

The AMS Annual Meeting, organized continuously since 1934, is a celebration of the AMS community designed to promote the study and teaching of music. It encourages and explores inquiry about music through a range of approaches and presentational modes, including historical musicology, creative practice, ethnography, analysis, performance, musical demonstrations, policy, civic engagement, sound artifact curation, and digital humanities. Guided by the AMS's [Statement on Fair Practice and Representation](#), the American Musicological Society seeks to create a welcoming environment in which the many diverse members of the Society may develop and flourish, and in which all conference-goers find a forum for exciting conversations about

the music they love.

Structure of the AMS Online Meeting

The AMS Board of Directors has directed that every three years the AMS Annual Meeting should be held online to support accessibility and reduce the Society's environmental impact. Thus, the 2026 AMS Annual Meeting will be held online, with select special events streamed from around the world. The online meeting is intended as a forum for connecting with partners and constituents around the world who might not otherwise be able to travel to an in-person AMS Annual Meeting. And thus, the AMS strongly encourages the submission of proposals by individuals who might not otherwise be able to attend an in-person meeting.

In order to accommodate multiple time zones, the Annual Meeting schedule will be largely organized around two time blocks: 1) Time Block A (10 a.m.–4 p.m. ET) and 2) Time Block B (6 p.m.–10:30 p.m. ET). Presenters will be scheduled in the time block that best suits their local time, with all sessions recorded and archived for later viewing. While most sessions will occur online (via Zoom), a small portion of performances, sessions, and special events will occur locally in front of live audiences and be streamed to attendees elsewhere. For those interested in hosting locally organized events for streaming, AMS funding is available. (See the "Funding" section of this call.)

Proposal Types

The Society invites presenters to submit proposals for sessions, posters, or papers in the formats listed below. A successful

proposal articulates the main points of the presentation clearly, positions its contributions in the context of previous work, and suggests its significance for the conference attendees. Session organizers must also identify a session chair, and are advised to convene panels that are diverse and explore a variety of perspectives. (All persons accepted to participate in the AMS Annual Meeting must register for the conference.)

- **Session Proposals.** The Society *strongly* encourages potential participants to collaborate on proposals for 90-minute sessions composed of three papers and a Q&A period. Each paper is 20 minutes long, followed by 10 minutes for discussion. If a session consists of research presentations, all work proposed must be original. Session organizers are responsible for submitting a summary session abstract as well as individual paper abstracts. Organizers must also indicate a session chair and may include a respondent/discussant.

- **Individual Proposals.** The Society invites individual paper proposals. Paper presenters will have up to 20 minutes to present their work. All work proposed for presentation at the 2026 AMS Annual Meeting must be original. The Program Committee will compile individual accepted paper proposals into topically-based *paper sessions*, which will feature three papers and at least 30 minutes for Q&A. A select number of accepted paper proposals will be compiled into *paper forums*. Paper forums also consist of three paper presentations, but are designed to foster closer intellectual connections and conversation among presenters. To help accomplish this, the AMS identifies papers that are on very closely related

topics and assigns a discussant to provide additional perspective. Unlike paper sessions, paper forums have a single Q&A at the end of the session, rather than three separate short Q&A periods after the delivery of each paper.

- **Workshops.** The Society encourages the submission of workshop proposals. Workshops are practical sessions intended to educate attendees about a specific professional area or help them cultivate a specific skill or set of skills. Workshops should be interactive and provide opportunities for attendees to practice or utilize the information conveyed. They may combine performance, lecture, and practicum, include discussions of publications or creative works, and be led by one or more workshop leaders. Proposals should list participants and outline the format of the workshop. Organizers must also indicate a session chair who is not also a workshop leader.

- **Roundtables.** The Society welcomes roundtable proposals. Roundtables provide a space for participants to engage in dialogue with each other, and the audience, about issues, works, and developments of professional and intellectual interest. Roundtables might, for example, include forums with scholars, community activists, artists, public officials, performance artists, curators, and educators. The purpose of roundtables is to provide a forum for lively and engaging discussion. Organizers must indicate a session chair who is not formally a discussant within the roundtable but who may contribute to the discussion at times.

- **Posters.** The Society encourages

submissions of poster presentation proposals. Poster presentations are visual explorations of a research project or argument, and will be displayed in a designated area of the conference's online platform. All work proposed for presentation at the 2026 AMS Annual Meeting must be original. Posters should follow the guidelines for the submission of individual paper proposals but also include an explanation of the content and goals of the visual materials. Poster presenters may include a short recorded video presentation to explain and elucidate the content of their visual materials. Full guidelines for formatting poster materials will be provided upon acceptance.

Films. The Society invites the submission of proposals for film screenings and discussions. This proposal type offers space for presenters to display a recently completed or in-progress film or video. Film sessions include the time necessary to screen the film, as well as a maximum of 60 minutes for introduction and discussion. Proposals should include the film's title, its length, and subject, and an outline for the introduction and discussion.

All proposal abstracts must be 350 words or less. For guidance on how to prepare an effective proposal abstract, see the [Guidelines for Writing a Great AMS Annual Meeting Abstract](#) prepared by the AMS Program Committee.

Areas of Special Interest

In an effort to encourage proposals in areas of special interest or urgency to the Society and its constituents, the Committee on the Annual Meeting and Public Events (CAMPE)

has designated certain topic areas or types of sessions as being of "special interest." This designation means that the Society would like to see more of these types of proposals or sessions in the submission pool and will prioritize the acceptance of such proposals.

For the 2026 AMS Online Annual Meeting, CAMPE has designated the following as being of "special interest":

Professional Development Workshops, Sessions, and Roundtables

The AMS particularly welcomes proposals for sessions that offer practical strategies that address the challenges, needs, and concerns of music studies performers and professionals. For the purposes of this call, a "professional development" session is understood to mean any workshop, roundtable, or other type of session primarily focused on helping participants do one or more of the following:

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

Session proposals

The AMS particularly welcomes proposals for full sessions, on any theme or area of music studies. The Society's goal is to maximize discussion among participants

by programming highly coherent sessions that clearly and cogently explore an area or topic from multiple perspectives. Potential participants should collaborate on proposals for 90-minute sessions of three papers. Organizers must also indicate a session chair and may include a respondent if appropriate.

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

Submission Procedures/Restrictions

Proposals must be received by **11:59 p.m. EST, 17 February 2026**. Proposals are to be submitted electronically. A link to the proposal submission site will be made available on or before 10 December 2025. (Note: Access to the proposal submission portal ceases precisely at the deadline. To avoid technical problems with submission, please submit at least twenty-four hours before the deadline.)

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

A successful proposal articulates the main points of the presentation clearly, positions its contributions in the context of previous knowledge, and suggests its significance for

conference attendees. Session organizers are advised to convene panels with diverse and representative participants.

(NOTE: The Alternate Years Rule is not in effect for the 2026 AMS Annual Meeting. Individuals appearing on the 2025 annual meeting program are not restricted from submitting a proposal in 2026.)

Proposal Review

All AMS Annual Meeting proposals are read and rated by a large pool of volunteer reviewers. All members of this pool of reviewers, usually numbering sixty or more, hold advanced degrees in musicology or related fields and are randomly assigned proposals to review. Proposals are then reviewed and assembled into a program by the members of the Program Committee working in concert with the AMS Office. During the review stage, abstracts are blindly reviewed and rated without reference to the identity of the author(s). Reviewer ratings are then statistically normalized, pooled, and shared with the Program Committee, which has access to the full details of all proposals. (The call for members to volunteer to serve as reviewers will go out in late December 2025. Those submitting proposals to the Program Committee are not eligible to serve as Annual Meeting reviewers.)

The Society aims to create a balanced and wide-ranging program, selecting preferentially from the most highly rated proposals but with the primary aim of thematic diversity. Guidance on preparing a winning conference proposal, with examples of highly rated proposals from prior years, is available on the AMS website.

Proposal decision notices are sent out in the

first week of June.

Committee, Study Group, and Affiliate Proposals

Sessions organized by AMS committees, study groups, and affiliates are not reviewed by the Program Committee and have a separate proposal submission process and deadline. (See the “AMS 2026 Call for Committee and Study Group Proposals.”) The deadline for the submission of these proposals is **11:59 p.m. EDT, 16 March 2026**. Committees and study groups that fail to submit their proposals by that deadline may forfeit their right to have their sessions included on the program; including annually recurring sessions, such as named lectureships.

Funding

For its 2026 AMS Annual Meeting, the American Musicological Society will provide funding of up to \$3,500 for the organization

and hosting of locally held watch parties and specially organized events to be streamed to the larger conference audience. This funding will be made available to interested AMS affiliates (chapters, study groups, and committees) and is contingent on application and acceptance.

The goal of this funding will be to encourage in-person gatherings of AMS members and constituents throughout the 2026 Annual Meeting and thereby maintain and strengthen the networks and interpersonal connections that might otherwise be disrupted by a fully online meeting. Funding, if awarded, may be used to cover a range of expenses associated with the organization of in-person watch parties and special events, including catering, venue, speaker fees, videography and technical support, etc. More details on applying for funding to host in-person watch parties and special events will be released in late fall 2025 and early winter 2026.

SMT 2026 MILWAUKEE: CALL FOR PROPOSALS

The forty-ninth Annual Meeting of the Society for Music Theory (SMT) will be held in Milwaukee, Wisconsin, from Thursday, November 5, to Sunday, November 8, 2026.

The Program Committee invites proposals on any topic related to music theory, as long as the work has not been accepted for publication in peer-reviewed publications (print or electronic) at the time of submission and has not been presented at an annual conference of the SMT, AMS, CMS, SEM, or SAM. Proposals for posters and for presentations in innovative formats are encouraged.

The Committee strongly encourages all authors to [visit the website](#) of the SMT's Professional Development Committee for advice and [successful proposal samples](#) from prior years.

SUBMISSION PROCEDURE AND DEADLINE

- Proposals are to be submitted electronically via the submission portal.
- Proposals must be received by **11:59 p.m. on February 16, 2026 EST**. Please note that proposal submission ceases precisely at the deadline.
- To avoid technical problems with submission please submit at least twenty-four hours before the deadline.
- Proposals received after the deadline cannot be considered.
- Notifications of the Program Committee's decisions will be sent in early June. Rejected proposals will remain anonymous; only the SMT Executive Director, in mailing out acceptance and rejection letters,

will know the identities of the authors of these proposals.

GUIDELINES AND RULES FOR ALL PROPOSALS

- All proposals will be evaluated anonymously and should exclude the author's name and any other direct or indirect signal of authorship.
- References to the author's own work must occur in the third person.
- Author tags must be removed from electronic files. (In Adobe Acrobat, go to the File menu, select Properties and delete the name from the Author box.)
- Any online materials, including but not limited to YouTube channels and websites, must also be anonymized.
- When submitting the proposal online, authors will be prompted for identification and contact information.
- Proposals will not be considered if they exceed word limits or if an individual violates the rules on multiple submissions described below, under Participation.
- The online submission form will request that authors provide five relevant keywords.
- A sound system and LCD projector will be available for all presenters. Please indicate whether or not a piano is required. The Society cannot guarantee internet access for presentations.
- Those who present at the conference must be members in good standing of the Society.

PAPERS

PRESENTING A PAPER

- Accepted papers will generally be allocated a 30-minute slot: 20 minutes for the paper and 10 for discussion.
- The Committee may accept a proposed paper under the condition that it be transformed into a poster.

SUBMITTING YOUR PROPOSAL

A submission for a single-author or joint-author paper must include the title and proposal for a presentation of 20 minutes' duration.

- **Anonymity:** The proposal and supplementary materials should preserve the anonymity of the author(s) as described above.
- **Proposal:** The proposal (including notes) should be no more than 500 words. Each mathematical equation may be counted as one word.
- **Keywords:** The online submission form will request that authors provide five relevant and specific keywords; recommended are names of composers, theorists, methodologies employed, repertoires discussed, or anything distinctive to the proposal.
- **Abstract:** In addition to uploading your 500-word proposal and any supplementary materials, for the 2026 conference we ask that SMT proposers also include a 350-word abstract suitable for the program book and paste it into the indicated field. If your presentation is accepted, you will have the opportunity to edit your abstract at a later date.
- **Supplementary materials:** Successful proposals typically include appended supplementary materials (such as musical examples, diagrams, hyperlinks, and selected bibliography) as necessary to substantiate an argument, dem-

onstrate results, or clarify the proposal's relationship to prior scholarship.

- The examples may include text annotations.
- Texts that are themselves analytical objects, such as quotations from treatises, archival documents, or translations, are also acceptable.

Any text in the supplementary examples and captions should serve only to illuminate arguments already present in the 500-word proposal and should not introduce new examples, explanations, or evidence.

- Supplementary materials must not exceed four pages.

POSTERS

The Program Committee strongly encourages proposals for a prominently featured Poster Session. Posters are an integral part of the conference and will be evaluated according to the same rigorous criteria as papers.

PRESENTING A POSTER

- Poster presenters will either bring a printed poster suitable for mounting on a display board, or present their poster digitally by connecting their laptop or tablet computer to an LED screen. The Society encourages presenters to choose a printed poster as LED rentals pose a significant cost.
- Presenters will stay with their posters and interact with interested individuals, summarizing primary findings and answering questions about the research.
- Presenters may optionally augment the poster presentation with sound files (headphones required) and/or handouts.
- The Committee may accept a proposed poster under the condition that it be transformed into a paper.

For tips on presenting a poster, please see [these guidelines](#) from the SMT Professional Development Committee.

SUBMITTING YOUR PROPOSAL

A submission for a single-author or joint-author poster must include the title and proposal for a poster.

- **Poster format:** Your submission should indicate your preference for the poster format. Indicate whether you plan to present a traditional poster, a digital poster, or either.
- **Anonymity:** The proposal and supplementary materials should preserve the anonymity of the author(s) as described above.
- **Proposal:** Poster presenters may choose to submit a PDF of their poster in lieu of a proposal. If submitting a written proposal, the total length (including notes) should be no more than 500 words. Each mathematical equation may be counted as one word.
- **Abstract:** In addition to uploading your poster or proposal, and any supplementary materials, for the 2026 conference we ask that SMT proposers also include a 350-word abstract suitable for the program book and paste it into the indicated field. If your presentation is accepted, you will have the opportunity to edit your abstract at a later date.
- **Supplementary materials:** Successful proposals typically include appended supplementary materials (such as musical examples, diagrams, hyperlinks, and selected bibliography) as necessary to substantiate an argument, demonstrate results, or clarify the proposal's relationship to prior scholarship.
 - The examples may include text annotations.

- Texts that are themselves analytical objects, such as quotations from treatises, archival documents, or translations, are also acceptable.
- Any text in the supplementary examples and captions should serve only to illuminate arguments already present in the 500-word proposal and should not introduce new examples, explanations, or evidence.
- Supplementary materials must not exceed four pages.

SMT SPECIAL SESSIONS

An SMT special session is proposed as a whole, rather than as a set of individual submissions. Two formats are available: the integrated special session and the alternative format special session.

PRESENTING AN INTEGRATED SPECIAL SESSION

- An integrated special session comprises a set of papers that are closely related in content, thoughtfully integrated, and framed by a session rationale.
- Each paper occupies a regular 30-minute time-slot (20-minute presentation plus 10-minute question period).
- The Committee reserves the right to consider each paper separately and to program a paper with or without the others from that proposed session.

PRESENTING AN ALTERNATIVE FORMAT SPECIAL SESSION

- Alternative format special sessions are organized in a non-standard way, such as:
 - Panel discussion
 - Workshop
 - Flipped session

- Lightning talk session
- A set of 30-minute papers in 45-minute time-slots (the old SMT format)
- Because individual contributions typically do not fall within a standard 30-minute time-slot, an alternative format session is accepted or rejected in its entirety.

SUBMITTING YOUR PROPOSAL

- Session length: Special sessions of either type may be either 90 or 180 minutes in duration; indicate your session length.
- Session rationale: Proposals for special sessions must include a session rationale of no more than 500 words.
- Paper proposals: Additionally, all special session proposals must have individual proposals for all segments of the session (except for respondents).
 - These should follow, where possible, the guidelines for paper proposals.

With prior approval of the Program Committee chair, special session proposals may be exempted from certain of the guidelines listed above, including, in some cases, the rule of anonymity for participants. To discuss the possibility of exemptions, those wishing to propose such sessions must contact the [Program Committee Chair](#) no later than February 1, 2026.

- Abstract: In addition to uploading your 500-word proposal and any supplementary materials, for the 2026 conference we ask that SMT proposers also include a 350-word abstract suitable for the program book and paste it into the indicated field. If your presentation is accepted, you will have the opportunity to edit your abstract at a later date.
- The session rationale and the individual paper proposals should be submitted by

the session organizer through the SMT website as a single package.

PARTICIPATION RESTRICTIONS

No one may appear on the program more than twice. Under no circumstances should an individual be involved in more than two proposals viewed by the SMT Program Committee.

RESTRICTIONS ON PAPER/POSTER PRESENTATIONS AT SMT

In regards to proposals viewed solely by the SMT Program Committee, an individual may propose to participate in one of the following ways:

- Author or joint author of a 20–30 minute paper or a poster (whether in a regular session or special session)
- Organizer of an integrated special session (the organizer may also propose a 20-minute paper for that same session)
- Organizer of an alternative-format special session (the organizer may also deliver a paper of no more than 30 minutes in the same session)
- Author or joint author of a scholarly paper or a presentation of more than 10 minutes as part of a session presented by a standing committee (Committee on Feminist Issues and Gender Equity, Committee on Race and Ethnicity, Professional Development Committee, Committee on Disability and Accessibility, and Committee on LGBTQ+ Issues). The Program Committee will not evaluate papers or presentations by the individual standing committees, but the chairs will submit complete descriptions of their sessions through the online portal by **February 16, 2026**.

ADDITIONAL FORMS OF PARTICIPATION AT SMT

An individual may participate in any of the presentation formats listed above and appear one other time on the program, in one of the following capacities:

- as a chair/respondent for a session
- as a performer
- as presenter of a non-scholarly presentation in an alternative-formal special session or standing committee session
- as a presenter of a scholarly presentation of no more than 10 minutes in an alternative-format special session or standing committee session

INTEREST GROUP MEETING PARTICIPATION

Participation in SMT Interest Group meetings is outside the purview of the Program Committee and is not relevant to the rules of participation given above. Names of presenters in Interest Group meetings will not appear in the program.

FURTHER QUESTIONS

If you have a question about your participation that does not seem to be covered by the guidelines above, please contact Chelsea Burns, [chair of the Program Committee](#).

SMT 2026 PROGRAM COMMITTEE

Chelsea Burns (chair; pcchair@societymusictheory.org), Will Ayers, Alyssa Barna, Inessa Bazayev, Lindsey Reymore, August Sheehy, Naomi Waltham-Smith, Jon Wild, Judith Lochhead (ex officio)

For clarification or further information, please contact SMT Executive Director Jennifer Diaz at SMT@societymusictheory.org.

AMS 2026 CALL FOR PERFORMANCES: 92ND ANNUAL MEETING - ONLINE

Deadline: 11:59 p.m. EST, 17 February 2026

The American Musicological Society (AMS) invites proposals for concerts, lecture-recitals, workshops, and other types of performances during its 2026 Annual Meeting to be held Saturday and Sunday, November 14–15, 2026 and Thursday and Friday, November 19–20, 2026. The meeting will be held online as well as streamed from various locations around the world, and will include sessions and performances organized by the International Musicological Society's (IMS) regional associations for Latin America and the Caribbean (ARLAC) and East Asia (IMSEA). The AMS encourages proposals that develop a point of view, offer a programmatic focus, or explore new musicological findings. Proposals that engage with the Society's diversity of interests and methodological approaches (including proposals that expand on the concept of "performance" itself) are especially welcome. Freelance artists as well as performers and ensembles affiliated with colleges, universities, or conservatories are encouraged to submit proposals.

Given the online modality of the 2026 Annual Meeting, performance proposals must include details of the proposed space in which the performance will take place. All performances at the 2026 Online Annual Meeting will be either livestreamed or prerecorded and then shared to the rest of the conference attendees.

Although the AMS is unable to offer a fee to artists, funding of up to \$2,000 is available to assist with performance-related expenses, including venue fees, recording costs, and travel or equipment

costs associated with the performance.

REQUIRED APPLICATION MATERIALS:

- a proposed program listing repertory, performer(s), and the duration of each work;
- a description of the proposed space in which the performance will take place, and from which it will be recorded and/or streamed;
- a short (100-word) biography of each participant named in the proposal;
- for concerts, an explanation (500 words maximum) of the significance of the program or manner of performance;
- for lecture-recitals, a description (1,000 words maximum) explaining the significance of the program and/or manner of performance, and a summary of the lecture component, including information pertaining to the underlying research, its methodology, and conclusions;
- for workshops or other types of performance, a description (1,000 words maximum) explaining the concept of the activity or event and its musicological significance or relevance; and
- representative audio or visual materials pertaining to the program and performers (20 minutes maximum).

Materials must be received no later than 11:59 p.m. EST, 17 February 2026. Individual exceptions cannot be made to this deadline, so please plan accordingly. Decision notices will be sent out in mid-May.

AMS 2026 CALL FOR COMMITTEE AND STUDY GROUP PROPOSALS: 92 ANNUAL MEETING - ONLINE

Deadline: 11:59 p.m. ET, 16 March 2026

The ninety-second Annual Meeting of the American Musicological Society (AMS) will be held on Saturday and Sunday, November 14–15, 2026 and Thursday and Friday, November 19–20, 2026. The meeting will be held online as well as streamed from various locations around the world, and will include sessions and performances organized by the International Musicological Society's (IMS) regional associations for Latin America and the Caribbean (ARLAC) and East Asia (IMSEA).

The AMS Annual Meeting, organized continuously since 1934, is a celebration of the AMS community designed to promote the study and teaching of music. It encourages and explores inquiry about music through a range of approaches and presentational modes, including historical musicology, creative practice, ethnography, analysis, performance, musical demonstrations, policy, civic engagement, sound artifact curation, and digital humanities.

Guided by the AMS's Statement on Fair Practice and Representation, the American Musicological Society seeks to create a welcoming environment in which a diverse Society may develop and flourish, and in which all conference-goers find a forum for exciting conversations about the music they love.

AMS committees and study groups are guaranteed one (1) session at the Annual Meeting. This call, which is directed exclusively at AMS committees and study groups, is a call

for proposals for business meetings, paper sessions, workshops, and social events that help advance the Society's mission and provide opportunities for members to network, share their research, and organize around themes of common interest. (NOTE: Session space is limited and business meetings count as guaranteed sessions. Study groups wishing to hold a business meeting and provide space for paper presentations are thus encouraged to combine these into a single session.)

In order to accommodate multiple time zones, the 2026 Annual Meeting schedule will be largely organized around two time blocks: 1) Time Block A (10 a.m.–4 p.m. ET) and 2) Time Block B (6 p.m.–10:30 p.m. ET). Sessions will be scheduled in the time block that best suits their participants' local time, with all sessions recorded and archived for later viewing. While most sessions will occur online (via Zoom), chapters, study groups, and committees are encouraged to host locally-organized events for streaming, for which AMS funding is available. (See the "Funding" section of this call.)

Submission Procedures/Restrictions

Proposals must be received by 11:59 p.m. ET, 16 March 2026. Proposals are to be submitted electronically. A link to the proposal submission site will be made available on or before 10 December 2025. (Note: Access to the proposal submission portal ceases precisely at the deadline. To avoid technical problems with submission please submit at least twenty-four hours before the deadline.)

Excluding guaranteed study group and

committee sessions, no one may appear on the AMS Annual Meeting program more than twice.

Proposal submitters will be required to state the format of the session (multi-paper panel, single-abstract proposal, or business meeting) and must also include full, detailed information on session participants. The form is not a placeholder for a session; it should provide all of the information needed to organize the session. All participants in all sessions should be finalized no later than May 15, 2026.

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

Funding

For its 2026 Annual Meeting, the American Musicological Society will provide funding of

up to \$3,500 for the organization and hosting of locally-held watch parties and specially-organized events to be streamed to the larger conference audience. This funding will be made available to interested AMS affiliates (chapters, study groups, and committees) and is contingent on application and acceptance.

The goal of this funding will be to encourage in-person gatherings of AMS members and constituents throughout the 2026 Annual Meeting and thereby maintain and strengthen the networks and interpersonal connections that might otherwise be disrupted by a fully-online meeting. Funding, if awarded, may be used to cover a range of expenses associated with the organization of in-person watch parties and special events, including catering, venue, speaker fees, videography and technical support, etc. More details on applying for funding to host in-person watch parties and special events will be released in late fall 2025 and early winter 2026.

FEATURED

All times are listed in Central Time (CT).

SPONSORED BY



A close-up photograph of a muffin with chocolate chips and a cup of coffee with latte art. The muffin is in the foreground, and the coffee cup is to the right. The background is slightly blurred.

FREE SNACKS & BEVERAGES

Coffee Breaks

Thursday, 6 November • 3:15pm

Friday, 7 November • 10:15am

Saturday, 8 November • 10:15am

Exhibit Hall (First floor)



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SMT

SOCIETY FOR MUSIC THEORY



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Severine Neff
Christoph Neidhöfer
Joon Park
Lee Rothfarb
Peter Schubert
Christopher Segall
Cara Stroud

Sunday Ukaewen

Leigh VanHandel
Evan Ware
Gerald Zaritzky
Lawrence Zbikowski
Daniel Zimmerman

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Stephen Brown
Eliza Brown
Deborah Burton
Steven Cahn
Lee Cannon-Brown
Guy Capuzzo
Aaron Carter-Enyi
Laura Casti
Brad Cawyer
Aditya Chander
James Chenevert
Hang Ki Choi
Andrew Chung
David Clampitt
Christa Cole
Judd Danby
Mark Dancigers
Susan de Ghize
Jonathan De Souza
Tomoko Deguchi
Benjamin Dobbs
Sasha Drazzina
Dave Easley
Clare Eng
Nora Engebretsen
Drake Eshleman
Yayoi Everett
Sam Falotico
Avinoam Foonberg
Leah Frederick
Nathan Froebe
Johanna Frymoyer
Julianne Grasso
Marion Guck
Patricia Hall
Chelsey Hamm
Matthew Heck
David Heetderks
Aine Heneghan

Gretchen Horlacher

Fred Hosken
Stephen Husarik
Sarah Iker Hansberry
Thomas Ingram
James Jarrett
Jennifer Jolley
Catrina Kim
Edward Klorman
Harald Krebs

Katie Lakner

Megan Lavengood
Peter Lea
Kara Yoo Leaman
Kimberly Loeffert
Megan Long

C. Catherine Losada
Sarah Louden
Raymond Makwinski
Victoria Malawey
Sarah Marlowe

Rose Mauro
Matthew McDonald
Brendan McEvoy
Andrew Mead
Micah Mooney

Tahirih Motazedian
Drew Nobile
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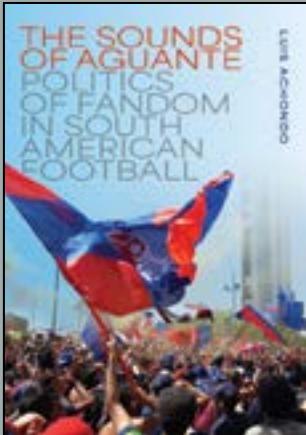
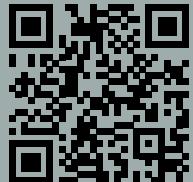
Janet Schmalfeldt
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August Sheehy
Anne Shreffler
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Zachary Simonds
Audrey Slote
John Snyder
Greg Steinke
Anthony Tamburro

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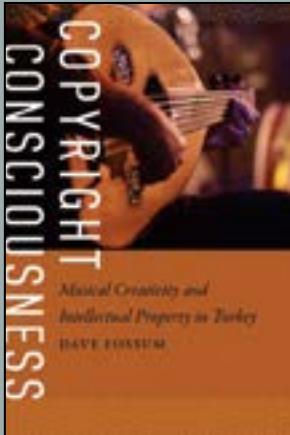
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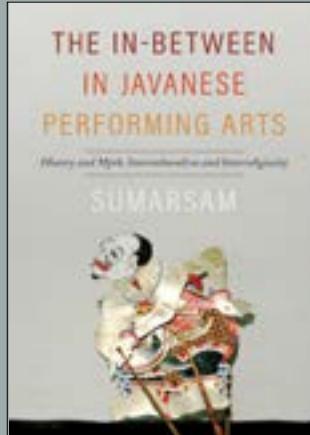
THE SOUNDS OF AGUANTE

Politics of Fandom in South American Football
Luis Achondo



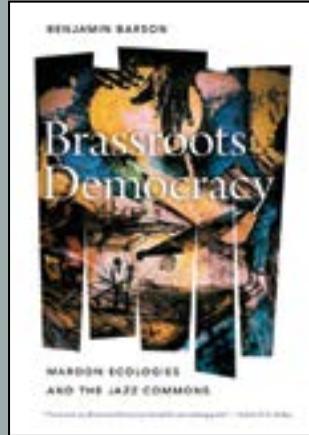
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Musical Creativity and Intellectual Property in Turkey
Dave Fossum



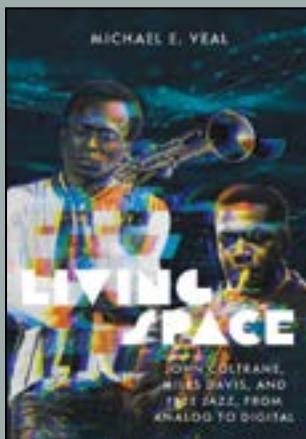
**THE IN-BETWEEN
IN JAVANESE
PERFORMING ARTS**

History and Myth,
Interculturalism and
Interreligiosity
Sumarsam



**BRASSROOTS
DEMOCRACY**

Maroon Ecologies and the Jazz Commons
Benjamin Barson



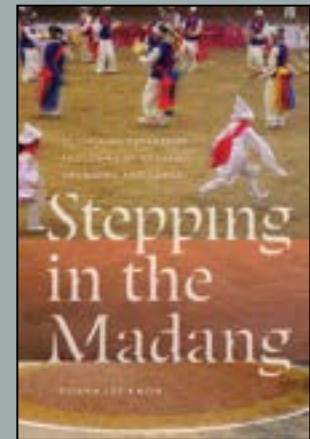
LIVING SPACE

John Coltrane, Miles Davis and Free Jazz, from Analog to Digital
Michael E. Veal



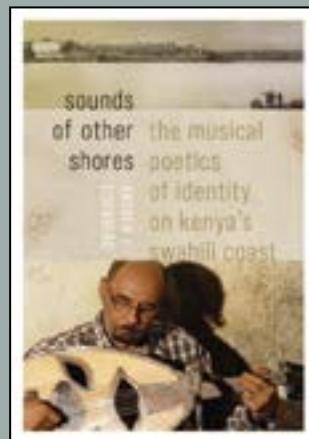
FRAUGHT BALANCE

The Embodied Politics of Dabke Dance Music in Syria
Shayna M. Silverstein



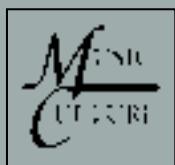
**STEPPING IN
THE MADANG**

Sustaining Expressive Ecologies of Korean Drumming and Dance
Donna L. Kwon



**SOUNDS OF
OTHER SHORES**

The Musical Poetics of Identity on Kenya's Swahili Coast
Andrew J. Eisenberg



Established in 1993 by George Lipsitz, Susan McClary, and Robert Walser, Wesleyan's 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 at weslpress.org/music/.

Not ANOTHER COCKTAIL PARTY

An AMS-SMT Dance

Tough year? We hear you!

Come dance your stress away.
The playlist will feature great music
from Minnesota musicians or those
with strong connections to the state.



Friday, 7 November
9:30pm ♦ Northstar Ballroom A

Saturday, 8 November
10:00pm ♦ Northstar Ballroom A

LGBTQ Study Group Party

Build community and celebrate queer joy. Allies welcome.



UNIVERSITY OF VIRGINIA

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Scott DeVeaux · Bonnie Gordon · Michelle Kisliuk · Noel Lobley · Fred Everett Maus
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Our two Ph.D. programs encourage students to work across disciplinary boundaries within music and beyond.

Critical Studies in Music & Sound

CCS students examine and interrogate our understanding of music, past and present. Seminars and independent projects expose them to a variety of fields: ethnomusicology, historical musicology, theory and analysis, jazz studies, hip hop, American studies, feminist and queer studies, performance studies, critical race studies, sound studies, museum studies, and technology studies.

Composition & Computer Technologies

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

For more information, contact Matthew Burtner, Director of Graduate Studies (musicdgs@virginia.edu) or visit www.music.virginia.edu/degree/phd



The submission deadline for PhD applications is **January 15, 2026**.

To apply, please visit <https://graduate.as.virginia.edu/>



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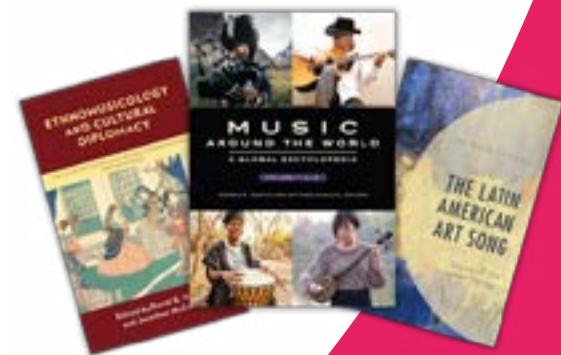
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AMS Awards Ceremony

Saturday, 8 November

7:00pm ♦ Nicollet Ballroom A-B

SMT Awards Ceremony

Saturday, 8 November

3:30pm ♦ Nicollet Ballroom C-D

Discover this year's AMS
and SMT award winners!

