



SOCIETY FOR AMERICAN MUSIC
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(abstracts will be updated as changes occur)

PROGRAM ABSTRACTS

WEDNESDAY, 9 JUNE

Session 1

Session 1a: COVID and Innovation

The Year of the Livestream: COVID-19 and the Canadian Performing Arts Sector
LAURA RISK, University of Toronto Scarborough

SAM 2021 falls almost exactly one year to the day after the Canadian performing arts sector shut down in response to COVID-19. This paper interrogates both the claims to liveness (Auslander 2012) made by pandemic-era digital performances and the ways in which viewers have used livestreams to regulate their moods and social interactions (see Drott 2019) following the pandemic. I examine the rise of social media platforms as de facto venues and profile #CanadaPerforms, a public-private collaboration between the National Arts Centre and Facebook Canada, originally conceived as a performer relief fund but now rebranded as a pan-Canadian digital stage.

Musical Work in the Time of COVID-19: Musicking in Capitalist Ruins
MARK RODGERS, University of Washington (Seattle Campus)

In this paper, which is based on oral history interviews that my students and I collected from musicians and music teachers in Washington State in June 2020, I explore the ways in which the SARS-CoV-2 pandemic affected musical work in our region. These interviews reveal that many musicians entered the crisis in positions of acute financial precarity, thanks to the effects of several decades of neoliberal policies in the United States. But another theme emerges as well: that throughout the pandemic, to paraphrase the anthropologist Anna Tsing, musicians have found ways of living and thriving in capitalist ruins.

Old-time Music's Technological Turn: Digital Community Building as Response to COVID-19
LANDON BAIN, University of California, San Diego

Old-time music is practiced mainly as a face-to-face form of social music-making. However, under stay-at-home orders imposed as a response to the COVID-19 pandemic, a musical tradition focused on situated notions of community and place had to adapt to the realities of social distancing and quarantining. This paper focuses on the emergence of "affinity spaces" such as virtual festivals, workshops, and live-streamed concerts, and argues that these digital affinity spaces redefined what it

means to be a cultural participant. I contend that addressing issues of technological access and media literacy will prove vital to old-time music's cultural sustainability.

Session 1b: Musical Theater

Marc Blitzstein's *The Cradle Will Rock: A Leftist Myth*
MARIA CRISTINA FAVA, Western Michigan University

Blitzstein's *Cradle Will Rock*, with its agit-prop style indebted to the workers' theater and amplified by the stripped-down premiere, became a myth for the left theater in its search for a new theatrical form. Basing my argument on reviews and archival material, i.e., transcripts of the 1938 Theatre Workshop's symposium "Scenery or No-Scenery," I argue that the left adopted Blitzstein's work and divested it of artistic value. By comparing sketches from *Cradle* in piano and original orchestrated version, I claim that the political climate framed what could possibly be considered the most meaningful creative work of the decade.

"What Do You Get?": Connecting Structure and Content in "Company" (1970) through Context
ASHLEY PRIBYL, Albuquerque, New Mexico

The Golden Age ideal of the integrated musical centered heterosexual romance moving towards marriage as its foundational structure. However, questions about marriage and its purpose saturated 1960s American social and political life, spurring "Company" (1970) to question the purpose and utility of marriage as an institution and a form of human connection. Drawing on Halberstam's "queer time," archival documents from "Company"'s creators, and contemporary discourse about marriage, this paper demonstrates that the show's importance comes from the relation of structure to content—a teleological structure proves unsuitable because marriage is no longer a clear goal.

"Why We Build the Wall": *Hadestown* and the Politics of a Folksong On and Off Broadway
CHRISTA BENTLEY, Oklahoma City University

This paper illustrates how Anaïs Mitchell's "Why We Build the Wall" became a part of a transnational conversation about immigration restrictions, arguing that the folksong was a way for musician-activists in the United States and United Kingdom to critique Trumpism and Brexit. I explore the song within its narrative context in the musical *Hadestown* and versions of the tune by Mitchell herself and the English songwriter and activist Billy Bragg. Although composed long before Trump took up "the wall" as a symbol of xenophobia, both Mitchell and Bragg used the tune to comment on escalating tensions in their respective countries.

Session 1c: Music and Labor

"Are Seattle Women Different?": The Ladies' Musical Club of Seattle, Women's Suffrage, and the World War I-Era Working Women Debate
WHITNEY HENDERSON, Seattle, Washington

The Pacific Northwest has been identified by scholars as a historically progressive place for women, who could pursue musical roles that were often inaccessible elsewhere in the early twentieth century. Yet women's roles were contentiously debated during this time, and the multifaceted ways Seattle women used music to participate in these discussions remain unacknowledged. This paper examines the Ladies' Musical Club of Seattle's (LMC) complex role as a culturally prominent, all-women, all-volunteer corporation, explores how gender, class, and ethics were navigated by, and surrounding, these musical clubwomen, and illuminates how this informed Seattle's unique and progressive musical landscape.

Sonic Maternalism: Motherhood, Gendered Labor, and Music in the Home

ALEXANDRA KRAWETZ, Yale University

While advice columns and educators in the 1920s and 1930s argued that parental involvement was essential to a child's music education, much of this discourse centered primarily on the role of the mother. Focusing on domestic uses of the radio, this paper analyzes pamphlets, contemporaneous radio research, and archival traces of the involvement of women's organizations in radio programming. It extends the concept of maternalism to the sonic realm, arguing that women were positioned as arbitrators of radio use in the family household and that they leveraged this societal role to effect change in children's radio programming.

Actor-Musicianship on Contemporary Broadway: Performance and Labor Dynamics

MICHAEL KENNEDY, University of Cincinnati

A recent feature of certain musicals, actor-musicians double as a production's cast and orchestra (in full or as a majority part). Although criticized for subverting Broadway's orchestral traditions, this practice also reifies musical liveness, regarded as essential to musical theater's integrity. This paper examines actor-musicianship in *Sweeney Todd*'s 2005 revival and other notable shows by reconciling the aurality and corporeality of performance with pragmatic concerns, including collectively bargained labor provisions. Expounding upon dispositions of the Broadway orchestra and performers' evolving skill sets, this study illustrates how actor-musicianship reflects postmodern theater's stylistic plurality, while also potentially being necessary for a recovering post-pandemic Broadway.

Session 1d: Jazz, Race, Business

Kansas City's Bennie Moten: Bandleader and Black Entrepreneur

MARC RICE, Truman State University

The Bennie Moten Orchestra was the most financially successful Black dance band in the west during the 1920s. Its accomplishments can be attributed to the business acumen of their leader. Bennie Moten formed relationships with business and social leaders, leased his own dance hall, recruited the best musicians and arrangers, used the local press, and worked with record companies to secure his band's dominance. This paper will thus examine the business side of running a Black dance band in the 1920s and will also uncover the social and economic network of Black Kansas City and Moten's place within this community.

Count Basie and Billy Eckstine: Symbiosis at the Capitol Lounge

JAYSON DAVIS, Arizona State University

Following a white supremacist-driven public relations crisis in 1950, singer and bandleader Billy Eckstine relentlessly urged Count Basie to reconstitute his full orchestra and join him on the road for an extensive tour. Eckstine, I argue, sought this collaboration in order to revitalize his career following the racist outcry surrounding a profile of him in *Life* magazine which included a photograph of white women fawning over the African American singer. This research ultimately demonstrates how investigations into artists' interdependency can illuminate previously unseen stylistic influence and mutual interdependence, particularly during overlooked "transitional" periods.

Leonard Feather, Jazz Criticism, and the Possessive Investment in Colorblind Listening

MIKKEL VAD, University of Minnesota

This paper revisits Leonard Feather's blindfold tests from the perspective of whiteness studies and sound studies that examine racialized listening practices. The blindfold tests exemplify a desire for colorblind listening, which I argue is based in a possessive investment in whiteness. Feather promoted what I term the "acousmatic imagination," made possible by the ontological primacy of recorded music and white, mid-century dreams of a post-racial society. Despite Feather's progressive politics, the

blindfold tests nevertheless rest upon whiteness as the premise of "correct" listening and marks non-white epistemologies as "incorrect," literally colored because they are deemed non-acousmatic.

Session 2

Session 2a: Colonialism/Anticolonialism

Savage Lands and Howling Wolves: Colonial Organs and Keyboard Temperaments as Regulative Techniques of Conquistador Humanism

ANDREW CHUNG, University of North Texas

This paper connects early keyboard temperament schemes (described by Gaffurius and others) and New World coloniality. In practical writings, theorists transmit procedures already common among late fifteenth-century organists: tempering fifths slightly, by unspecified amounts, with largely underspecified results. In colonial New Spain, such simple, practical advice for tuning organs would have been advantageous in facilitating setup and maintenance of early colonial organs. These instruments were used to teach Natives the intervallically "correct" singing of vocal polyphony, disciplining them as subjects of Spanish Christian conquest. Keyboard temperament was among the many mundane tools that facilitated New World conquest's specific forms.

Temporality, Bellscales, and the California Missions

BERNARD GORDILLO BROCKMANN, Center for Iberian and Latin American Music, University of California, Riverside

This paper examines Spanish colonial bells and historical ringing practices in the California Missions. Unlike typical musical vestiges of the period, which call for received methods of interpretation or reconstruction, mission bells are little-changed instruments that faithfully produce sounds of settler colonialism, a sonic emblem marking legacies of violence, oppression, and death for the California Indians. Drawing from archival research, and in consultation with tribal members, I seek to contest historical representations and affective associations of Spanish colonial bells via a reading of spatial and temporal phenomena. This study intends to enact decolonial processes toward Western music history and historiography.

The Canadian Opera Company and Cultures of Anticolonial Activism

RENA ROUSSIN, University of Toronto

After its 2017 remount of Somer's *Louis Riel*, the Toronto-based Canadian Opera Company (COC) began working towards building a culture of anticolonial activism. This ongoing process encompasses efforts independent of any particular production, including pre-performance territory acknowledgments, the formation of an Indigenous Circle of Artists, and the repatriation of appropriated Nisga'a music used in *Riel*. By discussing these practices and pointing to the COC as a case study, I highlight ways in which opera can participate in activism not only through individual productions (the typical locus of attention in opera and activism scholarship), but also through ongoing cultures of anticoloniality.

Session 2b: Sacred Musics and Communities

Negotiating German- and Anglo-American Sounds and Sensibilities in *Franklin Harmonie* (1821)

ERIN FULTON, University of Kentucky

Like the Pennsylvania county for which it was named, Johannes Rothbaust's fully bilingual tunebook *Franklin Harmonie* (1821) reflects the interaction of German- and Anglo-Americans. This paper combines perspectives from book history and hymnology to demonstrate that Rothbaust mediated publication types as well as repertoires. He synthesized the format, paratext, and musico-textual content of earlier *Liedersammlungen* and Anglophone tunebooks; he also deployed ingenious solutions when pairing lyrics in two languages with one melody. Rothbaust's approach to these fundamentally different performance and publication traditions suggests that German- and English-speakers might read, worship, and sing divergently—but could do so from one page.

