

NEH Application Cover sheet (GG-293111)

Humanities Discussions

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Field of expertise: History, General

INSTITUTION

American Musicological Society Inc.
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APPLICATION INFORMATION

Title: *"Many Musics of America": Interpreting What Music Means to America's Peoples*

Grant period: From 2023-11-09 to 2025-11-08

Project field(s): Music History and Criticism; Ethnomusicology; Public History

Description of project: The American Musicological Society requests funding for a Humanities Discussions implementation grant to support an innovative public program of twenty events exploring the role of music in the history and evolution of the United States and its people. Called the "Many Musics of America," the series will offer engaging public programs that convey humanistic knowledge about a variety of American musical traditions. Held all over the country and online, the proposed series builds on a pilot program launched in 2022 and will explore how Americans have understood and expressed themselves through music since the country's founding. Particular attention will be paid to exploring the music of several underserved communities, including communities of Native Americans, African-Americans and diverse groups living in Appalachia.

BUDGET

Outright request	337,620.00	Cost sharing	0.00
Matching request	0.00	Total budget	337,620.00
Total NEH request	337,620.00		

GRANT ADMINISTRATOR

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Attachment 1: Narrative

“Many Musics of America”: Interpreting What Music Means to America’s Peoples

Nature of the request

The American Musicological Society requests **\$337,620** in funding for a Humanities Discussions implementation grant to support an innovative public program of events exploring the role of music in the history and evolution of the United States and its peoples. Called the “*Many Musics of America*,” the event series will offer engaging public programs that convey humanistic knowledge about a selection of the many different musical traditions of the United States and increase public interest in that knowledge. Building upon a [pilot project](#) begun in 2022-23, the series looks ahead to the 250th anniversary of the nation and will include at least **twenty (20) events held over two years**, covering a wide range of musical forms and traditions.

Why explore the “many musics” of America? Because music is key to how Americans have understood and expressed themselves since the country’s founding. It is part of daily life and one of the most important ways that specific American communities define and distinguish themselves. Whether one is speaking of work songs, hymns, anthems, chanteys, nursery rhymes, dance music, popular music, or orchestral forms, music informs everything virtually we do: from standing in an elevator, to protesting at a march, to worshiping God in church, to working at sea or in a field, to playing on the playground or competing on a sports field. It determines the rhythms of work and play and prayer and protest. It is a signature of identity and the ultimate *democratic* art form.

The American Musicological Society (AMS) is dedicated to expanding the humanistic understanding of music and sound through research, education, and advocacy. And we believe that supporting a better public understanding of the role of music in the life of the nation through public programming like the *Many Musics of America* event series is essential. It helps people to understand their place in the story of America by encouraging them to reflect more deeply and knowledgeably on the soundtracks of American life. The program proposed here, in keeping with the NEH’s “A More Perfect Union” theme, will help audiences listen more closely and recognize the characteristic styles and sources of American music; connect those sounds with the specific communities and historical events; and gain insight into the diverse social and cultural landscapes of the United States, past and present.

The proposed program consists of events that are designed to accessibly convey scholarly insights from music studies to people who attend museums, historic sites, public events, and educational institutions. All the events are either free or extremely low cost, allowing for attendance by the largest possible audience. Though a few events in the series will take place online, most will be held in person and target specific communities or regions. Wherever possible, events will also be recorded for later online access and will feature humanities interpreters who have not only academic or practical expertise, but also deep connections to specific musical communities. Particular attention will be paid to

exploring the music of marginalized or underserved communities, such as Native Americans, African-Americans, and diverse groups living in Appalachia.

This proposed implementation grant builds upon a successful pilot project that the AMS began in 2022 with funds from the National Writing Project (through a regrant of NEH funds from “The More Perfect Union” program). The pilot has allowed us to mobilize constituents and stakeholders, identify challenges, strengthen capacity, and work through problems. Thanks to the pilot we have learned important lessons and greatly improved the reach of our programming by significantly expanding the roster of AMS partners – a roster that now includes local music schools in Appalachia, state parks and historic sites, and important community museums. For example, in March 2023 we will present a public conversation on the history of sea chanteys at the [Peabody Essex Museum \(PEM\)](#) in Salem, Massachusetts. A maritime museum, the PEM will be our partner in exploring how sea chanteys helped sailors organize the labor of seafaring life and tell stories about their experiences. Thanks to the museum’s partnership, we expect to draw people who are interested in maritime history but may not know much about music, thereby extending the public reach of music studies and AMS programming.

While the events in the series will touch on many important topics, we have designed them principally to explore how music makes Americans who they are. All events fall into one of four different event formats: 1) public lecture or roundtable; 2) workshop; 3) online experiential or interactive event; or 4) Q&A / conversation associated with a public performance (with the performance funded by a non-NEH source). These categories help ensure a balanced roster of events that will reach a variety of different audiences with different levels of pre-existing knowledge and/or connection to music studies and the AMS.

To support the next stage of the *Many Musics of America* event series, we request a **Humanities Discussions implementation grant** in the amount of **\$337,620** for events that will take place between November 9, 2023 and November 8, 2025. We also request **Position in Public Humanities** funding for two years (\$100,000). Together these two awards will allow us to greatly expand the event series and reach new audiences as the country approaches its 250th anniversary.

Humanities content

Music is not only a beloved art form or a form of entertainment. It is central to the social, economic, and political activities that make up American life. People use music to form social bonds and define who they are. Music is part of our rituals of work and physical activity; the religious experiences that connect us with the divine; it frames our public ceremonies and consoles us in our private griefs. Music can also be used to create or heal social divisions. And by participating in humanistic conversations about music, public audiences can learn to notice how music works in their lives. By becoming familiar with music that exists outside their own personal networks, they can learn to empathize and understand the experiences of others. And through an understanding of music’s social role,

they can see more clearly the historical allegiances, affiliations, and conflicts that have shaped life in the United States and beyond.

The *Many Musics of America* project looks ahead to the 250th anniversary of the United States by highlighting the astounding musical diversity of this country and explaining how music matters in American life. The series draws on the expertise of music scholars and practitioners, who work inside and outside of academic institutions, to introduce the various styles of popular, traditional, informal, and concert music that exist in the United States; to help people understand how America's many musical traditions have developed over time; and to explain the significance and meanings of music in American life.

The *key theme* of this series is: **Music makes Americans who they are.** Throughout the history of the United States, many groups of people have come into contact, conversation, and conflict with each other. And they have used music and sound to develop audible identities, to claim public spaces, to describe past and present problems, and to imagine possible futures. Americans have used music to define their families, their communities, and their nation. But they are *not* always aware that they are doing so. Humanistic conversations about music's role in crafting identity help us see how our society is shaped by perceptions of similarity or difference among groups, and notice the processes of identity formation that go on around us all the time.

One way that music makes us who we are has to do with the historical development of music as a form of heritage: **Music of the past is remixed in the present.** Many kinds of music that exist today have a long history, and getting to know that history can give audiences insight into worlds that no longer exist. Because music is constantly handed down, handed around, reused, and mixed together, the humanistic study of music can illuminate how different people and communities interacted over time; and how contemporary musical cultures, forms and social uses evolved and why. Music has a unique power to touch the emotions and move people to action or reflection. With the *Many Musics of America* series, we want to encourage audiences to reflect on that power – on the societal importance of music as a mode of communication and social tool – so they can better understand how different types of music and sound traditions have created and recreated social connections and meaning over time.

A second way that music makes us who we are has to do with the social connections music builds: **Music weaves the fabric of society.** People use music to create community, to organize work, to help them unwind when at leisure, and to know their own histories. Making music together helps people craft interpersonal or intergroup connections that make life livable – connections that can move many people in the same direction to achieve common goals. Music has been prominent in social justice movements, rallying people to come together and bringing individuals into a collective body through song. Music has been a crucial tool in American diplomacy and is an American export that is widely admired and defines the country in the eyes of much of the world. As Tara Browner and Thomas Riis explain in their volume *Rethinking American Music*, American music shapes practices of commerce and patronage; personal and ethnic identities; and community and societal values (p. 2). By modeling humanistic conversations that foreground the many

social uses of music, we hope to inspire people to notice how it functions in their lives and to think critically about how music forms the social relationships they experience.

Recent research in music studies offers many examples of music that can be understood in these terms. We no longer characterize the United States as a “melting pot” in which minority identities inform, but ultimately are subsumed into the whole. Rather, today scholars are increasingly engaged in chronicling the ways in which groups engage with each other while still retaining distinctive musical traditions, and how those musical traditions evolve as a result of interaction and exchange. The music that makes Americans who they are at a local or regional scale may not be audible at a national or industry-wide scale – yet it may feel essential to participants as they live their lives. In our proposed program “Mexilachian Memories,” for example, we will hear two family stories of migration from Mexico through the American South to Appalachia, and how those stories have been preserved through songs accompanied by guitar that connect Appalachian and Mexican singing styles. These sentimental songs preserve stories of dislocation and loss that feel different to each generation, but also highlight stories of connection to food, home, and a sense of place. The past has been remixed in these songs: “Mexilachian” people don’t sing the same songs they would sing if their families had remained in Mexico, but rather the song styles have been adapted for their new context. By re-making these songs, musicians in the new generation describe a shared history that is meaningful to them in the present. The audience for this program will understand in a new way how family migration histories stay present through songs and stories that are passed down.

Each of the events in the series demonstrates how music made within a particular social group in the United States reflects the social forces acting on that group in its time and place. They highlight how musicians navigate their musical choices within the push and pull of those social forces. And they examine how musicians choose or adapt sounds that existed before them in order to express something important about their situations.

The event titled, “Dramatic Recitation in American Social Entertainments” highlights an art form – their recitations with piano accompaniment – that gave middle-class women a forum to make observations about their lives. It included everything from light-hearted satirical poems about gender roles to meditations on the grief of losing a child. This style of musical presentation came into use at a time when women were finding a voice in American public life through the women’s suffrage movement. As newspapers printed debates about whether the “New Woman” should be allowed to speak, traveling reciters went ahead and spoke, mixing entertainment with observations about life from their own perspective. Like cinematic music, the piano music that accompanied these recitations drew on the gestures of European classical music as well as popular song styles. The music closely matched the words being spoken, underscoring the moments of drama and occasionally slipping in a joking reference that would have been well known to its audience. We wish to present such programming because we strongly believe that it can help today’s audiences see, hear, and perhaps sympathize with women’s voices, struggles and personalities from more than a hundred years ago. It also offers a glimpse into a social world before social media, in which a visiting recitation artist would be the talk of the town and even shape public opinion.

Audiences will come away considering how individuals claim space in public conversations, and how music facilitates the claiming of that space.

Humanistic teaching about music and sound is fundamentally a project of helping people listen more closely and apply knowledge about style, society, or history as they listen. Often music is the hook that draws people into a conversation that reveals surprising ideas about history or culture. For the implementation grant period (2023-25) we propose **twenty (20) events** in a mix of formats that call attention to how music makes us who we are. We have found that blending humanistic conversations, workshops, and activities with recorded or live musical examples both draws people to events and allows for a more nuanced understanding of the musical forms, structures, and histories being examined. We recognize that the list we propose is not a comprehensive treatment of American music: indeed, we hope that this list represents only the beginning of a long, rich engagement with the public through this series.

Project formats

We aim to use the *Many Musics* project to reach new audiences with humanistic content about music where they are. Sometimes this means joining existing conversations in public spaces like museums and cultural centers. Sometimes it means bringing humanistic conversations into venues that are more often used for musical performance. And sometimes it means starting conversations about music in educational institutions not specializing in music or through streaming or recordings that reach people on their phones or in their homes.

