

**Glenda Goodman
Curriculum Vitae**

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Department of Music
University of Pennsylvania

EMPLOYMENT

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

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

PUBLICATIONS

Book

Cultivated by Hand: Labor, Gender, and Amateur Musicians in the New American Republic (under
contract with Oxford University Press, New Cultural History of Music series)

Dissertation

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

Articles and chapters

Accepted for publication:

“Bound Together: The Intimacies of Music Book Collecting in the Early American
Republic,” *Journal of the Royal Musical Association* (forthcoming Autumn 2020)

“Joseph Johnson’s Gamuts: Objects of Exchange and Native American Hymnody in Early America,” *Journal of the Society for American Music* special Issue on Indigeneity and Colonialism, edited by Gabriel Solis and Jessica Bissett Perea

Forthcoming

With Sam Parler, “White Noise: Nationalism, Citizenship, and the Racialized Construction of U.S. Music History,” in *Reinventing U.S. Music Studies*, Carol Oja and Charles Hiroshi Garrett, eds. (University of Michigan Press)

“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.

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

“Captive Singing: Tribulation, Competition, Speculation, and the Unknowable,” in *Sound, Music, and Alterities in Early Modernity*, Suzanne Cusick and Emily Wilbourne, eds.

Published

“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

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)

EDITORIAL EXPERIENCE

Guest editor, *American Music* vol. 33 no. 3 (Fall 2015), Special Issue on Transatlantic Perspectives

FELLOWSHIPS and GRANTS (selected)

- 2018-2019 ACLS Fellowship
2018-2019 Princeton Institute for Advanced Study Fellowship
2018-2019 Yale Institute for Sacred Music Fellowship (declined)
2018-2019 W. Jackson Bate/Douglas W. Bryant/ASECS Fellowship, Houghton Library, Harvard University
2017-2018 Andrew W. Mellon Price Digital Humanities Lab Fellow, University of Pennsylvania
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
2012-2013 National Endowment for the Humanities Post-Doctoral Fellowship, Library Company of Philadelphia (declined)
2011-2012 Barra Foundation Fellowship, McNeil Center for Early American Studies, University of Pennsylvania
2011-2012 Dissertation Completion Grant, Harvard University Charles Warren Center for Studies in American History
2005-2010 Jacob K. Javits Fellowship, United States Department of Education

INVITED TALKS

- 2018 "Copying Taste: Civility and Gender in Early American Music Books," talk given at the Music Department, New York University, Oct. 26; and at the Music Department, Princeton University, Nov. 12
2018 "Copying Taste: Penmanship, Repertoire, and the Aurality of Books in the Early American Republic," presented at the *Books and Their Use(r)s* symposium, Ohio State University Humanities Institute, Oct. 19-20
2018 "Promiscuous Protest Songs: Radicalism and Repression in the Revolutionary Age," School of Music, University of Maryland, Sept. 14
2018 "Travelogues, Transcriptions, and Technologies of Empire," part of "Acoustics of Empire: Sound, Media and Power in the Nineteenth Century," a workshop at Harvard University March 23-24
2017 "Cultivated by Hand: Amateur Musicians and the Problem of Taste in Post-Revolutionary America," University of Utah, Sept. 14
2017 Participant, "Interrogating the Nation/Repositioning U.S. Music in the 21st Century" workshop at the Radcliffe Institute for Advanced Study, May 11-12
2017 "Tunebooks, Manuscripts, and Wampum: Addressing the Problem of Colonialist Archives in Early America," Columbia University Music Colloquium, Feb. 24
2016 "Luxury, Labor, and the Materiality of Music Books," International History Workshop, Columbia University, Dec. 7
2016 "Copying Music: The Politics of Amateur Music-Making in 18th-Century America," Material Texts Seminar, University of Pennsylvania, Nov. 21
2016 "Technological Nationalism: Music, Print, and Provincial Anxiety in the Early Republic," Boston University Music Colloquium, Oct. 12-13

- 2016 “An ‘abuse of leisure’: Amateur Musicians in Revolutionary America,” keynote address, “Celebration of Westminster Student Research,” Westminster Choir College, Apr. 26
- 2016 “The Hard Work of Being an Amateur: Music, Labor, and Social Class in Revolutionary America,” Peabody Conservatory Colloquium Series, Mar. 29
- 2015 “Songs Patriotic, Sentimental, and Humorous: Amateur Music-Making in the Early American Republic,” USC-Huntington Early Modern Studies Institute, American Origins Seminar, Apr. 10
- 2014 “Historicist Musicology,” University of California San Diego, May 13
- 2013 “Cultivating Music by Hand: Sociable Labor in Commonplace Books of the Early Republic,” McNeil Center for Early American Studies, University of Pennsylvania, Dec. 6
- 2013 “Discipline, Embodiment, and Edification: Musical Labor in the Early American Republic,” Musicology Forum, University of Southern California, Oct. 18
- 2013 “‘We are all Atlanticists now’? Methodological and Theoretical Issues in Atlantic Musicology,” University of California, Davis Music Department, March 20
- 2011 “Private Taste and Public Accomplishment: Women and Music in the Early Republic,” Omohundro Institute of Early American History and Culture, Sept. 27

