



SOCIETY FOR AMERICAN MUSIC
49TH ANNUAL CONFERENCE, MINNEAPOLIS, MINNESOTA
MARCH 8–12, 2023

CONFERENCE ABSTRACTS

Thursday, March 9

Friday, March 10

Saturday, March 11

Sunday, March 12

THURSDAY, MARCH 9

Session 1

Session 1a: *Analysis*

On the Margin of Tolerance: Equi-Heptatonicism and Equal Temperament in Pacific-Colombian *Currulao*

LINA TABAK, The Graduate Center, CUNY

Although the exclusive use of tonic and dominant harmonies in Afro-Colombian *currulao* aligns with functionally tonal frameworks, the intonation resists compatibility with Western tuning systems. Through an analysis of the tuning in “Quitate de mi Escalera” by Grupo Socavon and “Mirando” by Grupo Naidy, I argue that even when the marimba is tuned differently, the voices consistently sing *currulaos* in an equi-heptatonic system, where there are seven equally-spaced notes in an octave. This results in listening requiring a wide margin of tolerance, where the two acoustically different systems are perceived as functionally identical.

Squelching, Grinding, and Whirring: Continuous Processes and Genre in Electronic Dance Music

JEREMY SMITH, The Ohio State University

“Electronic dance music” (abbreviated EDM) is generally considered an umbrella term that includes many genres. This presentation argues that one aspect of genre distinction within EDM is the prominence of motions that continuously change musical parameters. Some genres are known for frequent use of these “continuous processes,” such as acid house with its “squelch” sounds and electro house with its “grinding and whirring” bass lines (Reynolds 2013, 784). This presentation uses Dennis Ferrer’s electro-house remix of “Fly Away” by Damian Lazarus & The Ancient Moons as a

case study, and analyzes a live performance of the track by DJ Honey Dijon.

What is this Revenant Called "Jazz"?

ANDREW KLUTH, Case Western Reserve University

While something called “jazz” persists, a growing series of movements assert its death. This paper considers the contemporary why, how, and so what of that problematic and unresolved category. Looking beyond previous refusals, issues of neoclassical jazz, and institutionalization, this paper investigates what kind of work those demands to divest from or refigure a relationship to “jazz” might do for musicians and communities of cultural production. In particular, I consider how through a label and performance series, a music festival, and the music and rhetoric of a young group of artists, “Jazz Is Dead” is becoming an aesthetic and brand.

Session 1b: *Archives*

On the Postcolonial Sound Archive: The View from Janitzio, Mexico

CHRIS BATTERMAN CHÁIREZ, University of Chicago

This paper presents a meditation on ongoing collaborative efforts with Indigenous residents of the island of Janitzio, in west-central Mexico, to establish a local archive of songs and oral history. In doing so, I consider what is at stake in the postcolonial sound archive and trace the epistemological moves through which a collection of recordings becomes legible as “historical archive.” I argue that the postcolonial archive challenges colonial logics through which embodied memories and practices are held at a distance from sanctioned “history,” and demonstrate that sound archives provide novel ways of re-figuring and relating to the past.

Hilda Emery Davis and the Philadelphia Stage Door Canteen (1942–1945)

KRISTIN SPONHEIM, Independent Scholar

The Stage Door Canteen in Philadelphia opened on June 20, 1942 in the basement of the Academy of Music, offering free entertainment seven nights a week. Composer and pianist Hilda Emery Davis (1895–1995) was one of the leaders of the Philadelphia Canteen, providing not only music, but also structure and management. Her diaries and photographs provide a window into the music of the Philadelphia Stage Door Canteen and the women who made it run.

"Heavenly Houston's Harmonizers": The Coleridge-Taylor Choral Club in a Jim-Crow Boomtown

PAUL SCHLEUSE, Binghamton University (SUNY)

Houston's Coleridge-Taylor Choral Club was an amateur Black chorus founded in 1921 by Clifton Frederick Richardson (1892–1939), also the editor of the Houston Informer and other Black newspapers. In this highly segregated and fast-growing city, the Choral Club appeared at the City Auditorium, on local radio, and throughout Texas. Journalistic coverage in papers on both sides of the color line details the Choral Club's activities and their music—which ranged from operatic choruses, to spirituals, to comic “plantation songs”—and articulated ideologies of racial uplift within the rapid growth of a southern city defined by Jim Crow.

Session 1c: *Listening Practices*

Mood as Listening Practice in Cold War America

JADE CONLEE, Yale University

This paper theorizes mood as a listening practice that helped Americans internalize Cold War-era racial and consumer politics. Record labels used the concept of “mood” to market new LP technology that gave consumers unprecedented control over their sonic environments. Liner notes instructed listeners on “gracious living” in the suburbs and on vacations abroad, while glossy cover photos idealized these aspirational lifestyles. Responding to these paratexts, I argue that listeners contributed affective labor to produce the experience of mood in tandem with their LPs and hi-fi stereos, rehearsing their consumer sovereignty and white suburban domesticity—values idealized in American Cold-War propaganda.

"Agents of Creation": Disentangling Tanglewood's Soundscapes

LEO SARBANES, Harvard University

Every summer, the Boston Symphony Orchestra leaves behind its lavish Symphony Hall for the modest Shed at Tanglewood, trading reverent, controlled extramusical silence for the irreverent, chaotic sounds of the natural world. In this paper, I explore the uniquely dynamic, inclusive listening experiences that this arrangement promotes, drawing from soundscape scholarship, music criticism, and Tanglewood press coverage to illustrate outdoor classical music concerts’ “lo-fi” perceptual flux. In light of environmental and Indigenous erasure, and persistently conservative programming, I argue for an accompanying epistemic and musical flux that repositions listening (to sounds, and to alternative perspectives) as itself a creative act.

Listening in the Garden: Power in/of Environmental Sound Art Installations

ELIZABETH FRICKEY, New York University

In this paper, I explore the power of environmental sound art installations to cultivate relationships not only with listeners but also with the environment and nature itself. The politics of these relationships are complex: whereas some works may reinforce anthropocentric sounds in a “natural” space, their interactive and often acousmatic nature might encourage new listening strategies in their unsuspecting audiences. After tracing the development of outdoor sound installations from their more ambient indoor sound art roots, I present individual compositions by Annea Lockwood & Bob Bielecki, Devin Arne, and Michael Gordon as active case studies in order to demonstrate how outdoor sound art installations present a strong utility in the shift towards post-colonial listening strategies and perspectives in the long-term.

Session 1d: *Black Feminist Theory on Queer Hip Hop*

"I'm a Whole Bisexual": Cardi B, "WAP," and Bisexual Erasure

LAURON KEHRER, Western Michigan University

Cardi B and Megan Thee Stallion’s “WAP” has been widely acclaimed as the latest in a long line of sex-positive songs that center women’s pleasure. Absent from the conversation around the song’s success, however, were its queer resonances, evident in its musical source material and associated visual images. I argue that the reception of “WAP” and the media’s framing of Cardi B constitute a form of bisexual erasure that contributes to the continued invisibility of Black queer women rappers. Drawing on Savannah Shange’s notion of the “femmecee,” I trace Cardi B’s continual coming out in response to accusations of queerbaiting.

"Representing for my Ladies:" On Missy Elliott, Collaboration, and Black Queer Feminist Relationalities

ELLIOTT H. POWELL, University of Minnesota

This paper considers Missy Elliott's Black feminist and queer music making endeavors as they manifest within Elliott's musical collaborations with other Black women artists. Examining Elliott's relationships with Black women associated artists Tweet, Jessica Betts, and Sharaya J, as well as their collaborative songs "Oops (Oh My)," "Whisper," and "Banji," respectively, this paper highlights the work of collaboration in Elliott's commitment to cultivating Black queer and feminist networks of community, care, and desire. In the end, this paper uses the collaborative work of Missy Elliott to explicate the role of the intramural in Black queer feminist cultural production.

Butch, Bois, and Masculinity in the Music of Young M.A

SHANTÉ PARADIGM SMALLS, St. John's University

Thinking with the concept of J.L. Austin's "performative utterance," this paper argues that Young M.A's breakout song "OOOUUU" (2016) and her 2021 song "Off the Yak" demonstrate Black masculine performatives embedded in gang shit, making money, frequent, anonymous sexual encounters, and drug and alcohol consumption. Rather than posit this Black masculine performance as solely "good" or "bad," I attend to the impact of Young M.A's masculine performatives on a range of Black women and femmes, as well as speculating how Black masculine women and masc folks benefit from and admire this type of successful and mainstream Black queer performance.

Session 1e: *Racism & Labor*

Jazz Performance as Labor and the Gig Economy in the San Francisco Bay Area

NELSEN HUTCHISON, University of California, Santa Cruz

Over the past decade the "gig economy" has become synonymous with the flexible labor practices of ride-share companies such as Uber. This paper argues that jazz musicians practice and envision the "gig economy" in ways that both intersect with and critique the neoliberal imperatives that undergird Uber and similar companies. Drawing on in-depth interviews and ethnographic fieldwork in the San Francisco Bay Area jazz scene, I explore how jazz musicians navigate precarious employment opportunities, understand their live performances as commodities, engage in a dialectic of creative autonomy and financial security, and practice alternative forms of collectivization.

Black Musicians and the AFM: A Fight for Labor Equality

LETA MILLER, University of California, Santa Cruz

This paper exposes the little-known history of racial segregation in the American Federation of Musicians. In the mid-twentieth century, more than fifty independent Black locals operated throughout the country. Formed at the urging of African-American musicians, these segregated locals enabled Blacks to set competitive pay scales, diversify audition repertory, and gain representation at conventions. Overlapping jurisdictions with white locals, however, led to conflicts and even lawsuits. The AFM's efforts to merge Black and white locals provoked strident opposition from Black unionists who feared disempowerment. Indeed, following mergers, many Black workers suffered losses that prompted the AFM to institute corrective policies.

"The World Is Round!" Archiving Anti-Chinese Racism in the Music Performed on the Canadian Pacific Steamships, 1890s–1930s

HEDY LAW, University of British Columbia

This paper introduces the work of two collectors whose archives separately create racial fantasies of North American and global music history. The first collector, Lawrence Crawford,

orchestra leader on several Canadian Pacific Railway transoceanic steamships, assembled 456 items about life on ocean liners from the 1890s to the 1930s. The second collector, Wallace Chung, donated Crawford's collection to the University of British Columbia on twentieth-century British Columbia settler history. By including Crawford's collection in his archive, Chung constructed a counter-narrative of Asian-Canadian history by reframing performances of Western art music on transoceanic steamships before WWII as evidence of anti-Chinese racism.

Session 2

Session 2a: *Authorship & Creative Process*

Cause and Effect: Jeanine Tesori's *Blue* and Musical Expectations
STANLEY FINK, Drake University

The subject of Jeanine Tesori's opera *Blue* (2019) is pithily summarized by one of its principal characters: "The shooting and killing of unarmed black men and boys all over the country," a heartbreaking and distinctly American tragedy. Given the opera's politically charged premise, the questions of how an audience might receive such a work and to what extent the score influences their reception are critical. I argue that, for the purpose of managing the audience's emotional reception of the story, Tesori manipulates the audience's musical expectations through three strategies: repetitive accompanimental patterns, familiar melodic embellishments, and traditional uses of tonality.

"Dangerous Undertakings": Judicial Copyright Opinions as Music Criticism
KATHERINE LEO, Millikin University

Since the 1903 lawsuit of *Bleistein v. Donaldson*, federal copyright law has limited the influence that aesthetic judgments can, and should, have on infringement proceedings. Yet over a century of judicial opinions resolving music lawsuits suggest that such critiques, known to the Bleistein court as "dangerous undertakings," seem unavoidable. Judges frequently include explicit appraisals of the music at issue as lacking aesthetic value and implicit evaluations of musicians and their creations through moralizing commentary. This paper frames court opinions as music criticism and then examines the influence of judicial aesthetic valuations on case outcomes and their implications for copyright law.

Inspired by Broadway: The American "Story Songs" of Composer Morten Lauridsen
JAMES ARTHUR BOND, California Lutheran University

This paper explores the influence of Broadway on Morten Lauridsen's "Sure on this Shining Night" (2005) and "Prayer" (2011). Drawing from interviews with the composer and scholarship on the musical, I argue that the poetic text is illuminated through the composer's creative use of line, rhythm, contour, and form. Choosing lyric poems that convey powerful feelings, Lauridsen enhanced this effect by rendering the music as "story songs" and blending in jazz and classical motives, offering listeners sustenance for everyday life.

Session 2b: *Black Song*

An Ecology of Forms in Janelle Monáe's "Say Her Name (Hell You Talmbout)"
GEORGE ADAMS, University of Texas at Austin

In this paper, I conduct a formal analysis of Janelle Monáe's 2021 single "Say Her Name

(Hell You Talmhout).” Following the work of Caroline Levine, Anna Kornbluh, Devin Griffiths, and Kimberlé Crenshaw, I argue for a relational view of musical form that takes social forms external to the song as integral parts of the music and its performance. This view opens up opportunities in the analysis of popular and protest music to explore how simple musical forms can both mediate and create social organization, and how the forms that exist around music can intersect and integrate to produce musical form.

"Society, set us free:" Lineage, Legacy, and Black Girlhood
EMMALOUISE ST. AMAND, Eastman School of Music

In this paper, I reassert girls’ place in the history of Black music by examining the songs of the Sherrys, a girl group from Philadelphia active in the 1960s. The group often recorded original songs that engaged with contemporary dance trends and descriptions of daily life in their community. While most histories of Black musicking dismiss girls’ music as apolitical and naïve, the Sherrys’ songs make Black girls’ experiences audible. I argue that the music of girl groups like the Sherrys constructed a sonic archive in which girls could write—and dance—themselves into popular culture and Black history.

