

Spring 2014 Joint Conference of the
Society for Ethnomusicology – Southern Plains Chapter
&
American Musicological Society – Southwest Chapter

Saturday-Sunday, April 5-6, 2014

The Butler School of Music at the University of Texas at Austin
in Austin, Texas

Conference Hosts:

Dr. Charles Carson
Dr. Robin Moore
Dr. Guido Olivieri
Heather Buffington-Anderson
Juan Agudelo
Brian Griffith

Program Committee Chairs:

Cora Piña, SEM-SP
Dr. Christopher Smith, AMS-SW

Travel & Parking Information

General information on visiting the UT Austin campus can be found here:

<https://www.utexas.edu/about-ut/visiting-campus>

More specific travel / parking / hotel / restaurant information related to our conference can be found at <http://musethno.music.utexas.edu/conference-2014/> .

Additional Parking Information:

This is the link to a Click-and-Park permit that will allow all participants to park (up to the availability of parking spots) for \$6 for the entire day: <https://utcofaparking.clickandpark.com/venue>
Click on the link and select “Liberal Arts Building” as the venue. Conference attendees will need one permit per day. Please be careful to park in spots that have the indication “Any UT permit at all other times.” This is a convenient alternative to the more expensive garage.

Hotels in walking distance:

- University Days Inn Express (https://m.daysinn.com/hotels/texas/austin/days-inn-austin-university-downtown/hotel-overview?reg=Local- -all- -DI- -all&cid=IP_Local&wid=local)
- Rodeway Inn (<http://m.rodewayinn.com/hotel-austin-texas-TX191?source=gglocaloz>)
- on campus is the AT&T Hotel (<http://www.meetatexas.com/hotel.php>)
- a little longer walk: Double Tree Hotel (<http://m.hilton.com/mt/doubletree3.hilton.com/en/hotels/texas/doubletree-by-hilton-hotel-austin-university-area-AUSIMDT/index.html>).

Conference Program

The Conference is taking place at the College of Liberal Arts building (CLA) on the campus of the University of Texas at Austin.

Saturday, April 5, 2014

8:00am Registration and Coffee / Snacks (Hallway, near CLA 0.126)

8:30am – 10:00am Joint Paper Session (CLA 0.126)

Chair: Robin D. Moore, University of Texas at Austin

Jonathan Leal (University of North Texas)

“Re-Imagining Aztlán: Jazz Improvisation and Chicana/o Activism in the Writings of Raúl R. Salinas”

Erol Koymen (University of Texas at Austin)

“A Musical Minefield: Composing the Turkish Nation State”

Erin Miller Bartosch (California State University, Long Beach)

“Susana Baca and the Feminine Voice of Nueva Canción”

10:00 – 10:15am Coffee Break, Lounge Area

10:15am – 11:45am Paper Presentations

Concurrent Session A (CLA 0.126) <i>From Bollywood Soundtracks to Sanskrit Texts: Delving into Traditional and Contemporary Songs of India</i> Chair: Robin Harris, G.I.A.L.	Concurrent Session B (CLA 1.104) <i>Middle Ages Through Renaissance</i> Chair: Christopher Smith, Texas Tech University
Myranda Harris (University of Texas at Austin) “Rhythms and Recitations: Vedic Origins of Indian Classical Music in Nationalist Discourse and Modern-day Practice”	Mary Channen Caldwell (University of Texas at Austin) “Marking It Off: Signaling Repetition and Signifying Orality in Medieval Song”
Jayson Beaster-Jones (Texas A&M University) “Westernization or Cosmopolitanism? The Case of Bhaag Milkha Bhaag”	Cory M. Gavito (Oklahoma City University) “Giovanni Stefani’s Songbook Anthologies and their Concordant Sources”
Katharine M. Hoogerheide (Graduate Institute of Applied Linguistics) “Exploring the Value of Bimusicality: A Journey Into South Indian (Carnatic) Vocal Percussion”	Andrew Greenwood (Southern Methodist University) “The Atmosphere of Song in Enlightenment Scotland”

11:45am – 12:00pm Walk to the DFA Building

12:00pm – 12:45pm Poster Session (bottom level of the DFA Building)

- Kimberly Ann Burton (Texas State University)
 “Rediscovering Pavel Haas (1899-1944) and his Four Songs on Chinese Poetry (1944)”
- Andrew Fisher (Texas State University)
 “Music and Context of Kazumi Totaka’s Song and its Variations”
- Erik Heine (Oklahoma City University)
 “Style as Leitmotiv in *Grosse Pointe Blank*”
- Laura Jane Houle (Texas Tech University)
 “The Fiddlers National Anthem: Comparative Study of Performance Tricks in ‘Orange Blossom Special’”
- Elizabeth Kirkendoll (Texas Christian University)
 “‘Slightly Overlooked Professionally’: Popular Music in Bridget Jones’s Diary”
- Alexandra Krawetz (Rice University)
 “A Defense of *Augenmusik*’s Cultural Significance in the Fourteenth and Sixteenth Centuries”
- Kim Pineda (University of Oregon)
 “Go big or Go Home: Eighteenth-Century Real-Time Composition”
- Elena Reece (Sam Houston State University)
 “Discovering Avet Terterian: Armenian Folk Instruments and Their Role in Forming Temporality in Third Symphony”
- Robert Sanchez (Texas State University)
 “Compositional Devices and Techniques of 8-Bit Video Game Music”
- Wade Smith & Nico Schüler (Southwestern University)
 “African-American Composer Jacob J. Sawyer: Research Methodology, Biography, and Analytical Approach”
- D. Charles Wolf (Texas State University)
 “Dmitry Kabalevsky and Sonata Form: A Theoretical and Analytical Investigation of Sonatina No. 1, Op. 13, Mvt. 3”

12:45pm – 1:45pm Lunch (bottom level of the DFA building)
Lunch is provided by the School of Music at UT Austin.

1:45pm – 2:45pm Keynote Lecture (CLA 0.126)
 Timothy Rommen (University of Pennsylvania)
 “What do we mean when we say ‘Creole’?: Some Reflections on an Impossible Concept”

2:45 – 3:00pm Coffee Break, Lounge Area

3:00pm – 4:30pm Paper Presentations

Concurrent Session C (CLA 0.126) <i>Dancing Identities</i> Chair: Andres Amado (U. of Texas-Pan American)	Concurrent Session D (CLA 1.104) <i>19th and 20th Centuries</i> Chair: Christopher Smith, Texas Tech University
Delphine Piguat (University of Oklahoma) “Southern Cloth Dance: An Exploration of Powwow Music within the Tribal Community”	Lori Gerard (University of Texas at Dallas) “Franz Liszt’s Francesca da Rimini: The Quintessential Emancipated Woman”
Brian Griffith (University of Texas at Austin) “A Dance of Pachucos and Prostitutas: Class Representations and Folklorization in Costa Rican Swing Criollo”	Megan Varvir Coe (University of North Texas) “Musicality and ‘Corporeal Writing’: Reconciling Music, Language, and Dance in Symbolist Theater”
Andrés R. Amado (University of Texas Pan American) “Transnationalism as an Analytical Framework: Addressing Epistemological Blind-Spots in Historical and Ethnographic Studies of Music in Guatemala”	Jessica Stearns (University of North Texas) “Reactionary Improvisation and the Anti-Gestalt in Christian Wolff’s <i>For 1, 2, or 3 People</i> ”

4:30pm – 5:15pm
SEM-SP Business Meeting (CLA 0.126)

AMS-SW Business Meeting (CLA 1.104)

5:15pm – 5:30pm **Tour of the UT Early Music Instrument Collection (MRH 6.252)**
Guido Olivieri (University of Texas at Austin)

5:30pm – 6:15pm **Javanese Gamelan Ensemble Workshop (MRH 3.306)**
Stephen Slawek (University of Texas at Austin)
This workshop is limited to 20 attendees. Sign up at the SEM-SP registration table.

6:15pm – 8:00pm **Dinner (on your own)**

8:00pm – 9:30pm **La Follia performs 17th Century Masterworks from Eastern Europe (First Presbyterian Church, 8001 Mesa Dr., Austin, TX 78731)**
Conference attendees can purchase a ticket at the door for the special conference price of \$10. (The regular ticket price is \$25.) Please mention that you are an attendee of the “Music Conference at UT Austin.”

La Follia performs music from the Kroměříž collection. The collection represents religious and secular music composed by over 100 composers from 1664-1695, collected by Karl II von Liechtenstein-Kastelkorn during his tenure as Prince-Bishop of Olomouc (Olmütz) in the Czech Republic. Guest violinist and Kroměříž scholar Mimi Mitchell joins La Follia in presenting music by Vejvanovsky, Kerll, Biber, Bertali, Ritter and others.

Sunday, April 6, 2014

8:00am **Registration and Coffee / Snacks (Hallway, near CLA 0.126)**

8:30am – 10:00am **Paper Presentations**

Concurrent Session E (CLA 0.126) <i>Transnational Dialogues: The Mariachi Tradition</i> Chair: Jose Torres, University of North Texas	Concurrent Session F (CLA 1.104) <i>Evolving Ethnic Expressions</i> Chair: Catherine Ragland, University of North Texas
José R. Torres-Ramos (University of North Texas) “The Mariachi Tradition in Nochistlán, Zacatecas”	Chia-Hao Hsu (University of Texas at Austin) “Renegotiating Otherness: The voices of Taiwanese Aboriginal Music”
Lauryn Salazar (Texas Tech University) “Transcribing and Publishing Mariachi Music”	Kim Kattari (Texas A&M University) “Raza-billy: Rockabilly’s Latino Roots and Routes”
Leticia Isabel Soto Flores (U. of California Los Angeles) “Mariachi Music Education in Diverse Educational Contexts”	Adam La Spata (University of North Texas) “Yahweh and Jah: Religious and Stylistic Convergence in the Music of Matisyahu”

10:00 – 10:15am

Coffee Break, Lounge Area

10:15am – 11:45am Paper Presentations

Concurrent Session G (CLA 0.126) <i>Reading the Audience: Divas, DJs, and the Divine</i> Chair: Susan Hurley-Glowa, University of Texas at Brownsville	Concurrent Session H (CLA 1.104) <i>Cause or Result: Music in the Midst of Political Change</i> Chair: Jason McCoy, University of North Texas
Hannah P. Adamy (Texas A&M University) “‘Is She Really a Diva?’: A Soprano, Her Aria, and Vocal Virtuosity in Context”	Daniel Akira Stadnicki (University of Alberta) “(Anti) Neoliberal Musicking: An Inquiry into Drumming for Political Protest”
Christopher Johnson (Texas A&M University) “Marketplaces of Affect: The Economics of DJ and Audience in Electronic Dance Music”	Anna Kalashnikova (Texas A&M University) “Noize MC: Mediatized Political Protest”
Eric Evans (University of North Texas) “Musical Symbol and Reified Sound: The Body- Semiosis of a LifeTeen Catholic Mass”	Yuxin Mei (University of North Texas) “The Houston Chinese Traditional Music Group: Negoti- ating Decades of Change in America”

End of the Conference

Paper and Poster Abstracts (in alphabetical order by author)

Hannah P. Adamy (Texas A&M University)

“Is She Really a Diva?": A Soprano, Her Aria, and Vocal Virtuosity in Context”

Divas come into being based on their performance context. In this paper, I analyze one soprano's three performances of Little Red's aria “No One Should Ever Break a Promise” from Seymour Barab's children's opera *Little Red Riding Hood*. I consider her performance of the same aria in three different contexts: in her studio class, where the audience is primarily other singers who give constructive criticism; in the opera itself, where the aria is a part of a larger musical moment; and in her accompanist's piano recital, where the soprano sings to a room of people not expressly there to listen to her perform. In these three performances, I argue, the soprano performs different dimensions of diva-ness in order to hold an audiences' attention for the length of the aria. – To begin, I use Susan J. Leonardi's and Rebecca A. Pope's definition of “diva” to describe this soprano's bodily and vocal performance technique. I then employ Roland Barthes' idea of a vocal “grain” to theorize a “diva-grain” or the operatic grain a soprano learns in her voice studio. Next, I describe how the “diva-grain” creates what Brian Massumi calls “field[s] of emergence,” or space that changes the affective flow of a place. Finally, I assert that the “diva's” performance as intersection of body, voice, and text is virtuosic in its ability to command attention. Through this research, I hope to contribute to the scholarship connecting ethnomusicology and musicology by way of performance studies.