JOINT AWARDS RECEPTION

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

Saturday, 8 November
7:30pm ♦ Lakeshore A-C





SMT Interest Group Meetings

Thursday, November 6

Music Informatics

12:30 - 2:00 PM; Lake Bemidji

Dance and Movement & Performance and Analysis

7:15 - 8:45 PM; Mirage

Scholars for Social Responsibility

7:15 - 8:45 PM; Greenway Ballroom E-F

Friday, November 7

Global Interculturalism and Musical Peripheries

12:30 - 2:00 PM; Greenway Ballroom E-F

Improvisation & Post-1945 Music Analysis

12:30 - 2:00 PM; Lakeshore B

Jazz & Hip-Hop and Rap

12:30 - 2:00 PM; Greenway Ballroom D-G

Music and Psychoanalysis

12:30 - 2:00 PM; Lakeshore C

Music Notation and Visualization

12:30 - 2:00 PM; Lake Bemidji

Popular Music

12:30 - 2:00 PM; Great Lakes A

Russian and Soviet Music

12:30 - 2:00 PM; Lake Superior B

Friday, November 7

Composition

7:00 - 8:30 PM; Regency

Music Theory Pedagogy

7:00 - 8:30 PM; Greenway Ballroom E-F

Film and Multimedia with AMS Music and Media Study Group

7:30 - 9:30 PM; Lake Bemidji

Saturday, November 8

Analysis of World Musics & Autographs and Archival Documents

12:30 - 2:00 PM; Lake Bemidji

Music and Philosophy

12:30 - 2:00 PM; Lakeshore A

Music Cognition

12:30 - 2:00 PM; Lakeshore C

Timbre and Orchestration

12:30 - 2:00 PM; Greenway Ballroom E-F

Work and Family

12:30 - 2:00 PM; Mirage

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La Grande Bande presents its 2025/26 Season

Mozart & Beethoven

*Joyful music by the old masters on period instruments
featuring 13-year-old cellist Jorgen Anthony playing Boccherini*

Westminster Hall @ Westminster Presbyterian Church
1200 S Marquett Ave, Minneapolis

Saturday, November 8

6:45PM Pre-concert talk w/historical clarinetist Elise Bonhivert
7:30PM Concert Performance

Tickets

\$20 (advance), \$25 (at door), \$10 (students)

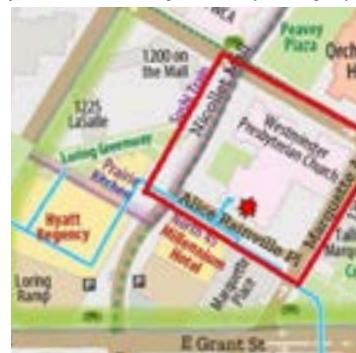
Use discount code AMSSMT2025 to save 15%

Tickets online at www.lagrandebande.org/tickets



Jorgen Anthony, cello soloist

Westminster Presbyterian Church is just one block north from the Hyatt Regency



Living in the Longer Now: Indigenous Music/Dance as History

Beverley Diamond

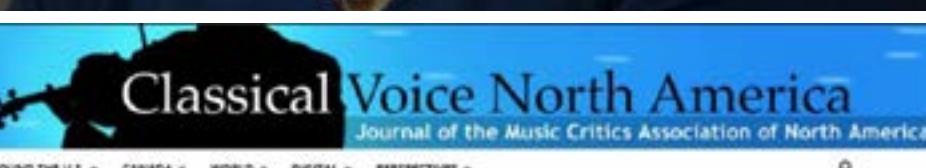
Julie Cumming, Chair

In this year's AMS President's Endowed Plenary Lecture, Beverley Diamond will reflect on different ways of telling history as evidenced in the repertoires and performances of traditional Inuit and First Nations songs and musicians. She will first reference Inuit musicians whose drum dance song repertoire describes experiences on the land in the Canadian Arctic over the past century.

Among this repertoire is a song that describes the (frightening) arrival of the first airplane in the singer/composer's far north community. She will then briefly describe a very different mode of history (in Anishnabe communities) through inclusive perceptions of song/dance participants. And she will also share a Beothuk song, collected by Frank Speck, a song that challenges histories that claim Beothuk extinction; the song moves through several musical styles that almost certainly exhibit the composer/singer's intercultural contact throughout her lifetime.

Pre-recorded video will be released at scheduled time.

Thursday, 6 November
10:45am ♦ Online



Classical Voice North America publishes reviews, essays, and interviews about opera productions, concert music, recordings, books, and more, written by the expert members of the Music Critics Association of North America. Musicology is part of our coverage, along with contemporary and historically informed performance. We write about music of all eras!

Visit <https://classicalvoiceamerica.org/> to access our website. CVNA is an online initiative of MCA Educational Activities, Inc., the non-profit arm of the Music Critics Association of North America. To inquire about joining MCANA, write to us at info@mcan.org. And if you value classical music criticism, please support us!

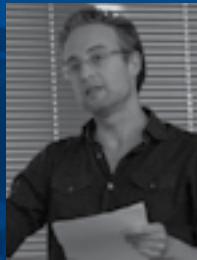
Graduate Studies in Music at Berkeley



Marié Abe

Ethnomusicology

sound and space, ethnography, human geography, sound studies, music and social movements, affect and the body, Japanese popular performing arts, critical ocean studies, public ethnomusicology



James Q. Davies

Musicology

nineteenth-century music, political ecology, performance studies, pianism, vocal knowledge, medical anthropology, historical materialism



Nicholas Mathew

Musicology

eighteenth and nineteenth-century European music, music and politics, the political economy of sound media, pianos and pianism, music and materialism, aesthetics, historical performance practices



Mary Ann Smart

Musicology

opera and politics, music and data, music of the 19th and 20th centuries, music and language, gender, voice, performance

Chris Batterman Cháirez

Ethnomusicology

multimodal and experimental ethnography, affect and intimacy, violence and conflict, environment and climate change, race and indigeneity, history of anthropology, Latin America



Lester Hu

Musicology

history of music theory, early modern Europe and China, sound and empire, late antique and early medieval Eurasia, history of linguistics



Juan David Rubio Restrepo

Ethnomusicology

sound and music studies, Latin American studies, theories of decolonization, critical race studies, science and technology studies, media technologies



Emily Zazulia

Musicology

medieval and renaissance music, history of music theory, notation, performance, manuscript studies, digital humanities, religious history, obscenity



About Graduate Studies in the Department of Music

The Department of Music at Berkeley is among the oldest and most prominent in the country, bringing together a renowned group of scholars, composers, and performers to create an academic program in which students produce pathbreaking, rigorous, and wide-ranging scholarship. The department offers M.A./Ph.D. and the Ph.D. degrees in the following areas:

- Composition
- Ethnomusicology
- Musicology

The curriculum in the Department of Music provides graduate students with a solid mastery of their discipline while cultivating a sense of intellectual and creative independence. Students are free to explore related fields of study both within the music program itself and the university. Graduates of the Berkeley Music Department play prominent roles in distinguished musical institutions across the nation and abroad.



SMT

SOCIETY FOR MUSIC THEORY

Special Events & Sessions

Thursday, November 6

1:00 – 2:00 pm Conference Guides Meeting (Skyway A-B)

Friday, November 7

7:15 – 8:45 am Retired Members Breakfast Reception (Lake Nokomis)
Student Breakfast Reception (Northwoods)

10:45 – 12:15 pm Braille and Beyond: Making Music Theory Accessible through Inclusive Design (Greenway E-F)
Emerging Directions in Music Theory Publication (Boundary Waters A-B)

12:30 – 2:00 pm Committee on Disability & Accessibility Brown Bag Lunch (Lake Nokomis)
Committee on Feminist Issues & Gender Equity Brown Bag Lunch (Lake Harriet)

1:00 – 3:00 pm CV Review Session (Northwoods)

2:15 – 5:30 pm Teaching Music Theory Through Times of Disaster and Trauma (Greenway E-F)

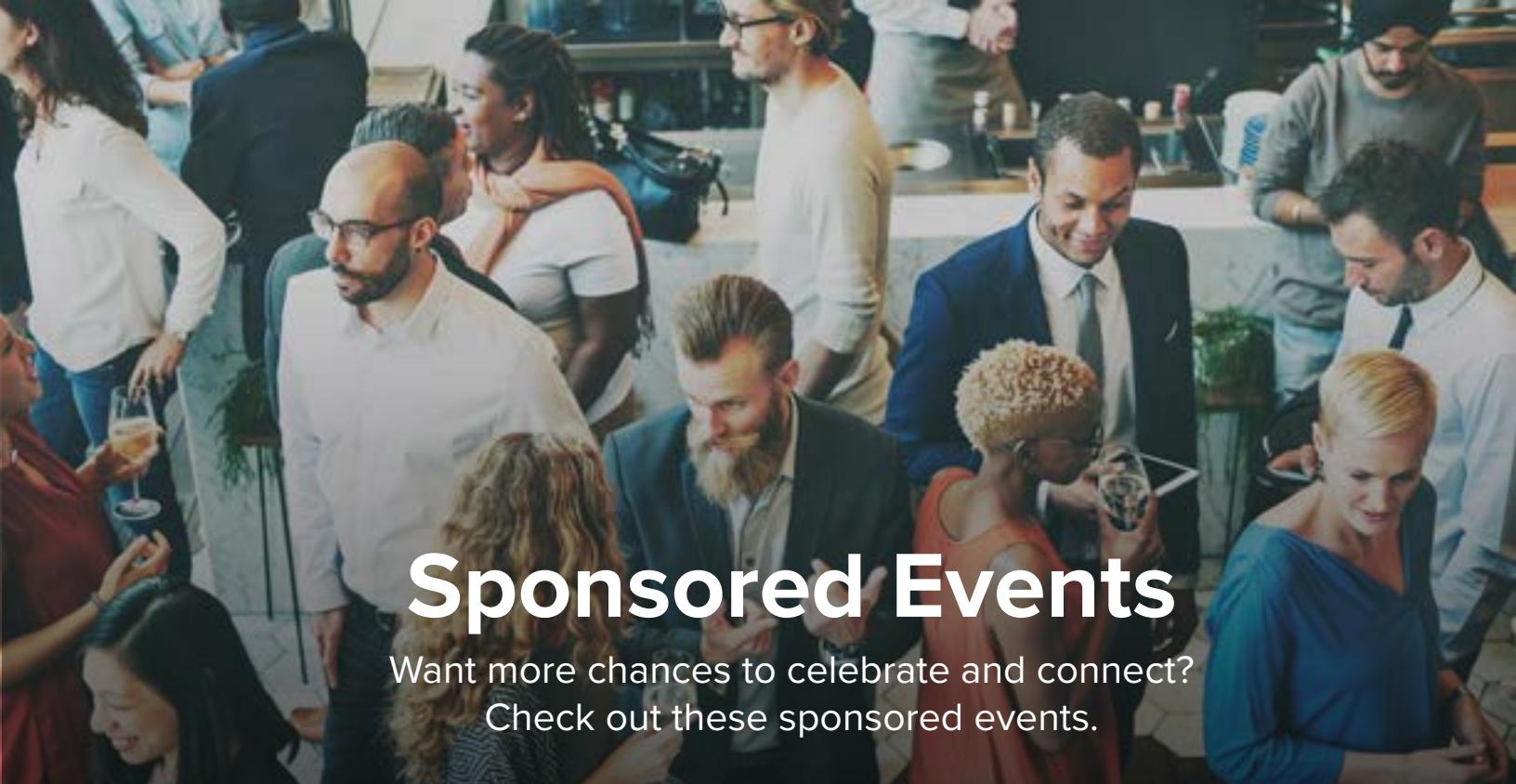
Saturday, November 8

8:00 – 10:00 am SMT-Pod Drop-In Gathering (Lake Nokomis)

9:00 – 12:15 pm Hearing Marginalization, Demanding Equity (Boundary Waters A-B)

2:45 – 4:15 pm Business Meeting & Awards Ceremony (Nicollet Ballroom C-D)

4:45 – 6:00 pm Plenary: Queering the Pitch - 30 Years On (Nicollet Ballroom C-D)



Sponsored Events

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

WEDNESDAY, 5 NOVEMBER

Eleventh New Beethoven Research Conference

American Beethoven Society

Wednesday, 5 November, 8:00AM ♦ Regency

France: Musiques, Cultures, 1789-1918

France: Musiques, Cultures, 1789-1918

Wednesday, 5 November, 9:00AM ♦

Lakeshore A

THURSDAY, 6 NOVEMBER

SSCM Governing Board Meeting

Society for Seventeenth-Century Music

Thursday, 6 November, 11:00 AM ♦ Cedar Lake

Northwestern University Reception

Northwestern University

Thursday, 6 November, 9:30 PM ♦ Skyway A-B

Minnesota Party (University of Minnesota, Carleton College, St. Olaf College)

University of Minnesota

Thursday, 6 November, 8:00 PM ♦ Lake Harriet

10th Annual AMS/SMT After Dark

AMS After Dark

Thursday, 6 November, 8:30 PM ♦ Regency

UNC Chapel Hill Reception

University of North Carolina at Chapel Hill

Thursday, 6 November, 7:00 PM ♦ Lakeshore C

Eleventh New Beethoven Research Conference (cont'd)

American Beethoven Society

Thursday, 6 November, 8:00AM ♦ Regency

Sponsored Events cont'd

FRIDAY, 7 NOVEMBER

Mozart Society of America Study Session & Business Meeting

Mozart Society of America
Friday, 7 November, 12:30 PM ♦ Northstar Ballroom A

New York University Reception

New York University FAS Department of Music
Friday, 7 November, 7:00 PM ♦ Boundary Waters Ballroom A-B

RIPM and RILM Reception

RIPM and RILM
Friday, 7 November, 6:00 PM ♦ Lake Harriet

SSCM Informal Business Meeting

Society for Seventeenth-Century Music
Friday, 7 November, 12:30 PM ♦ Boundary Waters Ballroom A-B

Tufts Friends and Alumni Reception

Tufts University
Friday, 7 November, 6:00 PM ♦ Lake Nokomis

Society for American Music Reception

Society for American Music
Friday, 7 November, 9:00 PM ♦ Greenway Ballroom B-I

Norton Reception

W. W. Norton & Company
Friday, 7 November, 6:30 PM ♦ Lake Superior A

Voices and Viols Jam

Viola da Gamba Society of America
Friday, 7 November, 9:30 PM ♦ Lake Minnetonka

Columbia University Reception

Columbia University
Friday, 7 November, 9:00 PM ♦ Lake Harriet

Sponsored Events cont'd

University of Cincinnati CCM Reception

University of Cincinnati College-Conservatory of Music

Friday, 7 November, 6:00 PM ♦ Skyway A-B

University of Chicago Reception

The University of Chicago Department of Music

Friday, 7 November, 9:00 PM ♦ Boundary Waters Ballroom C-D

Society for Christian Scholarship in Music Annual Reception

Society for Christian Scholarship in Music

Friday, 7 November, 9:30 PM ♦ Lake Nokomis

Rice University Reception

Shepherd School of Music

Friday, 7 November, 6:15 PM ♦ Greenway Ballroom C-H

Florida State University Musicology and Music Theory Joint Reception

Florida State University

Friday, 7 November, 6:30 PM ♦ St. Croix

Case Western Reserve University Reception

Case Western Reserve University

Friday, 7 November, 9:30 PM ♦ Skyway A-B

CUNY Graduate Center Reception

CUNY Graduate Center

Friday, 7 November, 9:30 PM ♦ Lake Superior A

Friends of Stony Brook

SUNY Stony Brook

Friday, 7 November, 6:30 PM ♦ Lake Superior B

University of Kansas School of Music Reception

University of Kansas

Friday, 7 November, 5:45 PM ♦ Cedar Lake

Sponsored Events cont'd

Brandeis University and University of Pittsburgh Joint Reception

University of Pittsburgh and Brandeis University

Friday, 7 November, 8:00 PM ♦ Greenway Ballroom D-G

University of Illinois Reception

University of Illinois School of Music

Friday, 7 November, 7:00 PM ♦ Lakeshore C

University of North Texas Reception

University of North Texas

Friday, 7 November, 9:30 PM ♦ Lake Superior B

Fellowship and scholarship opportunities at the University of Leuven (Belgium)

University of Leuven (Belgium)

Friday, 7 November, 12:30 PM ♦ Great Lakes C

SATURDAY, 8 NOVEMBER

Open Access Musicology Session

Open Access Musicology

Saturday, 8 November, 12:30 PM ♦ St. Croix

Indiana University Jacobs School of Music Reception

Indiana University Jacobs School of Music

Saturday, 8 November, 9:30 PM ♦ Boundary Waters Ballroom C-D

University of Oregon Reception

University of Oregon

Saturday, 8 November, 6:00 PM ♦ Lake Nokomis

UCLA Musicology Reception

UCLA

Saturday, 8 November, 9:30 PM ♦ Greenway Ballroom D-G

University of Pennsylvania Music Department Reception

University of Pennsylvania

Saturday, 8 November, 6:45 PM ♦ Lake Superior A

Sponsored Events cont'd

Haydn Society of North America Annual General Meeting

Haydn Society of North America

Saturday, 8 November, 12:30 PM ♦ Lake Harriet

The University of Texas at Austin Reception

The University of Texas at Austin

Saturday, 8 November, 8:00 PM ♦ Lake Harriet

University of California, Berkeley Alumni Reception

U.C. Berkeley Music Department

Saturday, 8 November, 9:30 PM ♦ Lake Superior B

Princeton University Alumni and Friends Party

Princeton University

Saturday, 8 November, 9:30 PM ♦ Skyway A-B

McGill University Reception

McGill University

Saturday, 8 November, 9:30 PM ♦ Lake Superior A

University of Michigan Reception (Musicology and Music Theory)

University of Michigan

Saturday, 8 November, 6:45 PM ♦ Lake Superior B

Yale Party

Yale University

Saturday, 8 November, 9:30 PM ♦ Boundary Waters Ballroom A-B

Stanford University Party

Stanford University

Saturday, 8 November, 8:00 PM ♦ St. Croix

Cornell Reception

Cornell University

Saturday, 8 November, 9:30 PM ♦ Lake Bemidji



Department of Music Theory Faculty and Research Specialties

Karen Fournier

Popular Music (emphasis on British punk and Canadian popular music) // Feminist and Queer Theory // Class and Classism // Cultural Studies

Marc Hannaford

Improvisation // Black American Music // Aesthetics // Politics

Áine Heneghan

Second Viennese School // *Formenlehre* // Sketch and Source Studies // Irish Traditional Music

Kevin Korsyn

Music and Cultural Studies // Critical Theory // Queer Theory // Counterpoint & Partimento // Bach Studies // History of Music Theory

Nathan Martin

History of Music Theory // Theory and Practice of Music Analysis // Opera Analysis // New *Formenlehre*

Nancy Murphy

Popular Music // Expressive Timing // Flexible Meter // Singer-Songwriter Music // Music-Text Relations // Transcription

Bryan Parkhurst

Philosophical Aesthetics // History of Theory

Wayne C. Petty

Tonal Theory // History and Practice of Schenkerian Analysis // Musical Form and Style // Early Music

Marie-Ève Piché

Late-tonal Music // Chromatic Harmony // History of Music Theory

René Rusch

Schubert Studies // Harmonic Theories // Late Eighteenth- and Nineteenth-Century Music // Interpretive Practices // Jazz Music

David Sears

Director of Music Cognition and Computation Lab // Music Perception and Cognition // Empirical Musicology // Music on the Global Radio // Cross-cultural Music Research

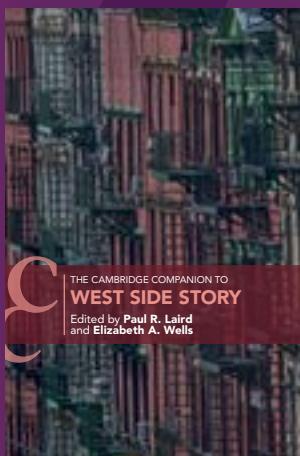
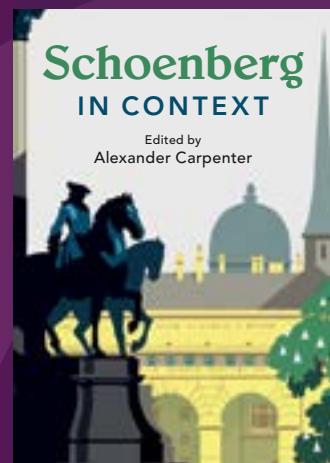
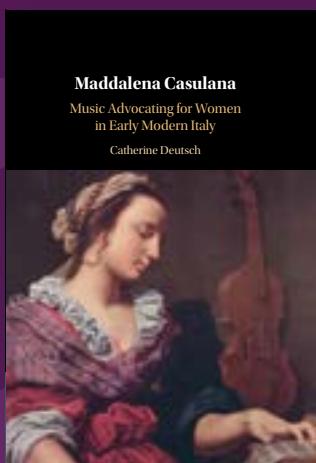
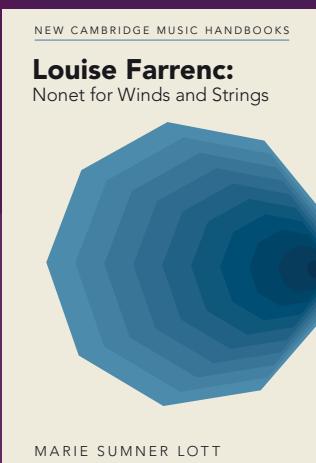
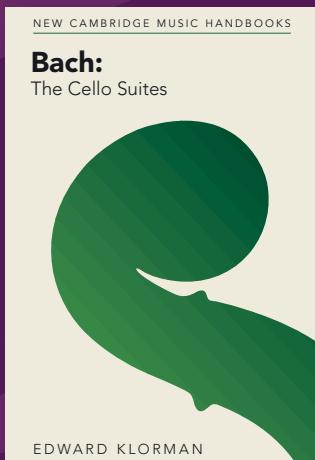
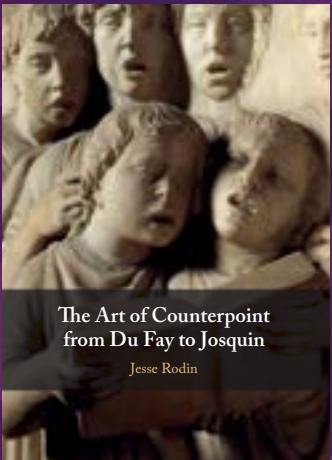
Aleksandra Vojčić

Rhythm // Meter // Rhythmic Form // History of Theory // Analysis for Performers // British Music // *Ars subtilior* // Neo-Medievalism



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The Eastman School of Music offers graduate students in musicology the advantages of a large and distinguished faculty, an incomparable research library, and an immersive musical environment. Whether pursuing an emphasis in historical and critical musicology or ethnomusicology, PhD students enjoy exposure to all areas of the discipline. Graduate students receive generous stipends, with support normally assured for five years. (Terminal MA degrees in musicology and ethnomusicology are also available.) Alumni have a long record of success attaining academic jobs. Many other graduates work in closely related fields, including arts administration, musical performance, and public broadcasting. Overall, about 88% of PhD graduates in Musicology from Eastman go on to full-time work in arts-related fields, including academia.

Michael Alan Anderson

Medieval and Renaissance music, saints, devotion, politics

Melina Esse

19th-century opera and melodrama, film music, gender and performance studies

Roger Freitas

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

Cory Hunter

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

John Kapusta

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

Jennifer Kyker

Ethnomusicology, music of Sub-Saharan Africa, Zimbabwe, popular music

Honey Meconi

Medieval and Renaissance music, manuscript culture, Hildegard, musical borrowing

Darren Mueller

Jazz history, sound and media studies, music of the United States, digital scholarship

Holly Watkins, chair

19th- and 20th-century music, historical and contemporary aesthetics, ecocriticism, popular music

EMERITI

Ellen Koskoff
Kim Kowalke
Ralph P. Locke
Patrick Macey
Kerala Snyder
Jürgen Thym
Gretchen Wheelock

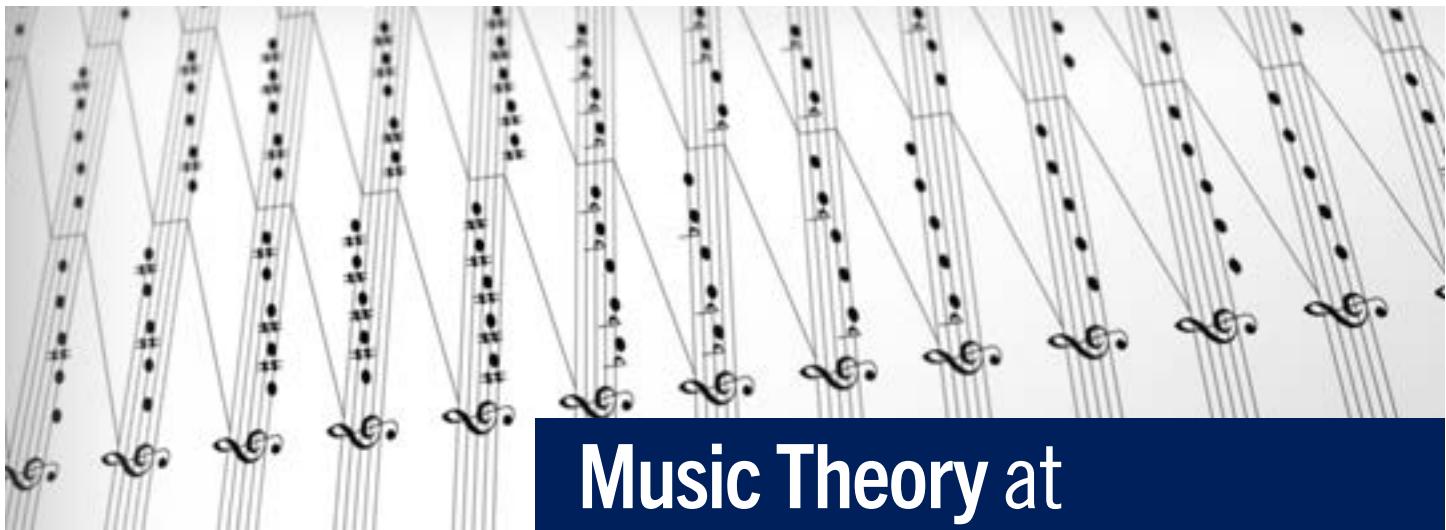
AFFILIATE FACULTY

Joella Bitter
Paul O'Dette

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Music Theory at

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Matthew BaileyShea

Song analysis, agency and embodiment, form

Ben Baker

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

Zachary Bernstein

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

Matthew Brown

Tonal theory, Schenkerian analysis, Debussy, film music

John Covach

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

Matt Curlee

Music cognition and skills, improvisation, analysis, cross-disciplinary research (physics)

Jonathan Dunsby

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

Hanisha Kulothparan

Indian popular music, form, cultural studies, hip-hop/rap, music and narrative, music and identity

Nathan Lam

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

Sarah Marlowe

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

William Marvin

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

Landon Morrison

Music and media theory, timbre, microtonality, popular music, sound studies, critical organology

David Temperley

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

Loretta Terrigno

19th-century German song, Schenkerian analysis, music and narrative, music theory pedagogy

EMERITI

Robert Gauldin
Dave Headlam
Elizabeth West Marvin
Robert D. Morris
Marie Rolf
Robert Wason

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Robert Doran
Dariusz Terefenko
Holly Watkins

For more information on our M.A. and M.A./PhD. in Theory or our M.A. in Pedagogy of Music Theory, visit esm.rochester.edu/theory



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MASTER OF MUSIC

Musicology, Ethnomusicology, Music Theory

The Department of Music at the University of Mississippi offers the Master of Music with degree tracks in musicology, ethnomusicology, and music theory. Students are part of a tight-knit community that prizes individualized attention and encourages collaboration across the disciplines. Our programs provide an ideal environment for those preparing for the Ph.D., as well as for a variety of other career paths in the arts and humanities. Students also have access to the resources of the University's Sarah Isom Center for Women and Gender Studies and the Center for the Study of Southern Culture, the rich musical and cultural legacy of North Mississippi, the holdings of the University of Mississippi's world-renowned Blues Archive, and the City of Oxford's vibrant musical and literary scene.

Musicology

Dr. Sarah Koval – *early modern Europe, book history, music and medicine, material culture, notation, sound studies*

Dr. Thomas Peattie – *Mahler, modernism, landscape and environment, postwar avant-garde, transcription/translation*

Ethnomusicology

Dr. George W. K. Dor – *Indigenous knowledge, African art music, creative processes, West African dance-drumming, and music of the African Diaspora*

Dr. Obianuju Njoku – *music and marginality, Indigenous knowledge systems, sonic resistance, popular music, gender politics in Africa and the diaspora*

Music Theory

Dr. Michael Gardiner – *Hildegard von Bingen, philosophy and music, deep listening, network theory, spectrographic analysis*

Dr. John Latartara – *timbre, spectrograms, performance analysis, early music*



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PROGRAMS

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MASTER OF ARTS PROGRAM HIGHLIGHTS

The MA in Music Theory degree at BU School of Music is designed for students seeking to acquire a secure foundation in scholarly music theory prior to entering doctoral study. Through a series of graduate courses and seminars, students develop a close familiarity with essential approaches and techniques for the theory and analysis of tonal and post-tonal music. Emphasis is also given to secondary fields of interest such as musicology, composition, and performance.



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bu.edu/cfa/music

PURCELL SOCIETY EDITION

Volume 3: *Dido and Aeneas*. Edited by Bruce Wood



The Purcell Society Edition is the leading source for contemporary critical texts and performing material for the composer's works. In addition to its groundbreaking score of *Dido and Aeneas*, recent landmarks in the series include Continuo Anthems Parts I and II, Nine Anthems with Strings, Services, Dramatic Music Part III, and *The Fairy Queen*. The six-volume Companion Series is an essential adjunct to the main collection, presenting Grabu's *Albion and Albanus*, Blow's *Venus and Adonis*, Draghi's *From Harmony*, and English Keyboard Music 1650–1695, Odes on the Death of Henry Purcell, and Restoration Trio Sonatas.

MUSICA BRITANNICA

Volume 110: Restoration Theatre Airs

Edited by Peter Holman and Andrew Woolley

The thirteen suites or sets of theatre airs of MB110 capture the sounds not only of Restoration London theatre, but also of popular domestic music-making of the time, being played from manuscript or prints circulated under the titles of the parent plays. Suites for three- or four-part string consort, plus occasional trumpet or woodwind, by Barrett, Clarke, Croft, Eccles, Finger, Forcer, Grabu, Locke and Smith, Paisible, Turner and others, offer context for Purcell's own contributions to the genre, and a trove of varied and vibrant pieces for enjoyment, then as now, whether performed in concert or in the home.



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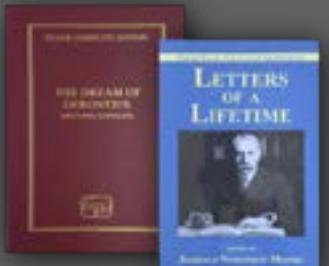
Volume 67: Matthew Locke – Small-Scale Sacred Music

Edited by Jonathan P. Wainwright

Matthew Locke wrote a diverse array of works for private devotional use, for cathedrals and the Chapel Royal, and for Catholic devotions. This collection is organised into categories of Latin Sacred Music, including seven motets and four canons, and English Sacred Music, comprising 21 sacred devotional songs and a single canon. Two appendices feature compositions of problematical attribution, including eight anonymous works from a source possibly associated with the chapel of Catherine of Braganza.

ELGAR WORKS: Complete Edition and Collected Correspondence

Issued by the charity Elgar Works, and distributed worldwide exclusively by Stainer & Bell, the Elgar Complete Edition is the authoritative collection of music by arguably Britain's greatest composer since Henry Purcell, and the comprehensive scholarly reference for orchestral works, choral music, chamber music, songs and works for piano, plus performance material. In addition, eleven volumes of his writings, divided into five series (letters of a lifetime, family and friends, work, the arts, and diaries), enhance the Elgar bibliography with sources rich in contextual detail about his music, life and times.



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Arizona State University



Arizona State University's School of Music, Dance and Theatre is home to an internationally recognized faculty, outstanding performance facilities and innovative curricula in education, therapy, composition and performance. 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 at ASU focuses on the study of music in historical contexts and on musical traditions as sociocultural artifacts, behaviors and performances. 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

- Jayson Davis: jazz history, big band aesthetics, African American literary theory, American popular music
- Sabine Feisst: 20th and 21st -century music, migration studies, global music histories, film music, improvisation, experimental music, sound studies, sound art, ecomusicology
- Dave Fossum: musics of the Middle East and Central Asia, intellectual property law, cultural policy, creativity
- Kay Norton: music and wellbeing, American sacred music, the American South
- Catherine Saucier: medieval and Renaissance sacred music, civic cultures of the Low Countries, sensory perception, liturgical studies
- Andrea Shaheen Espinosa: music of Southwest Asia and North Africa, Syrian traditional music, diaspora, nostalgia, trauma, Arab American and Arab Latine studies
- 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, arts and cultural policy

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Joint Welcome Reception

Thursday, 6 November • 6:30pm
Nicollet Ballroom

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Gregory Barnett
Erik Broess
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Danielle Ward-Griffin



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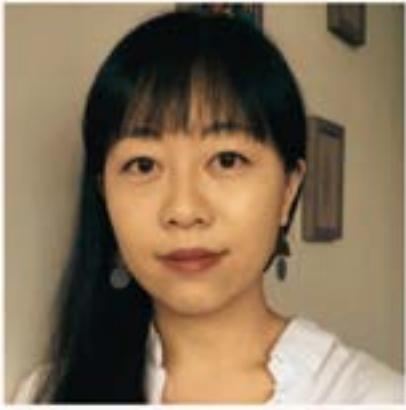
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SMT Plenary: Queering the Pitch – 30 Years On



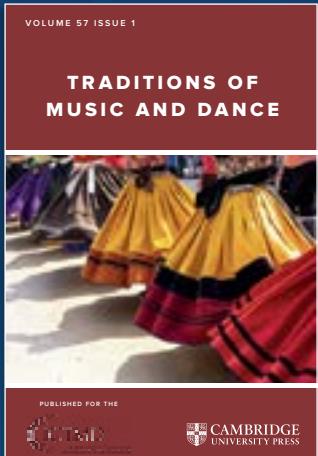
Saturday, November 8
4:45 - 6:00 PM
Nicollet Ballroom C-D

Featuring James Currie,
Nadine Hubbs, Vivian
Luong, and Stephan
Pennington

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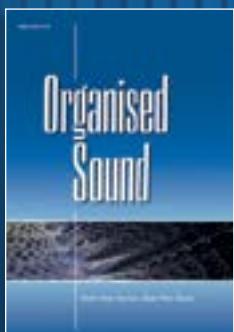
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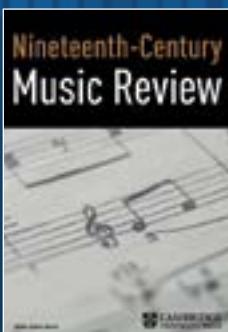
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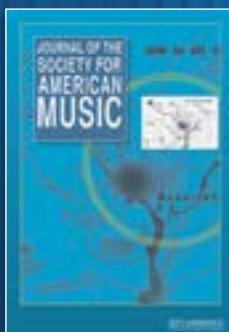
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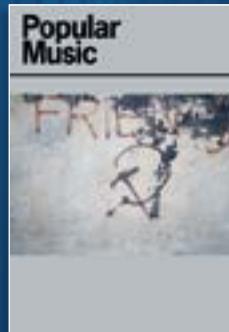
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Taken in Stride: The Mundanity of Ambulation

This lecture/performance focuses on stride piano technique, where a pianist's left hand maintains the rhythmic pulse of a song with alternating leaps between the instrument's lower and middle registers, simulating the dialogic and propulsive exchange within a band's rhythm section.