Negro Spirituals and John Work III's Perspective: "Old Time Religion"
KAYLINA CRAWLEY, Tennessee State University

The earliest musical reference to the “spiritual” can be found in Colossians 3:16: “Let the word of Christ dwell in you...in...spiritual songs...” The *Bay Psalm Book: the Psalms, Hymns, and Spiritual Songs of the Old and New Testaments* document the term’s early U.S. usage. These citations show the evocation of the term “spiritual,” but the earliest reference to “Negro spiritual” is uncertain. This research discusses the concept of the Negro spiritual through the perspective of John Work III by utilizing primary sources and analysis of his musical career. We will investigate the Negro spiritual through his research, arrangements, and commentary.

Session 2c: *Native American Musicking*

Satanta, Standing Bear, and Indigenized Bugling in the Nineteenth Century
ALLISON ROBBINS, University of Central Missouri

At Carlisle in the 1880s, Luther Standing Bear learned to play bugle calls that regimented the lives of his fellow students. But the boarding school was not the first experience that Plains tribes had with bugles. Military and settler accounts from the 1860s describe indigenous people using the instrument for tactical purposes. The Kiowa leader Satanta famously played calls that reversed signals given by military buglers at the 1864 Adobe Walls battle. Given these precedents, I argue that Standing Bear’s cornet at Carlisle can be understood as an instrument of forced assimilation but also as an instrument of indigenous resistance.

Aesthetic Education in the Era of Assimilation: Music at the Carlisle Indian Industrial School, 1879–1909

DEREK BARON, New York University

The Carlisle Indian Industrial School was the first off-reservation boarding school that the federal government established for the compulsory education and “civilization” of Indigenous children. This paper investigates the use of music in the organization of daily life as well as spectacular performances of jingoistic operas, showing that music and arts education were at the very center of the school’s broad annihilative program. However, as I ultimately argue, the music of the

Carlisle school was also a resource for students to register their non-consent to assimilation and to the racial logic of settler society in general.

Recording Powwow Music at a U.S. School of Music: Confronting White Supremacy and Colonial Power through Collaboration

ALEXA WOLOSHYN, Carnegie Mellon University

What does it look and sound like for a School of Music to make and hold space for Indigenous sound practices? This paper summarizes the logistics of recording an album with powwow drum group Thunder Nation in a School of Music. I reflect on anti- and de-colonial potentialities, including (1) creating a temporary bounded urban Indigenous place, (2) challenging a settler-colonial logic of “inside”/“outside” opposition, and (3) undermining frozen notions of powwow culture. The paper closes with a consideration of harm in these kinds of collaborations vis-a-vis Dylan Robinson’s “hungry listening” (2020).

Session 2d: *Bernstein & Friends*

Bernstein, Mahler, and Racial Justice

MATTHEW MUGMON, University of Arizona

Two moments in 1967 elucidate the contours of Leonard Bernstein’s engagement with issues of racial justice and demonstrate how it was shaped by his Jewish identity: his trip to Jerusalem to conduct Mahler’s music after the Six-Day War, and his article “Mahler: His Time Has Come.” On the trip, Bernstein, who supported racial integration, expressed hope for an Israeli society in which Arabs and Jews could coexist peacefully. In the article, perhaps prompted by anti-Zionist sentiment associated with the Black Power movement after the Six-Day War, Bernstein characterized that movement as a threat to society that Mahler’s music “foretold.”

Queer Musical Codes and the Friendship between Bernstein and Blitzstein

MARIA CRISTINA FAVA, Western Michigan University

The professional and personal friendship between Bernstein and Blitzstein is acknowledged in scholarship that addresses their Jewish immigrant backgrounds, shared love for musical theater, modernist attitudes, and socio-political goals. Less attention has been given to how their common sexual orientation might have shaped this friendship and their work. In this paper, I take as case studies Bernstein’s *Trouble in Tahiti*, an opera about gender alienation, and Blitzstein’s *Six Elizabethan Songs*, a set of pieces concealing possible homoerotic meanings, to argue that by considering their queer friendship, we can uncover new perspectives in their compositional approaches.

Lecture Recitals

Lecture Recital 1: *John Cage*

I Prefer Laughter to Tears: Decoding Jud Yalkut’s *John Cage Mushroom Hunting in Stony Point*

MARK DAVENPORT, Regis University, Denver

In 1972, underground filmmaker Jud Yalkut created the short film *John Cage Mushroom Hunting in Stony Point*. Now, a half century after its original release, the contextual detail of the film

has been largely forgotten. Drawing on my extensive research, vast archival image collection, and first-hand knowledge of the location (having grown up at Gate Hill), this screening and presentation deconstructs the film images, identifying both place and person to reveal the astonishing backstory behind this bittersweet coda at the experimental community where Cage experienced his most prolific period of creativity and developed his deepest sense of extended family.

Lecture Recital 2: *Flamenco*

Finding Flamenco in *Sketches of Spain*: Improvising the *saeta*

BRIAN STARK, University of Illinois at Springfield

Gil Evans's composition "Saeta," from Miles Davis's album *Sketches of Spain*, is commonly acknowledged to derive from the *flamenco saeta* that accompanies Andalusian Holy Week processions. However, the degree to which Evans and Davis engaged with and adapted this traditional Spanish music has not previously been established. This presentation introduces the written and recorded sources Evans used to create this music, with a demonstration of how these sources were transformed to become a distinct new piece of music. The recital portion will present my interpretation of these sources, with performed improvisations replacing Evans's "composed improvisations."

Seminar Recital

Singing Justice: An Experiment in Antiracist Musical Performance, Research, and Engagement Centering "Black Song"

SINGING JUSTICE: University of Michigan, Humanities Collaboratory, Institute for the Humanities (Naomi André, Stephen Berrey, Tyrese Byrd, Mark Clague, Caroline Helton, Cody Jones, Traci Lombre, and Louise Toppin)

Singing Justice is an interdisciplinary, multiracial collaborative of scholars and performers at the University of Michigan. We are dedicated to centering "Black song," or the creative expression of Black musicians, poets, and composers shaped by, for, and about Black people. This presentation suggests a new model of musical engagement—"seminar recitals"—that casts performance as a collaborative research act. Seminar recitals bring together performances, historical context, audience-performer dialogues, and data collection. This presentation illustrates the merits of centering Black song, includes a short musical demonstration, and details the meaningful insights gained from seminar recitals presented for students, scholars, and publics in the U.S. and Europe. We seek to disseminate this model as a pedagogical and social justice initiative. We invite attendees to ask questions, offer their feedback, and explore how they could implement or adapt seminar recitals for a variety of performance and educational contexts.

Poster Session

Selling Pickles with Polka: The Making of a Minnesota Pickle Jingle

KATHRYN HUJDA, Minnesota Historical Society

In 1988, the M.A. Gedney Pickling Company created a radio jingle promoting the company's connection to Minnesota. Core elements of this 1988 jingle remain part of the brand's identity today. This presentation offers an examination of the Gedney jingle informed by original research and the work of scholars and practitioners in the fields of musicology and advertising. Additionally, a musical/textual analysis of the jingle itself situates Gedney's jingle within the history and conventions

of music in advertising. Lastly, this presentation explores the distinctly “Minnesotan” tropes employed in the jingle and posits how these tropes are interpreted by audiences.

Melodic Transformations in Johanna Beyer's Clarinet Suites (1932)

ALEXANDREA JONKER, McGill University

In this paper, I propose five melodic transformations Johanna Beyer applies in four movements of her Clarinet Suites: REG (notes change register), ORD (a group of notes get reordered), TRANS (notes get transposed up or down a whole tone or semi-tone), ADD (notes get added one or two semitones away from surrounding notes), and DEL (notes get deleted). Through this process, Beyer upholds the ultra-modernist preference for variety over repetition while creating a larger musical design contrary to the dissonant counterpoint style: one that moves from a state of relative melodic dissonance to a state of relative melodic consonance.

West Side Story Then and Now: Music and Fidelity in the 2021 Film Adaptation

MEGAN WOLLER, Gannon University

In the wake of the 60th anniversary of the 1961 film, the release of a second film adaptation of the 1957 musical *West Side Story* sheds light on the continued cultural impact of this musical. This paper considers how the 2021 film adapts the music of *West Side Story*. The Broadway stage production provided the basis for the new adaptation, but the filmmakers also drew from the 1961 film and made their own changes. From the characters who sing to song order and orchestration, Spielberg's *West Side Story* makes alterations to the music in ways that affect the film's storytelling.

Hidden in the 88s: Integrating Classical Piano Music of African American and Brazilian Women Composers

VICKI SELDON, Prairie View A&M University (Texas)

This paper explores the cross-cultural connections of four women pianist-composers: Florence Price and Margaret Bonds from the United States, and Chiquinha Gonzaga and Cacilda Borges-Barbosa from Brazil. Collectively, their lives spanned over 160 years of profound societal and artistic changes in their respective nations. While negotiating an interconnected web of gender and/or racial stereotypes to pursue and sustain professional careers, each "piano girl" wrote significant compositions for the instrument, often using musical materials based on African diasporic idioms. As an introduction to their piano music, I present examples from specific compositions.

A Quantitative Look at Musical Consumption: "Home, Sweet Home" in Music Binder's Volumes

BRIAN ANDERSON, University of North Texas

This paper demonstrates the practical benefits of database-oriented inquiries by using “Home, Sweet Home” as a case study for how a material history of sheet music can be retold through a digital humanities project. Specifically, I examine the various manifestations of Payne and Bishop’s song from its original publication in England, documenting various iterations of the work in binder’s volumes in America. As I disentangle the complex litany of publishers and arrangers associated with the piece, I explore questions of musical labor and attribution and examine intersections between “Home, Sweet Home,” Jenny Lind’s repertoire, and the work’s Civil War popularity.

Session 3

Session 3a: *Mariachi*

Ritual and Meaning in the Mariachi Festival Movement

ADOLFO ESTRADA, Texas State University

First organized in San Antonio, Texas, to promote Mexican culture, mariachi festivals have been flourishing since 1979. Both the Tucson and Albuquerque mariachi festivals were created in the following decades. Today mariachi festivals are geared toward public education programs and feature workshops, showcases, competitions, mariachi mass, and gala concerts. These weeklong festivals provide mariachi practitioners liminal spaces with the potential for what Victor Turner termed *Communitas*, thereby enabling the continuity of this traditional music. In this paper, I investigate the multifaceted meanings and functions of the Tucson and Albuquerque mariachi festivals and their impact on the mariachi tradition at large.

Mariachi Los Cristeros: Reimagining, Parody, and Inherited Memory of the Post-Revolutionary Cristero Rebellion

TERESITA LOZANO, University of Texas Rio Grande Valley

In Acatic, Jalisco, four members of the group Mariachi Moya take to the stage dressed as a 1920s Mexican revolutionary, a *campesino* revolutionary, a priest, and an altar boy. The group introduces itself as Mariachi Los Cristeros and begins to engage the audience in anachronistic dialogue about the post-Revolutionary Cristero Rebellion, the armed-religious revolt of Cristeros against the Mexican government. Nearly one hundred years later, Mariachi Los Cristeros reimagines and reinterprets the Cristero experience through corrido composition, performance, and religious parody. Through performance, Mariachi Los Cristeros transmits new collective memory of the Cristero Rebellion, educating listeners on Jalisco's cultural patrimony.

Texas High School Mariachi Competitions

LAURYN SALAZAR, Texas Tech University

Mariachi competitions have gained popularity with the proliferation of academic programs and festivals throughout the Southwestern US. The University Interscholastic League (UIL) organizes athletic, academic, and music competitions throughout the Texas public school system. In 2016, UIL launched its first high school mariachi competition. By imposing a system of standards and adjudication foreign to the mariachi tradition, educators are faced with the challenge of preparing students to perform and place well in these at the expense of the tradition itself. I explore the intricate politics of representation in the planning and implementation of mariachi music throughout these competitions.

Session 3b: *Music & Media (TV, Video Games, & Tik Tok)*

Narrative Commentary and the Instrumental Reprises on *Crazy Ex-Girlfriend*

JEREMY OROSZ, University of Memphis

The musical-dramedy television program *Crazy Ex-Girlfriend* (2015-2019) has inspired significant of scholarly attention across several disciplines. Nearly every author discusses the slickly produced musical numbers, yet many features of the show's musical landscape remain understudied; specifically, the instrumental reprises of these numbers, though ubiquitous, are rarely addressed. This paper will explore how these quasi-leitmotivic reprises offer commentary upon narrative events. Some reprises are both prominent in the mix and clearly motivated; others are ironically valanced, and others still are more subtle due to their lack of aural prominence, cleverly "disguised" as diegetic

background music.

Sounds of Night City: Worldbuilding and Genre Radio in *Cyberpunk 2077*

NICOLE POWLISON, Independent Scholar

Drawing on the ludomusicological work of Miller (2012), Collins (2013), Cheng (2014), Summers (2016), and Galloway (2021) as well as participant-observation, interviews, and game journalism, this presentation studies the multifaceted sonic environs of CDProjektRed's action RPG *Cyberpunk 2077* (2021), where the mercenary player-character V explores gritty Night City. A soundscape of futuristic technology, aggressive advertisements, and in-world radio stations with newly composed music forms an immersive backdrop for the player. Music also shapes the player's narrative experience through interactions with in-game musicians that prompt players to reflect on popular culture, the music industry, and the intersection of identity and technology.

Underscoring Virality: TikTok, Sonic Wallpaper, and Antisemitic Enabling

KATHRYN HUETHER, Bowdoin College

Grounded within Christopher Small's concept of "musicking" and engaging with media theory and sound studies, this paper critically examines the sonic underscoring—or "musical wallpaper"—of these seemingly harmless viral TikTok forms. In so doing, I argue that the compilation of image, sound, and mass transmission reflects a process of Holocaust icon deconstruction that precariously borders what Holocaust scholar Deborah Lipstadt refers to as "antisemitic enabling." Drawing from both archival and ethnographic work, this paper demonstrates how understandings and receptions of sound icons can mutate over time and take on new and dangerous meanings in the present.

