**Glenda Goodman**

**Curriculum Vitae**

ggoo@sas.upenn.edu Department of Music

(617) 335-4395 University of Pennsylvania

**EMPLOYMENT**

2021-present University of Pennsylvania, Associate Professor of Music

2015-2021 University of Pennsylvania, Assistant Professor of Music

2013-2015 University of Southern California, American Council of Learned Societies New Faculty Fellow

**EDUCATION**

2012 Harvard University, Ph.D., Music

2006 The Juilliard School, MM, Viola Performance

2003 Oberlin College, BA, Religion

2003 Oberlin Conservatory, BM, Viola Performance

**PUBLICATIONS**

**Book**

*Cultivated by Hand: Amateur Musicians in the Early American Republic* (Oxford University Press, 2020)

Under contract: *American Contact: Intercultural Encounter and the History of the Book*, co-edited with Rhae Lynn Barnes (University of Pennsylvania Press)

In progress: *Strategic Sounds: Native American Music in the Era of Colonial Conquest*

**Dissertation**

*American Identities in an Atlantic Musical World: Transhistorical Case Studies* (Harvard 2012)

**Articles and chapters**

Forthcoming

With Rhae Lynn Barnes, “American Music and Racial Fantasy, Past and Present,” *Journal of the American Musicological Society* (Fall 2021)

“Land and Conversion: New Frameworks for Colonial Hymnody,” in *Theatres of Belief: Music and Conversion in the Early Modern City*, Iain Fenlon, Marie-Alexis Colin, and Matthew Laube, eds.(Turnhout, Belgium: Epitome Musical Series of Brepols Pub., 2021)

“The ‘Swinish Multitude’ come to America: Political Song and Transatlantic Print in the Age of Revolution.” *The* *Oxford Handbook of Protest Music*, Eric Drott and Noriko Manabe, eds.

Published

With Sam Parler, “White Noise: Historiographical Exceptionalism and the Construction of a White American Music History,” in *Sounding Together: Collaborative Perspectives on U.S. Music in the 21st Century*, Charles Hiroshi Garrett and Carol Oja, eds. (Ann Arbor: University of Michigan Press, 2021), pp. 207-238

“‘Hideous Acclamations’: Captive Colonists, Forced Singing, and the Incorporation Imperatives of Mohawk Listeners,” in *Acoustemologies in Contact: Sounding Subjects and Modes of Listening in Early Modernity*, Emily Wilbourne and Suzanne G. Cusick eds. (Cambridge, UK: Open Book Publishers, 2021), pp. 83-105

“Conditioned Ears: How to Listen to Mohican-Moravian Hymnody,” in a Forum in the *William and Mary Quarterly* (Summer 2020), pp. 380-386

“Bound Together: The Intimacies of Music Book Collecting in the Early American Republic,” *Journal of the Royal Musical Association* Vol. 145, No. 1 (Fall 2020), pp. 1-35

“Joseph Johnson’s Lost Gamuts: Native Hymnody, Materials of Exchange, and the Colonialist Archive,” *Journal of the Society for American Music* Vol. 13, No. 4, Special Issue: Settler Sounds: Music, Indigeneity, and Colonialism in the Americas (Fall 2019), pp. 482-507

 “Sounds Heard, Meaning Deferred: Music Transcription as Imperial Technology,” *Eighteenth-Century Studies* Vol. 52, No. 1, Special Issue: Empires in the Eighteenth Century (Fall 2018): 39-45

“Transatlantic Contrafacta, Musical Formats, and the Creation of Political Culture in Revolutionary America,” *Journal of the Society for American Music* Vol. 11, no. 4 (Fall 2017), pp. 392-419

“The Power to Please: Gender and Celebrity Self-Commodification in the Early American Republic.” *Consuming Music: Individuals, Institutions, Communities, 1730-1830*, Emily Green and Catherine Mayes, eds. (University of Rochester Press, 2017), pp. 176-202

“Transatlantic Music Studies.” In Oxford Handbooks Online, Oxford University Press (2015)

“Musical Sleuthing in Early America: ‘Derry Down’ and the XYZ Affair.” *Common-Place*, Special Issue on Music, Vol. 13, No. 2 (2013)

“‘The Tears I Shed at the Songs of Thy Church’: Seventeenth-Century Musical Piety in the English Atlantic World.” *Journal of the American Musicological Society* Vol. 65., No. 3 (Fall 2012), pp. 691-726