Popularized in the 1920s by virtuoso New York pianists James P. Johnson, Thomas "Fats" Waller, and Willie "The Lion" Smith, all of whom were thereafter known to as the "Harlem School" of stride piano because they lived and frequently performed uptown, the technique turned the piano into a virtual band-in-a-box in a way that no other

Friday, 7 November • 7:00pm

Music Box Theatre
1407 Nicollet Ave
Minneapolis, MN 55407

Tickets: \$15

instrument had yet except for the church organ, at least until the turntables and mixer of the discotheque decades later.

In this session, **Kwami Coleman** will interpret some of this historical piano repertoire and use it as an aesthetic and technical source for further improvisation. Coleman will highlight some of the historical and technical details, also posing questions for audience members to ponder and respond to.



Kwami Coleman is a musicologist, music creator, and an associate professor at the Gallatin School of Individualized Study, New York University. He researches and writes on improvised and experimental music, American music history, jazz history, music and the African Diaspora, music's political economy, music aesthetics and technology, and culture. He is a pianist and producer who creates solo and collaborative work with electronics, machines, and other human beings.



Polyphony had no such presumption, and it was used as a tool to draw indigenous tribes away from their native religions, albeit with varied success. On the other hand, it was sometimes welcomed into indigenous musical culture, where it was adopted and honed alongside traditional musical practices.

The Catholic missions of the New World were a fulcrum for cultural change. In them, the Iberian priests introduced polyphony. In the missions, indigenous communities learned to sing, play, and compose music in the European style.

Musical Landscapes Across the Americas presents a small slice of this music with Florida as its starting point, featuring works by Guerrero, Rimonte, Encina, Franco, and many others. While some of the composers presented on this program never stepped foot in the Americas, their music is representative of that which would have been performed here.

Saturday, 8 November
4:00pm • Northstar Ballroom

Tickets: \$15

Musical Landscapes Across the Americas

Incantare and **The Mirandola Ensemble** present Musical Landscapes Across the Americas, a program of music from the Spanish Americas and beyond. With Florida as its starting point, this concert expands to Spanish territories throughout the Americas, including sonorous polyphony, upbeat villancicos, and stately dances from Mexico, Guatemala, Peru, and the Iberian Peninsula.

In Spanish Florida, as in other parts of the Spanish Americas, western music was taught as part of a conversion method. Europeans were shocked and scandalized by indigenous music, which celebrated cultural practices—such as the veneration of women and unashamed eroticism—that threatened European hierarchies.

PERFORMANCE

This concert, presented by the **Nordst r Ensemble**, highlights the musical traditions of Somali, Swedish, and Norwegian communities in Minneapolis. Based locally, the ensemble has performed at venues such as the American Swedish Institute, Norway House, and the Somali Museum, bringing cultural expressions to a wide audience. Hear the distinctive sounds of the nyckelharpa, a Swedish keyed fiddle, alongside the hardingfele, a Norwegian fiddle known for its resonant sympathetic strings. Somali percussion will also feature prominently, blending these diverse traditions into a unique and vibrant musical experience.

Musicianas Carrie Danielson, Renee Vaughan, Harbi Mohamed Kahiye, Sarah Pradt, Paul Sauey, Dan Newton, and Laura McKenzie each brings their own intimate knowledge of their heritage, resulting in a performance that is both rich in cultural meaning and artistically compelling. This concert offers a rare and dynamic fusion of Northern European and East African musical forms, showcasing the cultural richness of Minneapolis' immigrant communities, past and present.



Celebrating Scandinavian and Somali Music with the Nordst r Ensemble



Carrie Danielson



Renee Vaughan



Harbi Mohamed Kahiye



Rehanna Khesghi



Alaba Illesamni



Sarah Pradt



Laura MacKenzie



Paul Sauey

**Friday, 7 November
4:00pm • Northstar Ballroom A**

PERFORMANCE

African Pianism: A Celebration of African Composers

This lecture-recital takes a programmatic focus on “African Pianism,” expanding awareness of a distinctive movement within contemporary composition and applying novel methods to this repertoire including recent works not previously addressed by music research. The program will include performances, visualizations, and commentary followed by a panel discussion.

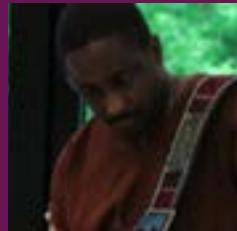
This session strives to broaden participation and interest in African Pianism. The audience will be encouraged and equipped to bring this repertoire into educational contexts, as piano works appropriate for performance, deep listening, and score study. The scores for these works are widely available, except for two newly composed works being prepared for the conference.

Featured composers include Halim El-Dabh, a Coptic from Egypt; Nyokabi Kariuki, a Gikuyu from Kenya; Gyimah Labi, an Akan from Ghana; Ayo Oluranti, a Yoruba from Nigeria; Christian Onyeji, an Igbo from Nigeria; Shawn E. Okpebholo, an Edo from Nigeria; and Joshua Uzoigwe, an Igbo from Nigeria. Together, these composers represent five countries and seven ethnicities, and their birth dates span 75 years.

**Thursday, 6 November
2:15pm ◆ Regency Room**



Andrew Aziz



Ayò Olúrántí



Christopher Brody



Christian Onyeji



Aaron Carter-Ényì



Andrew Pau



Quintina Carter-Ényì



Gilad Rabinovitch



Hang Ki Choi



Anton Vishio



Charles Lwanga



Robert Wells

Chinese Guzheng Performance from Antiquity to Modernity

Wenshi Chen

Guzheng, a traditional Chinese plucked zither, has a history spanning over 2,500 years, evolving from ancient court and folk traditions to a highly expressive instrument in modern Chinese music. Its distinctive timbre and rich repertoire reflect regional styles and historical transformations, making it a key medium for understanding Chinese musical heritage.

This program features a total of ten pieces, with five highlighted selections. The first piece, “High Mountains, Flowing Water,” is

PERFORMANCE

one of the most revered pieces in Chinese instrumental tradition, originating from the ancient guqin repertoire and later adapted for the guzheng. “Fisherman’s Song at Dusk,” composed in the early 20th century, evokes the serenity of fishermen returning home at sunset, blending traditional pentatonic melodic structures with modern techniques. “Yi Dance” draws inspiration from the lively and rhythmic folk dances of the Yi Chinese ethnic group, incorporating regional musical idioms and percussive techniques. “Cold Crows Playing in the Water” is a classic example of antique-style guzheng repertoire, featuring cascading glissandi and delicate ornamental phrases that mimic the movement of birds over water. “The Elephant King’s Journey,” composed in 2019, demonstrates the ongoing evolution of the guzheng, blending traditional plucking techniques with modern harmonization and expanded expressive range.

By presenting both historical and modern works, this program highlights the guzheng’s dynamic legacy, contributing insights into Chinese instrumental traditions and their relevance in ethnomusicology discourse.



**Thursday, 6 November
2:45pm • Regency Room**



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To Sing in Pairs

Edited by Chun-bin Chen

OT015 (2025) ISBN 978-1-9872-0914-3

Les trois sultanes

Edited by Richard Sherr

N097 (2025) ISBN 978-1-9872-0922-8

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SMT 2025 Annual Meeting
Saturday November 8, 2:15-3:45pm

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Dr. Timothy Chenette
Professor, Utah State University
Author 'Foundations of Aural Skills'



Dr. Thomas B. Yee
Associate Professor
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www.risingsoftware.com/smt

60
DAY TRIAL

UNLOCKING MEANING IN ART SONG

A Singer's Guide to
Practical Analysis
Using Schubert's Songs

Beverly Stein 

Unlocking Meaning in Art Song teaches singers and collaborative pianists how to analyze the musical and textual content in songs in order to discover hidden meanings and create more compelling performances.

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AMS/SMT Reception:

Saturday, Nov 8, 8pm-12am
On the RoX @ Nicollet Diner

Dear Lara

A film by Lara St. John

Dear Lara is a feature documentary, directed by Lara St. John and produced by Patrick Hamm.

The film explores the echoes of trauma within the world of classical music, as violinist and survivor Lara St. John unveils a web of sexual abuse in prestigious institutions, exposing a haunting pattern of complicity and entitlement.

FILM



**Friday, 7 November
7:00pm • Lakeshore A**

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Thursday, 6 November
12:00pm • Northwoods



Joint Student Reception

Friday, 7 November
6:45pm • Northwoods



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AMS COMMITTEE ON WOMEN & GENDER LECTURE

A Feminist Killjoy at the AMS Laurie Stras

Sarah Ahmed's concept of the feminist killjoy first entered the literature in 2010, when she published an article called

"Feminist Killjoys (And Other Willful Subjects)." To be a feminist killjoy is to question the status quo at the expense of comfort. As a self-identified feminist killjoy, in this lecture **Laurie Stras**, Emerita University of Southampton, speaks

about her own experiences, successes, and failures, applying this framework as a musician and musicologist

Jane Hatter, Chair
Suzanne Cusick, Discussant
Rena Roussin, Discussant

Thursday, 6 November
9:00am • Online / Video

Musicology



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- Global perspectives
- Supportive communities
- Disciplinary innovation
- Opportunities for performance

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

Jérôme Camal: Ethnomusicology, Caribbean music and dance, postcolonial politics, postcolonial and decolonial theory, embodiment, sound studies, global jazz

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

Thornton Miller: Cold War cultural diplomacy and exchange; 20th-century British and Soviet music history; Russian, East European, and Eurasian studies; music and politics; socialism; history of international copyright law

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

Jonathon Smith: Music in the U.S. south; shape-note singing; the global Celt; social imaginaries; music, place, and landscape; queer space





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THURSDAY, 6 NOVEMBER

Between Finger Spans and Harmonic Theory: Reconstructing the Meroë Doublepipes

Organology Study Group

Thursday, 6 November, 2:15 PM ♦ Minnehaha

Musical Explorations of Jewish Past(s)

Jewish Studies and Music Study Group

Thursday, 6 November, 7:30 PM ♦

Minnehaha

AMS Global East Asian Music Research Annual Business Meeting

Global East Asian Music Research Study Group

Thursday, 6 November, 7:30 PM ♦ Lake Bemidji

AMS Music and Marxism Study Group Meeting: A Conversation with Dr. Marie Thompson on Music/Reproduction/Crisis

Music and Marxism Study Group

Thursday, 6 November, 10:45 AM ♦ Remote Session

Histories of Hidden and Vernacular Theories of Music

History of Music Theory Study Group

Thursday, 6 November, 7:30 PM ♦ Greenway Ballroom D-G

Roundtable on Supporting and Uplifting the Transgender, Non-Binary, and Gender-Expansive Communities in Music Scholarship

Committee on Women and Gender

Thursday, 6 November, 10:45 AM ♦ Remote Session

A Feminist Killjoy at the AMS (CWG Lecture)

Committee on Women and Gender

Thursday, 6 November, 9:00 AM ♦ Remote Session

AMS Committee & Study Group Sessions cont'd

The Prince of Porn: The Racialized Politics of Minneapolis's Music and Sex Culture During the 1980s (Critical Race Lecture)

Committee on Race, Indigeneity, and Ethnicity (CRIE)

Thursday, 6 November, 4:00 PM ♦ Northstar Ballroom A

8-Bit Chiptunes, Retro-Aesthetics, and Nostalgia

Ludomusicology Study Group

Thursday, 6 November, 7:30 PM ♦ Lake Superior A

FRIDAY, 7 NOVEMBER

Music, Protest, and Systems of Representation in Latin America, the Caribbean, and the Iberian Peninsula

Ibero-American Music Study Group

Friday, 7 November, 12:30 PM ♦ Greenway Ballroom B-I

AMS Music and Media Study Group and SMT Film and Multimedia Interest Group: Poster Session and Business Meeting

Music and Media Study Group, SMT Film and Multimedia Interest Group

Friday, 7 November, 7:30 PM ♦ Lake Bemidji

Non-Academic Jobs after a Music Degree

Executive Committee

Friday, 7 November, 2:15 PM ♦ Lake Superior A

Birds, Bats, and Broken Ice: Rethinking the “Human” of “More-than-Human Musicking” (Roundtable and ESG Business Meeting)

Ecomusicology Study Group

Friday, 7 November, 7:30 PM ♦ Minnehaha

Celebrating Diversity: An Eileen Southern Travel Fund and Howard Mayer Brown Fellowship Reunion

Development Committee

Friday, 7 November, 12:30 PM ♦ Boundary Waters Ballroom C-D

New Horizons with Historical Notations

Skills and Resources for Early Musics Study Group

AMS Committee & Study Group Sessions cont'd

Friday, 7 November, 2:15 PM ♦ Northstar Ballroom B

New Work in LGBTQ Music Studies

AMS LGBTQ Study Group

Friday, 7 November, 12:30 PM ♦ Great Lakes B

AMS Ludomusicology Study Group Business Meeting

Ludomusicology Study Group

Friday, 7 November, 12:30 PM ♦ Northstar Ballroom B

AMS MDSG Business Meeting with Short Papers, 2025: New Directions in Choreomusicology

Music and Dance Study Group

Friday, 7 November, 12:30 PM ♦ Lake Superior A

Brown Bag Lunch - An AMS Childhood and Youth Study Group

Social

Childhood and Youth Study Group

Friday, 7 November, 12:30 PM ♦ Lakeshore A

AMS Music and Marxism Study Group Business Meeting

Music and Marxism Study Group

Friday, 7 November, 12:30 PM ♦ Greenway Ballroom C-H

“The Times They Are A-Changin’”: Musicking through Challenging Times

Committee on the Annual Meeting and Public Events (CAMPE)

Friday, 7 November, 9:00 AM ♦ Greenway Ballroom D-G

SATURDAY, 8 NOVEMBER

Musicking in Disabled Community: Access Intimacy and Cultural Activism

Music and Disability Study Group

Saturday, 8 November, 12:30 PM ♦ Lake Minnetonka

State of the Field: Jazz and Gender

Jazz and Improvisation Study Group

Saturday, 8 November, 10:45 AM ♦ Minnehaha

AMS Committee & Study Group Sessions cont'd

AMS Jazz and Improvisation Study Group Business Meeting

Jazz and Improvisation Study Group

Saturday, 8 November, 12:30 PM ♦ Minnehaha

AMS Global Music History Study Group Keynote: Examining the Construction of Continental and Hemispheric Categories in Music History: 'European Music' and 'Western Music'

Global Music History Study Group

Saturday, 8 November, 9:00 AM ♦ Northstar Ballroom B

AMS Global Music History Study Group Business Meeting

Global Music History Study Group

Saturday, 8 November, 12:30 PM ♦ Greenway Ballroom B-I

Planning a Research Agenda: Sound Strategies for Faculty and Future Faculty

Committee on Career-Related Issues (CCRI)

Saturday, 8 November, 9:00 AM ♦ Lake Superior A

Popular Music and/as Resistance

Popular Music Study Group

Saturday, 8 November, 7:45 PM ♦ Greenway Ballroom B-I

AMS Popular Music Study Group Business Meeting

Popular Music Study Group

Saturday, 8 November, 12:30 PM ♦ Lake Superior A

Bad Instructions? Anarchy, Excess, and Scarcity in Music Notation

Musical Notation, Inscription, Visualization Study Group

Saturday, 8 November, 12:30 PM ♦ Greenway Ballroom C-H

Sounding Just? Pathways to Equity in Global Music Pedagogies

Beyond North America

Pedagogy Study Group

Saturday, 8 November, 12:30 PM ♦ Lake Superior B

Contemporary Approaches to Critical Editions in Music – Session One: Roundtable Discussion

Committee on the Publication of American Music (COPAM)

Saturday, 8 November, 2:15 PM ♦ Greenway Ballroom E-F

AMS Committee & Study Group Sessions cont'd

Music, Sound, and Medicalized Trauma in Global and Historical Contexts

Music, Sound, and Trauma Study Group

Saturday, 8 November, 4:00 PM ♦ Great Lakes A

AMS Cold War and Music Study Group Business Meeting

Cold War Music Study Group

Saturday, 8 November, 12:30 PM ♦ Greenway Ballroom D-G

AMS LGBTQ Study Group Party

LGBTQ Study Group

Saturday, 8 November, 10:00 PM ♦ Lakeshore A-B-C

Tracing the Intersection of Dance and Music through the University of Minnesota Performing Arts Archive and the Francis V Gorman Rare Arts Books, Media, and Artists Archives

Music and Dance Study Group

Saturday, 8 November, 10:45 AM ♦ Northstar Ballroom B

Closing the Gap Between Musical and Philosophical Hermeneutics

Music and Philosophy Study Group

Saturday, 8 November, 7:45 PM ♦ Greenway Ballroom C-H

Contemporary Approaches to Critical Editions in Music – Session Two: Workshop

Committee on the Publication of American Music (COPAM)

Saturday, 8 November, 4:00 PM ♦ Greenway Ballroom E-F

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SILVIO DOS SANTOS Second Viennese School; 20th-century music; Villa-Lobos & Indigenismo; Latin American music; music & cultural identity

IMANI MOSLEY Benjamin Britten; British postwar/modernism studies; 20th- & 21st-century opera; queer & masculinities studies; digital humanities/computational musicology

JILL ROGERS Music, sound, and trauma studies; disability studies; gender and sexuality studies; 19th- & 20th-century French music; musical institutions

WELSON TREMURA Music & religion in Brazilian Folia de Reis; performance as research; traditional music in the age of global technology; pedagogy & world music; Brazilian popular music

PAYAM YOUSEFI Music in the Middle East & Central Asia; music & politics; critical creative practice; music & spirituality; global approaches to music analysis



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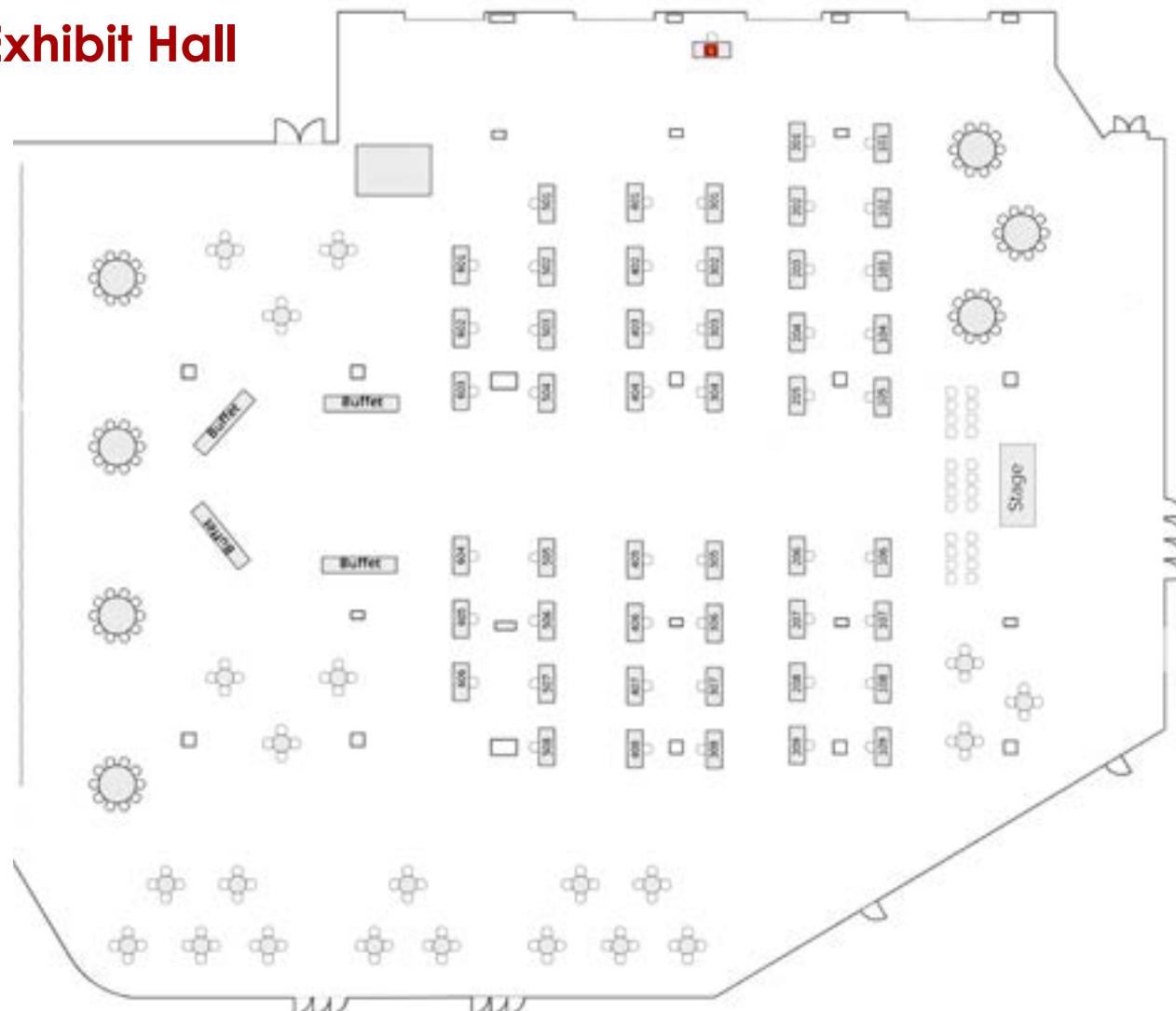


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208	American Institute of Musicology	506	Packard Humanities Institute
605	American Musicological Society (AMS)	107	Palgrave Macmillan
501-3	A-R Editions	507	Perspectives of New Music
301-2	Artusi	404	Répertoire International de Littérature Musicale (RILM)
101-2	Auralia & Musition	403	Répertoire International de la Presse Musicale (RIPM)
407	Bärenreiter	207	Routledge
601	Boulanger Initiative	307	Society for American Music (SAM)
405	Cambridge University Press	604	Society for Music Theory (SMT)
406	Clemson University Press	106	SUNY Press
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108	Early Music America	205	University of California Press
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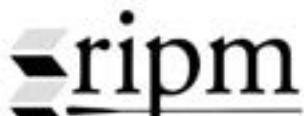
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Evan Jones
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Rachel Lumsden
Gender, race and sexuality in music; ultramodernism; public music theory; musical theater.



Dylan Principi
Music and meaning; musical autonomy and absolutism; extended tonality in the music of *Les Six*; analysis of jazz.



Nancy Rogers
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MA and PhD in Critical Music Studies at Stony Brook

Our graduate program offers a broad approach to the critical and humanistic understanding of how music is created, practiced and consumed in different times and places. Interdisciplinary in its foundations and commitments, the Critical Music Studies program endeavors to incubate scholarship that is dynamically attuned to the world and speaks to diverse global experiences and perspectives.

GRADUATE FACULTY

MARGARETHE ADAMS

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

KEVIN C. HOLT

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

ERIKA SUPRIA HONISCH

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

JUDITH LOCHHEAD

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

RYAN MINOR

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

AUGUST SHEEHY

History of music theory; music analysis; jazz and improvisation

STEPHEN DECATUR SMITH

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

BENJAMIN TAUSIG

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

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Stony Brook University

SCHEDULE OF SESSIONS & EVENTS

All times are listed in Central Time (CT).

SPONSORED BY



- Performance / Lecture-recital
- Paper Forum
- Online (hybrid / streaming)
- Reception / Party / Networking

WEDNESDAY, 6 NOVEMBER

Eleventh New Beethoven Research Conference

8:00 AM – 5:00 PM • Regency

France: Musiques, Cultures, 1789-1918

9:00 AM – 6:00 PM • Lakeshore A

Music Leadership Forum: Navigating Crisis and Change

9:00 AM – 6:30 PM • Northstar Ballroom A-B

SMT Board Meeting

2:00 PM – 6:00 PM • Executive Boardroom
Closed meeting.

THURSDAY, 7 NOVEMBER

AMS Board Meeting

7:30 AM – 12:00 PM • Skyway A-B
Closed meeting.

Eleventh New Beethoven Research Conference

8:00 AM – 12:00 PM • Regency

SMT Board Meeting

8:00 AM – 12:00 PM • Executive Boardroom
Closed meeting.

■ A Feminist Killjoy at the AMS (Committee on Women and Gender Lecture)

9:00 AM – 10:30 AM • Remote Session
Organized by the AMS Committee on Women and Gender.
Chair(s): Jane Hatter, University of Utah
Discussant(s): Suzanne Cusick, New York University; Rena Roussin, University of Toronto
Presenter(s):
Laurie Stras, Emerita University of Southampton

■ Encoding Conflict in Music

9:00 AM – 10:30 AM • Remote Session

Chair(s): TBA

Presenter(s):

“Whatever small part we could do”:

Community and Grassroots Leadership in Benefit Concerts for Ukraine. *April Pauline Morris, Western University*

Sketches of “Stalingrad”: The Genesis of Prokofiev’s Seventh Piano Sonata. *Nathan Seinen, National Taiwan Normal University*

■ Exploring Regional and Cultural Identity in the Twentieth Century

9:00 AM – 10:30 AM • Remote Session

Chair(s): Chris Batterman Cháirez, University of California, Berkeley

Presenter(s):

Traditional Âşık/Alevi Musicians as Cultural Critics in Urban Life of Modern Turkey, 1960-1980. *Özgür Balkılıç, Associated Professor, Abdullah Gul University*

Reconfiguring Bel Canto: Operatic Voice, Cultural Negotiation, and Performance Economies in Postcolonial Lagos. *Joshua Tolulope David, University of Toronto, Canada*

‘Into your Sussex quietness I came’: rediscovering the orchestral music of Avril Coleridge-Taylor. *Tom Edney, Royal College of Music*

“Whose Brahms?” Reception and Uses of Nineteenth-Century Music Up to the Present Day

9:00 AM – 12:00 PM • Lakeshore C

SMT Peer Learning Workshop: A Microcosm of Rhythm: Theorizing and Analyzing Groove-Based Music

9:00 AM – 12:00 PM • Lake Harriet
By invitation only.

SMT Peer Learning Workshop: Shark!: A Dive into Film Music Analysis

9:00 AM – 12:00 PM • St. Croix
By invitation only.

WEDNESDAY & THURSDAY, 6-7 NOVEMBER

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Ph.D. Programs in Musicology and Theory

MUSICOLOGY/ETHNOMUSICOLOGY

PATRICK BURKE: jazz, rock, and race in the United States; music, colonialism and empire

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

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

ESTHER KURTZ: Afro-Brazilian music and dance, racial politics, ethnographic ethics

ALEXANDER STEFANIAK: 19th-century music, virtuosity, piano culture, romantic aesthetics, music criticism

MUSIC THEORY

VICENTE ATRIA: composition, microtonality, improvisation

CHRISTOPHER DOUTHITT: composition, electronic music, technology, analysis of recorded music

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

ROBERT SNARRENBERG: Schenker, Brahms, computer-aided music analysis

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

PAUL STEINBECK: the Association for the Advancement of Creative Musicians (AACM), experimental music, improvisation, intermedia

France: Musiques, Cultures, 1789-1918

9:00 AM – 1:00 PM • Lakeshore A

Analysis of Popular Music I

10:45 AM – 12:15 PM • Lake Bemidji

Chair(s): Megan Lavengood, George Mason University
Presenter(s):

Hearing Alternative R&B in Frank Ocean's "Self Control." *Brad Osborn, University of Kansas*

Analyzing the Yodel in Popular Music. *Alyssa Barna, University of Minnesota*

Contrasting Verses in Indian Popular Music. *Hanisha Kulothparan, University of Rochester; David Temperley, Eastman School of Music*

Expression in Vocal Music I

10:45 AM – 12:15 PM • Boundary Waters

Ballroom A-B

Chair(s): Chelsea Burns University of Texas at Austin

Presenter(s):

"Be Bimbos, Ladies!" Vocality, Drag, and the Chappell Roan Persona. *Kasey Jai Lynch, University of Oregon*

Non-Normativity as Queer Expression in Renée Rapp's Snow Angel (2023). *Claire Terrell, Florida State University*

"Let the Vagina Have A Monologue": Exploring Persona in Janelle Monáe's Music. *Sarah Tobin, University of Michigan*

Joni Mitchell

10:45 AM – 12:15 PM • Greenway Ballroom E-F

Chair(s): Nancy Murphy, University of Michigan
Presenter(s):

"Refuge of the Roads": Portrayals of Musical Restlessness in Joni Mitchell's Hejira. *Ellen Shaw, Michigan State University*

An Analysis of Joni Mitchell's Vocal Evolution. *Rebecca Moranis, CUNY Graduate Center*

Evolving slash harmony in Joni Mitchell's early piano-based songs. *Megan Lyons,*

*Furman University; Peter Kaminsky, University of Connecticut***Living in the Longer Now: Indigenous Music/Dance as History (AMS President's Endowed Plenary Lecture)**

10:45 AM – 12:15 PM • Remote Session

Chair(s): Julie Emelyn Cumming, McGill University
Presenter(s):

Beverley Diamond, *Memorial University of Newfoundland*

Meter

10:45 AM – 12:15 PM • Greenway Ballroom D-G

Chair(s): John Paul Ito, Carnegie Mellon University
Presenter(s):

Temporal Contour & Metric Dissonance in Thomas Adès' Piano Quintet. *Gabriella Vici, University of Toronto*

Texture and Meter in Funk Music. *Timothy Koozin, University of Houston*

The Waltz Topic and 5/4 Time in Tchaikovsky's Pathétique. *Kimberly Kawczinski, Northwestern University*

Pedagogy

10:45 AM – 12:15 PM • Lakeshore B

Chair(s): Timothy K. Chenette, Utah State University
Presenter(s):

The Commodification of the Music Theory and Aural Skills Core Curriculum. *Dave Easley, Oklahoma City University*

Representation in Music Theory Pedagogy Authorship. *Kimberly Goddard Loeffert, Virginia Tech; John Peterson, James Madison University*

Teaching Timbre, Teaching Games: Video Game Music as a Pedagogical Asset. *Holly Bergeron-Dumaine, University of British Columbia*

AMS Music and Marxism Study Group Meeting: A Conversation with Dr. Marie

Thompson on Music/Reproduction/Crisis

10:45 AM – 12:15 PM • Remote Session

*Organized by the AMS Music and Marxism Study Group.*Chair(s): Eric Drott, University of Texas at Austin
Discussant(s): Stephanie Doktor, Temple

University

Presenter(s):

Marie Thompson, Open University

Roundtable on Supporting and Uplifting the Transgender, Non-Binary, and Gender-Expansive Communities in Music Scholarship

10:45 AM – 12:15 PM • Remote Session

Organized by the AMS Committee on Women and Gender.

Chair(s): Jane Hatter, University of Utah

Presenter(s):

Morgan Bates, UCLA;

Christi Jay Wells, Arizona State University;

Stephan Pennington, Tufts University

■ Musical Imperialisms: Forms of Domination and Ambition

10:45 AM – 12:15 PM • Remote Session

Chair(s): D Linda Pearse, Mount Allison University / McGill University

Presenter(s):

Concerts, Commerce, and Colonialisation:

*Eighteenth-century London's Concert Life and the Slave Trade. Eric Joseph Coutts, King's College London*On idiom and the whiteness of free improvisation. *Floris Schuiling, Utrecht University*

Views from the Wienerwald and the Making of Vienna as Musikstadt around 1900.