Session 3c: *Improvisation*

Sands of Time: Improvisation, Aging, and Virtuosity

MARK LAVER, Grinnell College

In a recent interview with nonagenarian Canadian jazz musician Phil Nimmons, the celebrated clarinetist and composer expressed his dissatisfaction with his final recorded jazz quartet release, *Sands of Time* (2001). His improvised solos, he said, were not up to his technical standard. By 2004, Nimmons had shifted his focus exclusively to free improvisation. In this paper, I argue that for Nimmons, free improvisation has offered a restorative aesthetic terrain. Absent the rigid, physical (often masculinist) "technical standards" that define virtuosic jazz improvisation, the idiomatic latitude of free playing potentially offers greater scope for a wider range of bodies and abilities.

Finding Linking Chords Through Improvisation in Barbershop Harmony

ANDREW WITTENBERG, University of Cincinnati, College-Conservatory of Music

Gage Averill (2003) suggests that African American improvisational practice contributed to the prevalence of secondary-dominant sequences in barbershop music, and that substitution and shading pitches within these progressions would have resulted in a chromatic tint and new chord vocabularies. One such chord in this chord vocabulary is the half-diminished seventh, which is undertheorized in barbershop scholarship. This paper explores the chromatic area between pillar harmonies in the circle of fifths and posits that half-diminished seventh chords serve an important linking function in the barbershop style and are a natural outgrowth of African American improvisational practice in the late nineteenth century.

Timbre's Democratic Reach in Tyshawn Sorey's *Autoschediasms*
VICTORIA ASCHHEIM, Dartmouth College

Autoschediasms, Tyshawn Sorey's conception of spontaneous composition, casts the participants as equals: decision-making power is balanced between Sorey and the instrumentalists. Focusing on the 2020 performance of *Autoschediasms* by Sorey and Alarm Will Sound in the ensemble's Video Chat Variations series, I limn the experience of *Autoschediasms* and ask: What is the sensory counterpart to Sorey's democratic ethos? In *Autoschediasms*, I argue, it is timbre that synchronizes the performers' interactions, in all their care and openness, with the pressures and freedoms of listening. *Autoschediasms* illuminates the ethical dimension of timbre: what timbre can do for the aspiration toward musical inclusivity.

Session 3d: *Capitalism & Belonging*

Symphonies, Sermons, and Selling Cars: Religious Rhetoric and the Shaping of Citizens on the *Ford Sunday Evening Hour*

DAVID CATCHPOLE, New York University & Texas State University

Many of the extant listener letters pertaining to *The Ford Sunday Evening Hour* allude to a religious aspect of the broadcast. I argue that Ford utilized the aesthetic and rhetorical modes of religious speech to not only shape listeners as consumers, but also their views on civic engagement, ethical behavior, and the role of business and government in society, among other topics. Drawing on the works of Kevin Kruse and Kimberly Phillips-Fein, I situate the *FSEH* within the nascent alliance between the boardroom and the pulpit to highlight how Ford sought to shape listeners into citizens through the "right kind" of culture.

Money's Impact on How Youth Experience Belonging in Drum Corps

JAMIL JORGE, Providence, RI

Drum and bugle corps have an equity problem: financial accessibility is a burdensome obstacle highlighting economic privileges and challenges for working-class students. I examine how drum corps infrastructure exemplifies class exclusivity by sharing alumni experiences within the 7th Regiment focused on equitable access. These testimonies show how costs highlight privileges, opportunities, and limitations for young people of different backgrounds. They interpret how financial capital influences show design and production and how they think money begets success. More important is how their class interpretation affects how they experience belonging, self-worth and self-determinism, work ethic, and relationships with others.

Centering Capitalism in Music History

JOHN PIPPEN, Colorado State University

This presentation places capitalist accumulation at the center of music history in the United States. I draw on my experiences teaching Chicago's musical histories through Marx's notion of "primitive accumulation," which places dispossession and capitalist accumulation at the heart of historical changes. The development of Chicago was premised upon the dispossession of Native people and the disciplining of workers toward capitalist relations. I show how groups used music to facilitate the accumulation of social and economic capital, reifying classed and raced distinctions. This presentation names and critiques issues of power, exploitation, and resilience in music within a capitalist hegemony.

Session 4

Session 4a: *Undine Smith Moore*

Ideals of Concert Music and the Negative Reception of Undine Smith Moore's *Scenes from the Life of a Martyr*

ANDREW BARRETT, Northwestern University

Undine Smith Moore's 1981 cantata *Scenes from the Life of a Martyr*, which memorializes Martin Luther King, Jr., was derided by many critics yet popular with audiences. This paper investigates the split reception of the work by linking it to other polarizing politicized pieces of music, such as Beethoven's music for the Congress of Vienna. Drawing on insights from scholarship on this repertoire and from Moore's music, I argue that critics responded negatively to the simplicity and political message of Moore's work because it undercut the established values of contemporary concert music.

Undine Smith Moore's *Soweto*: A Cartography of Racial Terror, Rage, and Remembrance
SAMANTHA EGE, University of Southampton

In June 1987, Virginia native, composer, and educator Undine Smith Moore (1904–1989) began to sketch *Soweto* for piano trio. She recalled hearing “Soweto” resound in her mind as a rhythmic motif amid overtones of conflict. As a Black woman born in the Jim Crow South, Moore's was not a compositional voice steeped in indigenous South African idioms. Rather, hers was a language of anger, empathy, and solidarity. This paper explores Moore's mapping of racial terror and rage in *Soweto* and reveals an unperformed “Lamentoso” third movement, which powerfully shifts the tone from anger to grief to remembrance.

Session 4b: *Cuba*

Reimagining and Reviving the Past: Alejo Carpentier and Colonial Music in Cuba

AIMEE GONZALEZ, University of Chicago

This paper explores the role of colonial music in articulating Cuban cultural identity since the mid-twentieth century, focusing on the resonances of Alejo Carpentier's cultural theories within the contemporary revival of colonial Catholic music in Cuba. I demonstrate how writings about—and performances of—colonial music have supported a cultural politics that reimagines the colonial past from the perspective of the postcolonial present. I examine Carpentier's uses of colonial music alongside discourses of colonial music in print media and recordings since the 1990s. These media center cultural mixing in Cuban identity and infuse histories of colonialism with subaltern cultural practices.

Sacred Sounds Suspended in Space and Time: Listening to "Music of the African Cults in Cuba" (ca. 1956)

DAVID FONT-NAVARRETE, Lehman College

This paper offers a critical framework for listening to "Música de los cultos africanos en Cuba" (Music of the African Cults in Cuba), a massive collection of historical audio recordings (11.5 hours across 14 LP discs) made by Lydia Cabrera and Josefina Tarafa in Cuba, circa 1956. Discussing ways documentary and archival documents of Afro-diasporic ritual music traditions raise troublesome questions about cultural ownership and memory, I argue that the audio recordings—like multimedia

technologies generally—enhance the scope of the music’s ritual and cultural functions and, arguably, move listeners in and out of abstract historical and cultural frameworks.

Session 4c: *Music & Books*

"The man who was to do the illustrations passed away": Barton, Alajalov, and the Iconography of George Gershwin’s *Song-Book* (1932)

GEORGE FERENCZ, University of Wisconsin, Whitewater (Emeritus)

The *Song-Book*, first publicized in September 1930, was delayed two years; Constantin Alajalov replaced first-announced illustrator Ralph Barton. The volume’s song total grew by two when publication delays spanned the debuts of *Girl Crazy* and *Of Thee I Sing*. The illustrations pleased both Gershwin and the *Song-Book* reviewers, earning special AIGA recognition. Gershwin’s arrangements have become recital commonplaces, but the never-reprinted illustrations remain obscured, receiving modest comment from Gershwin’s biographers. “Gershwin iconography” prioritizes his brushwork and doodles, plus artworks by Noguchi, Covarrubias, and Siqueiros. Alajalov’s *Song-Book* paintings—sexually provocative and evincing the day’s racial stereotypes—are comparatively invisible.

"Just Two Bitches Playing Rock’n’Roll": Album and Novel as Reparative History in *Daisy Jones & the Six*, *Greatest Hits*, and *Run Rose Run*

KATHERINE REED, California State University, Fullerton

Recent novels have seen fictional women of popular music take center stage: *Daisy Jones and the Six*, *Greatest Hits*, and *Run Rose Run*. All foregrounded women not only as characters, but also as voices central to these stories. Why were the voices of women rock musicians suddenly so central to the public’s imagination? Through lenses borrowed from *Zak and White*, I analyze the novels, their music, and lyrics as reparative alternate history. The books highlight the novel and the record as spaces of history—and self-making—spaces that remain powerful even when the history is fictional.

Interest Groups

Dance: Dance Games and Multisensorial Perception

Co-Chairs: Natalia Perez, University of Virginia; and Nate Ruechel, The Florida State University

The Dance Interest Group will host a roundtable discussion on Kiri Miller’s *Playable Bodies: Dance Games and Intimate Media* (2017). The primary aim of this session is to consider the significance of the multisensorial experiences at the core of dance games such as *Just Dance* and *Dance Central*. We invite conversations that engage with key facets of Miller’s text, including the intersections of movement, music, technology, and learning, proprioception, and gendered and racialized performance. We particularly welcome interdisciplinary contributions from scholars with interests in ethnomusicology, music and media, performance studies, and ludomusicology.

Latin American & Latinx

Chair: Bernard Gordillo, Riverside, California

This session will present works-in-progress in seven-minute lightning rounds. The collaborative component will bring together two scholars in a joint presentation, either as presenter/presenter or present/respondent. Participants who are accepted in a regular session will be

encouraged to present on a separate topic. The scope of topics will be open to all interests within the scope of the interest group.

Folk & Traditional Music: Minnesota Soundscape Sampler

Chair: Laura Risk, University of Toronto, Scarborough

Moderator: Jeffrey Yelverton, Minnesota Public Radio, University of Minnesota

To commemorate the locale of the 2023 annual conference, the Folk and Traditional Music Interest Group will sponsor a session featuring performances by and conversations with musicians from several of the diverse folk and traditional music communities from Minnesota. The roundtable will be moderated by Jeffrey Yelverton, digital producer for Minnesota Public Radio and American Public Media, and PhD student in musicology at the University of Minnesota. The session will also include time for audience Q&A.

Experimental Music

Co-Chairs: Kathryn Caton, University of Houston; and Charissa Noble, University of San Diego

The Experimental Music Interest Group is a diverse coterie with over 140 members. We propose an informal roundtable discussion featuring our members and invite our participants to prepare a short, 5-10 minute talk on their current exploration of experimental music. The purpose of this roundtable is to provide an informal atmosphere in which our members can share their work, spark dialogue, and expand awareness of the abundant creative variety that exists within the experimental music tradition. All are welcome to attend, whether presenting, participating in discussion, or simply enjoying the community.

FRIDAY, MARCH 10

Session 5

Session 5a: *Black Sound & Blackface*

"Gone Yes, Forgotten Never": The Troubling Legacy of Mummer Minstrelsy

DANIEL CARSELLO, Temple University

The Philadelphia Mummers Parade has been rife with controversies since it was officially sanctioned by the city in 1901; nearly every year brings with it an instance of racist, sexist, transphobic, or generally problematic material. Despite a ban on blackface in 1964, mummers brigades have circumvented the ban to continue rehashing deeply harmful stereotypes. Building on prior scholarship on the Mummers, the city of Philadelphia, and the legacies of blackface minstrelsy, I examine the Mummers as a modern minstrel performance in which the complex intersections of race, authenticity, and performance crystallize every New Year's Day on Broad Street.

Dora Dean and the "Coon Song" Craze

ELEA PROCTOR, Stanford University

While vaudeville star Dora Dean was best known for her skills as a cakewalk dancer, her career as a vocalist has received little scholarly attention. In this paper, I examine Dean's

performances of “coon songs” at the turn of the twentieth century, tracing the caricature of the “gal” figure derived from blackface minstrelsy within Dean’s known “coon song” repertoire. My analysis suggests that a re-evaluation of the “coon song” genre with increased sensitivity toward Black women’s performance contexts opens up new ways of understanding the “coon song” craze and its enduring effects on Black artistry throughout the twentieth century.

Minstrelsy on Television from Waring to Welk

LAUREN BERLIN, Eastman School of Music

In this paper, I argue that the variety shows dominating TV in the 1950s provided a site for the continued performance of minstrelsy, defined more by sound than the visual impact of blackface. Drawing on programs like the *Fred Waring Show* (1949–1954) and the *Lawrence Welk Show* (1955–1982), I suggest the same sonic material underscores midcentury variety shows and earlier minstrelsy alike. As scholars continue to investigate the effects of nineteenth-century racial politics on the popular music industry in the United States, the musical afterlife of minstrelsy must be considered as seriously as blackface performance itself.

Bad Bunny/Bad Feminist: Sonic Blackface, Queer Allyship, and Community Endorsement

CLOE GENTILE REYES, University of California, Santa Barbara

This paper problematizes the praise Bad Bunny receives from an intersectionally diverse audience regardless of his colorblind racial politics and cis-het, light-skinned Puerto Rican positionality. I argue that Bad Bunny not only profits off of Black musical labor and tradition while comfortably remaining apolitical, but that his drag performance in “yo perreo sola” is an example of Black-queer-face (my term) by virtue of his embodiment of visual queerness and sonic Blackness at once. The widespread support of Bad Bunny by queer and non-queer people of color alike presents a broader cultural schism between Blackness and queerness in need of reparation.

