

TAAM Conference
2022

Theorizing African American Music

THEORIZING AFRICAN AMERICAN MUSIC

Case Western Reserve University
Cleveland, OH



16-18
June 2022

This conference is generously sponsored by

- ✓ CWRU College of Arts and Sciences
- ✓ CWRU Department of Music
- ✓ CWRU Baker-Nord Center for the Humanities
- ✓ CWRU Center for Popular Music Studies

Additional support from

- ✓ Cleveland Institute of Music
- ✓ Oberlin Conservatory
- ✓ University of Louisville's School of Music
- ✓ the Society for Music Theory



CLEVELAND
INSTITUTE OF MUSIC



SCHOOL OF
OBERLIN
MUSIC



COLLEGE OF CONSERVATORY SOCIETY FOR MUSIC THEORY

SCHEDULE

Thursday, June 16
2:00 - 6:00 PM

Registration
Linsalata Alumni Center

5:30 - 7:00 PM

Opening Reception
Hors d'oeuvres and live music
Linsalata Alumni Center

7:30 PM

- Opening Concert -
Harkness Chapel

Friday, June 17
9:00 - 10:30 AM

"Histories"
Harkness Chapel

10:30 - 11:00 AM
Break

11:00 AM - 12:30 PM
"Interventions"
Harkness Chapel

12:30 - 2:00 PM
Lunch

2:00 - 3:30 PM
"Hip Hop"
Harkness Chapel

"(re)Significations"
Clark Hall, 309

3:30 - 4:00 PM
Break

4:00 - 5:30 PM
"Jazz"
Harkness Chapel

"Formalisms I"
Clark Hall, 309

Saturday, June 18
9:00 - 10:30 AM

"Critical Resonances"
Harkness Chapel

10:30 - 11:00 AM
Break

11:00 AM - 12:30 PM
"Theories"
Harkness Chapel

12:30 - 2:00 PM
Lunch

2:00 - 3:30 PM
"Performance"
Harkness Chapel

"Pedagogies"
Clark Hall, 309

3:30 - 4:00 PM
Break

4:00 - 5:30 PM
"Global Traditions"
Harkness Chapel

"Formalisms II"
Clark Hall, 309

Friday, June 17
6:00 - 7:30 PM - Keynote Address

Dwight Andrews

Professor of Music Theory and African American Music
Emory | College of Arts and Sciences

"Theorizing Theory, Theorizing Blackness:
A Music Analysis"

Mixon Hall, Cleveland Institute of Music



Saturday, June 18

6:30 - 8:30 PM - Keynote Panel

"Theorizing African American Music: Reflecting
on the Past, Thoughts on the Future"

Harkness Chapel

8:30 PM - Closing Remarks

Theorizing African American Music, June 16–18, 2022

Case Western Reserve University and Cleveland Institute of Music

Greetings!

On behalf of the Steering, Program, and Local Arrangement Committees, as well as our conference sponsors, we welcome you to Theorizing African American Music! Though in some ways unique, our conference comes from a long line of similar conferences that have highlighted, in one way or another, African American music in all its forms. We hope that this conference does justice to the significant legacy of those who came before.

TAAM highlights African American perspectives on music and music theory, perspectives that have historically been marginalized in the academic study of music in the United States. In our current environment, the situation is ripe for such perspectives to be heard. Because American music theory is deeply rooted in whiteness, African Americans have had virtually no agency in shaping how music theory, as a subdiscipline, is taught or how musical genres that are deeply rooted in African Americanism are presented. This conference intends to provide a new platform for all scholars interested in the theory and analysis of African American music.

We have assembled a compelling selection of panels and presentations that we think will make for an inspirational event. We would like to thank all involved for the hard work and significant financial support that was necessary to put together TAAM 2022.

Most of all, we hope that you enjoy this conference—have fun!

Sincerely,

Phil Ewell and Chris Jenkins

posted 6/14/22 11:04 AM

TAAM Steering Committee

Naomi André
Philip Ewell (co-chair)
Eileen M. Hayes
Travis A. Jackson
Christopher Jenkins (co-chair)
Horace Maxile, Jr.
Mark Pottinger
Teresa Reed
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TAAM Local Committee

Daniel Goldmark
Christopher Jenkins

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College of Arts and Sciences
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The Society for Music Theory

Special Thanks to CWRU and CIM Staff: Laura Stauffer, Jennifer Wright, Ken Wendt, Nicholas Strawn, Alan Bise, Summer Canter, Maggie Kaminski, Elizabeth Klein

Special Thanks to CWRU, CIM, & Additional Leadership: Susan McClary, David Rothenberg, Daniel Goldmark, Scott Harrison, Dean Southern, William Quillen, and Teresa Reed

TABLE OF CONTENTS

| | |
|---|----|
| <u>Conference at a Glance</u> | 4 |
| <u>Venue Information and Maps</u> | 5 |
| <u>COVID-19 PREVENTION MEASURES AND MASKING</u> | 8 |
| <u>Registration Hours</u> | 6 |
| <u>Area Guide</u> | 9 |
| <u>Concert Program</u> | 15 |
| <u>Conference Program</u> | 20 |
| <u>Featured Speakers</u> | 25 |

CONFERENCE AT A GLANCE

(Please see [Area Guide](#) for venue addresses)

Thursday, June 16th

2 - 6:30 pm: Registration

5:30 - 7 pm: Opening Reception; hors-d'oeuvres and drinks

Linsalata Alumni Center

7:30 PM: Opening Concert

Harkness Chapel ([streamed](#))

Friday, June 17th

8:30 AM - 12:00 PM, 1:30 PM - 5:00 PM: Registration

9 AM - 12:30 PM: Conference Panels

Harkness Chapel

2:00 PM - 5:30 PM: Split Conference Panels

Harkness Chapel

Clark 309

6:00 PM - 7:30 PM: Keynote Address

Dr. Dwight Andrews

Mixon Hall (CIM - [streamed](#))

Saturday, June 18th

8:30 AM - 12:00 PM, 1:30 PM - 3:00 PM: Registration

9 AM - 12:30 PM: Conference Panels

Harkness Chapel

2:00 PM - 5:30 PM: Split Conference Panels

Harkness Chapel

Clark 309

6:30 - 8:30 PM: Keynote Panel

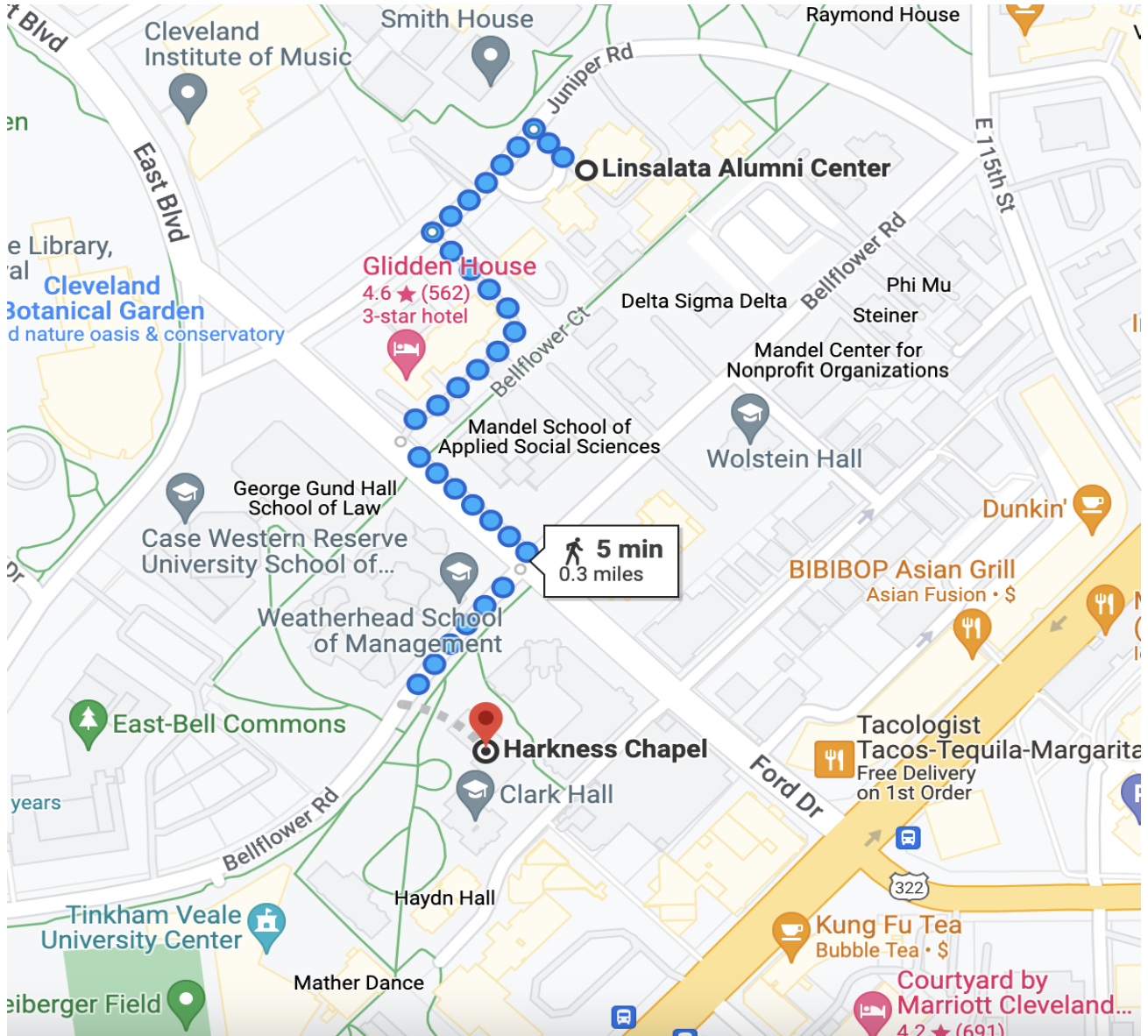
Harkness Chapel ([streamed](#))

VENUE INFORMATION AND MAPS

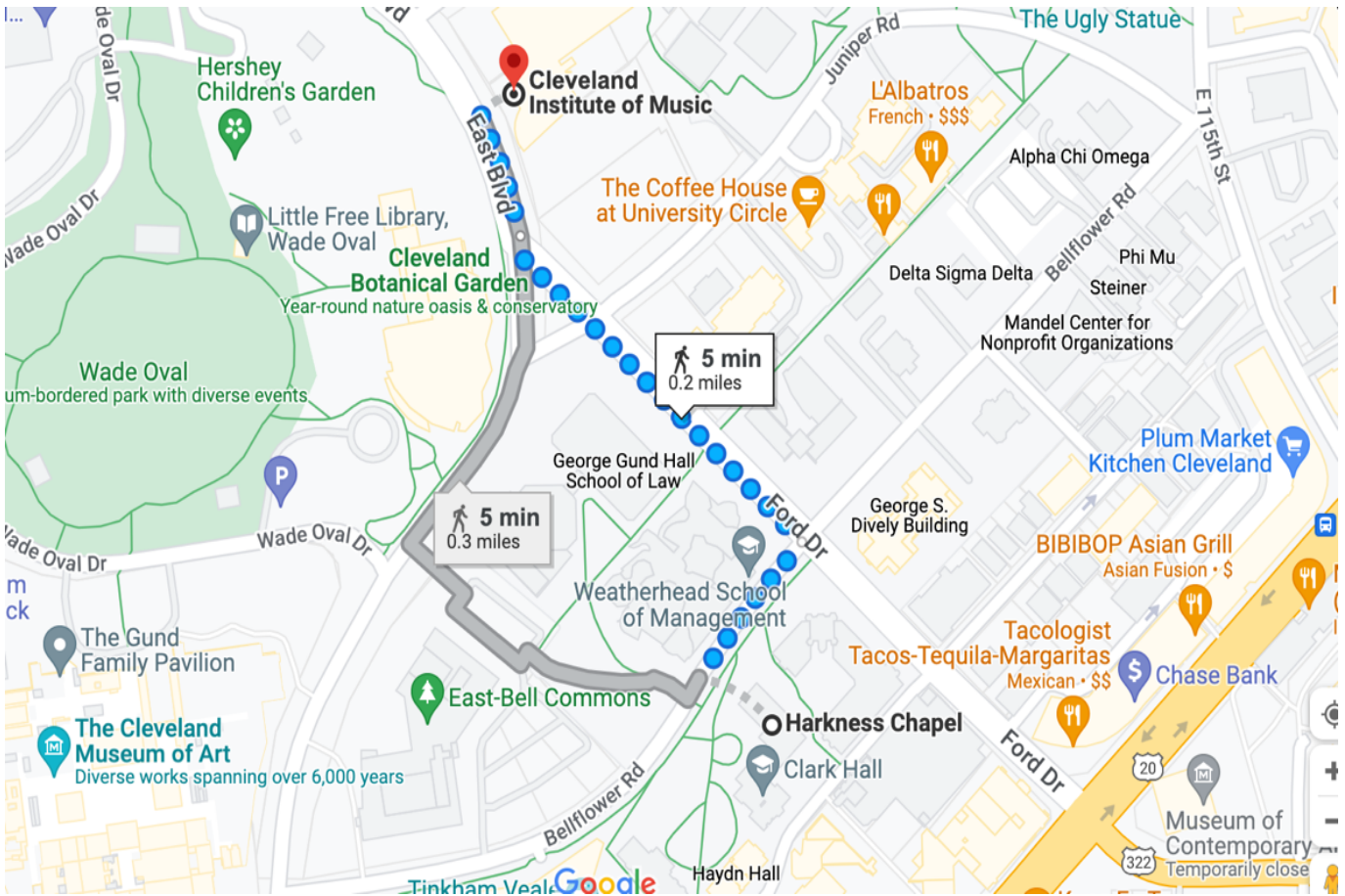
[Visit this page to view the digital campus map and surrounding area.](#)



Linsalata Alumni Center to Harkness Chapel (Thursday concert, Harkness Chapel at 7:30 pm)



Harkness Chapel/Clark Hall to CIM (Friday's keynote address, CIM's Mixon Hall at 6:00 pm)



COVID-19 PREVENTION MEASURES AND MASKING

TAAM follows CWRU's COVID protocols. Because this conference is not a formal instructional setting, masks are not required but are strongly encouraged, and are available outside of venues upon request.