*Sadie Menicanin, University of Oslo***Society for Seventeenth-Century Music Governing Board Meeting**

11:00 AM – 1:00 PM • Cedar Lake

*Closed meeting.***AMS Student Grantees Meet & Greet**

11:45 AM – 12:30 PM • Lake Nokomis

*By invitation only.***■ Joint New Attendee Reception**

12:00 PM – 1:30 PM • Northwoods

AMS Career Development Grants in American Music: Orientation

12:30 PM – 2:00 PM • Executive Boardroom

Music Encoding and the “Long Menu”: David Huron's Research Philosophies

12:30 PM – 2:00 PM • Lake Bemidji

*Organized by the SMT Informatics Interest Group.***AMS Buddy Program Meet-up**

1:00 PM – 2:00 PM • Lake Harriet

SMT Conference Guides

1:00 PM – 2:00 PM • Skyway A-B

AMS Explore: Orientation

1:15 PM – 2:00 PM • Lake Nokomis

*Closed meeting.***■ African Pianism: A Celebration of African Composers**

2:15 PM – 3:45 PM • Regency

Presenter(s):

Andrew Aziz, San Diego State University; Christopher Brody, University of Louisville; Aaron Carter-Ényì, Morehouse College; Quintina Carter-Ényì, University of Georgia; Hang Ki Choi, Queens College; Charles Lwanga; Ayò Olúrántí; Christian Onyeji, University of Nigeria; Andrew Pau, Oberlin College Conservatory of Music; Gilad Rabinovitch, Queens College, CUNY; Anton Vishio, University of Toronto; Robert Wells, University of Mary Washington

■ Disability in Musical Topics and Form

2:15 PM – 3:45 PM • Greenway Ballroom E-F

Chair(s): Shersten Johnson, University of St. Thomas

Presenter(s):

“Silent Hearing” in Marc Applebaum’s Darmstadt Kindergarten. *Drake Edward Eshleman, Indiana University*

How Sign Language Analyzes Musical Form. *Anabel Maler, University of British Columbia*

Dissonant Depictions: Topics and the Troping of Autism. *Tiffany Ta, University of California, Santa Barbara*

History of Theory I

2:15 PM – 3:45 PM • Mirage

Chair(s): Deborah Burton, Boston University

Presenter(s):

Reimagining Marches Harmoniques: Maurice Ravel’s Innovative Transformation of Historical Techniques. *Li Ai, Shanxi University*

Reviving Politics, Ritualizing Music - The Rehabilitation of Xiong Penglai within the History of Chinese Music Theory. *MingJun X Wilson, University of Michigan*

The Silence of the Archive: Challenges in the Global History of Portuguese Music Theory, 1500–1755. *Juan Patricio Saenz, Harvard University*

Music Theory and Spirituality

2:15 PM – 3:45 PM • Lakeshore B

Chair(s): Laura Emmery, Emory University

Presenter(s):

The Rhythmicon and Henry Cowell’s Theosophical Neoplatonism. *Anna Maria Gawboy, The Ohio State University*

“It’s About Time”: George Russell and Fourth Way Metaphysics. *Mark Micchelli, West Virginia University*

Seeing (Heavenly) Harmony: Music-Theoretical Mythmaking in Mrs. F. J. Hughes’s Harmonies of Tones and Colours Developed by Evolution (1883). *Stephanie Venturino, Yale School of Music*

Between Finger Spans and Harmonic Theory: Reconstructing the Meroë Doublepipes

2:15 PM – 3:45 PM • Minnehaha

Organized by the AMS Organology Study Group.

Chair(s): Lidia Chang, Colorado College; Bobby Giglio, San Jose, Costa Rica

Presenter(s):

Stefan Hagel, *Austrian Academy of Sciences*

Developing a Student-Centered Approach to Classroom Learning

2:15 PM – 3:45 PM • Boundary Waters

Ballroom C-D

Chair(s): Ashley Marian Pribyl, Roosevelt University; Sidney Boquiren, Adelphi University

Presenter(s):

Developing a Student-Centered Approach to Classroom Learning. *Ashley Marian Pribyl, Roosevelt University; Sidney Boquiren, Adelphi University*

■ Hybridity, restructure and renewal: Anthony Braxton at 80

2:15 PM – 3:45 PM • Boundary Waters

Ballroom A-B

Chair(s): Amy Bauer, University of California, Irvine

Presenter(s):

A/semanticity and plastic constraint: Anthony Braxton’s new notations. *Isaac Otto Hayes, Los Angeles*

Anthony Braxton’s Ghost Trance Music as Meta-tradition. *Amy Bauer, University of California, Irvine*

Musical Sites of Trauma, Critique, and Healing in the U.S.-Mexico Borderlands

2:15 PM – 3:45 PM • Greenway Ballroom D-G

Chair(s): Nadine Hubbs, University of Michigan

Presenter(s):

Aztec Dance Spaces: Healing and the Ethics of Scholarship in a Fraught Moment. *Kristina Nielsen, Southern Methodist University*

Imagining Healing in New Mexico’s Experimental Feminist Sound Art. *Ana*

Alonso-Minutti, University of New Mexico
 Yo vine from “Just Across the Rio Grande”: The Texas Sweethearts, Intergenerational Migrant Trauma, and Intercultural Healing. *Teresita D. Lozano, University of Texas Rio Grande Valley*

Opera as Worldmaking

2:15 PM – 3:45 PM • Northstar Ballroom B
 Chair(s): Claudio Vellutini, University of British Columbia
 Presenter(s):

Generating the Globe Through Abandoned Dido. *Jessica Gabriel Peritz, Yale University*

A New Musical Cosmography: Freedom, Nation, & Song in *The Travellers* (1806). *Devon J Borowski, Harvard University*

Theater In and Of the Mind: The Resonant Worlds of Radio Opera. *Danielle Simon, Middlebury College*

Adapting Musical Performance for the Screen

2:15 PM – 3:45 PM • Greenway Ballroom C-H
 Chair(s): Paul Sommerfeld; Christopher Morris, National University of Ireland Maynooth
 Presenter(s):

“Filming a Stage Performance is Not a Form of Art”: Opera’s Divided Screen Cultures. *Christopher Morris, National University of Ireland Maynooth*

“I Detest Opera Done on the Small Screen”: Maria Callas on Television. *Emanuele Senici, University of Rome La Sapienza*

Paradise as Paradox: The Fauré Requiem in American Television. *Heather de Savage, Central Connecticut State University*

Beyond the Score

2:15 PM – 3:45 PM • Lakeshore C
 Chair(s): Sarah Iker
 Presenter(s):

Against Muteness but Beyond Sound: Republican Shanghai’s Forgotten Gestural Musicology. *Gus Dalan Holley, University*

of California Berkeley
 Tactile Acousmatic: Between Braille Sounds and the Vernacular of Flesh. *YuHao Chen, Ohio State University*
 (Photo)Graphic Scores. *Thomas Metcalf, University of Oxford*

Innovation and Symbolism in Early Modern Motets

2:15 PM – 3:45 PM • Lakeshore A
 Chair(s): Daniel Bennett Page
 Presenter(s):

At the Intersection of Oil and Oc: What Dialects Reveal About ‘Hybrid’ Ars antiqua Motets. *Saagar Asnani, UC Berkeley*

Cuckoldry and Compositional Innovation in a Motet on St Lawrence. *Jared C Hartt, Oberlin Conservatory*

“Prince of Some Versatility”: Symbolic Elements to Carlo Gesualdo’s Marian Worship in Sacrae Cantiones. *Wing Heng Victor Yuen, University of Kentucky*

Jewish Musical Theater and Song

2:15 PM – 3:45 PM • Northstar Ballroom A
 Chair(s): Ronit Seter
 Presenter(s):

“A First-Class Yiddish Tone”: Investigating the Jewish Novelty Songs of Irving Berlin. *Anya Smith, University of Wisconsin-Madison*

‘Synagogue on stage! God, how far art is from reality!’: Valentina Serova, Jewry, and opera in late imperial Russia. *Nicholas Ong, University of Cambridge*

“I belong in...”: Fiddler on the Roof and Cold War-Era Zionism. *Dan Blim, Denison University*

Manuscript Histories

2:15 PM – 3:45 PM • Great Lakes A
 Chair(s): TBA
 Presenter(s):

Mendicants Making Music in Seventeenth-Century Venetian Crete: a Manuscript and the Case for Microhistory. *Marco Donato*

DUKE MUSIC PH.D. PROGRAM

MUSICOLOGY, COMPOSITION, AND ETHNOMUSICOLOGY

FACULTY

Thomas Brothers

Jazz, African-American Music, 14th-16th Centuries, The Beatles

Sophia Enriquez

Ethnomusicology, Latinx Music, American Vernacular Music, Gender and Sexuality

Roseen Giles

Early Modern Aesthetics, Monteverdi, 17th-Century Italy, Music and Literature

Stephen Jaffe

Composition

Scott Lindroth

Composition, Supercollider/Arduino

Louise Meintjes

Ethnomusicology, Southern Africa, Music and Politics

Philip Rupprecht

20th-Century British, Modernism, Britten, Theory and Analysis

Nicholas Stoia

American Vernacular Music, European Tonal Music, Theory and Analysis

John Supko

Composition, Electronics, Multimedia, Conceptual Art, Early Avant-Garde, Satie

R. Larry Todd

19th-Century Music, Beethoven, Analysis, Mendelssohn and Fanny Hensel

Jacqueline Waeber

Music, Sound, and the Moving Image; French Musical Aesthetics and Culture (18th-21st Century)

Yun Emily Wang

Sound Studies, East Asia and Ethnomusicology, Asian American and Diaspora, Gender and Sexuality

EMERITUS FACULTY

Paul Berliner

Ethnomusicology, Jazz, Mbira, Zimbabwe

Bryan Gilliam

Richard Strauss, 19th and 20th-Century Germany, Film Music

Robert Parkins

Organ, Harpsichord, Performance Practice

Alexander Silbiger

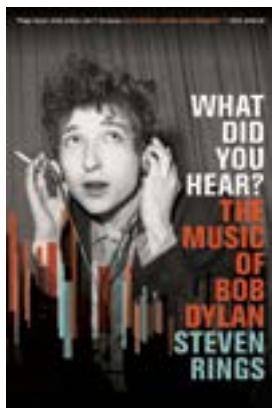
Early Music, 17th-Century Keyboard Music



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Seth Long

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Ella Jenkins, Children's Music, and the Long Civil Rights Movement

Gayle F. Wald

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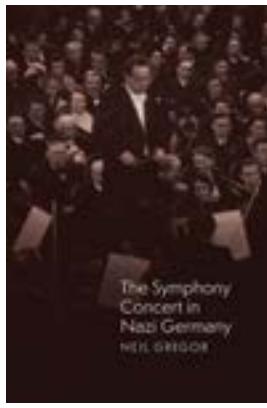
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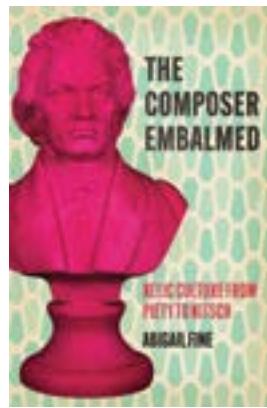
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Dan Wang
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Kirsten S. Paige
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CHICAGO

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Tomassi, Columbia University

Newly Discovered Polyphony from the Winchester Troper. *Jack Benedict Wheaton Stebbing, University of Cambridge*

Mons superat saltus and Hildegard's Song Texts. *Honey Meconi, University of Rochester / Eastman School of Music*

Music and the Cold War: Cultural Anxieties and Diplomacies

2:15 PM – 3:45 PM • Greenway Ballroom B-I

Chair(s): Brad Cawyer

Presenter(s):

How Broadway Got Its “Belt”: Ethel Merman, Belting, and Cold War American Identity.

John Kapusta, Eastman School of Music, University of Rochester

Hungary's Rajkó Ensemble at home abroad: Socialist Cultural Diplomacy or Capitalist Commodity? *Lynn M. Hooker, Indiana University*

Nuclear anxiety in the reception of Marcel Landowski's opera *Le Fou* (1956).

Jonathan Goldman, Université de Montréal

Natural Landscapes and Sound Ecologies

2:15 PM – 3:45 PM • Lake Minnetonka

Chair(s): Dave Wilson

Presenter(s):

Singing a Song of Survival: The Role of Recent Sound Art Installations in Promoting Empathetic Attunement to Avian-Human Sound Ecologies and Pathologies. *Bethany Brinson, Eastman School of Music*

Wild Rose: Environmental ideology and acoustic community in New York's Hudson Valley in the early twentieth century.

Joshua Groffman, Southern Connecticut State University

Mevlevi Alphabetics c. 1800: Musicology as Media Ecology in the Work of Abdülbaki Nasır Dede. *Peter McMurray, University of Cambridge*

Rock Narratives

2:15 PM – 3:45 PM • Lake Superior B

Chair(s): Jack Sheinbaum

Presenter(s):

Sounding the Rural: Productions of Space and Class in American Rock Music.

Graham Elias Peterson, Boston University

A Hero and a Queen: Narratives of Time

Travel and Queerness in “Bohemian Rhapsody.” *Marcelo Gabriel Rebuffi, Case Western Reserve University*

Exploring the Dark Side of ABBA: The “Mini-Musical” The Girl with the Golden Hair (1977). *Albrecht Gaub, Milwaukee Symphony Orchestra*

Video Game Franchises and Musical Recontextualization: An Intergenerational Approach

2:15 PM – 3:45 PM • Lake Superior A

Chair(s): Madison Drace, Florida State University

Presenter(s):

“Nice Song. Funny Too. Wrote It Yourself?”: Diegetic Musicking, Relationships, and “Artless Singing” in Final Fantasy VII: Rebirth (2024). *Madison Drace, Florida State University*

Kingdom Hearts: Melody of Memory and the Memory of Melody. *Pamela Mason-Nguyen, University of California, Santa Barbara*

The Transformation, Re-Negotiation, and Enclosure of Crush 40's “Live & Learn” Across Sega, Paramount, and the Sonic the Hedgehog Franchise. *Molly Hennig, University of California, Los Angeles*

■ Coffee Break

3:15 PM – 4:30 PM • Exhibit Hall

AMS Board Meet & Greet 1

3:15 PM – 4:45 PM • Exhibit Hall

20th-Century Ideas I

4:00 PM – 5:30 PM • Mirage

Chair(s): Daphne Leong, University of Colorado

Boulder

Presenter(s):

Luciano Berio's Multidimensional Concept of Harmony. *Christoph Neidhöfer, McGill University*

Theorizing Benjamin Britten's "Twelve-Note Thinking." *Aidan McGartland, McGill University*

(Dis)unity of Musical Space in the Late Works of György Ligeti. *Clifton Callender, Florida State University*

Groove

4:00 PM – 5:30 PM • Greenway Ballroom E-F

Chair(s): Timothy Koozin, University of Houston

Presenter(s):

A New Quantitative Approach to Headbanging at the Frontiers of Groove. *Calder Hannan, Indiana University*

Analyzing Groove Embodiment in Erykah Badu's "On & On." *Kaylene Chan, University of Toronto*

"Rhythmic Venom" or Comfortable Groove? On Microtiming in Colombian Currulao. *Lina Tabak, Indiana University*

Sets and Solfège

4:00 PM – 5:30 PM • Lake Bemidji

Chair(s): Paul Sherrill, University of Utah

Presenter(s):

Uncovering Howard Hanson's Proto-Set Theory Pedagogy. *Jacob Ludwig, University of Cincinnati College-Conservatory of Music; Evan Martschenko, Eastman School of Music*

Families of set classes arising from a cellular automaton in mod-12 and other modular spaces. *Evan Jones, Florida State University College of Music*

Unified Solfège Equations. *Nathan Lam, Eastman School of Music*

Beyond Misinformation: Early Nineteenth-Century Dubious Sources and the Historical Post-Truth

4:00 PM – 5:30 PM • Northstar Ballroom B

Chair(s): Frederick Reece, University of Washington

Presenter(s):

The "Crimes" of Frédéric Kalkbrenner: Celebrity Fraud and Parasocial Relationships. *Shaena B. Weitz*

Reputation, Myth, and Fiction in the Nineteenth-Century Reception of Salieri's *Axur, re d'Ormus*. *Kristin Franseen, University of Western Ontario*

Beethoven's Bust and Phrenology from 1812 to the Present. *Hester Bell Jordan, Independent*

New Perspectives in Canadian Jewish Music

4:00 PM – 5:30 PM • Minnehaha

Chair(s): Emily Richmond Pollock, Massachusetts Institute of Technology; Jeremiah Lockwood, Frankel Institute for Advanced Judaic Studies, University of Michigan

Presenter(s):

Putting His Story Back on the Record: Mike G. Lawrence's Management of the Colonial Tavern as Canadian Jewish Music History. *Samantha M. Cooper, University of Wisconsin Milwaukee*

"How Do We Share It With The Generations?": Investigating Ruth Rubin's Lecture-Recitals at Montreal's Jewish Public Library. *Miriam Borden, University of Toronto; Zeke Levine, New York University*

"The Nationalists Wish We Didn't Exist": The Diasporist Songs of Geoff Berner. *Nathan Friedman, University of Chicago*

Puccinian Endings, One Hundred Years On: Rotation, Focalization, and Climax in *Suor Angelica*, Gianni Schicchi, and *Turandot*

4:00 PM – 5:30 PM • Great Lakes A

Organizer(s): Jonathan Guez, University of Houston

Chair(s): Jonathan Guez, University of Houston
Discussant(s): Arman Schwartz, University of Notre Dame

Presenter(s):

Reconsidering *Suor Angelica*. Andrew Davis, *University of Houston*
 Focalizing *Gianni Schicchi*. *Jonathan Guez, University of Houston*
 Climax Structure in Large-Scale: On the Ending of Puccini's *Turandot*, Act 1. *Ji Yeon Lee, University of Houston*

Sonic Specters: Cross-Cultural Hauntings, Collective Grief, and Musicking Trauma

4:00 PM – 5:30 PM • Greenway Ballroom D-G

Chair(s): Jenny Olivia Johnson, UCLA

Discussant(s): Jenny Olivia Johnson, UCLA

Presenter(s):

“Oh Freedom”: Rememory and the Afterlives of Slavery through Collective Singing at Mt. Vernon. *Jordan Matthew Hugh Sam, UCLA*

Rocío Dúrcal: la Llorona española. *Ramona Gonzalez, Occidental College*

South Vietnamese Specters & More

“Significant Ghosts”: The Voice of Khánh Ly Between Saigons. *Ashley Dao, NYU*

Cultural Imaginings in Global Organology

4:00 PM – 5:30 PM • Greenway Ballroom B-I

Chair(s): Ralph Whyte

Presenter(s):

Reimagining Tango in China: Free Bass Accordion and the Marginalization of the Bandoneón. *Lanxin{Nancy} Xu, Northwestern University*

Excavating Alzina's Codiapi: Filipino Boat-lutes in the Colonial Visayas. *Isabella Mahal Ortega, University of Chicago*

The Politics of Lizzo's Sasha Flute. *Tamika Sakayi Sterrs-Howard, Lanier Technical College*

Gender and Embodiment in Chopin

4:00 PM – 5:30 PM • Regency

Chair(s): Jennifer Ronyak, University of Music and Performing Arts Graz

Discussant(s): Jeffrey Kallberg, University of Pennsylvania

Presenter(s):

Chopin as Pierrot: Letters, Puppets, and the Theater of Queer Pianism. *Theodora Serbanescu-Martin, Cornell University*

Chopin, Delacroix, and Improvisational Auditory-Visual Timbre. *MyungJin Oh, Rutgers University*

Kobiece kroki (Feminine Steps): Expressions of Gender and Voice in Chopin's Mazurkas. *Amanda Nicole Wolschleger, McGill University*

Motets as Mediums of Power and Sovereignty

4:00 PM – 5:30 PM • Lakeshore A

Chair(s): Barbara Dietlinger, University of North Texas

Presenter(s):

Political Power and Resistance in an Early Modern Motet Print: Defining the Holy Roman Empire in the *Novus thesaurus musicus* (1568). *Andrew H. Weaver, Catholic University of America*

The motets of John Mundy: Humanism, crypto-Catholicism, and memory in late-Elizabethan England. *Daniel Bennett Page*

Sounding Sovereignty: Occasional Motets in the Early Modern Transition. *Simon Frisch, Stanford University*

Music, Education, and Care

4:00 PM – 5:30 PM • Lake Minnetonka

Chair(s): Louis Epstein

Presenter(s):

Music and a politics of care: Collaborative songwriting in US social service and community mental health settings. *Erica Cao, Stanford University, San Mateo County Behavioral Health and Recovery Services*

“Not born to be a musician. *Gareth Cordery, Columbia University*

The Chipko Movement: Women, Environment, and Gendered Care in Northern India. *Anchal Khansili, Florida State University*

Opera Staging for Effect: Lights, Masks, and Magic

4:00 PM – 5:30 PM • Boundary Waters

Ballroom C-D

Chair(s): Harris Saunders

Presenter(s):

Sound in New Light: Staging Magical Operas in Early-Nineteenth-Century Hamburg.

Miguel Arango Calle, Indiana University

Curating the Past: Contemporary Stagings of Early Baroque Opera and the Challenge to the Work Concept. *Mauro Calcagno, University of Pennsylvania*

Gian Francesco Malipiero's Tre commedie goldoniane (1926): Visions of Staging in Fascist Italy. *Sebastian Mario Richter, University of Music and Dance Cologne*

■ Sound Worlds: Music, Nostalgia and Augmenting Reality in Video Games

4:00 PM – 5:30 PM • Lake Superior A

Chair(s): TBA

Discussant(s): Dana Plank

Presenter(s):

Ready Player One: Embodiment and Identity Performance in Multiplayer Virtual/ Augmented Reality Rhythm/Dance Games.

Ashley Ann Greathouse, University of South Carolina

The Aesthetics of Virtual and Physical Environments in Japanese BGM. *James Gui, Columbia University*

Memory and Nostalgia in the Sound Worlds of Video Game Demakes. *Hayden Harper, Florida State University*

Theorizing and Mythologizing Whiteness

4:00 PM – 5:30 PM • Greenway Ballroom C-H

Chair(s): Chase Castle, University of Delaware

Presenter(s):

Resonances of the Sacred: Coldplay, Gospel Stylisation, and Music's Meanings.

Matthew Williams, University of York

White Mythologies in Messiaen. *Edmund Mendelssohn, UC Berkeley*

“This is why we can't have nice things:”

White Feminism and the Cultural Value of Taylor Swift. *Maureen Rafter, University of North Carolina at Chapel Hill*

■ Teaching Electronic Dance Music in Core Theory: Practical Applications and Critical Pedagogy

4:00 PM – 5:30 PM • Boundary Waters

Ballroom A-B

Organizer(s): Jeremy W. Smith, The Ohio State University

Chair(s): Hannah Benoit, McGill University

Presenter(s):

Form in Electronic Dance Music: A Pedagogical Approach. *Hannah Benoit, McGill University*

EDM as Timbre Learning Lab. *Megan Lavengood, George Mason University*

Teaching Rhythmic Theory Through Electronic Dance Music. *Jeremy W. Smith, The Ohio State University*

The “New Woman” and Popular Song in World War II China and Japan

4:00 PM – 5:30 PM • Lakeshore C

Chair(s): Stella Zhizhi Li, RILM

Presenter(s):

“When Will You Return?”: The Voice(s) of the Greater East Asia Co-Prosperity Sphere.

Annie Y. Liu, Princeton University

Voicing Modernity: Singsong Girls, Shidaiqu, and the Feminine Pulse of Old Shanghai.

Shuang Wang, Brown University

Jazz Queens in Women’s Magazines: Negotiating Femininity in Occupied Japan.

Stella Zhizhi Li, RILM

The Prince of Porn: The Racialized Politics of Minneapolis’s Music and Sex Culture During the 1980s (Critical Race Lecture)

4:00 PM – 5:30 PM • Northstar Ballroom A

Chair(s): Allie Martin, Dartmouth College; Diane Oliva, University of Michigan

Presenter(s):

Elliott Powell, University of Minnesota

Theorizing Popular Music in the Interregnum: Stylistic Shifts in an Era of Upheaval

4:00 PM – 5:30 PM • Lake Superior B

Chair(s): Ryan Dohoney, Northwestern University

Presenter(s):

Timbre and Reconstructed Nostalgia in 2020s Popular Music. *Emily Schwitzgebel, University of South Carolina*

Dissolving Limits; or, How Studio Production Fixes a Sustainability Problem. *Caleb Herrmann, University of Chicago*

Texture and the Political in Bon Iver's Kanye-Influenced Music. *Audrey Slote, University of Chicago*

Iranian Musical Encounters and Meanings

4:00 PM – 6:00 PM • Lakeshore B

Chair(s): Armaghan Fakhraeirad

Presenter(s):

Politics of (Dis)connection: Iranian Musicians,

Social Media, and Diasporic Encounters.

Siavash Mohebbi, University of Virginia

From Silence to Sound: Iranian Women

Musicking under Suppression and after Migration. *Kimia Fakharinia, Washington University in St. Louis,*

'I, too, was once a musician': The double-marginalisation of Iranian Migrant Musicians in Canada. *Michelle Assay, University of Toronto*

Secularizing Social Identity Through Performing Khayyami. *Hamidreza Fallahi, University of Texas at Austin*

Joint Interest Groups and Affiliates Fair

4:30 PM – 6:00 PM • Great Lakes B-C

■ AMS Presidential Reception

5:00 PM – 5:45 PM • Lake Nokomis

By invitation only.



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12-Step Recovery Meeting

6:00 PM – 7:00 PM • St. Croix

Joint Welcome Reception

6:30 PM – 7:45 PM • Nicollet Ballroom

UNC Chapel Hill Reception

7:00 PM – 9:00 PM • Lakeshore C

SMT Scholars for Social Responsibility**Interest Group Meeting**

7:15 PM – 8:45 PM • Greenway Ballroom E-F

SMT Dance and Movement & Performance and Analysis Interest Groups Meeting

7:15 PM – 8:45 PM • Mirage

8-Bit Chiptunes, Retro-Aesthetics, and Nostalgia

7:30 PM – 9:30 PM • Lake Superior A

Chair(s): James Heazlewood-Dale, Brandeis University; Thomas Yee, University of Texas at San Antonio School of Music

Presenter(s):

Kawaii and Mukokuseki in Pokémon Gold/Silver/Crystal's 'Kimono Girls'. *Marcis Bravo, Ohio University*

Crushing Bit: Lo-Bit Techniques Beyond Chiptunes. *Graham Ellinghausen*

A Wild Topic Appeared! Pokémon's Encounter Topic. *Brandon Scribner, Florida State University*

Pixelated Sound, Cinematic Style: Chiptune Tropes in a Game-less Game Movie. *Gabe Bustamante, University of California*

Dangerous 8-bit Waves in Nintendo Entertainment Systems JRPGS. *Luis Matos-Tovar, Florida State University*

AMS Global East Asian Music Research**Annual Business Meeting**

7:30 PM – 9:30 PM • Lake Bemidji

Organized by the AMS Global East Asian Music Research Study Group.

Presenter(s):

Elina Hamilton, University of Hawai'i, Mānoa

Histories of Hidden and Vernacular Theories of Music7:30 PM – 9:30 PM • Greenway Ballroom D-G
Organized by the AMS History of Music Theory Study Group.

Chair(s): Giulia Accornero, Yale University; Siavash Sabetrohani, Freie Universität Berlin; Daniel Walden, Yale University; William O'Hara, Gettysburg College

Discussant(s): Thomas Christensen, Chicago University; Anna Gawboy, The Ohio State University; Michael Gallope, University of Minnesota; Olivia Lucas, Louisiana State University; Robert Gjerdingen, Northwestern University

Presenter(s):

Can a rehearsal be an archive? Ornette Coleman and the limits of theorising an errant practice. *Malte Kobel, Guildhall School of Music and Drama*

Theorizing Similarity in Latvian Melodies and Ethnographic Marginalia. *Anna Aldins, Yale University*

“Cosmic Rhythm”: Music Theory and Non-Objective Painting. *Fred Cruz Nowell, Cornell University*

Musical Explorations of Jewish Past(s)

7:30 PM – 9:30 PM • Minnehaha

Organized by the AMS Jewish Studies and Music Study Group.

Chair(s): Inbar Shifrin, Brandeis University

Discussant(s): Amy Wlodarski, Dickinson College

Presenter(s):

More than “Mere Cantillation:” Joseph Levin Saalschütz’s Reception of Johann Nikolaus Forkel’s History of Hebrew Music. *Melani Shahin, University of Chicago*

The Bible is Here: On the Performance of Biblical-Themed Operas in British Mandate Palestine (1923–1927). *Irit Youngerman, University of Haifa*

From “Master-ess of the Harpsichord” to

“Lute Mother of the Netherlands”: Gusta Goldschmidt, Resistance, and Postwar Reintegration in Historical Performance Practice. *Kailan Rubinoff, University of North Carolina at Greensboro*

Musical Works on Trauma, Mourning, and Remembrance: October 7th and Seltzreich’s The Prisoner’s Dilemma. *Ronit Seter, Jewish Music Research Centre / Fairfax, VA*

■ Minnesota Party (University of Minnesota, Carleton College, St. Olaf College)

8:00 PM – 10:00 PM • Lake Harriet

10th Annual AMS/SMT After Dark

8:30 PM – 12:30 AM • Regency

■ Northwestern University Reception

9:30 PM – 11:30 PM • Skyway A-B

■ SMT Retired Members Breakfast Reception

FRIDAY, 7 NOVEMBER

7:15 AM – 8:45 AM • Lake Nokomis

■ SMT Student Breakfast Reception

7:15 AM – 8:45 AM • Northwoods

AMS Student Chapter Representatives to Council

7:45 AM – 8:45 AM • Lake Minnetonka
Closed meeting.

Joint Poster Session

8:00 AM – 9:45 AM • Nicollet Ballroom A
Presenter(s):

The West Coast Birth of the Cool: Decoding the Dave Brubeck Octet. *Jon De Lucia, Borough of Manhattan Community College and The Graduate Center, CUNY*

Cataloging and Documenting American Industrial Bands. *Bryan Proksch, Lamar University*

The Z-relation, Trichordal Substructure, and

Complementation. *Kyle Cooper Quarles, University of Iowa; Daniel Sieburth, University of Iowa*

Computational Schenkerian Analysis: Past, Present, and Future. *Stephen Ni-Hahn, Duke University*

Echoes of Nineteenth-Century Piano Improvisation. *Gilad Rabinovitch, Queens College, CUNY*

Is this GenAI or Human? An Experimental Pilot Study on Distinguishing Between AI-Generated and Human-Composed Music. *Evan Chan, University of Toronto*

Tone-Clock Theory’s Expansion: An Analysis of Jenny McLeod’s Tone Clock Piece VIII. *Jonathan Lindhorst, Schulich School of Music, McGill University*

Groove on the Field: Microtiming “Feels” and Rhythmic Synchronization in Marching Percussion. *Zachary Lookenbill, University of Arkansas*

Learning Music Theory in a Makerspace Environment. *Paul V. Miller, Duquesne University, Pittsburgh, Pennsylvania; Burton Hable, Boston University, Boston, Massachusetts*

Listening To See: Voice and Agency in Jeremy Dutcher’s “Sakomawit.” *Judith Ofcarchik, James Madison University*

Mapping Musical Structure onto Phonetic Choices: A Corpus Study of Jazz Scat Solos. *Joshua Rosner, McGill University*

Temporal Symbolism Through Pentatonic-Chromatic Synthesis in Chen Qigang’s Reflet d’un temps disparu. *Tengyue Zhang, CUNY Graduate Center*

Beyond One-Size-Fits-All: Differentiated Instruction in Contemporary Aural Skills Pedagogy. *Richard Drehoff Jr., Peabody Institute / Johns Hopkins University*

Cognitive processes in music analysis: An investigation through protocol analysis and eye tracking. *Richard D. Ashley, Northwestern University*

Through the Looking Glass: Exploring

Musical-Parametrical Reflection in Kaija Saariaho's *Mirrors* (1997) for Flute and Cello. *Kelsey Lussier, McGill University*

The Gaming Mindset in the Theory Classroom: Utilizing Constructive Competition for the Practice and Assessment of Speed and Accuracy in Core Theory Classes. *Fred Hosken, Butler University*

Tweety Catches the Groove: Repetition and Emergent Meter in Juvenile Song Sparrow (*melospiza melodia*) Vocalizations. *Alan Dodson, Mount Allison University; Gianco Angelozzi-Blanco, Mount Allison University*

Pattern Recognition and Music Theory Ability. *Nancy Rogers, Florida State University*

Teaching the New Common Practice Period: Embracing Modern Studio Production in the Theory and Aural Skills Curriculum. *Toby Rush, University of Dayton*

Chitinous Dissonance: Twelve-tone Compositional Techniques in the Music of Blotted Science. *Zachary Simonds, CUNY Graduate Center*

Authentic Gasps: A Corpus Study of Intentional Phonated Inhalations in Bad Bunny's Post-Studio Production. *Tori Vilches, Indiana University*

Timbre and Periodicity in Boulez's Orchestration of *Frontispice* by Maurice Ravel. *Reed Mullican, Indiana University*

"Tha Crossroads": Defining Melodic Rap. *Devin Ariel Guerrero, Texas Tech University*

Falling and Flying in John Powell's "Test Drive" from *How to Train Your Dragon* (2010). *Emily Warkentin, Northwestern University*

¿Puedes Oírme? (Can you hear me?): Recognizing Iberian/Latin American Voices in the Music Theory Classroom. *Rachel Mann, University of Texas Rio Grande Valley*

Adventures in Functional Space, An

Expanded Map of Harmonic Function. *John Bayne, Washington University in St. Louis*

■ Rewriting the History of Nineteenth-Century Music for the Stage: the Parisian vaudeville

8:00 AM – 10:00 AM • Minnehaha
Chair(s): Hilary Poriss, Northeastern University
Presenter(s):

The Many Lives of a Dirty Little Song: Le beau Lycas aimait Thémire (Caveau 1778). *Richard Sherr, Smith College*

The Singularity of Vaudeville. *Katherine Hambridge, Durham University*

How vaudeville became opérette, 1875–1890. *Tommaso Sabbatini, University of Bristol*

Music on the Stage of Desire: Fantaisie-opérette, 1900-1910. *Mark Everist, University of Southampton*

History of Theory II

8:30 AM – 10:30 AM • Mirage
Chair(s): Nathan Martin, University of Michigan
Presenter(s):

Partimento and Harmony in Spain: Félix Máximo López's *Reglas Generales*. *Bryan Espinosa, Sam Houston State University*

Reimagining Harmonic Function without the Harmonieschrifte : Otakar Šín and Czech Music Theory in the Twentieth Century. *Kája Lill, University of Missouri-Kansas City Conservatory*

Karg-Elert vs. Grabner: conflicting harmony pedagogies at the Leipzig Conservatory, and what they reveal about our understanding of harmonic function. *David Alexander Byrne, University of Manitoba*

Theorizing Rhythm in the Sublunary World: Al-Fārābī and the Historicization of the Universalizing Impulse of Music Theory. *Giulia Accornero, Yale University*

■ Form I

9:00 AM – 10:30 AM • Greenway Ballroom E-F

Chair(s): Christopher Segall, University of Cincinnati

Presenter(s):

The Linking Function And The Two-Dimensional Sonata Form. *Ellen Bakulina, McGill University*

Space Forms and Listening Strategies in Björk's Sonic Utopia. *John H. Warren, Rutgers University*

Lost and Found Keys, or First Theme Tonal Shifts in Post-Classical Sonata Form Expositions. *Yonatan Bar-Yoshafat, The Open University of Israel*

Liminal and Supernatural Topics

9:00 AM – 10:30 AM • Lake Bemidji

Chair(s): Dylan J Principi, Florida State University

Presenter(s):

Trolls, Norwegian Identity, and the Musical Uncanny: Agathe Backer Grøndahl's *I Blaafjellet*, Op. 44. *Bjørnar Utne-Reitan, Mälardalen University*

In the Beast's Footsteps: The Kaijū Subtopic in Monster Media. *Tanner Cassidy, Greenville, North Carolina*

Social Media's Role in the Emergence of Musical Topics. *Brittney Pflanz, Florida State University*

Music and Games

9:00 AM – 10:30 AM • Boundary Waters Ballroom A-B

Chair(s): Peter Smucker, Stetson University

Presenter(s):

DM as DJ?: Understanding the Dungeon Master as Player through Ludomusicality. *Haley Heinricks, Harvard University*

Musical Function and Meaning in the Japanese Role-Playing Game. *Alan Elkins, Cleveland Institute of Music*

Tracing Percussion Orchestration in Early NES Soundtracks (1983-1987): Understanding Coded Parameters Through FFT Analysis. *Joseph T Chang, McGill University; Center for*

Interdisciplinary Research in Music Media and Technology

“The Times They Are A-Changin’”: Musicking through Challenging Times

9:00 AM – 10:30 AM • Greenway Ballroom D-G

Organized by the AMS Committee on the Annual Meeting and Public Events (CAMPE).