"A musician of rare gifts": Walter Dignam's Influence on Brass Bands, Orchestras, and Catholic Church Music of Manchester, New Hampshire c. 1846–1861

SUSAN KINNE, Woodsville, New Hampshire

Walter Dignam's commitment to Manchester ensembles and specifically to the Manchester Cornet Band (MCB) as instructor, performer and composer remains underexamined relative to his role in improving the quality of music-making in New Hampshire. Dignam led Manchester's bands, orchestras and Catholic church choristers. These musicians performed central roles in Manchester's and New England's music-infused cultural life. The MCB's acclaim ensured that its services were desired "from Portland to...Washington" earning MCB financial support from governmental, religious, civic, and military organizations. Previously unexplored primary sources investigated include Dignam's personal scrapbook, histories, journalist's sketchbook, vespers score, diaries, financial records, and memoirs.

"God told me to give my records away": Keith Green and the Ethics of Commerce in the 1970s U.S. Christian Music Industry

ANDREW MALL, Northeastern University, Boston

"God just told me to start my own label and give my records away." So spoke Christian songwriter Keith Green to Billy Ray Hearn, his record label's founder and owner, in 1979. Green was convicted that his music could not minister to those who most needed to hear God's message unless it was freely available. In this paper, I examine Green's career to illustrate how one artist navigated the delicate balance of ethical and commercial imperatives. I argue that ethical objectives can be just as important as aesthetic or commercial ones, particularly in their ability to establish markets' boundaries.

Session 2c: Audience Participation and Co-Creation

Secrets: Renegotiating Authorship and Elitism through Crowdsourcing

KATHRYN CATON, University of Kentucky

Existing at the intersection of opera, musical theater, and concert, *Secrets* is an ever-changing work is based on hundreds of anonymous secrets. Through outsourcing her libretto to strangers, Claron McFadden cedes the role of "librettist" to a nameless, faceless, and multifaceted public. Ultimately, this gesture shifts the role of "audience" from observer to author, confounding traditional distinctions between audience and author. Through the use of contemporaneous notes, sound bites, and interviews, this paper interrogates the posturing of *Secrets* while revealing it as a groundbreaking work that is curated for each performance, ultimately allowing the spectator to become the author.

Dramatizing the Future: The MacDowell Colony and the 1910 Peterborough Pageant

CAITLIN E. BROWN, Indiana University

In 1910 Marian MacDowell, founder of the MacDowell Colony, produced a musical pageant in conjunction with the town of Peterborough, New Hampshire. Despite landing the colony in considerable debt, the Peterborough Pageant was lauded by critics and audiences and included nearly ten percent of the town's population. Through the case study of the Peterborough Pageant, I propose an alternative

interpretive framework for historical pageantry of the early twentieth century—community participation in the Peterborough Pageant articulated the colony's organic role in the lives of residents, and by extension defined the place of art music in the daily lives of Americans.

Emotional Contagion and Affective Sounding among Argentine Soccer Fans

EDUARDO HERRERA, Rutgers University

Argentine soccer fans are known internationally for their devotion to their teams, historical rivalries, and the small but notorious pockets of fans willing to engage in violent confrontation. Chanting and moving in synchrony mobilizes fans' emotions, connects them intimately, and incites intense feelings of social cohesion and belonging. Drawing from scholarship on emotional contagion, affect, and performative theory of public assemblies, I argue that the affective atmosphere that results from intense multisensory experiences in the stadium facilitates a "phenomenological fusion" in which affective state are shared beyond simple emotional mimicry.

Session 2d: Music and Video

Screen Dreams: Bowie, Video, and the Development of the Pop Star Touring Show

KATHERIN REED, California State University, Fullerton

In 1974, an ambitious tour was designed for David Bowie, with a rear projection setup to bring the audience into the performance via live-edited audience video. This project ultimately failed, but its plans show the blossoming of a new pop star showcase: one that is inherently multimedia and would dominate world tours in coming decades. Drawing on archival materials and interviews with tour collaborators, this paper explores the beginning of the rock/pop star tour as we know it. The staging experience of theater professionals and the visual ambition of musical would-be auteurs helped launch a new multimedia performance format.

Performing Asian American Liminal Citizenship: Zain Alam's "Lavaan" and Jason Chu's "This Is Asian America"

ERIC HUNG, Music of Asian America Research Center

Asian Americans occupy a liminal space in US citizenship. Frequently welcomed for their labor, they also face widespread resentment. I examine two contrasting music videos that perform Asian Americans' liminal citizenship and discuss the ethical issues they raise about appropriation and the performance of trauma. Zain Alam's "Lavaan" reveals a biracial Sikh-White family's struggles to determine the extent to which they should preserve Sikh traditions, assimilate, create new hybridities, and resist. Meanwhile, Jason Chu and Tow-Arboleda Films' "This is Asian America" seeks to help Asian American communities open conversations about the pain that is silenced by their "Honorary Whiteness."

Janelle Monáe's "PYNK": Hearing Alternative Sexualities in the Music Video

AARON McPECK, Case Western Reserve University

Though women assert their sexual and artistic agency in music videos through visual narratives, costuming, and props, Janelle Monáe also depends on musical means to emphasize moments of non-heteronormative sexuality in her video for "PYNK." In a close reading of "PYNK," I employ Carol Vernallis's approach of treating each aspect of the *mise-en-scène* as a separate entity to argue that these elements combine with the music to represent new forms of sexuality. I explore how the video creates a link between atypical musical structures and male-exclusionary images that informs a deeper reading of sexual representations than images alone can provide.

Session 3

Session 3a: North American Opera

Shining Brow: An Operatic Shrine to Frank Lloyd Wright

NOLAN VALLIER, University of Illinois, Urbana-Champaign

Daron Haggen and Paul Muldoon's opera *Shining Brow* (1993) illuminates several actual events that occurred during the life of the American architect Frank Lloyd Wright, from his sordid affair with Mamah Borthwick Cheney to the brutal murders of seven people at his home and studio, Taliesin or "Shining Brow." The opera verbally and sonically explores the prominence of Wright's "voice" and the voicelessness of minor characters in his life. This paper compares excerpts from the opera with autobiographical statements and archival recordings made by Wright in order to consider the memorialization and sacralization of Wright's imagined and mediated voice.

Realizing Louis Riel: CBC Television and the Quest for Realism in Opera

DANIELLE WARD-GRIFFIN, Rice University

This paper examines the 1969 CBC television production of Harry Somers's opera, *Louis Riel*. I argue that this purportedly "realistic" production served the broadcaster's project of mythologizing Canada's roots. I show how the CBC used a "documentary" style, including journalistic features and political commentary, to make this operatic history feel real. Ultimately, this paper questions to what ends "realism" is put—and shows how "historical" productions often function as present-day interventions into the past.

Flying and Falling in *Amelia*: Seattle Opera's First Commission as a Study in American Operatic Aspiration

McKENNA MILICI, Florida State University

Amelia (2010) composed by Daron Aric Hagen was Seattle Opera's first ever commission. The work follows its titular central character as she grapples with the disappearance of her father, whose plane went missing during the Vietnam War. A product of a new millennium, *Amelia* offers a rich look into the American opera genre wrestling with both its past and its future as the work engages with the long-entrenched operatic traditions of mad scenes and Asian exoticism. In this presentation I explicate an unexamined opera's uneasy position between a prodigious legacy and an emerging future, disentangling its successes from its missteps.

Tin Pan Alley's Lace Curtains: Irish Diaspora and Italian Opera in the Music of Chauncey Olcott

SARAH GERK, Binghamton University

This paper examines musical and performative allusions to Italian opera in the work of Irish American actor, singer, and songwriter Chauncey Olcott. Drawing on a longstanding tradition of Irish-themed songs that borrowed from Irish balladry while responding to sentimental songwriting trends, Olcott also referenced Italian opera in his work. At the time, significant numbers of Irish Americans, called the "lace curtain set," were gaining economic, social, cultural, and political clout. Italian communities were also expanding. In the context of class mobilities, immigration, and shifting constructions of whiteness in New York City between 1890 and 1910, Olcott's references to Italian opera articulate the tensions and anxieties of marginally white communities in the urban U.S.

Session 3b: Memory and Myth

The Legendary Performance of Teresa Carreño at Lincoln's White House: A Case of Myth-Making in Musical Biography

LAURA PITA, Columbia, Missouri

The story of Teresa Carreño's visit to the White House in 1863, when she supposedly performed for Lincoln, has become an iconic episode of her childhood. Nonetheless, a critical reading of the sources reveals that this story is a myth. Carreño's visit to Washington, D.C. occurred in 1864. At that time, she offered benefit concerts for the war-wounded and a performance for Secretary Chase, not Lincoln. This presentation reconstructs Carreño's concerts in Washington, D.C. in 1864 while challenging the authenticity of the Lincoln story and examining the iconic and romanticizing role that it has played in biographical and historical narratives.

Music, Race, and Historical Memory in *The Stephen Foster Story*

CODY JONES, University of Michigan

The Stephen Foster Story is an outdoor historical musical drama depicting the life of the eponymous songwriter. This paper draws from archives, scores, scripts, and personal interviews to examine the evolving depictions of Black characters in the musical since its premiere in 1959. Drawing from scholarship by Matthew D. Morrison and Saidiya Hartman, this paper argues that the show has historically reinforced white supremacist ideology by using Foster's comic and sentimental minstrel songs to constrain the show's Black characters to stereotypical tropes from blackface minstrelsy within the context of a romanticized depiction of the antebellum period in the United States.

The Phonograph and the American Dream

SIEL AGUGLIARO, University of Pennsylvania

At the turn of the twentieth century, U.S. recording entrepreneurs leveraged the American origin of recording technology and the technical skills and methods associated with it to stake a claim in the definition of an autochthonous form of art. In this paper, I investigate the personal investment of local record dealers and distributors in the nationalistic project crafted by American music industrialists. I argue that different individuals who entered the music business as record and phonograph dealers used this professional experience to integrate their own personal life stories into the narrative of the phonograph as an American cultural product.

Orpheus in Hell: Two Adaptations and Representations of a Myth in Brazilian Musical Theater

ALEX BÁDUE, Wabash College

This paper demonstrates that two adaptations of the Orpheus myth in Brazilian musical theater (*Orfeu na Roça*, 1868; and *Orfeu da Conceição*, 1956) portrayed the plight of minorities in Rio de Janeiro and commented on social class and race issues in their respective times. My research identifies how plots and songs depicted minorities to predominantly urban, white, and middle to upper class audiences. I also contextualize the musical styles that characterize Orpheus and his community, and their connections to popular music from outside the theater, reframing these musicals' roles in shaping national identity in Brazilian musical theater.

Session 3c: Women's Voices

Fantasies of Invulnerability: Christine Blasey Ford, Billie Eilish, and Women's Voices in the #MeToo Era

AUDREY SLOTE, University of Chicago

This project juxtaposes the voices of Christine Blasey Ford and Billie Eilish as metonyms for two coinciding cultural moments: Ford's testimony representing the #MeToo movement; Eilish's detached, understated music exemplifying a break from earlier pop styles in response to the traumas Generation Z is forced to confront. Engaging with the psychoanalytic theories of Jacques Lacan and his interpreters (Žižek 1989, Dolar 2006, Brodsky 2017), I theorize what I am calling the feminine anti-voice, a genre of voice that makes audible a fantasy of invulnerability shared by those who have endured gender-based oppression.