Individuals attending Case Western Reserve University events are expected to be fully vaccinated, including booster if eligible. The [CDC suggests](#) wearing a mask in public places where there are a lot of people around. We support anyone who wishes to follow that recommendation, and maintain our requirement that individuals in instructional settings continue to wear masks. Please remember that those with COVID-19 symptoms should stay home. [Learn more about CWRU's COVID-19 response.](#)

REGISTRATION HOURS

Opening Registration

Thursday, 6/16

2–6:30 pm, Linsalata Alumni Center

Extended Registration

Friday, 6/17

8:30 am–noon and 1:30–5 pm, Harkness Chapel

Saturday, 6/18

8:30 am–noon and 1:30–3 pm, Harkness Chapel

AREA GUIDE

VENUES

Linsalata Alumni Center

CWRU
11310 Juniper Rd
Cleveland, OH, 44106

Harkness Chapel

CWRU
11200 Bellflower Road
Cleveland, OH, 44106

Mixon Hall

Cleveland Institute of Music
11021 East Blvd
Cleveland, OH, 44106

Clark Hall

CWRU
11130 Bellflower Road
Cleveland, OH, 44106

Public Parking

Guests are encouraged to park in the Campus Center Parking Garage (Lot S-29) when visiting campus. This garage is underground and the public entrance is located at 11172 East Boulevard, Cleveland, Ohio 44106. *The entrance located along Bellflower Road is for permit holders only.* The garage is public and shared amongst several buildings, including Severance Hall. Guests of [The Cleveland Orchestra](#) are given priority on performance nights. Special event rates will apply on those occasions. Otherwise, daily rates charge up to \$10 max.

Street Parking

Street parking is also available on a first-come, first-serve basis on both Bellflower Road and East Boulevard. Please see the meter for applicable rates and time restrictions.

Additional Parking

Additional event parking is available at:

- [CWRU Parking Locations](#)
- [University Circle](#) parking lots
- Museum garages (Cleveland Botanical Garden, Cleveland Museum of Art, Cleveland Museum of Natural History)
- [Public Transportation](#)

Transportation

Cleveland Hopkins International Airport (CLE)

5300 Riverside Drive

Cleveland, OH, 44135

Public transportation available via RTA Red Line

Airport Station to Little Italy stop

Cleveland Lakefront Station (Amtrak)

200 Cleveland Memorial Shoreway

Cleveland, OH, 44114

Public transportation available via RTA Red Line

Tower City to Little Italy stop

Cleveland Bus Station

1465 Chester Avenue

Cleveland, OH, 44114

Public transportation available via #3 bus

Superior Avenue & 13th Street to Superior Avenue & 115th Street

Hotels

[Visit this page for nearby accommodations.](#)

Courtyard by Marriott Cleveland University Circle

2021 Cornell Rd.
Cleveland, OH, 44106
216 791 5678

Glidden House

1901 Ford Dr.
Cleveland, OH, 44106
216 231 8900

Tudor Arms Hotel Cleveland

10660 Carnegie Avenue
Cleveland, OH, 44106
216 455 1260

Residence Inn by Marriott Cleveland University Circle

1914 E. 101st St.
Cleveland, OH, 44106
216 249 9090

University Circle Bed and Breakfast

1575 E. 108th St.
Cleveland, OH, 44106
866 735 5960

Cleveland Institute of Music Dorms

1609 Hazel Drive
Cleveland, OH, 44106

CONTACT INFORMATION

Department of Music Office

216.368.2400 | music@case.edu

Haydn Hall, 201

Campus Security

Non-emergency: 216.368.3300 | Emergency: 216.368.3333

In the event of an emergency, please contact Campus Security and not 911.

DINING AND ENTERTAINMENT (UNIVERSITY CIRCLE)*

Key: Walking distances from Harkness Chapel and Clark Hall

A: 1 minute or less (> 0.1 mile)

B: 1-3 minutes (~0.1 mile)

C: 3-5 minutes (~0.3 miles)

D: 5-7 minutes (~0.4 miles)

E: 7-10 minutes (~0.5 miles)

F: 10-15 minutes (< 0.5 miles)

** CWRU graduate students compiled this highly-detailed list in advance of a previous International Association for the Study of Popular Music conference. It has been updated for 2022. Be aware that opening hours and availability may shift due to COVID restrictions.*

Located Within Tinkham Veale University Center (1 min. walk from Harkness)

8Twenty6: Create your own entrée-sized salad from a wide variety of seasonal ingredients, or choose one of three types of veggie burgers. \$6-8. Closed weekends.

Cool Beanz: Serves Ann Arbor's iconic Zingerman's Coffee.

Melt U: Offers soups, salads, and signature grilled cheese sandwiches. \$8-12. Closed weekends.

Michelson and Morley: The University's own fine dining option, with creative meals, a full bar, and ingredients from local farms – including CWRU's own Squire Valleevue Farm. \$10-22. Open from 11 am – 2:30 pm M – F.

Pearl's Kitchen – variety of options ranging from shrimp & grits to homestyle mac' n cheese. Closed weekends.

Local and Regional

The Jolly Scholar: Located in the Thwing Student Center, this self-described “experimental-centric brewpub” offers classic bar-and-grill fare including burgers, barbeque, and salads. \$7-11.

Kantina: Certified kosher eatery offering salads, sandwiches, platters, and desserts. \$7-15. Closes at 2 on Friday; closed Saturday. **B**

Chopstick: Unassuming establishment serving low-cost Chinese-American favorites, with only outdoor seating. \$5-8. **C**

Rascal House: Local fast food chain with pizza, salads, and subs. \$7-10. **C**

Tacologist: Serves Mexican food & margaritas. \$12 - 15. **C**

Wolfgang Puck Express: Located in the Seidman Cancer Center at University Hospital, this location is open to all and serves breakfast, lunch, and dinner including soups, salads, and sandwiches. \$8-13. **C**

Mitchell's Ice Cream: For those seeking dessert, a neighborhood staple. \$2-6. **D**

Otani Noodle: Japanese noodle house offering a selection of ramen, curries, and soups. \$8-12. **D**

Simply Greek: Greek foods and American favorites, from sandwiches to dinner platters. \$8-16. **D**

Indian Flame: Colorfully decorated Indian food spot with a \$9 lunch buffet and traditional dishes at dinnertime. \$9-19. **E**

Upscale

Michelson and Morely: see above. **A**

L'Albatros Brasserie: Steps away from campus, and, according to Cleveland's *Scene* Magazine, the best French cuisine in the city. \$8-30. **C**

National

Subway: National custom sub sandwich mainstay. **B**

The Den by Denny's: Diner offering all-day breakfast, appetizers, sandwiches, and entrees. **C**

Potbelly: Midwest and East Coast chain, featuring toasted sandwiches and salads. **C**

Chipotle: Serves burritos, bowls, tacos, and other large entrees. Note: the local branch is usually very busy. **D**

Jimmy John's: Quick sub and club sandwiches and potato chips. **D**

Panera Bread: Fast-casual lunch and dinner with soups, sandwiches, and salads. **D**

Cafés

The Coffee House: Local sit-in café featuring a large selection of coffee drinks and teas, along with pre-made sandwiches and salads. **C**

Starbucks Coffee: The ubiquitous national chain. **C**

Dunkin' Donuts: National coffee, donut, and fast breakfast food chain. **D**

Presti's Bakery: Italian-American bakery and café offering coffee and traditional pastries alongside sandwiches and order-by-weight delicatessen options. **F**

AMENITIES

Circle Convenience: Nearby convenience store providing snacks, soft and hard beverages, and other essentials. **B**

Plum Market Kitchen Cleveland: Local gourmet grocery store. **D**

University Hospital of Cleveland: A nationally-ranked medical complex, handily located just across Euclid Ave. **C**

Rite Aid: National drug store chain. **F**

ACTIVITIES

Cleveland Institute of Art Cinematheque: Arthouse cinema screening classic, independent, and foreign films. \$10-13 general admission. **A**

Cleveland Museum of Art: World-class museum featuring thousands of artworks spanning from antiquity to the 21st century. Admission is free! **B**

Cleveland Botanical Garden: Multiple indoor and outdoor gardens house a stunning variety of flowers, trees, exotic plants, and animals including tropical birds and butterflies. \$11 general admission. **C**

Cleveland Museum of Natural History: Science museum featuring dinosaurs, a planetarium, and a host of flora and fauna. \$17 general admission. **C**

Dittrick Medical History Center: A hidden gem containing "curious and comprehensive collections" of medical equipment, garments, and machinery. **C**

Severance Hall: Home of the incomparable Cleveland Orchestra.

Western Reserve Historical Society: Dedicated to preserving and disseminating the history of Northeast Ohio. The Cleveland History Center displays artifacts, documents, and other objects including cars, aircrafts, and a carousel. **E**

Theorizing African American Music, June 16–18, 2022

Opening Concert · June 16th, 7:30 pm

Harkness Chapel, Case Western Reserve University

CONCERT PROGRAM

Three Spirituals for Cello and Piano Traditional, arr. Dolores White (b. 1932)

Little David Play on Your Harp

Were You There

Every Time I Feel the Spirit

Sonata for Cello and Piano George T. Walker (1922–2018)

II. Adagio

Sonata for Solo Cello (2012) Adolphus Hailstork (b. 1941)

I. Allegro moderato

Khari Joyner, cello

Dianna White-Gould, piano

Let Us Break Bread Together Traditional, arr. Moses Hogan (1957–2003)

My Good Lord's Done Been Here

Walk Together Children

Lydia Bangura, vocalist

James Howsmon, piano

The Seed - improvisation on solo saxophone

Matthew Evan Taylor, saxophone

Let Us Breathe Jeffrey Mumford (b. 1955)

amid fleeting pockets of billowing radiance Jeffrey Mumford (b. 1955)

Darrett Adkins, cello

****Intermission****

15



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| | |
|-------------------------------|-----------------------------|
| <i>Shade of Jade</i> | Joe Henderson (1937–2001) |
| <i>Night Dreamer</i> | Wayne Shorter (b. 1933) |
| <i>Ask Me Now</i> | Thelonious Monk (1917–1982) |
| Upper Manhattan Medical Group | Billy Strayhorn (1915–1967) |
| Joyful Noise | Theron Brown (b. 1986) |

Theron Brown Quartet

Theron Brown, piano; Zaire Darden, drums; Tommy Lehman, trumpet; Jordan McBride, bass

Artist Biographies (alphabetical by last name)

Darrett Adkins, cello, has appeared as soloist with the Tokyo Philharmonic, Tochio Soloisten, National Symphony of Rio de Janeiro, Seoul’s Prime Orchestra, the Suwon Philharmonic and the New Hampshire, North Carolina, Greenwich, and Monadnock music festival orchestras. Other performances include his New York concerto debut with the Orchestra of St. Luke’s at Alice Tully Hall, the American premiere of Messiaen’s Concerto for four Instruments with the Aspen Festival Orchestra, and the American premiere of Donatoni’s Cello Concerto with the Tanglewood Music Center Orchestra, with whom he also performed Birtwistle’s *Meridian*. He has given the world premiere of performances of concertos written for him by Stephen Hartke, Su Lian Tan, Philip Cashian, and Jeffrey Mumford. He has given New York premieres of concertos by Arne Nordheim, Rolf Wallin, and Olivier Messiaen. He also played the first New York performance of Berio’s *Sequenza XIV*, which he has recorded for Naxos.