Chair(s): Bonnie Gordon, University of Virginia

Presenter(s):

Bonnie Gordon, University of Virginia;

Charles Carson, University of Texas;

Andrea Bohlman, University of North Carolina;

Maribeth Clark, New College Florida;

Loren Kajikawa, George Washington University

200 Years of Italian Opera in the United States: 1825–2025

9:00 AM – 10:30 AM • Great Lakes B

Chair(s): Davide Ceriani, Rowan University

Presenter(s):

Composing Italian opera in 1820s New York: European fantasies in Manuel García's *L'amante astuto*. *Francesco Milella González Luna, Universidad Complutense de Madrid*

Lorenzo Da Ponte's Longing to Return as a Librettist. *Francesco Zimei, University of Trento*

“In the Fairyland of Roast Beef and Plum Pudding”: The 1833 Controversy on Italian Opera. *Giuseppe Gerbino, Columbia University*

Listening for the Holocaust in Polish/Jewish Musical Culture

9:00 AM – 10:30 AM • Lake Superior A

Chair(s): Lisa C Vest, University of Southern California

Discussant(s): Daniel Elphick, Royal Holloway University

Presenter(s):

“Mozart was Never More Beautiful”: The Politics of the Classical Canon in the Warsaw Ghetto. *Jules Riegel, Harvard University*

Roman Palester, Jewish Aid, and the Aporias of the Holocaust. *Mackenzie Pierce, University of Michigan, Ann Arbor*

Musical Recollections of the Polish Past in Mieczysław Weinberg's Symphony No. 8, Polish Flowers. *Nicolette van den Bogerd, Indiana University, Bloomington*

Musicology Pedagogy for the Future: Incorporating Experiential Learning through Public Musicology

9:00 AM – 10:30 AM • Great Lakes A

Chair(s): Scott Harris, Columbus State University

Presenter(s):

Laurie Alltop, Columbus State University; Anna Kijas, Tufts University/Rebalancing the Music Canon; Melissa Krakow, Columbus State University; Paige Pendleton, Pennsville School District Music Academy/Columbus State University; Karen Uslin, Defiant Requiem Foundation; Reba Wissner, Columbus State University; Madison Witzke, Columbus State University; Erin Fowler, Columbus State University

Ravel at 150: Enduring Insights and New Initiatives

9:00 AM – 10:30 AM • Regency

Chair(s): Michael Puri, University of Virginia; Gurinder Kaur Bhogal, Wellesley College

Discussant(s): Steven Huebner, McGill University

Presenter(s):

Jennifer Beavers, University of Texas at San Antonio; Damian Blättler, Rice University; Jessie Fillerup, University of Richmond; Campbell Shiflett, Oklahoma City University; Rachana Vajjhala, University of California, Davis

French Court Musics in the 17th and 18th Centuries

9:00 AM – 10:30 AM • Lake Superior B

Chair(s): Jim Cassaro

Presenter(s):

The Cantatas of Philippe II d'Orléans Rediscovered: Rethinking the Early History of the Cantate française. *Don Fader, University of Alabama,*

Dyeing Timbres and Painting Passions in Couperin's "Folies françoises." *Saraswathi Shukla, University of Colorado, Boulder*

Poisonous Personae: Operatic Sorceresses and Witchcraft in Late Seventeenth-Century France. *Anna Somerville, Case Western Reserve University*

Gendering Asian Musical Instruments and Forms

9:00 AM – 10:30 AM • Greenway Ballroom B-L

Chair(s): Charles Stratford

Presenter(s):

The Female Gendering of the Sarangi. *Zehra Jabeen Shah, Harvard University*

Sounding Gendered Trauma: The Voice of Female Ghost in Black Metal Song "Li Gui." *Qian Sun, University of Florida*

From Courtesans to Clickbait: Gender, Power, and the Persistent Marginalization of Women in China's Pipa Tradition. *Yuxin Mei, University of North Texas*

Hip-Hop Identities: Negotiating Boundaries of Race and Nationality

9:00 AM – 10:30 AM • Boundary Waters

Ballroom C-D

Chair(s): Dan DiPiero

Presenter(s):

Negotiating Whiteness in 1990s Hip-Hop: Eminem, Insane Clown Posse, and Detroit Horrorcore. *Matt Yuknas, Case Western Reserve University*

"Watashi wa star:" Fusion. *Tamyka Jordon-Conlin, Vassar College; Yiqing Ma, University of Michigan*

"You man love the Americans too much":

Reading, hearing and renegotiating America in Black-British rap music. *Lizzie Bowes, University of Bristol*

In Fashion: Musical Women in the Long 18th Century

9:00 AM – 10:30 AM • Greenway Ballroom C-H
Chair(s): Alexandra Amati, Harvard University
Presenter(s):

The Self-Fashioning of Musical Women, 1760–1800. *Rebecca Cypess, Yeshiva University*

Musical Parties Public and Private: Observing Music in the Journal of Miss Jane Ewbank of York, 1803–1805. *Rachel Elizabeth Cowgill, University of York*

Vittoria Tesi: the Conception of the Black Diva in Italian Opera, 1715–1775. *Emmanuela Wroth, University of Cambridge*

■ Medieval and Early Modern Chant Traditions

9:00 AM – 10:30 AM • Great Lakes C

Chair(s): John MacInnis, Dordt University

Discussant(s): Giovanni Zanovello

Presenter(s):

Our Lady of Guadalupe of Mexico and King Ferdinand VI of Spain: The Politics of Liturgy in Spanish Chant Sources. *Carlos Gámez Hernández, Case Western Reserve University*

Khabuvy, anenaiki: singing nonsense 12th–17th century Greek and Russian Orthodox chant. *Anastasia Shmytova, Princeton University*

Sounding the Dead: Wills, Chant, and Hybrid Commemorations in Early Modern Venetian Crete. *Simeon Willcox Brown, Princeton University*

Music, Sexual Performance, and Ethno-Porn

9:00 AM – 10:30 AM • Lakeshore C

Chair(s): Elizabeth Wollman, The Graduate Center, CUNY

Presenter(s):

Earwitness Accounts of Sexuality and Other Ethnopornographic Tales. *Cibele M. Moura, Cornell University*

Lost to the An(n)als of History: Whatever Happened to the First X-Rated Musical Film? *Nolan Stoltz, University of South Carolina Upstate*

“The Freak who Sings in the Tubs”: Camp Performance and Gay Empowerment in New York’s Continental Bathhouse. *Courtney Rae Nichols, Case Western Reserve University*

Silence and Sound in Urban Environments

9:00 AM – 10:30 AM • Lake Minnetonka

Chair(s): Kirsten Paige

Presenter(s):

“In My Merry Oldsmobile”: The Affectual Ecology of the Musical Car, 1905–1958. *John Clement Wood, University of Oregon*

Peter Handford’s Steamscapes. *Jonathan Hicks, University of Aberdeen*

The City’s Deepest Image of Itself: The Sounds of Los Angeles Between the Fires. *Michele Yamamoto, UCLA*

■ Sounding Disability

9:00 AM – 10:30 AM • Lakeshore B

Chair(s): Jeannette D. Jones

Discussant(s): David VanderHamm, Johnson County Community College

Presenter(s):

Music and visual disability in the early modern Hispanic world: The tradition of blind organists. *Ascensión Mazuelo-Anguita, Universidad de Granada*

Rendering Disability: Experiencing the Sonically Disabled Film Body. *Andrew Tubbs, Washington University in St. Louis*

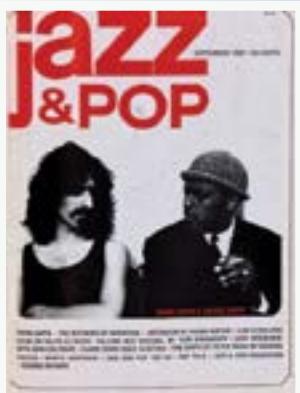
Traces of d/Deaf History: Listening to Henri Gaillard’s 1918 Laboratoire de la Parole Recording. *Sarah Fuchs, Royal College of Music, London*

■ Soundtrack Semantics

9:00 AM – 10:30 AM • Lakeshore A



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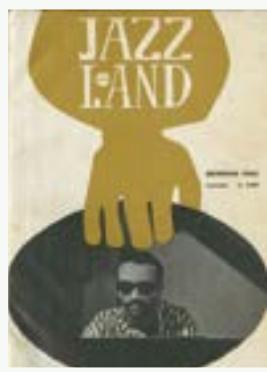
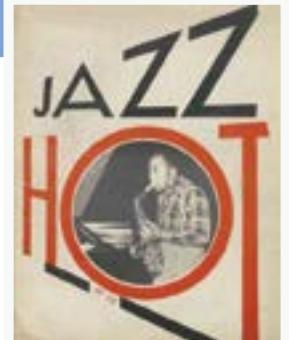
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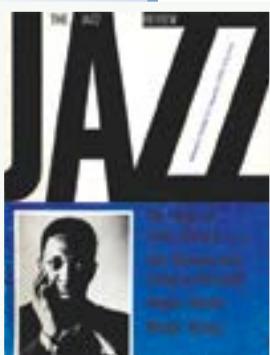


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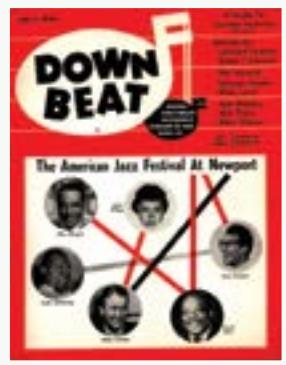


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Chair(s): David Clem

Discussant(s): Berthold Hoeckner

Presenter(s):

“Music for the Eyes” Sebastiano Arturo Luciani and the Roots of Italian Film Music Studies Before and After Synchronized Sound. *Tommaso Saturnia, University of Michigan*

Complicating “Icelandic Sound” in Film and TV Composition. *Jeremy J. Peters, Wayne State University*

Hidden Choirs: Choralism in Hollywood Film Epic Soundtracks. *Eugenia Siegel Conte*

Transatlantic Contrafacta: Musical Circulations in Colonial Mexico/New Spain and Territorial New Mexico

9:00 AM – 10:30 AM • Northstar Ballroom B
Chair(s): Sarah Eyerly, Florida State University, Tallahassee

Presenter(s):

Contrafacta for Evangelization and Devotion in Colonial Mexico: Three Case Studies. *Antonio Ruiz-Caballero, Escuela Nacional de Antropología e Historia, Mexico City*
Second Responsories at Eighteenth-Century Mexico City Cathedral. *Dianne Goldman, Elmhurst University*

Migrant Melodies Across Borders: Contrafactum Practices in 19th-Century Catholic New Mexico. *Javier Marín-López, Universidad de Jaén*

Writing about Music Otherwise

9:00 AM – 10:30 AM • Northstar Ballroom A

Chair(s): Martha Feldman, University of Chicago; Elisabeth Le Guin, UCLA

Presenter(s):

Martha Feldman, University of Chicago; Elisabeth Le Guin, UCLA; Jessica Bissett Perea, University of Washington; Ramona Naddaff, UC Berkeley; Fumi Okiji, UC Berkeley

SMT Graduate Student Workshop: Analyzing Antiphony: Theorizing Music-Text Relations

for the Digital Episteme

9:00 AM – 12:00 PM • St. Croix

By invitation only.

SMT Graduate Student Workshop: Hearing Technologies

9:00 AM – 12:00 PM • Cedar Lake

By invitation only.

Contemporary Issues in Music & Copyright Law

9:30 AM – 4:00 PM • Skyway A-B

Chair(s): Katherine Leo; Serona Elton, University of Miami

■ Politics and Representations of Identity in Music

10:15 AM – 12:15 PM • Minnehaha

Chair(s): Gundula Kreuzer

Presenter(s):

Interpolating Tradition, Resisting Power: Okinawan Hip-Hop and the Politics of Musical Hybridity. *Qifang Hu, University of Texas at Austin*

‘Roman salutes’ and ethnic makeup in Clemente’s Fracassi’s *Aida* (1953). *Candida Billie Mantica, Università di Pavia, Dipartimento di Musicologia e Beni Culturali*

Jennie June’s Fairie Songs. *James Raymond Ace, California State University, Northridge*

“Tricolor Music”: Verdi’s *I Lombardi* in 1848. *Douglas Ipson, Southern Utah University*

Coffee Break

10:45 AM – 12:00 PM • Exhibit Hall

Analysis of Popular Music II

10:45 AM – 12:15 PM • Lake Bemidji

Chair(s): Brad Osborn, University of Kansas
Presenter(s):

“Loads of Random Major Chords”: Triadic Progression as Motive in the Music of Cardiacs. *Brett Clement, Ball State University*

Harmonic tension and temporality in

loop-based popular music. *Ian Quinn, Yale University; Aditya Chander, Yale University; Stefanie Acevedo, University of Connecticut*

“I’m sorry y’all, I often drift – I’m talking gift” Microrhythmic analysis of rap – categorization, malleability and structural bothness. *Kjell Andreas Oddekalv, University of Oslo*

■ **Braille and Beyond: Making Music Theory Accessible through Inclusive Design**

10:45 AM – 12:15 PM • Greenway Ballroom E-F
Chair(s): Toby Rush, University of Dayton; Dave Easley

Memory, Affect, and Attention

10:45 AM – 12:15 PM • Lakeshore C
Chair(s): Andrew Goldman, Indiana University
Presenter(s):

Musical features shape semantic content of music-evoked autobiographical memories. *Cara Turnbull, Princeton University*

Materializing Affect in Sound: Ethnography, Nostalgia, and Kinesthetic Memory in the Arab Diaspora. *Issa Aji, University of Texas at Austin*

Investigating the impact of textural dynamics on performers’ listening behaviors and coordination. *Madeline Anne Kushan, Princeton University*

American Orchestral History: the Composers, the Programming, and the Performers

10:45 AM – 12:15 PM • Boundary Waters Ballroom C-D

Chair(s): Colin T. Roust, University of Kansas
Presenter(s):

Howard Hanson and the Pitfalls of American National Identity. *Matt E. Anderson, University of Kansas*

Orchestral Programming and American Identity in the Great Depression and World War II. *Denise E. Finnegan-Hill, Classical Music Indy*

Frances Blaisdell: Trailblazing Flutist in the

Face of Orchestral Gender Discrimination. *Eden E. P. Miller, University of Kansas*

Changing the Topic: New Paradigms for Topic Theory

10:45 AM – 12:15 PM • Greenway Ballroom D-G
Organizer(s): Johanna Frymoyer, University of Notre Dame

Chair(s): Johanna Frymoyer, University of Notre Dame

Discussant(s): Peter Burkholder, Indiana University, Bloomington

Presenter(s):

Topics aren’t Icons. *Bryan Parkhurst, University of Michigan*

Topic Theory and/as Iconography. *Nathan Martin, University of Michigan*

Extraction, Commodification, Circulation: Topical Representation and Modernity. *Stephen Rumph, University of Washington*

(Game)playing with Signs: Topical Learning and Present-Day Listeners. *Johanna Frymoyer, University of Notre Dame*

■ **Emerging Directions in Music Theory Publication**

10:45 AM – 12:15 PM • Boundary Waters Ballroom A-B
Organizer(s): Chair(s): Aaron Carter-Ényi, Morehouse College; Ji Yeon Lee, University of Houston

Chair(s): Aaron Carter-Ényi, Morehouse College; Ji Yeon Lee, University of Houston
Discussant(s): J. Daniel Jenkins, University of South Carolina

Presenter(s):

Modeling Musical Analysis (Oxford University Press, 2025). *Kimberly Goddard Loeffert, Virginia Tech; John Peterson, James Madison University*

“Music Theory in the Plural,” - Music Theory Online. *Anna Yu Wang; Princeton University*

SMT-V. *Táhirih Motazedian, Vassar College*

Form, Voice, and Canonicity: Taking Dolly

Parton's Songwriting Seriously

10:45 AM – 12:15 PM • Great Lakes A

Chair(s): Lydia Hamessley, Hamilton College
Presenter(s):*Form Is Like a Fingerprint: Dolly Parton's Songwriting Craft. Jocelyn Neal, University of North Carolina at Chapel Hill**Women's Voices, Women's Lives: Dolly Parton's Singing and Storytelling Across Genre. Jacqueline Warwick, Fountain School of Performing Arts at Dalhousie University; Cameron Bennett, Fountain School of Performing Arts at Dalhousie University**Hall of Famous: Dolly Parton and the New Pantheon. Eric Weisbard, University of Alabama***Integrating Disciplinary Silos in Our Teaching**

10:45 AM – 12:15 PM • Northstar Ballroom A

Chair(s): Sarah Lahasky, Carleton College
Discussant(s): Daniel Barolsky, Beloit College
Presenter(s):*Louis Epstein, St. Olaf College; Cullyn Murphy, Beloit College; Tony Perman, Grinnell College; Daniel Barolsky, Beloit College; Sarah Lahasky, Carleton College***Reich at 89**

10:45 AM – 12:15 PM • Greenway Ballroom C-H

Chair(s): Eric Isaacson, University of New South Wales
Presenter(s):*Lingering Horrors: Trauma in Reich's Different Trains, "After the War." Martin Ross, University of Western Ontario**Reich's Philosopher: Ludwig Wittgenstein's influence on Reich and his Reception in Music Theory. Kristen Wallentin, Rutgers University**The Evolution of Reich's Tritone Bop. Eric Isaacson, University of New South Wales**Musical Translation and Recontextualization of Gerhard Richter's Film Moving Picture (946-3) in Steve Reich's Reich/Richter.**Nevena Stanić, Northwestern University**Reich and Rock: Evaluating a Conjunction. Sumanth Gopinath, University of Minnesota**Steve Reich and Intergenerational Discourse in American New Music. William Robin, University of Maryland***Defining Femininity and Female Power through Music**

10:45 AM – 12:15 PM • Lakeshore A

Chair(s): Mary Simonson
Presenter(s):*Singing Femininity in a Mennonite Voice. Katie Graber, Ohio State University**Only A Woman Knows How to Treat a Woman Right: Chappell Roan and the Queering of Femininity. Madalyn Rose Pridemore, Western Illinois University**Revenge Anthems: Violence and Gender in Country Music. Alexis K Baril, University of Alberta***In the Shadow of the Holocaust**

10:45 AM – 12:15 PM • Lake Superior A

Chair(s): Tina Frühauf
Presenter(s):*The Singing Survivor: The Voice, Affect, and Testimony after 1945. Abby Anderton, Baruch College and the Graduate Center, City University of New York**Music and the Politics of Migration in the Cyprus Detention Camps, 1946-1948. Yuval Tessman-Bar-On, New York University**Ursula Mamlok's Diary, 1937-1944: The Odyssey of a Young Jewish Composer. Barry Wiener***Instrumental and Sonic Masculinities**

10:45 AM – 12:15 PM • Regency

Chair(s): Emanuele Senici, University of Rome La Sapienza
Presenter(s):*Manifesting the Black "Middlebrow" and Negotiating Sounded Masculinity: Pianists Don Shirley, Rachmaninoff, and Liberace.*

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Pheaross Graham, *Stanford University*
 "Semper Fi, Do or Die": Hegemonic Masculinity in a Homosocial Musical. *Zane Larson, University of Iowa*
 Knob Interfaces, Masculinity, and the Politics of Control. *Erik Broess, Rice University*

Keyboard Technologies: Inscription and Replay

10:45 AM – 12:15 PM • Lake Bemidji
 Chair(s): Jason Rosenholtz-Witt, *University of Kentucky*

Presenter(s):

Reviving the Ghost in the Machine: The Steinway Spirio and the New Era of Mechanical Performance. *Allison Wente, Elon University*

Redefining "Old" Organ Tablature. *Travis Deck Whaley, Indiana University, Jacobs School of Music*

Rudolf Serkin's Rolls with the Punches. *Melanie Lowe, Vanderbilt University*

Chinese and Chinese-American Operatics

10:45 AM – 12:15 PM • Lakeshore B

Chair(s): Peng Liu

Presenter(s):

Cantonese Opera, Historical Reality vs. Contemporary Popular Perception: "Jyutkek Daklongpou" and Its Forgotten Predecessors. *Yi Ching {Kevin} Tam, University of Pittsburgh*

Sound, Erasure and Archive of the Invisible: Chinese Theater in 19th Century California. *Nancy Rao, Rutgers University*

Memory and Meaning in Medieval and Early Modern Music

10:45 AM – 12:15 PM • Great Lakes C
 Chair(s): Andrew H. Weaver, *Catholic University of America*

Presenter(s):

The Quiet After the Cannons: Sounds of Peace After the Thirty Years' War. *Barbara Dietlinger, University of North Texas*

The Friend Who Got Around: Medieval

Theater, Church Music, and a Rather Inappropriate Song. *Emily Zazulia, University of California, Berkeley*

Concerts that Shaped the Canon: Early Performances of Medieval and Renaissance Music. *Benjamin Ory, KU Leuven*

Sonic Redface

10:45 AM – 12:15 PM • Lake Superior B

Chair(s): Katie Rios, *Mercer University*
 Presenter(s):

Redwoods and Redface: "Playing Indian" in the Forests of California. *Beth E. Levy, Univ. of California, Davis*

The "Primitive" Within: Sonic Redface and American Musical Identity. *Stephen Andrew Stacks, North Carolina Central University*

Salvage Tourism and the 1928 Minneapolis Performance of Winona, "Minnesota's own grand opera," by Alberto Bimboni and Perry Williams. *Gretchen Peters, University of Wisconsin-Eau Claire*

The Perils and Promises of Timbrephilia

10:45 AM – 12:15 PM • Greenway Ballroom B-I

Chair(s): Joseph Auner, *Tufts University*
 Discussant(s): Joseph Auner, *Tufts University*
 Presenter(s):

In Defense of Timbrelessness. *Emily I. Dolan, Brown University*

Sounding Like Russians; Or, In Search of the "Russian Sound." *Alexander F. Hardan, Brown University*

Timbre and psychoacoustic labor: Lutherie at the nexus of language, materiality, and affect. *Juliet Glazer, University of Pennsylvania*

Why Worcester?

10:45 AM – 12:15 PM • Northstar Ballroom B

Chair(s): Jared Hartt, *Oberlin Conservatory of Music*
 Presenter(s):

Worcester I. *Eric Nemarich, Maynooth*

University
Worcester II. *Johanna-Pauline Thöne, Maynooth University*
Worcester III. *Karen Desmond, Maynooth University*

Black American Composers and Coded Meanings

10:45 AM – 12:45 PM • Mirage
Chair(s): Stephanie Doktor, Temple University
Presenter(s):

Julia Perry's Metamodernist Drift. *Ryan Dohoney, Northwestern University*
Minimalism, Repetition, and Irreverence in the Music of Julius Eastman. *Lauren Shepherd, University of Nebraska-Lincoln*
Florence Price's Epic Endings. *Kaitlyn Clawson-Cannestra, University of Oregon*
Florence Price's "Monologue for the Working Class" and the Sounds of Solidarity. *Alexis Nickole Lowder, University of Memphis*

Psychiatry, Psychoanalysis and the Music of Troubled Minds

10:45 AM – 12:45 PM • Lake Minnetonka
Chair(s): Erin Michelle Brooks, State University of New York at Potsdam
Presenter(s):

Psychoanalysis and the self in Emmanuel Ghent's early computer music improvisations. *Brian A. Miller, University of Michigan*
Nervous Geniuses: Kurt Singer's Diseases of the Musical Profession and the German-American Exchange of Neurasthenia. *Briana Nave, University of North Carolina at Chapel Hill*

Arvo Pärt's Tintinnabulation as Intervention in Grief Studies. *Andrew Shenton, Boston University*

Melancholy, Psychiatry, and the Romantic Artist: Franz Richarz on the Death of Robert Schumann. *Sonja Wermager, Columbia University*

Project Spectrum Meeting

11:00 AM – 12:00 PM • Executive Boardroom
Closed meeting.

AMS Board Meet & Greet 2

11:00 AM – 12:30 PM • Exhibit Hall

AMS Career Development Grants in American Music: Check-in 1

12:30 PM – 1:30 PM • Executive Boardroom
Closed meeting.

AMS/MLA RISM Committee Meeting

12:30 PM – 2:00 PM • Cedar Lake
Organized by the AMS/MLA Joint RISM Committee.
Closed meeting.

Fellowship and Scholarship Opportunities at the University of Leuven (Belgium)

12:30 PM – 2:00 PM • Great Lakes C

SMT Committee on Disability and Accessibility Brown Bag Lunch

12:30 PM – 2:00 PM • Lake Nokomis
Open to all attendees.

SMT Committee on Feminist Issues and Gender Equity Brown Bag Lunch

12:30 PM – 2:00 PM • Lake Harriet
Open to all attendees.

Society for Seventeenth-Century Music Informal Business Meeting

12:30 PM – 2:00 PM • Boundary Waters Ballroom A-B

AMS Ludomusicology Study Group Business Meeting

12:30 PM – 2:00 PM • Northstar Ballroom B
Organized by the AMS Ludomusicology Study Group.

Chair(s): James Heazlewood-Dale, Brandeis University

AMS MDSG Meeting with Short Papers, 2025: New Directions in Choreomusicology

12:30 PM – 2:00 PM • Lake Superior A

Organized by the AMS Music and Dance Study Group.

Chair(s): Rachel Gain, Yale University
Presenter(s):

- Rhythmic Motives and “Las amarillas”: A Choreomusical Case Study. *Andrea Tinajero Perez, The Ohio State University*
- Accentuation Patterns and their Impact on Steps in Scottish Highland Dance. *Stefanie Bilidas, Michigan State University*
- The Gurdjieff Movements Between Ritual and Reconstruction. *Brian Fairley, University of Pittsburgh*

AMS Music and Marxism Study Group Business Meeting

Organized by the AMS Music and Marxism Study Group.

12:30 PM – 2:00 PM • Greenway Ballroom C-H
Chair(s): Eric Drott, UT Austin

Brown Bag Lunch - An AMS Childhood and Youth Study Group Social

12:30 PM – 2:00 PM • Lakeshore A

Organized by the AMS Childhood and Youth Study Group.

Chair(s): Hannah Neuhauser, University of Texas at Austin

Celebrating Diversity: An Eileen Southern Travel Fund and Howard Mayer Brown Fellowship Reunion

12:30 PM – 2:00 PM • Boundary Waters Ballroom C-D

Organized by the AMS Development Committee.

Chair(s): Samuel Dorf, University of Dayton; Ryan Bañagale, Colorado College

Presenter(s):

- Anna Gatlula, University of North Carolina, Chapel Hill;
- Carol Oja, Harvard University;
- Marcus Pyle, Davidson College;
- Marysol Quevedo, University of Miami

SMT Russian and Soviet Music Interest Group Meeting

12:30 PM – 2:00 PM • Lake Superior B

SMT Improvisation & Post-1945 Music Analysis Interest Groups Meeting

12:30 PM – 2:00 PM • Lakeshore B

SMT Music and Psychoanalysis Interest Group Meeting

12:30 PM – 2:00 PM • Lakeshore C

SMT Jazz & Hip-Hop and Rap Interest Groups Meeting

12:30 PM – 2:00 PM • Greenway Ballroom D-G

SMT Music Notation and Visualization Interest Group Meeting

12:30 PM – 2:00 PM • Lake Bemidji

Moderator(s): Eric Isaacson, University of New South Wales

Presenter(s):

- Leah Frederick, University of Colorado Boulder;
- Johanna Frymoyer, University of Notre Dame;
- Judith Lochhead, Stony Brook University;
- Victoria Malawey, Macalester College;
- Mitchell Ohriner, University of Denver;
- Steven Rings, University of Chicago

SMT Global Interculturalism and Musical Peripheries Interest Group Meeting

12:30 PM – 2:00 PM • Greenway Ballroom E-F

Chair(s): Desirée Mayr, Bahia State University; Aaron Carter-Ényì, Morehouse College

Presenter(s):

- The Riser Schema in Brazilian Choro. *Stephen Guerra, University of Buffalo*

Kagoro Kundun: Background and Analysis of a Drummistic Piano Work. *Anton Vishio, University of Toronto; Christian Onyeji, University of Nigeria*

Brazilian Style through Hispanic Ears: Cantata Sudamericana's Integration Project. *Bruno Alcalde, University of Richmond*

From Rondo to Quasi-Sine Curve: Formal Approaches in Gyimah Labi's "Earthbeats." *Hang Ki Choi, CUNY Graduate Center*

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■ **Music of the Long Thirteenth Century: Genre, Kind, and Culture**

12:30 PM – 2:00 PM • Minnehaha

Chair(s): Mark Everist, University of Southampton

Presenter(s):

Nicholas Bleisch, KU Leuven;
 Mary Channen Caldwell, University of Pennsylvania;
 Mark Everist, University of Southampton;
 Áine Palmer, Yale University;
 Jennifer Saltzstein, Indiana University;
 Christelle Cazaux, Schola Cantorum Basel;
 Stefano Milonia, Universität Tübingen;
 Uri Jacob, Bar-Ilan University;
 Luca Gatti, Università di Pavia;
 Gaël Saint-Cricq, Université Lyon-2;
 Anne-Zoé Rillon-Marne, Université Catholique d'Angers

Music, Protest, and Systems of Representation in Latin America, the Caribbean, and the Iberian Peninsula

12:30 PM – 2:00 PM • Greenway Ballroom B-I

Organized by the AMS Ibero-American Music Study Group.

Chair(s): Javier Marín-López, Universidad de Jaén

Presenter(s):

The Prohibition of Afro-Brazilian Sacred Music and Its Afterlives. *Cibele M. Moura, Cornell University*

Sound, Perversion, and Insurrection in Cristóbal de Molina's Account of the Chiapas War of Castes 1867-1870. *Ana P. Sánchez-Rojo, Tulane University*

The Audible Ineffable: Mobilizing Grief during Mexico City's 'Glitter Revolution.' *Anthony W. Rasmussen, The University of Texas at Austin*

“Cómo un fantasma se aparece”: Ghost Smuggling Ballads as Repositories of Haunting, Transgenerational Trauma, and Reliopolitical Migrant Resilience. *Teresita D. Lozano, University of Texas Rio Grande Valley*

+57: Perreo, musicology, and the limits of aesthetic and political action. *Juan Fernando Velasquez, University of Houston*

SMT Popular Music Interest Group Meeting

12:30 PM – 2:00 PM • Great Lakes A

New Work in LGBTQ Music Studies

12:30 PM – 2:00 PM • Great Lakes B

Organized by the AMS LGBTQ Study Group

Chair(s): Lee K. Tyson, Ithaca College

Presenter(s):

Queer Shaped Notes: Experiencing political and social transformation through Sacred Harp Singing. *Christopher Hedges, Boston University*

‘On the other side of a television screen’’: The t4t affective world of I Saw the TV Glow (2024). *Dan Arthur Levy, McGill University*

Fabulatory Loudness: Archiving Transfeminine Performance in the Americas. *Alejandrina Medina, UC San Diego*

On A Lesbian Relationship with the Electric Guitar: How Queer, Female Guitarists Destabilize and Reimagine the Instrument's Material and Symbolic Lives. *Erin Fitzpatrick, Amherst College*

Mozart Society of America Study Session & Business Meeting

12:30 PM – 2:30 PM • Northstar Ballroom A

Knitting Circle

1:00 PM – 2:00 PM • St. Croix

SMT CV Review Session

1:00 PM – 3:00 PM • Northwoods

SMT CV Review Session Waiting Room

1:00 PM – 3:00 PM • Northwoods

Song Form

2:15 PM – 3:45 PM • Lakeshore C

Chair(s): David Forrest, Texas Tech University

Presenter(s):

Grooving until you can't: formal process and embodiment in early British Grindcore.