Session 5b: *Institutions*

Searching for an American Identifiability: Patronage and Boston's Early Twentieth-Century Music Societies

KIRSTEN WESTERMAN, University of Cincinnati, College-Conservatory of Music

Early twentieth-century Bostonians were fully aware of greater, national conversations surrounding the development of an American music identity. Often published in widely disseminated journals, authors not only advocated for the importance of a national music, but also questioned what it meant to create and capture the emerging American sound. In addressing such issues, this paper examines several figures and events who played a key role in Boston’s musical societies, and their attempts to promote American identifiability. By examining these activities, this paper illustrates how Boston’s community organizations played a prominent role in supporting greater national efforts to create an American musical identifiability.

La Violette and the Idea of the French Salon in Antebellum New Orleans

CANDACE BAILEY, North Carolina Central University

In 1849, Étienne Duverger inserted *La Violette: Revue Musicale et Littéraire* as part of his newspaper (L’Abeille). With the slogan “Dieu et les Belles” and attribution to “le patronage des Dames de Louisiane,” it manifests the most concrete record of salon culture in antebellum New Orleans and is remarkable for providing insight into women’s music-making at the highest levels and the specific role of educator and salonnière Rosalie Boyer. This paper explores music in the French

Quarter from the perspective of the women who made possible its existence and moves outward from the implications of the experiences described therein.

Florenz Ziegfeld and the Chicago Musical College: The First Sixty Years

NANCY NEWMAN, University at Albany-SUNY

In 1867, the 26-year-old immigrant pianist-composer Florenz Ziegfeld founded the Chicago Musical College (CMC) on the Leipzig Conservatory's model. This paper investigates CMC's development over a half-century, from Ziegfeld's initial networking efforts with publishers, instrument dealers, and music critics to CMC's annual Commencement Programmes and College Catalogues documenting its faculty, graduates, areas of study, musical goals, and societal mission. CMC pioneered married women's access to higher education in the late nineteenth century and African Americans' access during the early twentieth-century Great Migration. Despite its modest origins, Ziegfeld's CMC endured to become the nation's fourth oldest conservatory in continuous operation today.

The Pulitzer Pivot: Duke Ellington, 1965, and the Transformation of the Pulitzer Prize in Music

ANDREW GRANADE and DAVID THURMAIER, University of Missouri, Kansas City (UMKC Conservatory)

In 1965, the Pulitzer Prize music jury recommended that instead of giving a music award, Duke Ellington be presented a special commendation. The Prize had never gone to a jazz composer, but the full Pulitzer Board overruled the jury's recommendation. A scandal ensued, leading to jury members publicly resigning and notable changes in the selection process. Using jury reports from the Pulitzer Board, a close reading of the music jury's decisions in 1964 and 1965 not awarding a music prize, and comparisons of winning composers and works pre- and post-1965, this presentation demonstrates how the failure to bestow awards catalyzed salient changes moving toward broader inclusion.

Session 5c: *Immigrant Musicmaking*

From Competition to Collaboration: Chinese Times, Cantonese Opera

EMILY JIA YING LIANG, University of British Columbia

Cantonese opera sustained numerous theatres and reached its pinnacle in North America in the 1920s and 1930s. While Nancy Rao's 2017 work on Cantonese opera theatres in North American Chinatowns provides a transpacific framework, the local Chinese community's responses to discrimination in 1920s Vancouver need further research. Building on Rao's framework, I investigate Cantonese opera in the local Vancouver context by examining the 1920s articles of *Chinese Times* to offer an alternative narrative. I argue that, against racial exclusion, the Chinese theatres and community self-organized to be globally aware, financially resourceful, and supportive of Chinese communities in China, Japan, and Honolulu.

"Real Jewish Music": Klezmer and Israeli Folk Song in Postwar New York City

URI SCHRETER, Harvard University

During the early postwar period, global Jewish culture underwent a seismic shift: Israeli culture rose to prominence, sweeping other Jewish practices in its path. Israeli folk songs shaped Jewish musical culture not only within Israel, but also across the Jewish diaspora. This paper explores Jewish wedding music in postwar New York City to illustrate the dialectical relationship between

klezmer and Israeli folk music. Through this inquiry, I demonstrate Israel's role in the transformation of postwar Jewish identities, and argue that Yiddish and Israeli musical cultures, rather than being mutually antagonistic, were enmeshed in a network of aesthetic and ideological ties.

Making Opera Italian: Music Technology and Social Uplift in Italian American Communities
SIEL AGUGLIARO, Università di Pisa

Historians of Italian immigration have often maintained that opera was always part of the cultural background of all Italian immigrants regardless of their class and region of origin. In contrast to this argument, I argue that working-class Italian Americans embraced Italian opera as a symbol of national identity only at the beginning of the twentieth century. I show that the prominence that recording industrialists assigned to Italian opera in the marketing of the home phonograph in those years had profound consequences for American residents of Italian descent, who associated themselves with opera to counter practices of racial and social discrimination.

***Kristina från Duvemåla*: Scandinavian Immigration in the Upper Midwest**
CARRIE DANIELSON, University of Wisconsin-Madison

In October 1995, ABBA members Björn Ulvaeus and Benny Andersson debuted their musical *Kristina från Duvemåla*. The musical, based on Swedish author Vilhelm Moberg's *The Emigrants*, highlights the story of a woman named Kristina and her family's immigration from Sweden to Minnesota. Drawing upon several scenes from the musical, this paper outlines how Ulvaeus and Andersson capture aspects of Swedish immigrant life via Kristina's story and her characterization as the "typical emigrant woman." This narrative, I argue, departs from Moberg's original work, though still maintains a singular type of "historical nostalgia" surrounding Swedish cultural heritage in the Upper Midwest.

Session 5d: *Affect, Embodiment, & Persona in U.S. Music Videos*

That Funny Feeling: Climate Dysphoria, Peripheral Affect, and Subjective-Objective Interplay in U.S. Music Videos

KEN TIANYUAN GE, University of North Carolina at Chapel Hill

The world is ending. But how does it feel? While dysphoric feelings about the climate crisis operate at the periphery of everyday life, I argue that music videos can aestheticize and circulate a set of feelings whose object—the world's end—exceeds the realm of what is socially and existentially palatable. By analyzing Bo Burnham's "That Funny Feeling" and Childish Gambino's "Feels Like Summer," I highlight how these works assemble profuse topics while providing spaces of embodied reflection. The interplay between these "objective collages" and "subjective gulfs" brings the otherwise slippery affect of climate dysphoria into productive focus through multimodal aesthetic experience.

I/You've Gotta Shake It Off: Mimicable Movement and Relatability in Music Videos by Mariah Carey and Taylor Swift

KARI LINDQUIST, University of North Carolina at Chapel Hill

Do you have to move to "shake it off"? In two songs titled "Shake It Off," Taylor Swift intentionally shows her awkward attempts at different styles of choreography to appear endearing, whereas Mariah Carey unironically features her tepid gestures in uncomfortable shoes. I argue these artists make themselves more accessible to audiences because the inexpert movement offers the invitation to be mimicked, which leads to more easily embodied understanding of the song. Although

these videos are different in approach, the movement in both videos offer viewers recreatability and intimacy with the artists at moments of cross-genre reinvention in their careers.

Music Video Creation by Activists during the United States HIV/AIDS Epidemic (1987–1995)

DESTINY MEADOWS, University of North Carolina at Chapel Hill

In this paper, I explore the ways in which activists, fueled by the desire to help their communities, created evocative music videos not only to stop the spread of AIDS, but also to help those impacted by the virus, negotiating trauma within their own communities and reconstructing sources of pride along the way. I examine archival material from a variety of sources, interviews, and the personal archives of many filmmakers active within AIDS activist organizations to argue that these media crossed cultural and personal identity boundaries and expanded audience reach to enact socio-political change during and after their creation.

Less is More: Performance of "Authentic" Personae in Minimalist Music Video

BRIANA M. NAVE, University of North Carolina at Chapel Hill

Historical criticism of music videos suggested that the visual dimension of the medium overwhelmed the musical. However, some early MTV era videos de-emphasized eye-catching visuals, evoking authenticity discourses while serving as effective promotional material, an important strategy for punk and alt rock artists. I propose that “minimalist” aesthetics undergird a subgenre of music video that de-emphasize narrative and complex editing, instead promoting illusory access and intimacy with the artist through visual simplicity. I identify and analyze two prominent subtypes of minimalist music video, the headshot video and the music anti-video, to theorize how minimalist aesthetics facilitate performances of authentic personae.

Session 5e: Workshop: *The Equal Justice Initiative & American Music Studies*

Facilitators: John Spilker, Nebraska Wesleyan University; Ana Alonso Minutti, University of New Mexico; Kyra Gaunt, University of Albany; and Christopher Macklin, Equal Justice Initiative

We invite conference attendees to participate in a 90-minute interactive workshop exploring the impact on American music studies of Bryan Stevenson’s work around reckoning with racial injustice and healing. This workshop is intended as a collaborative space for new discovery, learning, and sharing ideas. It is designed to be useful to attendees with different levels of knowledge about Stevenson’s Equal Justice Initiative (EJI), or anti-racist pedagogy and research in general.

Lecture Recital

Lecture Recital 3: Sponsored by Committee for Diversity & Inclusion

Composing the Black Chicago Renaissance

SAMANTHA EGE, University of Southampton

In 2019, Samantha Ege received SAM's Eileen Southern Fellowship for her project "Composing the Black Chicago Renaissance." This project sought to resituate the Florence Price narrative in a dynamic era and recognize the roles of Black women therein. This inspired Ege's first book, the forthcoming *South Side Impresarios: Race Women in the Realm of Music*, and recording projects, such as *Fantasie Nègre: The Piano Music of Florence Price*, *Black Renaissance Woman*, and *Homage: Chamber Music from the African Continent and Diaspora*. In this lecture-recital, Ege shares what arose from her 2019 fellowship and performs works from her albums.

Session 6

Session 6a: *Activism / Social Justice / Spirituality*

Occupy the Block: Jersey Club Music Performance as Black Party Activism in Newark, New Jersey

JASMINE HENRY, University of Pennsylvania

Drawing from Black geographic theories and participant observation conducted at block party events in Newark, I argue that Jersey Club music performance functions as a form of sonic intervention that enables residents to negotiate the politics of contemporary Black urban space. By leveraging the highly participatory nature of Jersey Club, politicians and music-makers hack urban public spaces to make the city more functional and augment a sense of security, livability, mobility, and intimacy among residents. Through these means, I make visible the cultural politics of Black club music-making and link this creative labor to the long-term sustenance of the city.

"Start Local, Stay Vocal": Singing for Social Justice in Washington, D.C.

ALEXANDRIA PECORARO, University of Maryland, College Park

Founded in 2017 by a Twin Cities-based team of composers and conductors, Justice Choir is an organization that encourages collective singing and dialogue around social justice. Building upon research on music and social movements (eg. Eyerman and Jamison 1998), recent literature on choral music and social justice (de Quadros 2019, MacLachlan 2020), and interviews with organizers of the D.C. chapter of Justice Choir, this paper seeks to uncover connections between Justice Choir D.C., Sweet Honey in the Rock, and the musicking of the Civil Rights movement through the exploration of music pedagogy and repertoire locally in the Washington D.C. area.

From *Soul* to *We Are*: Jon Batiste's Message of Social Justice and Unity through Jazz

GRETCHEN CARLSON, Towson University

This presentation examines influential artist Jon Batiste's recent works *Soul* (2020) and *We Are* (2021), as well as his musical "love riots" (with band Stay Human), illuminating how his espoused ideologies regarding jazz as a platform for social advocacy and promoting civil rights, justice, and unity are directly reflected through his musical work. Ultimately, this presentation positions Batiste's creative work within a larger tradition of jazz's relationships to social activism/education, illustrating how the music's intersections with contemporary media, cross-genre collaboration, and poignant contemporary issues ensure jazz's continued value as it transforms, thrives, and inspires social action.

Gospel Love Albums: Sex, Eroticism, and Spirituality

CORY HUNTER, University of Rochester and Eastman School of Music

Gospel love albums reflect a growing commitment among gospel artists to be more transparent about sexual intimacy. I examine the multifarious signifiers of eroticism, gender, and sexuality that pervade Bishop T.D. Jakes's love album *Sacred Love Songs* (1999). Drawing upon personal interviews with love album producers and feedback interviews with gospel music consumers, I argue that Jakes leverages discourse, music lyrics, visual imagery, and vocal timbre to signify eroticism and to expand and reinscribe theologically conservative ideals of gender and sexuality. Gospel love albums are intended to challenge conventional theologies about romance and to

broaden the marketability of gospel music.

Session 6b: *Experimentation*

Experimental Music's Critiques of Triadic Theory

NOAH KAHRS, Eastman School of Music

Although the major triad is often justified as acoustically natural, such theories rely on traditional musical instruments. I argue that experimental composers Alvin Lucier and Maryanne Amacher deployed postwar advancements in electroacoustics to detach tonal harmony from its conventional acoustical mooring, providing evidence against the triad's natural consonance. Lucier's *Exploration of the House* deploys resonance to turn a triad into noise, falsifying Rameau; Amacher's "Chorale" generates a tonal bassline from dissonant clusters' combination tones, countering Helmholtz. Thanks to postwar sonic technology, they demonstrate that (psycho)acoustic mechanisms ostensibly generating the triad's consonance can just as easily justify dissonances.

California Music, Mavericks, and Counterpublics: Pauline Schindler as an Early Twentieth-Century Musical Scene-Maker

CHARISSA NOBLE, University of San Diego

The Dunites and Carmel-by-the-Sea occupy a comparatively small place in many academic cultural histories, perhaps for the same reasons as their initial appeal. In this paper, I excavate the past, artistically-vibrant communities of the Dunites and bohemian Carmel in the 1920s and '30s, with a specific emphasis on the work of Carmel native Pauline Gibling Schindler (1893–1977). Through close examination of concert programs, journals, score annotations, and historical newspapers, I shed light on how Schindler strategically drew upon the pervasive "California maverick" archetype to cultivate what musicologist Jake Johnson has defined as a "counterpublic."