"After them three baby songs I'm wore out:" Loretta Lynn, Motherhood, and Country Music
EMMALOUISE ST. AMAND, Eastman School of Music

Loretta Lynn is famous for her country-credentialed autobiography and the adventurous subject matter of her songs. Whereas some scholars emphasize the relative "feminism" of Lynn's music, others rarely consider her in their theorizing about the cultural dynamics of country. Simply celebrating Lynn's feminism overlooks the ways in which her songs interact with country music's broad cultural narratives. In this paper, I want to rethink the ways in which Lynn's song "One's on the Way" (1971) mobilizes specifically female experiences of reproductive responsibility to comment on existing understandings of country music as a genre.

Scuffling Women Blues: Forgotten Female Blues Singers of the 1930s
ROBERTA SCHWARTZ, University of Kansas

While female singers were responsible for the popularization of recorded blues in the 1920s, women are too often written out of the historical narrative. Female singers played a significant role in the development of blues in the 1930s, but in most cases the singer's true names, origins, and whereabouts before and after their recording careers are unknown. Female artists who began recording in the 1930s were distinctly different from the classic blues singers of the previous decade and represent a new female vocal paradigm. While most sang hokum or "juke" songs, they also recorded original material, covers of current hits and reworked classic blues.

Envoicing Women in Vivian Fine's *Memoirs of Uliana Rooney*
TONIA PASSWATER, CUNY Graduate Center

In *Memoirs of Uliana Rooney*, Vivian Fine provides a retrospective of the obstacles that stymied twentieth-century American women composers. Although several theories about the nature of these obstacles have been proposed, no one has yet looked to the works of female modernists themselves in order to determine which challenges they perceived as the most formidable. In this paper, I give women a voice by using Fine's opera, which she composed by "looking back into my life to see what happened," as a primary source to shed light on the reasons modernist women believe they have been written out of history.

Session 3d: Institutions

The Aeolian Company's "Great Music Trust" and the Origins of Compulsory Licensing
KATHERINE LEO, Millikin University

The 1909 Copyright Act introduced a compulsory license that afforded music copyright holders a mandatory fee for mechanical recordings of their copyrighted compositions created without permission. What motivated Congress to enact such a system? Investigation of legal records, including court documents and congressional hearing transcripts, reveals conspicuous influence of player piano manufacturer, the Aeolian Company. When courts determined that piano rolls did not constitute protectable copies, the company made exclusive agreements with copyright holders to record 381,589 compositions, which motivated competing recording companies to seek congressional intervention. Congress later enacted compulsory licensing ostensibly to prevent another "great music trust."

The Pulitzer's "Prerogatives" in the Prize for Music
JULIA KUHLMAN, University of Maryland, College Park

When the Pulitzer Prize for Music praised Kendrick Lamar for "capturing the complexity of African-American life" and Du Yun's "harrowing allegory for human trafficking," they alluded a rubric that starkly contrast the Pulitzer's image of decades past. But what caused this change? Tracing a series of revisions to eligibility, operating procedure, and jury composition, this paper introduces previously unexamined archival documents that demonstrate a complete overhaul of the Pulitzer Prize. I argue that

these reforms were a conscious effort by the prize's Board—primarily journalists—to center its authority, the "prerogatives of the Board," over its juries of musical experts.

Open-Source Creativity: Google as Computer Music Institution

BRIAN MILLER, Yale University

Computer music has always been intimately tied to institutions with the resources to develop cutting-edge hardware and software. Google's Magenta project, best known for its 2018 Google Doodle that composes music in the "style" of Bach, fits into this history, sharing features with powerhouse corporate institutions like Bell Labs as well as pioneering academic studios, like Stanford's CCRMA. But, as this paper argues, to make sense of Magenta's historical, cultural, and aesthetic status also requires recourse to a range of discourses on AI, algorithmic bias, and intellectual property in an age of "Big Data."

Genre Borders in Post-Genre Music: A Case Study of the Ecstatic Music Festival

ANNA REGUERO, Stony Brook University

The Ecstatic Music Festival showcases a post-genre positioning, where collaborations between disparate artists demonstrate how artists are no longer constrained by historical genres. However, generic categories are a central element in post-genre music and the organizing principle of the festival. If post-genre music is not boundaryless, then how might we account for the boundaries that are that are present and audible in post-genre music? Through a case study of the festival, I propose that shared frameworks and "affective genre blending" reveals how genre boundaries are negotiated in post-genre music and connect this impulse to broader trends due to globalization.

Session 3e: Singing, Song, Silence

Stephen Foster's Minstrel Songs in the Sing-Along Repertoire

ESTHER MORGAN-ELLIS, University of North Georgia

The minstrel songs of Stephen Foster have enjoyed a central position in the American sing-along repertoire for well over a century, but the nature of Foster's presence has changed dramatically. This presentation will draw on an analysis of sixty-five songbooks published between 1913 and 2003 to track the general shift from sentimental plantation songs to comic minstrel songs, the disappearance of dialect and racially-marked language, and the emergence of elements that code Foster's protagonists as white hillbillies. Understanding this transformation sheds light on shifting cultural tropes and informs our attitude toward the continued presence of Foster songs in the repertoire.

Civil War Songs as Literary Tropes

JIM DAVIS, SUNY Fredonia

Civil War writers commonly used popular songs as literary tropes. This paper examines how song titles became complex metaphors by combining personal and public meanings within a concise, affective, and familiar signifier. Examples of tropes from correspondence and editorials show how these tropes imported a lyric's connotations to produce a surprisingly wide range of meanings, such as conveying disillusionment without questioning the cause or jeopardizing their status as patriots. All these cases reveal the communicative flexibility and emotional potency of song titles to express what could not be said in other ways.

The Master of Lyrics Keeps His Mouth Shut: Bob Dylan's Musical Use of Vocal Silence

LARRY STARR, University of Washington, Retired

Bob Dylan has been amply celebrated for his lyrics. This paper will suggest that we celebrate him equally for something else, heretofore uncelebrated: the eloquent, measured vocal silences that constitute essential rhythmic events in his performances of these lyrics. I posit that these rests are indeed aspects of

musical composition, as necessary to the impact and meaning of those songs as the famous lyrics themselves. My hope is that this paper will encourage deeper consideration of the musical, performative aspects of popular songs—not just Dylan's—along with consideration of the lyrics that are being sung.

Medicalizing the 1990s: Alternative Rock and the Rise of Prozac Nation

THEO CATEFORIS, Syracuse University

This paper situates alternative rock as part of a sweeping medicalization that transformed American society over the course of the 1990s. This occurred both through the journalistic biographical sketches that accompanied alternative rock's musicians, and often highlighted their troubled or distressed backgrounds, as well as in the music itself, which portrayed the effects of previously marginalized issues such as anorexia. Likewise, the sound of alternative rock's ubiquitous soft/loud song form—wherein sudden juxtapositions of calm verses clashed with frenetic choruses—came to be described as a musical analogue for everything from "mood swings" to Attention Deficit Disorder.

Session 4

Session 4a: Experimental Music Interest Group

Experimentalism and Cultural Change: How Experimental music is Navigating Adaptation and Intentional Inclusivity in Today's Social Climate

In the wake of COVID-19 and the revival of racial justice activity in response to the murders of George Floyd, Breonna Taylor, Ahmaud Arbery, and numerous others, the Experimental Music Interest Group invites conversation about how music can not only address issues of injustice, but also adapt and even reimagine musical practice in a swiftly changing world. We invite organizers from current music festivals and companies to talk about how they are supporting experimental BIPOC artists and are diversifying their programs. In addition, we will discuss how we as scholars advocate for experimental artists working from marginal spaces.

Session 4b: Gender Interest Group

Decolonizing Research on Gender in American Music

As scholars across academia confront what Audre Lorde terms the "hierarchy of oppressions," one of our most important scholarly tasks is to decolonize US music studies. This panel will consider how to encourage more inclusive and equitable research, focusing on issues of race. A panel of experts will share their experiences of the scholarly process. We will address barriers to equanimity such as disciplinary bias, lacking representation within our community, existing research methodologies that are inadequate for such subjects, and the publishing process.

Session 4c: Musical Theater Interest Group

Musical Theater and the Absence of Liveness: A Conversation

The COVID-19 pandemic has resulted in the prolonged absence of live theater, and has worked to expose widespread inequities across racial, class, and gender lines. We propose a moderated discussion during which we will consider the pandemic's influence on the relationship between commercial and non-profit theaters; what and who will be privileged on stage and in the audience; and how the theater industry will respond to the charges of institutional racism. The aim of this conversation will be to discuss ways that musical theater scholars can work toward positive and equitable change in their research, writing, and teaching.

Session 4d: Dance Interest Group

Dance and the Idea of Indigeneity

Movement has always been an integral part of human culture: for storytelling, identity formation, religious devotion, ritual, etc. In indigenous communities, dance is central to everyday life, and because of Western society's colonialist history, these cultures are all too often misunderstood, appropriated in the service of a white, capitalist agenda, or erased altogether. The Dance Interest Group will hold a roundtable discussion on the relationship of dance and local identity to counter colonialist narratives that have defined indigeneity. Panelists will talk about dance's role in both the formation of local identity and the perpetuation of myth in appropriative, non-local performances of indigeneity.

THURSDAY, 10 JUNE

Session 5

Session 5a: Radio and Podcasts

The Melting Pot: *The Ford Sunday Evening Hour*, National Identity, and the Sonic Formation of Whiteness

DAVID CATCHPOLE, New York University

The Ford Sunday Evening Hour was the most popular classical music broadcast in the United States from 1934 to 1942. Through an analysis of the program structure, musical selections, and select archival material, I highlight the tensions between the cosmopolitan, pluralistic ideas of nationality espoused by the program's conductor, Victor Kolar, and those promulgated by Ford through the intermission lectures and the structural design of the program. The tensions and resonances between the ideological content of the intermission talks and the musical programming played out on the airwaves and highlights the complex issues of national/racial identity in depression era America.

Negotiating Curatorial and Artistic Relevance through Performance and Space on NPR's *Tiny Desk* Concert Series

FIONA BOYD, University of Chicago

How do performers and NPR Music staff create a sense of intimacy and immediacy for both the in-person and online audiences of NPR's *Tiny Desk* concert series, recorded live at the desk of host Bob Boilen? Growing from interdisciplinary discourses on public radio and music, mediation, platforms, curation, and liveness and through interviews with performers, fans, and staff, I show that Boilen's desk and those in homemade *Tiny Desk* videos act as signifiers of NPR Music's curatorial relevance in the United States, as well as a literal and figurative platform from which performers engage new audiences and assert their artistry.

Music Podcasts and Their Persuasive Listening Techniques: An Analysis of *All Songs Considered*, *Sound Opinions*, and *Switched on Pop*

BYRD McDANIEL, Emory University

Much like their radio predecessors, music podcasts typically feature a series of popular music selections, punctuated by banter between hosts who react to music recordings. I argue music podcasts

often present their subject matter as an exploration of music, but they in fact persuasively model techniques of listening. By analyzing *All Songs Considered*, *Sound Opinions*, and *Switched On Pop*, I demonstrate how these podcasts reinforce the idea that music should be considered intellectually, dispassionately, and as an isolated object. In so doing, they normalize privileged white listening strategies as the best way to fully engage with music's meaning and power.

Session 5b: Whiteness

White Supremacy in Music for the Silent Cinema

KENDRA PRESTON LEONARD, Silent Film Sound & Music Archive

Music for the early cinema included pieces that characterized ethnic minorities in overtly racist ways. But many pieces espousing white supremacy were more subtle. I examine the music of Lily Strickland (1885–1958), a white, American composer whose works were included in published collections of pieces for film accompaniment. I argue that her success lay in her works that appropriated from Black and Native American musics in a way that catered specifically to white cinema musicians and audiences during the Jim Crow era, playing on nostalgia and pity for the post-Civil War South and on public fascination with the American Indian.