We are committed to reaching people in all these ways. We plan a mix of in-person, online, and hybrid formats for the events we propose under this grant. However, broadly speaking, all the events in the series fall into one of four different event formats.

Format 1 (most typical): Lecture or roundtable with music examples followed by Q&A. The AMS has long used this format for public events, including our existing partnerships with the Library of Congress, the Rock & Roll Hall of Fame Museum, and New York University. In this format, the speaker or speakers offer engaging information that helps the listener understand the history or social context of music, or helps them listen more closely to specific elements of the music. In this format the speaker often plays excerpts drawn from recorded audiovisual media to make sure that listeners connect ideas with sounds. For the *Many Musics* series, we also sometimes choose humanities interpreters who can play brief examples or excerpts of live music to supplement their spoken explanatory content, because doing so increases audience interest and attendance. Events in format 1 will mostly be live, but they can also be delivered in hybrid or recorded format.

Format 2: Workshop combining informational presentation with participatory learning. Events in format 2 aim to reach specific sectors of the public, such as K-12 teachers or local practitioners or researchers of folk or community musics, and share applicable knowledge from music studies. Our events for K-12 teachers combine a

humanistic conversation about music history with a workshop in which participants integrate this knowledge into lesson plans. Our events for local practitioners combine information about the history and social role of these genres with information on historical styles and influences. At the Kennedy Creek workshops in old-time music, for example, participants learn from master teachers who have spent years in the field collecting local tunes about what is highly valued in the tradition, and why; what playing techniques are associated with each regional idiom; and how various community repertoires and distinguishing characteristics evolved. Events in format 2 will be held in person or hybrid; where possible we will record them for later replay.

Format 3: Online experiential learning, live or recorded. In a few cases we are expanding the idea of an “event” in innovative ways. One example from our pilot is an online “walking tour” about Kansas City Jazz, which will become available in Spring 2023 as a set of short documentary videos filmed at historic sites. The video format allows us to “take” the viewer to neighborhoods and venues in various parts of the city that influenced the history and development of jazz in Kansas City and convey the relationship between the music’s development and its changing urban and economic environment. We are finding that working with partner organizations is helping us define site-specific connections that enhance our programming, making them attractive to people with an interest in local or regional histories or the connections between music, urban settings, and institutional history. We plan to develop two more “walking tours” of this kind during the grant period.

Format 4 (least common): Information session with associated musical performance. In format 4, an interpretive talk or conversation will be programmed alongside a performance or recital. The performance component will not be funded by NEH, but by the AMS, partner organizations, or by other grants. But in programming a humanities conversation alongside the performance, we will take advantage of the audience appeal of live performance to attract larger audiences. Our planned event on hip hop diplomacy in March 2025, for example, is a format 4 event. The event will explore how the US Department of State has used hip hop workshops and concerts to advance its strategic goals abroad. The program features Mark Katz, the former director of the Next Level project and author of the book *Build: The Power of Hip Hop Diplomacy in a Divided World*; and Mother Nature, a duo of musicians who have toured as part of Next Level. Katz and the two artists will hold a conversation in which they explain the interpersonal trust built through performing together with international workshop participants. Hip hop features turn-taking in which each performer relies on the others to keep the performance going; it also requires paying close attention to one another, both to develop coherent verbal content and to get the timing right in an improvised performance. For our public audience to understand their points about what this music does in a diplomatic context, it is important that they witness these processes in action. A key component of format 4 is the order of presentation: after introductory information contextualizes the art, the audience sees and hears a live example, and then they have the opportunity to ask questions. This process helps them practice applying humanistic strategies for thinking about the arts to what they have experienced in the performance.

Participants have communicated to us that using a mix of formats (workshops, lecture-recitals, online events, etc.) enhances accessibility, as some people want the high-touch connection of an in-person event and others prefer to connect online or to view pre-recorded content. The pre-recorded content from our pilot is starting to be picked up by teachers for use with students. We therefore believe that producing selected events with a multimedia component may have lasting value.

Project resources

The American Musicological Society's greatest resource is its membership, which consists of about 3,000 people with expertise and enthusiasm in the humanistic study of music, and a wider circle of friends and supporters. The intellectual content of the *Many Musics* project relies on the enthusiasm of AMS members and friends for its intellectual foundations and for the networks and connections that enable us to reach and recruit potential presenters and partners.

The AMS also enjoys an unparalleled resource in its history and reputation as the leading musicology organization in the United States. Begun in 1932, the American Musicological Society is a leading nonprofit publisher and funder of humanities scholarship on music. In addition to providing hundreds of thousands of dollars in funding for music research each year, the AMS publishes [*The Journal of the American Musicological Society \(JAMS\)*](#), one of the leading international journals in the field of musicology, as well as the online publications [*Musicology Now*](#) and [*The Journal of Music History Pedagogy*](#). In partnership with Oxford University Press, the AMS also publishes the book series, [*AMS Studies in Music*](#) and, with NEH support, the [*Music of the United States \(MUSA\)*](#) series, a set of high-quality scholarly critical editions on American music.

This Society's long history and reputation as a funder and publisher of distinction in the field of musicology means that the AMS enjoys a considerable advantage in recruiting participants and partners for the *Many Musics of America* series. Almost all of those whom we have approached to be part of the series during the pilot phase were already aware of the Society's work and eager to be involved in its programming.

Additionally, the AMS has a long history of organizing national conferences and other events dedicated to the humanistic exploration of music and music history. This means that we have a well-established capacity to organize events of varying complexity and existing expertise in dealing with issues surrounding copyright and permissions in the field of music. Indeed, in order to ensure compliance with intellectual property law, we maintain subscriptions with Broadcast Music, Inc. (BMI) and the American Society of Composers, Authors and Publishers (ASCAP), which help ensure that music clips played during AMS conferences and lectures are properly permissioned. And, in cases where our presenters share items from institutional collections or sources not covered by our institutional subscriptions, we insist that they follow the permission processes of those copyright holders. In situations, such as format 3 events, where the AMS is directly responsible for securing permissions, the AMS staff engage in extensive support work to guarantee that permissions for archival images and audio clips are properly documented.

Project history

The *Many Musics of America* event series was developed in conjunction with the [American Musicological Society's 2021-2025 strategic plan](#) as a way to extend the public-facing work of the Society. In 2020, when the strategic plan was under development, the AMS engaged with the non-academic public in a fairly limited way: through two public lectures organized in partnership with the Rock and Roll Hall of Fame and the Library of Congress. The AMS Board of Directors decided that this was not enough and that the AMS needed to do more to educate the wider American public about musicology and the role of music in social and civic life. In addition, the Board, concerned that the pandemic had weakened participation in the Society's fifteen (15) regional chapters, decided to take steps to strengthen chapter programming and attract larger regional audiences to support the chapters.

To achieve these goals, the American Musicological Society elected to run a pilot event series in 2022-2023 that would provide public programming in musicology rooted in regional partnerships and co-organized with representatives from AMS chapters. This program was proposed to the National Writing Project, which generously awarded \$69,000 (through a re-grant of NEH funds) for a pilot version of the series closely tied to the NEH's "A More Perfect Union" theme. That grant was developed and administered by the same project team that is submitting this implementation grant, and includes individuals with decades of combined experience in grant administration, event organizing and music studies.

The pilot *Many Musics of America* event series began in September 2022 with a series of **"Old Time Music Workshops"** in Suches, Georgia, a public coffee-house talk on **"Seminole Legends and Songs"** in Tallahassee, Florida, and a lecture on **"Sonic-Foundation Building in Florence Price's Violin Fantasy"** in New Orleans, Louisiana. As of this writing, the series has a robust roster of events scheduled to take place before the end of March 2023, including:

"Making the K-12 Orchestra Ethically Inclusive" - An online event organized with the Texas Orchestra Directors Association that will provide guidance to K-12 educators on diversifying band and orchestra repertoires in ways that reflect America's diverse history and community mores;

"Learning (with) Software: Listening to and Making Contemporary Recording" - An in-studio workshop in Los Angeles, California that will examine the tools used by audio engineers to make contemporary music and how they have influenced popular American musical forms and cultures;

"Gospel Music in Pittsburgh" - A public talk linked to a performance that will focus on early 20th century independent black gospel music publishing in Pittsburgh and its importance for the whole history of American gospel music, co-

organized with the University of Pittsburgh and local gospel choirs and churches); and much more.

As of this writing, the pilot is still ongoing, but we feel it is already a clear success. Through a combination of live, hybrid, and online events, the *Many Musics* series has helped audiences develop a humanistic understanding of historical and present-day musics in the United States and built stronger connections between music scholars and a variety of regional and community stakeholders in a way that we expect will have lasting impacts. It has also strengthened our outreach capacity and increased the Society's name recognition.

The event series has focused on reaching audiences interested in the humanistic study of music, but who have not historically been well-represented among the Society's constituents, including music enthusiasts, patrons of public humanities institutions like museums and theaters, K-12 teachers of music or social studies, music educators outside higher education, community librarians, and professionals working at cultural and heritage institutions. To reach these constituencies, we have capitalized on existing connections between regional chapters and local universities, while also forging new partnerships and collaborations with a range of other community institutions (i.e., libraries, community centers, schools, school districts, historical societies and museums, state parks, etc.). For example, the AMS Southwest Chapter has organized an exciting public program, "***Música y las misiones in South Texas***," exploring the history of mission music in Texas. The event will be held at Mission San José Catholic Church in Missions National Historical Park in San Antonio, Texas and will demonstrate how mission music in South Texas has evolved to be part of notable forms like chant and mariachi masses.

In keeping with the focus on the 250th anniversary of the nation and the NEH theme "A More Perfect Union," we have sought to build *Many Musics* as an inclusive series that touches on as many aspects and corners of American life and culture as possible, and which create special connections to underserved or understudied communities. For example, our events on Old Time music and "Mexilachian" music are being held in rural Appalachia and supported by partnerships with local music schools (like the Frank Hamilton School) and local organizations (such as The Jon Bekoff Project). Events like these encourage participants to explore many different styles and genres of music, the relationships between those styles, and the complex American cultural landscape from which these musics emerged.

Audience, marketing, and promotion

On average, we anticipate that 50-100 people will attend each event; however this number can be misleading. The events that make up the *Many Musics of America* series vary widely in size and format and will be held in a wide range of communities and contexts – from unincorporated rural towns like Suches, Georgia to major cities like New York and Los Angeles. Thus, the "average" size includes a large degree of variation between events. During the pilot phase we have planned large events designed to attract over 600 people

and small workshops with space for just 15-20 people. And we expect this variation in size to continue.

When judging impact, however, we think it is important to note not just the number of people in attendance, but also the characteristics of those audiences. Quite a few events in the series are aimed at individuals, like educators and band/orchestra directors, who *amplify* content by including it in their lesson plans and repertoires. Thus, we feel the reach of the series will be wider than may be indicated strictly by the numbers in attendance. Moreover, the impressive regional spread of the project is likely to ensure that the widest possible audience is exposed to this important content.

Indeed, reaching the widest possible audience is a main focus of the project and for that reason we have spent a great deal of time on promotion and marketing. During the pilot phase and to support direct marketing, the AMS compiled contact lists of arts and cultural organizations in the regions and states where our events are taking place. We located press outlets in these cities and towns and identified institutional partners who might co-sponsor or host our programs, or cross-promote them to their mailing lists. We developed a website that attractively features and promotes the event in the series, while also linking them to explanatory published content in the form of *Music Means*, a blog-like publication that aggregates brief articles written in accessible prose (8th-10th grade level) on topics in the history of American music. Moreover, the AMS launched a new email publication, the “AMS Meetings and Events Bulletin,” which spotlights *Many Musics* events as well as other AMS-sponsored events, including regional chapter meetings, online events in musicology, and meetings of study groups in the music fields. (The newsletter goes out around the 15th of every month and has greatly increased interest in AMS events and conferences.)