"Listen to those Candy Apple Colors": Harold Budd and "Pretty" Music

JOSEPH FINKEL, University of California, Santa Cruz

Harold Budd was a West Coast composer, poet, and pianist whose most well-known works stem from his collaborative recordings with British experimental artist Brian Eno in the 1980s. Although these works are well-known, many facets of Budd's early artistic work laid the foundation for his later career. He experimented with electronics, explored jazz, and was involved in the burgeoning American minimal movement. Budd developed a new style of composition—brazenly calling his music "pretty"—which led to a disavowal of his previous work. Using archival materials such as correspondence, compositional sketches, interviews, and scores, this paper focuses on Budd's early career experimentation.

"The Man Who": Gray's *Shades Of* . . . and Jean-Michel Basquiat's Posthumous Musical Legacy

ELIZABETH LINDAU, California State University, Long Beach

Music was among Jean-Michel Basquiat's earliest creative endeavors. In 1979, he formed the band Gray with drummer and hip-hop impresario Michael Holman and guitar player Nicholas Taylor. Gray played their last show at the Mudd Club in 1981. Holman and Taylor revived Gray after Basquiat's untimely death, appearing in film portrayals of their late bandmate and finally releasing their debut album in 2011. *Shades Of* . . . combines unearthed early demo tapes with new material. Basquiat's paintings often invited viewers to *see* music. My presentation will analyze Gray's intermundane collaborations to *hear* what remains of Basquiat the experimental musician.

Session 6c: *On-Site / In-Place*

The Americanness of African American Jazz in Diaspora: The Case of Denmark's Rytmisk Musik Conservatories

LESLIE GAY, University of Tennessee, Knoxville

Models of diaspora range from ideologies that privilege the U.S. as a site of origin, to others that decenter Black Americans in favor of transglobal networks, to those that emphasize emigration and homecoming. These debates highlight questions of race, national identities, and global flows. This paper considers these issues for an under-explored case study—the institutionalization of American jazz into Denmark's national identity and educational agenda, as pioneered by Astrid Gøssel and Bernard Christensen. While Denmark's educational ideology connects deeply with African American musicians, Danes reimagined jazz as distinct from American origins, reinterpreting it to emblemize Denmark's white European nationhood.

Organic Music: Concerts in the Round House, 1963–1965

NOLAN VALLIER, University of Illinois, Urbana-Champaign

This paper considers both the history of Salvatore Martirano's site-specific composition *Underworld* and the archival source materials that remain to document it. Building upon methodologies used by sound-studies scholars Bruce R. Smith and Mark M. Smith, and concert historian Christina Bashford, this interdisciplinary paper considers *Underworld*'s spatial, architectural, and organic development. Through archival evidence including concert ephemera, audio recordings, architectural plans, seating sketches, photographs, and correspondence, this paper reconstructs this sonic composition within its intended space.

American Music Deserts

ANDY MCGRAW, University of Richmond

This presentation combines findings from an NSF grant focused on digital music event data collection and an NEH grant focused on the analysis of this data. The NSF team used music events per capita (MEPC) as an indicator of the “strength” of local music scenes, using this to produce a list of top 10 “music havens” and top 10 “music deserts.” This talk offers an ethnographic “reality check” on the NSF team's statistical measures, presenting results from fieldwork in several “deserts.” Is MEPC a reliable proxy for the amount of music in such locations and the quality of their scenes?

What Makes It "Midwest"? Geography and Genre in American Emo

TYLER HOWIE, University of Texas at Austin

Since the 1990s, the label “Midwest” has been associated with emo. It was first used to draw a distinction between the genre's first and second waves. The second wave marked a shift from the first, both sonically and geographically. Many of the second-wave bands hailed from the Midwest, and the term “Midwest emo” was thus coined to describe the new style. In the emo “revival” of the 2010s, the label was separated from its geographic roots, and was used to describe east-coast bands sonically similar to those of the second wave. This paper will discuss the semantic shift in geographic meaning of “Midwest” emo.

Session 6d: *Musical Life in Québec, 1919–1952*

Rethinking Musical Life: From Concept to Methodology

VIRGINIE LALIBERTÉ-BOUCHARD, University of Toronto

This paper introduces the Vie Musicale au Québec project, gives an overview of the project methodology, and offers a theoretical framing for “musical life.” Our critical research methodology is anchored in an understanding of “musical life” as necessarily indissociable from the power systems it participates in and is articulated through, and implies a systematic and critical review of all accessible music-related events occurring within narrowly-defined time intervals. This approach has allowed us to move beyond the usual historiographical frameworks for the study of music in Quebec to offer a more inclusive and relevant account of musical life in the province.

December 6, 1921: 24 Hours of Gendered Musical Life on a Day to Act on One’s Rights

VANESSA BLAIS-TREMBLAY, Université du Québec à Montréal

This paper takes Tuesday, December 6, 1921—the day the polls opened for the first federal election post-suffrage in Canada—as a case study on gendered musical life in Quebec. I present a virtual map detailing women’s participation in more than one hundred Montreal-based music-related “events” that can be attributed to this 24-hour period. After briefly comparing my 1921 findings to two other key dates in the history of women’s rights in Canada, I reflect on the limits of such an “extractivist” approach to the archive in the context of VMQ’s larger quest for inclusive historiography.

July 31, 1924: Illuminating Encounters between Musical and Social Worlds

SANDRIA P. BOULIANE, Université Laval

On July 31, 1924, a striking mix of artists came together at the Compo studios in Montréal. Among the musical talents on hand were Anglo-Canadians, French-Canadians, including a woman singer, and an orchestra of African American musicians. Was this gathering typical for its time or an exception? This presentation surveys 75 musical events that we have documented for this 24-hour period and interrogates the role of music in enabling encounters between people and practices from different linguistic, ethnic, economic, and stylistic contexts.

July 1, 1928, or A Parade of Songs: Celebrating Quebec on Dominion Day

LAURA RISK, University of Toronto, Scarborough

Saint-Jean-Baptiste is the national day of Quebec. In the 1920s, it was an occasion to reinforce a conservative vision of francophone Canada as an embattled nation struggling to retain its religion, language, and tradition while trapped in an unwanted union with anglophone Canada. In 1928, however, the Saint-Jean-Baptiste parade, featuring *tableaux vivants* of French-Canadian songs, was delayed by rain to Dominion Day: the national day of Canada. This paper uses this unexpected convergence to interrogate the use of traditional song as a metonym for French-Canadian national identity and then locates the parade within the musical effervescence of late-1920s Montreal.

Lecture Recital

Lecture Recital 4: *Minnesota Art Song*

Songs of Fields and Prairies: Art Song from Modern-Day Minnesotan Composers

ANN DuHAMEL, University of Minnesota, Morris and TRACEY ENGLEMAN, St Olaf College

Minnesota has a rich history of contemporary classical music; the American Composers

Forum was founded here in the 1970s by Libby Larsen and Stephen Paulus. Alongside the state's thriving tradition of choral music, several award-winning modern Minnesotan composers have written powerful, poetic song cycles for voice and piano. These works beautifully combine text and music in lyrical styles that appeal to audiences and performers. This 45-minute lecture-recital will introduce attendees to some of these works by contemporary Minnesotan composers, drawing from the catalogs of Abbie Betinis, Jocelyn Hagen, Edie Hill, Linda Kachelmeier, Libby Larsen, Stephen Paulus, Timothy Takach, and more.

SATURDAY, MARCH 11

Session 7

Session 7a: *Border-Crossing Modernisms*

Hearing Exile in Jerzy Fitelberg's *Nocturne* (1944–46)

EWELINA BOCZKOWSKA, Youngstown State University

Jerzy Fitelberg's *Nocturne* (1944; 1946 premiere) gave musical expression to the wartime experience of loss and displacement. The piece conveys longing for an indeterminate past (via the Lydian mode) that is also elusively Polish (the Chopinesque nocturne) and assuredly modern (the neoclassical style) yet fleeting, in the wake of the Darmstadt School after 1945. Using archival documents, I reconstruct the circumstances of Fitelberg's exile as it pertains to *Nocturne*. While musicological accounts of twentieth-century music are silent on Fitelberg, this presentation sheds light on the early Cold War transnational histories and reflects more broadly on the processes of canonization.

"Another Kind of Internationalism": Reconsidering Dissonant Counterpoint

LEE CANNON-BROWN, Harvard University

Dissonant counterpoint is often associated with musical experimentalism in the United States. The technique's rules were formulated by Charles Seeger and Henry Cowell at UC Berkeley around 1916, and they went on to inform the music of other American experimentalists such as Ruth Crawford. I argue that the technique carried broader, international ambitions. In Cowell's writings, dissonant counterpoint describes the music of non-U.S. composers such as Carlos Chávez, and it challenges the homogeneity of a "dodecaphonic internationalism." When its international ambition is recognized, dissonant counterpoint decenters the legacy of Austro-German serialism, long known for its own claims to pan-cultural relevance.

Greek Elements in the Compositions of Alan Hovhaness

CRAIG B. PARKER, Kansas State University

Alan Hovhaness ranks among the most prolific American composers, with 434 opus numbers. His polyglot output incorporates Renaissance-like polyphony to various Asian and Mediterranean musics. In 1943, the Greek painter/mystic Hermon di Giovanni spurred Hovhaness's interest in Greek culture as well as his Armenian heritage. Di Giovanni's influence, plus Hovhaness's stint as music director for the Voice of America's Near East and Trans-Caucasian section, led him to compose seventeen Greek-influenced works, including piano pieces, a symphony, and an opera by 1980. This

paper emphasizes Hovhaness's Greek-inspired compositions, contextualizes them within his diverse output, and speculates why he abandoned these influences.

Session 7b: *Pop Music, Culture, & Identity*

Esperanza Spalding: Identity, Alter-Ego, and Genre/Gender Transcendence

MIRANDA BARTIRA TAGLIARI SOUSA, University of Pittsburgh

Eperanza Spalding is the first jazz musician to have an alter-ego, and to compose an entire album using an alternative identity. The aim of this paper is to clarify how she is contesting not only historical gender stereotypes in jazz, but also modes in which musicians represent themselves as participants in this traditional lineage. The paper aims to discuss how her playing and alter egos contest traditional gender/genre norms in jazz, while her distancing from the labels of jazz artist and musician problematize notions of what it means to be a jazz composer and performer in the twentieth-first century.

"Truth Hurts": What Lizzo and Fat Studies Can Do for Musicology

EMMA JENSEN, Florida State University

Lizzo rose to fame in 2019 with her sleeper hit "Truth Hurts" and quickly aligned herself with the body positivity movement. However, fat studies scholars and activists question whether her work aligns more with fat activism or body positivity, the latter of which does not explicitly work to destroy systems that oppress fat bodies. In this presentation, I discuss how Lizzo's recent music releases, such as the music videos for "Rumors" and "About Damn Time," and marketing ventures allow Lizzo to radicalize her messages of self-love in a way that foregrounds fatness, Blackness, and femininity.

From Trauma to Bop: Affective Labor and the Apotheosis of Ariana Grande

KATELYN HEARFIELD, University of Pennsylvania

In May 2017, a suicide bomber detonated a homemade explosive device at an Ariana Grande concert, killing twenty-two and injuring 800 more. A year later, Grande released the albums *sweetener* (2018) and, soon after, *thank, u next* (2019). In this paper, I examine Grande's music and artistic persona following the bombing, especially as opportunities for catharsis, processing, and community building. Drawing on social media commentary, alongside theories of trauma, parasociality, and social reproduction, I show how Grande's music is accepted among her fans as a form of affective labor, positioning her within a new tier of respect as an artist.

Session 7c: *Panamerican Encounters*

Musical Foreign "Accents" and Bimusicality: Discourse about Competencies and Collaboration among Professional Musicians of Brazilian Jazz in Contemporary New York City

MARC GIDAL, Ramapo College of New Jersey

To play music "with an accent" is a common expression among professional musicians who perform Brazilian-jazz fusions in contemporary New York City. This emic discourse includes positive, negative, and neutral judgements that reflect nuances in musical and professional advancement and collaboration within an intercultural music scene. The discourse illustrates how these musicians understand competencies in two music traditions as they pursue "bimusicality" (Hood 1960). By musical "accents," musicians mean traces of other styles noticed when advanced musicians

compare others' performances. My analysis draws on original interviews with fifty professional musicians in this scene between 2015 and 2020.

Singing at the Borders of Brazilian Music: Elsie Houston and Vera Janacópulos

EDUARDO SATO, University of North Carolina at Chapel Hill

Drawing on Gloria Anzaldúa and Walter Dignolo's concept of border thinking, I focus on the transnational careers of singers Vera Janacópulos and Elsie Houston to recall different genealogies of Brazilian music. Both Janacópulos, from a Greek immigrant family, and Houston, daughter of Southern U.S. father and a biracial Portuguese mother, had successful cosmopolitan careers as avant-garde singers that challenge a hegemonic view on Brazilian music. Using unexplored archival sources that focus on selected musical events, I explore the intersections between national music-histories centered on (male) composers and the shadows they cast over women's musical work.

"They Are Not Satisfied with the Canal": Panamanian Musical Reactions to U.S. Presence in the Canal Zone

LEANNY MUÑOZ, University of California, Davis

"We bought it, we paid for it, we built it, and we intend to keep it," Ronald Reagan uttered in 1976. He drew on the narrative of ownership that had dominated the relationship between the U.S. and Panama since 1903. The strong political and symbolic significance of the Panama Canal to the U.S. led scholars to investigate Panama in the U.S. imagination and explore how music and performance asserted U.S. culture. In this paper, I will present the complex and varied opinions expressed in Panamanian's musical reactions to the U.S. presence in the Canal Zone.