The Problem of Whiteness and in George Crumb's *American American Songbook*

ABIGAIL SHUPE, Colorado State University

In *American Songbook*, George Crumb (b. 1929) routinely re-composes spirituals, gospel, and indigenous songs and positions them as "American" alongside traditionally white tunes. I demonstrate that Crumb positions whiteness as the default. By including Black and indigenous musics in his historically oriented cycle, Crumb perpetuates the notion that these identities, along with anti-Black and anti-indigenous racism, are things of the past—not burdens for white Americans to reckon with. I argue that in his use of music from Black and indigenous traditions, Crumb colonizes these musics and suggests a unified American experience that has never truly existed.

Orchestrating Whiteness: Ethnicity, Race, and Conceptions of Musical Value at the Boston Symphony Orchestra

AYDEN ADLER, DePauw University

Orchestral history cannot be detached from the powerful racial narratives that have shaped American society. By offering a predominantly Austro-Germanic, "classical" canon at the Boston Symphony Orchestra (BSO)—and dissociating that repertory from the Pops—Brahmin cultural leaders established a bounded corpus of "good" music, attached to it a set of cultural values that justified the preeminence of white, Anglo-Saxon, Protestant society, and linked "classical" music to the promulgation of a racial ideal. Using whiteness studies to historicize the aesthetic sensibilities at the BSO sheds new light on institutionalized systems of whiteness that underpin American institutions of "high" art.

Session 5c: Production and Technology

Leo Fender and the Early Years of the Fender Precision Bass

BRIAN WRIGHT, University of North Texas

This paper explores the early history of the Fender Precision Bass. Building on the work of Richard R. Smith, I detail the creation of both the instrument and the original Bassman amplifier. I then trace their initial distribution and spotlight some of the first musicians to adopt the instrument. Analyzing their performances on recordings by the Treniers, Little Jimmy Dickens, and Louis Jordan, I demonstrate how each bassist adapted this new instrument to their own creative needs. As I argue, these recordings foreshadowed the practical and aesthetic advantages that would eventually make the instrument a fixture in American popular music.

"Sound doesn't always have to be heard": Productive Reuse and the Material Sonic Afterlives of Nick Cave's Soundsuits

KATE GALLOWAY, Rensselaer Polytechnic Institute

I examine the aurality of recycling and social justice in American fabric sculptor and performance artist Cave's Soundsuits and how his practice operates at the intersection of aural culture, remix, and power. I argue that his choreography and use of found materials weaves diverse vocabularies of movement, music, and sound objects to express how diverse bodies sound and listen in ways that are often marginalized. As an artist with a civic responsibility, Cave's wearable sculptures made from an array of scavenged materials demand playful movement while also occupying a subversive space where they conceal the wearer's body in public space.

Session 5d: Riot Grrrls Rebel

From Riot Grrrl to Pussy Riot—and Back: The Enduring Global Salience of Punk Rock Feminism

ELIZABETH KEATHLEY, University of North Carolina, Greensboro

When the Russian political performance artists called "Pussy Riot" were tried for "hooliganism" (2012), U.S. artists supported their cause, including Madonna, Yoko Ono, and Kathleen Hanna, a founding spirit of the Riot Grrrl movement (1990s). Hanna and her band Bikini Kill developed a distinctive punk aesthetic featuring noise, disruption, and feminist theory. Pussy Riot arose during the Putin regime; Hanna revived Bikini Kill during the Trump regime. Using their performances, statements, and zines, this paper interprets Pussy Riot and Bikini Kill as successors to a legacy of protest as a female music tradition in a form befitting their historical moment.

She Shreds: Empowerment, Digital Media, and the Transformation of Guitar Culture

KAI WEST, University of Michigan

Since the early twentieth century, heteronormative gender constructs have permeated the cultural identity and representation of the electric guitar. Today, that long-entrenched hegemony is being uncovered and undone. Founded in 2013 as a print magazine and since evolving into a multifaceted digital project, *She Shreds Media* has sought to reshape representation in the popular music industry by focusing on "what it means to be a woman who shreds." Taking a digital ethnographic approach, this paper explores how *She Shreds* advances a new paradigm of inclusion and empowerment that has triggered tangible changes in the guitar industry.

Session 5e: Student Forum Panel

So You Want to Do Public Musicology?

Moderators: McKenna Milici, Florida State University and Erin Fulton, University of Kentucky

Panelists: RANDYE JONES, Grinnell College; GABRIEL KASTELLE, composer, performer, and board member of the Calumet and Cross Heritage Society; SHARON MIRCHANDANI, Westminster Choir College of Rider University; COLLEEN PHELPS, music director, Classical Louisville and host, *Classically Speaking*; WILLIAM ROBIN, University of Maryland; RICHARD D. WALTER, Musical Instrument Museum

This year's Student Forum panel is dedicated to the topic of public musicology. As an interest in extending musicological work outside of the academy continues to grow, students seek models of outward-facing scholarship, skills that can be developed during graduate school to support this work, and advice on accessing and developing frameworks beyond the conventional infrastructures of university teaching and academic publication. The speakers on this panel have a range of experiences in public musicology to share, including museum studies and librarianship, performance, broadcasting,

journalism, and traditional academia. A short introduction from each panelist will be followed by a collective discussion and Q&A for all in attendance.

Session 6

Session 6a: Community and Collaboration

"No Sweet Land Here:" Spectating Erasure in The Industry's *Sweet Land*

MEGAN STEIGERWALD ILLE, College-Conservatory of Music, University of Cincinnati

Operas do not typically erase "themselves" mid performance. *Sweet Land*, a 2020 site-specific opera, however, was composed with this intention in mind. Performed by the experimental opera company The Industry, *Sweet Land* uses repetitions of two U.S-American myths: the first Thanksgiving and westward expansion as a way to confront audiences with the erasure of colonization. Relying on ethnographic accounts, I explore how *Sweet Land* combines site-specific performance with musical-narrative fragmentation to present a vision of western hegemony and violence. I argue that The Industry enacts a definition of opera that re-imagines the genre as a form of political restitution.

Multiple Swing Feels in a Hybrid Music: Evaluating Microtimings of Brazilian and North American Swing Feels in Brazilian Jazz

MARC GIDAL, Ramapo College of New Jersey

What happens to swing feels when musicians combine two traditions that swing differently? How have they done this and what do they think about it? This paper addresses these questions with respect to fusions of North American jazz with Brazilian samba played by contemporary professionals in New York City. In addition to explaining music examples, the paper foregrounds the opinions of interviewed musicians about the intermingling of swing feels. Their perspectives on music resonate with their opinions on intercultural collaborations and aesthetics.

Proximity and Distance in Steve Reich's *WTC 9/11*

DAN BLIM, Denison University

Steve Reich's *WTC 9/11* uses documentary recordings set to minimalist music, which critics have praised for its ability to "bear witness" and elicit visceral reactions. Reich insists, however, that the work is not emotional. This essay examines the tension between proximity and distance as sources for authenticity. I highlight this tension in Reich's text setting, his reliance on David Lang as witness, and his selection of album covers. I then situate this tension between proximity and distance within broader debates over 9/11, where arguments about critical distance, emotion, and personal investment have been deployed to shape public memory.

Session 6b: Ecologies of Sound

Cultivating Ecological Consciousness: Pauline Oliveros' Deep Listening as Deep Ecology

TAYLOR McCLASKIE, Case Western Reserve University

While most modern environmental movements of the late twentieth century were concerned with the conservation of the natural world for human use, the deep ecology movement, spearheaded by philosopher Arne Naess, argued that the natural world has intrinsic value unto itself, independent of its human-use value. In this paper, I argue that Pauline Oliveros' practice of deep listening, which includes body work and interactive performances, is a sonic enactment of deep ecology theories. I demonstrate that Oliveros' work belongs in dialogue with philosophers and environmentalists working in 1980s North America to cultivate a deeper understanding of ecological consciousness.

Session 6c: Gender, Race, and the Performance of Comedy

Gendered Acts as Comedy: June Carter's Staged Performances in Country Music

STEPHANIE VANDER WEL, University at Buffalo, SUNY

Familial relations and notions of traditionalism often define the public image of women performers in mid-century country music. June Carter, for example, is best known as a member of Mother Maybelle and the Carter Sisters as well as the self-sacrificing wife of Johnny Cash. Exploring her radio broadcasts and televised appearances of the 1930s–1960s, this paper argues that Carter's performances embodied the theatrical legacy of female country artists and highlighted the staginess of early country music, contingent upon vaudevillian practices. Her humor served as a means to underscore the gendered dynamic of rebellion and strife integral to barn dance comedy and country music duet acts. Indeed, Carter's talents as a comedienne extended to her 1967 duets with Cash, which helped renew his recording career. Thus, Carter's expertise in comedy, initially developed while a member of the Carter Sisters, not only contributed to a prominent solo career but also influenced the Cash-Carter stage dynamic.

"She's a babe...SCHWING!": Feminine Spectacle and Parody in Comedy Film Scoring

REBECCA FÜLÖP, University of British Columbia

The Feminine Romantic Cliché (Fülöp, 2012) is a classical Hollywood trope using scoring to essentialize romanticized femininity and masquerade male subjectivity as female interiority. Rarely used seriously after the 1950s, in recent decades the FRC has re-emerged as a successful purveyor of gendered musical comedy—a comic FRC. In films such as *Wayne's World* (1992), this transformed trope exaggerates and overdetermines the romantic and sexual potential of both Wayne's and Garth's love interests, enlisting us into identification with the male heroes and inviting us not only to share in their love objects' objectification, but to laugh at it as well.

The Advantages of Whiteness in A Cappella: Singing, Stereotypes, and Structural Racism in the Pitch Perfect Film Franchise

DANIEL FISTER, Washington University in St. Louis

In interviews about race in scholastic a cappella, interlocutors assert the *Pitch Perfect* film franchise accurately represents the genre's racialized hierarchy and stereotypes. I demonstrate how the films' star texts, narrative structures, and musical performances teach audiences to ignore a cappella singing's embedded structural advantages toward whiteness (Frankenberg 2001). Denied agency, people of color exist as comic relief and token diverse musicians. Meanwhile, "revolutionary" protagonist Beca, a white female music director, achieves success for arrangements that use Black styles and songs. As a cappella strives for a more racially equitable community, participants struggle against these ideologies that reinscribe sonic whiteness.

Session 6d: Political Song

Political Contrafacta: Intersections of Race, Gender, and Power in Reconstruction Kansas

KENDALL WINTER, University of North Carolina, Chapel Hill

In 1867, Kansas became the first state where the question of women's suffrage was put to voters. The "Kansas Suffrage Song," written for the occasion, is a contrafact of the Hutchinson Family Singers' abolition song, "Get Off the Track," itself a contrafact of the blackface minstrelsy tune, "Old Dan Tucker." Relying on archival sources and recent scholarship on contrafacta in the United States, I argue that the melody's popular appeal and accrued political immediacy strengthened its application to the women's suffrage movement, illuminating interconnected issues of gender, race, and power at a moment in the struggle to define American rights.