Florian Walch, West Virginia University

How Are Verse Melodies Different than Chorus Melodies?: A Katy Perry Corpus Study. *Brian Edward Jarvis, The University of Texas at El Paso*

Form and the Song Persona. *Drew Nobile, University of Oregon*

Techniques and Technologies

2:15 PM – 3:45 PM • Lake Bemidji

Chair(s): Jonathan De Souza, University of Western Ontario

Presenter(s):

“Keys to the Lamborghini”: Picking Transformations and Embodiment in Rock Guitar Instructional Videos of the early 1990s. *Juan Luis Rivera, The University of Chicago*

Mixed Signals: Exploring the Production Mix in Hip-Hop. *Jackson Sean Faulkner, Indiana University*

Music’s Problem for AI, and AI’s problem for Music. *Christopher White, University of Massachusetts Amherst*

(Re)sounding Europe: Borders, Boundaries, Belonging

2:15 PM – 3:45 PM • Great Lakes B

Chair(s): Peter J. Schmelz, Johns Hopkins University

Presenter(s):

Laura Emmery, Emory University;
 Ivana Prica, University of Arts in Belgrade, Serbia;
 Iryna Tukova, National Music Academy of Ukraine;
 Leah Batstone, New York University;
 Gabrielle Cornish, University of Wisconsin-Madison;
 Antoni Michnik, Poland;
 Kevin C. Karnes, Emory University;
 Peter J. Schmelz, Johns Hopkins University;

Jānis Daugavietis, University of Latvia;

Nana Sharikadze, Tbilisi, Georgia;

Maia Sigua, Tbilisi, Georgia

Constructing Identity in Rhiannon Giddens and Michael Abels’s Omar (2022)

2:15 PM – 3:45 PM • Mirage

Organizer(s): Andrew Pau, Oberlin College and Conservatory; Sylvie Tran, Michigan State University; Christa Cole, Oberlin College and Conservatory

Chair(s): Jan Miyake, Oberlin College and Conservatory

Presenter(s):

“Here We Have Our Place”: The Musical Construction of African Identity in Omar. *Andrew Pau, Oberlin College and Conservatory*

Musical Representations of Assimilation and the Antebellum South in Omar. *Sylvie Tran, Michigan State University*

The Role of the Chorus in Omar. *Christa Cole, Oberlin College and Conservatory*

New Horizons with Historical Notations

2:15 PM – 3:45 PM • Northstar Ballroom B

Chair(s): Jeannette D Jones, Boston, MA; Evan A. MacCarthy, University of Massachusetts, Amherst

Presenter(s):

Marcel Camprubí, The Warburg Institute;
 María de la Luz Enríquez Rubio, University of California, Berkeley Universidad Nacional Autónoma de México;
 Andrew Hicks, Cornell University;
 Thomas Forrest Kelly, Harvard University;
 Marc Lewon, Fachhochschule Nordwestschweiz (FHNW) / Schola Cantorum Basiliensis; Ana Beatriz Mujica, The Graduate Center, City University of New York / Centre d'études supérieures de la Renaissance, University of Tours;
 Emily Zazulia, University of California, Berkeley

Non-Academic Jobs after a Music Degree

2:15 PM – 3:45 PM • Lake Superior A

DOCTORAL STUDIES IN MUSICOLOGY

AT PRINCETON



The PhD in Musicology at Princeton University encompasses historical, theoretical, cognitive, and ethnographic approaches. We encourage students to think about music broadly and gain experience in different corners of the discipline, while becoming experts in their chosen fields.

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FACULTY

Elizabeth H. Margulis

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Music cognition; cognitive science; music theory

Simon A. Morrison

Professor of Music

Russian music; French music; history of ballet; popular music

Wendy Heller

Scheide Professor of Music History; Director of Undergraduate Studies;

Opera studies; baroque music; classical reception; Jewish music

Gavin Steingo

Professor of Music; Director of Graduate Studies (Musicology)

Sound studies; African music; acoustic ecology; music and philosophy; disability studies

Rob C. Wegman

Associate Professor of Music

Aesthetics and sociology of late medieval and renaissance music

Anna Yu Wang

Assistant Professor of Music

Sinitic opera; global music theory and pedagogy



SCAN for more information and applications.

Organized by the AMS Executive Committee.

Chair(s): Julie Emelyn Cumming, McGill

University

Presenter(s):

Jessica Abbazio, University of Minnesota; Esther Criscuola de Laix, A-R Editions; Tami Morse, Early Music Minnesota; Anna-Lise Santella, Oxford University Press

Searching for “lo inaudito” in the Sound Archive

2:15 PM – 3:45 PM • Great Lakes A

Chair(s): Velia Ivanova, Columbia University

Discussant(s): Jairo Moreno, University of Pennsylvania

Presenter(s):

Finding What Is Lost: The Intangible Archive of València’s Falles Festival. *Rachel Horner, Cornell University*

Dispossession of Archives, Archives of Dispossession. *María Alejandra Privado, Harvard University*

Mexican Rarities, De-Sedimentation, and the Promise of a Sound Archive of Postnational Memory. *Alejandro L. Madrid, Harvard University*

Socio-technical Histories of Digital Music

2:15 PM – 3:45 PM • Lake Superior B

Chair(s): Paula Harper, University of Chicago

Presenter(s):

Melodrama, Silent Film, and the Foundations of Generative AI Music. *Ravi Krishnaswami, Brown University*

“Shitpost Modernism” and the (mis)reading of combinatorial internet aesthetics. *Alex Tripp, University of Chicago*

Calculable Surfaces: Topic Theory and History of the “Digital Musical Object.”

Allison Jerzak, University of California, Berkeley

Symbolism and Intermediality in Early Music: New Work Inspired by the Research of Anne Walters Robertson

2:15 PM – 3:45 PM • Greenway Ballroom D-G

Chair(s): Catherine Saucier, Arizona State

University

Discussant(s): Mary Channen Caldwell, University of Pennsylvania

Presenter(s):

Lawrence Earp, University of Wisconsin-Madison;

Michael Anderson, Eastman School of Music;

Michelle Urberg;

Dawn De Rycke, University of North Texas;

M. Jennifer Bloxam, Williams College

Making Use of Jazz on Screen

2:15 PM – 3:45 PM • Lake Minnetonka

Chair(s): Anthony Casamassima

Presenter(s):

“Shut Those Motherf---s Up!”: Jazz, Identity, and Resistance in Mike Figgis’s *Stormy Monday*. *Ken Prouty, Michigan State University*

Duke Ellington’s *A Drum Is A Woman*: A Counterargument to Paul Whiteman’s Gentrification of Jazz. *Hannah Krall, Shaw University*

Swing it, Professor: Jazz, Schools, and the Hollywood Film in the Mid 20th Century. *David Ake, Frost School of Music/Univ. of Miami*.

Capturing Music: Notational Privilege and Practice

2:15 PM – 3:45 PM • Lakeshore A

Chair(s): Ginger Dellenbaugh

Presenter(s):

Notation as Common Practice. *Lynette Bowring, Yale School of Music*

Doctoring the Staff & Doctoring Beethoven: Possibilities and Pitfalls in Transcribing Patricia Kopatchinskaja’s Aesthetics in Ludwig van Beethoven’s Concerto for Violin in D Major, op. 61: 1. *Allegro ma non troppo*. *Jessica Ray King, Washington University in St. Louis*

‘Capture in notation’: Ornette Coleman,

transcription and ill/legibility. *Malte Kobel, Guildhall School of Music and Drama, London, UK*

Operatic Cultures of the 17th and 18th Centuries

2:15 PM – 3:45 PM • Boundary Waters Ballroom C-D

Chair(s): Bertil van Boer

Presenter(s):

Maritime geographies of the Hamburg Opera: The case of Antonio Gualandi. *Kaleb J. Koslowski, University of Alberta*
Antonio Salieri's "Tarare"/"Axur," Heinrich Wilhelm Haugwitz, and Opera Politics in Post-Napoleonic Habsburg Moravia. *Martin Nedbal, University of Kansas*

Rethinking Operatic Comedy: Busenello, Goldoni, and *dramma giocoso*. *Maria Anne Purciello, University of Delaware*

Sacred Music and the Performance of Power

2:15 PM – 3:45 PM • Lakeshore B

Chair(s): Melinda Latour

Presenter(s):

Afro-European Music, Religion and Performance in the Early Modern Kingdom of Kongo. *Janie Cole, University of Connecticut*

Amo Christum: Music for a Divine Marriage. *Katherine Jane Sucha, Case Western Reserve University*

Translation as Musical Reclamation: Oratorio Adaptation and Sephardic Acoustic Identity in Eighteenth-Century Amsterdam. *Paul Gustav Feller-Simmons, Northwestern University, University of Illinois at Chicago*

Singing Memory: Traditional and Folk Musicking in the British Isles

2:15 PM – 3:45 PM • Greenway Ballroom C-H

Chair(s): Trevor R. Nelson, Wichita State University

Discussant(s): Christopher Scheer, Utah State University

Presenter(s):

"All Lovers of Cornwall:" Defining the Cornish Celtic Folk through Song in the Late Nineteenth and Early Twentieth Centuries. *Nicholas Alexander Booker, The Ohio State University*

Singing the Past, Shaping the Present: Female Voices and the Festival as Archive. *Larissa N Mulder, The Ohio State University*

Structure and Effect in Beethoven

2:15 PM – 3:45 PM • Great Lakes C

Chair(s): Stephen Husarik, University of Arkansas - Fort Smith

Discussant(s): Sanna Pederson, University of Oklahoma

Presenter(s):

"An die ferne Geliebte" between Death and Resurrection: Beethoven, Lobkowitz, and mourning in Vienna around 1800. *Birgit Lodes, Stanford University, University of Vienna*

Is counting a joke? Beethoven's sketches for the Scherzo of Quartet Op. 127. *Wanyi Li, University of Manchester*

"Menial" Beethoven: Beethoven's Four-Hand Grand Fugue and the Consequences of Musical Labor. *Elaine Sisman, Columbia University*

Transatlantic Musical Cultures

2:15 PM – 3:45 PM • Greenway Ballroom B-I

Chair(s): Elaine Fitz Gibbon, Amherst College

Presenter(s):

Mozart in the Midwest: Music-Making for German Milwaukee, 1843-1900. *Amanda Ruppenthal Stein, Carroll University*

Canadian Foreign Policy and Transatlantic Cultural-Musical Exchanges during the 1970s. *Carolyne Sumner, University of Toronto*

Transatlantic Musical Culture and Nationalism: George Frederick Bristow, Nineteenth-Century Americanist Composer. *Katherine K. Preston, College of William & Mary, Emerita Faculty*

■ Femininity and Female Archetypes

2:15 PM – 4:15 PM • Minnehaha

Chair(s): Nancy Newman

Presenter(s):

“Blues Is A Woman”: Situating Feminist Desire in Fantasy Concerts. *Anne Elise Koppes, Duke University*

“The Woman Who Sings”: Femininity, Authenticity, and Russification in late Soviet Estrada. *Allison Brooks-Conrad, University of Pennsylvania*

Beyond the Eternal Feminine: Orientalism, Gender, and Timbre in Mel Bonis’s *Femmes de Légende*. *Kathryn Felt, Rutgers University*

“Tehran Tokyo”: Re-Presentation of Femininity in Iranian Pop Music. *Mohammad Moridvand, Tehran University of Art*

■ Don’t Wake the Balrog! Navigating Copyright Issues in Publication

2:15 PM – 5:30 PM • Boundary Waters

Ballroom A-B

Organizer(s): Clare Sher Ling Eng, Belmont University

Chair(s): Clare Sher Ling Eng, Belmont University

Discussant(s): Brent Auerbach, University of Massachusetts Amherst; Rush Hicks, Belmont University; J. Daniel Jenkins, University of South Carolina; Kara Yoo Leaman, CUNY Graduate Center; Mark Spicer, Hunter College and the Graduate Center, CUNY

Presenter(s):

Introduction to US and European Copyright Laws’ Roles in Academic Music Publications. *Lauren Wilson, SUNY University at Buffalo*

The role of libraries and librarians. *Lina Sheahan, Belmont University*

Transforming video examples. *Scott Murphy, University of Kansas*

Asian languages and copyright research. *Clare Sher Ling Eng, Belmont University*

Creating an open educational resource.

Victoria Malawey, Macalester College

Teaching Music Theory Through Times of Disaster and Trauma

2:15 PM – 5:30 PM • Greenway Ballroom E-F

Organized by the SMT Professional Development Committee.

Organizer(s): Lyn Ellen Burkett, Western Carolina University; Jeffrey Perry, Louisiana State University; Amy Carr-Richardson, East Carolina University; Mark Richardson, East Carolina University; Evan Jones, Florida State University

Chair(s): Lyn Ellen Burkett, Western Carolina University; Jeffrey Perry, Louisiana State University; Amy Carr-Richardson, East Carolina University; Mark Richardson, East Carolina University; Evan Jones, Florida State University

Presenter(s):

Practicing Nimble Pedagogy. *Lyn Ellen Burkett, Western Carolina University*

Musical Ensembles and Disaster Pedagogy. *Amy Carr-Richardson, East Carolina University*

Faculty Governance in the Face of Natural Disasters. *Jeffrey Perry, Louisiana State University*

Music Theory as “Home Room.” *Mark D. Richardson East Carolina University*

Trauma, Instructional Response, and Institutional Memory. *Evan Jones Florida State University College of Music*

Analysis of Vocal Music

4:00 PM – 5:30 PM • Mirage

Chair(s): Alexander Martin, Stetson University

Presenter(s):

Suspended Textures in Lili Boulanger’s Songs. *Stephen Rodgers, University of Oregon*

Chant Allusion in 1880-1920 French Art Songs. *Matthew Allan Bilik, University of Connecticut*

Machaut’s Monophonic Lais. *Justin Lavacek, University of North Texas*

■ Celebrating Scandinavian and Somali Music with the Nordst r Ensemble

4:00 PM – 5:30 PM • Northstar Ballroom A

Presenter(s):

Carrie Danielson, Florida State University; Renee Vaughan; Harbi Mohamed Kahiye; Rehanna Khesgji; Alaba Ilesanmi; Sarah Pradt, Twin Cities Hardingfelelag; Paul Sauey, Ponyfolk; Laura MacKenzie

East and West

4:00 PM – 5:30 PM • Regency

Chair(s): Nancy Rao, Rutgers University

Presenter(s):

Pentatonicism, Serialism, Hindemithian “Harmonic Fluctuation,” and Referential Collection Patterns in Zhongrong Luo’s “Picking Lotus Flowers at the Riverside.” *Jack Boss, University of Oregon*

Sonata Genre and Korean Influence: Eastern and Western in Isang Yun’s First Symphony. *Anne Delfin, University of Alabama*

Circles of Fragile Branches in East Asian Fifth-Relations. *Liam Hynes-Tawa, Harvard University*

Form in Popular Music

4:00 PM – 5:30 PM • Lake Bemidji

Chair(s): Alyssa Barna, University of Minnesota

Presenter(s):

Bridge Function in Recent Popular Music. *Wes Khurana, University of Toronto*

Corpus of Chaos: Headbanging to Conventional Form Cues in Meshuggah’s Unconventional Songs. *Stephen S. Hudson, Occidental College*

“The Bridge of Our Lives”: The Anthem Bridge as the Emotional Climax in Modern Pop. *Hannah Grace Laws, University of Kansas*

“Crepi il lupo”: Critiquing Labor, Class, and DEIA in the Early Careers of Opera Singers

4:00 PM – 5:30 PM • Great Lakes C

Chair(s): Naomi Andr , University of North Carolina, Chapel Hill

Presenter(s):

Pay to Play: Class, Labour, and the Hidden Costs of an Opera Career. *Margaret Cormier, Independent Scholar, Toronto ON*

“Other Duties as Assigned”: Abuse, Labor, and Surviving the American Opera Industry’s Resident Artist Programs. *Anna Valcour, Brandeis University*

Meeting “The Other’s” Need: An Analytic Framework to Evaluate DEI Initiatives in American Opera Companies as Acts of Care. *Danielle Buonaiuto, The Graduate Center, CUNY*

Editing Musicology and Theory Journals: How Can We Improve the System Together?

4:00 PM – 5:30 PM • Lakeshore B

Chair(s): Trudi Ann Wright, Regis University

Discussant(s): Ryan Ba agale, Colorado College; Nicole Biamonte, McGill University; Melanie Lowe, Vanderbilt University

Presenter(s):

Daniel Barolsky, Beloit College; Johanna Devaney, Brooklyn College, CUNY; Jake Johnson, University of Oklahoma; Jessica Sternfeld, Chapman University; Elizabeth Wollman, Baruch College, CUNY

City Soundscapes

4:00 PM – 5:30 PM • Greenway Ballroom C-H

Chair(s): Winnie W. C. Lai, Dartmouth College

Presenter(s):

Industrialized Cityscape in Ralph Vaughan Williams’ “A London Symphony.” *Emily MacCallum, University of Toronto*

“The Sound of a Positive Dollar:” The Chicago Bucket Boys and Contestations of Public Spaces Within Chicago’s Street Music Ordinance Debates. *Christopher Copley, New York University*

Community, Race, and Politics Downtown.
 Sean Keenan, University of California,
 Santa Cruz

Jazz Philosophies and Perspectives

4:00 PM – 5:30 PM • Lake Minnetonka
 Chair(s): Scott Gleason, Oxford University Press
 Presenter(s):

Death, Denial, and Desire: Absolute Silence
 in Alice Coltrane's Musical Metaphysics
 (1968-1972). *Luke Martin, University of
 Minnesota, Twin Cities*

Five Ways of Listening to Miles Davis's Aura
 (1989): New Sources and Perspectives.
Mikkel Vad, University of Copenhagen

Sounding Like Money: Regressive Listening,
 Bad Faith, and the Reproduction
 of "Goodbye Pork Pie Hat." *Varun
 Chandrasekhar, Washington University in
 Saint Louis*

Music in the Early Modern Luso-Hispanic World

4:00 PM – 5:30 PM • Greenway Ballroom B-I
 Chair(s): John Romey
 Presenter(s):

Nahua Notions of the Sacred in
 Seventeenth-Century Christmas
 Villancicos. *Ireri Chávez Bárcenas,
 Bowdoin College*

Manuel de Sumaya, ambivalent criollismo,
 and re-adaptation. *William Traylor,
 University of North Texas*

Cândido Inácio da Silva (1799/1800-1838):
 Composer of Songs, Master of Slaves.
*Marcelo Campos Hazan, University of
 South Carolina (Columbia), Walker Institute
 of International and Area Studies, School
 of Music*

Perspectives on 19th-Century Sacred Music

4:00 PM – 5:30 PM • Lakeshore C
 Chair(s): Eftychia Papanikolaou
 Presenter(s):
 German Sincerity vs. Italian Vitality:
 Haydn's Masses in the Eyes of His Early

Biographers. *Robert B. Wrigley, The
 Graduate Center, CUNY*

A Berliozian Aesthetic of Sacred Music.
Jennifer Walker, Williams College

English Hymnody from Leipzig Conservatory
 Professors: William Bradbury's Album
 Book from Germany. *Joanna Pepple, Lee
 University*

Race, Nation, and Identity

4:00 PM – 5:30 PM • Lake Superior A
 Chair(s): Elea Proctor, The Ohio State University
 Presenter(s):

So Long, Farewell: The Musical Politics
 of Westminster Abbey Independence
 Services, 1962–1966. *Trevor R. Nelson,
 Wichita State University*

Canonic Variations: Samuel Coleridge-Taylor
 and the Black Atlantic. *Matthew Gelbart,
 Fordham University*

White and Black Blues: The 1990
 Eurovision Song Contest and the Prospect
 of European (Racial) Integration. *Paul
 David Flood, Eastman School of Music*

Soviet Legacies

4:00 PM – 5:30 PM • Great Lakes B
 Chair(s): Olga Haldey
 Presenter(s):

Fraud, Cultural Politics, and Early Soviet
 Bureaucracy at the Tbilisi Opera House.
Céleste Pagniello, Princeton University

Mazowsze and the Modernization of Polish
 Culture: Folk Music, Socialist Realism, and
 Postwar Reconstruction. *Sven Joseph,
 Eastman School of Music*

Nikolay Medtner and the Development of
 Soviet Music. *Patrick Hutcheson Domico,
 Indiana University Bloomington*

Storytelling Through Dance

4:00 PM – 5:30 PM • Boundary Waters
 Ballroom C-D
 Chair(s): Daniel Callahan, Boston College;
 Jessica Castleberry, University of Northern
 Colorado

Presenter(s):

Eighteenth-Century Dance Topics in Lin-Manuel Miranda's *Hamilton*: Historical Allusions and Social Critique. *Jessica Castleberry, University of Northern Colorado*

Farewell Dances: A Viennese Company Ball on the Eve of the "Anschluss." *Dietmar Friesenegger, Leipzig University*

The *Mulatas de Fuego* Onscreen: A Global Enactment of Afro-Cuban Dance. *Cary Penate, Syracuse University*

Embodiment and Musical Gendering

4:00 PM – 5:30 PM • Lakeshore A

Chair(s): Christina Baade

Presenter(s):

Sonic Bleeding: Menstruation in Pop Music and the Disruption of Reproductive Time. *Echo Lee Davidson, University of Pittsburgh*

The Conservatory-to-Cult Pipeline in Literary Fiction and Social Media. *Shannon Draucker, Siena College*

"I sing like a girl": Madonna and the voicing of gendered temporalities in the neoliberal era. *Hannah Rosa Schiller, Yale University*

Structure and Representation in 20th Century Film Music

4:00 PM – 5:30 PM • Great Lakes A

Chair(s): Rika Asai

Presenter(s):

Cinematic Structures as Musical Structures in Chantal Akerman's Early Films. *Orit Hilewicz, Jacobs School of Music, Indiana University*

Theater and Pantomime Representations in Marcel Carné's *Children of Paradise* (1945). *Mark Brill, University of Texas-San Antonio*

Music, Sound and Silence: Contrasting Religious Discourse Through Parallel Adaptations by Scorsese (2016) and Shinoda (1971). *Charles Stewart Edholm, University of Ottawa*

Technology, Timbre, and Trans Identities

4:00 PM – 5:30 PM • Greenway Ballroom D-G

Chair(s): Emily Wilbourne

Presenter(s):

Transhuman Timbres: Mimetic Engagement with Glitch Aesthetics in Three Songs by TAMAGOTCHI MASSACRE. *Frances L. Pinkham, Eugene, OR*

Hearing The TV Glow: Sonic/Somatechnic Possibilities for Queer Becoming in Jane Schoenbrun's *I Saw the TV Glow*. *Elizabeth Sweet-Breu, University of Texas at Austin*

"Like the World Fading into View After a Dream:" Spectral Houses, Music, Memory and the Trans* Gothic in *The House in Fata Morgana* (2012). *Aria Christopher Greene, University of Cincinnati College – Conservatory of Music*

Generative AI and New Frontiers in Musicology

4:00 PM – 6:00 PM • Lake Superior B

Chair(s): Alison Maggart, The University of Texas at Austin; Zixuan Wang, The University of Texas at Austin

Presenter(s):

Voices Beyond the Human: AI-Singing and Posthuman Musicking on Bilibili. *Zixuan Wang, The University of Texas at Austin*

Responsible Performance Practice, Generative AI and Interpretation. *Thomas Irvine, University of Southampton, UK*

Cyberspace, Threads, and AI Music:

Music's Role in Taiwan's 2024 Blue Bird Movement. *An-Ni Wei, Indiana University*

Musicology "at the Frontier of Human Knowledge": AI (Mis)alignments in Humanity's Last Exam. *William Bennett, Harvard University*

Transcultural Historical Musicology

4:30 PM – 6:30 PM • Minnehaha

Chair(s): Brett Boutwell Samuel B. Cushman, Charlottesville, VA

Presenter(s):

Echoes from the Bengal Tiger: Towards a Transcultural (Micro)historical Musicology. *Samuel B. Cushman, Charlottesville, VA*

The Music of Johann Sebastian Bach in Ghana: History, Performance Practices, and Concert Programming. *Erinn E. Knyt, University of Massachusetts Amherst*

The Cosmopolitan Ear. *Juliana M. Pistorius, University College London*

Spanish Estudiantinas and the Global Rise of Plectral Ensembles in the Belle Epoque. *Michael Christoforidis, University of Melbourne*

Prospective Graduate Student Fair
5:45 PM – 6:45 PM • Nicollet Ballroom B-C

■ University of Kansas School of Music Reception
5:45 PM – 7:45 PM • Cedar Lake

■ Tufts Friends and Alumni Reception
6:00 PM – 7:30 PM • Lake Nokomis

■ RIPM and RILM Reception
6:00 PM – 8:00 PM • Lake Harriet

■ University of Cincinnati CCM Reception
6:00 PM – 8:00 PM • Skyway A-B

■ Rice University Reception
6:15 PM – 8:15 PM • Greenway Ballroom C-H

■ Florida State University Musicology and Music Theory Joint Reception
6:30 PM – 8:30 PM • St. Croix

■ Friends of Stony Brook
6:30 PM – 8:30 PM • Lake Superior B

■ W. W. Norton Reception
6:30 PM – 8:30 PM • Lake Superior A

AMS Explore: Debrief
6:45 PM – 7:45 PM • Executive Boardroom
Closed meeting.

■ Joint Student Reception

6:45 PM – 7:45 PM • Northwoods

■ Taken in Stride: The Mundanity of Ambulation

7:00 PM – 8:30 PM • Music Box Theatre
Presenter(s): Kwami Coleman

SMT Music Theory Pedagogy Interest Group Meeting

7:00 PM – 8:30 PM • Greenway Ballroom E-F
Organized by the *SMT Music Theory Pedagogy Interest Group.*

The Stepping-Up Principle. *Philip Duker, University of Delaware; Jennifer England, Montana State University*

Style is the Answer to Everything. *Peter Schubert, McGill University*

Valuing Care in Music Theory Pedagogy. *Alexandrea Jonker, SUNY Potsdam*

A Punk Pedagogy for Music Theory. *David Easley, Oklahoma City University*

The Labour of Agency: Co-Design and the Ethics of Shared Power in the Music Classroom. *Jocelyn Ho, The University of Sydney; James Humberstone, The University of Sydney*

Surveying the Experiences of Black Students within the Music Theory Sequence. *Ellen Shaw, Michigan State University*

Should We Grade Participation, Preparation, and Attendance? If So, How? *Leah Frederick, University of Colorado Boulder*

Inakomysliye: Values-Aligned Teaching in an Increasing Environment of Political Assertion. *Michael Chikinda, University of Utah*

SMT Composition Interest Group Meeting

7:00 PM – 8:30 PM • Regency
Organized by the *SMT Composition Interest Group.*

Satie is Dead, Long Live Satie

7:00 PM – 8:30 PM • Mirage
Chair(s): Samuel Dorf, University of Dayton;

Megan Sarno, Temple University
 Discussant(s): Campbell Shiflett, Oklahoma City University
 Presenter(s):
 Jillian Rogers, University of Florida;
 Noel Verzosa, Hood College

■ New York University Reception

7:00 PM – 9:00 PM • Boundary Waters Ballroom A-B

■ University of Illinois Reception

7:00 PM – 9:00 PM • Lakeshore C

Dear Lara (film screening)

7:00 PM – 9:15 PM • Lakeshore A

Presenter(s):
 Lara St. John; Patrick Hamm

AMS Music and Media Study Group and SMT Film and Multimedia Interest Group: Poster Session and Business Meeting

7:30 PM – 9:30 PM • Lake Bemidji

Organized by the AMS Music and Media Study Group and the SMT Film and Multimedia Study Group.

Chair(s): Daniel Bishop; Clair Nguyen
 Presenter(s):

Exploring the Alograve Scene and
 Algorithmic Music. *Wenshi Chen, Rice University*

The Paradigm Shift in Music and Music Scholarship Created by Recording Technology: A Change in the Dialectical Process for Modern Music Scholarship. *Greg Martin*

The Mando with No Name: Exploring Morricone, Göransson and New Musical Soundscapes of the Old West. *Caleb Rebarachak, Penn State University*

Coloring Sound: Intertextual Expressions of Music, Meaning, and Identity in Kyary Pamyu Pamyu's Music Videos. *Sam Falotico, Eastman School of Music*

A Dance Party in the Desert: Rhythmic Play in Super Mario Bros. Wonder. *Adam Rizzo*,

University of Connecticut

Musical Gestures and Expression in *Bridgerton: Love, Humor, and Introspection in Film Scoring*. *Joyce Li Yue, Yale University*

Degree of Audiovisual Congruence Shapes Listener Engagement with Short-Form Media. *Natalie Miller*

Birds, Bats, and Broken Ice: Rethinking the “Human” of “More-than-Human Musicking” (Roundtable and ESG Business Meeting)

7:30 PM – 9:30 PM • Minnehaha

Organized by the AMS Ecomusicology Study Group.

Chair(s): Cana McGhee, Harvard University; Elizabeth Frickey, New York University; Kirsten Barker, University of Illinois Urbana-Champaign
 Presenter(s):

Sounding Nature, Transcending Sentiments: An Ecomusicological Perspective on Ancient Chinese Guqin Music. *Haiqiong Deng, Florida State University*

Atmospheric Sovereignty: Reclaiming Multi-Species Relations in Hawai'i Exotica. *Jade Conlee, University of Virginia*

PawkieTalkie: Human-Pet Ventriloquism, Pet Voice, and Narrating the Domesticated Animal in Internet Audiovisual Media. *Kate Galloway, Renssalaer Polytechnic Institute*

Bat Fest(s): Situating Science and the More-than-Human. *Julianne Graper, Indiana University*

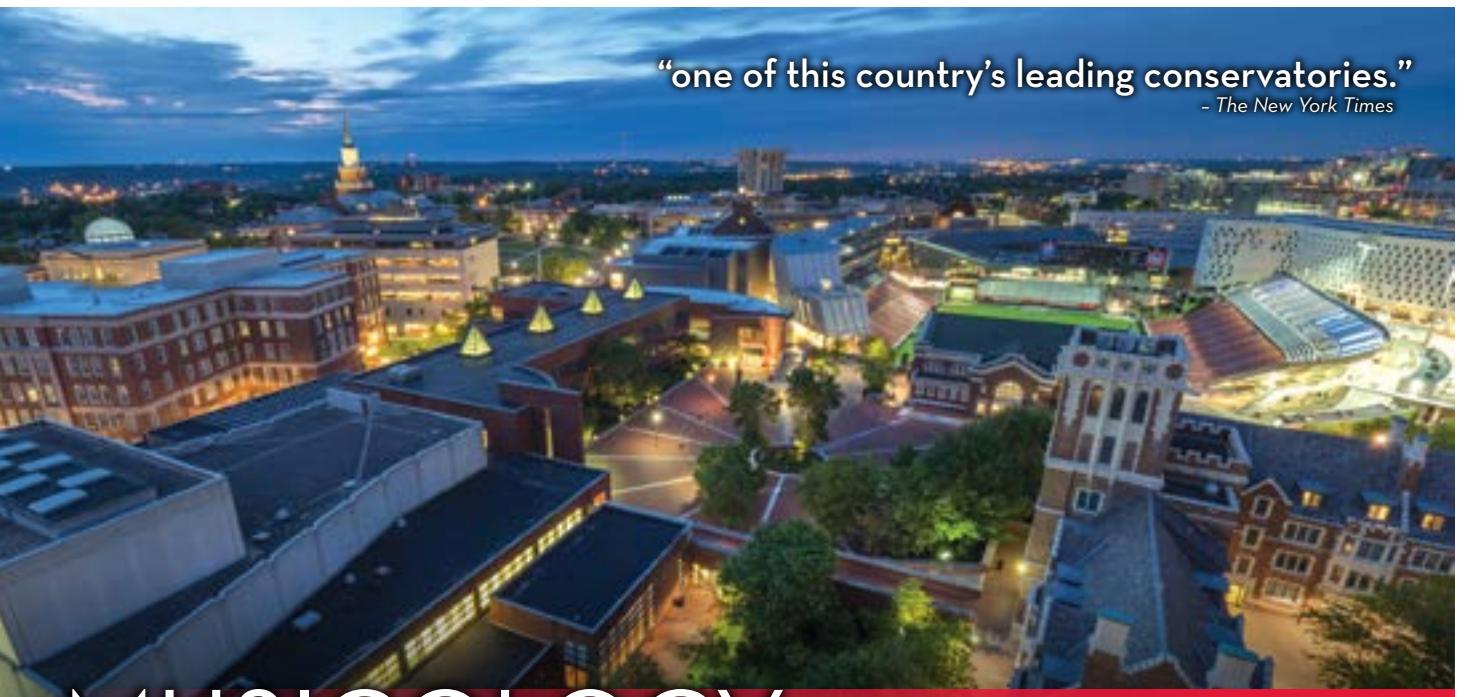
Breaking the Ice: Percussive Encounters with Glacial Soundscapes. *Konstantine Vlasis, New York University and University of Iceland*

■ Brandeis University and University of Pittsburgh Joint Reception

8:00 PM – 10:00 PM • Greenway Ballroom D-G

■ Columbia University Reception

9:00 PM – 11:00 PM • Lake Harriet



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MUSICOLOGY AND MUSIC THEORY AT CCM

DISTINGUISHED FACULTY

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

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

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

Stefan Fiol: Himalayan studies, musical regionalism, ritual & media studies, ethnomusicological theory

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

Ailsa Lipscombe: Sound studies, embodiment and disability, trauma, medicalization, popular music & social media, experimental ethnography

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

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

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

Sam Reenan: Symphonic form, 20th-century music, Gustav Mahler, reception history and identity, new music

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

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

Megan Steigerwald Ille: Site-specific and experimental opera, 21st-century topics, digital cultures, community-music making

Kristy Swift: Historiography, music history pedagogy, American opera, protest(ed) music, trauma, sound and music studies

Teaching Assistantships and Doctoral Fellowships available
For details about graduate programs: ccm.uc.edu/cmt
For admissions & financial aid info: ccm.uc.edu/admissions

University of
CINCINNATI | CCM

Society for American Music Reception
9:00 PM – 11:00 PM • Greenway Ballroom B-I

University of Chicago Reception
9:00 PM – 11:00 PM • Boundary Waters Ballroom C-D

Case Western Reserve University Reception
9:30 PM – 11:30 PM • Skyway A-B

CUNY Graduate Center Reception
9:30 PM – 11:30 PM • Lake Superior A

Not Another Cocktail Party! (An AMS-SMT Dance)
9:30 PM – 11:30 PM • Northstar Ballroom A

Society for Christian Scholarship in Music Annual Reception
9:30 PM – 11:30 PM • Lake Nokomis

University of North Texas Reception
9:30 PM – 11:30 PM • Lake Superior B

Voices and Viols Jam
9:30 PM – 11:30 PM • Lake Minnetonka

SATURDAY, 8 NOVEMBER

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

SMT Interest Groups Breakfast Meeting
7:15 AM – 8:45 AM • Skyway A-B
Closed meeting.