Andrés R. Amado (University of Texas Pan American)

“Transnationalism as an Analytical Framework:

Addressing Epistemological Blind-Spots in Historical and Ethnographic Studies of Music in Guatemala”

Despite ethnographic, discographic, and other evidence suggesting the significance of the fox trot in the construction of musical nationalism in Guatemala, most researchers have understated its importance, focusing their attention instead on “autochthonous” musical styles. Similarly, the impact of the fox trot internationally goes largely unexamined in much literature on popular music. The study of the fox trot then invites an exploration of the reasons why disciplines such as historical musicology and ethnomusicology have paid little attention to this type of music. Recent discussions on the subject of transnationalism have suggested that despite the existence of many insightful critiques of nationalism and globalization, these notions continue to inform analytical frameworks, even if inadvertently. Using the fox trot in Guatemala as a case study, I argue that nationalism, whether acknowledged or not, has framed much of the investigation of musics considered “exotic” or “peripheral” from the standpoint of Western academia in general, and historical musicology and ethnomusicology in particular; furthermore, such conceptions have also influenced the work of local researchers. In this paper, I propose transnationalism as a theoretical tool to expose nationalist bias as an epistemological blind-spot of these music disciplines, and which allows us to refocus discussions of identity in ways that highlight previously neglected repertoires. After a brief review of the trends in scholarship dealing with Guatemalan music, I discuss theoretical implications of studying the importation of the fox trot through a transnationalist lens.

Erin Miller Bartosch (California State University, Long Beach)

“Susana Baca and the Feminine Voice of Nueva Canción”

Carrying the tradition of Nueva Canción into the new millennium, Susana Baca (born 1944) uses her music to bring awareness to the struggles of Afro-Peruvians and women of Peru. She is widely regarded as the leading figure in the revival of Afro-Peruvian musical traditions. This paper is an investigation of the female voice in modern Nueva Canción through an examination of the influential singer-songwriter Susana Baca. In this paper I will contextualize the works of Baca within the socio-political environment of Peru through cultural, historical, and political research methodologies. Cultural and historical research will be focused primarily on gender and sexuality, and conditions that affect the role and status of women; specifically that of Afro-Peruvian women. It will also address the general state of women's rights, women's role in politics, and how or if the movement addresses women's agency and voice. This will be explored via the artist's life and work, including an analysis of her songs “Maria Lando,” “Señor de los Milagros,” and “El Mayoral.” This analysis will provide a clearer understanding of the significant issues and conflicts in Peru, such as race, economic inequality, agency, class, gender, and identity for the African diaspora. By using narrative hermeneutic methodologies, I will interpret deeper meaning in regards to personal struggles, political protest, and socially conscious issues. Research will also examine the significance of Baca's appointment as Peru's Minister of Culture, and her contribution to the preservation and revival of Afro-Peruvian music via her *Instituto Negrocontinuo*.

Jayson Beaster-Jones (Texas A&M University)

“Westernization or Cosmopolitanism? The Case of Bhaag Milkha Bhaag”

Bollywood film songs are unabashedly cosmopolitan in terms of the incredible diversity of musical styles that are present in them. Indian music directors (composers) have always incorporated various sonic elements (e.g., melodies, styles, instruments, timbres, rhythms, textures) from India and abroad into film songs that have a distinct sound. As such, film songs have always mediated musical material within and beyond the local, in whatever way the local is constituted by producers and audiences at any given moment of Indian history. Yet critics of contemporary Hindi films argue that songs have been on a trajectory of “Westernization” since the 1990s. They suggest that music directors have privileged the sounds of rock and electronic dance musics over the sounds of “authentically Indian genres.” In this paper, I argue that contrary to this discourse of “Westernization,” contemporary Hindi film songs have largely retained their cosmopolitan orientations in mediating manifold musical styles. Through analysis of the songs of the 2013 film *Bhaag Milkha Bhaag* – a soundtrack that seems to be the epitome of the Westernization of Hindi film songs – I show that the cosmopolitan mediation of sounds and the translocal orientation of music directors are contiguous with earlier eras of Indian film. That is, these songs draw equally from different regions of South Asia as much or more than they draw from international sources. As such, I argue that it makes little sense to discuss a trajectory of film song “Westernization,” insofar as film songs have always borne the traces of diverse musics.

Kimberly Ann Burton (Texas State University)

“Rediscovering Pavel Haas (1899-1944) and his Four Songs on Chinese Poetry (1944)”

The life of Pavel Haas abruptly ended in October of 1944 at the Auschwitz concentration camp. Behind him he left a legacy of selfless giving. He gave his marriage, musical talent, and eventually his life (Karas, 1985). He started to study music at the age of fourteen, enrolling at the Music School of the Philharmonic Society. Later, he studied for two years in the master class of composer Leoš Janáček (1854–1928), who was Haas’s most influential teacher. Haas proved to be Janáček’s best student (Frenk, 2013). Eventually he worked his way into being a film and stage composer with the help of his brother. Aside from this, Haas’s musical output contains a variety of instrumental and vocal music (Miranda, 2011). The song cycle *Four Songs on Chinese Poetry* is one of his most famous works, written for baritone and piano, will be the main focus of my poster. This work was originally written for a recital, by fellow Terezin Ghetto member Karel Berman, containing the music of some of the great composers: Beethoven, Wolf, and Dvorak (Karas, 1985). I will also provide biographical information about the largely ‘forgotten’ Haas from before World War II to his death. This will be the first time the piece has been extensively analyzed in English, having been mentioned only in Czech publications; it is instrumental for the understanding of Haas’ work. Included will be an in depth look at the poems used and their relationships to the music.

Mary Channen Caldwell (University of Texas at Austin)

“Marking It Off: Signaling Repetition and Signifying Orality in Medieval Song”

With only the evidence of notated and written sources, the goal of identifying signals of oral transmission in early music repertoires has proved to be difficult for musicologists. Focusing on features such as formulaic construction and variants in text and melody, musicologists, including Leo Treitler, Anna Maria Busse Berger, and Susan Boynton, have ultimately argued for the coexistence of oral and literate musical traditions in the Middle Ages. While the French refrain in particular has been drawn on as an example of a simultaneously oral and literate form, the contemporaneous Latin refrain has not been studied for its role of within medieval orality and literacy. My paper addresses this oversight by analyzing the notation of Latin refrains in the medieval conductus repertory, revealing signs of orality implicit in the visual signals of repetition. Specifically, I draw connections between the cueing and abbreviating of refrains in musical sources and underlying memorial and oral processes. At the core of my analysis is a previously overlooked “itinerant” Latin refrain found abbreviated and inserted into more than twelve conductus from three fourteenth-century Austrian manuscripts: the exclamatory “Gaudeat, gaudeat, gaudeat ecclesia!” I argue that the mobility of this refrain, with its abbreviated forms and flexible use, points to a layer of musical activity operating on the fringes of orality and literacy. This paper provides a glimpse into a larger, predominantly oral medieval practice of ornamenting song by interjecting familiar refrains, a practice made visible only by examining the unique notation of musico-poetic repetition.

Megan Varvir Coe (University of North Texas)

“Musicality and ‘Corporeal Writing’: Reconciling Music, Language, and Dance in Symbolist Theater”

Stéphane Mallarmé declared dance to be the physical embodiment of Symbolism, describing the act of dancing as “a corporeal writing...a poem detached from any scribe’s implement.” The Symbolists’ fascination with dance has led dance scholar Dee Reynolds to describe dance as the “quintessentially Symbolist art form.” But how can we recon-

cile the paradox created when a wordless genre such as dance aspires to the aesthetics of a literary movement such as Symbolism? This paper suggests a means for achieving this reconciliation through a reevaluation of Symbolist thought on the musicality of language. By seeking in their prose to achieve what Walter Pater termed “the condition of music” or its lack of prescribed meaning, Symbolist writers developed a language that they believed transformed words into music. Music thus became the medium through which language and dance could meet each other; music acted as the space where “corporeal writing” could occur. This paper will argue that Florent Schmitt’s ballet pantomime, *La tragédie de Salomé* (1907), inspired by Oscar Wilde’s *Salomé*, acted as such a musical mediator. Contemporary critics heralded Wilde’s musical prosody in *Salomé* as a Symbolist achievement. This music-language in turn was essentialized in Schmitt’s score which, when accompanied with the synesthetic stage experience crafted by choreographer Loie Fuller, exemplified Symbolist aspirations in theater. Through an exploration of the relationship between music and language in Symbolist aesthetics, this paper will demonstrate how the musicality of prose could be transferred across boundaries of genre and discipline.

Eric Evans (University of North Texas)

“Musical Symbol and Reified Sound: The Body-Semiosis of a LifeTeen Catholic Mass”

The LifeTeen movement in American Catholicism sets the Mass Ordinary as well as other worship choruses to a contemporary worship musical aesthetic. Seen in its symbolic function, ritual music does not merely point to meaning but is a vehicle for congregants to actually encounter meaning through music’s participatory faculty. In this paper I apply this semiotic framework to the LifeTeen Mass of Immaculate Conception Catholic Church in Denton, TX where such analyses reveal a central arch-symbol of “Body” at work in the liturgical life of the community. The Body arch-symbol acts as a hinge upon which the community discerns the mediation of the Divine as transcendent and/or immanent. The use of a contemporary musical aesthetic can be seen as a musical symbol that signifies the reification of a unified aesthetic language of beauty and which derives its authority, not from the ecclesiastical hierarchy, but from contemporary culture. This change in the Church’s authority to define aesthetic symbols can be viewed as positive in its ability to reveal the Body arch-symbol through and to the broader societal and cultural milieu, or it can be viewed as negative in its blurring of the Body arch-symbol’s transcendent signifying power.

