

Andrew Hicks and Elaine Kelly, EDITORS
Alison Mero, MANAGING EDITOR
Paul Tyler, COPY EDITOR
Erin Maher, EDITORIAL ASSISTANT
Marian Green, FOUNDING EDITOR

Editorial Board

Susan Boynton	Martha Feldman	Fumi Okiji
James Buhler	Roger Freitas	Jim Sykes
Brigid Cohen	Thomas S. Grey	Leslie Sprout
Julie Cummings	Maureen Mahon	Bettina Varwig
Karen Desmond	Nicholas Mathew	Naomi Waltham-Smith

www.journalofmusicology.org

The *Journal of Musicology* (ISSN 0277-9269, e-ISSN 1533-8347) is published four times a year (*January, April, July, October*) by University of California Press, 155 Grand Avenue, Suite 400, Oakland, CA 94612-3764. Periodicals postage paid at Oakland, CA, and additional mailing offices. POSTMASTER: Send address changes to *Journal of Musicology*, University of California Press, 155 Grand Avenue, Suite 400, Oakland, CA 94612-3764. E-mail: customerservice@ucpress.edu.

See <http://jm.ucpress.edu/content/subscriptions-and-single-issues> for single issue and subscription orders, and claims information. Domestic claims for nonreceipt of issues should be made within 90 days of the mail date, overseas claims within 180 days. Mail dates can be checked at: <https://www.ucpress.edu/journals/schedule-of-releases>. UC Press does not begin accepting claims for an issue until 30 days after the mail date. Out-of-print issues and volumes are available from Periodicals Service Company, 11 Main Street, Germantown, NY 12526-5635, phone: 518-537-4700, fax: 518-537-5899, <http://www.periodicals.com>.

For complete abstracting and indexing coverage for the journal, please visit <http://jm.ucpress.edu>. All other inquiries can be directed to customerservice@ucpress.edu.

Copying and permissions notice: Authorization to copy article content beyond fair use (as specified in Sections 107 and 108 of the U.S. Copyright Law) for internal or personal use, or the internal or personal use of specific clients, is granted by The Regents of the University of California for libraries and other users, provided that they are registered with and pay the specified fee through the Copyright Clearance Center (CCC), <http://www.copyright.com>. To reach the CCC's Customer Service Department, phone 978-750-8400 or write to info@copyright.com. For permission to distribute electronically, republish, resell, or repurpose material, and to purchase article offprints, use the CCC's Rightslink service, available at <http://jm.ucpress.edu>. Submit all other permissions and licensing inquiries through University of California Press's Reprints and Permissions web page, <https://www.ucpress.edu/journals/reprints-permissions> or via email jpermissions@ucpress.edu.

Printed by The Sheridan Press on Forest Stewardship Council®-certified paper.

© 2021 The Regents of the University of California. All rights reserved.

SUBMISSIONS

The *Journal of Musicology* welcomes articles in all areas of musical scholarship, including history, criticism, analysis, and performance practice. The Journal does not regularly publish reviews, but invites proposals for review essays on important books, music editions, and conference reports. All articles are published in English. Submissions should be sent in electronic form (as an attachment to an e-mail message) to submissions@journalofmusicology.org. Please include an abstract and complete contact information (e-mail, telephone, and postal address). Full instructions, including a postal address for materials that cannot be sent electronically, are at www.journalofmusicology.org.



ABOUT THE AUTHORS

John Kapusta is an assistant professor of musicology at the Eastman School of Music, University of Rochester. His research focuses on musical life in the twentieth-century United States. His articles and reviews are published or forthcoming in the *Journal of the Society for American Music*, *Cambridge Opera Journal*, and *American Music*.

Youn Kim is associate professor of music at the University of Hong Kong. She holds a PhD in music theory from Columbia University. Her research interests include the history of music theory, the psychology of music, and the interrelationship between music theory and the science of the mind. Her research has been published in journals including *Psychology of Music*, *Journal of Musicological Research*, *Scientific Reports*, and *PLOS One*. She recently co-edited with Sander L. Gilman *The Oxford Handbook of Music and the Body*. Kim is currently working on a monograph, "Body and Force in Music: Metaphoric Constructions in Music Psychology?," forthcoming with Routledge.

Brett Kostrzewski is a PhD candidate at Boston University, currently writing his dissertation on Josquin des Prez and the early modern motet under the advisement of Joshua Rifkin. He is the co-founder of Sourcework, a vocal chamber ensemble that performs polyphony from original sources.

David Metzger is professor of music history at the University of British Columbia. He is the author of *The Ballad in American Popular Music: Elvis to Beyoncé* and has published articles in a wide range of journals, including *the Journal of the American Musicological Society*, *Modernism/modernity*, and *Popular Music*. This article is part of a new research project that builds a cultural history of incarceration in the United States around musical works in diverse genres.