Lydia Bangura is a lifelong music performer, with experience studying viola and voice. She holds a bachelor’s degree from Northern Arizona University (Class of 2019), a master’s degree from the Chicago College of Performing Arts at Roosevelt University (Class of 2021), and is currently enrolled at the University of Michigan studying music theory. She has recently launched a podcast series titled “The Theory Club: A Music Theory and Musicology Podcast,” co-hosted by fellow CCPA student, Emily Zwijack.

A glimpse of gospel, jazz, and soul from the great legends is what inspires the sound of pianist **Theron Brown**’s music. But the reason he plays is to encourage and influence people through his talents. Originally from Zanesville, Ohio, Theron currently resides in Akron, Ohio, where he is the program coordinator for Curated Storefront and the Artist Residency Program at Lebron James’ I

Promise School, as well as the founder and artistic director of Akron's Rubber City Jazz & Blues Festival. Theron performs and tours regularly with his trio that includes Zaire Darden on drums and Jordan McBride on bass. Theron was cast as young Herbie Hancock in the 2016 film *Miles Ahead*, directed by and starring Don Cheadle, and in 2019, Theron released his debut album, *No Concepts*. Theron is currently working on his second album titled "Spirit Fruit", which reflects on essential and fundamental characteristics that bring positive vibes to peoples lives. This was inspired by Galatians 5:22-23.

Zaire Darden began playing drums and percussion in his freshman year of high school, spending most of his time competing in state, regional, and national big band competitions. Zaire studied with Philadelphia's Craig Mciver, who was taught by Philly Joe Jones and Max Roach. By his senior year, he continued to work with various artists and performed in Barack Obama's Inauguration in 2009. At the Oberlin Conservatory of Music, Billy Hart, Paul Samuels, and Jamey Haddad were his teachers. Zaire has previously worked with Stevie Wonder, Jamey Haddad, Kip Reed, Gary Smulyan, Russ Nolan, Dominic Farinacci, Joe Hunter, Christian McBride, Ben Geyer, Chad Lefkowitz Brown, Desean Jones, Sean Jones, Donny McCaslin, Robin Eubanks, Ken Peplowski, Theron Brown, Lauren Talese, Orrin Evans, Sullivan Fortner, Dan Wilson, Alfie Pollitt, The Heath Brothers, Rebirth Brass Band and others.

Pianist **James Howsmon** has collaborated in more than 1,000 recitals in North America, Europe, and Japan. He has performed with principal players of every major American orchestra. In recent seasons, he has played in New York, Chicago, San Francisco, Washington, D.C. (at the Kennedy Center), Philadelphia, Dallas, Montreal, and Minneapolis. Highlights of recent seasons include performances of Stravinsky's *Les Noces* with the Cleveland Orchestra, conducted by Pierre Boulez; an ongoing series of the complete Mozart sonatas for piano and violin with violinist Marilyn McDonald; and several performances of Schubert's *Die Schöne Müllerin* with the prominent basso Robert Holl.

Acclaimed musician and arts ambassador **Khari Joyner** is one of the leading cellists of his generation. Dubbed by the New York Classical Review as *one of the most exciting young musicians on the classical scene*, he has a following nationally and abroad, and has made a number of accomplishments including teaching residencies and concert series for over one thousand students in Beijing, Shanghai, Japan, Vancouver, The Netherlands, and across the United A passionate advocate for the music of today, his most recent accomplishments include performing the world premiere of MacArthur Genius Tyshawn Sorey's *Cycles of My Being*, the New York Premiere of Kaija Saariaho's cello concerto *Notes on Light*, and the world premiere of Carman Moore's *MADIBA* for cello and orchestra.

Tommy Lehman is a trumpeter and vocalist from Akron, Ohio. He is a graduate of Tri-C Jazz Studies program, The Hartt School of Music, and is currently studying for his Masters' degree at Cleveland State University. He has played professionally in the greater Northeast Ohio region for the last few years regularly recording and touring with Nathan-Paul and The Admirables, Nine Lives Project, Dan Wilson and Voices, projects under his own name, and others. This past fall, Lehman recently released his first studio album entitled "Faith > Fear."

Jordan McBride picked up the bass at age 12 and began to develop a sound influenced by the Philadelphia Jazz scene. As a teen, Jordan studied with jazz greats such as bassist Andy McCloud and Mike Boon, often trailing the musicians into jazz clubs around Philadelphia. At Philadelphia's prestigious Settlement Music School, he joined a group of young jazz performers and began performing in and around Philadelphia. The group quickly gained a reputation that landed the young musicians gigs for Philadelphia Mayor, John Street, Philadelphia Eagle owner Jeffrey Lurie, and a New York City performance for Freddie Hubbard's memorial tribute, opening for jazz legend McCoy Tyner. Jordan holds an Artist Degree from Oberlin Conservatory of Music where he worked with Peter Dominquez and Gerald Cannon.

Matthew Evan Taylor was born in Boston, Massachusetts and raised in Birmingham, Alabama, where he was exposed early to the music of Cannonball Adderly, Miles Davis, John Coltrane and Ornette Coleman. In college, he was introduced to the music of Igor Stravinsky and Arnold Schoenberg, which opened his ears to the world of modern classical music. After a five year stint touring as a founding member of Sony Music recording artist Moses Mayfield, Matthew moved to Miami in 2009 to focus on composition. Matthew's music has been premiered in Miami, New York City, San Francisco and Cortona, Italy and performed by the Imani Winds, The Cleveland Orchestra, and the Detroit Symphony Orchestra. Matthew was also a founding member of FridamusiQ, an ensemble of four composers interested in free improvisation.

Dianna White-Gould, piano, holds a degree in Piano Performance from Oberlin College Conservatory of Music, and a Master of Music in Piano from Cleveland State University. Dianna has performed as a piano soloist with Cleveland area orchestras and chamber groups since 1992, and has toured Germany and France performing solo repertoire and chamber music. Ms. White-Gould frequently performs compositions by African-American composers, including those of her mother, Dolores White. She has performed throughout the Midwest, and recently at the Colour of Music Festival in Charleston, SC. Currently she directs the choral program at Dike School of the Arts where her

students have performed at Carnegie Hall.

HARKNESS CHAPEL (est. 1902), features neo-Gothic architecture, antique oak and Georgia pine woodwork, and Tiffany windows. It is a warm, intimate, and acoustically resonant space for the performance of vocal and instrumental chamber music. The building provides space for concerts, music classes, and department recitals. It was built to honor Florence Harkness Severance (Louis Henry Severance), the only daughter of Stephen V. Harkness, and his second wife, Anna M. Richardson Harkness.

LIVESTREAM LINK

[Visit this page for the Harkness Chapel livestream channel.](#)

RESTROOMS

Restrooms are located at the back of the lobby near the main entrance.

PAGERS, CELL PHONES, COMPUTERS, TABLETS, AND LISTENING DEVICES

As a courtesy to the performers and audience members, please power off all electronic and mechanical devices, including pagers, cellular telephones, computers, tablets, wristwatch alarms, etc., prior to the concert.

PHOTOGRAPHY, VIDEO, AND RECORDING DEVICES

Photography and videography are prohibited during the performance.

FACILITY GUIDELINES

In order to preserve the beauty and cleanliness of the hall, food or beverage, including water, are prohibited. A drinking fountain is located near the restrooms.

IN THE EVENT OF AN EMERGENCY

Contact a member of the house staff if you require medical assistance. In the event of an emergency please call Campus Security at 216.368.3333 (not 911). Exits are clearly marked.

CONFERENCE PROGRAM

19



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Paper Sessions (Presenters in ~~strike through text~~ are unable to come to TAAM)

Friday, June 17, 2022

Morning Sessions

Session 1: 9:00–10:30a, “Histories,” Harkness Chapel

Moderator: Naomi André (University of Michigan)

9:00–9:30: Elizabeth Durrant (Yale University), “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: 10:30–11:00

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

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 Polyrhythm and Form”

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

(Friday, June 17, 2022, continued)

20



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Afternoon Sessions

LUNCH: 12:30–2:00p

**Session 3: 2:00–3:30p, “Hip Hop,” Harkness
Chapel**

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”

**Session 5: 2:00–3:30p, “(re)Significations,”
Clark 309**

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: 3:30–4:00

Session 4: 4:00–5:30p, “Jazz,” Harkness

Chapel

Moderator: Rich Pellegrin (University of Florida)

4:00–4:30: Stephanie Doktor (Temple University), “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”

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”

Session 6: 4:00–5:30p, “Formalisms I,”

Clark 309

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: 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,” Mixon Hall, Cleveland Institute of Music

Dwight Andrews is Professor of Music Theory and African American Music at Emory University and Pastor of First Congregational Church, United Church of Christ. He holds degrees from the University of Michigan, the Yale Divinity School, and a PhD in Music Theory from Yale University. Andrews is presently a Dubois Research Fellow at Harvard University working on a manuscript on spirituality, religion, and jazz. His research interests include twentieth-century music theory and aesthetics, and the intersections of race, gender, and commodification of African American music. As a multi-instrumentalist, he has appeared on over twenty-five jazz and ‘new music’ recordings with artists such as Wadada Leo Smith, Anthony Davis, and Geri Allen. Andrews has also been recognized

22

for his collaborations with playwright August Wilson having served as musical director for the Broadway productions of *Ma Rainey's Black Bottom*, *Joe Turner's Come and Gone*, *The Piano Lesson*, and *Seven Guitars*. His film credits include *The Old Settler*, *The Piano Lesson*, *Miss Evers' Boys*.

Saturday, June 18, 2022 Morning Sessions

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

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,” Harkness Chapel

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 Schöler (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

23



CLEVELAND
INSTITUTE OF MUSIC



Session 9: 2:00–3:30p, “Pedagogies,” Clark 309

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: 3:30–4:00

Session 10: 4:00–5:30p, “Formalisms II,” Clark 309

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

4:00–4:30: Matt Ambrosio (Lawrence University), “The ‘Sin’ in Syncopation:

Session 11: 2:00–3:30p, “Performance,” Harkness Chapel

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”~~

2:45–3:30 [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: 3:30–4:00

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

Moderator: Kwami Coleman (New York University)

4:00–4:30: James Morford (University of Washington), “Structural Microtiming as

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*"

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 A. Jackson. Harkness Chapel, Case Western.

8:30p: Closing Remarks, Harkness Chapel.

FEATURED SPEAKERS

Bios for Keynote Panelists and Moderator:

A.D. Carson is an award-winning performance artist and educator from Decatur, Illinois. His work focuses on race, literature, history, rhetorics & performance. He received a Ph.D. in Rhetorics, Communication, and Information Design at Clemson University. His album, *i used to love to dream*, released with University of Michigan Press is the first rap album peer-reviewed for publication with an academic press. This work extends from his doctoral dissertation, "Owning My Masters: The Rhetorics of Rhymes & Revolutions," which he submitted in rap album form as the primary feature of a digital archive. His doctoral thesis project was recognized by Clemson's Graduate Student Government as the 2017 Outstanding Dissertation. A 2016 recipient of the Martin Luther King, Jr. Award for Excellence in Service at Clemson, Carson worked with students, staff, faculty, and

25



CLEVELAND
INSTITUTE OF MUSIC



community members to raise awareness of historic, entrenched racism at the university through his See the Stripes campaign, which takes its name from his 2014 poem. Carson's essays, music, and poetry have been published at a variety of diverse venues such as *Complex*, *The Chronicle of Higher Education*, *Forbes*, *The Guardian*, *Journal for Cultural and Religious Theory*, NPR's *All Things Considered*, *OkayPlayer*, *Quiddity International Literary Journal and Public-Radio Program*, *Time*, *USA Today*, and *XXL* among others. His essay "Trimalchio from Chicago: Flashing Lights and the Great Kanye in West Egg" appears in *The Cultural Impact of Kanye West* (Palgrave Macmillan, 2014), and "Oedipus—Not So Complex: A Blueprint for Literary Education" is in *Jay-Z: Essays on Hip Hop's Philosopher King* (McFarland & Co., 2011). Carson has written a novel, *COLD*, which hybridizes poetry, rap lyrics, and prose, and *The City: [un]poems, thoughts, rhymes & miscellany*, a collection of poems, short stories, and essays. His work is available at aydeethegreat.com. Carson is currently assistant professor of Hip-Hop & the Global South at the University of Virginia.