Journal of Musicology Pedagogy Editorial Board Meeting
7:30 AM – 9:00 AM • Executive Boardroom
Closed meeting.

SMT-Pod Drop-In Gathering
8:00 AM – 10:00 AM • Lake Nokomis

Open to all attendees.

18th Century Issues
9:00 AM – 10:30 AM • Mirage
Chair(s): Olga Sánchez Kisielewska
Presenter(s):
Three Melodies Walk Backwards Into a Bar: *Enigmatic Music Notation in BWV 1087 and its Antecedents.* Renée Barbre, *Yale University*
Stravinsky's Reinvention of 18th-Century Schemas in the Neoclassical Period. *Lucy Y. Liu, Texas Tech University*
Hélène de Montgeroult's "Accelerated" Etude after Haydn. *W. Dean Sutcliffe, University of Auckland*

Form II
9:00 AM – 10:30 AM • Regency
Chair(s): Andrew Aziz, San Diego State University
Presenter(s):
Climax and Excess in the Song Forms of Jim Steinman. *Alan Reese, University of Massachusetts Amherst*
Cadenza Reviving a One-Time Theme: The Case of the Dramatic Transition Theme in Mozart's Piano Concertos K. 467 and K. 482. *Ram Reuven, Norwegian Academy of Music*
Picking up the Pieces: Form in Late Beethoven. *Diego Cubero, University of North Texas*

New Approaches to Harmonic Function
9:00 AM – 10:30 AM • Greenway Ballroom E-F
Chair(s): Kyle Hutchinson
"The Most Distinctive Feature:" Harmonic Function within The Sacred Harp. *Lily Marsha Hammond, University of Massachusetts Amherst*
The Prominent Dominant: Representing Function in the Roman Numeral Analysis of Tritone Substitutions. *Jessica Hunt, The Peabody Institute, Johns Hopkins University*

Beyond the Classical Canon: A Neo-Dualist Approach to Harmonic Function for Broader Tonal Contexts. *Gabriel Venegas, Universidad de Costa Rica; Gabriel Navia, Universidade Federal da Integração Latino-Americana*

AMS Global Music History Study Group Keynote: Examining the Construction of Continental and Hemispheric Categories in Music History: ‘European Music’ and ‘Western Music’

Organized by the AMS Global Music History Study Group.

9:00 AM – 10:30 AM • Northstar Ballroom B
Chair(s): Hedy Law, The University of British Columbia; Ireri Chávez Bárcenas, Bowdoin College; Daniel Castro Pantoja, Emory University

Discussant(s): Diane Oliva, The University of Michigan; Parkorn Wangpaiboonkit, Cornell University

Presenter(s):
David RM Irving, ICREA & Institutió Milà i Fontanals de Recerca en Humanitats, CSIC

Day-to-day Music-Making in the Middle Ages: Re-thinking Historiographical Narratives through the *Benedicamus Domino*

9:00 AM – 10:30 AM • Greenway Ballroom C-H
Chair(s): Anne Walters Robertson, University of Chicago

Presenter(s):

Making Music in the Margins: Notation and Practice in Twelfth-Century Pistoia. *Emily Korzeniewski, University of Cambridge*

Polytextual Motets as “Simple” Polyphony. *Catherine A. Bradley, University of Cambridge*

Multipurpose Music in the Fifteenth Century: The *Benedicamus Domino* Carols. *Kalina Tomova, University of Cambridge*

Expressing Young Adulthood in Post-2010 American Popular Music: Generation Z, Feminist, and Queer Perspectives

9:00 AM – 10:30 AM • Lake Bemidji

Organizer(s): Hon Ki Cheung, University of Texas at Austin

Chair(s): Hon Ki Cheung, University of Texas at Austin
Presenter(s):

Reading Transgender Identity in Music: SOPHIE’s “It’s Okay to Cry” and “Faceshopping.” *Andrew Darling, University of Texas at Austin*

Hill Country Gay Boy: Topophilia, Queer Embodiment, and Myself in the Music of Sufjan Stevens. *Brandon Foskett, University of Texas at Austin*

“I’m the Perfect All-American:” Producing a Commodification of Girlhood for a New Generation. *Lauren Molloy, University of Chicago*

Listening to Vinyl, Together: Music, Meaning, and Materiality in Communal Listening Practice

9:00 AM – 10:30 AM • Great Lakes A
Chair(s): Andrea Bohlman, University of North Carolina at Chapel Hill

Presenter(s):

A ‘Physically Sound’ Nation: Listening to Fitness Vinyl of the 1960s. *Destiny Meadows, University of North Carolina at Chapel Hill*

The Jukeque Record: Continuous Dance Music in 1960s U.S. American Discotheque Jukeboxes. *Sarah Lindmark, University of North Carolina at Chapel Hill*

Modern Analog Listening and the Transculturation of the Japanese Jazz Kiss. *Mark Katz, University of North Carolina at Chapel Hill*

Music, Silence, and Social Action in an Age of Perpetual Crisis

9:00 AM – 10:30 AM • Boundary Waters Ballroom C-D

Chair(s): Jenny Olivia Johnson, UCLA
Presenter(s):

Seth Brodsky, University of Chicago; Michael Gallope, University of Minnesota;

Luis Manuel Garcia, University of Birmingham;
 Kathryn Agnes Huether, UCLA;
 Alisha Lola Jones, University of Cambridge;
 Shayna Mei Silverstein, Northwestern University

Opera and Untold Black Stories

9:00 AM – 10:30 AM • Great Lakes B
 Chair(s): Gwynne Kuhner Brown, University of Puget Sound
 Presenter(s):
 Dispelling Racial Othering through Opera: Edmond Dédé's *Morgiane* (1887). *Candace L Bailey, North Carolina Central University*
 Singer, Composer, Librettist: Current engagement with Black Opera and examining the careers of Denyce Graves, Nkeiru Okoye, and Sandra Seaton. *Naomi André, University of North Carolina, Chapel Hill*
 "Divided Soul": Historiography and Biography in The Passion of Mary Cardwell Dawson. *Karen M. Bryan, Hot Springs, AR*

Planning a Research Agenda: Sound Strategies for Faculty and Future Faculty

9:00 AM – 10:30 AM • Lake Superior A
 Organized by the AMS Committee on Career-Related Issues.
 Chair(s): Esther Criscuola de Laix, A-R Editions
 Presenter(s):
 Carol Hess, University of California, Davis; Ayana Smith, Indiana University; Jennifer Saltzstein, Indiana University; Christine Getz, University of Missouri-Kansas City

Colonial Perspectives, Stereotypes, and Caricatures

9:00 AM – 10:30 AM • Greenway Ballroom B-I
 Chair(s): Knar Abrahamyan
 Presenter(s):
 Imagined Migration and Colonialist Narratives in Heitor Villa-Lobos's Symphony No. 10 "Amerindia" (1952-1954).

Silvio J dos Santos, University of Florida
 Technology, Race, and Colonialism in Caricatures of Manzotti's *Excelsior*, 1880–1900. *Taryn Dubois, Yale University*
 Columbus, Catholicism, and Colonialism in Central European Opera circa 1930. *John Gabriel, University of Melbourne*

Cultural Representation and Artistic Agency in Asian Popular Music

9:00 AM – 10:30 AM • Minnehaha
 Chair(s): Stella Li, RILM
 Presenter(s):
 From Military Stages to Pop Charts: The Eighth Army Show System and the Making of South Korean Popular Music. *Jeongin Lee*
 Strengthening the Socialist Legacy: Red Songs and Nationalism in C-Pop. *Ya-Hui Cheng, University of South Florida, Taipei National University of the Arts*
 The Core of Technique in "Bad Apple" Video Remixes. *Andrew Malilay White, University of Texas at Austin*

Gender Play: Music and Forms of Gender Impersonation

9:00 AM – 10:30 AM • Lakeshore A
 Chair(s): Ashley Ann Greathouse, University of Cincinnati & Marshall University
 Discussant(s): Daniele Shlomit Sofer, University of Dayton
 Presenter(s):
 Becoming "Miss Grym": Gender, Politics, and Suffragist Impersonation in Vaudeville and Music Halls. *Kendall Hatch Winter, University of Kentucky*

Musical Worldbuilding in Drag: Trans-Coded 'Spliced Collage' and Audience Co-Creation. *Sarah Cooper, University of Bristol*

"Is That My Camera?": Voicing Camp on RuPaul's "Snatch Game. *Morgan Bates, University of California, Los Angeles*

Listening Through Machines

9:00 AM – 10:30 AM • Greenway Ballroom D-G
 Chair(s): Jingyi Zhang, Harvard University
 Presenter(s):

Listening to ‘Machine Listening’: Resistance and Reification in Contemporary Music Practice. *Landon Morrison, Eastman School of Music, University of Rochester*

Listening to the Chinese Room: Muzak, Artificial Intelligence, and Humanity as Encounter Fetish, c. 1776. *Lester Hu, University of California, Berkeley*

Music and the Visual Arts

9:00 AM – 10:30 AM • Lakeshore B
 Chair(s): Navid Barghran, East Carolina University
 Presenter(s):

“Music That Makes Holes in the Sky”: The Idea of Absolute Music in Georgia O’Keeffe’s Early Music Paintings. *Frederick Cruz Nowell, Cornell University; The Whitney Museum of American Art*

Wassily Kandinsky: A Paint-Splattered Musical Modernist. *Emma Bolton, Princeton University*

Fanny Hensel’s Notturno Napolitano in the Artistic Imagination. *Deirdre Toh, University of California, Irvine*

Musical and Extramusical Agendas (AMS Explore)

9:00 AM – 10:30 AM • Lake Minnetonka
 Chair(s): Sarah Eyerly, Florida State University, Tallahassee; James O’Leary, Oberlin College
 Presenter(s):

Sowing the Flora of Modernity: Başak Günak’s Rewilding. *Hazel Landers, Rice University*

Anointing, Authenticity, and Ad-libbing. *Hannah Jackson, Howard University*

Stalin Prizes: State-Sponsored Awards and European Decolonization. *Holden Meech, University of Oklahoma*

“Glorifying the American Girl:” Patriotism, American Femininity, and All-Girl Bands

from the 1920s-1940s. *Claire Ledingham, Wheaton College*

Responses to Authoritarianism

9:00 AM – 10:30 AM • Lake Superior B
 Chair(s): Jeremy Eichler
 Presenter(s):

“A New Style for a New Time”: Chaos and Consolidation in the Works of Paul Hindemith. *Lesley Hughes, Sam Houston State University*

Advocating for Operetta in Mussolini’s Italy: An Archival Story. *Marco Ladd, King’s College London*

Chronicling American Folk Song

9:00 AM – 10:30 AM • Lakeshore C
 Chair(s): Larry Hamberlin
 Presenter(s):

“Many Songs, One Nation: Towards a Pluralistic Understanding of Folksong in America, 1890s–1930s.” *Heather Platt, Ball State University*

Where ‘Songs Old Men Have Sung’ Were Sung: Robert W. Gordon and the Origins of California Folk Song. *Matthew Gilbert, Stanford University*

The Distributed Sonic Archives of Participatory Musicians. *Esther M. Morgan-Ellis, University of North Georgia*

War and Peace in France

9:00 AM – 10:30 AM • Great Lakes C
 Chair(s): Kenneth Kreitner, University of Memphis
 Presenter(s):

Compère and the Wartime Devotion of the French Royal Chapel (1494-95). *Deanna Pellerano, Johannes Gutenberg-Universität Mainz*

Hobrecht’s Motet Against War. *Robert Nosow*

Adolphe Sax’s Sonic Fusillades and the Military Politics of Timbral Homogeneity. *Samuel Nemeth, Ohio Wesleyan University*

Hearing Marginalization, Demanding**Equity**

9:00 AM – 12:15 PM • Boundary Waters
Ballroom A-B

Organized by the SMT Committee on Feminist Issues and Gender Equity and SMT Committee on LGBTQ+ Issues.

Organizer(s): Cora Palfy, Washington & Jefferson College

Chair(s): Cora Palfy, Washington & Jefferson College

Presenter(s):

Sonic Misogyny and Resistance: Gender-based Violence and Girlhood in J-pop.

Yiqing Ma, University of Michigan

...And My (Trans?) Gender Analysis. Maeve Gillen, Eastman School of Music

Subversion and the Double Burden in Varvara Gaigerova's Suite for Viola and Piano. Jacy Pedersen, Wichita State University

Teaching Fanny: Marginalized Voices in Rock and the Role of AI in Repertorial Equity.

Sarah Louden, New York University

Identity in the Brass Quintet Genre. Abigail Webster, Indiana University

Coffee Break

10:45 AM – 12:00 PM • Exhibit Hall

Open to all.

Experience and Agency in 20th Century Music

10:45 AM – 12:15 PM • Regency

Chair(s): Orit Hilewicz, Jacobs School of Music, Indiana University

Presenter(s):

Experiencing the Music of Brian Ferneyhough. *David Ellis Orvek, Butler University and Indiana University*

Imagining Posthumanist Musical Agency with George Crumb's Music for a Summer Evening. *Ryan Jones, Eastman School of Music*

When a composer does not want their performers to succeed: examining the

vocal and pianistic styles of Strauss's *Der Krämerspiegel* (1918). *Cecilia Ester Oinas, Sibelius Academy, University of the Arts Helsinki*

Expression in Vocal Music II

10:45 AM – 12:15 PM • Greenway Ballroom E-F

Chair(s): Emily Garlen Milius, Peabody Institute of the Johns Hopkins University

Presenter(s):

Celebration and Self-Empowerment in Rachel Platten's "Fight Song." *Catrina S. Kim, University of Massachusetts Amherst*

Make-Believe Becomes Material-Reality: Analyzing the Musical Persona of Anna Indiana. *Gerardo Lopez, University of North Carolina at Greensboro*

Cadential Expression of Tonalities in Cavalli's Il Giasone. *Vlad Praskurnin, CUNY Graduate Center*

Harmony and Narrative in Film Music

10:45 AM – 12:15 PM • Mirage

Chair(s): Frank Lehman, Tufts University

Presenter(s):

Parallel Tritone Progressions in Film: Affekt and Voice Leading. *Michael G. Ebie, University of Cincinnati College-Conservatory of Music*

Kiarostami and Kristeva: A Study of Abjection and Semiotics in the Film Taste of Cherry (1997). *Jane Allen, Boston University; Saman Montaseri, University of Miami*

Minding the Fantastical Gap at Crime Scenes in Batman Media. *William Ayers, University of Central Florida*

Singing from the original notation: the Libro Primo de la Croce (Rome: Pasoti and Dorico, 1526/1520) and the origins of the madrigal

10:45 AM – 12:15 PM • Northstar Ballroom A

Chair(s): Julie Emelyn Cumming, McGill University

Demy-Frères: Perspectives on the Collaboration Between Jacques Demy and

Michel Legrand

10:45 AM – 12:15 PM • Lake Superior B

Chair(s): Robynn Stilwell, Georgetown University

Discussant(s): Todd Decker, Washington University, St. Louis

Presenter(s):

Genre and The Umbrellas of Cherbourg.

*Walter Frisch, Columbia University*Reflexive Dubbing in The Young Girls of Rochefort (1967). *Hannah Lewis, University of Texas Austin*Complicated Passions and Discreet Documentaries: The Demy-Legrand Partnership via Varda. *Nathan Platte, University of Iowa*Counterfactual Casting and Audiovisual Style in Demy and Legrand's *Parking* (1985).*Jenny Oyallon-Koloski, University of Illinois***Analytical Approaches to Anime Song (Anison)**

10:45 AM – 12:15 PM • Lake Bemidji

Organizer(s): Stephen Tian-You Ai, Harvard University

Chair(s): Liam Hynes-Tawa, Harvard University

Presenter(s):

The Anime OP(ening): a Corpus Study of Anison. *Tan Nazaré, Independent*Anison's Incomplete Narratives: Media Mix, Musical Form, and Divergence in "The Tatami Galaxy." *Stephen Tian-You Ai, Harvard University*

From End Credits to Endless Loops:

Intermedial Palimpsests of Momoiro Clover Z's "Nippon Egao Hyakkei." *Sam Falotico, Eastman School of Music***Creative (Mis)Reading: Musical Adaptation of the Modern Novel**

10:45 AM – 12:15 PM • Lakeshore B

Chair(s): Michelle Assay, University of Toronto

Presenter(s):

A "Bad" German: Walter Kretschmer in Weinberg's "The Passenger." *Nicole Steinberg, Towson University*"Her Voice Is Full of Money": Daisy Buchanan's Siren Song in Kate Soper's "Voices from the Killing Jar." *Jacob LaBarge, University of Maryland*Sympathy for the Devil: Woland as Adaptation. *Olga Haldey, University of Maryland***Forms of Listening in Contemporary Politics**

10:45 AM – 12:15 PM • Boundary Waters

Ballroom C-D

Chair(s): Anna Yu Wang, Princeton University;

Sumanth Gopinath, University of Minnesota

Discussant(s): Michael Gallope, University of Minnesota

Presenter(s):

Clogged Ears, Undemocratic Times. *Andrew Chung, University of North Texas*A Pedagogy of Event-Listening. *Vivian Luong, University of Oklahoma*Inter-ideological Acoustics: A Model of Listening for a Divided Society. *Anna Yu Wang, Princeton University***Legal Auralities: Critical Approaches to Music, Sound, and Law**

10:45 AM – 12:15 PM • Lakeshore A

Chair(s): Derek Baron, Rutgers University;

Matthew Mendez, Stanford University

Discussant(s): Eric Drott, UT Austin

Presenter(s):

Audrey Amsellem, Columbia University; Derek Baron, Rutgers University;

Breana McCullough, McGill University;

Matthew Mendez, Stanford University;

Ana María Ochoa, Tulane University;

Martin Scherzinger, New York University

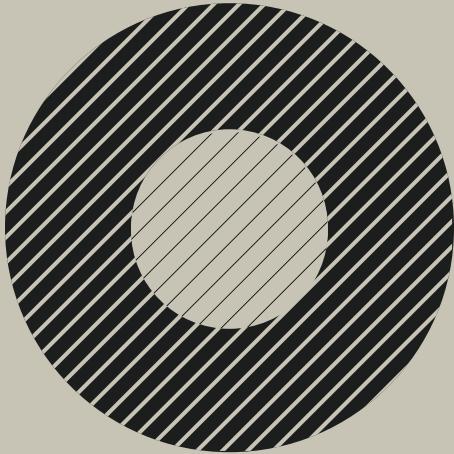
Performing Modernity Otherwise: Asian Interventions and Reimaginings of the Western Canon

10:45 AM – 12:15 PM • Lake Superior A

Chair(s): Anne Monique Pace, University of Chicago

Discussant(s): Emerson Morgan, Oberlin College and Conservatory

Presenter(s):



MMus and PhD at University College Dublin

UCD is one of Europe's leading research-intensive universities and has made a unique contribution to the vibrant intellectual culture of modern Ireland. In our MMus and PhD programmes, we offer students the opportunity to work in a supportive intellectual environment with scholars of international standing.

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CURRENT GRADUATE FACULTY

Laura Anderson film music and sound design; 20th-century French music.

Seán Clancy experimental composition; electronic music; musical collaboration; interdisciplinary performance; practice research.

Ciarán Crilly conducting practice; early twentieth-century music; music and film.

Jaime Jones underground and DIY music; music and devotion in India; collaborative ethnographic practices.

Abigail C. Lindo Afro diasporic, Caribbean, and Lusophone music and culture; gender and womanist/feminist studies; sound studies; geographies.

Wolfgang Marx 20th-century music; György Ligeti; music and death; post-truth and music.

Tomás McAuley music and philosophy; 18th-century music; music and intellectual history; medical humanities.

Therese Smith Irish traditional music; music and identity; music and religion.

Matthew P. Thomson medieval musical cultures; sexuality and gender; musical analysis; manuscript studies; notation.

For more information, please contact music@ucd.ie
or see www.ucd.ie/music/study/graduateprogrammes



Staging Cultural Crossings: Opera, Translation, and Musical Modernity in 19th-Century Bengal. *Pramantha Tagore, University of Chicago*

A Kaleidoscope of Butterflies: Reimagining Madama Butterfly through an Asian-American Lens. *Anne Monique Pace, University of Chicago*

Deep Critic, Surface Critique? Yuja Wang's "Superficial" Beethoven and Subversion of History. *Hiro Cho, University of Chicago*

State of the Field: Jazz and Gender

10:45 AM – 12:15 PM • Minnehaha

Organized by the AMS Jazz and Improvisation Study Group

Chair(s): Kelsey Klotz, University of Maryland, College Park; Stephanie Doktor, Temple University; Sean Lorre, Rutgers University-New Brunswick

Presenter(s):

Marcus Grant, Brown University; Kari Anne Lindquist, UNC Chapel Hill; Eduardo López-Dabdoub, Florida State University; Jenna Przybysz, Stanford University; Emmalouise St. Amand, Colby College; Dave Wilson, Te Herenga Waka-Victoria University of Wellington

Colonial Narratives and Negotiations

10:45 AM – 12:15 PM • Greenway Ballroom B-I

Chair(s): Bess Xinton Liu

Presenter(s):

Singing Between Empire and Colony: Yi Nanyōng's Survival Tactics in Colonial Korea. *Jiyoon Auo, University of Pittsburgh*

Acousmatic Empire: Pierre Schaeffer, African Radio, and the Late Colonial State. *Sophie Angeline Brady, University of Arkansas*

More than "ribald song... and smutty jest": Vice District Performance as Black/ Indigenous Survivance in the Boomtown West. *Siriana Lundgren, Harvard University*

Composing Women: Identity and Creative Agency

10:45 AM – 12:15 PM • Great Lakes A

Chair(s): Megan Sarno

Presenter(s):

Double-Voicedness as Feminist Agency in Johanna Beyer's "The Federal Music Project" (1936) and "The Composer's Forum Laboratory" (1937). *Alexandrea Jonker, SUNY Potsdam*

Dedicating the Exposition: Women musicians in the fin-de-siècle United States through Amy Beach's para-musical writing. *Virginia Jansen, University of California, Davis*, 'Love Has the Victory': Musical Representations of Female Power in Ethel Smyth's *Der Wald*. *Amy E Zigler, University of North Carolina Greensboro*

Floating: Music on/in Water

10:45 AM – 12:15 PM • Great Lakes C

Chair(s): Nick Stevens

Presenter(s):

Microcosm/Macrocosm: The Hydrophonic Sound Art Practice of Tomoko Sauvage. *Annie Garlid, New York University*

Water Music on the Arno: The Argonautica of 1608. *Kelley Harness, University of Minnesota, Twin Cities*

An Ecology of Water and Orchestra: Deleuzian Becomings in Tan Dun's Water Concerto. *Sheridan Zahl, Eastman School of Music*

Black Racial Representations on the Musical Stage

10:45 AM – 12:15 PM • Great Lakes B

Chair(s): Marva Carter

Presenter(s):

"With just a leavening of low comedy": John W. Isham's Black Chorines Circa 1900. *Elea Proctor, The Ohio State University*

Race, Representation, and the Limits of Dramaturgy. *Ryan Minor, SUNY Stony Brook*

Rewriting Wickedness: Black Feminine

Power, Labor, and Race from The Wonderful Wizard of Oz (1900) to Wicked (2024). *Virginia Christy Lamothe, Belmont University*

New Paths in Classical Music (AMS Explore)

10:45 AM – 12:15 PM • Lake Minnetonka
Chair(s): Sarah Eyerly, Florida State University, Tallahassee; James O’Leary, Oberlin College
Presenter(s):

The Sound of Resistance: From the Cacerolazo Sinfónico to the Musical Protests of Today. *Sara Arango, Queen’s College, CUNY*

The Distortion of Memory: Recasting the Fourth Movement of Dmitri Shostakovich’s Eighth String Quartet. *Alyssa Spina, SUNY Potsdam*

Composing the End and What Comes After: Death and the Musical Afterlife in Tod und Verklärung and “Im Abendrot.” *Aleksander Prasolov*

Romantic and Modern Tropes of Brazilianness: The Exploitation of Brazilian Indigenous Peoples in Art Music. *João Rocha, Western Illinois University*

Sounding the Healthy and Unhealthy Body

10:45 AM – 12:15 PM • Greenway Ballroom D-G
Chair(s): Alexander Cowan, Jesus College, University of Cambridge
Presenter(s):

Contagion and Commemoration in Fanny Hensel’s Cholera Cantata. *Frederick Reece, University of Washington*

The Early Modern Afterlife of Musica Humana: Sonic Circulation in Robert Fludd’s Meta-Physiology. *Hannah Marie Waterman, Stony Brook University*

(Re)Constructing the Healthy Turn: Body Images and Mental Health in Popular Music. *Melanie Ptatscheck, New York University*

The Secret Life of Keyboards

10:45 AM – 12:15 PM • Lakeshore C

Chair(s): Lindsey Macchiarella

Presenter(s):

“Which of these keyboards would you eat?” Towards an Aesthetics of Computer Keyboard Sounds. *Addi Liu, Cornell University*

Reinforcing the Tone: Connections in the Transference of Clavichord-Specific Devices. *Blake Proehl, Orpheus Instituut, KU Leuven*

Theorizing and Contextualizing the Harlem Renaissance

10:45 AM – 12:15 PM • Greenway Ballroom C-H
Chair(s): Paul Schleuse
Presenter(s):

Thomas W. Talley’s Harlem Renaissance Musicology. *Benjamin P. Skoronski, Cornell University*

Reconceiving “Renaissance Happenings”: Blurred Boundaries and the Ethos of R. Nathaniel Dett’s The Ordering of Moses (1932). *Christina Smiley, Washington University in St. Louis*

Seed Funding Black Theatre: Rockefeller Support of the Morehouse College and Atlanta Symphony Orchestra Premiere of Scott Joplin’s Treemonisha. *Michael Sy Uy, University of Colorado, Boulder*

Tracing the Intersection of Dance and Music through the University of Minnesota Performing Arts Archive and the Francis V Gorman Rare Arts Books, Media, and Artists Archives

10:45 AM – 12:15 PM • Northstar Ballroom B
Organized by the AMS Music and Dance Study Group.

Chair(s): Destiny Meadows, The University of North Carolina at Chapel Hill; Rachel Gain, Yale University

Presenter(s):

Deborah Ultan, University of Minnesota

AMS Board Meet & Greet 3

11:00 AM – 12:30 PM • Exhibit Hall

Dog Therapy

12:00 PM – 2:30 PM • Northwoods

AMS Career Development Grants in American Music: Check-in 212:30 PM – 1:30 PM • Executive Boardroom
*Closed meeting.***AMS Explore: Debrief**12:30 PM – 1:30 PM • Lake Nokomis
*Closed meeting.***AMS Council Meeting**12:30 PM – 2:00 PM • Boundary Waters Ballroom C-D
*Closed meeting.***Business meeting of the Committee on the Publication of American Music**12:30 PM – 2:00 PM • Skyway A-B
*Organized by the AMS Committee on the Publication of American Music (COPAM).***Haydn Society of North America Annual General Meeting**

12:30 PM – 2:00 PM • Lake Harriet

Open Access Musicology

12:30 PM – 2:00 PM • St. Croix

Speed Networking

12:30 PM – 2:00 PM • Nicollet Ballroom A

AMS Cold War and Music Study Group Business Meeting12:30 PM – 2:00 PM • Greenway Ballroom D-G
Organized by the AMS Cold War and Music Study Group.
Chair(s): Gabrielle Cornish, University of Wisconsin–Madison**AMS Global Music History Study Group Business Meeting**12:30 PM – 2:00 PM • Greenway Ballroom B-I
Organized by the AMS Global Music History Study Group.

Chair(s): Daniel Castro Pantoja, Emory University

AMS Jazz and Improvisation Study Group Business Meeting12:30 PM – 2:00 PM • Minnehaha
Organized by the AMS Jazz and Improvisation Study Group.

Chair(s): Kelsey Klotz, University of Maryland, College Park

AMS Popular Music Study Group Business Meeting12:30 PM – 2:00 PM • Lake Superior A
Organized by the AMS Popular Music Study Group Business Meeting.

Chair(s): Victor Szabo, Hampden-Sydney College

Bad Instructions? Anarchy, Excess, and Scarcity in Music Notation12:30 PM – 2:00 PM • Greenway Ballroom C-H
Organized by the AMS Musical Notation, Inscription, Visualization Study Group.

Chair(s): Ginger Dellenbaugh; Sarah Koval, University of Mississippi

Presenter(s):

Michael Gallope, University of Minnesota

SMT Music Cognition Interest Group Meeting12:30 PM – 2:00 PM • Lakeshore C
*Organized by the SMT Music Cognition Interest Group.***SMT Music and Philosophy Interest Group Meeting**12:30 PM – 2:00 PM • Lakeshore A
*Organized by the SMT Music and Philosophy Interest Group.*Livestreaming Musical Analysis: Streaming as a Form of Online Music Theory Pedagogy. *Stefanie Bilidas*Optimize this! Why do we care if an AI can write songs? *Andrew Goldman*Anamorphosis, écriture and hypertranslation in the musical objects of Tristan Murail. *Amy Bauer*

SMT Analysis of World Musics & Autographs and Archival Documents Interest Groups Meeting

12:30 PM – 2:00 PM • Lake Bemidji

Organized by the SMT Analysis of World Musics and SMT Autographs and Archival Documents Interest Groups.

Archives and Living Traditions: Interpreting Klezmer Manuscripts from the Vernadsky National Library of Ukraine. *Yonatan Malin, Univ. of Colorado-Boulder*

Digital Archival Research for the Rediscovery of Late-19th Century African-American Music: A Case Study. *Nico Schuler, Texas State University*

Uncovering Interculturalism in Margaret Sutherland's The Young Kabbarli. *Aidan McGartland, McGill University*

“And They Say There Are No New Melodies”: Tensions Between Novel Cultural Practices and Familiar Musical Syntax in the Music of the John Frum Cargo Cult. *Eli Oesterheld, Northwestern University*

SMT Timbre and Orchestration Interest Group Meeting

12:30 PM – 2:00 PM • Greenway Ballroom E-F

Organized by the SMT Timbre and Orchestration Interest Group.

SMT Work and Family Interest Group Meeting

12:30 PM – 2:00 PM • Mirage

Musicking in Disabled Community: Access Intimacy and Cultural Activism

Organized by the AMS Music and Disability Study Group.

12:30 PM – 2:00 PM • Lake Minnetonka

Chair(s): Rena Roussin, Western University; Sarah Miller, UC Davis; Tekla Babyak, Disabled Independent Scholar; Andrew Dell'Antonio, Round Rock, TX
Presenter(s):

Access Culture at the Cedar. *Elizabeth McLain, Virginia Tech*

ArtsAbly and Disability Culture. *Diane Kolin,*

York University, Toronto, Canada

Crip Sonorities. Molly Joyce, University of Virginia

Sounding Just? Pathways to Equity in Global Music Pedagogies Beyond North America

12:30 PM – 2:00 PM • Lake Superior B

Chair(s): Erin Johnson-Williams, University of Southampton (UK); Yvonne Liao, The Chinese University of Hong Kong (Hong Kong SAR); Mia Pistorius, University of Amsterdam and Marie Skłodowska-Curie Global Research Fellow University College London

Presenter(s):

Sounding Just? Pathways to Equity in Global Music Pedagogies Beyond North America. *Erin Johnson-Williams, University of Southampton (UK)*

Sounding Just? Pathways to Equity in Global Music Pedagogies Beyond North America. *Yvonne Liao, The Chinese University of Hong Kong (Hong Kong SAR)*

Sounding Just? Pathways to Equity in Global Music Pedagogies Beyond North America. *Mia Pistorius, University of Amsterdam and Marie Skłodowska-Curie Global Research Fellow University College London*

■ Chinese Guzheng Performance from Antiquity to Modernity

2:15 PM – 3:45 PM • Regency

Presenter(s):

Wenshi Chen

From Chunking to 8-Bit Soundworlds: Aural Skills Foundations and Musicianship Through Video Game Music (Presented by Auralia & Musition)

2:15 PM – 3:45 PM • Lake Bemidji

Presenter(s):

Timothy K. Chenette, Utah State University
Thomas Yee, The University of Texas at San Antonio School of Music

American Documentary Opera, Reconsidered

2:15 PM – 3:45 PM • Boundary Waters Ballroom

C-D

Chair(s): Joy Calico, UCLA

Presenter(s):

Behind the Scenes: Documenting Opera on Early American Television. *Danielle Ward-Griffin, Rice University*

Primary Sources and Aesthetic Forces in the Creation of *Satyagraha* and *X. Ryan Ebright, Bowling Green State University*

Reconsidering CNN Opera: The Televisual Dimensions of Documentary Opera History. *Allison Chu, Yale University*

Contemporary Approaches to Critical Editions in Music – Session One: Roundtable Discussion

2:15 PM – 3:45 PM • Greenway Ballroom E-F

Organized by the AMS Committee on the Publication of American Music (COPAM).