Andrew Fisher (Texas State University)

“Music and Context of Kazumi Totaka’s Song and its Variations”

Video game music has received more and more scholarly attention over the past decade (Collins 2008a, 2008b, Garrelts 2003, Vercher 2007), but many topics, such as specific composers or pieces, have yet to be explored. Kazumi Totaka, while being a renowned composer inside Nintendo, is little known to the public and has not received scholarly attention. Although Totaka’s music is well-known to anyone playing Nintendo games, not much is known about him. It should come at no surprise then that his hidden 19-note melody, dubbed “Totaka’s Song”, is equally insufficiently recognized. “Totoka’s Song” is an ‘Easter Egg’ that is hidden in video games and sounds only at specific places in a game after a waiting period or after a particular action the gamer has to complete. Most of the occurrences of Totoka’s Song are generally known, and one can find YouTube videos of these occurrences, but the song has not been analyzed, nor have its variations been compared in the contexts of the games. This poster will present a transcription of Totaka’s Song (original) and an analysis, considering the original 8-bit video game music technology. Furthermore, transcriptions of several variations used in Nintendo games will be presented and their differences discussed in the context of the games and their changing technology. Finally, some of the speculated appearances of “Totaka’s Song” will be analyzed. A catalog of Totaka’s Song will be presented that reflects the changing of music and technology over time.

Cory M. Gavito (Oklahoma City University)

“Giovanni Stefani’s Songbook Anthologies and their Concordant Sources”

In the 1610s and 20s an elusive figure named Giovanni Stefani teamed up with the Venetian printers Giacomo and Alessandro Vincenti to produce a successful series of songbook anthologies printed with the chordal tablature known as “*alfabeto*.” Although Stefani indicates that the contents of the anthologies are comprised of “various compositions of first-class virtuosos,” none of the settings from Stefani’s four *alfabeto* songbook anthologies are printed with attributions. The hunt for Stefani’s nameless “virtuosi” began with Carlo Calcaterra’s 1951 history of Italian lyric poetry, in which he identified concordant textual settings in Stefani’s anthologies and other musical sources. Calcaterra’s work set into motion a series of studies that have unearthed a larger corpus of textual and musical concordance among Stefani’s anthologies and the wider Italian song orbit.

This paper significantly expands the nexus of Stefani’s settings and their concordant sources to include an array of examples ranging from full-scale replicas to a host of “partial” correspondences involving motives, phrases,

and refrains. While these newly identified cases of concordance present evidence that Stefani may have mined a body of print and manuscript monody in preparing the anthologies, they also lend further support to recent suggestions that Stefani relied on his access to aural/oral sources in compiling the *amorosi* project. Although the precise details of Stefani's editorial procedure are not verifiably known, the concordances outlined here mark the anthologies as a kind of bibliography of oral practice, chronicling the identities of songs that proliferated otherwise as moving targets throughout the contemporary soundscape.

Lori Gerard (University of Texas at Dallas)

“Franz Liszt’s Francesca da Rimini: The Quintessential Emancipated Woman”

Franz Liszt’s musical depiction of Francesca da Rimini in his *Eine Symphonie zu Dantes Divina Commedia* (1857) differs radically from how Dante Alighieri originally presented her—a condemned sinner who subjected reason to carnal desire—in his *Divina Commedia* (c.1308–21). Liszt scholars have offered excellent traditional musical analyses of the entire symphony and have claimed that the composer’s depiction of Francesca reflects a Romantic conception of Dante, but none have discussed how Liszt, a lifelong devotee of the *Comedy*, conveys his viewpoint through various programmatic compositional devices. Through a semiotic musical analysis, I will show how Liszt’s portrayal of the Francesca da Rimini episode is a highly romanticized interpretation of Dante’s text.

My analysis is informed by an examination of Dante’s narrative devices and wording in his original presentation of the Francesca story in “Inferno,” Canto V; by various early commentaries written on the *Comedy*, especially Giovanni Boccaccio’s *Esposizioni sopra la Commedia di Dante* (1373–74), whose added romance elements bear notable responsibility for the nineteenth-century shift in attitude toward Francesca; and by events in Liszt’s personal life that influenced his own reading of the *Comedy*. Taking into consideration these literary and biographical details, this paper offers a new reading of Liszt’s musical episode. I contend that although Dante originally presented Francesca as a lustful adulterer, deserving of eternal damnation, the poet himself is partly responsible for Liszt’s depiction of her as a wrongly-convicted, ennobled heroine.

Andrew Greenwood (Southern Methodist University)

“The Atmosphere of Song in Enlightenment Scotland”

Drawing on eighteenth-century musicological approaches to embodiment, and ethnomusicological approaches to oral and written traditions (Bohlman, Stokes), this paper argues that the concept of “air” in eighteenth-century Scotland is best understood not simply as melody but also atmospherically. Scholarship on Scottish music has too often posited a strict division between words and music in its conceptions of song and air respectively. As put recently by Marjorie Rycroft, “[i]n 18th-century Scotland the term ‘song’ had a very different meaning from the one we know today. It referred not to the music, but to the poetry, while the term ‘air’ was used to refer to the melody.” While this distinction often holds true as a means of labeling many eighteenth-century collections of notated airs, such an arbitrary division bears little resemblance to a meaningful ontology of song. Additionally, Scottish Enlightenment *literati* writing on music also rejected this division. For instance, Francis Hutcheson wrote in 1725 of “The Air of a Tune” in his *Inquiry into the Original of our Ideas of Beauty and Virtue*, while Adam Smith’s essay on the *Imitative Arts* referred both to the “music of an air” and “words of an air.” My approach is also supported by recent scholarship on literary atmosphere by Jayne Lewis in her new book *Air’s Appearance: Literary Atmosphere in British Fiction, 1660-1794*, and my findings have implications for our musicological conceptions of “air,” “tune,” and “song” more generally.

Brian Griffith (University of Texas at Austin)

“A Dance of Pachucos and Prostitutas: Class Representations and Folklorization in Costa Rican Swing Criollo”

In 2011, Costa Rica’s Ministry of Culture and Youth, together with President Laura Chinchilla, declared a dance style known as *swing criollo* to be “intangible cultural heritage” of the country. Despite its urban roots, Costa Rica has visually represented *swing criollo* as a folkloric event that sprang from a mythological rural, European peasant class. This has led to the erasure of the urban working class that pioneered the dance in 1970s San José. I will examine the ideological constructions that inform the Ministry’s official presentations as well as presentations by Costa Rican dance studios such as *La Cuna del Swing* and *Merecumbé*, arguing that these studios present an alternate narrative of *swing criollo* that privileges the voices of working-class dancers. In promoting the dance alongside its working-class roots and framing it as part of a contemporary Costa Rican, pan-Latin dance experience, instructors negotiate class ideologies, presenting *swing criollo* in a more participatory form that avoids the pitfalls of folklorization. On this basis, I also consider whether these presentations risk reifying class difference through staged canonization on one hand, or downplaying power dynamics in pan-Latin dance appropriation on the other. This study aims

to provide insight for ethnomusicological research in issues of class and cultural policy. By examining the negotiation of the public and private spheres and the legitimization/popularization process of this once-stigmatized dance style, I hope to open new avenues for research in cultural sustainability, as well.

Myranda Harris (University of Texas at Austin)

“Rhythms and Recitations: Vedic Origins of Indian Classical Music in Nationalist Discourse and Modern-day Practice”

Recent scholarship has demonstrated that music was an important site for the negotiation of nationalist discourses in India at the turn of the twentieth century. Seeking to highlight the country’s pristine and ancient heritage, nationalist projects emphasized the antiquity, importance, and purity of Indian classical music by locating its origins in Sanskrit Hindu ritual, specifically in the chants of the Sāmaveda. This line of discourse (which is still perpetuated by Indian classical musicians today) positions Indian classical music within the ideologies of the Hindu ethos as a *śāstric* (“scientific”) practice worthy of the same disciplined, scholarly study and respect as European classical music. This paper examines the curious intersection between Indian music and Sanskrit Hindu values, texts, and ritual by looking at the ways in which the Vedic origins of India’s music are reified in modern-day classical music practice. Focusing specifically on the music practices of Karnatak percussion artists in South India, I demonstrate how the verbalization of rhythmic patterns and processes of rhythmic improvisation performed by these percussionists are congruent with the methods used by Hindu priests to aid in the transmission, memorization, and recitation of ancient Vedic texts. While many scholars have been quick to dismiss the relationship between current Indian music practices and ancient Sanskrit texts, I aim to highlight the ways in which this origin story (as propagated in modern music discourses and as reified in current music practices) has helped to legitimize Indian classical music both on an international stage and within Indian society itself.

Erik Heine (Oklahoma City University)

“Style as Leitmotiv in *Grosse Pointe Blank*”

The 1997 film *Grosse Pointe Blank* focuses on Martin Blank (played by John Cusack) at his ten-year high-school reunion. His *raison d’être* in the film is twofold: to apologize to Debi Newberry (played by Minnie Driver), the girl that he stood up at his senior prom, and to complete his final job as a professional hit man. As might be expected in a film that deals primarily with nostalgia, the employment of music in the film predominantly uses pre-existing popular music from the 1980s, the era when the two main characters were in high school. Following Ron Rodman’s recent work on style as leitmotiv, this paper investigates how popular songs used throughout the film not only represent the main characters, but also helps shed light on issues of power and control in the filmic narrative. The two main characters are represented by their own distinct popular music styles, which, on the surface, are worlds apart from each other: Debi by the New Wave music of The Cure (among others), and Martin by the punk/ska/reggae aesthetic of The Clash (among others). With respect to filmic plot, early scenes from the film use one popular music style at the expense of another to help foreground issues of power and control. The actual reunion scene, however, casts a wider musical net, so to speak. Neither Martin nor Debi are in control: indeed, it is at the reunion that the two main characters are able to let go of the past and reimagine their destinies.

Katharine M. Hoogerheide (Graduate Institute of Applied Linguistics)

“Exploring the Value of Bimusicality: A Journey Into South Indian (Carnatic) Vocal Percussion”

One of the primary ethnomusicological approaches, stemming from Mantle Hood’s (1960) promotion of *bimusicality*, encourages arts fieldworkers to immerse themselves in a new artistic tradition through active learning and participation. In this spirit, I recently ventured into the world of classical South Indian (Carnatic) music, studying *kon-nakol* (vocal percussion) via online lessons with an expert in this tradition, Rohan Krishnamurthy.

On a technical level, in this presentation I will introduce the fundamentals of Carnatic rhythm and rhythmic notation, explore some of the compositional and improvisational techniques of the tradition, and invite the audience to engage in the short performance of a representative excerpt from the repertoire. From a more applied perspective, I will share some surprising developments of this study, reflect on their potential significance, and consider how this venture promises to continue.

Considering both the technical and applied aspects of this ongoing journey, I suggest that the value of bimusicality extends far beyond the realm of respectable performance and functional understanding. Instead, applied ethnomusicologists can aspire to uncover far richer levels of meaning as they delve into another artistic tradition.

