

Fall 2022 Conference of the

American Musicological Society – Southwest Chapter

Friday - Saturday, October 14 - 15, 2022

University of Texas at Austin

Austin, Texas

Meeting Place:

Jessen Auditorium is located on the ground level of the Homer Rainey Hall (H.R.H.)
Cepeda Branch, Austin Public Library, 651 N Pleasant Valley Rd, Austin TX 78702

[Greater Campus Map](#)

Local Arrangements Chair:

Hannah Neuhauser

Acknowledgements

The Southwest Chapter of the American Musicological Society would also like to acknowledge the efforts of the following organizations for making our event possible:

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Thank you!

Travel Information

The AMS-SW Chapter Fall 2021 meeting will take place in Jessen Hall in Homer Rainey Hall on Friday afternoon and at the Cepeda Branch of the Austin Public Library located in East Austin on Saturday.

Homer Rainey Hall 200 W 21st St

North I-35: (I-35 North)

- Exit onto I-35 service road to MLK Jr. BLVD
- Left onto Martin Luther King Jr. BLVD
- Right on Guadalupe St.
- Right on 20th St.
- Left onto Whitis Ave.
- Parking Structure directly on the right

South I-35: (I-35 South)

- Exit I-35 Service Rd. to MLK Jr. BLVD
- Right onto Martin Luther King jr. BLVD
- Right on Guadalupe St.
- Right on 20th St.
- Left onto Whitis Ave.
- Parking Structure directly on the right

Texas Highway 1 (North):

- Exit onto Newfield LN
- Right on Enfield Rd
- Merge onto W 15th St.
- Left on Guadalupe St.
- Right on 20th St.
- Left onto Whitis Ave.
- Parking Structure directly on the right

Texas Highway 1 (South):

- Exit onto Winsted LN
- Left on Enfield Rd.
- Merger onto W 15th St
- Left on Guadalupe St.
- Right on 20th St.
- Left onto Whitis Ave.
- Parking Structure directly on the right

****To Homer Rainey Hall from Parking Area:**

Cross street at W 21st St. (Either at Whitis Ave or University Ave)

Cepeda Branch 651 N Pleasant Valley Rd. Austin, TX 78702

35 North (North-bound)

- Exit onto 6th Street and go past to 7th
- Right on 7th Street
- Right on Pleasant Valley Road
- Immediate left into the parking lot

35 South (South-bound)

- Exit towards 7th street
- Left on 7th street
- Right on Pleasant Valley Road
- Immediate left into the parking lot

183 North (North-bound)

- Exit onto 7th street heading west
- Left onto Pleasant Valley Road
- Immediate left into the parking lot

183 South (South-bound)

- Exit onto 7th street heading west
- Left onto Pleasant Valley Road
- Immediate left into the parking lot

Suggested Hotels and Inns

There are several hotels close to campus. Some may offer UT Austin discounts if you ask. Hotels within a 5 – 10-minute drive include the following:

Days Inn

3105 North I-35,
Austin, TX, 78722
512-478-1631

Moxy Hotel

2552 Guadalupe St.
Austin, TX 78705
737-471-2621

AT&T Hotel and Conference Center

1900 University Ave.
Austin, TX 78705
512-404-1900

DoubleTree by Hilton Hotel Austin - University Area

1617 N Interstate Hwy 35
Austin, TX 78702
512-479-4000

Canopy by Hilton Austin Downtown

604 W 6th St
Austin, TX 78701
512-991-3100

Dining Options by UT Austin

Breakfast and Coffee

Einstein's Bagels
Medici Roasting
*Lucky Lab
*Kerby Lane Café
The Tastegasm
*Pancha

Burgers, Fast Food, and Pizza

Moody's Kitchen
Bikkle Jamaican
Chicken Cone
Chick-fil-a
Raising Cane's
P. Terry's Burger Stand

Asian and Bubble Tea

Coco's Café
K-Bop
Clay Pit Contemporary Indian Cuisine
Pinch
Koriente
Madam Mam's Thai Cuisine
Kung Fu Tea
Gong Cha

Mexican and Tex-Mex

Salsa Lima's
Curra's
Torchy's
Velvet Taco

Dining Options by Cepeda Branch

Breakfast and Coffee

Fleet Coffee Co
Medici Roasting
Flitch Coffee
Desnudo Coffee
Greater Goods Coffee Roasting