Travis A. Jackson is Associate Professor of Music and Humanities at the University of Chicago. He is the author of *Blowin' the Blues Away: Performance and Meaning on the New York Jazz Scene* (University of California Press, 2012). His other writings include essays on jazz history and historiography, intersections between jazz and poetry, Duke Ellington's "travel suites" and world music, the politics of punk, and popular music and recording technology. He is currently writing a monograph on post-punk music, graphic design, discourses of branding, and attitudes regarding race and empire in the United Kingdom between 1977 and 1984.

Tammy L. Kernodle is University Distinguished Professor of Music at Miami University in Oxford, OH, where she teaches in the areas of African American music (popular and classical), American music, and gender studies in music. She holds BM in Choral Music Education with a concentration in piano from Virginia State University and a MA and PhD in Musicology from The Ohio State University. From 1999-2001 Dr. Kernodle served as the Scholar in Residence for the Women in Jazz Initiative at the American Jazz Museum in Kansas City. She has also worked closely with several educational programs including National Public Radio, Canadian Public Radio, the Rock 'n' Roll Hall of Fame, the BBC, the Kennedy Center's Mary Lou Williams Women in Jazz Festival, Jazz@Lincoln Center and most recently New World Symphony in Miami, FL, where she serves as the scholarly consultant for their

Harlem Renaissance Initiative. Her scholarship has appeared in numerous peer-reviewed journals and anthologies. Kernodle is the author of biography *Soul on Soul: The Life and Music of Mary Lou Williams*, the most recent full-length biographic study of the pianist/composer. She also served as Associate Editor of the three-volume *Encyclopedia of African American Music*, the first reference book to chronicle the full history of African American music. Lastly, Kernodle appears in several award-winning documentaries including *Mary Lou Williams: The Lady Who Swings the Band and Girls in the Band*, the Emmy-award winning *Miles Davis: Birth of the Cool* and more recently *How it Feels to Be Free* (2021, PBS American Masters series).

Teresa Reed specializes in music theory, music history and literature, and African American studies. She served as Chief Reader for AP Music Theory and was involved in developing content for the AP Music Theory Exam. She has written and lectured widely on various aspects of music theory and African American music, and two of her books, *The Holy Profane: Religion in Black Popular Music* (2002) and *The Jazz Life of Dr. Billy Taylor* (2013) won honors from the Association for Recorded Sound Collections. Her other publications include reviews, encyclopedia entries, and articles in *Black Music Research Journal*, *Journal for Eighteenth Century Studies*, *Journal of Religious Thought*, *Popular Music and Society*, and *Readings in African American Church Music and Worship*. She has been featured on National Public Radio's *Curtains at 8* and on the BBC's *The Gospel Truth*, and her work has been cited and reviewed in *Vibe*, *Downbeat Magazine*, *Publisher's Weekly*, *New York City Jazz Record*, *JazzTimes*, *New York Review of Books*, and on NPR. She was on the faculty of the University of Tulsa for twenty-five years, where she served as Professor of Music, Director of the African American Studies Certificate, Director of the School of Music, and Associate Dean of the College of Arts and Sciences. She currently serves as dean of the University of Louisville School of Music.

Louise Toppin has received critical acclaim for her operatic, orchestral, oratorio and recital performances worldwide. Represented by Joanne Rile Artist Management she appeared for many years in Gershwin shows with Leon Bates and Joseph Joubert as pianists. She has recorded nineteen CDs including *Ah love, but a day* (women composers), *La Saison des fleurs* (songs with fortepiano) and *Songs of Love and Justice, Vol. I* (songs of Adolphus Hailstork) released in 2021. She has edited 9 anthologies and a choral work published by Classical Vocal Reprints and Hildegard Press in

2020-2021 including *Rediscovering Margaret Bonds* (most unpublished songs) and *An Anthology of African and African Diaspora Songs* (songs for the university student) release 6/19/21. Recent performances include co-curating/singing a festival on Black Music in Hamburg, Germany with Thomas Hampson, Leah Hawkins and Larry Brownlee, soloist with the Experiential Orchestra in NYC (October), recitalist for the Oxford Lieder Festival in England (October), a residency with Duke University as a scholar/artist (November) and previously the 150th celebration of the ratification of the 13th amendment for Congress and President Obama at the U.S. Capitol, and Masters of the Spirituals in Lincoln Center currently touring. In addition to serving on the education committee for the Denyce Graves Foundation, she is on the boards of Opera Ebony and The Hampson Foundation. Co-founder and Director of the George Shirley Vocal Competition and Videmus (promoting African American music) and Founder/editor of the Africandiasporamusicproject.org research tool. Currently Professor of Music (Voice) at The University of Michigan and formerly University Distinguished Professor and Chair of the Music Department at UNC-Chapel Hill.

Trevor Weston's music has been called a "gently syncopated marriage of intellect and feeling" (Detroit Free Press) Weston's honors include; the George Ladd Prix de Paris from the University of California, Berkeley, a Goddard Lieberman Fellowship and the Arts and Letters Award in Music from the American Academy of Arts and Letters. He is a fellow from the Virginia Center for the Creative Arts and the MacDowell Colony. Weston co-authored with Olly Wilson, "Duke Ellington as a Cultural Icon" in the *Cambridge Companion to Duke Ellington*, published by Cambridge University Press. Weston won the first *Emerging Black Composers Project* sponsored by the San Francisco Conservatory of Music and the San Francisco Symphony. Weston's *Flying Fish*, co-commissioned by Carnegie Hall for its 125 Commission Project and the American Composers Orchestra, was described as having, "...episodes of hurtling energy, the music certainly suggested wondrous aquatic feats." The Bang on a Can All-Stars premiered Weston's *Dig It*, for the Ecstatic Music Festival in NYC in 2019. The Grammy-nominated Choir of Trinity Church Wall Street recorded a CD of Trevor Weston's choral works. Weston's work *Juba for Strings* won the 2019 Sonori/New Orleans Chamber Orchestra Composition Competition. In addition to his creative work, Weston reconstructed the orchestration for Florence Price's Piano Concerto for the Center for Black Music Research in 2010. Dr. Weston is currently Professor of Music

and Chair of the Music Department at Drew University in Madison, NJ and an instructor for the MAP and Pre-College programs at the Juilliard School, NYC.

Paper Abstracts (alphabetical by presenter last name)

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

Syncopation is often described as a rhythmic phenomenon that “displace[s]” (Aldwell and Schacter 2011) or “conflicts with” (Grove Music Online) an established meter. However, throughout various musical repertoires, syncopation functions in diverse ways for which descriptors such as “displacing” and “conflicting” are incomplete if not inappropriate, particularly for Black American music (BAM). Music theory’s engagement with syncopation outside the western classical canon (WCC) largely ignores its possible non-canonical function, thereby reducing syncopation’s role to established theoretical frameworks. This reflects the field’s engagement with non-canonical repertoire more generally—to subsume diverse musical practices only as they relate to or can be described within the existent structures established by the WCC.

Conflating rhythmic phenomena that are essential to particular musical practices—rather than contradictory—within the canonized definition of syncopation can misrepresent the role of the phenomena in those practices. Using this critical distinction as a point of departure, this presentation argues that music theory must better consider cultural contexts and histories and the various roles of syncopation to more readily incorporate into its research and pedagogy musics currently underrepresented, particularly BAM with which syncopation has been historically associated. Furthermore, I offer a kinesthetic approach to syncopation instruction that foregrounds the experience of the rhythmic phenomenon rather than its notated form, which itself perpetuates syncopation’s canonized definition.

To uncritically assimilate rhythms of BAM into WCC structures adheres to a narrow understanding of the rhythmic phenomenon, limiting the field’s study of rhythm more generally and suggesting an unrealistic universalism of musical structure based on the WCC, ignoring cultural and social trajectories. I contend that music theory’s engagement with syncopation at the exclusion of its role in BAM reenacts a systematic of racial oppression that echoes the term’s sordid history, wherein

syncopation, starting in the late-nineteenth century, became a proxy for blackness in musical critique, a “Black rhythm” as Jairo Moreno (2016) would describe it.

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

American music history suffers tunnel vision. Despite the infancy of American popular music studies, first-draft narratives and genre origin stories have already been written and passed on, like the folkloric traditions they often consecrate. These narratives emphasize some musical figures at the expense of others; certain musicians are venerated as key members of the prescribed narratives, while others are forgotten due to their alleged unimportance. Reliance on dominant narratives preserves retrograde thoughts and amplifies privileged, white, male, affluent voices.

A casualty of the erasing effects of dominant musical narratives is the story of vaudeville performer and blues singer Mary Smith McClain. Over her 84-year career, McClain influenced notables such as Johnny Copeland, Big Mama Thornton, and Levon Helm. Despite McClain’s scant mention in research on folk, blues, and rock, her influence situates her as a key figure in all three genres. On paper, the facets of McClain’s narrative — monikers such as “Diamond Teeth” and “Walkin’ Mary,” enormous acknowledged influence, and a fascinating life story — make a highly attractive candidate for a position among dominant narratives. Yet, rather than hallowed in music history, she is all but unknown today. This study attempts to explain McClain’s undeserved underrecognition as the outcome of the intersection of her race, gender, class, and sparse recorded footprint. Technology, along with race, gender, and class, is critical context for understanding why McClain is underappreciated. This analysis places McClain into the wide-angle view of the African American popular music landscape, identifies how key figures are chosen for narratives, and infers why McClain fell through the cracks. Recognizing the constraints of narrative development through study of figures like McClain can contribute to a more holistic conception of popular music.

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

The undergraduate core music-theory curriculum is typically oversaturated with right-or-wrong exercises; all too often our assessments overlook opportunities for interpretation and analysis until our students reach upper-level electives.

In this paper, I present opportunities for engaging students with such narrative interpretations in Samuel Coleridge-Taylor's "Ballade." What is especially powerful about this work is that one can approach narrative from at least three different viewpoints: tonal, rhetorical, and formal. In so doing, one can incorporate this work into a spiral-learning perspective, beginning in the earliest portion of the curriculum and returning to the piece again and again to delve ever deeper into the work.

Within the clear global tonic of A minor, the tonal narrative is first suggested by the third measure, when an opening G-sharp is frustrated down to G, resolving not to the expected A-minor tonic but settling instead into a C-major triad. Furthermore, this G-sharp–G motion, syntactically "incorrect" in A minor, is later enharmonically reinterpreted as A-flat–G, a common and "correct" voice-leading pattern in C major. This tonal dichotomy between the two main key areas of the piece pervades the work and foreshadows further narrative turbulence.

Rhetorically, this opening A-minor section is unable to ever convincingly cadence on its own tonic; arguably the first credible cadence, appearing some eighty-five measures into the work, is actually in the subdominant D. The C-major secondary zone, meanwhile, is exceptionally tight-knit, regularly and persuasively cadencing in its local tonic.

Such a disparity in rhetorical character between the work's two main themes thus sets the stage for an intricate Sonata-Theory-based formal narrative, made most clear when S—in F major—begins the recapitulation. When P does at last return, it is with nagging S-based interruptions, highlighting the weakness of this material first discovered in the opening measures.

Danielle Bridges (University of Iowa), "The (Re)Maker of Spirituals: Interrogations of Race in Eva Jessye's *Paradise Lost and Regained*":

Choir director and composer Eva Jessye's (1895-1992) strong sense of religious calling at an early age quickly became inseparable from her career, leading to the affinity for Black spirituals for which she became well known and to her participation in events that critiqued white supremacy. However, at a time when many Black singers were relegated to performing only music perceived as "Black," Jessye insisted that her choirs also perform works from the white Western classical canon. These values combined in her oratorio, *Paradise Lost and Regained*, composed in the early 1930s, which interrogated perceptions of race through the juxtaposition of a classically white text and Black

spirituals, which, in Jessye's words, "transcend national and racial differences." Although the work remains unpublished, this paper examines its interrogations of race by examining the surviving materials available from Pittsburg State University.

In *Paradise Lost and Regained* Jessye juxtaposes Black spirituals, well-known for their double meanings referencing slavery or critiquing whiteness, with spoken text extracted from two white literary works, *Paradise Lost* and *Paradise Regained* by John Milton. Jessye rearranged Milton's text to focus on Jesus ("The Son") and the concept of Eden, continuing a tradition favored by early Black women writers of reading Milton to critique and examine white supremacy in American culture through an Edenic lens. Jessye's interpretation of Milton's text also included casting instructions which specified that, in an integrated cast, Black actors should play the roles of God, Jesus, and Lucifer, ensuring the physical embodiment of the tension between whiteness and Blackness within the work. By setting Black music, white texts, and the classically white form of the oratorio in conversation with each other, Jessye highlighted the commonalities between Black and white art and life in addition to exploring the tensions between the two.