Solidarity Forever: Massed Song as Proletariat Resistance in the Pre-WWI Pacific Northwest
CHRISTOPHER SMITH, Texas Tech University Vernacular Music Center

Before WWI, workers in the Pacific Northwest used street song to battle for the right to organize. In Seattle, Tacoma, and Spokane, workers developed a rich repertoire of noise-driven public strategies. "Wobbly" songwriters supplied new contrafact texts, to be sung to familiar tunes, exploiting the power of massed song. In this paper, I examine the Free Speech Fights and their songs, to argue that understanding the role that rebellious "noise" played in shaping twentieth-century Civil Rights tactics in turn helps us contextualize North American sonic revolution.

"It's up to the women": Women's Peace Songs for Eleanor Roosevelt

MARIAN WILSON KIMBER, University of Iowa

Eleanor Roosevelt's papers in the FDR Presidential Library contain eighty musical works by women calling for world peace. Women's peace songs were influenced by the First Lady's anti-war activism and her involvement with former suffragists' peace organizations. Featuring religious and nationalistic imagery, songs were typically hymn-like expressions of women's collective action or parodies of patriotic songs. Women's musical offerings reflected the peace movement's response to World War I, a growing wariness of the dangers brewing in Europe, and a deep belief in both Roosevelt's influence and the power of women and music to help transform the violent course of history.

Session 7

Session 7a: Film Music

Tracking the Cowardly Lion: The Assembly-Line Creation of "If I Were King of the Forest"

LAURA LYNN BROADHURST, Rutgers University

Based on a wealth of largely untapped archival materials, this paper reveals that the Lion's iconic showpiece in *The Wizard of Oz* was created via cumulative authorship along a figurative assembly line. Indeed, the extant sources indicate that songwriters Harold Arlen and Yip Harburg lost artistic control upon submission of their work, after which a chain of personnel modified their materials. To demonstrate, I trace "Forest" through its many assembly-line-like developmental stages: genesis (by Arlen and Harburg); arrangement/routining (likely by Roger Edens); orchestration (by Murray Cutter); pre-recording (w/orchestra); shoot-to-playback (Victor Fleming); underscoring (Herbert Stothart and staff); previews/musical editing; final cut released.

Hercules, Vampires, and the Opera of Attractions

BROOKE McCORKLE OKAZAKI, Carleton College

Opera's specter has haunted cinema since the inception of the celluloid medium; early film directors and musicians frequently looked to opera for inspiration. Nowadays, the tables seem to be turned. Stage directors increasingly employ cinematic projections to dazzle audiences and trim budgets. Two hybrid productions by American composers illustrate the tension between the mediums of opera and film: Philip Glass's *La Belle et la Bête* (1994) and Patrick Morganelli's *Hercules vs. Vampires* (2010). A close analysis of Morganelli's work reveals the ways *Hercules vs. Vampires* ameliorates issues raised by Jeongwon Joe (2002) concerning the Glass opera.

Excesses and Absences: Noise, Punk, White Supremacy, and Violence in *Green Room* (2015)

RACHEL GOLDEN, University of Tennessee

Amidst current political crises, *Green Room* invites examination of terrors pertaining to lockdown and white supremacy. Set in the Oregon woods, the film features a hard-core punk band performing at a

militant, white supremacist club. When they witness a murder, the musicians are locked into the green room, fighting for survival. Drawing on David Novak (2013), I read punk sounds and noise as aural excess, echoing excesses of violence. While visually indicated, the band's music is often sonically deleted, fading to silence, noise, or lyrical scoring. Thus, its musical identity becomes one of absence, obliteration, and distinctively American terrors.

Race, Class, and the Responsibilities of Representation in *Rosewood*

FRANK LEHMAN, Tufts University

John Singleton's *Rosewood* (1997) is a Hollywood reimagining of the 1923 pogrom of a Black township in Florida. The film was initially scored by Wynton Marsalis, but Singleton ultimately rejected his work and invited John Williams to redo the film's soundtrack. Together, these competing *Rosewoods* offer a vivid case-study in alternative approaches to scoring historical trauma, from two artists with substantial but complicated creative qualifications for taking on this responsibility. This talk offers a restoration of Marsalis's score, and scrutinizes the musicking of the massacre, highlighting the use of spirituals and the representation of race/class through differentiated musical idioms.

Session 7b: Uses of Classical Music

Fiestas Wagnerianas: Film Music in Luis Buñuel's Mid-Century Mexico

GREGORY CAMP, University of Auckland (New Zealand)

Luis Buñel's Mexican period is the least studied phase of his career, but the twenty films Buñel directed in Mexico offer a fascinating picture of this transnational avant-garde director working within a studio system. His negotiations between his own style and the expectations of the Mexican film industry extend to the films' music. These films make extensive use of both underscore and source music, Buñel juxtaposing European-influenced modernist scoring practices with traditional Mexican music to comment obliquely on mid-century Mexican society. Buñel shows himself a canny mélomane as the music in his Mexican films outlines a unique social soundscape.

Nina Simone at the Piano: Musical Protest in "Love Me or Leave Me" and "My Baby Just Cares for Me"

MICHÈLE DUGUAY, The Graduate Center, CUNY

This paper analyzes Nina Simone's use of pianistic idioms from Western common practice repertoire in performances of "Love Me or Leave Me" (1961, 1968) and "My Baby Just Cares for Me" (1958, 1987). I argue that Simone's piano playing represents a distinct form of musical protest that constitutes a key facet of her musical expression. By explicitly referencing textures, harmonic progressions, and contrapuntal conventions of Western art music within popular song, Simone performs acts of resistance against the systematic exclusion of African American musicians from conservatories, concert halls, and other spaces dedicated to the performance of classical music.

Music's Quiet Place at the Supreme Court

JAMES DOERING and LAUREN BELL, Randolph-Macon College (Virginia)

While Ruth Bader Ginsburg's love of music is well documented, her passion is not unique on the Supreme Court bench. From Learned Hand's folksongs to William Rehnquist's Gilbert and Sullivan inspired attire to "Fiddlin'" Abe Fortas, music is woven throughout the Court's history. A revealing example is its annual musicale, first organized and curated by Justice Blackmun (also a music lover) in 1988, then passed to Justices O'Connor and Ginsburg. Through archival materials from the Supreme Court and the Library of Congress, this paper documents this series and uncovers music's quiet but important place in the Court's larger history.

Making Water Great Again: The Bellagio Water Fountain and Neoliberal Spectacle

ELIZABETH HARTMAN and SUMANTH GOPINATH, University of Minnesota, Twin Cities

The Bellagio water fountain is a renowned tourist attraction on the Las Vegas Strip and is one of the largest fountains in the world. A reification involving extravagant resource use is produced by the fountain apparatus and prerecorded music, which are employed in choreographed shows of moving water mimicking pirouettes, showgirl kicklines, and fireworks. Music and sound act in a powerful division of labor: music does the greatest work in "humanizing" the fountain's machinic assemblage, whereas sound—particularly the compressed-air water guns' booms, which are mechanical byproducts—helps to convey something greater than humanness, as part of each show's spectacular surplus.

Session 7c: Bands

The Repertoire of the Manchester Cornet Band: A Survey of Popular Music and Style for Mid-Nineteenth-Century New England

MICHAEL O'CONNOR, Palm Beach Atlantic University

While the existing literature on the American brass band of the 19th Century has neglected the actual music of these groups, brass band music collections can reveal important information about American popular music from about 1835 to 1875. The part books of the Manchester (NH) Cornet Band, like most sets, offer a window into the musical life of the 1850s in a thriving New England industrial city. Through representative examples one can surmise which popular songs, opera scenes, and dance types were presented by brass bands and how certain admired composer-arrangers of the time approached them musically.

"With Colors Flying and Band Playing": Custer, Garry Owen, and Washita (1868)

ALLISON ROBBINS, University of Central Missouri

This paper explores how military music functioned in the Plains Indian Wars, particularly at the Washita River massacre of 1868. On a cold November morning, George Custer ordered the Seventh Cavalry band to play Garry Owen as his forces attacked a peaceful Southern Cheyenne encampment; he later reported to General Sheridan that Washita's musical charge "strongly reminded me of scenes during the war." In this context, however, Custer's band did not recall the "gallant" music of the Civil War so much as it created a soundtrack for settler colonialism, tying bugles and bands to violent efforts to remove indigenous people.

Struttin' Down Broad Street: Ferko String Band, Musical Legacy, and the City of Brotherly Love

KAREN USLIN, Rowan University

When non-Philadelphians turn on their televisions on New Year's Day, the Philadelphia Mummers Parade seems an oddity, a cacophony of costumes, music, and dancing. Today, the parade is organized into four divisions; however, the String Band division serves as the soundtrack for this tradition. The most successful band in Mummers history is Ferko String Band; Ferko introduced Philadelphia folk tradition into mainstream America in the 1940s and 1950s. Using archival material of original Ferko members, this paper will examine how Ferko represents the musical legacy of Philadelphia and brings greater understanding to the cultural traditions of the City of Brotherly Love.

Session 7d: Panel: "Shake It Off": Challenging Expectations and Perceptions in Country Music

Too Late to Pray:" Bloodshot Records and Chicago's Alternative Roots

NANCY P. RILEY, Belmont University

In 1993, Billboard identified Chicago as “Cutting Edge's New Capital,” noting recently signed local alternative artists, following Seattle-based Nirvana’s mainstream success. While Chicago's alternative scene was thriving, Bloodshot Records released *For a Life of Sin: A Compilation of Insurgent Chicago Country* (1994), featuring local bands performing various styles of country music. Co-founders Rob Miller and Nan Warshaw insist that Bloodshot would not exist in any other city, and this paper examines their claim, exploring the label’s connection to the city of Chicago, Bloodshot Records’s broad definition of roots music, and its continued adherence to a DIY ethos.

"Actions Speak Louder than Words": Reconsidering Feminism in Country Music in the 1990s
PAULA J. BISHOP, Bridgewater State University

In 1992, Hillary Clinton defended her choice to remain with her husband Bill after his extramarital affairs by saying, “I’m not sitting here, some little woman standing by my man like Tammy Wynette,” thus reducing the women of country music to victims of the patriarchy. Scholarship of 1990s feminism likewise dismisses female country artists from the feminist movement. This paper examines the 1993 CBS special *Women of Country Music* in which more than twenty women told stories of resisting the male-dominated power structures, thus diverging from Clinton’s caricature of them. Their perspectives can broaden the discourse of the 1990s feminist movement.

Becoming Taylor Swift: Claiming Adulthood, Claiming Pop
PHOEBE HUGHES, Ohio State University

Taylor Swift’s fifth studio album, *1989*, released in 2014 to critical acclaim and criticism as Swift relinquished her youthful country music persona for a new pop music identity. This paper analyzes the *1989* World Tour (2015) as Swift’s self-proclaimed coming-of-age, viewing the film as a delicate balance between childhood and adulthood. Swift’s use of this album, tour, and documentary showcase a movement beyond the constraining, moralizing structures of the country music industry, where Swift’s youth was used to dismiss her legitimacy. Instead, the *1989* Stadium Tour gives us a glimpse into how Swift used musical style to claim her adulthood.