Burgers, Fast Food, and Pizza

Short Stop
Hopdoddy Burger Bar
Jack in the Box
Golden Chicken

Asian and Bubble Tea

Thailicious
Pho Craft
Sweet Chive
1618 Asian Fusion
888 Pan Asian Restaurant
Bao'd Up Bobar – Riverside

Mexican and Tex-Mex

Tacos Guerrero
Pueblo Viejo Tillery
Taqueria La Libertad
Veracruz All Natural

Vegetarian/Vegan Options

Community Vegan
Conscious Cravings
ATXFOODCO
Bouldin Creek Café
Citizen Eatery

Conference Program

Friday, Oct 14, 2022, at Jessen Hall, UT Austin

[Registration Zoom Link for Friday, Oct. 14](#)

2:00 – Registration and Sign In

2:30 – *Intersecting Opera*, moderated by Dr. Luisa Nardini

- “Colonial Effects of Opera in Portuguese Brazil: An Overview”
Brandon Foskett, The University of Texas at Austin
- “Bordenave’s Brothel, or What Use is Émile Zola to the Operetta Historian?”
Peter Mondelli, The University of North Texas
- “Formidably Fearsome Females and the Grotesque in Unsuk Chin’s *Alice in Wonderland*”
Ji Yeon Lee, University of Houston

4:00 – Break

4:15 – *Reused, Recycled, Revived*, moderated by Dr. Liu Peng

- “Genrefication and Ideology: The Making of Smyrneika as Sonic Icons of the ‘Hellenic Orient’”
Dimitris Gkoulimaris, The University Texas at Austin
- “Created Identity through Cultural Hybridity in Tan Dun’s *The First Emperor*”
Seokyoung Kim, The University of Texas at Austin

5:15 –Poster Session (In-Person)

- “Carl Maria von Weber in Munich: March – August 1811)”
Kevin Perez, Texas A & M Kingsville
- “Placeful Symbolism, Imaginary Places, and Future-Facing Nostalgia in the Mountain Goats’
2002 *Album All Hail West Texas*”
Andrea Klassen, The University of Texas at Austin

5:45 – Break

6:00 – “Cocktail” Social Hour

7:30 – UT Austin’s Mariachi Ensemble Concert

Saturday, Oct 15, 2022, at Cepeda Branch, Austin Public Library

[Registration Zoom Link for Saturday, Oct. 15](#)

10:00 – Registration / Virtual Poster Exhibits

- “Carl Maria von Weber and the Forest Girl: Chromaticism in the Arias of *Silvana* (1808-1810), Act I”
Kat Buckler, Independent Scholar
- “The Story of the Ziffersystem and the Russian Mennonites: Counting Blessings”
Emily Warkentin (Trinity University)

10:30 – *Power and Identity in the Global South*, moderated by Dr. James Gabrillo

- “Philharmonic Female Bands of Oaxaca: Politics, History, and Context of Their Emergence”
Mercedes Alejandra Payán Ramírez, The University of Texas at Austin
- “‘The DJ Booth is Full, and the Dance Floor is Empty’: Black South African DJs and the Promise and Precarity of Cultural Entrepreneurship”
Andrew J. Norman, The University of Texas at Austin
- “Music, Jesuits, and Indian Ocean World Encounters in 17th-Century Ethiopia”
Janie Cole, University of Cape Town

12:00 – Break for Lunch

1:15 – Business Meeting

2:15 – *Resistance and Rebuke*, moderated by Dr. Sonia Seeman

- “Framing of a Secular Saint: The Temporal and Spatial Geography of *Considering Matthew Shepherd*”
David Catchpole, Texas State University
- “The Prospector’s Waltz: Striking a Balance, Hitting a Nerve in Soviet Popular Song”
Madeline Styskal, The University of Texas at Austin
- “Angry Women Singing: Gendered Soundscapes of South Korean Feminist Movements”
Jeongin Lee, The University of Texas at Austin
- “Sound and (In)Humanity in Venezuelan Espiritismo Marialioncero”
Vicky Mogollón Montagne, University of Texas at Austin

4:30 – Pack Up / End of Day

Paper Abstracts

Friday, October 14, 2022

Panel 1, 2:30 p.m.

