

Thursday, June 16, 2022

Registration: 2:00–6:00p
Hors d'oeuvres: 5:00–6:30p
Opening remarks: 6:30–7:15p
Opening concert: 7:30p

Performers: Darrett Adkins, cello; Chris Coles, bandleader; James Howsmon, piano;
Katherine Jolly, soprano; Khari Joyner, cello

Featuring works by H. Leslie Adams; Adolphus Hailstork; Jeffrey Mumford; Dolores
White; and others

Friday, June 17, 2022

Morning Sessions

Session 1: 9:00–10:30a, “Histories”

Moderator: Kyra Gaunt (SUNY Albany)

9:00–9:30: Elizabeth Durrant (Independent Scholar), “The Black Feminist Roots of Black
Renaissances: How Margaret Bonds Fostered Resistance through Her Career & Music”

9:30–10:00: Marvin McNeill (Wesleyan University), “‘We Are The Bears!’: How An
Historically Black University Marching Band Constructs Community Through Music-
Making”

10:00–10:30: Ian Giocondo (Columbia University), “Detroit Techno and the Ghosts of
Minimalism”

BREAK: 10:30–11:00a

Session 2: 11:00a–12:30p, “Interventions”

Moderator: Tamika Sterrs-Howard (University of North Georgia)

11:00–11:30: Mark Lomanno (Albright College), “Intersectional Afrophysics and Fugitive Musical Science”

11:30–12:00: Danielle Brown (My People Tell Stories), “When Theory Meets Spirit: A Reintroduction to Polyrythm and Form”

12:00–12:30: Hannah Krall (Duke University), “Creolized, Creolization, and Créolisation: Reframing Hybridity in Jazz Scholarship”

(Friday, June 17, 2022, continued)
Afternoon Sessions

LUNCH: 12:30–2:00p

Session 3: 2:00–3:30p, “Hip Hop”

Moderator: Kevin Holt (Stony Brook University)

2:00–2:30: Jeremy Orosz (University of Memphis), “Sampling in Memphis: A Hip Hop Case Study”

2:30–3:00: Kabelo Chirwa (University of Cincinnati), “The Beat Switch: Analyzing Rap Production Techniques”

3:00–3:30: Charlie Kirchen (Columbia University), “Jazz/Hip-hop Hybridity in Madlib’s Musical Practice”

BREAK: 3:30–4:00p

Session 4: 4:00–5:30p, “Jazz”

Moderator: Rich Pelligrin (University of Florida)

4:00–4:30: Stephanie Doktor (Colorado College), “‘The Ways of White Folks’: Fletcher Henderson’s ‘Whiteman Stomp’ (1927) and the Sonic Theorization of Black Music”

4:30–5:00: Joshua Rosner (McGill University), “Afrological Approaches to Timbre in Big Bands and Jazz Orchestras”

LUNCH: 12:30–2:00p

Session 5: 2:00–3:30p, “(re)Significations”

Moderator: Rachel Lumsden (Florida State University)

2:00–2:30: Danielle Bridges (University of Iowa), “The (Re)Maker of Spirituals: Interrogations of Race in Eva Jessye’s Paradise Lost and Regained”

2:30–3:00: Alan Reese (Cleveland Institute of Music), “‘A Measure of Freedom Won’: Conflict and Quotation in Undine Smith Moore’s ‘Before I’d Be a Slave’”

3:00–3:30: Jeffrey Magee (University of Illinois), “Barrelhousing: Music and Dance in Call and Response”

BREAK: 3:30–4:00p

Session 6: 4:00–5:30p, “Formalisms I”

Moderator: Andrew Pau (Oberlin Conservatory of Music)

4:00–4:30: Clay Downham (Independent Scholar), “That Thing: ii-centric Songs”

4:30–5:00: Stephen Hudson (University of Richmond), “Reconsidering IV/Sol in Soul Music”

5:00–5:30: Eli Yamin (Jazz Power Initiative, Stonybrook University),
“Calibrating the Canon: Integrating African American Music and
Aesthetics in the American Music Academy”

5:00–5:30: Christopher Doll (Rutgers University), “Formal Features of
the Songs of Chuck Berry”

6:00–7:30p: Keynote Address, Dwight Andrews, Emory University, “Theorizing Theory, Theorizing Blackness: A Music Analysis”