Chair(s): Dale Chapman, Bates College

Presenter(s):

Amy Stillman, University of Michigan; Patrick Warfield, University of Minnesota; Alexander Dean, A-R Editions; Pamela Whitcomb, A-R Editions

Hidden Histories of Production and Consumption in Electronic Musical Instruments

2:15 PM – 3:45 PM • Greenway Ballroom B-I

Chair(s): Emily Dolan, Brown University

Presenter(s):

A Feminine Sound? the RCA Theremin and gendered musical labor. *Clara Latham, The New School*

The Push-Button Problem. *Kelli Biwer-Smith*
From the Sewing Machine to the Stratocaster: Rethinking Women's Work At Fender. *Jayme Kurland, George Mason University*

Hip Hop and Politics in the Age of Trump

2:15 PM – 3:45 PM • Great Lakes C

Chair(s): Justin D. Burton, Rider University

Discussant(s): Justin D. Burton, Rider University
Presenter(s):

“Will the Real Slim Shady Please Stand Up?”: Eminem as Political Football. *Loren Kajikawa, The George Washington University*

“I Am a God”: Kanye West, Religion, and the Right-Wing Cultural Strategy. *Micah English, Yale University*

Rapwashing America. *A.D. Carson, University of Virginia*

European Bellephonics: The Sounds of War and Peace

2:15 PM – 3:45 PM • Great Lakes B

Chair(s): Jacek Blaszkiewicz

Presenter(s):

Contested, Controlled, Blended: Catholic Street Song in the Urban Soundscapes of Nineteenth-Century France. *Katharine Ellis, University of Cambridge*

“The cannons fired shots as a call to prayer”: Sound, Ritual, and Conquest in the Austrian Habsburg–Ottoman Thirteen Years’ War (1593–1606). *D Linda Pearse, Mount Allison University / McGill University*

Hidden Resistance, Unknowing

Collaboration: The Paradox of French Prisoner of War Music during World War II. *Mary Margaret Zrull, Hamilton College*

Gendering Strategies in Films

2:15 PM – 3:45 PM • Greenway Ballroom D-G

Chair(s): Brooke Okazaki

Presenter(s):

Warriors for the New Right: Hearing Gender in the Sword-and-Sorcery Film Score. *Grace Edgar, University of Kansas*

How Do You Solve a Problem Like Evita? Mary Bryant’s Marketing Strategy. *Samantha Lampe, University of Illinois Urbana-Champaign*

“It’s she who holds her tongue who gets a man”: Performativity, music, gender, and sexuality in a selection of animated Disney films. *Camilo Andrés Lozano Velásquez, Case Western Reserve University*

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■ Identity and Authenticity in Country Music

2:15 PM – 3:45 PM • Lake Superior A

Chair(s): Esther M. Morgan-Ellis, University of North Georgia

Discussant: Nadine Hubbs, University of Michigan

Presenter(s):

“Murder on Music Row”: Debates on Authenticity in Country Music, and the Transgression of Fundamentalist Religious Polity. *Joel Schwindt, Boston Conservatory at Berklee*

Examining Genre Lines Around Country Music and the Case of Cowboy Carter. *Sean McDermott Gary, University of Memphis*

Examining The Euro-Centric Origin Myth as a Folklorized Narrative in Bluegrass. *Kathleen Elizabeth Coker, University College Cork*

■ In the Shadow of Mahler

2:15 PM – 3:45 PM • Great Lakes A

Chair(s): Brent Wetters

Discussant(s): Karen Painter

Presenter(s):

Mahler’s Role in Bernstein’s Jewish Identity. *Matthew Mugmon, University of Arizona*

“Abscheulich, langweilig, und obszön”: Strauss’s Feuersnot as Musical Secession at Mahler’s Vienna Court Opera. *Charles Youmans, Penn State University*

....music’s time is the time of the trees...”: Schubert-Mahler-Berio and the Sound of Nature. *Thomas Peattie, University of Mississippi*

Musical Ownership and Value in the 19th Century

2:15 PM – 3:45 PM • Lakeshore A

Chair(s): Matthew Franke

Presenter(s):

“Not Worth the Price of Engraving”: Heugel’s failed publication of Rossini’s late piano music. *Simon Cohen, UC Berkeley*

Beyond Genius to Ownership in the Early

19th Century. *Samuel Ross Budnyk, Harvard University*

Who Owns this Song? Translating Musical Property in Nineteenth-Century London. *Christopher Parton, Princeton University*

AMS Pedagogy Study Group Business Meeting

2:15 – 3:45 PM • Lake Harriet

Organized by the AMS Pedagogy Study Group.

Philosophical Approaches to Composition and Public Presentation

2:15 PM – 3:45 PM • Lakeshore C

Chair(s): Jeffrey Perry, Louisiana State University

Presenter(s):

For a Semi-Public Musicology (or, Hindemith in the Playground). *Giles Masters, University of Oxford*

Xenakis’s Polytope of Persepolis: An Immersive Composition. *Khashayar Shahriyari, Washington University in St. Louis*

Contending with Hegelian Dialectics in Sigfrid Karg-Elert’s Organ Works. *Emma Wimberg, University of North Texas*

Race and Defiant Self-Definition through Jazz

2:15 PM – 3:45 PM • Lake Superior B

Chair(s): Mark Lomanno

Presenter(s):

Jazz Maroonage at the 1960 Newport Rebel Festival. *Ben Papsun, Tufts University*

“Sounds that Swing”: Don Cherry’s Sonic Philosophy. *Paul Nicholas Roth, UC San Diego*

A Rising Star Confronts His Idol: Revisiting Miles Davis and Wynton Marsalis at Expo ‘86. *John Vincent Fath, Stanford University*

Transmission, Reception, and Aesthetic Experimentation in Russian and Turkish Music

2:15 PM – 3:45 PM • Lakeshore B

Chair(s): Inna Naroditskaya

Presenter(s):

Opera Audiences in St. Petersburg, Russia (1825-1840). *Daniil Zavlunov, Stetson University*

The Three Rachmaninoffs: Late-Romantic, Symbolist, & Post-Romantic. *Keenan A. Reesor, Brigham Young University*

Alaben voisen: A Turkish Song in Avignon (ca. 1630-1650). *Ana Beatriz Mujica, The Graduate Center, CUNY, CESR, University of Tours*

The Baccusi Files: Digital Forensics of a New Corpus of Renaissance Imitation Masses

2:15 PM – 3:45 PM • Greenway Ballroom C-H

Chair(s): Remi Chiu, Peabody Institute of the Johns Hopkins University

Presenter(s):

Richard Freedman, Haverford College; Alessandra Ignesti, University of Pavia; Mark Janello, Peabody Institute of the Johns Hopkins University; Megan Long, Oberlin; Peter Schubert, McGill University; Remi Chiu, Peabody Institute of the Johns Hopkins University

Workshop in Research Techniques and Bibliography, led by Répertoire International de Littérature Musicale

2:15 PM – 3:45 PM • Lake Minnetonka

Chair(s): Ralph Whyte, RILM

Presenter(s):

Ralph Whyte, RILM

SMT Business Meeting

2:45 PM – 3:30 PM • Nicollet Ballroom C-D

SMT Awards Ceremony

3:30 PM – 4:15 PM • Nicollet Ballroom C-D

Musical Landscapes Across the Americas

4:00 PM – 5:30 PM • Northstar Ballroom A-B
Presenter(s): Incantare; Mirandola Ensemble

Challenges and Opportunities Presented By Artificial Intelligence in Music

4:00 PM – 5:30 PM • Greenway Ballroom B-I

Chair(s): Lauren Elaine Wilson, SUNY University at Buffalo

Discussant(s): Lauren Elaine Wilson, SUNY University at Buffalo

Presenter(s):

“Here It Goes Again:” The Copyright Challenges of A.I.-Generated Music. *Dana Lauren DeVlieger, Latham & Watkins LLP*

Composing Capital and the Commodification of Copyright in Generative AI Models. *Emmie Head, UCLA*

Music Patterns, Artificial Intelligence & Copyright. *Olufunmilayo B. Arewa, Antonin Scalia Law School, George Mason University*

Contemporary Approaches to Critical Editions in Music – Session Two: Workshop

4:00 PM – 5:30 PM • Greenway Ballroom E-F
Organized by the AMS Committee on the Publication of American Music (COPAM).

Chair(s): Dale Chapman, Bates College

Presenter(s):

Amy Stillman, University of Michigan; Patrick Warfield, University of Minnesota; Alexander Dean, A-R Editions; Pamela Whitcomb, A-R Editions

Mastering the Art of the Abstract

4:00 PM – 5:30 PM • Boundary Waters Ballroom A-B

Chair(s): Stella Zhizhi Li, RILM

Presenter(s):

Stella Zhizhi Li, RILM

Music, Sound, and Medicalized Trauma in Global and Historical Contexts

4:00 PM – 5:30 PM • Great Lakes A
Organized by the AMS Music, Sound, and Trauma Study Group.

Chair(s): Erin Johnson-Williams, University of Southhampton; Michelle Meinhart, Trinity Laban

Presenter(s):

The Socio-Cultural and Liturgical Response to the English Sweats or Sudor Anglicus,

1485-1551. *Samantha Bassler, New York University and Rutgers University at Newark*

Sonic Healing and Resistance: Music and Sound in Asian Healthcare Contexts. *Hippocrates Cheng, Binghamton University*

Charting Trauma's Embodied Imprints: The Endemic Era and its Sonic Cartographies of Medicalization. *Ailsa Lipscombe, University of Cincinnati's College-Conservatory of Music*

A Match Made in Medical Doubt: WWI Musico-Therapy and Shell Shock. *Briana Nave University of North Carolina at Chapel Hill*

Collective Isolation and the Sonic Environment: Headphones at Waverly Tuberculosis Sanatorium. *Kristen Strandberg University of Evansville*

Preserving Composers' Work in the Digital Age

4:00 PM – 5:30 PM • Lake Minnetonka

Chair(s): Libby Larsen; Robert Fink

Presenter(s):

Jessica Grimmer, University of Maryland; Stephanie Akau, Library of Congress; Jennifer Jolley, Lehman College, CUNY

Sound, Image, and Gesture in Composition and Performance (ca. 1425–1725)

4:00 PM – 5:30 PM • Lakeshore A

Chair(s): Virginia Lamothe, Belmont University

Presenter(s):

Visual and Sounding Symmetries in the Chansons of Gilles Binchois (ca. 1400–60). *Adam Knight Gilbert, University of Southern California*

Didactics Beyond Depiction: Ratio, Sensus, and Jesuit Dialectic in Heinrich Biber's Rosary Sonatas (ca. 1680). *Malachai Komanoff Bandy, Pomona College*

“Figures” in Marin Marais's Pièces de Caractère: A Musical Vocabulary of Characters and Actions. *Eric Tinkerhess,*

University of Southern California

Sounds of the Contemporary City: Music and Musicking in Urban Spaces at the Turn of the Twenty-First Century

4:00 PM – 5:30 PM • Lakeshore B

Chair(s): Charissa Noble, University of San Diego

Presenter(s):

New Genre Public Opera: Criticism and Aesthetics “Another City.” *Kathryn L. Caton, University of Houston*

Hear Mi Out: Remixing Ethnicity/Civilization in V-Pop. *Damjan Rakonjac, University of Houston*

MEDELLINIFICACIÓN: Gentrification, Touristification, and the urban Aural Sphere. *Juan Fernando Velasquez, University of Houston*

20th Century Musical Institutions

4:00 PM – 5:30 PM • Lake Bemidji

Chair(s): Rachel Vandagriff

Presenter(s):

Beyond State Support: IRCAM and the Cultivation of Elite Patronage. *John Bateman, Florida State University*

Contested Modernisms: The Reception of the Darmstadt School in Soviet Latvia. *Daniel David Jordan, University of Toronto*

Music Patron James Loeb. *Andrea Louise Olmstead, Boston, Mass.*

Concerts and Commerce in the 18th and 19th centuries

4:00 PM – 5:30 PM • Great Lakes B

Chair(s): Beverly Wilcox California State University, Sacramento

Presenter(s):

Music, Manners, and Money: The Bach-Abel Subscription Concerts, 1773-1780. *Ann van Allen-Russell, Royal College of Music*

Virtuosity and Economics: Johann Christian Bach's Symphonies Concertantes in Eighteenth-Century Public Concerts. *Baris Demirezer, King's College London*

Visualizing Women's Roles and Networks in the Concert Life of 1820s Vienna. *Mary Elizabeth Kirchdorfer, University of Vienna*

Italian Opera and Exoticism

4:00 PM – 5:30 PM • Lake Superior A

Chair(s): Laura Vasilyeva

Presenter(s):

Counter-Reversal of Puccini's Madama Butterfly as Operatic Critique in Huang Ruo's *M. Butterfly* (2022). *Seokyoung Kim, The University of Texas at Austin*

(New) Realism in Puccini's *Madama Butterfly*. *Jingyi Zhang, Harvard University*

Verdi's *Aida*: A Case of Western Colonial Organology. *Ali Saniee Nia, University of California, Davis*

Practices of Memory and Resistance

4:00 PM – 5:30 PM • Greenway Ballroom C-H

Chair(s): Lesley Hughes

Presenter(s):

Memorializing (and Manipulating?) 9/11 Musical Memory. *Abigail Shupe, Colorado State University*

“Y2K Turned Out All Right”: Vaporwave Livestreams as Therapeutic Memory Practice. *Elisabeth Christine Roberts, University of Western Ontario*

A New Collective Memory: The Sonic Battle Between Chiang Kai-shek Memorial Hall and Liberty Plaza. *Heather Kay Couture, Texas Lutheran University*

Seeing and Depicting Queerness

4:00 PM – 5:30 PM • Lake Superior B

Chair(s): Joseph Ortiz University of Texas at El Paso

Presenter(s):

“He's Become a Part of Me”: Queering the Levi-Brahms Artistic Relationship. *Laurie McManus, Shenandoah Conservatory*

Alieness, Queerness, and the Sacred in Clones of Dr. Funkenstein (1976). *Alejandro Cueto, University of Chicago*

Gay Panic: Sonic Intensifiers of Queer

Tragedy in Horrific Video Games. *Blaire Ziegenhagel, University of Oregon*

Women's Music Networks in the United States: Illuminating Unseen Labor

4:00 PM – 5:30 PM • Great Lakes C

Chair(s): Kimberly Beck Hieb, West Texas A&M University

Presenter(s):

Women's Clubs' Nationalistic Promotion of American Women Composers. *Marian Wilson Kimber, University of Iowa*

The Power of Women Mentoring Women: Agnes Woodward's Whistling School and the Propagation of Whistling as an Art. *Maribeth Clark, New College of Florida*

Henry Cowell, the National Federation of Music Clubs, and Musical Internationalism in the 1930s. *Danielle Fosler-Lussier, The Ohio State University*

K-Pop: Inside, Outside, New and Old

4:00 PM – 6:00 PM • Mirage

Chair(s): Jeongin Lee; Jacob Reed, University of Chicago

Presenter(s):

“You make it feel me good”: K-pop English and Gestalt Listening Across Borders. *Jacob Reed, University of Chicago*

Korean Wind: A Trend Toward Tradition in Modern K-Pop? *Seth J Coluzzi, Colgate University*

“You can call me SUGA, or Agust D, or Yoongi”: An Examination of K-pop Artist Min Yoongi's Vocal Personas. *Natalie R. Hedberg, UCLA*

Narratives of Modernization in Korean Pop Ballads from the 1990s and Early 2000s. *Mi Kyung Hwang, University of Arizona*

Music and the Fight for Civil Rights

4:00 PM – 6:00 PM • Boundary Waters

Ballroom C-D

Chair(s): Stephen Andrew Stacks, North Carolina Central University

Presenter(s):

“Together We Sing”: Ulysses Kay’s Cantatas and the Interracial Music Council. *Andrew Moenning, Duke University*

Henry Ford, Marian Anderson, and the Political Stakes of Performance. *David Catchpole, Texas State University*

Chasing Ghosts in Princeton, New Jersey: Paul Robeson, Dorothy Maynor, and Westminster Choir College in the 1930s. *Monica Alice Hershberger, Lehigh University*

The Lynching at Peekskill: Paul Robeson and Early Cold War Black Radical Politics. *Aldwyn Hogg Jr*

Popular Music and the Global Caribbean

4:00 PM – 6:00 PM • Greenway Ballroom D-G

Chair(s): Maria Ryan

Presenter(s):

Lukewarm Liminality: A Reggae Band Challenges Switzerland’s Sense of Self. *Florian Conzetti, Linfield University*

Transcultural Identity Construction in Caribbean Popular Music: A Comparative Analysis of Shenseea and Stefflon Don. *Holland Rhodd-Lee, University of California, Los Angeles*

Contradictions of U.S. Imperialism and Rebel Soundscapes: Julio Cueva, Tito Enríquez, Bebo Valdés, and Jazz in the Caribbean. *Benjamin Matthew Barson, Bucknell University*

Black middle-class contributions to Carnival music in late-nineteenth century Trinidad. *Patrick Murphy, University of Chicago*

SMT Plenary: Queering the Pitch—Thirty Years On

4:45 PM – 6:00 PM • Nicollet Ballroom C-D

Chair(s): Stephan Pennington, Tufts University

Presenter(s):

James Currie, University at Buffalo; Nadine Hubbs, University of Michigan; Vivian Luong, University of Oklahoma

AMS Business Meeting

6:00 PM – 7:00 PM • Nicollet Ballroom A-B

■ University of Oregon Reception

6:00 PM – 8:00 PM • Lake Nokomis

■ University of Michigan Reception (Musicology and Music Theory)

6:45 PM – 8:45 PM • Lake Superior B

■ University of Pennsylvania Music Department Reception

6:45 PM – 8:45 PM • Lake Superior A

AMS Awards Ceremony

7:00 PM – 7:30 PM • Nicollet Ballroom A-B

■ Joint Awards Reception

7:30 PM – 8:30 PM • Lakeshore A-B-C

■ AMS-SMT Trivia Night

7:30 PM – 9:30 PM • Great Lakes C

Closing the Gap Between Musical and Philosophical Hermeneutics

7:45 PM – 9:45 PM • Greenway Ballroom C-H
Organized by the AMS Music and Philosophy Study Group.

Chair(s): Dylan Principi, Florida State University
Presenter(s):

Thomas Christensen, University of Chicago;
Sumanth Gopinath, University of Minnesota;
Holly Watkins, Eastman School of Music

Popular Music and/as Resistance

7:45 PM – 9:45 PM • Greenway Ballroom B-I
Organized by the AMS Popular Music Study Group.

Chair(s): Matt Yuknas, Case Western Reserve University; Paul David Flood, Eastman School of Music
Presenter(s):

The Rhetorics of Rhymes & Revolutions. *A.D. Carson, University of Virginia*
Algorithmic Resistance: Playlisting, Protest

Music, and the Politics of Visibility. *Joyce Li Yue, Yale University*

Embodying Resistance, Constructing Authenticity, Inciting Agency: The Queer Genius of Doeckii's Grammy Performance. *Claire Terrell, Florida State University; Molly Reid, Florida State University*

Raminten Cabaret Show: An Indonesian Drag Venue as a Concrete Utopia. *Hannah Standiford, Allegheny College*

Monetochka and IC3PEAK: Delicate Voices of Russian Subversion. *Aleksandra (Sasha) Drozzina, The Ohio State University*

■ Stanford University Party

8:00 PM – 10:00 PM • St. Croix

■ The University of Texas at Austin Reception

8:00 PM – 10:00 PM • Lake Harriet

■ Cornell Reception

9:30 PM – 11:30 PM • Lake Bemidji

■ Indiana University Jacobs School of Music Reception

9:30 PM – 11:30 PM • Boundary Waters Ballroom C-D

■ McGill University Reception

9:30 PM – 11:30 PM • Lake Superior A

■ Princeton University Alumni and Friends Party

9:30 PM – 11:30 PM • Skyway A-B

■ UCLA Musicology Reception

9:30 PM – 11:30 PM • Greenway Ballroom D-G

■ University of California, Berkeley Reception

9:30 PM – 11:30 PM • Lake Superior B

■ Yale Party

9:30 PM – 11:30 PM • Boundary Waters Ballroom A-B

■ AMS LGBTQ Study Group Party

10:00 PM – 11:59 PM • Northstar Ballroom A
Organized by the AMS LGBTQ Study Group.

SUNDAY, 9 NOVEMBER

■ 20th-Century Ideas II

9:00 AM – 10:30 AM • Boundary Waters Ballroom A-B

Chair(s): Benjamin Levy, University of California, Santa Barbara

Presenter(s):

The Dialectic of Instrumental Synthesis and the Mimetic Afterlives of Musique Spectrale. *Calum Jensen, University of Chicago*

Pulsing in a Hall of Mirrors: Musical Borrowing in John Adams's Absolute Jest. *Hei-Yeung {John} Lai, University of British Columbia*

“Silence is the Canvas behind the Sound”: From Gesture to Timbre in Rebecca Saunders's Works for Strings. *Morgan Rich, East Carolina University*

Analysis of Popular Music III

9:00 AM – 10:30 AM • Mirage

Chair(s): Brett Clement, Ball State University

Presenter(s):

Sus in the Sixties. *Fernando Benadon, American University*

“Sometimes a Fantasy”: Billy Joel and the Concealed Lament in his “Soliloquy” for Solo Piano. *John Charles Koslovsky, KU Leuven*

Songs without a chorus and other metal deviations, The riff integration and double rise in extreme metal music. *Avinoam Foonberg, University of Cincinnati College-Conservatory of Music (CCM)*

Dance

9:00 AM – 10:30 AM • Lake Minnetonka

Chair(s): Stefanie Bilidas, University of Texas at Austin

Presenter(s):

A Phenomenological Perspective on Choreomusical Space-Time. *Amy Ming Wai Tai, Indiana University-Bloomington*
 Beyond Rhythm and Steps: Interrogating Epistemologies of Academic Rhythm Tap Dance Transcription. *Rachel Gain, Yale University*

Revealing the Habanera and Síncopa Rhythms in the Melodic, Harmonic, and Dance Patterns of “El choclo” and “La cumparsita.” *Rebecca Simpson-Litke, University of Manitoba*

Musicking Fans

9:00 AM – 10:30 AM • Regency

Chair(s): J. Daniel Jenkins, University of South Carolina

Presenter(s):

Analyzing Fan Authorship in Vocaloid Music. *Brandon Qi, CUNY Graduate Center*

First Time Hearing: YouTube Reaction Videos and the Commodification of the Inexpert Listener. *Lauren Rose Irschick, Eastman School of Music*

Participatory Covers, Audience Choirs, and Jacob Collier’s Public Music Theory. *Ben Baker, Eastman School of Music, University of Rochester*

Beyond the Specter of “AI”: Algorithmic Bias, Systems of Power, and the Impact of Machine Learning on Contemporary Soundscapes

9:00 AM – 10:30 AM • Lakeshore B

Chair(s): Eric Drott, University of Texas

Presenter(s):

I’ll Be Bach: On Compositional Identity, Machine Learning Algorithms, and the Claims of Computational Composition. *Eric Whitmer, University of Michigan*

What Madonna and Kraftwerk Can Teach Us about Music Copyright after The “AI Turn.” *Matthew Blackmar, Indiana University*

What is a Voice Worth? Voice Actors and AI Voice Labor under Techno-Capitalism. *Kelly Hoppenjans, University of Michigan*

■ Cinematic Sound, Identity, and Memory: Theorizing the Audience in Film Music Analysis

9:00 AM – 10:30 AM • Greenway Ballroom E-F

Organizer(s): Táhirih Motazedian, Vassar College

Chair(s): Frank Lehman, Tufts University
 Presenter(s):

Rebooting a Film, Rebooting its Music, and the Nostalgia Factor. *Táhirih Motazedian, Vassar College*

Who is Scored to Save the World? Topics, Tropes, and Musical Representations of Superheroes in the Marvel Cinematic Universe (2018-2024). *Janet Bourne, University of California, Santa Barbara*

When a Song Becomes an Anthem, a Person Becomes a Crowd. *Juan Chattah, University of Miami*

Fou Ts’ong’s Creative Worlds

9:00 AM – 10:30 AM • Lake Superior B

Organizer(s): Keri Hui, Hong Kong Baptist University

Chair(s): Frank Lehman, Tufts University
 Presenter(s):

Performing Transcultural Aesthetics. *Roe-Min Kok, McGill University*

Fou Ts’ong’s Haydn. *Keri Hui, Hong Kong Baptist University*

The “Chinese” Debussy. *Guangchen Chen, Emory University*

From the Garden to the Sea: Sonic Worlds of Race and Ecology

9:00 AM – 10:30 AM • Greenway Ballroom C-H

Chair(s): Rachel Mundy, Rutgers University - Newark

Presenter(s):

“All Green Plants Swing”: Sonic Porosity in the Improvised Garden. *Elizabeth Frickey, New York University*

“Please Hold Me in the Green”: Blackness, Planthood, and Critical Botanical Listening. *Cana F. McGhee, Harvard University*

The Mermaid and the Whale: The Ecological



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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

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

Scott Hanenberg—theories of rhythm and meter, analysis of popular music, corpus studies, Tori Amos, Radiohead, Tool

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

GRADUATE FACULTY

Memory and Knowledge of Haitian Vodou Songs. *Christelle Jasmin, Rutgers University – Newark*

Disney and Musical Representations of American Identity

9:00 AM – 10:30 AM • Greenway Ballroom B-I
Chair(s): Jeremy J. Peters, Wayne State University
Presenter(s):

Disney, Copland, and Lincoln. *David Miller, University of California, Berkeley*

“At the End of the Street”: The Marching Band as a Sonic Marker of U.S. American Identity. *Anna Marinela Lopez, University of Texas at Austin*

Screening Innocence, Sounding Home - Singing Children in Disney’s “Silver Age” (1950-1967). *Hannah Neuhuaser, University of Texas at Austin*

Jazz Instrumentalities

9:00 AM – 10:30 AM • Greenway Ballroom D-G
Chair(s): David Ake, Frost School of Music/Univ. of Miami
Presenter(s):

Reproducing Jazz through Machines : The Forgotten Master of Player Piano in Jazz History—J. Lawrence Cook (1899–1976) and His Thousands of Piano Rolls. *ching-nam Hippocrates Cheng, Binghamton University*

Glocalization in Polish Jazz Violin: Manifestations of Folk and Freedom. *Alexa Torres Skillicorn, Jazz Studies, Steinhardt School of Culture, Education, and Human Development, New York University*

Patrice Rushen and the Fender Rhodes as Facilitator in Negotiations of Positionality. *Glen Bourgeois, McGill University (Schulich School of Music), Montreal, Canada*

Music and the Lives of Medieval Women

9:00 AM – 10:30 AM • Boundary Waters Ballroom C-D
Chair(s): Kirsten Yri

Discussant(s): Lynette Bowring

Presenter(s):

The Strong Voice of Gandersheim: Music Theory in Hrotsvit’s Tenth-Century Dramas. *Flannery E. McIntyre, University of California, Berkeley*

Medieval Women Copying Chant: A Hitherto Unknown Scriptorium in Stary Sącz (Poland). *Katarzyna Grochowska, The School of the Art Institute of Chicago*

Matrona Musica: Didactic Presence in the Material Culture of Noble Women’s Lives c. 1500. *Jane Hatter, University of Utah*

Opera and Disability Studies

9:00 AM – 10:30 AM • Lakeshore C
Chair(s): Anita Hardeman, Western Illinois University
Presenter(s):

Silent Sirens, Singing Signs: Music’s Gestures in Unsuk Chin’s *Le Silence des Sirènes* and Christine Sun Kim’s *Face Opera II*. *Samantha Kim Heinle, San Francisco Conservatory of Music*

Shadows and Schmerzenskind: In/Fertility in Strauss and Hofmannsthal’s *Die Frau ohne Schatten*. *Madison Schindele, The Graduate Center, CUNY*

Disability as Narrative Prosthesis in Seventeenth-Century Venetian Opera. *Júlia Coelho, University of North Texas*

Re-Sounding the Postcolonial City

9:00 AM – 10:30 AM • Lake Superior A
Chair(s): John Gabriel, University of Melbourne
Presenter(s):

Playlisting the City: Japanese City Pop, Alienated Listening, and the Aural Politics of Urban Belonging in Postcolonial South Korea. *Cody Black, Vanderbilt University*

Ailton Krenak’s Performance Theory and Opera’s Ancestral Future: Subverting Carlos Gomes’s *Il Guarany*. *Eduardo Sato, Virginia Tech*

Postcolonial Music Institutions and the Environment: The Teatro Amazonas.

Philip Lojak, Yale University, CT

Musical Publications in the 18th and 19th Centuries

9:00 AM – 11:00 AM • Lakeshore A

Chair(s): Paul Cornelison

Presenter(s):

The Swiss Museum: A Source Overview.

Emily Loeffler, Gonzaga University

“As Played By ...”: Inscribing Ephemera in Nineteenth-Century Performer-Centric Music Editions. *Jonathan Kregor, University of Cincinnati*

The Giulianiad, the Autodidact, and Mauro Giuliani’s Posthumous Reception in London, 1833–1843. *Lindsay Jones, University of Toronto*

The Death and Afterlife of the Multi-Work Opus. *M. Lucy Turner, Columbia University*

Charles Ives in 2025 (and Beyond): New Perspectives, Interpretations, and Predictions

9:00 AM – 12:00 AM • Northstar Ballroom A

Chair(s): David Thurmaier, University of Missouri-Kansas City

Discussant(s): J. Peter Burkholder, Indiana University

Presenter(s):

The Works of Ives in 2025: Preserving, Editing, Publishing, and Engaging. *Donald Berman, Longy School of Music*

Ives, ‘Thoreau,’ and the Problematic Sublime: Resonances for the Twenty-First Century. *Denise Von Glahn, Florida State University*

Ives in the Post-Genre. *Derek Myler, East Carolina University*

Navigating Ives’s Legacy: Elliott Carter’s Brass Quintet, The Ives Centennial, and Multiple Musical Identities. *David Thurmaier, University of Missouri-Kansas City*

Reconsidering Charles Ives’s Problematic Language. *Chelsey Hamm, Christopher Newport University*

Does Sexuality Play any Role in Charles Ives’s Music? Reflections on Two Versions

of “The Housatonic At Stockbridge.” *Judith Tick, Northeastern University*

■ 20th Century Compositional Poetics

10:45 AM – 12:15 PM • Greenway Ballroom E-F

Chair(s): Antares Boyle, Portland State University

Presenter(s):

Space, Time, and Harmony in Max Reger’s ‘Morgen,’ op. 66/10. *David Hier, Oklahoma State University*

Playing with the Net Down: Formalism and Dialectics in Helmut Lachenmann’s Music and Thought. *Zachary Bernstein, Eastman School of Music*

Ferneyhough’s Modernist Fragments. *Anna Rose Nelson, University of Maryland-College Park*

Choreography

10:45 AM – 12:15 PM • Regency

Chair(s): Rebecca Simpson-Litke, *University of Manitoba*

Presenter(s):

Blooming in Gesture: The Embodied Choreography in Yao Chen’s *Lotus Aloft* (2014). *Yi-Cheng Daniel Wu, The Chinese University of Hong Kong (Shenzhen)*

Upping the Ante: Balanchine’s Choreography of Stravinsky’s *Symphony in Three Movements*. *Lynne Rogers, Mannes School of Music at The New School; Kara Yoo Leaman, CUNY Graduate Center*

Choreopictography: the hermeneutic implications projective symmetry and rhythmic formulae have in Prokofiev’s *The Stone Flower*. *Elwyn Helen Rowlands, University of Toronto*

Intertextuality and Interpretation

10:45 AM – 12:15 PM • Mirage

Chair(s): Ben Baker, *Eastman School of Music*

Presenter(s):

Genre topics, intertextuality, and narrative in Yoasobi’s “Idol.” *Noriko Manabe, Indiana University*

Spiritual Transformations in Two Songs by Sunn O))). *Guy Capuzzo, UNC Greensboro*
 Thelonious Monk's Wrong (...but Right) Notes. *Anna Peloso, Indiana University Bloomington*

Operatic Echoes in the Global Francophone World

10:45 AM – 12:15 PM • Greenway Ballroom D-G
 Chair(s): *Erica Levenson, University of Michigan*
 Presenter(s):

Singing Subjugation: Ursuline Nuns and Opera Airs in Colonial Nouvelle-Orléans. *John Romey, Purdue University Fort Wayne*

Democratizing French Opéra-Comique: Circus Show in Eighteenth-Century Montréal. *Elizabeth Rouget, Princeton University*

Reflections on the So-Called Enlightenment: Staging Science and Superstition in Post-Revolutionary Haiti. *Henry Stoll, University of Michigan*

Queen Bey: Perception, Reception, and Audience

10:45 AM – 12:15 PM • Greenway Ballroom C-H
 Chair(s): *Jasmine Henry, University of Pennsylvania*
 Presenter(s):

"Let Me Upgrade U:" Beyoncé as a Captive Maternal. *Lydia Bangura, University of Michigan*

"Hear 'em swarming, right? Bees is known to bite": The Beyhive, Anti-Criticism, and Fan Mythology. *Lee Thomas Richardson, Columbia University*

Praise for the Alien Underground: Beyoncé, Sampling, and Identity in Renaissance. *Jordan Brown, Harvard University*

Making Music and Meaning on the Internet

10:45 AM – 12:15 PM • Lakeshore B

Chair(s): *Mark Samples*
 Presenter(s):

Fakes, Gifts, Hallucinations, Hoaxes: Hearing Musical Misinformation Online. *Paula Clare Harper, University of Chicago*

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Ian Quinn and Megan Long, editors

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