“Colonial Effects of Opera in Portuguese Brazil: An Overview” – Brandon Foskett, The University of Texas at Austin

Much is known of the illustrious Italian operas of the eighteenth century which saw at the time a tremendous diffusion among many Western European nations; what is often forgotten—or ignored—in textbooks, however, is the state of such opera in the *colonies* of these nations, even amidst an era of great European imperial zeal which only broadened in the subsequent century. In attempt to Westernize the New World with European aesthetics and lofty cultural values, Portuguese elite employed Italian opera in colonial Brazil—which not only reverberated the politics and instabilities of the monarchy but ultimately fashioned the earliest stages of a unique Brazilian genre and national identity within the operatic tradition.

In this paper, I present a detailed overview and analysis of opera in colonial Brazil. I begin with an observation of imported tangible and intangible European musical aesthetics, primarily by analyzing Rogério Budasz’s 2006 publication, “Opera and Musical Theater in Eighteenth-Century Brazil: A Survey of Early Studies and New Sources.” Subsequently, I analyze literature on the earliest counts of Brazilian music-politics. Finally, I highlight the disparities that often existed between Brazilian and Italian opera productions, which included differences in race and ethnicity, language, resources, and audience reception, among others.

Broadly, I argue that Italian opera was a medium that Portuguese elite utilized to Europeanize Brazil. More specifically, I find that fervent political undertones, Portuguese-Brazilian cravings for European cultural capital, and the eventual realization of national identity are the foundations that characterize the birth of Brazilian opera.

“Bordenave’s Brothel, or, What Use is Émile Zola to the Operetta Historian?” – Peter Mondelli, The University of North Texas

The presence of courtesans in Second Empire operetta theatres presents a historiographic conundrum. The discourse surrounding operetta downplayed their contributions the genre. It is no surprise that the press emphasized instead both the frivolity and the political resonance of this repertory; the demimonde remained an open secret, the subject of allusions and quiet conversations, not public discussions.

To work around this archival silence, my paper will focus on Émile Zola’s *Nana* (1880): a novel that considers at length how a fictional courtesan came to dominate the imaginations of many powerful Parisian men by taking the operetta stage. My interest in this text lies in considering critically whether we can take Zola at his word. Do the attitudes espoused by his characters towards the sexualization of operetta reflect a reality that was not discussed publicly?

I contend that Zola's perspective on operetta ought to be taken more seriously, with some caveats. *Nana* is one the "naturalist" novels for which Zola conducted research by attending performances and interviewing key figures. We might read through his well-established biases to discover a fictionalized thick description not just of operetta performances, but also of the private conversations and activities that surrounded performances. Zola frames operetta as structured around the male gaze and male desire: every element—music, politics, satire—becomes a way of lending legitimacy to a peep show. While Zola overstates his case to play the moralizer, such a perspective might refocus our perceptions on the central role of the courtesan within the operetta world.

**“Formidably Fearsome Females and the Grotesque in Unsk Chin’s *Alice in Wonderland*” –
Ji Yeon Lee, University of Houston**

Unsk Chin's opera *Alice in Wonderland*, adapted from Lewis Carroll's novel, is full of enigmas, absurdity, and nonsense. One striking contradiction is the abundant physical and verbal violence despite the apparent fairy-tale context. This is most evident in the portrayals of women characters—Alice, the Queen, and the Cook—who, whether carelessly or enthusiastically, constantly threaten and persecute others around them. Scholars have noted this point as inherent in the original novel, which reflects British imperialist approach to their Victorian colonies. Just as the imperialist perceives the colonial Other as primitive, exotic, and dangerous, the monstrously matriarchal social order of Wonderland is a fantasy of transgression against the ideals of British society and culture.