Danielle Brown (My People Tell Stories), "When Theory Meets Spirit: A Reintroduction to Polyrhythm and Form":

In 2014, frustrated with the field of ethnomusicology, I left a tenure-track position to start My People Tell Stories, a company based on the premise that people of color need to tell and interpret their own stories. Since then, much of my work has sought to decolonize music studies by focusing on the use of indigenous pedagogical strategies to teach Caribbean music and other BIPOC musical practices. Continuing in that tradition, this talk will examine the marginalization of Black theoretical constructs in U.S. music programs as directly related to the marginalization of African-based ways of thinking and being. In particular, I will discuss how two theoretical constructs—polyrhythm and form—as developed in Western music theory, are antithetical to foundational concepts of African-based spirituality. I posit that if we are to create music programs and teaching practices that decenter whiteness and are socially just, theoretical frameworks of Black music need to include a fundamental understanding of African-based spirituality.

Ryan Bruce (University of Guelph), "An Analysis of Thelonious Monk's "Rhythm-A-Ning" with the New Release of *Les Liaisons dangereuses* 1960:

Thelonious Monk began touring internationally during the early 1960s with tenor saxophonist Charlie Rouse as his sideman. In the early years of their musical partnership, their group gained critical appraisal at the same time of their recording for the film *Les Liaisons dangereuses* in 1959. The tracks—comprising of Monk's original material—were released as an album in 2017 and provide an interesting deviance from his recorded performances of "Rhythm-A-Ning." This paper presents the need for schematic and formulaic analysis techniques to understand the piece across multiple recordings, and its relationship to his early composition "Humph" from 1947.

Descriptions of Monk's music often use the metaphor of a separate artistic "world." Recordings often include self-referential musical borrowings that coalesce into an integrated style. An analysis of the head and improvised passages in "Rhythm-A-Ning" show the composition's origins in "Humph." Analyses of solos by Monk (piano) and Rouse (saxophone) demonstrate trademarks of Monk's approach to improvisation, and a progression from simple to complex harmonies and improvised lines in a schematic analysis. Of the complex chord changes, improvised formulas are performed over a cycle of fifths at the beginning of the A sections in the AABA form. Two versions from *Les Liaisons dangereuses* include the formulas but deviate from the schema of other recordings, offering a different paradigm for this function of Monk's music.

Kabelo Chirwa (University of Cincinnati), "The Beat Switch: Analyzing Rap Production Techniques":

The beat switch is a technique in rap music production in which the character or texture of the music will shift one or more times during a song. Generally, a beat switch occurs in a song when there is a change of tempo, texture, sample, or groove. When looking to understand the structure of rap, particularly in the ways that themes and narratives are constructed, scholars have often looked to the lyricists. Indeed, lyricism is a driving force in rap's impact however, the contributions of producers deserve more attention for the listener to better understand how songs function in and as culture.

In this paper I examine the beat switch. I argue that in an analysis of the beat switch one can better understand the processes of rap production and how the producer is involved in shaping the narrative of a song. Specifically, narratives that include nostalgia, personal reflection, wealth, and professional influences. I consider the implications of this technique within digital music culture and

rap culture. First, as song writing and production adapt to digital music culture, listener's experiences change when a song is situated on album (in the sequence the artist intended) vs. on a playlist where one has more autonomy to curate listening experiences. Secondly, within hip-hop culture the beat switch, in some ways, signifies a return to hip-hop's origins when DJ (producer) virtuosity and technical ability was emphasized.

I analyze a corpus of songs with beat switches. These beat switches present an opportunity to consider how producers navigate a changing musical landscape and shape cultural experiences. This investigation illuminates how producers between 2010-2020 employ this versatile formal technique to shape the songwriting process and inform the listener experience. Furthermore, my analysis emphasizes that engaging with production techniques can reflect and reframe experiences within music culture.

Andrew Chung (University of North Texas), "Song, Soil, and the Ecological Afterlives of Slavery: Musicologies of the Racial Plantationocene":

Musicology is now beginning to investigate how musical histories disclose the climate crisis. These ecological perils have led geologists to propose that the planet now inhabits a new geological epoch called the "Anthropocene." Many have criticized the term "Anthropocene" for naively positing a flat anthropos as the climate crisis's culpable party and victim-class. Some propose "Plantationocene" as an alternative, emphasizing how the nexus of extractive colonialism, capital accumulation, and racialized plantation chattel slavery normalized scripts of dominion over terrestrial space and people that endure today in racially asymmetrical systems of ecologically destructive global production. The framework of the Plantationocene—in contrast to much ecomusicology's white-coded ecological holism and green political imaginary—reminds musicologists that foundational conditions for the climate crisis originated in Europe's colonial New World empires and their enslavement economies.

This talk ponders articulations between two facets of American plantation slavery: its musical practices; and its ecological toll. As scholars like Eileen Southern, Saidiya Hartman, and Katrina Dyonne Thompson describe, enslaved people in plantation fields commonly sang work songs, which functioned in vexed multiplicities that both brought bodies toward exhaustion and sustained bodies

against their exhaustion. Enslavers sometimes wrote approvingly of enslaved peoples' singing as techniques of supporting plantation agricultural productivity.

Plantation monocultures aggressively depleted soils. Song was thus embedded in systems of profitability that simplified persons into fungible, depletable units of toil in order to simplify and exhaust Earthly spaces treated as fungible resources. To finance additional purchases of land, enslavers who found themselves owning depleted soils often resorted to selling off slaves, who were sometimes forced to demonstrate musical talents at market to command higher prices.

Enslaved peoples' musics bear material witness to how plantation chattel slavery laid templates for the contemporary Plantationocene's assemblage of fungible labor, accumulation by extraction, and ecological homogenization in monoculture production systems.

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":

Recent studies by the *New York Times*, the *Journal of The Royal Musical Association*, and sociologist Ayesha Casie Chetty have demonstrated that when Black singers experience racial discrimination at the university level the trauma often presents as muscle tension, raised heart and breathing rates, psychogenic voice disorder, depression, anxiety, hypervigilance, post-traumatic stress disorder, and personality disorders. Racial trauma disables the Black singer thus thwarting the singer's ability to study, perform, and pursue a musical career. To combat racism within the classroom, primary and secondary urban schoolteachers employ cultural responsiveness within their teaching. Culturally responsive teaching engages students in their own learning through their culture providing a sense of belonging and inclusivity. Similarly at the university level, the study and programming of African American Art Song literature establishes culturally responsive teaching within the vocal studio thus alleviating trauma within the Black singer. To examine the effects of programming African American Art Song literature within the collegiate voice studio, this lecture recital will demonstrate an in-depth textural analysis of Margaret Bonds's *Three Dream Portraits*, *Six Songs on the Poetry of Edna St. Vincent Millay*, and Adolphus Hailstork's *Songs of Love and Justice*. In addition, it will provide a rhythmic and harmonic analysis of the piano accompaniment showcasing the use of similar rhythmic and harmonic structures found in various genres of African American

music: Gospel, Jazz, and the Negro Spiritual. Finally, it will showcase how programming African American song literature enables the singer to engage with traumatic testimony to release trauma.

Dan DiPiero (Ohio State University), "Race, Gender, and Jazz Theory: The Decontextual Power of an Abstract Science":

This paper takes up the question of "jazz theory" and its relationship to African American musical practices. It begins with the observation that jazz' institutionalization in the U.S. has in some limited but deeply influential ways redefined "jazz theory", decontextualizing it from its socio-political context and rendering it a colorblind, modernist, ostensibly universal technology. Jazz scholars have been calling attention to the diminishing role of African American musical perspectives in jazz curricula since at least the 1990s. Despite increasing discussions around reform, however, the work of scholars such as Loren Kajikawa and Philip Ewell attests to the fact that in 2021, music departments are still largely governed by a "possessive investment in classical music," or "white racial frame" that determines what is understood as a priority in curricula, as well as the evaluative criteria therein. And while jazz itself—understood as Black music—might appear at first blush a solution to the dominance of Western musical ontologies, jazz education in this country incorporated jazz selectively, in particular ways, and for particular purposes.

Analyzing the racialized and gendered components of Western-approved jazz theory, I argue that theory itself facilitates the coding of jazz as increasingly white and male. To move away from such social functions and allow for greater reflexivity around theory's relationship to African American musical praxis, I suggest both a redefinition and of and simultaneous de-emphasis on jazz theory, in favor of increased curricular balance around critical race theory, cultural studies of Black music, and applied jazz theory geared toward students' original compositions. Finally, I suggest that we have plenty of models who are already practicing such pedagogies, but that we must endeavor to support them institutionally rather than revere them as individual gurus.

Stephanie Doktor (Temple University), "'The Ways of White Folks': Fletcher Henderson's 'Whiteman Stomp' (1927) and the Sonic Theorization of Black Music":

Jazz is a product of Black American ingenuity, but in the early twentieth century, it was also a tool for maintaining white cultural dominance. Whiteness and white supremacy underpinned jazz's foundation in the United States. In Jim Crow America, racial identity determined who defined and policed the boundaries of jazz, who made it popular, who recorded it, who hated and protested it, and who had the purchasing power to consume it. In 1917, the all-white Original Dixieland Jazz Band made the first recording that adopted the new moniker for this contemporary Black dance music. Throughout the 1920s, white bandleader Paul Whiteman made jazz wildly popular. In 1924, white composer George Gershwin became famous for bridging the world of jazz with that of art music with *Rhapsody in Blue*.

For centuries, Black writers such as Harriet Jacobs, W.E.B. Du Bois, and James Baldwin, among many, many others, have provided unparalleled insight into the innerworkings of white supremacy. However, other mediums beyond the written word capture such expertise. In this paper, I consider how critical engagement with whiteness can be heard in the music of Black jazz musicians. In 1927, Fletcher Henderson recorded "Whiteman Stomp," parodying the musical style of the "King of Jazz." If colonial U.S. entertainment was based on the white gaze, white imaginations of Blackness, and the subjugation of Black performers to this orientation, then Henderson's recording turns the industry on its head. It refracts this gaze, staring back at whiteness. In my analysis of this arrangement and Whiteman's response to it, I argue that Henderson, in his sonic theorization of Black music, makes whiteness legible. His recording challenges the myth that this racial category is invisible—a myth that coheres its social power—and opens up the possibility of scrutinizing white supremacy by making it audible.

Christopher Doll (Rutgers University), "Formal Features of the Songs of Chuck Berry":

The inaugural inductee of the Rock and Roll Hall of Fame and Museum, Chuck Berry has long been considered in histories of American vernacular music a seminal figure, cast by celebrated critic Robert Christgau as having invented not only rock'n'roll but also the occupation of the singer-songwriter and even the societal category of the teenager. Yet despite this acclaim, there is relatively little scholarship on Berry and virtually none on the formal features of his music, beyond some brief examinations of his lyrics and passing examples within larger studies of popular styles or

in relation to other artists like the Beatles. A serious assessment of his songs as songs is long overdue.

Among the features of Berry's music long known to critics and scholars are the songs' reliance on 12-bar blues form. Although the 12-bar structure is not omnipresent—several significant songs show no sign of the pattern—it is indeed dominant in Berry's catalog. Yet even in those songs where the 12-bar blues does play a role, there are many further interesting sub-patterns to identify, distinguished by varying subsection proportions, as well as by integrations with refrain formulas and with even larger verse-chorus sequences. This presentation focuses on a cross section of Berry's early A-side and B-side singles that exhibit something like a 12-bar blues pattern and that illustrate his varied approaches to sectionalization (song form).

Clay Downham (Independent Scholar), "That Thing: ii-centric Songs":

Black American Music (#BAM) constitutes the first global popular music. Yet, academic music theorists have overlooked emic perspectives of idiomatic musical techniques. One common technique recontextualizes major or minor diatonic melodies over the ii chord. These ii-centric songs employ familiar diatonic melodic behavior, framed within a lush harmonic landscape and relentless groove. Range, timbre, and texture are key. Typically, the bass centers on ii (re), keyboards flesh out a ii minor-ninth or minor-eleventh chord (re, fa, la, do, mi, sol), and the melody unfolds with the pentatonic elements of the diatonic scale (do, re, mi, sol, la). This technique tends to manifest either as a repeating vamp for the duration of a song (e.g., "Didn't Cha Know"), or as a central harmonic base, supplemented by other chord changes or sections (e.g., "Yearning For Your Love").