All this will remain in place during the next stage of the *Many Musics* series. Moreover, in future we plan to further expand the impact and reach of the project. As funds become available, we plan to advertise the series to new audiences by purchasing lists from or sending out promotional bulletins through organizations like the National Association for Music Education (NAfME), Music Teachers National Association (MTNA), state band and orchestra directors associations, and other professional and educational organizations that reach K-12 teachers and music educators.

We also plan to expand our marketing efforts by optimizing our content for access by search engines. If funds are available, we will use search advertising to reach people who are searching for music events and information, as well as support other kinds of advertising to attract local and regional audiences we might not be able to reach otherwise. We will continue building our contact lists by adding cultural organizations with a national reach, so that we can promote events more broadly. And we plan to further strengthen and improve the *Many Musics* website with informational and interactive content that deepens interest in the humanistic study of music.

However, the building of institutional partnerships will remain the cornerstone of our efforts to promote the series. The kinds of people who frequent historical or art museums, regional cultural centers and sites of interest, and performance venues are often also interested in humanistic conversations about music. We believe that the best way to reach

these people is by partnering with organizations, like the Peabody Essex Museum or Missions National Historical Park, that already reach a wide and varied public. Thus, much of our effort will be directed at establishing and strengthening these relationships.

Evaluation of the project's impact

We measure impacts by keeping records of attendance at in-person or live online events, and by tracking how frequently online announcements and audiovisual materials are accessed. We also measure success by the number and quality of partner organizations we have worked with (thirteen to date). We confer with event organizers about what they saw or heard, and what feedback they received from participants; and we observe how audience members are responding as the events happen. We do not yet know whether the *Many Musics* programs will attract new members to the AMS, but we are watching closely to see whether regional events cause an uptick in membership in the locations where we hold events.

Our *Many Musics* pilot runs from September 2022 to March 2023, so we are still in an early phase. However, attendance of pilot events has largely met our expectations. Some events, such as the old-time music workshops, have hosted 50 or so people at a time; but our event on gospel music in Pittsburgh is likely to draw 300-400 people, and the Q&A with Rhiannon Giddens at Davidson College scheduled for February 2023 is likely to fill the 600+ seat venue. Our January 2023 event on inclusive teaching in school orchestra settings, a partnership with the Texas Orchestra Directors Association, will be held online, and we anticipate a national audience of several hundred participants for that conversation.

The *Many Musics* website has had about 1700 unique users, most of them from the United States and for fairly short viewing times. However, as more content and the frequency of event picks up, website usage is also rising.

As video footage of our *Many Musics* pilot events becomes available, we are posting those videos online. We expect that usage of our growing video collection will increase as people discover these resources and begin to use them. A video of a conversation in November 2022 discussing US composer Florence Price has had 156 impressions in its first month online. As of this writing only one “born digital” event has been posted: it is a “walking tour” of musical Minneapolis, which has had 550 views so far. We anticipate similar interest in our other online and “born digital” offerings.

As the series continues, we will continue using these sources of information to steer our planning for the future. We anticipate that there will continue to be demand for a mix of formats (in-person, hybrid, and online) – but if one format proves to be more popular, we may tip the balance in that direction. The attendance and engagement data may also shape our work with partners: if a particular partner signals an interest in developing future events together, and if audiences turn out robustly for events co-hosted with that partner, we are likely to continue organizing events with that partner in the future.

Organizational profile

The American Musicological Society (AMS) is dedicated to expanding our understanding of music and sound through research, teaching, learning, and advocacy. A constituent member of the ACLS, the AMS includes 3,000 individual members and 650 institutional subscribers from forty nations. Founded in 1934, the Society and its regional chapters hold national and regional conferences that include scholarly papers, study sessions, panel discussions, and forums on music-related topics, as well as concerts, exhibits, and social gatherings. We publish a scholarly journal, the online magazine *Musicology Now*, and the *Journal of Music History Pedagogy*. With NEH support, the AMS publishes *Music of the United States (MUSA)*, an extensive series of scholarly critical editions of American music. We provide research and travel grants, publication subventions, fellowships for graduate students, and scholarships for under-represented students to attend our meetings totaling about \$300,000 annually. We also organize two public lecture series, one with the Library of Congress in Washington, D.C. and the other with the Rock and Roll Hall of Fame in Cleveland, OH.

In fiscal year 2019 (July 2018 - June 2019), and as shown on our IRS Form 990, the American Musicological Society's total revenue was **\$1,394,592** and its total operating expenses were **\$1,034,094**. It held total assets of \$8,389,359, including unrestricted reserve funds of approximately \$1.3 million. The AMS is a leading organization in the United States focused on music studies and one of the few national organizations working in this area that has the capacity to manage and sustain a nationwide program of humanities conversations exploring the history and diversity of American music.

The *Many Musics of America* series is part of an overall strategy to extend the public reach of AMS programming by working with and through the network of [fifteen \(15\) regional AMS chapters](#), which are our principal organizing partners in the series. The AMS supports a large network of affiliated regional chapters that together play an important role in advancing research and teaching about music. These regional chapters are often the first point of contact between the AMS and interested constituents, and contribute to the organization's mission by hosting conferences, workshops and seminars; recognizing excellence in scholarship and teaching; and establishing relationships with regional or thematic partners. By working with liaisons from these regional chapters to design and organize events in the *Many Musics of America* series, the AMS is able to connect to a larger network of local and regional partners, such as colleges and universities, libraries and archives, cultural organizations, museums, parks, public venues, nonprofits, etc.

Project team

These programs will be directed and administered by **Executive Director, Siovahn Walker; Faculty Lead, Danielle Fosler-Lussier; Programs & Events Manager, Katie VanDerMeer**, and the **Project Coordinator** who we hope to hire with funds from the Position in Public Humanities; and the wider AMS staff.

Siovahn Walker is the Executive Director of the American Musicological Society and an experienced nonprofit administrator. Dr. Walker has served previously as Executive Director of the Council for European Studies, Director of Outreach at the Modern Language Association, and Program Officer at the Social Science Research Council, and is an expert in marketing, outreach, and grant administration. She will hold ultimate responsibility for staff coordination, administrative planning, financial administration, outreach, and grant reporting. She will work with the Project Coordinator to ensure compliance with AMS rules and best practices around contracting, financial management, copyright and permissions, and marketing and promotions.

Danielle Fosler-Lussier is Professor of Music at the Ohio State University School of Music and a former Director-at-Large and Vice President of the American Musicological Society. A distinguished scholar of music, pedagogy and diplomacy, Prof. Fosler-Lussier is author of several books, including *Music Divided: Bartók's Legacy in Cold War Culture* (University of California Press, 2007) and *Music in America's Cold War Diplomacy* (University of California Press, 2015). She is also author of *Music on the Move* (University of Michigan Press, 2020), an open access and interactive title exploring music as a mobile art, and winner of AMS Teaching Award. Prof. Fosler-Lussier will oversee the design and implementation of the project, and act as project liaison to the AMS Board of Directors. She will work with the Project Coordinator to choose and communicate with the project's subject-matter experts.

Katie VanDerMeer is the Society's Programs and Events Manager. Formerly Artistic Administrator and Chorus Manager for the Brooklyn Youth Chorus and Operations Manager for the New Jersey Youth Symphony, Katie VanDerMeer is an experienced arts administrator and event planner. As the American Musicological Society's lead events organizer, she will work with the Project Coordinator, project leaders, faculty advisors, and program participants to organize, schedule, and plan project-related events.

After a recent staff member departure, the Society is in the process of hiring a **Marketing and Communications Coordinator** who will be responsible for managing the American Musicological Society's constituent communications, web development projects, and social media accounts. The person hired into this position will work with the project leaders and Project Coordinator to communicate project news, promote events, and increase attendance and attention to the *Many Musics of America* series.

A **Project Coordinator (Position in Public Humanities)** who holds a Master's degree or PhD in music studies will be hired at the start of the project to work full-time for two years (November 1, 2023 - October 31, 2025). Under the direction of Programs & Event Manager Katie VanDerMeer, this new staff member will assist with coordinating expert presenters and partner organizations, event planning, videography, web development, budgeting, and marketing for the *Many Musics* project, as well as be a key participant in administering the

Society's three existing lecture series: the AMS/New York University Annual Lecture, the AMS/Rock & Roll Hall of Fame Lectures, and the AMS/Library of Congress Lectures. The Project Coordinator will also have primary responsibility for administering and supporting *Music Means*, a digital publication at the 8th-10th grade reading level that aims to translate music studies scholarship to public audiences that include public schools. We will provide benefits and a salary supplement of \$10,000 annually as a voluntary cost share to make this entry-level position more appealing.

Humanities scholars and consultants

In keeping with the broad scope of this program, the AMS has consulted or co-organized programming with a long list of music studies scholars and creative professionals. Those who have participated in or advised on the pilot stage of the program, currently underway, are listed on the [People](#) page of the *Many Musics of America* website, which continues to be updated.

In preparing this implementation grant proposal, we consulted or coordinated with the following list of distinguished scholars and professionals:

[Kwami Coleman](#), Musician, Composer, Producer and Assistant Professor of Music, New York University, Gallatin School of Individualized Study

[Georgia Cowart](#), President of the American Musicological Society and Professor of Music, Case Western Reserve University

[Rebecca Cypess](#), Director of the Raritan Players and Associate Dean for Academic Affairs / Associate Professor of Musicology at Rutgers Mason Gross School of the Arts

[Sophia M. Enríquez](#), Assistant Professor of Music, Duke University

[Mark Katz](#), John P. Barker Distinguished Professor of Music, The University of North Carolina at Chapel Hill

[Marian Wilson Kimber](#), Professor of Music, University of Iowa, School of Music

[Damon Locks](#), A Chicago-based visual artist, educator, vocalist/musician and leader of the Black Monument Ensemble

[Esther Morgan-Ellis](#), Associate Professor of Music History, University of North Georgia

[Marilyn Nonken](#), Distinguished pianist, Professor of Music and Music Education, Chair, Department of Music and Performing Arts Professions, New York University, Steinhardt School of Culture, Education, and Human Development

[Mark Pottinger](#), Professor of Music and Chair of the Music and Theater Department,
Manhattan College

[Elaine Richardson](#), Professor of Literacy Studies, Department of Teaching and Learning,
The Ohio State University

[Kevin Romoser](#), Full-stack digital product professional and graphic designer

[Steve Swayne](#), Past-President of the American Musicological Society, Jacob H. Strauss
1922 Professor of Music and Director, Montgomery Fellows Program, Dartmouth College

[Susan Thomas](#), Associate Dean for Diversity, Equity and Inclusion, Professor of
Musicology, Director, American Music Research Center, Joseph Negler Endowed Chair in
Musicology, University of Colorado, Boulder

[Marian Wilson Kimber](#), Professor of Music, University of Iowa

Attachment 2: Work Plan

As part of the Many Musics of America series, the AMS will organize twenty (20) public humanities discussions of American music and society beginning in November 2023 and ending in November 2025.

Pre-Grant preparation

The following activities will take place prior to the start of the official grant term and prepare the ground for the launch of the project. Costs to be covered by the AMS.