INVITED WORKSHOP and SYMPOSIUM PARTICIPATION

- 2018 Scholar-in-residence and invited workshop participant, “Sound, Music, and Alterities in Early Modernity,” organized by Suzanne Cusick and Emily Wilbourne, NYU-Villa La Pietra, Florence, May 20-31
- 2017 Andrew W. Mellon Fellowship in Critical Bibliography/Rare Book School All-Fellows Gathering, University of Virginia, May 23-25
- 2016 “Colonial Conversion, Colonialist Archives: Locating Native American Hymnody in Early New England,” *Music and Conversion* workshop, Kings College, Cambridge University, May 27-29
- 2015 “From Aural to Material: Learning to Read Music in Early America,” *What is a Book* symposium, Scripps College, Apr. 17
- 2014 “Ear to the Page: Oral and Literate Traditions in Early American Music,” *Out of Bounds: Ethnography, History and Music: a Conference in Honor of Kay Kaufman Shelemay*, Harvard University, Oct. 24-26
- 2014 “Othering Europe: Indigenous Responses to Musical Encounters in the Early Modern Atlantic World,” *Alterity and Universalism in the Eighteenth-Century Musical Thought*, Workshop for Balzan Musicology Program on the topic “Towards a Global History of Music,” Oxford University, May 30-June 1

CONFERENCES

Conferences organized

- 2020 *American Contact: Intercultural Encounter and the History of the Book* (co-organized with Rhae Lynn Barnes and Aaron M. Hyman), Princeton University of the University of Pennsylvania, April 24-25
- 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

- 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
- 2015 “Commonplace Books and Eighteenth-Century Information Management,” at the American Society for Eighteenth-Century Studies Conference, Los Angeles, CA, March 19-22 (co-organized with Dahlia Porter, Assistant Professor of English, University of North Texas)
- 2013 “Music in the Eighteenth-Century North Atlantic World,” at the Society for American Music Conference, Little Rock, AR, March 6-10

Papers presented (recent)

- 2019 “Intimate Encounters: Intercultural Domestic Music-Making in Eighteenth-Century Farmington,” Omohundro Institute for Early American History and Culture annual conference, Pittsburgh, PA, June 13-16
- 2017 “Being Original: Music in The Massachusetts Magazine, 1788-1792,” Organization of American Historians Conference, New Orleans, April 6-9
- 2017 “Sentimental Listening,” *Society of Early Americanists* conference, Tulsa, March 2-5
- 2016 “Printing National Music: Form and Content in Post-Revolutionary America,” American Musicological Society Conference,” Vancouver, Nov. 3-6
- 2016 “Beyond Harmony: The Politics of Making Music in the Early Republic,” Society for Historians of the Early American Republic annual conference, New Haven, July 21-24
- 2016 “Musical-Material Exchange: Interdisciplinarity in Early American History,” Omohundro Institute of Early American Studies Conference, Worcester, MA, June 23-26
- 2016 “‘The indians are all desirous of having Gamuts’: Finding the Materiality of Native American Hymnody,” Translation and Transmission in the Early Americas: 4th Early ‘Americanist’ Summit, 2-5 June, 2016, Washington, DC, and College Park, MD
- 2016 “Hymnody and Material Culture in the Eighteenth-Century Indian Great Awakening,” Society for American Music Conference, Boston, March 9-13

Commentator and chair

- 2018 *Sound, Gender and the Color Line*, Marian Anderson Conference, University of Pennsylvania, Oct. 25-27
- 2018 “Music, Race, and Indigeneity in the Americas” panel, Race and Empire in Global Music History, 1500-1800 Conference, University of Pittsburgh, March 30-April 1

SERVICE

- 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
- 2017-2021 Member of the editorial board, *Journal of the Society for American Music*
- 2017 Co-chair of the Society for American Music Logo Committee
- 2016-2018 Committee on Open Expression, University of Pennsylvania
- 2013-present Peer reviewer for *Journal of the American Musicological Society*, *Journal of Musicology*, *Journal of the Society for American Music*, *Early American Studies*, *Early American Literature*, *Eighteenth-Century Music*
- 2016 Program Committee Member, Society for American Music Conference, Montreal, Mar. 22-27
- 2015-2016 Program Committee Member, Society for Eighteenth-Century Music Conference, Austin, Feb. 25-28
- 2015 Jury member, University of Southern California Libraries Research Award
- 2014-2016 Member, Housewright Dissertation Award Committee, Society for American Music

DIGITAL HUMANITIES and PUBLIC SCHOLARSHIP

- 2018 Co-convenor, Price Digital Humanities Lab Seminar Series, with Price Lab director Stewart Varner, Spring 2018
- 2014 Organizer, "Working with Digitized Manuscripts: New Approaches to Old Sources," a two-part colloquium series at the University of Southern California. Sponsored by the Mellon Foundation and the USC-Huntington Early Modern Studies Institute
- 2014 Panelist, "Tunes, Tattoos and The Reckoning," University of Southern California Trustee Conference, March 30
- 2012 co-founder and blogger, *The Junto: A Group Blog on Early American History* (earlyamericanists.com)