Session 7d: *Pop Music & Memory*

"He is playing the part of rock nostalgist again": Bowie's Tin Machine and the Problem of Precedent

HANNAH DURHAM, University of the Incarnate Word

In David Bowie's body of work, his band Tin Machine (1989-1991) has received much critical apathy—its music often being described by critics and authors as lackluster, indicating for Bowie a "mid-life crisis," and more severely, a "ghastly blunder" in his otherwise acclaimed catalog. This paper examines the reception and criticism surrounding Tin Machine's 1989 eponymous album, considering the role of conventional modes of rock performance, composition, and aesthetics. Certain sonic cues in the texture of songs and dramatic strategies in recording connect to classic rock radio staples, associating the album with a certain rock "past" to which Bowie had previously been positioned in opposition, sonically and ideologically.

The Power and Limits of Nostalgia in the Music of Billy Joel

JOSHUA DUCHAN, Wayne State University

This paper argues that the identification of nostalgic indicators is useful for understanding the music of Billy Joel. However, a more complete inquiry must also consider the use of that music in particular times and places. By adopting Boym's theory of nostalgia (2001:41) and drawing on the author's interviews with Joel, this analysis locates a variety of compositional devices that serve as nostalgic indicators. Their utility is then problematized by considering the divergent uses of Joel's songs, which demonstrates both the power and limits of nostalgia as a tool for understanding twentieth-century American popular music.

History, Hopes, and Dreams: National Country Music Month and the Nostalgia Feedback Loop

PAULA BISHOP, Bridgewater State University

Beginning in 1964, the U.S. Congress and/or President regularly designated October as Country Music Month. Their proclamations used language and imagery that mirrored the nostalgia employed in the lyrics, marketing materials, and iconography of country music, while glossing over oppressive power structures of that past. Drawing on the political record, contemporary accounts, and the lyrics of country music, I argue that the declarations of Country Music Month upheld the past as a model of American life while simultaneously burdening the genre with expressing hope for the future, thus revealing a tension that echoes throughout country music itself.

Session 7e: *Opera*

"But that's their world": Testifying Voices and Racialized Americans in Contemporary American Operatic Trial Scenes

ALLISON CHU, Yale University

In two recent operatic court scenes, creators of color blend the operatic voice and performative utterances drawn from primary materials to highlight the mistreatment of people of color by the U.S. legal system. This paper argues that the interrogation scene of Anthony Davis and Richard Wesley's *The Central Park Five* (2019) and a testimonial scene from Huang Ruo and David Henry Hwang's *An American Soldier* (2017) challenge a celebratory construct of "America." Connecting the legal significance of voice to the portrayal of American identity, I then suggest affordances of opera as a documentary project and as social critique.

Embodiment as Memory in Contemporary Canadian Opera

COLLEEN RENIHAN, Queen's University, Ontario

In this paper, I examine operatic performance as a site of memory, as well as an under-examined technology of memory transmission. Extending the work of Matthew Rahaim (2012), in addition to Diana Taylor's (2003) and Rebecca Schneider's (2011) work on the embodied archive of performance to opera, I consider how the transmission of bodily knowledge functions in lineages of opera singers in Canada, as well as singer's perceptions of this process. What lies behind and beyond opera's embodied, transmitted ways of knowing? What kinds of knowledge and memory are stored in the body, and what are the implications of this?

Opera as "Civic Asset": Samuel Insull and the Commercialization of Opera Production in 1920s Chicago

C.A. NORLING, University of Iowa

Using institutional documentation and press coverage of the Civic Opera Company's annals throughout the 1920s, this paper situates the company's operations within discourse regarding Chicago's perceived civic progress. For company president Samuel Insull, operatic production in Chicago would only achieve fiscal security if ensconced in a wider culture for opera among a growing professional class and expanding commercial sector. Ultimately, the reception of Insull's tenure at the helm of the Civic Opera reflects formative associations between opera and consumer culture, and his business tactics reveal insights into the development of a modernized corporate structure for operatic production in the United States.

Session 8

Session 8a: *Folk Song & Revival*

Defining American Folksong circa 1900

HEATHER PLATT, Ball State University

At the Fourth Biennial Meeting of the General Federation of Women's Clubs in 1898, Villa Whitney White, assisted by Anita Muldoon, gave one of the earliest lecture-recitals on the history of American Song that encompassed Native American, Creole, and African American songs, as well as songs by Caucasians. Drawing on the work of Alice C. Fletcher, Henry Krehbiel, and Mildred Hill, White contributed to the ongoing debate about the nature of American folksong, and her presentation reveals that women's clubs began exploring diverse repertoire at an earlier date than has been previously acknowledged.

Dinkytown before Dylan: Staging the Pre-Folk Revival in the 1960s Hinterlands

CHRISTOPHER SMITH, Texas Tech University

Begins from the 1967 "Humbead's Revised Map of the World," a cartographic fantasy of the '60s Folk Revival. Many artists developed in or around the college towns of New England, but others came from more exotic locales: John Koerner from Rochester; Judy Collins from Seattle; Odetta from Birmingham; and Robert Zimmerman "became" Bob Dylan during his incubation in the Minneapolis neighborhood of Dinkytown, where "every day was like Sunday." Drawing upon archives, urban geography, and taxonomies of musical exchange, this presentation explores the socio-cultural dynamics of analogous communities elsewhere as building blocks for the twentieth-century phenomenon of folk revival.

Discursive Dimensions of the Newport Folk Festival, 1959–1964

AARON RIEDFORD, Indiana University

Since its inception in 1959, well before the furor caused by Bob Dylan's electric performance in 1965, the Newport Folk Festival was an ideologically unwieldy phenomenon. Both a large-scale commercial venture and an attempt to realize Folk Revival idealism, the festival was a breeding ground for ideological contradictions. Despite the high-minded rhetoric of the festival's organizers, a close examination of the festival brochures and recordings makes clear that such contradictions and ideological rifts were always an inherent part of the Newport Festival—rifts which, by the time Dylan appeared with his Stratocaster, had grown and widened into chasms.

Session 8b: *Early Twentieth-Century Identities*

The King of Ragtime's Swan Song: Scott Joplin's *Magnetic Rag* of 1914 and the Transformation of the "Classic Ragtime" Genre

JAMES MacKAY, Loyola University New Orleans

Scott Joplin has long been lauded for refining ragtime into an art form: his archetypal *Maple Leaf Rag* of 1899, with its lively syncopated melodies and clarity of phrase structure and form, moved ragtime into the mainstream of American music. Joplin's *Magnetic Rag*, self-published in 1914, was his last work to appear in print before his death in 1917. This paper presents a detailed examination of *Magnetic Rag*, Joplin's swan song in the genre, exploring how he uses rhythm, tonality, and form to expand the genre's scope and emotional range beyond its customary limits.

The Science of Dangerous Sounds: Alexander Scriabin, Cosmopolitanism, and American Reaction, 1906

MATTHEW REESE, Peabody Institute of The Johns Hopkins University

In this paper I document Scriabin's 1906–07 American tour, investigating *fin-de-siècle* discourses on cosmopolitanism, modernism, and a growing chorus of anti-Russian sentiment. I argue that in presenting American audiences with an alternate “Slavic modernism”—devoid of characteristically “racial music” and Germanic imitation—Scriabin aspired to a new musical “universalism” that the American critical establishment reserved for Germans. Drawing on Daniel Malachuk's “Nationalist Cosmopolitics,” Timothy Taylor's work on exoticism, and the feminist musicology of Ian Biddle, Gavin Campbell, and Kirsten Gibson, I interrogate the intensely gendered language in Scriabin's American reception, and its impact on broader discourses of cosmopolitanism.

Edward MacDowell's *Hamlet* as Emblem of National Identity?: London Theatre, the New German School, and Frank Van der Stucken's American Festival

REBECCA SCHREIBER, University of Cincinnati College-Conservatory of Music

Though widely recognized as one of the nineteenth century's most prominent American composers, Edward MacDowell's cosmopolitan musical style challenges the notion of a single national identity. Nevertheless, Frank Van der Stucken included the *Hamlet* portion of MacDowell's *Hamlet. Ophelia. Zwei Gedichte für grosses Orchester* in the first concert of the November 1887 American Festival, positioning MacDowell and his composition as important components of America's national musical identity. This paper argues that the American stature of MacDowell's *Hamlet* is undercut by its Wagnerian aesthetics and dramatic allusions to London theatre, expressing an American identity made up of layers of cultural adaptation.

Session 8c: *Gender / Feminism / Femininity*

The St. Paul Women Composers Concert: Music vs. Social Progress in the Women's Club Movement

MARIAN WILSON KIMBER, University of Iowa

In 1906 the General Federation of Women's Clubs presented a concert in St. Paul, Minnesota's three-thousand-seat armory featuring music by Amy Beach, Harriet Ware, and five other women. Organized by vice-president Eva Perry Moore with local Schubert Club performers, the evening entertainment was considered incongruous by clubwomen focused on pure food and child labor laws. Drawing on Moore's scrapbooks, this paper contextualizes the concert within the municipal housekeeping and social reforms of the women's club movement and its later promotion of American music. These aims precluded the specific support for women composers' increased professionalization represented by Moore's concert.

Suffragettes on Tin Pan Alley

KENDALL WINTER, University of North Carolina at Chapel Hill

From harmless coquettish girls and rancorous spinsters to treacherous rebellious wives and violent vigilantes, suffragettes became fodder for Tin Pan Alley as the popular-music industry took hold of the persona in the 1910s. I argue that as suffrage activism became more visible and women's enfranchisement more viable, the suffragettes constructed in songs came to embody a threat to American norms and values. Through visual, musical, and linguistic stereotyping, songwriters and publishers aligned suffragettes with people of color and immigrants, capitalizing on audiences' racism

and xenophobia in ways that have long-lasting impacts on musical representation of women's political activism.

Kill This Machine: Wendy O. Williams, Phoebe Bridgers, and Feminist Guitar Smashing
KAI WEST, University of Michigan

This paper approaches the controversial history of guitar smashing from the standpoint of feminist performance to examine how destroying musical instruments can shake loose the strictures of rock-music culture. Drawing on theories from object-oriented feminism and performance studies, I analyze guitar-smashing performances by Wendy O. Williams in the 1980s and Phoebe Bridgers in 2021, and ask what performative destruction can reveal about the stakes of playing musical instruments. Such acts show how feminist musicians have challenged gatekeeping in electric-guitar culture over the past forty years and contributed to broader, ongoing transformations in rock's gender politics.

Session 8d: *Disrupting Print & Musical Dichotomies*

On the Reader's Terms: Print Culture and the Popularization of Classical Music in the Twentieth-Century United States
JOAN RUBIN, University of Rochester

The usual narrative of the popularization of classical music in the twentieth-century United States focuses on the wide audiences that the invention of the phonograph, the radio, and similar devices permitted. Yet, alongside technological innovation, the cultural location of the classical canon depended on reading practices and institutions of print: e.g., the distribution of recordings by public libraries, bookstores, and book clubs; the activities of music publicists; and publishers' construction of markets for books about music. The intersection of print and musical cultures reinforced both a limited version of democratization and the status of classical music as "high" art.

Printed Musical Notation as Imperial Evidence in Antebellum America
RHAELYN BARNES, Princeton University and GLENDA GOODMAN, University of Pennsylvania

This paper investigates what it means to treat nineteenth-century printed transcriptions as evidence not primarily of musical sound, but of U.S. imperialism. We consider notated songs in printed travelogues from the antebellum period, zeroing in on one from the Native American West: Charles Wilkes, *Narrative of the United States Exploring Expedition During the Years 1838...1842* (1845). We argue that printed music in this kind of publication served a broader impulse in governmental and non-governmental national expansion: collecting and sharing data on the cultures the new nation encompassed.

The LPs of John and Alice Coltrane as Spiritual Media
JOHN KAPUSTA, Eastman School of Music

This paper explores how musical and print cultures intersect in the LPs of John and Alice Coltrane. Across the 1960s and '70s, the Coltranes produced LPs that evangelized for their idiosyncratic spirituality, which integrated traditional religions with new ideas about human development. Here I examine how the Coltranes combined sound, art, and text in their work. Ultimately, I argue, they produced a new form of religious media. By integrating trends in contemporary print and musical cultures, the Coltranes developed LPs designed to afford initiates a transformative experience, what Alice eventually called "self-actualization."

Session 8e: *Hollywood*

The Conclusion of Liszt's *Les préludes* as Precedent for Two Harmonic Strains of Post-1950 Hollywood Heroism, via *Flash Gordon* and *The Lone Ranger*

SCOTT MURPHY, University of Kansas

Erik Heine (2018) claims that a succession of two major triads a minor third apart often accompanies heroism in American movies of the past fifty years. This presentation recommends the concluding measures of Liszt's *Les préludes* as a precedent for this association, and details how both the radio program *The Lone Ranger* (1933–56) and the movie serial *Flash Gordon Conquers the Universe* (1940) brought Liszt's ending and its heroic associations to American audiences, and served themselves as precedents for more recent Hollywood scoring practices regarding westerns post-1950 and superheroic cinematic universes post-2010.

"Such a Poser": Intersections of Gender and Nationalism in the Score to *Black Widow* (2021)
JOAN TITUS, University of North Carolina, Greensboro

In a narrative departure from current superheroine films, the filmmakers of *Black Widow* (Marvel, 2021) engage both cold war nationalism and gender: they elide Russianness and womanhood in their representation of the protagonist, Russian-born and Ohio-raised Natasha Romanoff. In this paper, I examine the score as integral to the representation of gender and trans/national identities of its characters, particularly Natasha, with a focus on how Lorne Balfe musicalizes heroism, trauma, and women's rights within a persistent U.S./Russian cold war construct. An examination of audiovisual representation in *Black Widow* contributes to emergent scholarship on gendered nationalism in music in action film.