"We don't want handouts, we want equal opportunity": Mickey Guyton's Advocacy and Protest for Equality in Country Music

JADA WATSON, University of Ottawa

In the first months of 2020, country music singer Mickey Guyton released a pair of songs about gender disparity and Black survival. These songs are part of an unfolding body of music and advocacy around the marginalization of women and systemic racism in country music from the only Black woman signed to a major label in Nashville. Drawing on Black feminist theory of freedom practices and interruptions to whiteness, this paper examines Guyton’s response to growing inequality in country music and explores her strategies for developing autonomy an industry that limits space for women and excludes women of color.

Session 8

Session 8a: Sheet Music Interest Group

Organizational Meeting

Session 8b: Folk and Traditional Music Interest Group

Celebrating the Puyallup Tribe

CONNIE McCLOUD, Culture Director, Puyallup Tribe

Tacoma is located on the historic Salish Sea territory of the Puyallup Tribe of Indians. As SAM members meet this year, they are guests on the tribe's traditional land. To commemorate this locale, this Folk and Traditional Music Interest Group session showcases and celebrates the unique music and dance of the Puyallup Tribe, providing the SAM membership an opportunity to learn about this tribe's important story and the rich performing traditions that go with it. Connie McCloud, Culture Director for the tribe, will lead an engaging session that combines a performance lecture/demonstration with time for discussion and audience Q&A.

FRIDAY, 11 JUNE

Session 9

Session 9a: Black Arts Intersections

Open to Interpretation: Allegory and Code-Meshing in Ellington and Ailey's Ballet *The River*
KIMBERLY HANNON TEAL, University of North Carolina, Greensboro

Duke Ellington and Alvin Ailey's *The River* was commissioned by American Ballet Theatre and performed not by the artists with whom Ellington and Ailey routinely worked, performers rooted in jazz and modern dance respectively, but by the classically trained performers of a ballet company and orchestra. *The River* demonstrates Ellington and Ailey's versatility in what speech and communication scholar Vershawn Ashanti Young terms "code-meshing," the practice of mixing African American communicative idioms with European-derived forms in order to speak across cultural boundaries without code-switching, or declaring one style of language more appropriate than another in a given situation.

"Whitey on the Moon:" Lunar Criticism in African American Poetry and Music
ALDWYN HOGG Jr., University of North Carolina, Chapel Hill

How did African Americans understand and respond to Apollo 11? By analyzing the intersections between critical rhetoric in African American newspapers, Black Arts inspired poetry, and black music, I argue in this paper that African Americans deployed Apollo 11 as both a rhetorical and poetic trope to critique broader issues beyond the mission itself such as: American expansionism, federal inertia vis-à-vis Civil Rights legislation, urban blight, and the racial politics thereof. At stake in this project is not only an Afrofuturist (re)vision of the narrative of Apollo 11, but also historically contingent understandings of technology by African Americans more generally.

Spacecraft: Randy Weston's Pan African Politics of Music Education
JAMES GORDON WILLIAMS, Syracuse University

This paper explores jazz pianist Randy Weston's (1926–2018) pan-African paradigm for musical education. My contribution to the discourse on Weston builds on the work of Kelly (2012) who wrote about Weston's lifelong commitment to African music culture and addresses the argument of Stanyek (2004) who contends that Weston's pan-African music is a model for intercultural musical practices without discussing the pan-African political thought that shaped Weston. I argue that foregrounding a connection between Pan African jazz and intercultural improvisation based on musical analysis alone leads to an incomplete analysis of Weston's cultural work and his broad influence on jazz history.

Session 9b: Musicalization of Gender and Queerness

The Serenade (after Plato's "Symposium") and Leonard Bernstein's Homosexual Musical Circle: Programmatic Homoeroticism, Lyricism, and the Giving of a Musical Gift

JENNIFER RONYAK, University of Music and Performing Arts, Graz

In light of relatively recent studies of Bernstein's sexuality, including the work of Hubbs, scholars have begun to propose that Bernstein, when composing the *Serenade (after Plato's "Symposium")*, would have been attracted to Plato's text due to its homoerotic content. This paper builds on this claim to argue that Bernstein's *Serenade* was in part a musical gift for a few members of Bernstein's inner circle of homosexual friends. Unpublished letters between Bernstein and David Diamond and published praise from Marc Blitzstein support this reading from a programmatic and stylistic standpoint.

Hearing #GaylorSwift: Queer Musical (Conspiracy) Theorizing in the Internet Age

PAULA CLARE HARPER, Washington University in St. Louis

Drawing together musicology and fan studies with recent literature on conspiracy theorizing, this paper investigates the fan constellation around #Kaylor—a fan-speculated relationship between Taylor Swift and supermodel Karlie Kloss. The paper analyzes the use of musical data as evidence in the construction of this theory, ultimately suggesting that the absence of specifically musical claims in fan social media (queer) conspiracy theorizing can be partly ascribed to gendered dynamics of music-theoretical analysis, which render some of the most potentially meaningful avenues of evidence-gathering (especially in the case of #Kaylor) inaccessible or unauthoritative to fan amateurs.

The Self as Archive: Sonic Representations of Queer Youth in Tegan and Sara's *High School* Audiobook

KIERSTEN VAN VLIET, McGill University, Montreal

While working on their memoir, *High School* (2019), Vancouver-based indie band Tegan and Sara found unreleased demos recorded in the mid-1990s, giving rise to their latest album, *Hey, I'm Just Like You*. The album marks a return to Tegan and Sara's indie-rock roots and a self-conscious engagement with their earlier, queer-coded, sound. *High School* is part of a larger literary trend of coming-of-age retrospection in lesbian fiction, but as an audiobook, album, and tour its means of representation diverge significantly. Drawing from sound studies and queer theory, I investigate their sonic strategies for self-representation of queer adolescence throughout the project.

Session 9c: Musics Responding to Contemporary Politics

The Politics of Old-Time Music in Twenty-First Century America

LAURA SHEARING TURNER, University of Chicago

This paper interrogates the terrain of activism—and resistance to it—that has intensified among old-time practitioners during the years of Trump's presidency. Specifically, it focuses on an emerging movement of musicians taking bold steps to diversify old-time's social spaces, its histories, and repertoires. Taking place at festivals, fiddlers' conventions, folk camps, jams, and on social media, these activist moves have provoked both approbation and antagonism among practitioners of differing backgrounds. This research offers insight into critical race and identity work underway in a musical scene with participants who represent a compelling cross-section of the U.S. population.

What Hate Can Do to a Choir

VICTORIA ASCHHEIM, Dartmouth College

In May 2018, President Trump attended a California sanctuary policy roundtable. There he said, about undocumented immigrants, "These aren't people. These are animals." Moved by these sentences,

Los Angeles-based composer Ted Hearne wrote *Animals*, a piece for SATB choir, commissioned by The Crossing and premiered in September 2018. Donald Nally, conductor of The Crossing, explained his motivation for cultivating socially committed, technically ruthless music such as *Animals*: "I hate pretty." *Animals*, then, was born of hate twice over: xenophobic speech, aesthetic revulsion. I take *Animals* as an occasion to ask: what is the ethical potential of antipathy to vocal beauty?

Kamala Harris Rap Genius?

DANA GORZELANY-MOSTAK, Georgia College

Presidential candidates frequently harness the sounds, symbols, and rhetoric of pop culture to communicate their identities, values, and visions. In January 2019, Kamala Harris, a Black woman of Indian and Jamaican descent, declared her candidacy for the presidency. Harris engaged with music through social media, talk radio, and television. This paper investigates the media discourses surrounding Harris' musical engagement in relation to recent scholarship on the intersection of sound, race, and gender. I argue that although musicking bestows cultural capital on male politicians, for female candidates, and especially Black women, musicality becomes yet another minefield of double standards.

Session 10

Session 10a: Curating Sounds and History

A Portrait of Racial Achievement: Maud Cuney-Hare Exhibits Black Music History

KATIE CALLAM, Harvard University

African American pianist Maud Cuney-Hare (1874–1936) participated in a wide range of musical activities during her lifetime, from lecture-recitals to folksong collecting to editing a music column in *The Crisis*. Among musicologists, Cuney-Hare is best remembered for her sweeping, posthumously published history, *Negro Musicians and Their Music* (1936). This paper probes another, lesser-known aspect of her career: Cuney-Hare's exhibits of materials related to Black music history, which featured instruments, sheet music, and manuscripts. These exhibits were not merely enjoyable diversions for the public, however; they instead served as an integral facet of Cuney-Hare's approach to the musical past.

Notations, by Alison Knowles and John Cage

CAITLIN SCHMID, St. Olaf College

Although John Cage's *Notations* (1969) set out to showcase the spectrum of contemporary music notation, I argue that it also functions as a catalog of an extended experimental art world and associated mechanisms of self-fashioning. Reconstructing *Notations*' history from its origins as a fundraiser to its role as inspiration for a 2009 update titled *Notations 21*, my analysis of who was excluded in the process of creating Cage's publication and its legacy illuminates how an art world that thrived on notions of newness and resistance also perpetuated ideologically conservative patterns of race, gender, and prestige.

Musical Menageries: Towards a Sounding of Archival Silences

CANA MCGHEE, Harvard University

Intersecting environmental musicology, animal studies, and archival studies, this paper interrogates practices of archiving musical material. The central archive consists of Tin Pan Alley scores whose covers depict brightly colored animals, signaling an organization favoring imagery over musical content. I frame archives as zoos to address concerns about ownership, classification, and exoticism. This musical zoo puts the "archive drive" on display, thereby demonstrating its significance in environmental protection efforts. Archival processes directly impact scholarly production about musical objects, and this

paper questions ocular-centric modes of preserving nonhuman spaces and promotes necessary reckonings with environmental sound in present and future preservation endeavors.

Session 10b: Sound, Noise, and the Politics of Power

"Thunder" in Oklahoma City: Acoustic Realities of the Oklahoma City Sonic Boom Experiment
CHRIS BENHAM, Harvard University

In 1964, the Federal Aviation Administration experimented on the 500,000 residents of Oklahoma City, enveloping the city in a staggering total of 1,253 sonic booms over the course of six months. Based on interviews and archival research from the FAA archive in Oklahoma City and the Oklahoma Historical Society, this paper examines the ways that the US government's "acoustic power" modified the citizen-state relationship sensorially and somatically. Building on sound studies literature, I explore the FAA's sonic booms and the Oklahoma City protestors as competing acoustic entities, each set on altering the acoustic ecology of the city.

Political Party Correlates with Noise Complaints: Policing Music and Sound at the Intersection of Race and Politics in Virginia

ANDY MCGRAW, University of Richmond

Noise complaints and citations in Central Virginia reveal dense intersections of race, gender, music, sound, and governance. The ARCGIS mapping platform enables a comparison of complaint data with demographic and political datasets. In general, higher party homogeneity correlates with fewer noise complaints. Complaints appear to correlate with "incursions" of novel political affiliations and demographics into an area. This suggests that complaints are associated with a fear of loss of social control over territory.

Colonizing the Coronavirus in China: Quarantine, America Media Representation, and the Sounds of Racialized Neoliberal Biopolitics

JAMES DEAVILLE, Carleton University, Ottawa

American news coverage of the health crisis in China (January–March, 2020) was marked by silent images of empty streets from Wuhan, excluding the sights and sounds of life from inside containment. As Jasbir Puar has observed, the racialized biopolitics of such conditions "sustain the neoliberal split between the disabled subject . . . and the debilitated body as degraded object." (Puar, 2017, 92) Bodies in quarantine are unproductive burdens to the neoliberal imaginary, and thus are silenced. The Wuhanese lost their claim to material presence in American news media through sound, as incarcerated and racialized "objects of un-care—social pariahs" (Puar, 2017, 77).