Laura Jane Houle (Texas Tech University)

“The Fiddlers National Anthem: Comparative Study of Performance Tricks in ‘Orange Blossom Special’”

“A tune which has been so overplayed that no one ever refers to it by name anymore, but simply by its initials.”

The characteristic shuffle of the “Orange Blossom Special” immediately elicits recognition among an audience, while identifying strains of train whistles and the “chug” of train tracks draw grins and spontaneous clapping from audience members. However, seasoned fiddlers and bluegrass musicians openly grimace or grin as they listen to yet another version of the renowned tune. The “Orange Blossom Special” is composed with many trick fiddle techniques that evoke surprise and wonder. The effects such as the train whistles or the double shuffle are technically not challenging for an intermediate to advanced fiddle player. However, it is these techniques or “tricks” that portray the performer as a virtuoso. The “Orange Blossom Special” is performed in numerous fiddle genres each with unique style characteristic that not only identifies the tune, but is also a direct representation of fiddle traditions in genres such as Cajun, bluegrass, or blues. This paper explores the compositional elements and the performance tricks that continue to intrigue audiences through the analysis of Ervin T. Rouse’s “Orange Blossom Special” (1939) by comparing the original by Ervin Rouse, blues fiddle of Vassar Clements, bluegrass variation by Earl Scruggs, and Cajun fiddling of Doug Kershaw.

Chia-Hao Hsu (University of Texas at Austin)

“Renegotiating Otherness: The voices of Taiwanese Aboriginal Music”

While Taiwanese Aboriginal culture has become essential for the Taiwanese state to protect in order to construct a new Taiwanese identity, the role of Taiwanese Aboriginal music in contemporary society actually cannot exclude dominant Han Chinese and Western influences as are part of the formation of Aboriginal music. The conventional understandings of Taiwanese Aboriginal music, unsurprisingly, have been exoticized by dominant the Han perspective that has in turn reshaped Aborigines’ musical practices and values. However, while Aborigines are neither simply implementing what the state expects – presenting the folklorized and exoticized traditional song – nor are they completely in conflict with it, such imposed “otherness” has been challenged by the voices of Aborigines, who generally adapt influences from outside forces to reclaim their own identity. I borrow Homi Bhabha’s concept of the “third space” that resists the binary of the dominant ideology and counterhegemonic discourses of minority, in order to theorize how Aborigines themselves negotiate with the Han perspective and outside world. Through this theoretical perspective, I examine the ways in which contemporary Aboriginal performing groups utilize the Aboriginalness in their performances in order to establish themselves socially. Those Aboriginal performers, who have actively presented Aboriginal song and dance at intra-village rituals, national and international cultural events, strategically manipulate their Aboriginalness through musical expression or identity markers according to different performative contexts and purposes.

Christopher Johnson (Texas A&M University)

“Marketplaces of Affect: The Economics of DJ and Audience in Electronic Dance Music”

The primary musical agent in electronic dance music (EDM) is the DJ. Whether mixed beforehand or skillfully crafted on the spot, the DJ’s set is aimed at manipulating the affective registers of the audience. The music’s steady four on the floor beat as well as intentionally abrasive textures, an infinite amount of synthesized timbres, and additively catchy four-bar melodic lines create an affective embodied experience for dancers. Historically, the music has been a somewhat free-floating musical signifier, adopted by those whose identities would become constructed as marginal, subcultural, or underground. Over the past ten years, however, EDM in the United States has moved to the center of popular consciousness, despite maintaining this marginal discursive trajectory. It has become popular on the charts and in concert, festivals have gained acclaim among the general public and music media alike, and commercials feature EDM tracks, signifying their relevance in mainstream musical-cultural practice.

This paper examines the relationship between the DJ and audience in a neoliberal economic context, especially in light of this convergence of EDM and mass consumption. Discourses of self-actualization, personal independence, and “us against the world” tropes are littered in tracks and referenced at large events. I suggest that the DJ operates as a metaphorical broker in a marketplace of affect. Audiences participate as consumers of identity who rely on the DJ the read and anticipate the audience’s response throughout their set. I argue that through music and musical discourse, these economic-affective exchanges point to particular forms of ideological consumption.

Anna Kalashnikova (Texas A&M University)

“Noize MC: Mediatized Political Protest”

In the Moscow rush-hour on February 25th, 2010 a VIP armored vehicle, carrying the vice president of a major Russian oil company veered into oncoming traffic and crashed into a compact car killing two female passengers. This

accident and the resulting trial, in which the blame for the accident was placed on the victims, while critical video evidence mysteriously disappeared, became the symbol of corruption and lawlessness effectively sponsored by the Russian state. In the nearly total state media blackout accompanying the crash and the trial – most in the general public found out the details through an internet-based music video, dedicated to the tragedy, written and performed by Russia’s famous rapper – Ivan Alekseev, mostly known by his stage name - Noize MC. With over a million views, Noize MC’s music video became the most effective way to relay a political message of outrage to a generally apolitical and apathetic public, in effect replacing traditional media.

In this paper I will argue that in the cases when traditional media fails to communicate critical information Internet video becomes one of the few outlets for political protest, specifically, for protest music. New video and music technologies provide the opportunity for a rapid song recording and rich ground for direct or ambiguous dissident messages. In my work I rely on theoretical constructions of Karl Marx, Philip Auslander and Kiri Miller to support my argument that mediatization, often being conceptualized as subjugating original music, paradoxically, provides freedom of speech and freedom of expression in controlled media states.

Kim Kattari (Texas A&M University)

“Raza-billy: Rockabilly’s Latino Roots and Routes”

In certain regions of the United States, the psychobilly subculture – a musical and stylistic blend of rockabilly and punk – has attracted a predominantly Latino audience. For instance, in parts of Texas and California, Latinos often make up about ninety percent or more of the audience and band member demographic. Although psychobilly music itself doesn’t have a Latin American origin, many bands that play the style tap into the audience’s shared ethnic heritage and expand beyond traditional psychobilly by incorporating cumbias, pachuco boogies, and folkloric favorites from Mexico. For example, one psychobilly band plays a hybrid style dubbed “cumbia-billy.” Their performances feature rockabilly covers of songs that the audience recognizes from quinceañeras and weddings, such as “La Negra Tomasa,” “Tiburón,” “Camarón Pelado,” and “Chicarrones.” In this paper, I draw on years of ethnographic research to trace some of the primary reasons why Latinos identify so strongly with the rockabilly and psychobilly scene, and how musicians adapt the genre to cater to the predominantly Latino audience. I argue that present-day participants in this subculture recognize rockabilly as a vital part of the historical Latino experience in the United States during the 1950s, thereby reclaiming a space for Latinos in the narrative of American rock’n’roll. This presentation interrogates the often silenced legacy of Latino involvement in the development of rock’n’roll and explores the subcultural routes this participation continues to shape in current popular music.

Elizabeth Kirkendoll (Texas Christian University)

“Slightly Overlooked Professionally’: Popular Music in Bridget Jones’s Diary”

A genre more often regarded as money-making entertainment than serious cinema, romantic comedies have long been overlooked academically. Although recent research by film scholars such as Leger Grindon and Tamar Jeffers McDonald has begun to explore the underlying complexities and historical value of the genre, the musical components of romantic comedies remain under-researched. Using the influential film *Bridget Jones’s Diary* (2001) as a case study, my research explores the often intricate use of popular music in romantic comedies as a method of providing narrative clarity for general audiences while enhancing the film’s broad appeal. *Bridget Jones’s Diary* further highlights the potential functions of popular music in romantic comedy, employing foregrounded songs both as narrative elements and framing devices. On one level, the songs in *Bridget Jones’s Diary* act as an extension of the title character’s narration – as an aural extension of her eponymous diary. Furthermore, songs such as Aretha Franklin’s “Respect” (1967), Diana Ross’s “Ain’t No Mountain High Enough” (1970), and Van Morrison’s “Someone Like You” (1987) act as structural and narrative frames for Bridget’s relationships. The popular songs consequently immerse the viewer into the film narrative and provide an emotional bond with the title character. Finally, I examine how *Bridget Jones’s Diary*’s musical model set the stage for future romantic comedies such as *Sweet Home Alabama* (2002) and *Love Actually* (2003) to expand the role of popular music.

Erol Koymen (University of Texas at Austin)

“A Musical Minefield: Composing the Turkish Nation State”

Music reforms in the first decades after the founding of the Republic of Turkey created a tri-partite division of Turkish music into Ottoman Eastern, Western, and folk musics. According to nationalist ideologue Ziya Gökalp’s widely quoted formula, Ottoman Eastern music was to be eliminated and Turkish folk melodies were to be harmonized using Western compositional techniques in order to create a new art music for the Turkish nation state. In practice, however, a decades-long debate ensued as to which music was most appropriate for the Turkish nation state. Turkish musicians who were charged with composing the new Turkish art music had to negotiate a complex musical and

ideological landscape which has been glossed over by existing scholarship. Hasan Ferid Alnar was among the “Turkish Five” group of first generation Turkish Republican composers. I will examine the various musical influences which Alnar absorbed and analyze his work *Prelude and Two Dances* for orchestra in order to reveal the compositional choices which he made in order to mediate among conflicting conceptions of Turkish music. In so doing, I will begin to unpack the over-simplified account, which has been given of the “Turkish Five” composers and the Turkish music reforms more broadly.

Alexandra Krawetz (Rice University)

“A Defense of *Augenmusik*’s Cultural Significance in the Fourteenth and Sixteenth Centuries”

Renaissance *Augenmusik* (the notation of music in the form of shapes) is often dismissed as frivolous. However, in some contexts, it can strengthen music’s connection with text and society. *Augenmusik* achieves this by inventing an interdisciplinary medium that allows audience members to be visually involved with a musical score and physically see the intentions of a performance. This added visual reinforcement can convey a variety of societal ideas. *Augenmusik*’s reflection of society and appeals to the public are shown through case studies of two pieces, Baude Cordier’s “*Belle Bonne Sage*” (1400) and Ghiselin Danckerts’s “*Ave Maris Stella*” (1535). In Cordier’s “*Belle Bonne Sage*” *augenmusik* notation is a method of escapism from societal issues. Through coloration, madrigalisms, and the incorporation of shapes “*Belle Bonne Sage*” appealed to courtly society and diverted attention from Avignon’s problems. These problems included: the black plague, the Hundred Years’ War, and Papal unrest. Similar methods are employed in Danckerts’s “*Ave Maris Stella*” to increase its function as a didactic tool. Danckerts’s use of a riddle motet, chessboard notation, and madrigalisms reflect important ideas of Christian humanism in the Netherlands. These ideas include an emphasis on the importance of antiquity, religious morality, and education. *Augenmusik*’s ability to physically illustrate these abstract cultural and musical concepts shows the genre’s academic and performance value.