The paper focuses on this seeming contradiction between the idealized maternal womanhood and the violent patriarchy enacted among the opera's female characters. For this purpose, I tap into the aesthetic concept of the "grotesque"—meaning a departure from norms, conventions, and familiarity—to illuminate how these formidably fearsome females are made so distinctively daunting in the opera's libretto. Specifically, I investigate how Chin and her co-librettist, David Henry Hwang, built and intensified the grotesque elements of the female characters, with an emphasis on Scene 2 (Pool of Tears; A Caucus-Race and A Long Tale), Scene 4 (Pig and Pepper), and Scene 6 (The Queen's Croquet-Ground). This exploration bares the harsh points of the characters' enigmatic words and actions beyond a simplified social understanding of the children's book context, thereby adding nuance to the opera's multiple interpretational layers.

Panel 2, 4:15 p.m. – Reused, Recycled, Revived

“Genrefication and Ideology: The Making of Smyrneika as Sonic Icons of the ‘Hellenic Orient’” –Dmitris Gkoulimaris, The University Texas at Austin

This paper explores the 'genrefication' of a certain repertoire of early Greek popular music known as 'smyrneiko tragoudi' [smyrnic song], 'smyrneiko rebetiko' [smyrnic rebetiko], or simply smyrneika [plural form]. 'Smyrneika' are examined as an a posteriori categorization for popular songs of a perceived 'oriental' character from the early interwar period (1922-1934). Archival research into the discography and press of that time period demonstrates that the term 'smyrneika' once referred more literally to songs originating in Smyrna. Yet, beginning in the 'rebetiko revival' of the late 1960s and continuing onto this day, widely disseminated media such as films, television broadcasts, and best-selling music albums engraved the category of smyrnic song deeply into the consciousness of Greeks – laypersons and music experts alike. A crucial factor in the wide acceptance of and

identification with this new genre category is the shifting iconicity of smyrneika, which came to signify a putative Smyrnaic civilization as the epitome of a once-great Oriental Hellenism. Drawing from theorizations on iconicity, mimesis, and cultural intimacy, this essay posits that the iconicity of smyrneika fuses the Hellenist ideology of cultural continuity since antiquity with orientalist tropes regarding 'kath' imas Anatoli' ['our East'], thus reproducing a powerful mythos of the Hellenic Orient and its legacy in contemporary Greek culture. The present study contributes to the scholarly understanding of genrefication in popular music and its interplay with ideologies of nationalism and orientalism, synthesizing previous applications of cultural theory to provide a new perspective on the semiotics of sound and their ideological power.

“Created Identity through Cultural Hybridity in Tan Dun’s *The First Emperor*” – Seokyoung Kim, The University of Texas at Austin

The First Emperor, an opera written by Chinese-born composer Tan Dun (1957-), premiered in 2006 as the first opera of an Asian composer to have a world premiere at the Metropolitan Opera Theater. *The First Emperor* is a work that depicts the longing for a national anthem (Qin Song) by Qin Shi Huang, the first emperor of China, and the tragic love, sacrifice, and betrayal that occurs in the process. The opera is characterized by a mix of cultural elements such as traditional Chinese music, *Peking* opera, Western classical opera, and experimental avant-garde, as well as Tan's efforts to create a new musical language that integrates Eastern and Western traditions.

In this paper, I argue that Tan sets up a bi-cultural context through a philosophy of “music counterpoint(s)” and “1+1=1” and explores the cultural differences and similarities of the East and West. His inquiry into cultural differences, juxtaposed with differences, appears to either fill the gap of differences with oriental methods or maintain the differences while emphasizing China’s cultural elements. In addition, Qin Shi Huang’s anguish toward the national anthem seems to reflect Tan’s own struggle with a new musical language. In answer to that, Tan introduced the shamanic music of Hunan province, his birthplace. As a result of these strategies of cultural hybridity, *The First Emperor* is the work of the “double-consciousness” of the “hybrid human” Tan Dun, of the tension between his identity as a global citizen and a neo-nationalist.

Poster Session, 5:15 p.m.

“Carl Maria von Weber in Munich: March – August 1811)” – Kevin Perez, Texas A & M Kingsville

In 1811, German composer Carl Maria von Weber traveled to Munich, where he remained from March 14 to August 9. During this time, he composed his concertino and concertos for clarinet virtuoso Heinrich Joseph Baermann, among other activities. Several studies describe this important period of Weber’s life and career, but most do not address it in detail. Additionally, some of the most important biographical sources disagree on details regarding Weber’s activities. Moreover, there is a lack of scholarship in English focusing on Weber’s time in Munich in 1811 and the significant connections he established while there.