- **Summer 2023:** The AMS project leaders will post the position of Project Coordinator with the goal of hiring someone for the start of the grant period.
- **Summer 2023:** AMS staff will post application form and call for applications for travel grants to participate in November 2023 event, “Scott Joplin’s Ragtime” and AMS Annual Meeting American music track. Participants selected by lottery from the pool of eligible applicants.
- **Fall 2023:** AMS staff will send out acceptance notices for November 2023 travel grant awards.

Recurring Tasks

Organizing each Many Musics of America event entails a recurring series of tasks that happen on roughly the same schedule. Below is an overview of those recurring tasks and their timeline.

- **4-6 months prior to event date:** Faculty Lead or Project Leader provides project team members with confirmed event design, proposed venue, and list of participants.
- **4-6 months prior to the event date:** Project Coordinator or other members of AMS staff will: 1) begin search for videographer / request estimates; 2) secure venue contracts and venue insurance certificates (if needed); 3) ask participants to complete speaker contracts and video release forms; and 4) collect partner logos and partner organization information.
- **3-4 months prior to the event:** Event description, partners, date/time, and participants confirmed; Project Coordinator or other AMS staff will add this information to the *Many Musics* website.
- **2-3 months prior to the event:** Project Coordinator or AMS Marketing & Communications Coordinator executes direct mail promotions, sends out press releases, and places advertisements.
- **1-2 months prior to the event:** Project Coordinator or other AMS staff finalize videographer contract and other necessary vendor or venue agreements.
- **Around the 15th of every month:** Project Coordinator prepares Meeting & Events Bulletin to be mailed to 7500 subscribers, including information on upcoming *Many Musics* events.

2023

- **October/November:** Project team conducts interviews and hires Project Coordinator.
- **Early November:** Project Coordinator begins work; training/onboarding begins. Project team meets with web developer to plan and initiate website upgrades.
- **11 November - EVENT:** "Scott Joplin's Ragtime," Denver, Colorado.
- **Early to mid-December - EVENT:** "The Enduring Sonic and Political Legacy of Living Colour's Time's Up." Rock & Roll Hall of Fame, Cleveland, OH.

2024

- **Mid-January:** Project Coordinator posts call for Professional Development Grant applications for "Teaching American Musics in the K-12 Classroom" (June 2024).
- **February / March - EVENT:** "'Raw Power' and 'Pure Rock and Roll': Musicality and Race in Early American Punk," Rock & Roll Hall of Fame, Cleveland, OH.
- **March - EVENT:** "Hip Hop and US Diplomacy," Hip Hop Literacies Conference, Columbus, OH.
- **Late March:** Professional Development Grants for "Teaching American Musics in the K-12 Classroom" (June 2024) selected by lottery. Project Coordinator or other AMS staff send out notifications.
- **April / May - EVENT:** "Mexilachian Memories"
- **April / May - EVENT:** "Singer-Songwriter Traditions, Yesterday and Today"
- **May -** Project Coordinator posts application form and call for applications for travel grants to participate in November 2024 event, "Visions of Afro-Futurism from the 1970s" and AMS Annual Meeting American music track. Participants selected by lottery from the pool of eligible applicants.
- **May / June - EVENT:** "Re-Animating the Sound Archive"
- **June - EVENT:** "Teaching American Musics in the K-12 Classroom," workshop on the blues.
- **Late summer:** Project Coordinator sends out acceptance notices for November 2024 travel grant awards.
- **7 September - EVENT:** "Kennedy Creek Workshops in Old-Time Music," Kennedy Creek Resorts, Suches, Georgia.
- **September / October - EVENT:** "Singing the African Diaspora: Songs of Ignatius Sancho and Trevor Weston"
- **November - EVENT:** "Visions of Afro-Futurism from the 1970s," Minneapolis, Minnesota.

2025

- **Mid-January:** Project Coordinator posts call for Professional Development Grant applications for “Teaching American Musics in the K-12 Classroom” (June 2025).
- **March:** Professional Development Grants for “Teaching American Musics in the K-12 Classroom” (June 2025) selected by lottery. Project Coordinator or other AMS staff send out notifications.
- **May:** Project Coordinator posts application form and call for applications for travel grants to participate in the November 2025 event, “Exploring the Evolution of Harlem Jazz” and AMS Annual Meeting American music track. Participants selected by lottery from the pool of eligible applicants.
- **May - EVENT:** “Music and Dance of Haudenosaunee Peoples”
- **June - EVENT:** “Teaching American Musics in the K-12 Classroom,” workshop on Asian-American music.
- **Late summer:** Project Coordinator sends out acceptance notices for November 2025 travel grant awards.
- **September - EVENT:** “Kennedy Creek Workshops in Old-Time Music,” Kennedy Creek Resorts, Suches, Georgia.
- **November: EVENT:** “Exploring the Evolution of Harlem Jazz,” Chicago, Illinois.

Events with Dates TBD

1. **(1 event)** “Music of Irene Britton Smith and Julia Perry”
2. **(1 event)** “Dramatic Recitation in American Social Entertainments”
3. **(2 events)** Events on rock or pop music at the Rock & Roll Hall of Fame
4. **(1 event)** “Science into Art: Acoustic Principles and Esoteric Philosophies in Chicago's Music”

Attachment 3: Resumes

Resumés

Siovahn A. Walker (R. F. Judd Executive Director, American Musicological Society)

Danielle Fosler-Lussier (Professor of Musicology, The Ohio State University)

Katie VanDerMeer (Programs & Events Manager, American Musicological Society)

(b) (6)

SIOVAHN A. WALKER

NONPROFIT & EDUCATIONAL LEADER

WORK EXPERIENCE (SELECTED)

Robert F. Judd Executive Director

American Musicological Society, 20 Cooper Square, New York, NY (Nov 2019 – present)

Served as chief executive officer of this 501(c)(3) corporation.

CEO / Marketing & Management Consultant

Mayhunt Consulting, Inc. (Jul 2019 – present)

Director of Outreach

Modern Language Association, 85 Broad Street, New York, NY (Sep 2015 – Jul 2019)

Senior staff member reporting to the Executive Director, and manager of the Department of Outreach.

Executive Director

Council for European Studies, 420 West 118th Street, New York, NY (2010 – 2015)

Served as chief executive officer of this 501(c)(3) corporation, founded by the Ford Foundation in 1970.

Director of Communications (acting)

Social Science Research Council, One Pierrepont Plaza, Brooklyn, New York (2010)

Served as acting Director, a senior staff position reporting to the President.

Program Officer for the President's Office & Special Assistant to the President

Social Science Research Council, One Pierrepont Plaza, Brooklyn, New York (2008 - 2010)

Served as chief of staff and program officer for the President's Office, reporting to the President.

Administrator

Institute for the History of Psychiatry, Cornell Weill Medical College, New York, New York (2006 - 2008)

Served as administrator and budget manager, reporting to the Director.

RESEARCH/TEACHING EXPERIENCE (SELECTED)

Affiliated Faculty

The Dewitt Wallace Institute for the History of Psychiatry, Cornell Weill Medical College, New York, New York (2008 - 2015)

Visiting Scholar

Institute for Public Knowledge, New York University, New York, New York (2008 - 2010)

Adjunct Assistant Professor

Writing Program, Department of English, Fordham University, Bronx, New York (2003 - 2008)

SKILLS

Educational & Nonprofit Programs – Entrepreneurial and broadly educated; excels at leading and motivating others. Highly skilled at developing nonprofit and educational outreach and business strategies. Extensive knowledge of nonprofit and change management, as well as event planning, foundation relations, grant management, program development, project management, governance, data analysis, and financial planning.

Marketing & Communications – A skilled marketing and communications professional with a thorough understanding of public relations, direct e/mail marketing, social media marketing, influencer marketing, content marketing, PPC advertising, remarketing, speechwriting, promotional writing, editing/copyediting, and CRM management.

Technology – Proficient in HTML5, CSS3, Microsoft Office (Word, Excel, Outlook, Access, etc.), Adobe CS (Photoshop, InDesign, Dreamweaver, etc.), Quickbooks, Netsuite, most common CMS and CRM systems, Google AdWords, Google Analytics and most common Google productivity apps. Basic proficiency in Javascript, SQL, and Bash/Git. Typing: 80+ wpm.

EDUCATION

MPA, Advanced Management and Finance (Columbia University, New York, NY – 2017)

Professional Certificate, Fundraising (SCPS, New York University, New York, NY – 2014)

PhD, History (Stanford University, Stanford, CA – 2008)

MA, History (Stanford University, Stanford, CA – 1998)

BA, History (Brown University, Providence, RI – 1996)

Danielle Fosler-Lussier

fosler-lussier.2@osu.edu

EDUCATION

Ph.D., Music, University of California, Berkeley, 1999 (M.A., 1994)

DAAD Scholar, Hamburg, Germany, 1991-92; B.A., Music, University of Pennsylvania, 1991

EMPLOYMENT AND RELATED SERVICE

Vice President, American Musicological Society, 2020-2022

Ohio State University, School of Music

Professor, 2016- ; Associate Director for Graduate Studies, 2020-21; Associate Professor, 2011-2016; Assistant Professor, 2007-2011; Lecturer, autumn 2006; Visiting Assistant Professor, 2003-2006

Princeton University, Society of Fellows in the Liberal Arts and Department of Music Postdoctoral Fellow and Lecturer, 2000-2003

PUBLICATIONS

Books (Selected)

Music on the Move (University of Michigan Press, 2020)

Open Access: <https://www.fulcrum.org/concern/monographs/m613n040s>

Music in America's Cold War Diplomacy (University of California Press, 2015)

Multimedia

John Scheinfeld, "What the Hell Happened to Blood, Sweat, and Tears?" (documentary film). Served as on-camera interviewee. Forthcoming 2023.

"Marian Anderson: Diplomat," short video with discussion questions. US History Scene, March 2020.

<https://ushistoryscene.com/article/the-show-must-go-on-danielle-fosler-lussier-on-marian-anderson/>
<http://musicdiplomacy.org/>. With Eric Fosler-Lussier. Website to accompany the book *Music in America's Cold War Diplomacy*. April 2015.

Tim Scholl, Ben Jones, and Zach Christy, "Tour of Tours: The 1964 Oberlin College Choir in the Soviet Union" (documentary film). March 2015. Served as off-camera interviewer.

<https://vimeo.com/122021714>

Other Publications (Selected)

"What can the AMS do?": The Scholarly Society and the Academic Jobs Crisis." *Musicology Now* (blog of the American Musicological Society), 16 May 2019.