Saturday, June 18, 2022

Morning Sessions

Session 7: 9:00–10:30, “Critical Resonances”

Moderator: Reginald Sanders (Kenyon College)

9:00–9:30: Darren Mueller (Eastman School of Music), “Musical Publics and Counterpublics”

9:30–10:00: David McCarthy (Michigan State University), “Ideologies of the Break: Baraka, Ellison, Moten”

10:00–10:30: Andrew Chung (University of North Texas), “Song, Soil, and the Ecological Afterlives of Slavery: Musicologies of the Racial Plantationocene”

BREAK: 10:30–11:00

Session 8: 11:00a–12:30p, “Theories”

Moderator: Paul Steinbeck (Washington University in St. Louis)

11:00–11:30: Marc Hannaford (University of Michigan), “‘Be Your Own Theorist’: Yusef Lateef’s Encounter with Roland Wiggins”

11:30–12:00: Nico Schüler (Texas State University), “The Harmonic Language of African-American Composer Jacob J. Sawyer (1856-1885)”

12:00–12:30: Justin Kerobo (Wayne State University), “A Wider Lens: Positing George Russell’s Conception of Mode in a World Music Theory”

(Saturday, June 18, 2022, continued)

Afternoon Sessions

LUNCH: 12:30–2:00p

Session 9: 2:00–3:30p, “Pedagogies”

Moderator: Maya Cunningham (University of Massachusetts Amherst)

2:00–2:30: Sam Bivens (Cleveland Institute of Music), “Teaching Narrative with Coleridge-Taylor’s ‘Ballade’”

2:30–3:00: Dan DiPiero (Ohio State University), “Race, Gender, and Jazz Theory: The Decontextual Power of an Abstract Science”

3:00–3:30: Joshua Hahn (Independent Scholar), “Towards a Syntactic Rhythm Theory for Enhancing African American Music Theory Instruction”

BREAK: 3:30–4:00p

Session 10: 4:00–5:30p, “Formalisms II”

Moderator: Aaron Harcus (University of North Carolina Chapel Hill)

4:00–4:30: Matt Ambrosio (Lawrence University), “The ‘Sin’ in Syncopation: Rethinking Music Theory’s Engagement with Syncopation in Black American Music”

4:30–5:00: Jake Wilkinson (York University), “The Impact of Meter, Rhythm and Phrase on the Music of Charlie Parker”

5:00–5:30: Ryan Bruce (University of Guelph), “An Analysis of Thelonious Monk’s “‘Rhythm-A-Ning’ with the New Release of ‘Les Liaisons Dangereuses 1960’”

LUNCH: 12:30–2:00p

Session 11: 2:00–3:30p, “Performance”

Moderator: Jeffrey Yelverton (University of Minnesota)

2:00–2:30: Olivia Bartrand (University College Dublin), “‘Diamond Teeth’ ‘Walkin’ Mary McClain and the Anxiety of Erasure in 20th Century American Music”

2:30–3:00: Pheaross Graham (UCLA), “Blended African American Pianistic Genres: A Performance Analysis Approach”

3:00–3:45 [Lecture-Demo]: Brandi Diggs (University of Cincinnati), “Cultural Responsiveness Within the Vocal Studio: How the Vocal Study and Programming of African American Art Song Alleviates Racial Trauma Within the Black Singer”

BREAK: 3:45–4:00p

Session 12: 4:00–5:30p, “Global Traditions”

Moderator: Kwami Coleman (New York University)

4:00–4:30: James Morford (University of Washington), “Structural Microtiming as Socio-Historical Evidence: A Case Study of Mandé Drumming and Son Jarocho Performance”

4:30–5:00: Hae Joo Kim (Berklee College of Music), “New Addition: Black Voices in K-pop”

5:00–5:30: Marcelo Boccato Kuyumjian (Independent Scholar), “Jazz, Samba & the Challenge of Making a Transnational African Diasporic Material Culture”

6:30–8:30p: Keynote Panel, “Theorizing African American Music: Reflecting on the Past, Thoughts on the Future.” A.D. Carson, Tammy Kernodle, Teresa Reed, Louise Toppin, Trevor Weston; moderator: Travis Jackson.