

Theorizing African American Music Preconference to AMS/SMT
University of Colorado Denver
Date of Event: November 8, 2023
Today's Date: September 5, 2023

“Theorizing African American Music” highlights African American perspectives on music and music theory, perspectives that have historically been marginalized 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 provides a platform for scholars interested in the theory and analysis of African American music. TAAM foregrounds black voices as we welcome music theorists, musicologists, ethnomusicologists, music critics, performers, and others invested in African American music. The intent of the conference is twofold. First, we address this erasure of African American scholars and their perspectives from the discipline of music theory. Equally important, we include musicological, ethnomusicological, and other analytical perspectives on American musics that can reasonably be said to have roots in African Americanism.

November 8, 2023

Location: Jake Jabs Center, University of Colorado Denver
1475 Lawrence St, Denver, CO 80202

Schedule

11:00 AM: Registration opens
Onsite registration fees: \$20 for students, \$30 for all others
Registration includes ticket to evening concert
Lunch will not be provided, so plan accordingly (brown bag is fine)

Opening Remarks: 11:45 AM – 12:15 PM

Program

A Sessions	B Sessions
<p style="text-align: center;">1. Black Women’s Activism</p> <p>12:20: Charity Lofthouse and Eliyah Roberts, “Oh, Maker: Formal Ambiguity and Intersectionality in the Music of Janelle Monáe”</p> <p>12:40: Gayle Wald, “This is Rhythm: The Musical Life and Radical Vision of Ella Jenkins, the First Lady of Children’s Music”</p> <p>1:00: Audrey Slote, “Nicole Mitchell’s Mandorla Awakening II and the Sounds of Black Utopian Social Theory”</p> <p>1:20: Monica Hershberger, “Subverting ‘Mammy’: Soprano Dorothy Maynor at the Hampton Institute in the 1920s and 1930s”</p> <p>1:40: Megan Lyons, “Reclaiming Narratives and Reinventing Sounds: Celisse Henderson’s Empowering Rendition of Joni Mitchell’s ‘Help Me’”</p> <p>2:00: George Adams, “An Ecology of Forms in Janelle Monáe’s ‘Say Her Name (Hell You Talmbout)’”</p> <p>2:20: Marc Hannaford, “The Music Theory of Undine Smith Moore”</p> <p style="text-align: center;">BREAK: 2:40–3:00</p>	<p style="text-align: center;">2. Theorizing Jazz & Hip Hop</p> <p>12:20: Jennifer Messelink, “Duke Ellington’s Theorizing of Blue(s) Moods”</p> <p>12:40: Mark Lomanno, “‘The Water is Wide’: The Oceanic Consciousness of Charles Lloyd’s Global Jazz Kin Ships”</p> <p>1:00: Peter McMurray, “Beatmaking as Music Theory: Marley Marl, Golden Age Hip Hop and Vernacular (Meta)theory”</p> <p>1:20: Kjell Andreas Oddekalv, “The Norwegian Emcee/scholar-Theorising Rap Flow the Outside and Inside”</p> <p>1:40: Varun Chandrasekhar, “Jazz Interactions: Groups in Fusion and Groups in Metastasis”</p> <p>2:00: Jacob P. Cupps, “Form as Flow (, Layering,) and Rupture in Underground Hip-Hop”</p> <p>2:20: Ashley Martin, “The Message is Living Death: How Grandmaster Flash and the Furious Five Haunt Hip-Hop”</p> <p style="text-align: center;">BREAK: 2:40–3:00</p>
<p>A Sessions, continued</p> <p>3. Innovations in Art Music</p>	<p>B Sessions, continued</p> <p>4. Negotiating the Commercial Marketplace</p>

3:00: Maeve Nagel-Frazel, "Educating for Change: Washington Conservatory Alumni in Black American Musical Life"	3:00: Clifton Boyd, "Black Barbershop by Another Game: Gatekeeping and Genre in Close Harmony"
3:20: Jennifer Salamone, "Then, Now, and How: Considering the Pathways of Three Spirituals"	3:20: Emmalouise St. Amand, "'A Gold Mine in Bobby Sox': Annette Swinson and the Sonic Choreography of Black Girlhood"
3:40: Sam Falotico, "Cadence, Harmony, and the 'Pentatonic Leading-Tone' in Harry T. Burleigh's Spiritual Arrangement"	3:40: Brad Osborn, "Black Audiovisual Expression in Three 1991 Music Videos"
4:00: Sasha Doster, "Wagner in Harlem: Afro-Wagnerism in Early Twentieth Century Black Thought and Black Opera"	4:00: Hannah Strong, "Megan Thee Stallion and Plan B: Weaponizing Birth Control in Support of Bodily Autonomy"
4:20: Joseph Vaz, "Rhythmic Counterpoint in 'Heat-Seeking Missile' by Ed Bland"	4:20: Jeremy Orosz, "'Take It to the Bridge': Formal Function and Terminology in R&B Practice"
4:40: Benjamin Dobbs, "The Signifyin(g) Scherzo: Allusive and Elusive Formal Processes in the Finale of Florence Price's Piano Sonata in E Minor"	4:40: Noah Kahrs, "One-Note Passages and Genre Signifiers in Ambrose Akinmusire's 'Americana'"

5:10 PM Keynote, Fredara Hadley

Fredara Mareva Hadley, Ph.D., is an ethnomusicology professor at The Juilliard School of Music in the Music History Department. Hadley teaches courses on jazz history, African American music, and ethnomusicology, and her research centers on the diverse musical legacies and impact of Historically Black Colleges and Universities. Her publications include the *ICTM Yearbook and Journal of Popular Music Studies* as well as outlets including *The Washington Post* and *Billboard*. She's presented her research at academic conferences both domestically and abroad. Hadley's other area of research focuses on Shirley Graham DuBois and the influence of musical pan-Africanism in her opera *Tom Tom* and her ongoing political engagement. Hadley earned her undergraduate and Masters degrees from Florida A&M University and Clark-Atlanta University, respectively, and her Ph.D. in ethnomusicology from Indiana University. Her forthcoming book is a survey of the musics that HBCU campuses nurture and the broader cultural impact of those musics. (Sponsored by Oberlin Conservatory)

6:30 PM Cocktail Party (by invitation)

At the home of Laura and Mark Rabideau, CMS President
290 W. 12th Avenue, Unit 605
Denver, CO 80204
(Sponsored by College Music Society)

Concert

November 8, 2023

8:00 PM

King Center, University of Colorado Denver

855 Lawrence Way, Denver, CO 80204

(Tickets Required)

The Spiritual Project sponsored by the University of Colorado Denver College of Arts & Media

Pending

Gregory Walker, violin and Lori Wolf Walker, piano (Sponsored by the Cleveland Institute of Music)

Andante by Irene Britton Smith *Sonata for Violin and Piano*

La La, How the Life Goes On by Gregory Walker

Dr. Eddie Henderson and members of CU Denver's Music & Entertainment Industry Studies department

(Sponsored by Oberlin Conservatory)

Program selected from the following:

Autumn Leaves

On Green Dolphin Street

Blue Bossa

Up Jumped Spring

Phantoms

Well, You Needn't

Sean McGowan, guitar

Carmen Sandim, piano

Greg Garrison, bass

Todd Reed, drums

Sponsors:

University of Colorado Denver College of Arts & Media

Oberlin Conservatory

Cleveland Institute of Music

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