<http://www.musicologynow.org/2019/05/what-can-ams-do-scholarly-society-and.html>

With Eric Fosler-Lussier. "Rethinking Historical Data: A Foray into Digital Humanities." *Musicology Now*, 2 June 2015. <http://musicologynow.ams-net.org/2015/06/rethinking-historical-data-foray-into.html>

"The Minnesota Orchestra goes to Cuba: What can musicians hope to achieve?" *The Conversation*, 15 May 2015. <https://theconversation.com/the-minnesota-orchestra-goes-to-cuba-what-can-musicians-hope-to-achieve-41879>

AWARDS AND HONORS (Selected)

Ohio State University, Council of Graduate Students, Larry M. Lewellen Award for Distinguished Service, 2021

Ohio State University School of Music, Distinguished Teaching Award, 2019, 2011

Ohio State University School of Music, Distinguished Scholar Award, 2017, 2009

GRANTS AND FELLOWSHIPS (Selected)

National Writing Project/National Endowment for the Humanities, “Building a More Perfect Union” grant (\$69,000), as Principal Investigator for the American Musicological Society, 2022-23

Ohio State University, College of Arts and Sciences, Small Grant for Manuscript Preparation, 2019; Arts and Humanities International Travel Grant, 2018, 2016; Larger Grant, 2016-2017; College of the Arts Research Grant, 2007

Ohio State University Libraries, TOME Open Monograph Initiative Subvention, 2018

Mershon Center for International Security Studies, Faculty Research Grants, 2015, 2013, 2012, 2010, 2008

National Endowment for the Humanities, Fellowship, 2011-2012

National Endowment for the Humanities, Summer Institute on Ethnomusicology and Global Culture, June 2011

PRESENTATIONS (Selected)

“Global History Research and Music Curricula: Closing the Gap.” Panel presentation for the Global Music History Study Group, Annual Meeting of the American Musicological Society, New Orleans, November 2022

“Between Traditions: Culture and Diplomacy in the 21st Century.” Keynote address for the conference “South African Music Abroad Since 1994: Meanings in Cultural Diplomacy, Exchange, and Collaboration,” University of South Africa (UNISA), July 2022

Panelist, “Between Advisor and Student: Strategies and Resources for Talking About Career Diversity,” Committee on Career Diversity and Advocacy, Annual Meeting of the Society for American Music, online, March 2022

“Women, Music, and Propaganda: Pushing America’s Music onto a World Stage.” University of Florida, February 2022

“Support for New Music in the Cold War United States: A Reappraisal.” University of Illinois, October 2021

“What do they really need to know? Threshold Concepts for Music Studies in Changing Times.” Keynote, Teaching Music History conference, July 2021

“The Mobile Art of Music.” Book talk. University of Michigan Press, July 2020. YouTube: <https://www.youtube.com/watch?v=Hb8jXLQ0XaY>

“How Van Cliburn Got to Moscow.” Presented at the Center for Presidential History, Southern Methodist University, Dallas (<https://vimeo.com/257610894>); and the Cliburn Festival, Modern Art Museum of Fort Worth, February 20 and 22, 2018

UNIVERSITY AND DEPARTMENTAL SERVICE

Graduate School, Ohio State University

Graduate Council member, 2021-23

Global Arts + Humanities Discovery Theme

Director, Imagined Futures Graduate Professional Development Initiative, 2022-

Steering Committee member, 2021-

Migration, Mobility, and Immobility Discovery Theme Leadership Team, 2018-19

Office of Research, Ohio State University

Arts and Humanities Strategic Plan Working Group, Spring 2019

EXPERIENCE

New York University: June 2016 – Present

Administrative Aide II/Office Manager, American Musicological Society

- Manage logistical arrangements for virtual and in-person events and annual meetings including scheduling, vendor bids and contracts, coordinating with partner institutions, overseeing volunteers, attendee registration, catering arrangements, advertisement sales, exhibitor registration, program layout and editing, and on-site support. The annual meeting typically involves about 2000 attendees, 300 meetings and events, 600 presenters, and 60 volunteers.
- Oversee grants, fellowships, and awards programs, including policy development, form design, communications with review committee members, and processing applications.
- Assist the Executive Director with finance tasks, budgets, policy developments, and strategic planning.
- Generate reports for assessment of financial and operational performance. Work with Finance Assistant to create financial standard operating procedures and prepare annual donor statements.
- Communicate with members of the board and committee chairs regarding program activities and guidelines.
- Oversee internship program and supervise temporary support staff.
- Develop and maintain databases and complex spreadsheets to effectively manage events, award applications, mailing lists, and memberships for the society's 3000 members.
- Maintain websites and mobile apps using multiple content management systems, including custom solutions requiring facility with HTML, PHP, and database management tools.

Brooklyn Youth Chorus: August 2009 – April 2014

Artistic Administrator & Chorus Manager, July 2012-April 2014

Chorus Manager, August 2009-July 2012

- Made arrangements for recording sessions and tours, and coordinated production logistics for over 40 concerts per season with various venues and contractors.
- Managed and distributed event details and schedules to staff and students in a clear and timely manner to ensure all performances, tours, and special events ran smoothly.
- Fulfilled personnel manager duties, including attendance/roster management, uniform assignments and inventory, and communications with parents for over 100 students in the performing divisions.
- Maintained student records, events database, rehearsal and performance calendars, and music library.
- Assisted in creating a new database and worked closely with the developer to design and improve the Events, Music Library, Attendance, and Student Registration portals.

New Jersey Youth Symphony: April 2007 – August 2009

Operations Manager, June 2008-August 2009

Assistant to the Artistic Director, April 2007-June 2008

- Contracted venues and coordinated production logistics for over 30 concerts per season.
- Facilitated weekly rehearsal logistics for 8 ensembles involving almost 400 students.
- Organized, trained, and managed volunteer staff of approximately 30 volunteers per week.
- Prepared contracts and processed payments for all coaches, guest artists, and adjudicators.
- Communicated key information to administrative staff, students, and parents.

EDUCATION

Bemidji State University, Bachelor of Arts, Summa cum Laude, 2006

Major: Music; Field of Emphasis: Instrumental Performance

TECHNOLOGY SKILLS

Microsoft Office: Word, Excel, Access, Outlook, PowerPoint

Adobe: Acrobat, InDesign, Photoshop

Event and Submission Management: Whova, Pathable, ConfTool, Remo, Zoom, Dryfta, Submittable, Formsite

CRM: YourMembership, QuickBooks Online, FileMaker, Constant Contact

Web Technologies (basic): HTML, CSS, JavaScript, PHP

Attachment 4: Bibliography

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<https://longreads.com/2019/02/22/johnny-rotten-my-mom-and-me/>
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Attachment 5: Walkthrough

The following events will take place in different locations throughout the United States, with the purpose of reaching multiple audiences over the life of the project. Almost all of these events come to life first as in-person humanities conversations; a select few are designed as born-digital presentations.

For most of the live events, we plan to use a professional videographer to record the content so we can share the recordings on the *Many Musics* website (<https://manymusics.amsmusicology.org>). We anticipate that this will extend the reach of humanistic knowledge about music by allowing those who cannot attend the events in person to do so virtually and by encouraging the reuse of these materials by interested listeners and in educational settings.

Whenever possible, the in-person events are arranged in coordination with partner organizations as co-presenters or co-sponsors, and in venues that are both attractive and distinctive. Because these organizations have different audiences than the AMS, co-sponsorship allows the AMS to reach audiences it has not reached before. In this project cycle we will host events again with co-sponsors we have successfully worked with before (to cultivate a more permanent relationship with those audiences and co-sponsors) and arrange events with new co-sponsors and in new venues to help us reach new and wider audiences.

Below are the **twenty (20) events** that have been planned for the proposed Humanities Discussions implementation grant term (November 2023 - November 2025):

1. **(1 event) Scott Joplin's Ragtime (Format 1).** Music scholar and pianist Marilyn Nonken, Professor of Music at New York University, will present a public talk in Denver, Colorado on 11 November 2023. The presentation explores the development of Scott Joplin's ragtime piano style in the context of the evolution of American popular music from 1890 to 1917. Ragtime was a newly invented style in the 1890s. It translated popular songs into piano pieces that were suitable for the parlor but retained the rhythms of social dance, integrating features from European and Black American dance forms. Nonken demonstrates how we can see in Joplin's music the several kinds of music that were combined to create a new, commercially viable style. Possible venues are the **(b) (6)** in the historically significant Five Points neighborhood of Denver. (Intro 3 min.; 50-minute talk with brief music examples interspersed; 15 min. Q&A.)
2. **(4 events) Public Lectures to be held at the Rock & Roll Hall of Fame in Cleveland, Ohio (Format 1 with a possibility of hybrid or online delivery).**
 - **'History Lesson': The Enduring Sonic and Political Legacy of Living Colour's Time's Up.** Presenter Kimberly Mack is Associate Professor of English, specializing in African American Studies, at the University of Toledo. Professor Mack regularly publishes in public-facing as well as scholarly venues. This talk addresses the iconic Black rock band Living Colour's album *Time's Up*, released in 1990. *Time's Up* incorporates distinct forms and styles of music, including collaboration with artists from boogie-woogie, rap, jazz, and hard rock—styles that do not typically fit together. The

barely-controlled chaos of this album makes sense in the context of its lyrics, which addressed police brutality and other important social and political issues. Drawing on interviews with members of Living Colour, this talk shows how three tracks from the album, “Time’s Up,” “Pride,” and “Someone Like You,” use a peculiar and compelling mix of musical styles to comment on issues that still resonate today: racism, classism, police brutality, and environmental crisis. This event will take place in late 2023 at the Rock & Roll Hall of Fame Museum in Cleveland, Ohio. (Intro 5 min.; lecture with embedded audiovisual examples played from recordings, 50 min.; Q&A, 20 min.)

• **'Raw Power' and 'Pure Rock and Roll': Musicality and Race in Early American Punk.** Evan Rapport, Associate Professor of Music at The New School, presents an analysis of punk music that debunks stereotypes about its musical content and uses punk to illuminate the social and political climate of the 1970s United States. Although some critics have insisted that punk is barely music at all, Rapport helps the audience appreciate the “do-it-yourself” musical aesthetic of punk, highlighting specific uses of distorted guitar and vocal sounds and the roots of punk in African American traditions. This rebellious music began as a rejection of the new suburban lifestyles that developed after “white flight” from US cities. Rapport examines both the sound and the message of punk performances in order to make this music comprehensible. This event will take place in early 2024 at the Rock & Roll Hall of Fame Museum in Cleveland, Ohio. (Intro 5 min.; lecture with embedded audiovisual examples played from recordings, 50 min.; Q&A, 20 min.)

• **Two further events** on the impact and importance of rock and popular music will be chosen by a committee of AMS members, guided by the Project Coordinator (Position in Public Humanities). These events will take place during the grant period in 2024-25. Research related to the archival collections of the Rock & Roll Hall of Fame Museum will receive preference. Preference will be given to topics dealing directly with rock and roll music, but proposals dealing with neighboring traditions (i.e., blues, country, jazz, as well as hip-hop, singer-songwriters, etc.) will also be considered.

3. **(1 event) Music of Irene Britton Smith and Julia Perry (Format 1).** This conversation highlights the recent surge in interest in performing classical music composed by Black women. The presenters will discuss how people today make choices about what music to perform, and how those choices combine knowledge of the past with preoccupations of the present day. The two Black women composers whose work has received the most attention in recent years (Margaret Bonds and Florence Price) both composed music that often featured folk and vernacular idioms: their most performed works are those that illustrate this trait. By contrast, composers Irene Britton Smith and Julia Perry composed music in a more modernist and even austere style and rarely cited Black vernacular material. Why have audiences and arts organizations gravitated towards the work of Bonds and Price, but given less attention to composers like Britton Smith and Perry? This conversation introduces stylistic features of Britton Smith's and Perry's music, but also focuses on our 21st-century values: in an era preoccupied with identity, are we

overlooking important music that does not carry obvious identity markers? We hope to engage the scholar/conductor Kedrick Armstrong, who has led conversations on this topic, or scholar/performer Samantha Ege, who specializes in research and performance of classical music by Black women. Audience members will learn to consider how the choice of what music to perform reflects the social priorities of the choosers. For this conversation we will seek a partner organization that has related works of music on its performance calendar, to attract their audience and illuminate their programming. (Intro 5 min; talk 50 min., with recorded examples interspersed; Q&A, 20 min.)