Session 10c: Instruments and Identity

"Ookpik Waltz": Obscured by Mist, Named by Myths

JOE WEED, Independent Scholar

Northwest American fiddlers changed Frankie Rodgers's 1965 spry dance tune "Ookpik Waltz" into a mournful lullaby, misled by Hollywood's illusory markers for Native American music and culture. By accurately portraying the evolution of "Ookpik Waltz," I expose the inaccuracies of those Hollywood tropes, while restoring credit to Rodgers's Ukrainian heritage and his talent for tune-smithing. I use interviews with Rodgers' widow and surviving band mates, Rodgers family documents and photographs, archived radio interviews, and extensive fieldwork throughout Alberta, British Columbia, Washington, and Idaho to tell a compelling story of lost identity and cultural appropriation.

"Show Me Your Riffs": Performative Gender, Hero Worship, and Carrie Brownstein's Guitar Showmanship

HANNAH BLANCHETTE, University of Cincinnati, College-Conservatory of Music

This paper presents Carrie Brownstein as a case study for female identity-based guitar showmanship from the mid-1990s to the present, contextualizing her within an inclusive lineage of guitar heroes. I posit that Brownstein's guitar playing and stage presence aid in reconstructing guitar showmanship's predominantly male associations into more inclusive imagery. I employ Judith Butler's theory of gender as a "stylized repetition of acts" to examine how Brownstein's performances enact "the cultural transformation of gender through such acts." Brownstein's ongoing contributions to rock performance create spaces that challenge the norms of rock both on stage and in the crowd.

Sounding the Violin: Object-Orientation and Free Improvisation

JAY M. ARMS, University of Pittsburgh

This paper presents an object-oriented analysis of composer Malcolm Goldstein's free improvisation practice called Soundings. Building on recent new-materialist approaches in music studies, I argue for an instrument-centered interpretation of Goldstein's approach to improvising on the violin. I contend that Goldstein's gestural approach to playing allowed him to give agency to his instrument and develop human and non-human collaborations. I demonstrate how the instrument itself, as much as the hands and gesture of the musician, contributes to an intimate, dialogic dance between artist and instrument that is enacted through an interplay of gesture and resonance and expressed in sound.

Session 10d: American Modernisms

"Stop the Drums!": William Grant Still and Black Resistance in *Troubled Island*

CORDARA HARPER, University of North Carolina, Greensboro

William Grant Still's opera *Troubled Island* (Langston Hughes), on the Haitian revolutionary leader Jean-Jacques Dessalines, suffered ten years' delay before its brief run at the New York City Center Opera (1949). The audience cheered; the critics panned the music. The opera is seldom performed. This study re-interprets the criticism in the contexts of U.S. and Haitian history, theorizing that the story itself was "troubling" to white critics, coming from a Black composer drawing on drumming and voodoo ritual to project Black resistance. The time is right to re-evaluate *Troubled Island* with an anti-racist lens and return it to the stage.

The "Black Death Spectacle" Songs of Silvestre Revueltas and Carlos Chávez

STEPHANIE STALLINGS, Independent Scholar, Flagstaff, Arizona

Silvestre Revueltas (in "Canto de una muchacha negra," 1938) and Carlos Chávez (in "North Carolina Blues," 1942) each composed one "anti-lynching" song. Here I show how these "outsiders within" pit a Mexican aesthetics of death against violent spectacle and social inequity in the United States to assert a universal dignity of life. Revueltas wears his political commitment to international anti-fascism openly and engages with materials of vernacular Black music (Blues). Chávez sublimates a similar impulse with at least twelve unmistakable instances of J. S. Bach's "kreuz" motif, musically coding the lynched Black man of the song's text as a figure of Christ on the cross.

Poetic Allusions in Milton Babbitt's Music

ALISON MAGGART, University of Texas, Austin

At his death, Babbitt's library contained numerous books on poetry, revealing a deep appreciation for modernist free verse and postwar formalism as well as a sustained engagement with literary theory. In this paper, these sources provide a springboard for discussing poetic ambiguity, analepsis, prolepsis, and intertextual play in *The Virginal Book* (1988) and *Pantun* (2000). In these works, direct quotation and allusion "echo" across historical distances and between musical surface and abstract ground, disrupting and re-negotiating the works' temporalities. More than simply enlivening Babbitt's music, however, such correspondences encourage productive, alternative readings of U.S. serial aesthetics and ideology.

Session 10e: Cultural Diversity and Inclusion Committee

Beyond Tokenism: A Music History Redo

Panelists: JACQUELIE AVILA, KUNIO HARA, JASMINE HENRY, and ERIC HUNG

One of the practical challenges for music history instructors in implementing transformative changes in our classrooms is the training many of us received or are currently receiving that prioritizes the teaching of the traditional canon and very little else. In order to address this urgent problem, the founders/editors of the website *Beyond Tokenism: A Music History Redo* are building a website that functions as a resource guide to aid in the pedagogical development of instructors. The project was launched in a virtual presentation hosted by Binghamton University in February 2021. This presentation will provide focus on new material added since then. *Beyond Tokenism* includes the following tools and techniques for implementing necessary changes in the classroom: (1) alternative narratives that connect different musical traditions from around the world, (2) strategies for implementing new pedagogical techniques (e.g., trauma-informed pedagogy), and (3) and personal experiences of instructors who are working to implement techniques for equitable and socially just classrooms. We hope this resource can help our field as we rethink our curricula as well as our purposes for teaching music history. In our presentation, we will introduce the website, and each of us will discuss a narrative or strategy on the site. We will explain how the materials on the site can help us create an environment that is safe(r) and more stimulating for students' personal, intellectual, and social development.

Session 11

Plenary Roundtable with Katherine McKittrick

This roundtable brings three scholars into conversation with [Katherine McKittrick](#), whose work touches Black cultural production, post-colonial geographies, and liberatory ontologies. Dr McKittrick will open the panel with 30 minutes of prepared comments related to her recently published book *Dear Science*. Following those comments, [Kwami Coleman](#) (Asst. Prof., NYU), [Tiffany Lethabo King](#) (Assoc. Prof., Georgia State), and [Maria Ryan](#) (graduate student in Music, UPenn) will respond to her work with 10 minutes of reflection each before moving into an open discussion with McKittrick. We will reserve 30–45 minutes for Q&A with the broader membership at the end. While it is not required in order to be able to follow along with the conversation, we recommend that interested attendees read Chapter 3 of [Dear Science](#) before the roundtable.

Vivian Perlis Concert

American Voices: Vivian Perlis and Harry Partch

This year's Perlis "concert" features a pre-recorded performance by Charles Corey of some of Partch's works for adapted guitar, interspersed with selected clips from Vivian Perlis's 1974 interview of Partch.

SATURDAY, 12 JUNE

Session 12

Session 12a: Panel: Hip Hop Activism: A Sonic Index of #BlackLivesMatter in America

This panel examines the distinct activist public crafted by American hip hop in the age of Black Lives Matter. Drawing from a variety of critical and theoretical backgrounds—Henry Jenkin's participatory culture (2006), Jennifer C. Nash's *love-politic* (2011), Brittney Cooper's *Black rage* (2018)—each panelist explores the sonic index of the Black Lives Matter movement through hip hop. From professionally produced visual albums to protest anthems on TikTok, this panel explores how hip hop has generated a distinct activist public with the potential to create, and at times hinder, a more equitable America.

“Hell You Talmbout?”: In Sonic Protest of Police Brutality

LARISSA A. IRIZARRY, University of Pittsburgh

The recent increase in the visibility of police brutality on Black Americans leaves hip hop artists little room for neutrality in a craft that operates off the articulation of Black life. My paper turns to Wondaland's “Hell You Talmbout.” This song continues to be tragically amended with new names of the slain and is consequently a sonic index of #BlackLivesMatter. I explore how this mournful protest anthem offers a politically queer love-politic that aligns with the #BlackLivesMatter mission of countering acts of violence, by “creating space for Black imagination and innovation, and centering Black joy.”

"I Can't Breathe:" Contextualizing George Floyd's Last Words in Hip Hop

HANNAH STRONG, University of Pittsburgh

George Floyd, an activist and rapper, may only be remembered for his murder, not his music. #BlackLivesMatter has been connected to rap and hip hop since its advent, and as police brutality continues, Floyd's last words “I can't breathe” are increasingly featured. Building on the work of Loren Kajikawa, Brittney Cooper and Noriko Manabe, I contextualize “I can't breathe” and #BlackLivesMatter, and I argue that such hip hop artists as Run the Jewels, H.E.R., and Lil B function as megaphones that require systemic change in policing tactics.

"Shut up!": Examining the Processes of Silencing and Amplification of Black Voices on TikTok

MAYA BROWN, University of Pittsburgh

Since 2016, the app TikTok has been a virtual space for adolescents to share trending high jinx and lip-synchs. However, after the killing of George Floyd, the app transformed into a political platform that amplified Black voices. Drawing from new media and participatory culture scholarship (Gaunt 2017; Jenkins 2006), I examine the mashup between Childish Gambino's “This is America” and Post Malone's “Congratulations” as a sonic backdrop amplifying TikTok users' testimonies about police brutality. I also examine silencing through the fallout of a social media initiative now known as Blackout Tuesday and its unintentional effect on #BlackLivesMatter.

Session 12b: Free Speech and Censorship

Protest, Free Speech, and Feminism in Jennifer Jolley's *Prisoner of Conscience*

KATE STORHOFF, Winston Salem, North Carolina

In 2015, three years after the Russian punk group Pussy Riot's “punk prayer” in Moscow, American composer Jennifer Jolley and librettist Kendall A responded to the group's imprisonment with a song cycle called *Prisoner of Conscience*, exploring themes of protest, free speech, and feminism. Jolley draws on a variety of musical styles, juxtaposing music inspired by chants and motets with clear references to punk; she intentionally twisted music considered “beautiful” by Western ears into something “ugly.” Drawing on interviews with the composer, this paper explores the feminist significance of the song cycle, highlighting both musical and textural references.

"Take that, Tipper Gore": Alanis Morissette, US Suburbia, and the Politics of Consumer-Friendliness

MEGUMI ORITA, University of North Carolina, Chapel Hill

Alanis Morissette's *Jagged Little Pill* (1995) articulated new public, politicized narratives of girlhood. Yet, *Jagged*'s commercial success was used to undermine its impact as critics set Morissette at odds with Riot Grrrl's overtly political music. I argue that Morissette's consumer-friendliness did not negate her music's political saliency, but instead functioned as a political tool that allowed *Jagged* to circumvent 1990s suburban censorship and present girls with feminist practices in which they could participate. I interpret *Jagged* within the context of 1990s suburban anxieties about popular music and youth, proposing that this confluence of consumer-friendliness and political music constituted a distinct political strategy.

Vulnerable Listening: Karen Finley, the Parents' Music Resource Center, and the Auralty of Pornography

MARIA MURPHY, University of Pennsylvania

During the 1980s Feminist Sex Wars, the development of the Parents' Music Resource Center defined the terms by which listening was considered susceptible to corruption. I argue that the impetus to censor performance artist Karen Finley's work embodies the reductions and contradictions reflected in how pornography has been defined, but also demonstrates how sound is regulated through the tactic of censorship to ostensibly protect vulnerable bodies. Through analyzing her album, *The Truth is Hard to Swallow*, I demonstrate how Finley's work puts forth a mode of auralty predicated on a shared notion of vulnerable listening.

