

Scholarly Reflection

AY 2022-2023

Explication of Completed Presentations, Publications, Scholarly Service

Over the course of Summer 2022 through Spring 2023, I gave eight presentations and had one publication appear in print.

In June 2022, I presented as part of a virtual panel on trauma-informed pedagogy at the Teaching Music History conference (Kansas City Conservatory). My paper, entitled “Trauma, Sound Judgement, and the Music History Classroom,” focused on ways of mitigating trauma or activation of trauma in college music classrooms (specifically by focusing on listening, sound studies, and theory from disability studies).

At the end of June 2022, I presented a new iteration of my work on the Metropolitan Opera Radio broadcasts at the international opera studies conference (Tosc@: Transnational Opera Studies Conference), held in Bayreuth, Germany. I’ve attended 3 sessions of this biannual opera studies conference, and find it to be the preeminent venue for discussions of opera scholarship. My paper—“Trading Tapes, Visualizing Voices: Identity and the Metropolitan Opera Radio Broadcasts”—built on work I had given online at two different online conferences in 2020, and focused on case studies discussing the Met broadcasts through race, intimacy, and materiality. I had an incredibly positive response to this paper, including some interest in publication as a book project.

In July 2022, I presented a new iteration of my work on sound studies, medical humanities, and the polio epidemic (which I first started working on in 2021). This presentation, entitled “Listening to Polio: Music, Sound, and Traumatic Memory,” was delivered virtually at the “Music/Sound through the Lens of Trauma: Methodology, Theory, and History: Interdisciplinary Conference” at Utrecht University in the Netherlands. The conference is intended to launch a new international study group on music, sound, and trauma—I intend to be involved in this initiative.

I presented a paper at the American Musicological Society annual meeting in New Orleans in November 2022. Typically about eight hundred abstracts are submitted for consideration for the annual meeting; after anonymous assessment by a panel of musicologists, about ¼ of abstracts are accepted for inclusion in the meeting. My paper, “Listening to Polio: Music, Sound, and Traumatic Memory” focused on the midcentury polio epidemic through the lens of music, sound, and disability studies. I included archival materials from Warm Spring, Georgia (which I accessed via correspondence with the archivist at that former rehabilitation center). While at AMS, I also continued my work as founding co-chair of the AMS Music, Sound, and Trauma Study Group. My co-chairs and I organized a professional development workshop on “Trauma-Informed Pedagogies for Music History Educators.” I invited a Crane colleague (Brienne Borden) to do a virtual presentation as part of this workshop. Finally, I co-chaired the business meeting for the study group, in order to start the planning process for next year’s programming.

In December 2022 I presented a shorter iteration of my work on polio (“Listening to Polio: Music, Sound, and Traumatic Memory”) as a virtual recorded presentation for the inaugural event of the Music, Arts, Health, and Environment (MAHE) network housed at Queens University in Belfast, Northern

Ireland. This was an invited presentation by professor Zeynep Bulut, lecturer in Music at Queen's University Belfast, as part of the project for the MAHE research platform and network supported by the ESRC Impact Acceleration Account at QUB.

I gave yet another iteration of this work on polio in March 2023, as a virtual paper delivered for the "Music in Global Epidemics Symposium" at the University of Colorado-Boulder. The paper was well-received and part of a vibrant interdisciplinary conversation about musics, disease, and medicine. During the conference, I also connected with an ethnomusicologist/medical doctor who had some ideas for future work we might do on this project as a collaborative ethnographic endeavor.

In April 2023, my article "Sonic Scars in Urban Space: The Parisian Soundscape during the Franco-Prussian War" finally appeared in print as part of the special issue "Music, War, and Trauma in the Long Nineteenth Century," in *Nineteenth-Century Music Review*. This article has been in the works for an *incredibly* long time, from the earliest rumblings to a conference presentation back in 2018 to a proposal to the editorial board, an extremely tardy peer review, delays due to rewrites for some of the other articles in the special issue....it was really a testament to how drawn-out these kinds of processes can be, especially with multiple people involved. Yet the special issue has finally emerged and is cumulatively a powerful and impressive set of essays on trauma in an era that is difficult to study (modern trauma theory really emerged after the 19th century). In my contribution, a lengthy article of 30+pages, I weave together contemporary medical discourse, journals, reportage and iconography to reveal a topography of Parisian sonic violence. Drawing on Mark M. Smith and Jennifer Stoeve's work on how race, gender, and class structure listening, this case study analyses the positionality of sound's traumatic impacts on nineteenth-century Parisians. Connecting sound, the events of 1870–71, and early conceptions of trauma also critically integrates these decades with subsequent experiences of *la grande guerre*. As I ultimately situate a specifically urban theorization of the aural experiences of war, I conclude with how sonic trauma of *l'année terrible* might stretch far beyond 1870–71. Borrowing from Andreas Huyssen's concept of city as palimpsest – where visual reminders of violence leave 'absent presences' in the heart of an urban space – I query how sonic memories of conflict might similarly leave traces – sonic scars? – in both physical places and in individual and collective memories.

In May 2023, I was invited as part of a panel to give a virtual presentation at the University of Chicago Graduate Pedagogy Colloquium. My paper, entitled "Trauma, Sound Judgement, and the Music History Classroom," focused on ways of mitigating trauma or activation of trauma in college music classrooms (specifically by focusing on listening, sound studies, and theory from disability studies). We had a vibrant conversation/mini workshop with U Chicago graduate students about the possibilities and challenges of trauma-informed approaches in musicological teaching.

As additional musicological service, I was asked to serve as an anonymous peer reviewer for the *Journal of the Royal Music Association* (article manuscript on Lili Boulanger and article manuscript on French fin-de-siècle modal theory) and for *Nineteenth Century French Studies* (article manuscript on French cemetery design). I also served as an expert external reviewer for a faculty grant application from the University of St. Thomas.

Upcoming Presentations and Publications/Future Plans

I submitted a book chapter entitled "Tuning In: Race, Listening, and the Metropolitan Opera Radio Broadcasts" in May 2023 as part of the edited collection *Black Identities on the Operatic Stage* (edited

by Naomi André, Kristen Turner, and Elizabeth Keathley). The editors accepted my chapter submission; the entire volume will be submitted to Oxford University Press in November 2023 for peer review.

I am working on a proposal to serve as one of three co-editors for an *Oxford Handbook of Music, Sound, and Trauma* in 2 volumes. This is a revised version of the proposal after an initial positive round of peer review. We plan to submit the finalized proposal in summer 2023 and await the official contract decision in fall 2023.

In addition to continued writing on the Metropolitan Opera broadcasts project in summer 2023, I have several other projects in the pipeline. First of all, I will be attending and chairing upcoming study group meetings at the national meeting of the American Musicological Society in Denver, Colorado in November 2023.

I plan to take a research trip to New York City in August 2023 to complete additional research on the Metropolitan Opera radio broadcasts; following up on this work, I hope to apply for external funding and/or sabbatical time to develop a book manuscript on listening and the Metropolitan Opera Broadcasts. I have received some early-stage interest from a scholarly press about this project.