4. **(1 event) Dramatic Recitation in American Social Entertainments (Format 1).** The practice of reciting with piano in the United States was a common art form in the late 19th and early 20th centuries, but it is now largely forgotten. Elocutionists used to travel from town to town, reciting poetry. (Some audience members may recall this idea from literary descriptions such as the one in the novel *Anne of Green Gables*.) The piano accompanist plays melodramatic music that is closely tied to and even provides an ironic counterpoint to the spoken-word text. Marian Wilson Kimber, author of the book *The Elocutionists* and Professor of Music at the University of Iowa, discusses the role of recitation as a social event in small towns and describes women's use of this art form to advocate for suffrage and greater public freedoms at the turn of the twentieth century. Wilson Kimber ties together women's experiences over 100+ years, reciting short satirical excerpts from the heyday of elocution, as well as two examples from new pieces of this kind created by contemporary American poets and composers. The date is TBD; we will seek a venue for this event that will connect us with present-day members of community music clubs, such as (b) (6). (Intro, 5 min.; talk with interspersed examples, 55 min.; Q&A, 20 min.)
5. **(1 event) Mexilachian Memories (Format 1).** Sophia Enriquez and Estela Knott present storytelling about family histories, illuminating how Mexican music has taken root in Appalachia. Professor Enriquez (Duke University) and Estela Knott (from the band the Lua Project) have conducted historical research on migration patterns that connect Mexico to the Appalachian region, and uncovered the history of songs that have traveled with "Mexilachian" people. Knott and Enriquez both come from families that share this migration history and will tell stories about their experiences, explaining how these histories have shaped the words and music of the songs Mexican-Americans sing. A possible venue for this Spring 2024 event is (b) (6) in southern Virginia, which draws audiences interested in Appalachian music. (Introduction, 5 min.; talk interspersed with examples, 55 min.; Q&A, 20 min.)
6. **(1 event) Singer-Songwriter Traditions, Yesterday and Today (Format 4).** Presenter Allison Young has conducted research on Tin Pan Alley and other popular song styles from early in the twentieth century. As a composer, entrepreneur, and singer with the group Postmodern Jukebox, Young has been working to translate these songs into contemporary performances that make sense to twenty-first-century audiences. In this program, Young discusses the challenges of retaining the sense and style of the songs

as they existed in the past. Audiences will come away with knowledge of popular music from the dawn of the recording industry; ability to articulate some of the problems with that repertoire, including racialized song lyrics and outdated gendered references; and a model for how to think carefully about reusing old music in the present. The event begins with a talk by Young, with live performance of songs that illustrate her points included at relevant moments in the talk, and concludes with an open Q&A/discussion with the audience. This event will take place in Baltimore, Maryland, tentatively set for Spring 2024; (b) (6) is a possible partner, and we would seek a historic venue in or near the city. The cost for the performance element of this event will be covered by the AMS. (Intro, 5 min.; talk with interspersed examples, 60 min.; Q&A, 20 min.)

7. **(1 event) Re-Animating the Sound Archive (Format 1).** Over the past two decades, Brian Harnetty has located historical recordings that document spoken words and musical performance in archives across Appalachia and the Midwest, including the Berea Appalachian Sound Archives (Berea, Kentucky), the Little Cities of Black Diamonds Archive (Shawnee, Ohio), and the Thomas Merton Collection (Louisville, Kentucky). In this talk, Harnetty will discuss strategies by which people in the present relate to recorded sounds that document the past. Through listening with people who live today in the communities where the recordings were made, Harnetty has helped these communities understand and respond to their histories. In this talk he explores themes from several recording, performance, and installation projects that embed old audio in new contexts, playing illustrative examples from historic and present-day audio and video recordings. These projects document histories of extraction in Appalachia, social and environmental justice concerns, and contemplative practices. For this talk, slated for mid-2024, we will seek a venue in or near Appalachian Ohio or northern Kentucky, where a local history angle will help draw visitors who might not have regular access to programming of this kind. (Intro 5 min.; lecture with examples played from recordings, 50 min.; Q&A, 20 min.)
8. **(2 event) Kennedy Creek Workshops in Old-Time Music (Format 2).** On September 7, 2024 and a September date in 2025 we will continue our partnership with the Kennedy Creek Old-Time Music Festival by organizing events that present information about historical styles of performance in a participatory format. Musicians, from beginning to experienced, will learn about the history and values of old-time music (pre-1940s string band music) in the United States, come to understand the stylistic markers of this music, and learn about important regional tunes and traditions. Our venue is the Kennedy Creek Resort in Suches, Georgia, near the southern terminus of the Appalachian Trail; admission to the music events is free. For 2024, we hope to feature (b) (6), among others. We plan for three main presenters in 2025, namely Jimmy Triplett (a Mississippi-based fiddler) and Charlie and Nancy Hartness (of Athens, Georgia). The event organizer is Professor Esther Morgan-Ellis of the University of North Georgia; partner organizations include the educational nonprofit Georgia Pick and Bow and the Frank Hamilton Music School. (Four workshops on each date, 60-90 minutes each: explanations of history, importance, and musical

style interspersed with examples and instruction.)

9. **(1 event) Science into Art: Acoustic Principles and Esoteric Philosophies in Chicago's Music (Format 1).** The science of vibration, developed by Hermann von Helmholtz and others in the mid-to-late 1800s, profoundly changed how musicians thought about their work in the century that followed. In this presentation, Anna Gawboy (Ohio State University) and Christopher Scheer (Utah State University) demonstrate acoustic principles and show how Chicago-based musicians combined those principles with philosophical ideas to generate new styles of music. The musical preferences of composers Sun Ra, Ruth Crawford Seeger, and Charles Eliot Fouser were shaped by their shared interest in vibration, which they believed was a physical sensation of the unseen world. They combined scientific ideas with Asian-derived philosophies they learned from the Theosophical Society and the I Am movement. This set of ideas generated remarkably divergent styles of music in classical, jazz, and popular traditions. For example, Sun Ra's experimental jazz and Crawford Seeger's ultramodernist compositions used stacks of clashing notes, or dissonances, because these sounds produced a more complete series of overtones that they believed could alter the vibrational frequencies of reality itself. Meanwhile, more conservative composers like Fouser sought to use the vibratory qualities of music to spur a unifying impulse in humankind. This mix of science and philosophy was influential on a great deal of music made in the twentieth century. This talk is accompanied by images and audio excerpts. We will seek a venue in Chicago that draws audiences interested in the history of science, such as (b) (6). (Intro 5 min; talk and examples, 50 min.; Q&A, 20 min.)
10. **(2 events) Teaching American Musics in the K-12 Classroom (Format 2).** The Teaching Music History conference, which the AMS holds annually in June, brings together people who are interested in humanistic teaching and learning about music. This conference therefore presents special opportunities for connecting scholarly conversations with members of the public who are interested in teaching and learning. Taking inspiration from the [Teaching Hard History/Learning for Justice project](#), we envision two conversations that make connections between music history and teachers of 6th-12th grade history and social studies.
 - June 2024: In conjunction with the Teaching Music History Conference to be held at Columbus State University, we plan an event about the blues. Students in the Columbus State University School of Music are curating an exhibit for the Columbus Museum about the early blues artist Ma Rainey and the history of Black music in Columbus, Georgia, to be unveiled in spring 2024. Event participants will be invited to view the exhibit materials before or after the event. During the event, the panelists (two students, one music scholar, two public school teachers) will describe ways in which the ideas and materials from their exhibit could be used in teaching American history or social studies, followed by a workshop building lesson plans. (Introduction, 5 min.; five panel presentations, 10 min. each; Q&A and discussion, 20 min.; workshop, 1 hour spent in small groups building lesson plans around materials in the exhibit.)

• In June 2025, in conjunction with the online conference and in partnership with the Music of Asian America Research Center, we will hold a workshop for 6th-to-12th-grade history teachers based on the resource, [“Asian America in 22 Songs.”](#) This workshop will facilitate an understanding of how music can convey historical ideas, and help teachers integrate Asian American music into the teaching of social history at the middle and high school levels. Possible presenters include people with expertise in the history and cultures of Asian-American musics, like (b) (6). (Introduction, 5 min.; five panel presentations, 10 min. each; Q&A and discussion, 20 min.; workshop, 1 hour spent in small groups, building lesson plans around materials.)

11. **(1 event) Singing the African Diaspora: Songs of Ignatius Sancho and Trevor Weston (Format 1).** This program demonstrates how the experiences of the African diaspora have created shared experiences even over vast distances. Sonya Headlam, soprano, and Rebecca Cypess, musicologist and keyboard player, discuss two sets of musical works that speak to each other: compositions by Ignatius Sancho, an 18th-century abolitionist and composer who was also the first Black British person to cast a vote in an election, and Trevor Weston, a New Jersey-based composer and professor at Drew University. Cypess and Headlam introduce Sancho and his music; introduce Weston and his music; and then provide excerpts from a new set of songs composed by Weston that is based on Sancho’s *Letters*. As a modern response to Sancho’s work, Weston’s songs look back on experiences of enslavement and abolition from a perspective informed by today’s Movement for Black Lives. This talk will take place in Philadelphia in early Autumn 2024, venue TBD. (Intro: 5 min.; talk by Headlam and Cypess, with interspersed examples, 50 min.; Q&A, 20 min.)
12. **(1 event) Visions of Afro-Futurism from the 1970s, with Damon Locks and the Black Monument Ensemble (Format 4).** Damon Locks has conducted research in the archives of Sun Ra and other legendary African American musicians to recreate and sample the performance styles, costumes, and sounds of music from the 1970s. In this talk (slated for November 2024), Locks will explain the work process that has inspired these re-creations. He will explore how Afro-futurism reflected Black liberation movements, and explain the relevance of those movements today. The lyrics of these songs often describe fantastic journeys into outer space or transformative experiences—accompanied by music that seems to lift the audience into a transcendent state through repetition, chord changes that suggest “rising,” and futuristic sound effects. This music was gratifying because it took people out of the everyday at a time when they were frustrated by ongoing struggles for civil rights and fair treatment. In the talk that begins this program, Damon Locks discusses his creative practice and use of music from the past. Then, a performance by the Black Monument Ensemble demonstrates the re-created music. Lastly, there is a Q&A with the audience. The performance fees for the ensemble will be covered by the AMS. (Intro, 5 min.; conversation, 45 min.;

performance, 35 min.; Q&A, 15 min.)

13. **(1 event) Hip Hop and US Diplomacy (Format 4).** This event will be featured at the Hip Hop Literacies Conference, Columbus, Ohio, March 2025. It will bring together the Chicago-based rap duo Mother Nature with musicologist Mark Katz to discuss the use of hip hop in international diplomacy. Katz is the founding director of Next Level, a U.S. State Department-funded cultural diplomacy program whose mission is to build global community through hip hop art and culture. The two members of Mother Nature, Klevah and TRUTH, are artist-educators who participated in Next Level residencies in Morocco and Azerbaijan. The event begins with a conversation among Katz, Klevah, and TRUTH to discuss the opportunities and challenges of using hip hop as a platform to support the diplomatic efforts of the U.S. State Department. The conversation includes short video clips from Next Level residencies to illustrate the onsite work of hip hop diplomacy. This conversation sheds light on the complexity of music diplomacy: while artists do not always agree with their country's policies or social practices, they find meaning in the process of connecting with people outside their home country. Following the conversation, Mother Nature will perform several of their songs (the performance fees will be funded by the AMS and the Hip Hop Literacies conference). The event will conclude with an open Q&A with the audience. The Hip Hop Literacies conference is co-organized with Professor Elaine Richardson of the College of Education at Ohio State University and brings together scholars, K-12 teachers, and artist-practitioners from a variety of fields who use hip hop in a variety of ways, from literacy instruction to political advocacy. A possible venue is the (b) (6), situated in the heart of an African American neighborhood on Columbus's East Side. (Intro, 5 min.; conversation, 45 min.; performance, 35 min.; Q&A, 15 min.)
14. **(1 event) Music and Dance of Haudenosaunee Peoples (Format 3).** This set of short videos explores the musical traditions of the Haudenosaunee, Native American peoples of what is now upstate New York. This format, like other "walking tours" we have produced in the past, allows us to "take" the viewer to sites that have meaning and elicit a variety of perspectives from musicologists and musicians. Storyboarding will be a collaborative process between musicologists (we hope to engage (b) (6)) and tradition-bearers from the Oneida and other local groups. Filming will take place in and around the Shako:wi Cultural Center in Oneida, New York. (Ten videos, 6-7 minutes each, to be completed by May 2025.)
15. **(1 event) Exploring the Evolution of Harlem Jazz with scholar-artist Kwami Coleman (Format 1).** This talk, to be held in Minneapolis in November 2025, highlights the intellectual history of modern jazz styles of the 1960s. Dr. Coleman is Assistant Professor of Music at New York University. This presentation draws from his research on the development of music that is local and particular to urban spaces. He asks: how does music relate to American cityscapes in the second half of the 20th century? Amid a commercial music industry that is national or international in scope, how did the local and particular matter for music? (Intro 5 min; talk, 50 min.; Q&A, 20 min.)