Session 12c: Music, Sound, and Place

Precarious Auralty: Listening and More-than-Human Sociality in Brazil's *Panelaços*

CHRIS BATTERMAN CHÁIREZ, University of Chicago

In March of 2020, residents throughout Brazil took to their balconies nightly to participate in "panelaços," literally "big pot bangs," a longstanding mode of sounded protest that in this instance expressed discontent with President Bolsonaro's dismissive handling of the pandemic and blatant disregard of the environment. Understanding the panelaços as a sounded response to the triple crisis of pandemic, economy, and Anthropocene, this paper examines how auralty and listening in urban Brazil mediate the affective and social registers of mutual precarity. Specifically, I argue that panelaços sound a "more-than-human sociality" that foregrounds the endless human-nonhuman entanglements implicated in environmental crisis.

Sounds of the "Hyperghetto": Sounded Counternarratives in Newark, New Jersey Club Music Production and Performance

JASMINE HENRY, Rutgers University, New Brunswick

This paper examines the production and performance of Jersey club music as sonic discourse among Black urban youth in Newark, New Jersey. Drawing upon critical race theory, I argue that Jersey club music producers and performers create sounded counternarratives that challenge their mainstream media-depicted status as "hyperghetto" urban outcasts. Based on dance battle videos and interviews with producer-DJs and dancers, I analyze the sounded counternarratives that emerge as participants recount the DIY music production techniques and performance practices featured in the videos. I reveal how their productions and performances articulate narratives of contemporary Black urban agency and problematize "hyperghetto" narratives.

"Every Song is a World": Popular Music and Virtual Reality

CHARLES GARRETT, University of Michigan

Extending the pioneering work of Anil Çamci and Rob Hamilton on virtual reality and sonic expression, this presentation traces the development and theorizes the challenges and constraints of integrating virtual reality and American popular music. Recent high-profile VR experimentation by pop music artists has revealed a rich world of expansive possibilities, involving new musical and social relationships, interactivity, and sound spatialization. What happens to popular music when artists push beyond time-honored practices, when their creative terrain becomes an open, customizable playground, when, in the words of one music/VR artist, "every song is a world"?

Session 13

Session 13a: Lecture Recital

Afterglow: The Forgotten Works for Cello and Piano by Henry Hadley
THEODORE BUCHHOLZ, University of Arizona with PAULA FAN, University of Arizona

This lecture recital features the previously lost cello works by Henry Hadley, one of the most popular American composers in the early twentieth century. Though Hadley is largely forgotten today, his compositions remain colorful and persuasive. UA faculty cellist Theodore Buchholz uncovered a collection of Hadley's neglected manuscripts, which he has recorded under Centaur Records to critical acclaim. Hadley's aesthetic dearly held to a romantic vision when other art was turning increasingly modern. Thus, this program borrows its title from one of the works called "Afterglow," evoking Hadley's yearning for an aesthetic whose sun had already set.

Session 13b: Lecture Recital

Howard Hanson's "Symphonic Rhapsody" for Solo Piano: A Recently Discovered Manuscript
SCOTT WATKINS, Jacksonville University

The son of Swedish immigrants, Howard Hanson (1896–1981), American composer, conductor, educator, and administrator, led the Eastman School of Music from 1924 to 1964. This presentation of Hanson's Symphonic Rhapsody, Op. 14, introduces a recently discovered, important solo piano work which Hanson himself performed often in 1919–1920 to critical acclaim. Clarence Urmy wrote of the work: "Hanson gave a delicate tone poem that should be added to the repertoire of every advanced pianist." Watkins' lecture-recital presents the work and its history, reflects on Hanson's early career through rare early photographs and artifacts, and concludes with a performance of the work.

Session 13c: Lecture Recital

Spirituals and Identity in the Harlem Renaissance and the Civil Rights Movement
LEELEE HUNTER, University of Arizona with CHELSEA BUYALOS, Peabody Institute of the Johns Hopkins University

The debate over musical identity and the use of spirituals as sources for "art music" provides insight into both African American history and the development of American music. Harry T. Burleigh's arrangements of spirituals sparked discussion among Harlem Renaissance figures over the appropriate treatment of spiritual melodies. Some argued they lost their "blackness" in art song form; others backed Burleigh's view that spirituals were an achievement equal to European music but fundamental to American culture. Black culture's deep importance to American culture was part of the intellectual framework of the Civil Rights movement and spirituals connected that movement to past struggles.

Session 13d: Lecture Recital

"The jasmine your footsteps left behind": The Unspoken in Judith Cloud's *Neruda Sonnets*
STEPHANIE WEISS, Arizona State University and CHRISTINA WRIGHT-IVANOVA, Keene State College (New Hampshire)

The *Neruda Sonnets* (2006) are four songs by American composer Dr. Judith Cloud (b. 1954), set to poetry by Chilean poet Pablo Neruda (1904–1973) and translated into English by Stephen Tapscott. Cloud is well-known in North America in the Art Song genre. This lecture-recital examines the music and poetry of these songs, highlighting the fusion between North and South American cultures while exploring aspects of a love story spanning a single day. Cloud's music ineffably bridges this gap and allows us to hear a musical representation of both what is lost and what is found through love.

Session 14

Session 14a: Contemporary Hip Hop

Form and the Mainstreaming of Hip-Hop music

BEN DUINKER, University of Toronto

This paper explores the evolution of song form in hip-hop music and uses it as a musical lens through which the mainstreaming of this genre can be viewed. I conduct an analytical study of form across 160 hip-hop songs released since 1979 to evaluate the extent to which the order of, balance between, and duration of song sections in recorded hip-hop music reflects the antecedents of this genre as a live musical practice (toasting, signifyin(g), etc.), as well as reflecting hip hop's co-opted crossover into the commercial mainstream of popular music.

Popular Styles, Musical Topics, and Integration in Early Broadway Musicals

GREG DECKER, Bowling Green State University

Broadway musical comedies from the 1910s and 1920s are typically thought to lack "integration" between music and drama. But examination of these earlier shows suggests some degree of integration if the musical styles used are understood as topoi. These styles-cum-topics arose from connections between popular music and music for social dance, performance spaces, cultural groups, and theatrical uses from about 1880 onward. In this poster presentation, I will discuss my survey of topical sources, some musical topics germane to Broadway shows from about 1915–1925, and apply these to musical-dramatic analyses of shows from the time by Jerome Kern.

Session 14c: Black Voices

The Rhetoric and Reality of Bondage: Early American Singing Master Newport Gardner, or Occramer Marycoo

BRETT BOUTWELL, Louisiana State University

Newport Gardner (1746–1826), a singing master and composer in Newport, Rhode Island, was also a native of Africa who spent more than three decades in slavery before buying his freedom in 1791. Despite his status as one of the earliest known African American professional music educators and composers, Gardner (born Occramer Marycoo) has been surprisingly neglected by music scholars since he was first identified by Eileen Southern in 1976. This paper explores Marycoo/Gardner's twin life as both an "average" Yankee tunesmith and a key figure in Newport's community of enslaved and free African Americans.

"His Brilliant and Manly Voice": Jules Bledsoe and Black Masculinity in Opera

ELENA FAREL, Washington University in St. Louis

The career of Jules Bledsoe (1898–1943), once lauded as a preeminent African American baritone, opens a window into a largely unexplored topic: the lived experience of black men in opera. In this paper, I argue that Bledsoe's engagement with new and canonic roles navigated stereotypes of blackness, masculinity, and artistry. I augment André's work on black masculinity in opera with primary sources from Bledsoe's papers to illuminate how Bledsoe positioned himself as a leader and classical musician.

Session 14d: Panel: Uncovering(s): New Perspectives on the Music of Jules Bledsoe and Florentín Giménez

Jules Bledsoe, the Composer

HORACE MAXILE, Baylor University

Certain aspects of the lives and musical careers of Jules Bledsoe and Florentín Giménez are known by way of trace amounts of scholarship that focus on areas for which they are best known. For Bledsoe, familiarity rests within his pioneering work as a concert singer, and the most revered works of Giménez are those composed for orchestra and chamber ensembles. This panel seeks to expand and enhance perspectives on these musicians through uncovering and analyzing pieces in genres for which they are not often celebrated. In the case of Bledsoe, this extends to composition, a craft to which he is rarely associated.

Performing History, Identity, and Musical Nationalism: Florentín Giménez's *Juana de Lara*

ALFREDO COLMAN, Baylor University

Jules Bledsoe, the voice of “Ol’ Man River,” is known primarily for his pioneering work as a performer on the concert stage. A few scholars have addressed historical and social contexts of his remarkable career, but none have critically engaged his work as a composer. This paper will shed light on his compositional output and will involve analyses of select compositions. Whereas the analyses will focus on attributes of style and formal parameters, such as harmony and text/music relationships, they also seek to reposition Bledsoe as an artist who upheld Black nationalistic tenets in performance and composition during the New Negro Movement.

Session 14e: Poster Session

Mark O'Connor Bot: Recurrent Neural Net Generation of Texas-Style Fiddling

LILLIAN TURNER, Pittsburgh, Pennsylvania

Machine learning technologies open new pathways to explore ethnomusicological questions about musical notation and transmission. This research project questions the limits of notation to communicate nuances of individual style. By training recurrent neural networks (RNNs) to generate new old-time fiddle pieces in the style of a particular musician, this research examines how RNNs understand musical notation and what elements of musical style are perceived and reproduced by them. The goal of this project is to produce music that can be interpreted as old-time fiddling and is recognizable by players and listeners as indicative of the style of contest fiddler Mark O'Connor.

Classical Music for Education and Entertainment in the St. Louis Choral Society and Musical Union, 1881–1890

SARA McCLURE, University of Kansas

In 1881, two organizations formed in St. Louis: the Choral Society and the Musical Union. Although both promoted classical music performed by mostly local musicians, newspaper reports from the time suggest that each had different motivations. Accounts of the Choral Society's activities promoted educational goals, while the Musical Union focused on professional entertainment for a specific class of

people meant to raise the cultural profile of St. Louis. Comparison of reconstructed concert programs from the first decade of these organizations' existence before their merger in 1890 (and eventual formation of the St. Louis Symphony) reflects these themes as well.

"A Banjo on My Knee": Vestigial Minstrelsy in U.S. Children's Music

RYAN BUNCH, Rutgers University, Camden

Minstrel songs in the repertoire of US children's music retain primitivizing ideas about Black people and children, despite their passing as "innocent" folk songs. The vestigial minstrelsy in the words and music of these songs combines pentatonic melodies and parlor song conventions in the domestication of imagined Black music and the racialization of childhood. The publication and recording history of Stephen Foster's "Oh! Susanna" provides a case study for the circulation of vestigial minstrel tropes despite its reframing as a children's song with a Western theme.

Session 15

Plenary Keynote by Samora Pinderhughes

The 2021 SAM keynote will comprise a musical performance, panelist discussion, and Q&A. [Samora Pinderhughes](#), a musician who works in multimedia projects that combine the deeply personal—depression, anxiety—with the radically political—incarceration, violence, injustice—will perform. Joining Pinderhughes on the panel will be Shana L. Redmond, professor of Musicology and African American Studies at UCLA and SAM 2021 conference committee member.