Understanding this musical phenomenon as ii-centric derives from music-theoretic thinking in many African American churches. "Everything's major in church." For songs in minor keys, many musicians think along the lines of la-based minor. Analogously, most performing gospel and R&B musicians hear these songs (Table 1) in a major key, but centered around the ii chord. Thus far in academic music literature, Mark Spicer's discussion (2017) of Michael Jackson's "Rock With You" represents the only acknowledgment of a ii-centric song but ultimately privileges harmony over melody by considering the tonic "absent."

However, I echo a common phrase repeated by other gospel and R&B musicians: "melody is king." From this perspective, we can hear how ii-based vamps afford melodic freedom for all seven

diatonic pitches (e.g., “Ascension”). George Russell’s theories set a precedent for and help explain this new paradigm of consonance in Black American Music. In this presentation, I demonstrate the ii-centric technique, trace its historical precedents, and place Russell in dialogue with today’s performing musicians.

Elizabeth Durrant (Yale University), “The Black Feminist Roots of Black Renaissances: How Margaret Bonds Fostered Resistance through Her Career & Music”:

The key to creating and sustaining new Black Renaissances, I argue, resides in the driving force behind past Renaissances: Black feminism. Black women composers during the Chicago Renaissance, such as Florence Price and Margaret Bonds, worked together to create spaces that facilitated Black creativity, collaboration, and leadership. These Black-women-run initiatives encapsulated important principles of Black feminist thought, including Black women working with each other—and in solidarity with Black men—to foster resistance in spite of intersectional oppression.

This paper focuses specifically on Margaret Bonds as a model of Black feminism (as described by Patricia Hill Collins), demonstrating how she used her career and music to uplift Black women’s experiences and promote Black art and artists. Building on the work of Helen Walker-Hill, Samantha Ege, and Tammy L. Kernodle, I explore Bonds’s upbringing in Chicago and her work as a prominent performer and composer in the Chicago Renaissance. I then discuss how Bonds collaborated with her fellow Black artists, including her long-standing partnership with Langston Hughes. Together, Bonds and Hughes collaborated to celebrate Black excellence while also honoring the struggles within Black experiences. Analyzing Bonds’s setting of Hughes’s “Note on Commercial Theatre” (1960), I explore its theme of cultural appropriation versus self-definition and examine its musical presentation of intersectional oppression, both inside and outside of Black social hierarchies. Bonds’s song, I argue, presents a path to self-empowerment, one that reflects the composer’s lifelong commitment to Black feminist resistance. Following Bonds’s example, we can utilize our platforms today to similarly embrace nuanced explorations of Black experiences, highlight Black artistry, and ultimately build and support new Black Renaissances.

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

The now infamous story of techno's origins usually begins with the Belleville Three — Juan Atkins, Derrick May, and Kevin Saunderson — a group of high school classmates from Detroit who “accidentally” invented the genre in the 1980s while messing around with a sequencer and a Korg MS-10 synthesizer. Early techno, influenced by Chicago house, incorporated elements of experimental, minimalist sounds from European electronic musicians like Kraftwerk as well as a forward-looking philosophy of funk (Afro)futurism.

This paper is an experiment in teasing out sonic and philosophical connections between techno and the minimalisms that come from jazz and contemporary classical music. Without explicitly trying to establish influence between these genres, I draw attention to their overlap to suggest the ways in which minimalism manifests as an aesthetic practice across a variety of Black musical traditions and media. Using clips from my own DJ mixes, I juxtapose Detroit techno with music from before and after its birth—by John Coltrane and Julius Eastman—before stitching these musical examples into recent work in Black studies on minimalism by Fred Moten and Kevin Quashie. I invoke the word “ghosts” to suggest that techno is not only haunted by the aesthetic features of minimalism, but also by the deteriorating economic conditions of the US Midwest of the 1980s. My argument is that minimalism in general, and techno in particular, operates as a sonic technology that disrupts the normative temporal rhythm of racial capitalism. This understanding might suggest broader applications for theorizing dance music as a temporal mapping device.

Pheaross Graham (UCLA), “Blended African American Pianistic Genres: A Performance Analysis Approach”:

The proverbial mainstream classical stage has had some representation of African American performers, with the majority being women opera singers. In part, because of longstanding racist, essentialized notions maintaining that the voice is “natural” and that African American singers are somehow closer to “nature,” there have been far fewer instances of solo virtuoso instrumentalists (who require “rigorous” training) becoming household names, especially among touring concert pianists and violinists. To date, the only commonly encountered soloist in the public eye is André Watts.

African Americans have consistently been pushed away from classical piano performance due to systemic injustices, bias, and personal discrimination. While the mainstream concert stage has had

few African American recitalists and soloists, hasty conclusions follow that there have been close to no practitioners within classical music or related, alternative musical paths taken. For the latter, some turned to hybridizing and blurring genres to find audiences, pushing against biased listening that precluded “serious” engagement. With habitual aversions to studying such alternative paths within the discipline of music theory came the lack of widespread analytic tools that might shed valuable insight.

This paper aims to elucidate such alternative performance paths that classical-leaning African American pianists took, while proposing tools for gainful study and analysis of such music. I propose an ad hoc, humanized yet empirical approach to performance analysis that opens doors to this variety of recorded multi-genre music. I call upon the classical-popular straddling style of Donald Shirley, recently reintroduced by the 2018 film *Green Book*, for a case study in action. Particularly in the 21st century, where the precepts of looking strictly through white racial frames are becoming widely outmoded, an urgency follows in rediscovering and acknowledging bodies of unstudied African American, classical-leaning music, their ways of operating, and narratives behind their sonic phenomena.

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

Syntax is one of the most salient features of roman numeral analysis, which forms the core of elementary music theory pedagogy in many US classrooms. Teachers and students engage in conversations about how and why chords follow in a particular sequence, leading to a greater appreciation of the composer’s design. However, increasingly we are recognizing that roman numeral analysis is biased against African American compositions that feature complex or prominent rhythms. While not all African American composers are known for their use of rhythm, those who do form an important part of the American canon. To remedy this bias, I lay the groundwork for a syntax of temporal patterns. I rely upon the work of Samuel Floyd Jr., Jeff Pressing, David Peñalosa, and others who have characterized the multidimensionality of beat streams within African-diasporic music. In the proposed rhythm-syntactic system, generated rhythms, or rhythms composed of lattices of beat streams, are the basic units of structure, rather than triads. The degree of beat-stream continuity between adjacent generated rhythms determines their syntactic relationship. If all the beat streams

continue uninterrupted between adjacent rhythms, these rhythms may be said to be continuous or have normal syntax. Continuities and discontinuities in normal syntax can form a basis for critique of larger structures in African American music such as phrase design and overarching form. Although my prior published study of rhythmic syntax focused on Scott Joplin's ragtime compositions, I will demonstrate the method's broader feasibility with analyses of Daniel Bernard Roumain's *Hip-Hop Studies and Etudes*, itself a pedagogical work steeped in African American music history. This approach can unlock a new avenue of music theory pedagogy that centers African Americanism. Furthermore, due to the similarities between rhythmic syntax and harmonic syntax, a dual approach could help desegregate the music theory curriculum.

Marc Hannaford (University of Michigan), "Be Your Own Theorist': Yusef Lateef's Encounter with Roland Wiggins":

Yusef Lateef (1920–2013) is one of the most renowned musicians to emerge from Detroit's vibrant 1950s jazz scene. A composer, multi-instrumentalist, and author, Lateef is known for his worldly creative outlook. This paper excavates Lateef's study with Dr. Roland Wiggins at the University of Massachusetts, Amherst in the 1970s. This encounter represents the convergence of many geographical locales and multi-disciplinary ideas, produced Lateef's famous *Repository of Scales and Melodic Patterns* (1981), and speaks to larger networks of Black music-theoretical activity.

Wiggins (1932–2019) was a music theorist, pianist, and educator who cultivated what he called a "little conspiracy" of Black musicians and theorists (which included Lateef) in the music education department at the University of Massachusetts, Amherst, where he taught from 1971 to 1973.

Wiggins's music theory drew from symbolic logic and the work of Russian music theorist Joseph Schillinger, of which he became perhaps the only authorized Black instructor in 1961, as well as his lessons with composer Vincent Persichetti.

Lateef's and Wiggins's encounter also connects to larger currents of Black intellectual and creative practice, which I theorize as "fugitive music theory." Drawing on Stefano Harney and Fred Moten's notion of "black study" (2013), Brit Rusert's "fugitive science" (2017), and Jarvis Givens's "fugitive pedagogy" (2021), I propose that these theoretical pursuits function as part of a broader thrust toward Black liberation and socio-political transformation. Music theory thus shifts from the abstract realm to one grounded in the embodied, lived experience of its practitioners.

Stephen Hudson (Occidental College), "Reconsidering IV/Sol in Soul Music":

This paper explores musicological and analytical labels for IV/Sol (such as F/G in C major), which has been called "the Soul Dominant" (Spicer 2017). This term is problematic because IV/Sol also appears in other popular styles, and because accompanying speculative allusions to this harmony's alleged gospel roots seem to activate myths of essential, original Blackness. IV/Sol also presents a paradox for mainstream harmonic theories: is it a subdominant IV chord or a dominant V? In mainstream theories of harmonic function, it cannot be both.

I develop a framework for understanding the plural harmonic functions of IV/Sol based on jazz theory, a tradition whose epistemology more easily accommodates such flexibility/ambiguity. As a "hybrid chord," IV/Sol can have multiple simultaneous chord identities, and multiple coexisting functions (in my examples: a suspension resolving to V, a stable extension of V, or a substitution for IV or ii7). Additionally, IV/Sol is no outlier, but lies along a spectrum of harmonies that contain notes from V and/or IV (including, in C major, G, G7, Gsus2, Dm7/G, B \flat 7, etc.). Several chords from this spectrum can have plural identities like IV/Sol.

Within jazz theory, the theoretical "paradox" of IV/Sol's simultaneous subdominant and dominant function becomes no paradox at all, but represents a broader plural and flexible harmonic epistemology. The musicological paradox remains more dangerous. IV/Sol might easily be misconstrued to represent a racial difference between black Soul music and "white" classically-derived music theory. But I hope to avoid this essentialism, while also taking IV/Sol as an opportunity to begin to decenter music theory's "white racial frame" (Ewell 2020) and bring attention to a genre mostly absent from music theory scholarship. To summarize, IV/Sol in Soul music shows how "white" music theory is insufficient, but this does not mean that IV/Sol is necessarily "non-white" or "black."

Justin Kerobo (Wayne State University), "A Wider Lens: Positing George Russell's Conception of Mode in a World Music Theory":

The term of mode as it applies to Western music theory has an extensive and far-reaching grasp. It has three main applications in musical practice, which historically tie to music. Still, since the 20th century, the benefit strays more toward designating certain kinds of norms or models for

composition and improvisation. George Russell and The Lydian Chromatic Concept of Tonal Organization help position mode as a forefront in Jazz and popular music during the development of Modal Jazz in the 1950s, and that uses and highlights the Lydian Scale. Under this work, Russell carved out a unique niche for himself in jazz's history, his treatise representing the first theoretical work to come out of the jazz tradition.

This paper grounds George Russell's Lydian Chromatic Concept (LCC) in broader arching music theory from jazz theory by looking at modal views (theory) historically and looking at how Russell's conception of the Lydian Chromatic Concept and mode, in general, differ from traditional concepts of mode and mode practices at the time. It will do this in two main ways. It aims to trace this musically before the publication of his theory by looking at George Russell's "Ezz-thetic" (1950), examining and connecting mode theory through practice in prose by a view of the notion's several different components, including characteristic intervals, modal degree affinities, and essential voice-leading principles in comparison to Beethoven's "Heiliger Dankgesang" (1825) the third movement of op.132. Finally, I argue that the LCC connects to a "pan-stylistic" approach of music theory by fermentation of his ideas in other theorist-composers such as Tōru Takemitsu and Frank Zappa. "Pan-stylistic" approach combines mode as a concept in the history and theory of Western music and 'mode' as a modern musicological concept applied to non-Western music.

Hae Joo Kim (Berklee College of Music), "New Addition: Black Voices in K-pop":

As a prominent 'significant other' during a critical time when the country was rebuilding its cultural identity, American pop music has had a profound impact on pop culture in South Korea since the mid-20th century—an influence which continues today with music that bears these lasting marks. The emergence, evolution, and global rise of modern K-pop are part of this ongoing story of American popular music in South Korea; in particular, the connection between K-pop and Black American music, which was present from the start, has grown stronger with K-pop's international visibility.

This paper seeks to advance the conversation around K-pop's intersection with Black American musical styles. From rock to R&B to funk, soul, and hip-hop, K-pop's use of these styles

positions it as an offshoot of Black popular musics. And the increasing presence of Black creatives on the composing, songwriting and producing side of K-pop in recent years, significantly informs K-pop's sound, aesthetic, and style, expanding the discussion on K-pop's identity, and enriching its trajectory.