Participant Support & Activities

To increase the impact and reach of these events, the American Musicological Society also proposes to organize participant support programs to ensure that interested students, community members, educators and creative professionals can access and participate in these events. These support programs primarily take the form of travel grants and per diem subsidies. It is our hope that they will allow participants who might not otherwise have the financial resources to take part in the planned activities, to participate and take what they have learned back to their communities and educational institutions. Not all the events currently planned as part of the *Many Musics of America* series have participant support activities associated with them, but those that do are as follows:

1. **Scott Joplin's Ragtime (Denver, November 2023).**

Travel Grants (12): To increase the impact of this event and the surrounding programming, we will offer twelve \$800 travel grants to students and educators with a special interest in American music. They will attend the event and participate in a special "American Music" track programmed as part of the AMS Annual Meeting, which will take place at the same time and which will encourage further learning about American music by spotlighting important new research in this area. The funded participants in this track will end each conference day with cohort activities that help them network and connect to current conversations in humanistic music studies.

Anticipated Cost: \$9,600

2. **Visions of Afro-Futurism from the 1970s, featuring Damon Locks and the Black Monument Ensemble (Chicago, November 2024).**

Travel Grants (12): To increase the impact of this event and the surrounding programming, we will offer twelve \$800 travel grants to students and educators with a special interest in American music. They will attend the event and participate in a special "American Music" track programmed as part of the AMS Annual Meeting, which will take place at the same time and which will encourage further learning about American music by spotlighting important new research in this area. The funded participants in this track will end each conference day with cohort activities that help them network and connect to current conversations in humanistic music studies.

Anticipated Cost: \$9,600

3. **Exploring the Evolution of Harlem Jazz with scholar-artist Kwami Coleman (Minneapolis, November 2025).**

Travel Grants (12): To increase the impact of this event and the surrounding programming, we hope to offer twelve \$800 travel grants to students and educators with a special interest in American music. They will attend the event and participate in a

special “American Music” track programmed as part of the AMS Annual Meeting, which will take place at the same time and which will encourage further learning about American music by spotlighting important new research in this area. The funded participants in this track will end each conference day with cohort activities that help them meet each other and connect to current conversations in humanistic music studies.

Anticipated Cost: \$9,600

4. **Teaching American Musics in the K-12 Classroom (2 events, June 2024 and June 2025).**

Professional Development Support (30): To increase the impact of this event and encourage K-12 teachers and music educators to attend, participate, and learn, in each of these years we will offer 15 special professional development grants of \$500 each to participating K-12 teachers. The grants would enable teachers to attend Many Musics programming by defraying the cost of their participation and will strengthen connections between research musicologists and the wider community of music educators.

Anticipated Cost: \$15,000

Attachment 8: Positions in Public Humanities

Positions in Public Humanities

We also request a **Position in Public Humanities** for 2 years at (b) (6) per year to support the coordination and administration of the *Many Musics of America* project and other public humanities programming organized by the American Musicological Society (AMS).

The management of the *Many Musics of America* project requires the recruitment of expert presenters, collaboration with partner organizations, venue research and selection, vendor research and selection (for video, audio and digital services support), event planning, web development, budgeting, communications, and marketing. It is important work with high impact and visibility, but it requires substantial staff support. Thus, we request funds to allow us to hire a recent PhD or MA in Music Studies or a related field under the title **Project Coordinator**. This Position in Public Humanities would be an entry-level role, but would provide a competitive salary of (b) (6) per year with generous fringe benefits and support. Moreover, it would provide the individual hired with a supportive professional development experience in nonprofit management that builds directly on their music and humanities expertise and prepares them well for a career outside the academy in nonprofit or arts administration, program management, communications or educational administration.

At a time when academic jobs for musicologists and others with academic training in the humanistic study of music and musical cultures are shrinking, the funding of this Position in Public Humanities would have a substantial impact. It would provide crucial support for an important project in public humanities that commemorates and celebrates the diversity of America as we approach the anniversary of the nation's founding, *and* provides gainful employment for an early-career professional with strong humanities training.

The Project Coordinator would also assist the AMS and its humanities programs by administering the Society's three existing lecture series: the AMS/New York University Annual Lecture, the AMS/Rock & Roll Hall of Fame Lectures, and the AMS/Library of Congress Lectures. This work is very similar to the staff work that makes up the bulk of the *Many Musics of America* series and would provide the Project Coordinator with an opportunity to diversify and deepen their experience in program administration, event planning, and communications.

The Project Coordinator would also have primary responsibility for administering and supporting *Music Means*, a digital publication that is integrated into the *Many Musics of America* website and which publishes articles and posts that further illuminate the history and importance of music in the story of America and its people. *Music Means* publishes articles by educators and research professionals written at an 8th-10th grade reading level and aims to translate music studies scholarship for a public audience that includes K-12 educators and students, music educators and students, and the diverse population of individuals who attend cultural institutions like those that serve as partners in the *Many*

Musics of America series, such as the Peabody Essex Museum, Rock & Roll Hall of Fame and Missions National Historical Park.

We are asking for (b) (6) in salary for this position. As part of a voluntary cost share, the AMS will provide (b) (6) in additional salary support and (b) (6) in fringe benefits over two years. And we expect to advertise this position to the AMS community, on music and musicology job boards and listservs, and on nonprofit hiring sites like Idealist.org.

The hiring process will be managed by project leader, Siovahn A. Walker, and will consist of three stages: 1) application (requiring a resume and letter of application); 2) first round interview; and 3) second round interview. The applications will be received and reviewed by Director Walker, in consultation with the Programs & Events Manager, Katie VanDerMeer. Depending on the size of the applicant pool, we expect to call between six and ten candidates for a first-round interview. Director Walker will conduct these interviews and further reduce the pool to three second-round interview candidates. These second-round interviews will be conducted by the combined staff of the AMS, minus Director Walker. The staff will make a recommendation for the final hire based and the job will be offered to that candidate following successful review of references.

To avoid conflicts of interest, AMS staff are asked to disclose prior relationships or connections that may interfere with their ability to participate fairly in the hiring process. In the event that Director Walker has a prior relationship with an applicant, the first-round interviews will be jointly conducted with Faculty Lead, Danielle Fosler-Lussier.

Sample Project Coordinator Job Description

The Project Coordinator is a member of the program staff of the American Musicological Society (AMS) and will help ensure the effective administration of AMS public programs, particularly the *Many Musics of America* event series and AMS public lectures. Reporting to the Programs & Events Manager, this role provides substantial opportunity to interact with members, volunteers, and partners and to support the public outreach and programming of the AMS

The ideal candidate will have excellent communication and project management skills, the ability to work quickly and independently, and a passion for humanities programming.

Duties & Responsibilities

- Serve as project manager and support staff for the *Many Musics of America* event series, AMS public lectures, and *Music Means* publication
- Update *Many Musics of America* website and web pages for other AMS public programs
- Liaise with program presenters, participants, and partners
- Research and liaise with vendors and consultants
- Draft the monthly *AMS Meeting & Events Bulletin*
- Monitor and report on the success of AMS public programs

- Assist with marketing and communications initiatives related to AMS public programs
- Other tasks as required

Essential Requirements

- MA or PhD in musicology or a related humanities field
- Strong project management skills, including an ability to problem solve and work independently
- Strong writing and communications skills
- Proficiency in Microsoft Office, Google Suite, WordPress and most common office technologies

Preference will be given to those with a demonstrated interest in music studies and the humanities. Applicants must reside in the greater New York City area and be legally authorized to live and work in the United States. This is a full-time, two-year contract position with full benefits. Hybrid schedule.

RESEARCH & RELATED BUDGET - Budget Period 1

OMB Number: 4040-0001
Expiration Date: 12/31/2022

UEI: (b) (4)

Enter name of Organization: American Musicological Society Inc.

Budget Type: ☒ Project ☐ Subaward/Consortium

Budget Period: 1 Start Date: 11/09/2023 End Date: 11/08/2025

A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
Dr.	Petra Siovahn	Amanda	Walker		(b) (6)	24.00			(b) (6)	(b) (6)	(b) (6)
Project Role: PD/PI											

Additional Senior Key Persons:		Add Attachment	Delete Attachment	View Attachment	Total Funds requested for all Senior Key Persons in the attached file	
Total Senior/Key Person						(b) (6)

B. Other Personnel

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
		Cal.	Acad.	Sum.			
	Post Doctoral Associates						
	Graduate Students						
	Undergraduate Students						
	Secretarial/Clerical						
1	Project Coordinator (Position in Public Humanities)	24.00			(b) (6)	(b) (6)	(b) (6)
1	Programs & Events Manager (Katie VanDerMeer)	24.00			(b) (6)	(b) (6)	(b) (6)
1	Marketing & Communications Coordinator	24.00			(b) (6)	(b) (6)	(b) (6)
3	Total Number Other Personnel					Total Other Personnel	(b) (6)
Total Salary, Wages and Fringe Benefits (A+B)							160,928.00

C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
<input type="text"/>	<input type="text"/>
Additional Equipment: <input type="text"/>	<div><div>Add Attachment</div><div>Delete Attachment</div><div>View Attachment</div></div>
Total funds requested for all equipment listed in the attached file	<input type="text"/>
Total Equipment	<input type="text"/>

D. Travel

	Funds Requested (\$)
1. Domestic Travel Costs (Incl. Canada, Mexico and U.S. Possessions)	<input type="text" value="17,600.00"/>
2. Foreign Travel Costs	<input type="text"/>
Total Travel Cost	<input type="text" value="17,600.00"/>

E. Participant/Trainee Support Costs

	Funds Requested (\$)
1. Tuition/Fees/Health Insurance	<input type="text"/>
2. Stipends	<input type="text" value="15,000.00"/>
3. Travel	<input type="text" value="28,800.00"/>
4. Subsistence	<input type="text"/>
5. Other <input type="text"/>	<input type="text"/>
<div><div>66</div><div>Number of Participants/Trainees</div></div> Total Participant/Trainee Support Costs	<input type="text" value="43,800.00"/>

F. Other Direct Costs		Funds Requested (\$)
1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services		500.00
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees		6,000.00
7. Alterations and Renovations		
8. Honoraria		36,500.00
9. Videography / Captioning		23,600.00
10. Marketing & Promotion		18,000.00
11.		
12.		
13.		
14.		
15.		
16.		
17.		
Total Other Direct Costs		84,600.00