Adam La Spata (University of North Texas)

“Yahweh and Jah: Religious and Stylistic Convergence in the Music of Matisyahu”

In his music, New York-based musician Matisyahu combines stylistic elements of both reggae and rap to communicate a message of hope to the youth of today. In addition to syncretizing styles, he also brings together messianic elements of the Rastafarianism of reggae and Orthodox Judaism which he practices. Thus, in songs such as “King Without a Crown,” he transcends religious and stylistic boundaries and facilitates interaction and communication thus imbuing greater meaning to his purpose as a performing artist. Religious beliefs, especially one as disparate in this paper can enrich the study of popular music by showing similarities and connections between faith and culture across national borders. It can also eschew stylistic stasis; in this case, though Matisyahu no longer sees himself as the “Hasidic reggae superstar,” the social, cultural, and religious connections which tie him to Rastafarianism still abide. Discussing the sacred and popular can enrich the field of ethnomusicology by joining elements often considered as distinct entities; one need not profane the other.

Jonathan Leal (University of North Texas)

“Re-Imagining Aztlán: Jazz Improvisation and Chicana/o Activism in the Writings of Raúl R. Salinas”

Although Aztlán lives in the American cultural memory as symbolic of the Chicano Movement in the 1960s and 70s, Raúl R. Salinas, an intriguing *Xicanindio* poet-activist, presents it in his writings as a culturally-hybrid zone informed by his penchant for jazz. In his work, Salinas celebrates jazz improvisation as a component of Chicana/o intellectual practice—a mode of thinking emerging from cultural exchange between Chicana/o and African American communities in the urban centers he encountered. In this presentation, I engage the counterpoint between Chicano activism and jazz improvisation as manifested in Salinas’s works to underscore an overlooked history of Black and Brown solidarity in Texas, bridging a gap between ethnomusicological and literary critical modes of inquiry. – As scholar Walton Muyumba has demonstrated, jazz improvisation as a social practice is an entry point to an emerging discourse on identity studies spanning American ethno-racial, literary, and sonic disciplines. With this in mind, I argue that through political articles, poetry, and jazz criticism, Salinas expands the field of Chicana/o identity to include African-American intellectual and aesthetic practices, challenging notions of the South Texan Chicana/o, or *tejana/o*, as simply a hybrid of Northern Mexican and Anglo-Texan cultures. In his hybrid texts, Salinas amplifies Aztlán as a geo-conceptual zone in which marginalized communities, Brown and Black, are free to code-switch between cultures, sing in Other keys, and solo over the borders and barlines dividing the American social landscape.

Yuxin Mei (University of North Texas)

“The Houston Chinese Traditional Music Group: Negotiating Decades of Change in America”

For over two hundred years Chinese immigrants have brought ancient customs and musical traditions to their new homes in America. As in many immigrant communities, a new heritage that embodies and exhibits both the quintessential features of American culture and genuine Chinese heritage have come together to form new expressive cultures that are uniquely “Chinese American”. As the youngest of the major American Chinese immigrant centers, the city of Houston, Texas provides an exemplary example of a distinct cultural cohesion that, in part, resulted from significant cultural and political upheavals in the latter half of the 20th century. During this era of political unrest, many Chinese people’s attitudes towards traditional culture changed drastically.

The Houston Chinese Traditional Music Group (HCTMG) is a Chinese orchestra comprised of amateur and professional musicians ranging in age from 13 to over 60 years old. Performing regularly for the Chinese immigrant population in Houston, the HCTMG’s take on traditional Chinese music deviates greatly from that of older, more established immigrant communities on the East and West coasts and in some parts of mainland China. Via participant observation, interviews, and analysis of source materials, this paper examines how changing political and economic climates in China during the 1960s to the 1990s -- when the majority of HCTMG musicians lived in China -- are reflected in the musical decisions of the HCTMG and the greater Houston Chinese immigrant community at large.

Guido Olivieri (University of Texas at Austin)

UT Early Music Ensemble “Austinato” Showcase

Members of the Early Music Ensemble “Austinato” will present excerpts from their upcoming concert on “Music and Dances from Spanish America.” The concert is part of a collaboration with the Universidad Nacional Autónoma de México and the ensemble Concierto Barroco, which will be in residence and perform with UT EME on April 15th. During the showcase the audience will be introduced to the goals and past activities of the ensemble, to the instrument collection, and to issues related to the creation and management of a university collegium, with Q&A and hands-on sessions.

Delphine Piguet (University of Oklahoma)

“Southern Cloth Dance: An Exploration of Powwow Music within the Tribal Community”

Powwow music is an excellent example of music, culture, and community coming together as it perpetuates a sense of Native identity. The music and the dance of the Powwow are transmitted by oral tradition. The younger generations are often, unfortunately, less interested in celebrating their ancestors’ traditions. Therefore, Powwow music should be transcribed as it is vital to cultural survival. The confluence of rhythm, pitch, and musical style of Powwow repertoire is markedly different from Western singing.

This paper will present my musical transcription of a Southern Cloth Dance using a modified Western notation system. I will then offer an analysis of the transcription in terms of the song’s musical system and structure, and will explain the methodology used for it. I will present my findings regarding the paradigmatic analysis of this song which uses anhemitonic pentatonic scale and follows the form ABB. This paper will begin with a brief overview of the sequence of events that occur at a powwow and will present the different dance categories, with details about geographical origins and the instrumentation used. I will then focus on the women’s Southern Cloth Dance, including contextual historical information for the dance and its regalia. From an ethnomusicological standpoint, the difficult process of modifying Western notation is crucial in order to accurately notate non-Western music. My findings not only contribute to the existing corpus but also has an impact on the field of ethnomusicology as it offers a methodology applicable for any Powwow song.

Kim Pineda (University of Oregon)

“Go big or Go Home: Eighteenth-Century Real-Time Composition”

When Michel Blavet (1700-1768), arguably the best flute virtuoso in the first half of the eighteenth century, made his premier appearance at the prestigious *Concert spirituel* in Paris in 1726, he brought more than his flute and music to the stage. Blavet carried with him to the concert hall the requisite and comprehensive *materiel musical* of the period: this included training in theory, counterpoint, improvisation, bassoon, and basso continuo. My goal in this paper is to determine how much *extempore* ornamentation was expected of Baroque-era performers within a range of technical abilities, and to provide a means to help the modern scholar-performer of historical performance practice meet these expectations.

By looking primarily at eighteenth-century printed music for flute, violin, and harpsichord by composers from Germany (Johann Sebastian Bach, Georg Philipp Telemann), France (Michel Blavet), and Italy (Arcangelo

Corelli), composed between the years 1700-36, and by examining ornamentation guidelines found in instruction books from the eighteenth century, I will show the high level of harmonic knowledge and required skill in creating melodic complexity expected of the performer. The discussion will also include what ornamentation was implied, inferred, or required in specific pieces that have been transcribed or arranged from one instrument for another. blavet@kimpineda.com; <http://kimpineda.com>

Elena Reece (Sam Houston State University)

“Discovering Avet Terterian: Armenian Folk Instruments and Their Role in Forming Temporality in Third Symphony”

Armenian composer Avet Terterian wrote his eight symphonies (1969-89) during the time when the very existence of the symphonic form was questioned as unfit in a current Soviet social and cultural context. Nevertheless, previously recognized as a vessel for addressing the most important concerns of the time in the works of Myaskovsky, Prokofiev and Shostakovich, not only the symphonic form survived, but a new understanding of its potential was found by Soviet Post-Avant-garde composers, Gubaidulina, Ustvolskaya, Kancheli, Silvestrov, Schnittke, and Terterian.

Terterian’s symphonies stand apart from the symphonic works of his contemporaries in representation of the composer’s unique concept of “submergence in sound”, which is a musical expression of meditation. Terterian’s interpretation of sound as a leading structural and compositional force results in the unique features of temporality in his symphonies. For the first time in the history of symphonic form, Armenian folk instruments - *duduk* and *zurna* - were incorporated into the orchestral score in Terterian’s Third Symphony. Solving a controversial issue of merging orchestral sonorities with those typical for folklore music, Terterian suggested symbolic interpretation of the vernacular instruments based on their ritualistic meanings rooted in Armenian traditional culture. Such approach resulted in the demonstration of distinctive types of temporality associated with the instruments throughout the development of the symphonic form. This poster will prepare the ground for the future research of Terterian’s works by examining the issue of correlation between sound and temporality in his Third Symphony.

Timothy Rommen (University of Pennsylvania)

“What do we mean when we say ‘Creole’?: Some Reflections on an Impossible Concept”

Keynote Lecture

The ‘creole’ has long been a contested and slippery concept within Caribbean Studies. This is partly due to the fact that it has led separate and quite divergent lives within the realms of linguistics, anthropology, and critical theory (to name but three primary disciplinary contexts within which it has circulated). But the difficulties we encounter when invoking the creole also stem from its attractiveness as a convenient and generally rather uncritical short-hand for various mixtures and hybridities – the ‘creole’ just seems to explain so much so easily (foods, musics, language, etc.). In my current work in Dominica, I have encountered musicians for whom the creole is an important explanatory tool. And yet, as I’ll illustrate, the concept, freighted as it is with such a bewildering set of interpretive and theoretical possibilities, threatens to lose its explanatory clarity as soon as we start pressing a bit – what do we mean when we say ‘creole’? More importantly, what do Dominican musicians mean when they use it? Do we mean the same things? I suggest that answers here point to the possibility that, while the concept is shared, we’re not really deploying it in the same ways or for the same reasons. Drawing on the work of Michaeline Crichlow, this paper explores a possible means of finding our way toward understanding how the creole is mobilized in and through Dominican music and musical discourse (especially *cadence-lypso* and *bouyon*), and offers a view toward repurposing the concept in the contemporary moment.

Lauryn Salazar (Texas Tech University)

“Transcribing and Publishing Mariachi Music”

As mariachi music has expanded into academia in the U.S., the demand for written mariachi music has increased as a result. The proliferation of mariachi festival workshops and academic mariachi programs since the 1990s has raised important issues surrounding the role of musical transcription in mariachi music. Traditionally, mariachi has been a music learned by ear, but an increasing number of educators are now utilizing written scores in teaching this music. As mariachi educators and would-be publishers grapple with how to realize mariachi music through transcription and notation, this wide variety of approaches has resulted in lack of standardization. While the use of written scores is becoming more widespread, the abilities to learn aurally and improvise remain vital skills for all practicing mariachi musicians.

Many mariachi festivals offer workshops during which participants receive musical instruction and serve as a main point of distribution for sheet music. Moreover, many academic mariachi programs exist under the aegis of

music programs where Western classical music notation is the dominant method of instruction. In my paper, I discuss the problems of transcribing mariachi music and investigate its practical and cultural implications for the tradition as a whole. The transcription of mariachi presents its own set of challenges, particularly in the representation of defining musical characteristics such as the complex polyrhythmic nature of the son jalisciense, which employs the use of sesquialtera, and the virtuosic singing styles particular to the ranchera and huapango song forms, which each have specific demands in terms of vocal timbre.