Even as ties with Black pop culture strengthen, the Black voices in the K-pop ecosystem (from creation to reception) have largely gone unheard, as academic interest has mostly focused on historical development, cultural analysis, or cause and implication of its growth. This paper aims to underscore the Black voices—creatives, artists, fans, interlocutors—that are an important partner to the development of K-pop, and an integral part of the K-pop conversation.

Charlie Kirchen (Columbia University), "Jazz/Hip-hop Hybridity in Madlib's Musical Practice":

When soul jazz musician Weldon Irvine heard Madlib's "Déjà Vu" in 2001, he could not believe it was Madlib playing the instruments. The pianist, composer, and arranger was familiar with Madlib's sample-based work, but the idea that this young producer could also be a proficient multi-instrumentalist caused him severe cognitive dissonance. "I've just got to look this guy in the eyes and have him tell me that he taught himself to do this," Irvine reportedly said. This reaction neatly captures a perceived divide between the abilities, methodologies, tastes, and theoretical premises necessary to succeed as a jazz "musician" as opposed to hip-hop "producer." At the same time, it demonstrates the sense in which Madlib's musicianship puts strains on this distinction.

In this paper, I investigate these strains, drawing attention to several location within Madlib's musical practice where his specific abilities, methodologies, tastes, and theories interact with notions of "jazz" and "hip-hop" in some interesting way. I proceed through careful analyses of the ways concepts such as musical instruments, musical vocabulary, taste, notation, improvisation, interaction, and solitude are articulated in Madlib's creative process. Interpreting this information with a perspective informed by work in extended cognition and interactive emergence, I argue that, in Madlib's musicianship, jazz and hip-hop are not separable entities, but rather exist in a deeply synthesized (and fundamentally embodied) state.

Hannah Krall (Duke University), "Creolized, Creolization, and Créolisation: Reframing Hybridity in Jazz Scholarship":

The issue of how to account for the various cultural influences on African American music has been widely debated in musicology, with music scholars such as Berndt Ostendorf, Wolfram Knauer, and Christopher Washburne using the concept of creolization for further historical contextualization and cultural inclusivity. However, as explained by the anthropologist Richard Price, the word actually refers to two separate theories that have often been casually and misleadingly blended into one theoretical framework. My paper addresses the issue of merging anthropology's creolization with Édouard Glissant's *créolisation* with special attention to how creolization has been used in jazz studies. In Price's analysis, creolization, as a historical and anthropological process, describes interactions between Europeans and Africans in the New World. Glissant's *créolisation*, on the other hand, is a term used to describe a cultural process of many hybridizations that will unfold perpetually into the future. When the two concepts are blended in a non-rigorous way, there is a tendency to pick and choose various aspects from both concepts to support analyses with little awareness of the problems in doing so. In addition, this vague conception of creolization has led to the term being synonymous with the process of globalization as used by James Clifford and Ulf Hannerz. I argue that these generalized definitions of creolization minimize the experiences of enslaved Africans who were actually forced to create a new culture. By closely examining the history of creolization's development and its adoption by jazz scholars, this paper analyzes if creolization aligns with the history and cultural influences of jazz and how scholars of African American music could continue to use these theories with better results.

Marcelo Boccato Kuyumjian (Independent Scholar), "Jazz, Samba & the Challenge of Making a Transnational African Diasporic Material Culture":

Dizzy Gillespie's group visited Brazil as part of his State Department sponsored tours in 1956. Questioned about his ability to perform samba with Brazilian musicians, Gillespie emphasized the common African roots of jazz and samba. Despite his affirmative answer, Gillespie's recordings of samba show a musician unfamiliar with the nuances of the style, and a rhythm section that frequently relied on Afro-Cuban grooves as a replacement for the specific stylistic elements that characterized samba. This was not exclusive to Gillespie's band. Other Black musicians, like Cannonball Aderley and Quincy Jones recorded albums displaying the same struggles with the genre from Rio de Janeiro.

Using Gillespie's visit to Brazil as a beginning point, this paper discusses the tensions between local and transnational African diasporic musical practices. The ability to create multiple expressions of these encounters while maintaining a connection to traditional local practices and new hemispheric tendencies reveals the prowess of the musicians involved in this process. Therefore, understanding the musical workings of this process allows us to understand the historically contingent quality of Black music. Contrary to the preconceived notions reflected in the writings of white intellectuals at the time, there is not one (or even several) preconceived model/s of Black music. Rather, Black music is always made, through a process that creatively uses sounds and other performative elements that have been racialized as Black—that is, as arbitrarily inferior—in order to assemble new possibilities that are simultaneously connected to historical expressions of Blackness while also dismantling the constraining racists' portrayals of Blackness that continuously attempt to enforce a racialized system of difference.

Mark Lomanno (Albright College), "Intersectional Afrophysics and Fugitive Musical Science":

In a 2014 documentary saxophonist Jimmy Heath contextualizes recent jazz performance practice with his understanding of jazz traditions, saying "now you can have a pulse in all these odd meters, if you wish. I prefer four-four. [If] you can put all those odd meters in four-four time, it's great! You got a feeling there...Don't leave the feeling of the music for the science of the music. I think you have to have science and soul."

In this presentation I adapt Heath's "science and soul" aesthetic for jazz performance practice to transdisciplinary approaches for jazz studies scholarship. Focusing on artists such as Ornette Coleman, George Russell, and Mary Lou Williams, I highlight the marginalization of their theoretical work both within jazz scholarship and reception, and the music theory academic canon more generally. These musicians—and many others—have used alternate time/spaces to formulate systems of musical thought that critique the aesthetic politics and institutions that continue to delegitimize their work. As with George Russell's Lydian Chromatic Concept, these systems' frequent intersections with natural and mathematical sciences connect their work to what Britt Rusert identifies as an African American tradition of interdisciplinary empiricism she labels "fugitive science." In addition, the musical systems developed by Don Cherry, Coleman, Yusef Lateef, and Hafez Modirzadeh (among others) all promote intercultural collaboration, enacting sympathetic fusions of

disparate improvisational traditions and musical systems. These fugitive musical practices cut across and undermine more siloed (racist and gendered) approaches to musical science, academic disciplinarity, and socio-cultural belonging that undergird the institutions that continue to disregard and/or erase traditions of Black artistic and intellectual practice. I conclude with a discussion of Afrophysicist social science, invoking Teri Lyne Carrington—along with Keguro Macharia's discussions of emergent kinships—to model a more interdisciplinary, dialogic, and advocacy-based approach to jazz studies scholarship and pedagogy.

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

“Barrelhouse” is commonly defined as a noun denoting a bar that serves alcohol from barrels, and as an adjective describing a percussive, figural style of piano playing in such a venue. These definitions, however, omit an important dimension of the barrelhouse experience: dancing. That connotation resonates in “Travelling Riverside Blues,” where Robert Johnson sings, “Just come on back to Friar’s Point, mama, and barrelhouse all night long.” Restoring, and theorizing, the term’s rarely used verb form opens possibilities for a more integrated understanding of barrelhousing as an activity merging music and movement, with a binary-gendered dimension in which a man plays the piano and calls out the moves while women respond with a sexually charged dance. As Texas pianist Robert Shaw put it, “I could sit there and throw my hands down and make them gals do anything. I told them when to shake it and when to hold it back. That’s what this music is for.”

Exploring that notion, and its implications for research and pedagogy, places examples and theory in dialogue, including: (1) recordings in which the words signal the missing dance, from Clarence “Pine Top” Smith’s “Pine Top’s Boogie Woogie” (1928) to Ray Charles’s “Mess Around” (1951) and “What’d I Say” (1959), and Big Maybelle’s (and Jerry Lee Lewis’s) “Whole Lotta Shakin’ Goin’ On” (1955 and 1957); and (2) landmark studies of African American culture that emphasize the integration of music, movement, and community as foundational to African diasporic aesthetics, including works by Zora Neale Hurston, Olly Wilson, Albert Murray, Christopher Small, and Samuel A. Floyd, Jr., among others. Doing so allows us to see and hear barrelhousing as a paradigm of African American music-making: a genre-transcending practice that connects boogie-woogie, R&B, rock, and other idioms, and summons dance as the response to music’s call.

David McCarthy (Michigan State University), "Ideologies of the Break: Baraka, Ellison, Moten":

Theories of African American music have long attached special importance to "the breaks." Originating in Black vernacular music theory, the term break can refer to two distinct yet interrelated phenomena. As Amiri Baraka explained in 1963, the sparse section of a measure where soloists interpolate a brief improvisatory figure is called a break, and so is the interpolated figure itself.

Just as important as the technical meaning of the term, however, have been the academic conversations and middle-class ideologies theorists have been obliged to engage. This paper looks in particular at two distinct attempts, fifty years apart, to articulate a kind of reform-minded social criticism to a musicological theory of the breaks: Ralph Ellison's portrait of Louis Armstrong in the novel *Invisible Man* (1952) and Fred Moten's discussion of Billy Strayhorn in his landmark academic study *In the Break* (2003). Although Ellison and Moten both used the term in Baraka's technical sense, at least part of the time, their illustrations and conclusions were worlds apart. Where Ellison used the term to say that "invisibility" allowed African Americans to "slip into the breaks and look around," examining the "nodes" of historical time, Moten adopted a looser usage highly reminiscent of Adorno's theory of the remainder: "Here lies universality: in this break, this cut, this rupture."

If Ellison's image is therefore more explicit in its revolutionary pretensions, I argue that Moten's more constrained theory allowed him to smuggle in a kind of left critique in the face of the extraordinary rightward turn of academic "progressivism" during the 1980s and 1990s, as discussed by literary critic Timothy Brennan. Efforts to promote Black voices within music-theoretical conversations need to be concerned not only with individual theories and vocabularies but also with the ideological contexts facing writers at distinct historical moments.

Marvin McNeill (Wesleyan University), "'We Are the Bears!': How an Historically Black University Marching Band Constructs Community through Music-Making":

The notion of "community" and the ways that the term is employed has been debated in music scholarship, with scholars such as Kay Kaufman Shelemay and Fredara Hadley challenging the field to offer more discussion on music's role in community formation. The current scholarship could benefit from more discourse on this topic, especially from the oft-neglected perspective of Black youth. This paper adds to the discussion with special attention on a historically black college and

university (HBCU) marching band and its role in constructing community through performance. Considered the “sine qua non” of the HBCU experience, the annual Homecoming Weekend offers a rich and important site for this study. Drawing on ethnographic field-research from the 2019 Morgan State University Homecoming weekend in Baltimore, Maryland, this project explores music’s role in constructing community through the lens of the “The Magnificent Marching Machine.” As noted by the principal investigator, Cathy J. Cohen, in the 2007 University of Chicago Black Youth Project, Black youth, more than any other subcultural cohort in America, reflect the challenges of equity, inclusion, and empowerment, since the Civil Rights movement. The collective formation is a fundamental concept that governs African American music performance. What can we learn about the lives of Black youth and how community is constructed through their music-making? This project offers a nuanced way of listening, learning, and understanding what matters to young Black Americans as well as acknowledging and celebrating the importance of the HBCU marching band tradition in American society.

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

Existing scholarship on musical Africanisms in the Americas has made substantial inroads through analysis of organological, religious, and linguistic data. While Africanist scholars have centered rhythmic connections across the Atlantic since least the late twentieth century (e.g. Wilson 1992), these connections have largely remained restricted to macroscopic and general features such as the existence of timeline patterns and polyrhythmic cycles. In this paper, I explore specific relationships between musics among Mandé peoples in West Africa and Son Jarocho performance emerging from Veracruz, Mexico by refracting ethnographic research and personal performance experience through a model describing structural microtiming. This model, developed as part of a collaborative project on Mandé drumming music, organizes performances into one of two rhythmic modes that can be differentiated from one another based on the ranges of non-isochronous pulsation positions within a metric cycle. I demonstrate that, unlike other performance genres in the Americas that are commonly associated with practices in West Africa, Son Jarocho, like Mandé performance, features a bi-modal organization of rhythmic structures correlating with particular microtiming. The musical connections suggested by the bi-modal rhythmic organizations in these two

musics stand alongside and strengthen existing anthropological, historical, and linguistic data linking Afro-descendent populations in eastern Mexico with specific Mandé populations. With this case study, I advocate for the value of structural microtiming analysis as a socio-historical tool for tracing connections between populations and practices across geographies.