G. Direct Costs	Funds Requested (\$)
Total Direct Costs (A thru F)	306,928.00

H. Indirect Costs			
Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
De minimis - all programs	10.00	306,928.00	30,692.00
Total Indirect Costs			30,692.00

Cognizant Federal Agency
(Agency Name, POC Name, and
POC Phone Number)

I. Total Direct and Indirect Costs	Funds Requested (\$)
Total Direct and Indirect Institutional Costs (G + H)	337,620.00

J. Fee	Funds Requested (\$)

K. Total Costs and Fee	Funds Requested (\$)
Total Costs and Fee (I + J)	337,620.00

L. Budget Justification				
(Only attach one file.)	1240-justification.pdf	Add Attachment	Delete Attachment	View Attachment

RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
Section A, Senior/Key Person		(b) (6)
Section B, Other Personnel		(b) (6)
Total Number Other Personnel	3	
Total Salary, Wages and Fringe Benefits (A+B)		160,928.00
Section C, Equipment		
Section D, Travel		17,600.00
1. Domestic	17,600.00	
2. Foreign		
Section E, Participant/Trainee Support Costs		43,800.00
1. Tuition/Fees/Health Insurance		
2. Stipends	15,000.00	
3. Travel	28,800.00	
4. Subsistence		
5. Other		
6. Number of Participants/Trainees	66	
Section F, Other Direct Costs		84,600.00
1. Materials and Supplies		
2. Publication Costs		
3. Consultant Services	500.00	
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees	6,000.00	
7. Alterations and Renovations		
8. Other 1	36,500.00	
9. Other 2	23,600.00	
10. Other 3	18,000.00	
11. Other 4		
12. Other 5		
13. Other 6		
14. Other 7		
15. Other 8		
16. Other 9		
17. Other 10		

Section G, Direct Costs (A thru F)	306,928.00
Section H, Indirect Costs	30,692.00
Section I, Total Direct and Indirect Costs (G + H)	337,620.00
Section J, Fee	
Section K, Total Costs and Fee (I + J)	337,620.00

Budget Justification

A. Senior / Key Person

1. **Siovahn A. Walker**, Executive Director (Senior Key Person) *Leads project team and serves as chief project administrator and budget officer.*

- a. Salary: (b) (6) per year x 2 years).

- b. Fringe: (b) (6) - AMS standard fringe)

TOTAL A. Senior / Key Person: (b) (6)

B. Other Personnel

Administration / Communications

1. **Project Coordinator** (Position in Public Humanities) *Primary project coordinator and liaison to participants, consultants, partners, and venues.*

- a. Salary: (b) (6) per year x 2 years)

2. **Programs & Events Manager** *Senior programs and events administrator and supervisor for Project Coordinator.*

- a. Salary: (b) (6) per year x 2 years)

- b. Fringe: (b) (6) - AMS standard fringe)

Subtotal: (b) (6)

3. **Marketing & Communications Coordinator** *Primary communications and outreach officer.*

- a. Salary: (b) (6) per year x 2 years)

- b. Fringe: (b) (6) - AMS standard fringe)

Subtotal: (b) (6)

TOTAL B. Other Personnel: \$160,928

C. Equipment Description

No expenses anticipated.

TOTAL C. Equipment Description: \$0

D. Travel

Anticipated travel expenses have been calculated for all events proposed as part of this project. Costs vary widely because of differences in the number of speakers and the proximity of speakers to the proposed venue.

1. **Domestic Travel**

1. "Scott Joplin's Ragtime" (1 event): \$0 (no travel)

2. Events on rock and pop at the Rock & Roll Hall of Fame (4 events): \$4000

3. "Music of Irene Britton Smith and Julia Perry" (1 event): \$1200

4. "Dramatic Recitation in American Social Entertainments" (1 event): \$800

5. "Mexilachian Memories" (1 event): \$1400

6. "Singer-Songwriter Traditions, Yesterday and Today" (1 event): \$800

7. *"Re-Animating the Sound Archive"* (1 event): \$600
8. *"Kennedy Creek Workshops in Old-Time Music"* (2 events): \$800
9. *"Science into Art"* (1 event): \$1200
10. *"Teaching American Musics in the K-12 Classroom"* (2 events): \$3000
11. *"Singing the African Diaspora"* (1 event): \$600
12. *"Visions of Afro-Futurism from the 1970s"* (1 event): \$0 (no travel)
13. *"Hip Hop and US Diplomacy"* (1 event): \$2000
14. *"Music and Dance of Haudenosaunee Peoples"* (1 event): \$1200
15. *"Exploring the Evolution of Harlem Jazz"* (1 event): \$0 (no travel)

Subtotal - Domestic Travel: \$17,600

2. **International Travel.** *No expenses anticipated.*

TOTAL D. Travel: \$17,600

E. Participant / Trainee Support Costs

Participant support will be provided for select events in the form of 1) professional development stipends for educators; and 2) travel grants for faculty and graduate students.

1. Stipends

- a. *"Teaching American Musics in the K-12 Classroom."* Stipends for participating educators (\$500 x 30 stipends): \$15,000

2. Travel Grants

- a. *"Scott Joplin's Ragtime"* + American music track during the AMS Annual Meeting (Denver, 11/2023).
Travel grants (\$800 x 12 grants): \$9,600
- b. *"Visions of Afro-Futurism from the 1970s"* + American music track during the AMS Annual Meeting (Chicago, 11/2024).
Travel grants (\$800 x 12 grants): \$9,600
- c. *"Exploring the Evolution of Harlem Jazz"* + American music track during the AMS Annual Meeting (Minneapolis, 11/2025).
Travel grants (\$800 x 12 grants): \$9,600

Subtotal - Travel Grants: \$28,800

TOTAL E. Participant / Training Support Costs: \$43,800

Section F. Other Direct Costs

A modest honorarium will be provided to all speakers and presenters that participate in the series. The average honorarium has been set at \$1000. However, in cases where there is a panel or team of presenters this average honorarium has been reduced, and in cases where the speaker is more well-known the honorarium has been increased. Honoraria costs by event grouping are provided below. An honorarium will also be provided to Faculty Lead, Danielle Fosler-Lussier, to acknowledge her expertise, multi-year commitment to this

project, and substantial work in conceiving and designing the Many Music events. Also listed in this section are costs for web support, venue rental, and videography/captioning. The costs for these services have been set based on experience gleaned from the pilot project and vary by event, venue, and locale.

1. **Materials and Supplies** - *No expenses anticipated.*
2. **Publication Costs** - *No expenses anticipated.*
3. **Consultant Services**
 - a. Web development support for the *Many Musics* website: \$500
4. **ADP / Computer Services** - *No expenses anticipated.*
5. **Subawards / Consortium / Contractual Costs** - *No expenses anticipated.*
6. **Equipment or Facility Rental / User Fees**
 - a. Venue rental fees: \$6,000
7. **Alterations and renovations** - *No expenses anticipated.*
8. **Honoraria**
 - a. Danielle Fosler-Lussier (Faculty Lead) - \$10,000 (\$5000 per year x 2 years)
 - b. Speaker / presenter honoraria:
 1. "Scott Joplin's Ragtime" (1 event): \$1000
 2. Events on rock and pop at the Rock & Roll Hall of Fame (4 events): \$2000
 3. "Music of Irene Britton Smith and Julia Perry" (1 event): \$1000
 4. "Dramatic Recitation in American Social Entertainments" (1 event): \$1000
 5. "Mexilachian Memories" (1 event): \$2000
 6. "Singer-Songwriter Traditions, Yesterday and Today"(1 event): \$1500
 7. "Re-Animating the Sound Archive" (1 event): \$1000
 8. "Kennedy Creek Workshops in Old-Time Music" (2 events): \$3000
 9. "Science into Art" (1 event): \$1500
 10. "Teaching American Musics in the K-12 Classroom" (2 events): \$5000
 11. "Singing the African Diaspora" (1 event): \$1500
 12. "Visions of Afro-Futurism from the 1970s" (1 event): \$1000
 13. "Hip Hop and US Diplomacy" (1 event): \$2000
 14. "Music and Dance of Haudenosaunee Peoples" (1 event): \$2000
 15. "Exploring the Evolution of Harlem Jazz" (1 event): \$1000
- Subtotal - Honoraria:** \$36,500
9. **Videography / Captioning**

Based on experience gleaned from the pilot, we have calculated the average cost of videography and post production editing for a 2-3 hour event at \$1200. Using this as the base cost and taking into account factors like locale, venue and program complexity, we calculate the per event cost of videography and caption as follows:

 1. "Scott Joplin's Ragtime" (1 event): \$1500
 2. Events on rock and pop at the Rock & Roll Hall of Fame (4 events): \$0
 3. "Music of Irene Britton Smith and Julia Perry" (1 event): \$1200
 4. "Dramatic Recitation in American Social Entertainments" (1 event): \$1200

5. “*Mexilachian Memories*” (1 event): \$1200
6. “*Singer-Songwriter Traditions, Yesterday and Today*”(1 event): \$1500
7. “*Re-Animating the Sound Archive*” (1 event): \$1200
8. “*Kennedy Creek Workshops in Old-Time Music*” (2 events): \$3000
9. “*Science into Art*” (1 event): \$1500
10. “*Teaching American Musics in the K-12 Classroom*” (2 events): \$2400
11. “*Singing the African Diaspora*” (1 event): \$1200
12. “*Visions of Afro-Futurism from the 1970s*” (1 event): \$1500
13. “*Hip Hop and US Diplomacy*” (1 event): \$1500
14. “*Music and Dance of Haudenosaunee Peoples*” (1 event): \$3000
15. “*Exploring the Evolution of Harlem Jazz*” (1 event): \$1200

Subtotal - Videography / Captioning: \$23,600

10. **Marketing & Promotion** (list rental and advertising): \$18,000

TOTAL: \$84,6000

G. Direct Costs

TOTAL: \$306,928

H. Indirect Costs

TOTAL: \$30,692 (de minimis 10%)

Total Direct and Indirect Costs

TOTAL: \$337,620

Voluntary Cost Share

The American Musicological Society will contribute to the cost of implementing the next stage of the *Many Musics of America* project by providing the following voluntary support:

1. Project Coordinator (Position in Public Humanities)

The AMS will supplement NEH funding for this position by providing (b) (6) in salary and (b) (6) in fringe benefit funding over two years. These additional funds will be used to provide a more competitive wage and generous benefits for the *Many Musics of America* Project Coordinator.

2. Performance Funding

The AMS has earmarked \$20,000 to cover the cost of performer fees and other exclusively performance-related expenses that may be needed to support format 4 or other *Many Musics* events. This money will allow for the inclusion, where most effective, of live performances and/or demonstrations of the music discussed in the series. This opportunity to experience the music discussed in *Many Musics*

Humanities Conversations will, we believe, deepen audience understanding and increase the appeal of the core content of the series.

3. Pre-grant expenses

The AMS will also cover the overhead and staffing costs that will have to be incurred to effectively launch the early grant activities, such as the organizing of “*Scott Joplin’s Ragtime*” and the first cohort of travel grant awards. Since these activities are scheduled to occur in the first month of the implementation grant term, some pre-grant organizing and communications work will be necessary to support them, and the AMS is committed to ensuring that resources are available to do that work.

The AMS is deeply committed to the *Many Musics* project and will also apply to foundations and individual donors should the project costs expand beyond what has been outlined in this proposal or summarized above.