Robert Sanchez (Texas State University)

“Compositional Devices and Techniques of 8-Bit Video Game Music”

In recent years, video game music has become the focus of scholarly research. The purpose of this poster is to present the boundaries and techniques that the composers were limited to during the 8-bit era (1984-1990).

Due to the rise of popular demand for video games in the 1980s, video game companies began to increase the quality in all aspects, such as graphics, gameplay, and music. This was the first time video game music was composed by actual composers, rather than by programmers. The use of different soundwaves (square, triangle, sawtooth, etc.), gameplay variables (tempo, pitch, timbre, etc.), looping, and/or algorithmic composition are just some examples that define 8-bit music. Even now, certain video games are being created in the ‘style’ of 8-bit, which includes the style of music. Although the technological limitations are no longer as they existed in the 1980s, the compositional devices and techniques are still being applied today.

Since research on 8-bit video game music has only been conducted sparsely (Collins 2007, Ahlers 2009, Márquez 2012), this presentation will provide further details of compositional devices and techniques of 8-bit video game music in the context of well-known games and composers such as *Super Mario Brothers & The Legend of Zelda* (Koji Kondo), *Mega Man* (Manami Matsumae), and others.

Stephen Slawek (University of Texas at Austin)

Javanese Gamelan Ensemble Workshop

The UT gamelan ensemble was established in 1998. Named Kyahi Rosowibowo (“The Majestic One”), the instruments of the ensemble were built in Yogyakarta and are available in complete sets in both slendro and pelog tunings. The ensemble is directed by Stephen Slawek. He will be conducting the workshop with a short interactive performance and explanation of the ensemble. The number of workshop attendees will be limited due to space restraints (participants must sign-up during onsite conference registration). The workshop will also include discussion on the benefits and challenges of establishing a gamelan ensemble within a university setting.

Wade Smith & Nico Schüler (Southwestern University)

“African-American Composer Jacob J. Sawyer: Research Methodology, Biography, and Analytical Approach”

Newspapers are excellent sources of music-historical research, especially when focusing on the ‘forgotten’ composers. While newspaper research used to be archival research, it is becoming more and more online research, as more and more newspapers are being digitized and become available online. Digitized newspapers can also be supported by electronic collections and databases. This conference poster is both a methodological reflection on such research as well as a biographic-analytical study, focusing on the ‘forgotten’ African-American composer Jacob J. Sawyer (1856-1885).

So far, little was known about Jacob J. Sawyer. A very sketchy biography was published in E. Southern’s *Biographical Dictionary of Afro-American and African Musicians* (Westport, CT, 1982). One of Sawyer’s compositions was printed in J. M. Trotter’s *Music and Some Highly Musical People* (Boston, MA, 1880). Even dates such as for birth and death were unknown. The authors of this study will present how online databases, electronic collections, and electronic archives were used to reconstruct some of the life and work of Jacob J. Sawyer as a pianist, composer, teacher, and arranger. An introduction and analytical approach to his important compositional work, which includes a march for the Seventh Cincinnati Industrial Exhibition in 1879, will also be included.

Leticia Isabel Soto Flores (U. of California Los Angeles)

“Mariachi Music Education in Diverse Educational Contexts”

Since the end of the 1960s, scholars have questioned whether formal education systems respond to changing needs in society (Coombs 1968, Estrada 1969, y Freire 1969). Such social changes—globalization, gender equality, increased migration, and socio-cultural identification—inevitably impact how musical traditions are to be passed on to next generations. In addition, they begin to reshape the relations between different educational systems, such as formal, non-formal, and informal education. In the case of the mariachi tradition, however, its educators have not en-

tirely taken into account the influence these aforementioned educational contexts can have on the future of this musical tradition.

A more in-depth look at the teaching-learning of mariachi music takes into account the knowledge and experiences gained, not only in formal education, but also in non-formal and informal settings. In formal education, students receive training via a formal curriculum offering theoretical and practical tools. Non-formal music education encompasses systematic methods also learned through formal education, such as workshops and private instruction. Informal education, on the other hand, is passed on from generation to generation, through lived experience in unsystematic practices, and generally within a community or family context. This last kind of educational experience is the most difficult to analyze and reproduce, even if it is the one that adds the most richness and significance to the mariachi tradition. In this regard, this paper provides a brief analysis of these teaching-learning systems, and how these may impact the future of the mariachi education experience.

Daniel Akira Stadnicki (University of Alberta)

“(Anti) Neoliberal Musicking: An Inquiry into Drumming for Political Protest”

This presentation will investigate the history, role, and significance of collective drumming practices during recent political demonstrations, focusing particularly on casserole processions (*les casseroles/los cacerolazos*) and drum circles. In both cases, drumming has been used to encourage participation and to enhance the feeling of cultural solidarity. However, these musical practices have been politicized and appropriated in unique and problematic ways, raising a number of questions that challenge claims for their unifying power and subversive value. Drawing from the work of Slavoj Žižek and Jacques Attali, this paper will examine the globalization and politicization of these diverse drumming traditions, exploring how the dynamics of political enjoyment (Žižek, 1991), genre, and noise are important factors to consider when analyzing the music of anti-neoliberal dissent.

Collective drumming practices have performed a significant role in some of the largest protests in recent North American history, including Occupy Wall Street and the 2012 student demonstrations in Quebec (the ‘Maple Spring’). At the same time, drum circles negatively impacted Occupy organizers in New York and divided supporters. Drum circle facilitators have also developed similar ‘world’ drumming practices into corporate team building exercises, utilizing parallel languages of *carnavalesque* emancipation and hierarchical subversion as incentives to foster creativity in the workplace—core features of the neoliberal ‘creative class.’ In contrast, this paper argues that casserole processions (from Buenos Aires, to Reykjavik, and Montreal) have proven particularly effective due to their semiotic evasion of musical genres and cultural drumming traditions, emphasizing noise and social disruption over musicality and groove.

Jessica Stearns (University of North Texas)

“Reactionary Improvisation and the Anti-Gestalt in Christian Wolff’s *For 1, 2, or 3 People*”

In his music, Christian Wolff grants the performer a variety of freedoms and decision-making powers, requiring the creation of new notation. The result of Wolff’s innovations is a collection of graphic scores that produce a reactionary improvisation between performers. One such work is *For 1, 2, or 3 People*. Written in 1964, this composition can be performed by one to three musicians using any combination of instruments or sound-producing media. Musicians must respond to environmental sounds or sounds produced by other players, creating an unpredictable musical performance. Though scholars have discussed the interactive nature of Wolff’s notation, the visual layout of his scores has been overlooked. Gestalt psychology’s principles of organization, such as proximity, similarity, and good continuation, have been applied to graphic notation as a means of understanding visual aspects of music and shaping interpretation. Most research in this area has focused on Cornelius Cardew’s works, including his massive 193-page graphic score *Treatise*. The principles of organization, however, prove insufficient in the realization of *For 1, 2, or 3 People* because the notation’s visual elements are often counterintuitive and do not always align with the temporal spacing of sounds, requiring the performer to act against his/her natural inclinations. The purpose of this study is to further the analytical discussion of graphic notation, inform performance practice, and aid musicians’ interpretations of *For 1, 2, or 3 People* and similar works by demonstrating that Wolff’s notation contradicts Gestalt principles of organization.

José R. Torres-Ramos (University of North Texas)

“The Mariachi Tradition in Nochistlán, Zacatecas”

Much of the small body of scholarship on mariachi has focused on historical analysis of the musical development of the ensemble, its transnational movement, and transformation to symbol of nationalist cultural identity. There has also been significant work on the etymology of the word mariachi. More recent research has begun examining the larger sociological aspects of the tradition as it has become more diversified in terms of gender, ethnicity, and class

of practitioners. Mariachi music represents a conceptual model for how music is socially meaningful and fundamental.

The town of Nochistlán, Zacatecas is well known for its appreciation, cultivation and promotion of music. Musical activities are a central focus of social and familial life in Nochistlán. Mariachi enjoys a strong, vibrant, artistic life within the region and among immigrant communities of Nochistlaneros in the United States. Drawing upon conceptual frameworks established by Thomas Turino, this paper will examine the mariachi tradition both in Nochistlán and among immigrant communities in the US, particularly in Ft. Worth, TX. Utilizing ethnographic fieldwork, this paper will tie the mariachi tradition in Nochistlán to a larger theoretical concept of identity and culture as foundational to the study of music as social life.

D. Charles Wolf (Texas State University)

“Dmitry Kabalevsky and Sonata Form: A Theoretical and Analytical Investigation of Sonatina No. 1, Op. 13, Mvt. 3”

Over the past fifty years, musical scholars have often viewed and approached the work of the Russian Soviet composer Dmitri Kabalevsky primarily within the context of music education or performance. These approaches are certainly merited and appropriate, because Kabalevsky composed several concertos and piano sonatas and maintained a lifelong interest in music for children and musical education in general. In his book *A History of Russian Soviet Music*, music historian James Bakst draws attention to this latter fact when he summarizes Kabalevsky's career as “a composer dedicated to the advancement of Communist principles of musical creativity and music education.” Although these frameworks are on target, rigorous theoretical analysis of Kabalevsky's music has not been pursued to the same degree. Scholars have written very little on Kabalevsky's two piano sonatinas in particular, and no wide sweeping study of his contribution and approach to form, especially sonata form, has been undertaken so far. This poster will begin to remedy these gaps, through a closer investigation of Kabalevsky's contribution and approach to sonata form, and through analysis of the third movement of his Sonatina No. 1, Op. 13, incorporating James Hepokoski and Warren Darcy's dialogic view of sonata form and historical contextualization. This study contributes to a broader understanding of the development of sonata form in the 20th century and adds a fresh perspective through a theoretical, rather than performance or educational approach, to this innovative composer and his music.

Bios

(in alphabetical order by last name)

Hannah Adamy received her Bachelor's in Music with a focus in Vocal Performance from The College of New Jersey. She is currently pursuing her Master's in Performance Studies at Texas A&M University. Her research interests include performance of diva identity, female vocality, and Euroclassical vocal pedagogy. Her thesis-in-progress is an ethnography of Euroclassical opera singers' personal narratives of their pedagogical experiences. She hopes to continue her research in a Performance Studies Ph.D. program. E-Mail: adamy@tamu.edu

Andrés Amado studies issues of race and transnationalism in Latin American music. By blending of methods from historical musicology and ethnomusicology, he works to bridge disciplinary traditions and contribute exchanges between English and Spanish-Speaking scholarship. Andrés has published papers in *Ethnomusicology Review* and *Istmo* and has contributed entries to the *Grove Dictionary of Musical Instruments*. His forthcoming essay on cultural agency and marimba music in Guatemala will soon be published in the anthology *Agencia Cultural, memoria y arte liberador*. Andrés has recently been appointed Assistant Professor of ethnomusicology and musicology at the University of Texas Pan American.