An Atlas of Harry Potter's Heart: Mapping Emotion in Score and Sound Design in *Harry Potter and the Prisoner of Azkaban*

JAMIE WEBSTER, Independent Scholar

The third Potter film is often cited as having the deepest story of human connection as Harry's understanding of his family, identity, and role within the wizarding world expands through emotional relationships. Much as director Alfonso Cuarón changed the physical geography of the world Harry enters, so too, John Williams's new scoring approach changed the map key to the emotional landscape. Drawing on scholarship from Kulezic-Wilson (*Sound Design is the New Score*, 2019), and from psychologist Brené Brown (*Atlas of the Heart*, 2021), I explore how the high emotional literacy of the sound design navigates the complex narrative landscape.

Plenary Session

Celebrating Disability Culture in the Music Industry

GAELYNN LEA, Musician, Public Speaker, and Disability Activist

After winning NPR Music's Tiny Desk Contest in 2016, American violinist, folk songwriter, and disability activist Gaelynn Lea spent years touring nationally and internationally, where she learned first-hand the barriers facing disabled musicians on the road. Along the way, she also formed connections with disabled artists working to make the music industry more equitable. This led to her co-founding the organization RAMPD [Recording Artists and Music Professionals with Disabilities] with fellow artist-activist Lachi. Join Gaelynn Lea for a discussion on how each of us can make the arts more

accessible and inclusive. Most importantly, learn how Disability Culture is an integral, vibrant, and innovative piece of our social fabric that must be uplifted and celebrated.

Session 9

Session 9a: Hip Hop

Country Boy, B-Boy: Renegotiating Southern and Hip-Hop Identity in Rural Upstate South Carolina in the Early 1980s

DAVID PRUETT, University of Massachusetts, Boston

Initially associated with urban African-Americans, rap music and hip-hop culture were adopted by people of diverse backgrounds in the late 1970s and early 1980s via the mass media. Less known is rap's appeal among white audiences, particularly in the rural South. This paper examines the role of rap and hip-hop culture in the early 1980s among Southern whites, using as a case study the local music scene in a small, largely rural town in upstate South Carolina. I posit that the symbiotic relationship among whiteness, blackness, and class contributes much more than previously acknowledged in the construction of Southern identity.

Five Percenter Rap, Subtractive Ontology, and Mathematics: Deciphering Rakim Allah's "Mystery (Who is God?)"

LUKE MARTIN, University of Minnesota

In "Mystery (Who is God?)" on *The 18th Letter* (1997), Rakim Allah raps a now-legendary testament to the Five Percent Nation. I propose this song is Rakim's central "ciphered" Five Percenter teaching—grounded in the Nation's "Supreme Mathematics" and questions of blackness, truth, and being, it challenges us to uncover Rakim's divine "mystery." Founded in 1964 as an offshoot of the Nation of Islam, the Five Percent Nation represents a major, though neglected, philosophico-musical movement in U.S. black history. This paper offers a musical cryptoanalysis of "Mystery (Who is God?)," drawing together truth, music, and mathematics in Five Percenter rap.

Hip Hop and the Black Zombie: (Re)Humanizing the Imagined Vulgar

ALEXANDER JOSHUA MOORE, University of California, Los Angeles

Often interpreted as violent, hip-hop has served as a platform for Black musicians to communicate political and social commentary. Borrowing from William Cheng and #BlackLivesMatter, Black bodies have unjustly been perceived as both inhuman and superhuman, much like a zombie (reanimated corpse). The metaphorical zombie is a new topic of interest within the rap community, referenced by artists like Lupe Fiasco, Nas, and Janelle Monáe, as a method to repurpose the negative depictions of Black people in the United States. I argue that hip-hop utilizes this metaphor to create discourse on social death and the aesthetics of vulgarity.

Session 9b: Ecology

Listening to Environmental Change: Teaching Acoustic Ecology through John Cage's *49 Waltzes for the Five Boroughs*

SABINE FEISST, Arizona State University

In the face of ever more dramatic manifestations of climate change, listening to the voices of the land is a powerful tool to learn about its ecosystems and human impact that affects them. John

Cage's *49 Waltzes for the Five Boroughs* (1977) is a great example to explore such concepts as auditory awareness, acoustic ecology, sound walking, sound mapping, and creative placekeeping. *49 Waltzes* will be analyzed and contextualized and methodologies, creative outcomes (including a growing audio-visual installation archive), experiences, and insights from teaching this work in courses at universities in Germany and the U.S. (2012–21) will be detailed.

All Creatures Yum: Eating the Other in Bloomington, IN
JULIANNE GRAPER, Indiana University

Science and technology studies scholars suggest that the concept of nature is based in White, middle-class, Christian hierarchies (Cronon 1996; Haraway 1984). Yet interspecies relations in musical contexts remain undertheorized. I examine the 2021 event All Creatures Yum and its narrativization of 17-year Magicicada Brood X, utilizing a mixture of gastromusicological and multispecies techniques. Critiquing David Rothenberg (2013), I argue that the pairing of cicadas-as-food with cicadas-as-musical-collaborators suggests a process of “eating the Other” as theorized by bell hooks (1992). The violence of consumption, contrasted with narratives of benevolent bio-musical harmony, brings to light questions of “multispecies ethics” (Van Dooren 2019:11).

Songs, Soils, and the Ecological Afterlives of Slavery: Music's Racial Plantationocene
ANDREW CHUNG, University of North Texas

Guided by findings that colonization and its enslavement economies were culprits of the climate crisis and the Anthropocene's onset, I demonstrate how musical sound and praxis on American plantations bear material witness to plantation monocultures' ecosocial destructiveness. Enslaved peoples' work songs functioned in vexed multiplicities, both bringing people to exhaustion and sustaining them against exhaustion. Plantation monocultures aggressively depleted soils. To compensate, enslavers sold slaves, often forcing them to demonstrate musical talents to command higher market prices. Song was embedded in racialized profit systems that simplified persons into fungible, depletable units of toil to homogenize and extract from Earthly spaces.

Session 9c: *Sacred Harp / Shape Note*

"The Sum of the Existence of a Whole Race": “White Spirituals” and the Limits of White Southern Fugitivity in the 1930s and '40s

SAMUEL GOLTER, University of Virginia

In *White Spirituals in the Southern Uplands* (1933), philologist George Pullen Jackson introduced Americans to the tradition of Sacred Harp singing. Suggesting that this repertoire of a “lost tonal tribe” of poor whites inhabiting the Appalachians was the antecedent to the popular African American spiritual tradition, Jackson's book was enthusiastically received by southern white intellectual elites like John Powell and Donald Davidson. This paper places the “white spiritual” at the heart of several strands of white southern thought in the 1930s and '40s, interrogating the notion that this repertoire could help contain African American musical jouissance by supplanting it.

The Alto Part in Shape Note Tunebooks, 1867–1911

RACHEL HALL, Saint Joseph's University, Philadelphia

Pieces that were composed for three shape note tunebooks—*The Sacred Harp* (1844), *The Southern Harmony* (1835), and *Genuine Church Music* (1832)—had three voice parts: tenor, treble, and bass. In later revisions, editors added alto parts to existing songs. Some invited amateur

singers—including women—to compose altos. Using a corpus of over 300 songs, I show that there were distinct musical strategies for writing alto parts. Each of these strategies corresponds not only to a function for the alto voice within the musical texture, but also to an attitude towards women's voices and roles in the musical community.

Competing for Common Ground: Genre and Format in J. S. James's *Sacred Tunes and Hymns* (1913)

JESSE P. KARLSBERG, Emory University

Joseph Stephen James deployed genre and format in his shape-note tunebook *Sacred Tunes and Hymns* (Atlanta, 1913) to advance notions of religious and racial identity in the modernizing U.S. South. Unlike James's popular *Original Sacred Harp* (1911), which cemented Sacred Harp singing's musical conservatism, *Sacred Tunes and Hymns* adopts a diverse set of sacred music genres and a novel combination of formal elements drawn both shape-note tunebooks and denominational hymnals in an ultimately unsuccessful effort to expand the tradition's reach. This paper extends scholarship on music genre and racial and religious identity formation to highlight relationships between format and genre.

Session 9d: *Record Labels*

"Albums Calculated to Reinforce American Preconceptions": The U.S. Reception of the ECM Record Label

MIKKEL VAD, Bucknell University

Charting the reception of the German jazz record label ECM in the 1970s, this paper shows how U.S. critics and musicians positioned ECM as specifically "European" through associations with Western art music, high-art cultural capital, and whiteness. U.S. descriptions of ECM, its musicians, and records also often included references to the recording process and positioned the label's producer, Manfred Eicher, as a European "auteur" genius. This marked ECM as bringing a European artistic sensibility to record production, which even U.S. musicians themselves contrasted with a commercialism supposedly endemic to the U.S. music industry.

Branding a Myth: Cashing In on the "Hit Recording Capital of the World"

CHRIS REALI, Ramapo College of New Jersey

This paper examines how the Muscle Shoals region exploits music, myth, and memory to promote musical tourism. Musical tourism relies on a mixture of tangible elements like historic sites and intangible elements including music and myths. For tourists, iconic recordings serve as aural triggers for memory and emotional associations. Muscle Shoals Sound is now a museum, and the public can tour FAME. The "Singing River" myth promoted in conjunction with recording studio tours reimagines the Shoals as a holy site with very deep musical roots. Like other "music cities," Muscle Shoals is now capitalizing on its historic musical past.

La Val Records and Networks of African American Entertainment after Jim Crow

DAVID MCCARTHY, Michigan State University

Research on African American entertainment during the 1960s often refers to a "Chitlin' Circuit." Yet Black entertainment networks of the era differed radically from the Chitlin' Circuit of the 1930s. Musician contracts, sales records, promotional ephemera, and sound recordings pertaining to La Val Records and Productions—a Black-owned, Kalamazoo-based production company instrumental in the development of the so-called Party Record genre—suggest that artists, audiences,

and promoters generally regarded the Chitlin' Circuit proper as something of the past and their own networks as belonging to an amorphous and astonishing new epoch.

Session 9e: *Staging Identities on Broadway*

"It's an Old Tale from Way Back When": Black Sound, Social Death, and the Other in *Hadestown* (2019)

HANNAH YOUNG, University of Virginia

Hadestown (2019) recasts the myth of Orpheus and Eurydice in a setting inspired by Great Depression-era visual and sonic aesthetics. I discuss the musical's use of traditionally Black genres in conjunction with its themes of social, environmental, and human death. I then consider the character Eurydice, as performed by actress Eva Noblezada, in relation to the musical's Black soundscape. Bringing musical theater studies and critical race theory together in conversation, I argue that Noblezada's Eurydice embodies the inherent contradictions of capitalist logic and the failure of institutions to resolve them.

Recovering Catfish Row: Toward Centering Gullah Culture in the Gershwins' and Heywards' *Porgy and Bess*

ANDREW KOHLER, University of Michigan, Ann Arbor

The question of ownership long has loomed over the Gershwins' *Porgy and Bess*, the 1935 collaboration with DuBose and Dorothy Heyward about a Gullah Geechee community. Despite ongoing debates about this work, particularly its treatment of race by outsiders, there has been troublingly little focus on Gullah culture. A closer examination of the opera reveals that thoughtful productions involving Gullah people could make for an effective vehicle for greater understanding. My paper also places the opera in the larger context of controversies surrounding representation, focusing particularly on the work of such authors as Sterling A. Brown and James Baldwin.

The Reception of Transness on the Stage: The Parallel Histories of *The Knife* and *Head Over Heels*

ROSE MACK, Florida State University

Despite thirty years between them, *The Knife* (1987) and *Head Over Heels* (2018) have faced parallel fates in terms of their reception histories. While panned by the New York City critics, both garnered an overwhelmingly positive reception among audiences. However, these two musicals share more than just this common experience: they both feature open, honest, and compassionate treatments of transgender people within an artform that has not treated this community well. This paper shows not only the parallel histories between *The Knife* and *Head Over Heels* but also points out the issues that theatre critics have when writing about transgender people.

SUNDAY, MARCH 12

Session 10

Session 10a: *Disney Off the Screen / Disney Nostalgia*

Before the Beast: Film Conglomerates on Broadway Before the 1990s Disney "Invasion"
ELIZABETH WOLLMAN, Baruch College

While Disney's forays into theatrical production during Times Square's redevelopment in the 1990s have been amply documented, its earlier attempts at gaining a foothold in live theater in New York are less well-known. Archival work suggests that Disney's flirtation with Broadway began in the early 1980s, during a period through which numerous other film companies were also actively attempting to develop commercial theatre projects. All such companies had numerous false starts, failures and modest-if-forgotten hits before landing on the formula Disney arrived at during redevelopment in the 1990s. This paper will trace the history of Disney's pre-1990s relationship to Broadway and will challenge historiography that situates Disney's Broadway production model as especially pioneering.

Disneyland's *Indiana Jones Adventure* as an Immersive and Nostalgic Soundscape
RYAN NASON, University of California, Davis

Since 1995, Disneyland's *Indiana Jones Adventure* in Adventureland has immersed park guests in a hyperreal 1930s Indian jungle that features a cursed temple. The attraction was built to entice the "hands-on, participation-oriented video-game generation" of the 1990s. Like video games, it is an interactive experience that uses music to immerse people in its story. Scholars such as Tim Summers in the field of ludomusicology have established useful frameworks for analyzing music's role in video games; thus, this paper will examine the *Indiana Jones Adventure* through a ludomusicological lens to reveal how music contributes to the attraction's immersive and nostalgic experience.

Soulful Disney: Childhood Nostalgia as a Methodology for Self-Definition in the Music of Tank and the Bangas
KYLE DeCOSTE, Columbia University

The music of New Orleans-based band Tank and the Bangas has been described through a multitude of generic labels including funk, rock, hip-hop, spoken word, folk, and R&B. Slotted into many genres simultaneously, they describe their music as "soulful Disney." This paper explores the genre's poetics and politics by historicizing media conglomerate Disney and its pairing with the adjective soulful, which denotes a "cultural logic" of Black beauty and resilience (Lordi 2021). Lastly, considering the band's racially diverse audience, it positions popular music as one expressive practice through which nostalgia is mediated and transformed from individual to collective affect.