“‘But they differ from us in sound’: Indian Psalmody and the Soundscape of Colonialism, 1651-75.” *William and Mary Quarterly*, 3rd ser., Vol. 69., No. 4 (Fall 2012), pp. 793-822

**Reviews**

Review of Sarah Justina Eyerly, *Moravian Soundscapes: A Sonic History of the Moravian Missions in Early Pennsylvania. William and Mary Quarterly*

Review of Laura Lohman, *Hail Columbia! American Music and Politics in the Early Nation*. *Eighteenth-Century Music* 18:1 (March 2021), pp. 191-194

American Music before 1800, *Grove Dictionary of American Music*(Oxford University Press). *Journal for the Society for American Music*, Vol. 9, No. 4 (Fall 2015), pp. 470 - 476

“Mozart in America”: a review of Dorothy Potter, *Food for Apollo: Cultivated Music in Antebellum Philadelphia*. *Common-Place* Vol. 13, No. 2.5 (2013)

**FELLOWSHIPS and GRANTS (selected)**

2020-2021Wolf Humanities Center Faculty Fellow, University of Pennsylvania

2018-2019 ACLS Fellowship

2018-2019 Princeton Institute for Advanced Study Fellowship

2018-2019 Yale Institute for Sacred Music Fellowship (declined)

2015 Omohundro Institute of Early American History and Culture Scholar’s Workshop, supported by the Lapidus Initiative

2013-2016 Andrew W. Mellon Fellowship of Scholars in Critical Bibliography at University of Virginia Rare Book School

2011-2012 Barra Foundation Fellowship, McNeil Center for Early American Studies, University of Pennsylvania

2005-2010 Jacob K. Javits Fellowship, United States Department of Education

**CONFERENCES**

**Conferences organized**

2020 *American Contact: Intercultural Encounter and the History of the Book* (co-organized with Rhae Lynn Barnes), Princeton University of the University of Pennsylvania, April 23-25 [postponed to November 12-14, 2020 due to COVID-19]

2019 *Early American Music and the Construction of Race* (co-organized with Rhae Lynn Barnes, sponsored by the McNeil Center for Early American Studies, the Penn University Research Fellowship, School of Arts and Sciences, and Music Department)

**Panels organized (recent)**

2019 “Political Revolutions and their Musical Outcomes,” roundtable co-organized with Kay Kaufman Shelemay for the annual American Musicological Society conference, Boston, October 31-November 3

2019 “Ceremony and Sensation: Music and Intercultural Rituals in Early America,” panel at the Omohundro Institute for Early American History and Culture annual conference, Pittsburgh, PA, June 13-16

2017 “Performance, Textuality & Orality,” roundtable at the Bibliography Among the Disciplines Conference, sponsored by the Mellon Foundation and the Rare Book School, Philadelphia, October 12-15

2016 “Time, Space, and Subject: What is Early American Music?” roundtable discussion at the annual Society for American Music Conference, Boston, March 9-13

**AWARDS and HONORS**

2014 Wiley Housewright Dissertation Award, Society for American Music

2013 Society of Early Americanists Essay Contest Award

2012 *William and Mary Quarterly* Richard L. Morton Award for exceptional achievement by a *Quarterly* author who was a graduate student at the time of first submission

2012 Mark Tucker Award, given for an outstanding student paper presented at the annual Society for American Music conference

2012 Catherine Macaulay Prize, for best graduate student paper on a feminist or gender studies subject at the American Society for Eighteenth-Century Studies Conference

2012 Honorable Mention for best graduate student conference paper at the American Society for Eighteenth-Century Studies

2003 Member, Phi Beta Kappa, Zeta Chapter

2003 Member, Pi Kappa Lambda, Theta Chapter

**SERVICE (selected)**

2020-2022 Member of the editorial board, *American Music*

2020-2021 Member of the Programs Committee of the Rare Book School/Mellon Society of Fellows in Critical Bibliography

2018-2021 Member of the American Musicological Society Committee on the History of the Society

2018-2020 Board Member, Phi Beta Kappa, University of Pennsylvania Chapter

2018 Committee Member, American Musicological Society Music in American Culture Book Prize

2017-2020 Council Member (elected), American Musicological Society

2017-2020 Board of Trustees Member-at-Large, Society for American Music

2017-2020 Member of the editorial board, *Journal of the Society for American Music*