Erin Miller Bartosch is a graduate student attending the Bob Cole Conservatory of Music at California State University, Long Beach. Her graduate thesis is an investigation of the effectiveness and influence of female artist's protests within the context of their respective socio-political environments. Erin is a member of the AMS, as well as the SEM, and she is currently serving as President of the Cole Conservatory Graduate Musicology Association (in affiliation with the Pacific Southwest Chapter of the AMS). Her research has earned her the 2013-14 CSULB College of the Arts Research Fellowship Grant. She can be best contacted by email at eamiller14@gmail.com.

Jayson Beaster-Jones is an Assistant Professor of Music in the Department of Performance Studies at Texas A&M University. His research focuses on Hindi film song and the Indian music industry. He has published in the journals *Ethnomusicology*, *Popular Music*, and *South Asian Popular Culture* and has book chapters in *More Than Bollywood* and in the *Oxford Companion to Mobile Music and Sound Studies*. His forthcoming book project entitled *Bollywood Sounds: The Cosmopolitan Mediations of Hindi Film Song* will be published by Oxford University Press in 2014. E-Mail: jbeasterjones@tamu.edu.

Kimberly Burton was born and raised in Denton, Texas. Growing up she loved all things music. For her undergrad she decided to go to a small lesser known university, Tarleton State University. She graduated in 2013 with her Bachelor Degree in Music Education with a vocal emphasis. While completing her undergraduate she fell in love with the music history classes she took. Thusly next step was to pursue her masters in Music History and Literature from Texas State University. As the granddaughter of a World War II vet her musical and historical interests' center mostly around this time period. Contact at: kab220@txstate.edu.

Mary Channen Caldwell (University of Texas at Austin)

Mary Channen Caldwell is currently a Visiting Assistant Professor in Musicology in the Butler School of Music at the University of Texas, Austin. Previously, she was a Visiting Assistant Professor in Music at Williams College, in Williamstown, Massachusetts. She received her Ph.D. in music history and theory at the University of Chicago in 2013 and is currently working on a book that explores song at the intersection of the religious and the popular in pre-modern Europe. Recent publications include an article on the fourteenth-century *Roman de Fauvel* in *Early Music History* (2014). Email: marychannencaldwell@gmail.com.

Megan Varvir Coe (University of North Texas)

A doctoral candidate in musicology at the University of North Texas, Megan Varvir Coe earned previous degrees from Austin College and Texas Woman's University. She is currently working on her dissertation, "'A Beautiful Coloured, Musical Thing': The Inherent Musicality of Oscar Wilde's *Salomé* and its Reception in *fin-de-siècle* France." In conjunction with her dissertation research, she is developing with Clair Rowden (Cardiff University) an on-line edited dossier of primary sources entitled the "Parisian Salomé's Collection" for the Francophone Music Criticism Project (<http://music.sas.ac.uk/fmc>). In June 2014, Ms. Varvir Coe will present at the 18th Biennial International Conference on Nineteenth-Century Music in Toronto. E-Mail: meganvarvircoe@my.unt.edu.

Eric Evans is a composer currently working toward a Masters of Arts degree in Music Composition with a related field in Ethnomusicology at the University of North Texas. His compositional interests include the intersection of acousmatic sound innovation with liturgical / ritual musical forms and the semiotic processes of sound experience. One of Eric's favorite writers is the Jewish philosopher Martin Buber who has articulated that when one "encounters ... being and everything only as a being," then "the immeasurable becomes reality" (*I and Thou*, Touchstone, 83). E-Mail: ericrossevans@gmail.com.

Andrew Fisher is a graduate student at Texas State University. He is currently studying music theory and is researching Kazumi Totaka and his contributions to video game music under Dr. Nico Schüler. Andrew received his undergraduate degree in Music Education at McNeese State University in Lake Charles, LA.

Cory Gavito is Associate Professor of Musicology at Oklahoma City University. A graduate of the University of Texas at Austin, Prof. Gavito holds research interests in Italian musical traditions of the seventeenth and eighteenth centuries. His work on the early seventeenth century *alfabeto* song repertory has been awarded a research grant from the Newberry Library in Chicago and has been presented at major conferences around the country. He is currently preparing for publication a study of the *alfabeto* songbook anthologies of Giovanni Stefani.

Lori Gerard is pursuing the Ph.D. in humanities at UT-Dallas, where her work focuses on continuities between literature, music, and culture in nineteenth-century central Europe, with particular emphasis on the music of Richard Strauss. She is also an active freelance percussionist in the DFW area. Lori holds a B.S. in Music from Central Michigan University and a M.M. in Percussion Performance from SMU. E-Mail: lag091020@utdallas.edu.

Andrew Greenwood has been Visiting Assistant Professor of Music History in the Meadows School of the Arts, Southern Methodist University, Dallas, since Fall 2012. In 2012 he received his PhD in History and Theory of Music at the University of Chicago with a dissertation entitled "Mediating Sociability: Musical Ideas of Sympathy, Sensibility, and Improvement in the Scottish Enlightenment" and won both a Whiting Dissertation Fellowship and a Stuart Tave Teaching Fellowship. He has delivered invited colloquia at Harvard University and the University of South Carolina, and presented major work to the annual meeting of the AMS, Yale, IMS, and ASECS.

Brian Griffith is completing his Master's degree in ethnomusicology at the University of Texas at Austin, specializing in issues of class representation, ethics, and folklorization in cultural policy. He is the current assistant editor at the *Latin American Music Review*, student representative for the Society for Ethnomusicology Southern Plains chapter (SEM-SP), and publicity chair for the Graduate Associations for Music and Musicians at UT (GAMMA-UT). He has performed on various instruments with the UT Caribbean Ensemble, Middle Eastern Ensemble, Conjunto, and Mariachi. Brian also hosts two radio shows, Salsa Indestructible and Desi Yaadein, on KVRX 91.7FM. E-Mail: jamesbriangriffith@gmail.com

Myranda Harris is a doctoral student in ethnomusicology at the University of Texas at Austin, with previous degrees from the University of North Texas. She is currently researching the effects of globalization on classical music practices in South India. Myranda is a talented percussionist, trained in a variety of instruments, including South Indian *kanjira*, Iranian *daf*, and Egyptian *riq*. She is currently the teaching assistant for UT's Middle Eastern and Javanese Gamelan ensembles. E-Mail: mlh0058@gmail.com.

Erik Heine is Professor of Music at Oklahoma City University, where he has taught since 2005. He earned the Ph.D. in Music Theory from the University of Texas at Austin, where his dissertation concerned the late film music of Dmitri Shostakovich. He has presented and published on the film music of Shostakovich and Elmer Bernstein, and is currently working on a book, "James Newton Howard's *Signs*: A Film Score Guide" for Scarecrow Press. E-Mail: ehaine@okcu.edu.

Katharine Hoogerheide recently completed her M.A. in World Arts from GIAL (Graduate Institute of Applied Linguistics) in Dallas, TX. She is interested in all things pertaining to language and culture, especially their expression in the realm of the arts. Her past experience includes earning an M.M. in Organ Performance from Western Michigan University, teaching English and music in a bilingual program in the Netherlands for four years, and teaching/studying in Israel for two years, earning an M.A. in TESOL from Tel Aviv University. She currently works as Associate Dean of Students at GIAL. Email: hahaday@gmail.com.

Laura Houle is currently completing a Masters in Musicology from Texas Tech University. Her research interests encompass American Vernacular music focusing on Southern and Texas fiddling. Her master's thesis titled "Carrying on the Tradition: A Performance Practice Analysis of Stylistic Evolution in Texas Contest Style Fiddling" focuses on a historical and analytical study of Texas contest fiddlers and their stylistic approaches to this style of fiddling. A chapter of her thesis, " 'Sally Goodin': A Musical Analysis of Developments in Texas Contest Style Fiddling" was published in the 2012-2013 Proceedings of the American Musicological Society Southwest Chapter. E-Mail: Laura.houle@ttu.edu.

Chia-Hao Hsu is a M.M. student in ethnomusicology at the University of Texas at Austin. He is originally from Taiwan and received his B.A. in *dizi* – Chinese bamboo flute – performance at Tainan National University of the Arts. His research interests focus on the intersection of music, nationalism and indigeneity, and realm of intangible cultural heritage in special regards to Taiwanese Aboriginal music. As a musician, he has played *dizi* and *nay*, performing in many types of ensembles in Taiwan and America. E-Mail: eddiehsu@utexas.edu.

Christopher Johnson received a B.A. in Arts & Humanities from Michigan State University where he focused on issues of intellectual property and world music, as well as a variety of area studies through the department of ethnomusicology. He is currently an M.A. student in Texas A&M University's department of performance studies. His current thesis work is on collective performance, affect, and the intersection of neoliberalism in electronic dance music. E-Mail: cjosejohnson1@neo.tamu.edu.

Anna Kalashnikova received her Bachelor's degree in Sociology from Novosibirsk State University and is currently finishing her Master's degree in Performance Studies at Texas A&M University, focusing on the relationships between performance and political processes. Her recently defended thesis is titled "The *Carmen-Suite*: Maya Pli-setskaya challenging Soviet culture and policy" and focuses on the political nature of Soviet ballet throughout the Cold War era. Anna plans to continue her education on a doctoral level with an expanded focus on ballet as a form of political resistance. Anna has been admitted to the Critical Dance Studies Ph.D. program at the University of California, Riverside. She may be contacted at ania@tamu.edu.

Kim Kattari earned a doctorate in Ethnomusicology, with an emphasis in Cultural Studies and American Popular Music, from the University of Texas at Austin (2011). Her research on the rockabilly and psychobilly subcultures explores nostalgia, working-class economies, gender and sexuality, Latino identity politics, and the symbolic meanings of zombie apocalypse narratives. She currently teaches a variety of music history and appreciation courses at Texas A&M University through the Department of Performance Studies.

Elizabeth Kirkendoll is a graduate student in musicology at Texas Christian University in Fort Worth, TX, where she also earned her undergraduate degree in oboe performance. Her research interests include opera studies and film music, particularly popular and pre-existing music. She remains an active performer in university ensembles and teaches private middle and high school oboe students from area schools.

Erol Koymen is a master's student in musicology at the University of Texas. He graduated from Vanderbilt University in 2011 with majors in voice and philosophy. After graduation, he worked for two years in Austria on a Fulbright Teaching Assistantship. In addition to his teaching responsibilities, he sang in opera productions at the Theater an der Wien with the Arnold Schoenberg Choir, and studied and conducted research at the University of Vienna. His research interests are in the Europeanization of music culture in the Republic of Turkey, on which he presented at the 2013 Fulbright Conference in Altenmarkt in Austria.

Alexandra Krawetz is currently pursuing a Bachelor of Music in music history at Rice University's Shepherd School of Music. She can be reached at ark4@rice.edu.

Adam La Spata holds degrees in music education and musicology from North Park University and Northern Illinois University. He is currently a second-year Ph.D. student in musicology with a related field in ethnomusicology at the University of North Texas. His primary research interests are American music, sacred music, and music history pedagogy. He is active as a composer and conductor of sacred choral and instrumental music. E-Mail: alaspata@yahoo.com

Jonathan Leal earned his B.A. in English with a minor in music from the University of North Texas and has nearly

completed an M.A. at the same institution. For years, he has worked as a burgeoning scholar and percussionist, traveling the United States and Europe as a performer, instructor, and clinician. In September, he will begin a Ph.D. in Modern Thought and Literature at Stanford University, where he will focus on literary and musical expressions of transnationalism in the U.S.-Mexico borderlands, as well as how cultural productions not only reflect, but help shape epistemological frameworks. E-Mail: jonathanleal@my.unt.edu.