Session 10b: *Prince*

"Gett Off" with Prince: Erotic Dance and the Making of a Star
ELIZABETH HARTMAN, University of Minnesota, Minneapolis

Prince's father, who was "a piano player for strippers down on Hennepin Avenue" (MTV 1986), first exposed Prince to the risqué world of erotic dance. Although this exposure notably fed Prince's desire to enter the music business, scholars have yet to consider how erotic dance continued to influence Prince, especially in the 1980s and 1990s. Through a close reading of the song "Gett Off," coupled with performance observations and an interview featuring a Minneapolis-based dancer, I argue that Prince benefitted from his connections to the sex industry—connections that help explain his musical tendencies and where he came from.

Prince and the Sounds of the Post-Civil Rights Era

MATTHEW VALNES, University of Maryland, College Park

This paper explores how Prince's combination of multiple styles and genres of Black music with emerging music technologies exemplifies a post-civil rights era Black popular music aesthetic. To do so, this paper examines two tracks from 1982: the song "1999" and its B-side, "How Come U Don't Call Me Anymore?" This paper argues that by placing a song that combines funk, new wave, and emerging music technologies with one that highlights primarily Prince's falsetto vocals and piano, Prince builds on the foundations of Black music history to expand conceptions of what Black popular music should and could sound like.

Session 10c: *Blues*

Blues in Two Acts: Alberta Hunter and the Qualia of Black Voice

JONATHAN A. GÓMEZ, University of Southern California

In this paper, I argue for a culturally- and historically-informed understanding of Black voice through an examination of the career and musical performances of vocalist Alberta Hunter (1895–1984). Through detailed musical analysis of Hunter's performance aesthetic across multiple recordings of her composition "The Downhearted Blues," I ground the theorization of Black vocalicity in practice rather than biology (Hurston 1934; Maultsby 1990; Ramsey 2003; Griffin 2004). With that, I challenge commonly held anti-essentialist viewpoints on voice more broadly, and Black voice in particular, by employing the philosopher and logician C.S. Peirce's theorization of "qualia"—culturally-constituted descriptors of feeling and signification.

The Honeydripper as Chameleon: The Many Faces of Roosevelt Sykes

ROBERTA FREUND SCHWARTZ, University of Kansas

Roosevelt Sykes, widely considered the father of modern blues piano, was one of the most prolific and successful recording artists of the 1930s. His activities as songwriter, mentor, accompanist, bandleader, talent scout, and A&R representative, significantly influenced the direction of African American music. Sykes recorded under many names and for many labels, and was a stylistic changeling, running the gamut from barrelhouse and boogie-woogie, hokum, R&B, jive, and jazz, and rock. Sykes composed a number of seminal blues standards, including "44 Blues," "Sail On, Little Girl," and "Nighttime is the Right Time," as well as his signature tune, "The Honeydripper."

Haunted House Blues: Bessie Smith, Vocal Possessions, and the Time of Redress

MATTHEW MENDEZ, Yale University

This paper offers the first music-historical treatment of *Gee v. CBS* (1979), a lawsuit initiated by Bessie Smith's heirs against her old record company, Columbia Records. I focus here on the estate's allegation that the label's reissue program contravened its ongoing property rights in Smith's singing style. I show how the *Gee* court used real property (i.e., land) analogies to suggest that the Smith estate had effectively "slept on" those rights. In so doing, I argue, the law served as an agent of the "intermundane," bridging life and death to dispossess the deceased Smith of her own voice.

Session 10d: *Indigenous Inspirations*

Whose Story Is This?: Indigenous Narratives and the Unsettling of North American Opera

RENA ROUSSIN, University of Toronto

This talk discusses North American opera's recent efforts to engage in collaborations with Indigenous peoples and communities, and the inherent tensions and unsettling potentialities of these

practices. Drawing on recent productions, including *Missing*, *Shanawdithit*, and *Sweet Land*, I demonstrate how these recent initiatives have often foregrounded traumatic narratives of historic and ongoing colonial violence. By bringing the challenges and strengths of these productions into dialogue with recent work in Indigenous sound studies, as well as new models of collaboration utilized in Calgary Opera Lab's *Namwayut*, I discuss how opera might unsettle colonial logics to further Indigenous narrative sovereignty and resurgence.

"Marching Indian": Settler Colonial Legacies of the St. Paul Drum Corps Scene
NATHAN HUXTABLE, University of California, Riverside

This paper combines archival methods and hybrid ethnography (Przybylski 2020) to explore the practice of "playing Indian" (Deloria 1998) in the drum and bugle corps scene of St. Paul, Minnesota. Founded in 1921, the Schmidt/Hamm's Indians Drum & Bugle Corps consisted of white, mostly male urbanites who played military-style marches while dressed in Plains Indian buckskin costumes. Drawing from documents, photographs, and online responses within North American drum corps circles, I argue that this local ensemble reflected a broader settler desire to embody the domesticated Indigenous Other and musically define the white settler nation through the performance of discipline.

"Fundamentally the most American Opera ever written": Atalie Unkalunt and the Indianist Opera *Nitana*
KATIE CALLAM, Harvard University

According to a 1924 promotional pamphlet, Atalie Unkalunt was "America's Foremost Cherokee Prima Donna." Her career both coincided with and relied upon a widespread interest in American Indian music in the early twentieth-century U.S. This paper introduces Unkalunt and *Nitana*, an Indianist opera in which she was to star in the title role. I show how the opera was, as its promotional material suggested, typically "American": the plot follows Indianist tropes that reinforced damaging stereotypes of Native people, while the project itself fell apart, leaving Unkalunt to find new sources of income in an arts world dominated by white performers.

Session 11

Session 11a: *Music & Politics*

Dueling Concerts at Richard Nixon's Second Inauguration

ANDREA OLMSTEAD, Boston, Massachusetts

Eugene Ormandy, Charlton Heston, Robert Wagner, Vincent Persichetti, and Leonard Bernstein were all involved in two performances the evening before Richard Nixon's second inauguration in January 1973. The official concert program was chosen by a White House committee to be performed at the Kennedy Center by the Philadelphia Orchestra, while a rival, unofficial concert was hastily set up by Leonard Bernstein with a pick-up orchestra. By consulting archival material as well as contemporary newspapers and musical journals, the author shows how politics surrounding the war in Vietnam came to overwhelm what was to have been a single celebratory concert.

The Politics of the Avant-Garde in Puerto Rico: The Case of Rafael Aponte-Ledée and Francis Schwartz

NOEL TORRES-RIVERA, University of Missouri-Kansas City

This paper explores the social, political, and institutional dynamics that conditioned the resulting avant-garde music scene in Puerto Rico at the end of the 1960s by examining the ideological stances of its two main protagonists—composers Rafael Aponte-Ledée and Francis Schwartz—through their radical musical practices and activism in that context. Following extensive archival research and interviews, it is argued that both composers strategically used the Festival Casals project, then the most prestigious musical institution in Puerto Rico, to justify their political and esthetical intervention and with it, to institutionalize a more inclusive and to some extent, anti-imperialist discourse.

Music Man: Musical Theater and Masculinity in Right-Wing U.S. Politics

KATHERINE MEIZEL, Bowling Green State University

This paper, through analysis of rhetoric and the study of press coverage, broadcast footage, and social media, examines musical theater's place in the right-wing negotiation of twenty-first-century masculinities. From rally soundtracks to pasts in the theater to philosophies of manhood among Republican politicians' supporters, showtunes have been assigned various roles. Though there are studies that address former President Trump's inclusion of the genre in his campaign playlists, further investigation illuminates how they specifically figure in his, his public's, and his Republican rivals' constructions of masculine identity.

Session 11b: *Dance*

The 1913 "Tango Issue" and Law Enforcement in Chicago

SOPHIE BENN, Butler University

On the night of April 11, 1913, members of the Illinois Senate Welfare Committee organized a raid of several restaurants and nightclubs in central Chicago, issuing subpoenas to professional and amateur dancers caught executing the tango and other ragtime dances. The raid was representative of a crackdown against ragtime dancing in cities across the United States in the spring of 1913. While demonstrative of national trends, the event was also shaped by the social geography of Chicago in particular, and was integral to the expanding power of the police in the city in the first decades of the twentieth century.

Tapping into the Highbrow: The Legitimizing Role of Classical Music in Jazz Tap Dance

RACHEL GAIN, Yale University

This paper interrogates rhythm tap dancers' turn from jazz to Western art music. While there are musical reasons for incorporating classical music, such as opportunities for creative percussive co-composing, I argue that this phenomenon is symptomatic of anxieties in the tap community. Dancers fight tap's lowbrow status and legitimize their work by positioning their percussive musical interpretations in proximity to institutionally sanctioned "genius" composers. Moreover, dancing to classical genres whitewashes tap, disguising its origins as a jazz-based street and club dance. My work enters rhythm tap into scholarly conversations regarding highbrow/lowbrow art and the authenticity and cultural legitimization of jazz.

Elizabeth Burchenal, Folk Dancing, and the Curation of "American" Culture

SAMANTHA JONES, Harvard University & Tufts University

American educator and folklorist Elizabeth Burchenal (1876–1959) crafted a career as an expert of folk dancing and a promoter of a distinctive American cultural identity. Her rhetoric of "indigenous" and "native" to describe the folk dancing she promoted is betrayed, however, by her

focus on white European immigrant communities and the exclusion of Native American and African American dance forms. Through an examination of her personal papers held at Boston University, I argue that Burchenal's activities contributed to an early twentieth-century discourse of American identity rooted in racism and colonialist erasure that masked itself under the guise of celebrating diversity, pluralism, and immigration.

Session 11c: *Hymnody & Identity*

The Black and Mennonite "National Anthems" and the Post-Civil-Rights Politics of Ethnic Identity in Mennonite Hymnals

AUSTIN McCABE JUHNKE, The Ohio State University

In 1966, the pastor of a racially integrated Mennonite church asked his denomination's hymnal committee to consider including "Lift Every Voice and Sing" in their forthcoming hymnal. Though this "Black National Anthem" did not make the final cut, the 1969 *Mennonite Hymnal* did include a distinctive doxology setting that came to be known as the "Mennonite National Anthem." Considering these two "national anthems" in the context of a post-Civil-Rights ethnic revival in the United States, this paper argues that white Mennonites' consideration of "others'" ethnic identities reified senses of their own distinct European-Anabaptist ethnic and musical heritage.

"Pious Minstrelsy": Race and Popular Culture in Nineteenth-Century Evangelical Hymnody
CHASE CASTLE, University of Pennsylvania

This paper examines the musical connections between gospel hymnody and blackface minstrelsy in the late nineteenth century. I argue that white evangelical hymnwriters capitalized on popular culture to promote an evangelical moral economy. The connections between minstrelsy and these hymns shed light on the flexibility of genre in nineteenth-century American culture. Comparing hymns and minstrel songs demonstrates that nineteenth-century American evangelical music did not contain strict dichotomies such as sacred and secular, Black and white, public and private. Instead, these categories intermingled in the hymnbook, reflecting the lived experience of the people who wrote and performed them.

Holding Forth the Sounds of American Protestant Hymnody: Proselytism, Aesthetics, and Identity in Protestant Italian American Hymnody (1880–1925)

LUIS PABÓN RICO, Harvard University

From 1880 to 1925, the Italian migration to the United States prompted American Protestant organizations to proselytize among the new Italian communities. As a result, six hymnals in Italian were published in the U.S. to address the Italian-language liturgical needs. These hymnals' contents, I argue, showcase the musical, textual, and aesthetic trends of the American Protestant hymnic tradition at the time. Drawing from sociological studies of the assimilation of Italian Protestants, this paper engages these hymnals *vis-à-vis* the acculturation processes that these communities experienced, underlining the nuances of the Italian-transatlantic and American Protestant identities and the diverse American multilingual religious soundscapes.

Session 11d: *New Orleans*

The Congo Square Ideology

MARC T. GASPARD BOLIN, University of California, Los Angeles

This paper will argue that Black New Orleanians today actively participate in a thriving,

living tradition that traces its roots to Congo Square. I will show that Congo Square provided a mechanism for cultural survival and a space for creating social bonds and identities, out of which common values, beliefs, and customs crystalized and around which the diverse Black community cohered. I will also discuss my conception of Congo Square Ideology: the cultural expressions of Congo Square performed during contemporary Sunday second-line parades, where participants engage in the same activities and cultural expressions documented by early observers.

Playing for the Village: Music, Community, and the New Orleans African American Brass Band Tradition

MARVIN McNEILL, Oxford College of Emory University

Drawing upon ethnographic research and musical analysis of the To Be Continued Brass Band, this project looks at an example of how African American youth can learn about community formation through music and the greater implications. Can the act of music-making teach how to “community?” In this paper I approach the notion “community” from a point of action, positioning the term as a verb, not something we are, but rather as something that we do. What can we learn about community as a phenomenon of culture through the lens of African American youth music-making in New Orleans, Louisiana?

Backatown: Jazz, Justice, and Mutual Aid in New Orleans, 1892–present

BENJAMIN DOLEAC, Christopher Newport University

In 1892, Homer Plessy boarded a whites-only streetcar in New Orleans, launching the first national test case in the postbellum Civil Rights movement. At the same time, Black dance bands across town were forging the musical language of jazz. Thus the city’s activist tradition and its musical legacy were forged simultaneously, with support from a common benefactor: the benevolent societies known as Social Aid and Pleasure Clubs. Herein I examine the relationships between Black music, activism, and mutual aid in New Orleans, considering what these linkages reveal about the productive entanglements of Black creative expression and political action more broadly.