



Music

Books and Journals from
Cambridge University Press

We are the world's leading publisher in music books and journals, with a wide-ranging coverage of the discipline.

Our publishing encompasses music history, music theory, opera, ethnomusicology, music criticism, and popular music.

We provide books for all areas of the market, including university libraries, scholars, students, and music enthusiasts.

For further details visit:

cambridge.org/core-music

Cambridge
Core



CAMBRIDGE
UNIVERSITY PRESS

Cambridge Journals Digital Archive

Knowledge is no longer shelved



Over 900,000
articles from
300+ journals



Over 245 years
of world class
research

Available in collections, bespoke packages and as
individual journal archives

[cambridge.org/core-cjda](https://www.cambridge.org/core-cjda)



CAMBRIDGE
UNIVERSITY PRESS

Journal of the Society for American Music

Instructions for Contributors

Article submissions should be sent to:

Prof. Loren Kajikawa
Editor, *Journal of the Society for American Music*
George Washington University
e-mail: jsameditor@gmail.com

Authors should submit materials electronically to the e-mail address above. The following documents should be sent: abstract of no more than 200 words; article text in MS Word with list of references (.doc); musical examples (.pdf or .jpg); and figures (.jpg). Electronic images should be sent as separate low-resolution jpegs rather than being embedded in the text; ideally each image should be less than 1MB in size. (If the article is accepted, high-resolution tiff or eps images will be required.) Only the e-mail message should include the author's name, mailing address, and telephone number. The submission itself should be anonymous throughout the text and notes. Articles should range from 5,000 to 10,000 words (excluding notes). Longer articles will be considered but may be edited for length.

Journal of the Society for American Music employs humanities style for citations, following *The Chicago Manual of Style*, 17th edition. Use footnotes for explanatory material that need not appear in the main body of the article. At the end of the article, provide a list of references cited. All musical examples, figures, tables, and appendices should be numbered and contain captions, and the text should indicate approximate placement by the use of a callout, e.g., <FIG. 1 ABOUT HERE>. Callouts should be placed on a new line after the paragraph in which the figure or example is mentioned. A separate list of captions should be included. Contributors are responsible for obtaining permission to reproduce any material for which they do not hold copyright and for ensuring that the appropriate acknowledgments are included in their typescript. The cost of permissions and reproducing color illustrations will be the responsibility of the author. Upon acceptance of a submission, authors will be asked to assign copyright to the Society for American Music. JSAM does not review articles that are being considered for publication in another journal.

For additional information on preparing submissions, please visit <www.journals.cambridge.org/sam> or <www.american-music.org> to download a current PDF copy of the complete Instructions for Contributors.

Continued from back cover

- Marian Wilson Kimber, *The Elocutionists: Women, Music, and the Spoken Word*
Julia J. Chybowski 236
- Jill M. Sullivan, *Women's Bands in America: Performing Music and Gender*
Kristin McGee 239
- Walter Zev Feldman, *Klezmer: Music, History, and Memory*
Phil Alexander 243
- JoAnne O'Connell, *The Life and Songs of Stephen Foster: A Revealing Portrait of the Forgotten Man Behind "Swanee River," "Beautiful Dreamer," and "My Old Kentucky Home"*
Susan Key 247
- Media**
- Janelle Monáe's *Dirty Computer* Music Video/Film: A Collective Reading
Carol Vernallis, Gabriel Zane Ellis, Jonathan James Leal,
Gabrielle Lochar, Daniel Oore, Steven Shaviro, Maeve Sterbenz,
Maxwell Joseph Suechting 250

JOURNAL OF THE SOCIETY FOR AMERICAN MUSIC

TABLE OF CONTENTS

v CONTRIBUTORS

ARTICLES

- 143 The Sound of Profession Ceremonies in Novohispanic Convents
Cesar D. Favila
- 171 Inclusive Publics and Modern Technologies: An Introduction to Three Essays on Early
Twentieth-Century American Opera
Naomi André
- 177 “Per noi emigrati”: Nostalgia in the Reception of Puccini’s *La fanciulla del West* in
New York City’s Italian-Language Newspapers
Kunio Hara
- 195 There and Back Again: *Zeitoper* and the Transatlantic Search for a Uniquely American
Opera in the 1920s
John Gabriel
- 216 Up Close and Personal: Opera and Television Broadcasting in the 1950s
Danielle Ward-Griffin

REVIEWS

BOOKS

- 232 Andrew Flory, *I Hear a Symphony: Motown and Crossover R&B*
Charles L. Hughes
- 234 John Wriggle, *Blue Rhythm Fantasy: Big Band Arranging in the Swing Era*
Tammy L. Kernodle

Continued on inside back cover

Cambridge Core

For further information about this journal
please go to the journal web site at

cambridge.org/sam

CAMBRIDGE
UNIVERSITY PRESS