Mei Yuxin, a Pipa performer, is a current graduate student of Ethnomusicology at the University of North Texas. Mei completed a Bachelor's and a Master's degree of Pipa Performance and Education in China Conservatory of Music, Beijing, and Xing Hai Conservatory of Music, Guangzhou, in China. She was a faculty member teaching at the Xing Hai Conservatory of Music. Before that, she was an Artistic Director and Soloist of Chinese Music Chamber Orchestra. As a Chinese Culture Promotion Ambassador, Mei performed concerts in Asia, Europe and North America. Her study interests include Chinese immigrant culture and the relationship between politics and culture in China. E-Mail: yuxinmei@my.unt.edu

Guido Olivieri is a musicologist (Ph.D. – University of California, Santa Barbara) and violinist (Diploma – Conservatory of Salerno, Italy). His research has focused on the history of institutions, on performance practices, and on the circulation of music and musicians in 18th-century Europe. He has presented papers at international conferences, published articles in collective volumes and scholarly journals, and contributed to *The New Grove Dictionary of Music*, the *MGG*, and the *Dizionario Biografico degli Italiani*. A Research Fellow at the University of Liverpool (UK) and at Columbia University, he was awarded a Mellon Postdoctoral Fellowship at the University of Michigan, where he also was Visiting Assistant Professor. He has devoted his attention to the study of the Baroque violin repertory, studying with Chiara Banchini and Andrew Manze, and performed with several ensembles. At UT Austin, he teaches courses on 18th-century music history, performance practice, and research methods, and is the director of the Early Music Ensemble “Austinato.”

Delphine Piguet is a Doctoral of Musical Arts candidate at the University of Oklahoma. She was awarded the Cleo Cross Scholarship in 2011 and 2013, as well as the prestigious Paul and Rose Sharp Award in 2012. She received her Master of Musicology and Ethnomusicology from the University of Paris IV-La Sorbonne, specializing in Native American music. Piguet also studied at the Paris Conservatory and worked at the prestigious Museum of Music of Paris as a tri-lingual lecturer in world music and Western music history. Delphine Piguet is currently teaching music courses at the University of Oklahoma. Email: delphine_piguet@hotmail.com.

Kim Pineda is a Ph.D. candidate in Historical Musicology and Historical Performance Practices at the University of Oregon. He has presented papers at the American Musicological Society (New Orleans, 2012), the Society for American Music (Charlotte, 2012), at the AMS-Southwest Chapter (Lubbock, 2010), and at the International Patristic, Medieval, and Renaissance Studies Conference (Philadelphia, 1995). As a performer he has recorded on the Focus, Centaur, and Origin Classical Labels, co-directs the Flute Extremes workshop with Molly Barth, and has performed as a flutist and conductor across the US, Canada, in Israel, and on National Public Radio.

Elena Reece is currently pursuing a Master's degree in musicology under the tutelage of Dr. S. Murphy-Manley at Sam Houston State University. She received her undergraduate and graduate degrees in History and Theory of Music at the Ural State Conservatory in Russia. Before moving to the US, she was a Head of the PR department at the Sverdlovsk State Philharmonia and also hosted a classical music talk show on the radio. In recent years, she enjoyed maintaining her piano studio and creating and organizing several interdisciplinary festivals in College Station, TX.

Timothy Rommen (University of Pennsylvania) – Keynote Speaker

Timothy Rommen received his Ph.D. in ethnomusicology from the University of Chicago in 2002. He specializes in the music of the Caribbean with research interests that include folk and popular sacred music, popular music, critical theory, ethics, diaspora, tourism, and the intellectual history of ethnomusicology. The majority of his research is focused on musics circulating in and around the Anglophone Caribbean. His first book, entitled “*Mek Some Noise*”: *Gospel Music and the Ethics of Style in Trinidad* (University of California Press, 2007), was awarded the Alan P. Merriam Prize by the Society for Ethnomusicology in 2008. He is a contributing author to and editor of *Excursions in World Music*, and a contributor to the *Cambridge History of World Music*. His articles and reviews appear in *Ethnomusicology*, *Popular Music*, the *Black Music Research Journal*, the *Latin American Music Review*, *The World of Music*, *The New West Indian Guide*, the *Journal of Religion*, the *Journal of the Royal Anthropological Institute*,

The Yearbook for Traditional Music, the *Journal of Anthropological Research*, the *International Dictionary of Black Composers*, and the *Encyclopedia of Popular Music of the World*.

Tim is currently working on an edited collection, in collaboration with Dan Neely, entitled *Sun, Sound, and Sand: Reflections on Music Tourism in the Circum-Caribbean*. This volume explores the various modalities of tourism that confront musicians throughout the circum-Caribbean – modalities ranging from mass tourism to cruise ships, from festivals to intra-regional and ex-patriate tourism. In so doing, the volume seeks to interrogate the diverse range of challenges and dynamics attendant to the variegated encounters between musicians and tourists in the region. Emphasizing the choices and negotiations of musicians in these contexts as well as the differing levels of investment in these musical encounters on the part of tourists, the volume's contributors develop a more nuanced sense of the stakes attendant to music tourism in the circum-Caribbean. Tim is also engaged in a long-term musical ethnography of Dominica. Focusing on the musical complexities and socio-cultural meanings accruing to jing ping, cadence-lypso, and bouyon in the process of interacting with each other and with other local and translocal genres, this project investigates: 1) the many ways through which historical and contemporary junctures and disjunctures between the Anglophone and Francophone Caribbean have shaped the particular spaces within which Dominican music is produced and consumed; 2) the musical and linguistic inheritances that, forged into new statements of creole musical life, combine to provide rich sources for the region's popular music; and 3) the fraught dynamics by virtue of which tourism and the fiscal pressures attendant to small island economics continue to exert downward pressure on the options and opportunities available to musicians and audiences in Dominica.

Lauryn Salazar is an Assistant Professor of Musicology at Texas Tech University. She earned her Ph.D. in Ethnomusicology from the University of California, Los Angeles, and her dissertation is titled "From Fiesta to Festival: Mariachi Music in California & Southwestern United States." In addition to teaching courses on Latin American music, she also directs the mariachi ensemble and is an active mariachi harpist.

Robert Sanchez is currently pursuing a Master's degree in music theory at Texas State University. He received his Bachelor of Music in Music Education from The University of Texas at Brownsville in December 2012. Sanchez has also presented at the American Musicological Society-Southwest Chapter in fall 2013 and won the student paper at the 2013 College Music Society South Central Chapter.

Nico Schöler (b. 1970) is Professor of Musicology and Music Theory at Texas State University and a visiting faculty (music history) at Southwestern University. His main research interests are historiography, music cognition, music research methodology, interdisciplinary aspects of modern music, music theory pedagogy, and computer applications in music research. Dr. Schöler is the editor of the research book series *Methodology of Music Research*, the editor of the peer-reviewed journal *South Central Music Bulletin*, the author or editor of 20 books, and the author of more than 100 articles. His most recent books are on *Musical Listening Habits of College Students* (2010) and on *Approaches to Music Research* (2011). E-Mail: nico.schuler@txstate.edu

Stephen Slawek serves as Professor of Ethnomusicology and Head of the Division of Musicology/Ethnomusicology at the University of Texas. He gained his Ph.D. from the University of Illinois at Urbana-Champaign and specializes in the music of South Asia. He is an accomplished performer on the Indian sitar, and directs the Indian Classical Music Ensemble. His publications include *Sitar Technique in Nibaddh Forms* and *Musical Instruments of North India: Eighteenth Century Portraits by Baltazard Solvyns*. Professor Slawek has been Second Vice-President of the Society for Ethnomusicology, member of the Board of the Society for Asian Music, and editor of the Journal of the Society for Asian Music. E-mail: slawek@austin.utexas.edu.

Wade Smith is an undergraduate student in piano performance at Southwestern University under the tutelage of Dr. Tamagawa. He graduated from Arlington High School in Arlington, Texas. Apart from studying the piano, Wade also studies harp with Delaine Leonard. He also hopes to minor in math and German. E-Mail: smithw@southwestern.edu

Leticia Soto Flores is Director of the Yoliztli Ollín Mariachi School in the famed Plaza Garibaldi, a project of the Ministry of Cultural Government of the Mexico Federal District. It is the first Mexican school to offer a technical degree in mariachi music. Ms. Flores Soto is a Ph.D. candidate in ethnomusicology at the University of California Los Angeles, and a UC Dissertation Research Grant (MEXUS) Fellow. She has taught courses in ethnomusicology and informatics at UCLA. E-Mail: leticia@ucla.edu.

Daniel Akira Stadnicki is an award-winning drummer, Popular Music instructor, and second-year PhD Student in Ethnomusicology at the University of Alberta. His research focuses on the intersections between music, religion, and politics, as well as a variety of topics in the 'percussive field,' investigating global drumming cultures, practices, industries, and technologies. Under the supervision of Regula Qureshi and Michael Frishkopf, Daniel's dissertation will explore the music of Persian Baha'is in the Canadian diaspora. Contact: stadnick@ualberta.ca.

Jessica Stearns is a PhD student in musicology at the University of North Texas. From Tallahassee, FL, she received her bachelor's degree in music education from Stetson University and her master's degree in saxophone performance from Stephen F. Austin State University. Jessica's research interests include music of the 20th century to the present, Shostakovich and socialist realism, the New York School, the social and political context of music, graphic notation, and hermeneutics. JessicaStearns@my.unt.edu

José R. Torres-Ramos is a Ph.D. student and teaching assistant in music education and ethnomusicology at the University of North Texas. He holds a Research Assistantship in the UNT Division of Community Engagement and is a Lecturer of Music at Our Lady of the Lake University in San Antonio. His scholarship examines non-traditional approaches to music learning and transmission combining the study of music education and ethnomusicology. He specializes in Mexican folk music performance-transmission practices, conducting research in mariachi. He is Vice-Chair of the Society for Ethnomusicology Student Union and 2nd Vice-President of the Texas Association of Mariachi Educators. E-Mail: jose.torres@unt.edu

D. Charles Wolf is graduate student of music theory at Texas State University. He holds a B.M. in music composition from California State University, Stanislaus where he graduated Summa Cum Laude. He is the recipient of the 2013 Texas State Bravo Award for Outstanding Scholarship in Music History for his paper "MacDowell's Sea: A Hermeneutical Investigation of Selected Movements from *Sea Pieces*, Op. 55." He enjoys all aspects of music including performing, composing, listening, and writing about music. He lives in San Marcos, TX with his wife, Katherine, and their cat, Mr. Oliver. E-Mail: DCW54@TxState.edu.