Darren Mueller (Eastman School of Music), "Musical Publics and Counterpublics":

The musical public is known to many and travels through time. Duke Ellington identified it in 1933: "It will not surprise the public to know that every one of my songs is taken ... principally from the life of Harlem." In 1961, Eddie "Lockjaw" Davis referred to it in the negative: "The jazz musician in the eyes of the public is a villain! He's good copy in that role for the journalist, but if the public were told a bit more about the problems, a bit more about backstage, then I think there would be a higher appreciation of him." Roy Hargrove's 1991 record, *Public Eye*, echoes this gaze-like emphasis. For Cannonball Adderley in 1959, the issue was economic: "When the public is aware of you, you can command better conditions for your efforts." In its ubiquity, "public" remains a slippery term, equally applicable to casual fans, hardcore jazz-heads, and knowledgeable listeners. Yet, as I assert, it nevertheless provides a generative way to understand the racialized and gendered ways that music travels across generations and geographic regions.

This paper takes the musicians above at their public word, interrogating how African American jazz musicians creatively engaged with different musical publics within an industry where race functioned as a central but often unnamed organizing principle. I work in multiple registers to explore the interdisciplinary scholarship about publics (Michael Warner) and black counterpublics (Michael Dawson) in relation to music studies. I ground my analysis in the writings of Cannonball Adderley, who from 1959 to 1961 authored numerous articles, reviews, and columns for various outlets. This output included twenty-three columns for the *New York Amsterdam News*, the influential Black-owned newspaper in Harlem. Adderley's public writings, I argue, offer a revealing perspective on how the forces of racial exclusionism and white supremacy operate on US musical culture.

Jeremy Orosz (University of Memphis), "Sampling in Memphis: A Hip Hop Case Study":

Two topics are, respectively, the subject of frequent discussion in both scholarly and journalistic literature on hip hop: 1) Stylistic differences by region ("East Coast" vs "West Coast"), and

2) the use of sampled musical material. Rarely discussed, however, is how the practice of sampling differs by region. This paper will demonstrate that the music of Memphis hip hop artists presents a coherent body of work, unified by remarkably consistent sampling procedures. While common lyrical themes can also be found across the music several Memphis artists, the similarities in the use of borrowed material by rappers ranging from the members of 1990s-formed collective Three 6 Mafia to the currently popular Moneybagg Yo is striking. Specifically, Memphis rappers typically use samples in the following ways: 1) Samples appear most prominently at the beginning of tracks and are reprised intermittently, often serving as the song's hook, 2) Lo-fi samples of complete musical textures are common, often distorted enough to blur the lines between instrumental and vocal layers; and 3) Samples are often drawn from the artist's own work, or the work of another Memphis artist.

Given the prominent place that Memphis—home of the Sun and Stax record labels—holds in American popular music history as an important site in the development of the Blues, Rock, and Soul musics, it is perhaps surprising how little has been written about hip hop of the region. While several authors discuss Southern hip hop more generally, a magazine feature in *Wax Poetics* (2007) and the sociological work of Zandria Robinson (2009) are some of the only significant contributions on Memphis hip hop specifically. This paper seeks to continue the now robust discourse within music studies on rappers from Los Angeles, New York, and Houston to a fascinating and distinctive repertoire.

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*":

On the title page of *Before I'd Be a Slave* for solo piano (1953), Undine Smith Moore offers a short program that loosely maps the African American struggle for freedom onto three historical stages: 1) the "frustration and chaos of slaves who wish to be free," 2) a "slow and ponderous struggle" against "the oppressors," and 3) a "measure of freedom won." In this paper, I examine how the composition depicts Moore's narrative through a through-composed three-part form and a brutally dissonant sound palette. This conflict is musically realized via *fffz* clusters, inversionsal wedges, biscalar or bichordal clashes, musical quotation, and a stylistic opposition between African American spirituals and European modernism.

Perhaps the work's most memorable moment occurs at the opening of Stage 3, where Moore quotes the spiritual "Before I'd Be a Slave"—the basis of the twentieth-century protest song, "Oh, Freedom!". After a cacophonous passage labeled "tug of war," the left hand alone plays rising, black-key pentatonic fragments of the spiritual's verse. This sonic respite, a signal of "freedom won," is disrupted in the right hand by white-key diatonic clusters; the black-key line is consequently inverted and quickly descends, quoting the line "buried in my grave" from the spiritual. The left hand rebounds with the original rising motive (G#-A#-C#-D#), and ascends dramatically from G#1 to G#5. Remaining on the white keys, the right hand answers above with rapid-fire quintuplets belonging to the same set class, (0257), in a failed attempt to halt the black-key climb. Despite the black-key ascent's success, the piece concludes with a *fff* white-key cluster struck by the right hand's fist, revealing the need for what Moore calls in her program "continued aspiration-determination-affirmation." Such necessity for sustained struggle reflects the historical moment of the piece's publication, when Black Americans once more fought for political and economic equality.

Joshua Rosner (McGill University), "Afrological Approaches to Timbre in Big Bands and Jazz Orchestras":

The music of big bands and jazz orchestras is an Afrological musical tradition: a tradition based in African-derived beliefs, behaviors, and logics (Lewis 1996). Although timbre is an important aspect of this tradition, comprehensive analytical works on jazz arranging and orchestration (Wright 1982, Sturm 1995) focus mainly on pitch content. This paper examines how Afrological practices, propensities, and aesthetic ideologies of timbre are reflected in big band repertoire focusing on two facets of Afrological music: 1) the emphasis on sonic identity and timbre as a crucial component of the transmission of personhood through sound (Lateef 1985) and 2) the heterogeneous sound ideal of African American music, an aesthetic preference for timbral contrast yielding a mosaic of diverse elements that combine to form an unblended but unified whole (Wilson 1992). Drawing on examples from influential and distinctive composers—Duke Ellington (1899-1974), Billy Strayhorn (1915-1967), Thad Jones (1923-1986), and Toshiko Akiyoshi (b. 1929)—this paper demonstrates how these two facets affect orchestration. In regard to sonic identity, two features emerge. First, composers use a specific performer's sound as an orchestration resource. Second, composers develop a distinctive and recognizable style of orchestration; a style that may transcend ensemble

personnel. Relatedly, the emphasis on sonic individuality is celebrated in the bias towards contrast and combination of diverse timbres. The aforementioned composers embrace the aesthetic preference for timbral contrast by frequently orchestrating unblended simultaneities, filling up musical space with a variety of timbres, and creating antiphonal and/or call-and-response musical structures. Current timbre and orchestration research has focused overwhelmingly on the Western orchestra, its instruments, and its repertoire. Studying big bands and their repertoire contributes insight into the overlooked cultural components of timbre and the aesthetic goals of orchestration across musical practices.

Nico Schüler (Texas State University), "The Harmonic Language of African American Composer Jacob J. Sawyer (1856–1885)":

For James M. Trotter’s famous book *Music and Some Highly Musical People* (Boston, 1880), only 13 pieces of music were selected for inclusion. One of these pieces was by African American composer Jacob J. Sawyer. The inclusion marks Sawyer as an exemplary and well-known composer, despite his young age at the time. His early death from tuberculosis let him sink into oblivion. Until recently, little was known about Sawyer. The author of this proposal recently discovered Sawyer’s birth and death records as well as numerous newspaper articles from the late 1870s and early 1880s that provide biographical information and information about Sawyer’s work as a musician and composer. Sawyer’s published compositions were found in various archives. This paper will summarize the rediscovery methodology and findings, especially Sawyer’s collaborative work with famous musicians of his time and his leadership in well-known African American ensembles:

- 1878–80 Pianist for the Hyers Sisters
- 1881 Musical Director of the Haverly’s Colored Minstrels
- 1883 Pianist of the Slayton Ideal Company
- 1884–85 Musical Director of the Nashville Students

The Hyers Sisters were well-known singers and pioneers of African American musical theater, while Haverly’s Colored Minstrels was a successful Black minstrelsy group. The Slayton Ideal Company was a jubilee troupe by well-known African American singer, actor, and composer Sam

Lucas (1840-1916). (Sawyer performed with Lucas throughout his career.) Finally, Sawyer directed the financially successful and very popular "Original Nashville Students"; it toured nationally, performing vocal and instrumental music, dance, and comedy.

This paper will provide information about Sawyer's work, his collaborations, and it will start discussing and analyzing, for the first time, his piano music. Sawyer's music is built on an intriguingly creative harmonic language that is characterized, for example, by the use of common-tone diminished 7th chords, augmented sixth chords, and added-note chords.

Jake Wilkinson (York University), "The Impact of Meter, Rhythm and Phrase on the Music of Charlie Parker":

The structures of Western music theory may provide sufficient tools for analyzing the genre of jazz, pejoratively known as bebop. However, problems arise when the hierarchical values ascribed to these Western musical structures are misappropriated and lead theorists to fallacious propositions about African American music.

Charlie Parker, one of bebop's creators, invented a musical system comprised primarily of repetitious musical gestures that derive much of their spontaneity from their varied meter, rhythm and phrase expressivity: displacement of the harmonic rhythm (phrase-slipping); altering the meter (poly-phrasing); subdivisions on the different time grids (single, double, triple and quadruple); the patterned accents (Charleston, tresillo and clave). The impact of these features has the power to significantly alter a musical gesture's appearance and meaning (Meyer). Extant analyses of Parker's music have focused primarily on the import of melody: the presence of fragmentary ideas or formula (Owens), revealing of the *Ursatz* (fundamental structure) through Schenkerian analysis (Martin, Larson), thematic devices (Martin), and the historical musical influences on Parker's melodic concept (Woideck).

This paper seeks to move away from this fetishization of melody, addressing instead the paramount role of meter, rhythm and phrase as manifest in a single musical gesture (lick) within Charlie Parker's musical lexicon. This gesture, invented by Parker, first appears on the 1945 recording of "Ko-Ko" (Parker) and was played ubiquitously throughout his career. Analysis of this musical gesture may reveal key attributes about Parker's musical concept and value structures prevalent within the bebop style.

The broader aim of this work is to present evidence that further justifies the need to redefine the hierarchy of Western musical values to more effectively analyze the immensely nuanced and complex African American art form: jazz.

Eli Yamin (Jazz Power Initiative, Stonybrook University), "Calibrating the Canon: Integrating African American Music and Aesthetics in the American Music Academy":

Using the music of Billie Holiday, Louis Armstrong and Charles Mingus as a model for calibrating the canon, this paper argues for an integration of African American music and aesthetics at the American music academy as a means of: (1) undoing systemic racism, (2) making the Academy a more welcoming place for diverse students and (3) providing a more well-rounded music education that will better prepare students for the future.

The College Music Society and a growing list of scholars have been advocating for changing college music curricula to make them more diverse and inclusive. Since the beginning of the 21st century, experimentation with curricula and new types of teaching has been more common. Many schools have established performance degrees in regional traditional musics in collaboration with local performers. Music technology, outreach programs, recording and business are developing rapidly however, most programs, according to Robin D. Moore, editor of *College Music Curricula for a New Century*, "are dominated by performance-oriented ensembles based on mid-19th century models, when schools of music, conservatories, and related programs were first established, far fewer students had access to university education, and elitist, hierarchical notions of good and bad music (the latter frequently associated with 'inferior races' or the poor) contributed to the establishment of a canon of elite European works."

Building on research by Ethnomusicology scholars Kofi Agawu, Gerhard Kubik, and Gabriel Solis, and jazz studies practitioners Horace Boyer, Amiri Baraka, Barry Harris, Gunther Schuller, and Jennifer Griffith as well as writings by Maxine Green on aesthetic education; this paper highlights essential moments in the music of Mingus, Armstrong and Holiday that have universal relevance for all music students and can help us calibrate the canon for a more welcoming, inclusive and effective academy.

KEYNOTE SPEAKER



Dr. Dwight Andrews

Professor of Music Theory & African American Music
Emory | College of Arts and Sciences

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Dwight Andrews is Professor of Music Theory and African American Music at Emory University and Pastor of First Congregational Church, United Church of Christ. He holds degrees from the University of Michigan, the Yale Divinity School, and a PhD in Music Theory from Yale University. Andrews is presently a Dubois Research Fellow at Harvard University working on a manuscript on spirituality, religion, and jazz. His research interests include twentieth-century music theory and aesthetics, and the intersections of race, gender, and commodification of African American music. As a multi-instrumentalist, he has appeared on over twenty-five jazz and 'new music' recordings with artists such as Wadada Leo Smith, Anthony Davis, and Geri Allen. Andrews has also been recognized for his collaborations with playwright August Wilson having served as musical director for the

Broadway productions of *Ma Rainey's Black Bottom*, *Joe Turner's Come and Gone*, *The Piano Lesson*, and *Seven Guitars*. His film credits include *The Old Settler*, *The Piano Lesson*, and *Miss Evers' Boys*.