Through examining the primary and secondary literature on Weber’s time in Munich in 1811, this study provides information on the contacts Weber made, their significance, and his participation in the musical life of the city. Discrepancies in the secondary literature are identified and a detailed

timeline and more complete account of Weber's composing and performing activities in Munich are also compiled. Results of this study contribute to the existing scholarship by providing a more complete description of a significant period in Weber's career. More research is needed to create more accurate studies of the same scope, exploring key moments in Weber's life, and further translation of his correspondence and other primary documents will broaden the accessibility for English-speaking scholars to develop an interest and understanding of this composer.

“Placeful Symbolism, Imaginary Places, and Future-Facing Nostalgia in the Mountain Goats’ 2002 Album *All Hail West Texas*” – Andrea Klassen, The University of Texas at Austin

The Mountain Goats’ 2002 indie album *All Hail West Texas* is perhaps their most critically acclaimed work to date. The album was regarded as the end of the band’s boombox period, but recently is the topic of the podcast *I Only Listen to the Mountain Goats*. While “placefulness” is a common theme within the Mountain Goats’ output, this album functions to generate nostalgic places that both look backwards to a nostalgic past as well as forwards towards utopian hope. While “all hail” may seem antiquated and backwards facing, “West Texas” can be conceived as place full of utopian possibility. This paper will build in Janelle Wilson’s observation that nostalgia does not need to be stuck in the past: it can also be utopian and future-facing. This paper will argue that nostalgia is first generated by the dual settings of the album: the sonic setting of John Darnielle’s Panasonic boombox, as well as the lyrical setting of West Texas. Then it will discuss the symbol of a nostalgic home situated in the past, through the exploration of three songs from the album. This nostalgic home will then be contrasted by the symbol of the mobius strip and the constructive nostalgia of the song “Source Decay.” All these characterizations—the setting, the construction of home, and the mobius strip—represent imaginary spaces within the album that in turn become nostalgic places. The album as a whole, real through this lens, complicates a past-based nostalgia to create a world of possibilities.

Saturday, October 15

Poster Session, 10:00 a.m.

“Carl Maria von Weber and the Forest Girl: Chromaticism in the Arias of *Silvana* (1808-1810), Act I” – Kat Buckler, Independent Scholar

February 1810, Carl Maria von Weber watched as his newly composed opera, *Silvana*, was struck from the upcoming performance dates at Stuttgart’s court theatre. Stained by a financial scandal, the opera was delayed seven months from the date of Weber’s arrest and held its first performance in Frankfurt, Germany. An opera with a colorful background, *Silvana* (1808-1810) receives little attention from scholars, often appearing in just one paragraph of Weber’s life. Although scholars such as Brown, North, Ditzler, and Huck have provided reviews over aspects such as the scenic music, the impracticality of the vocal parts, motifs shared with *Der Freischütz*, and the sharp reduction of content No. 4 and 10, no analysis of the opera’s usage of chromatic functions is available. This paper not only explores these functions in *Silvana* but asserts that certain uses of chromaticism in *Silvana* can be found further developed in his famous opera, *Der Freischütz* (1818-1821). My analysis will distinguish between different chromatic functions in *Silvana*’s Act I recitative and aria and their relation to similar events found in *Der Freischütz*. A traditional roman numeral

analysis and Lerdahl and Jackendoff's Generative Theory of Tonal Music are employed on the original, unrevised, *Silvana* score.

“The Story of the Ziffersystem and the Russian Mennonites: Counting Blessings” – Emily Warkentin (Trinity University)

Of the many forms of music notation that have been created, the *Ziffersystem* easily ranks as one of the least familiar to today's musicians. Original documents from a 17th century Franciscan monk, Jean-Jacques Souhaitty, outline one of the first known uses of this notation system, which employs numbers to represent notes as scale degrees and horizontal lines to indicate rhythmic value. Its suspension of individual parts on independent lines makes it particularly suitable for choral arrangements that do not exceed four-part harmony. But despite brief moments of attention following the support of Jean-Jacques Rousseau (1712-1778), the *Ziffersystem* never gained much favor in mainstream Western-European music. It did, however, find purpose and prosperity in the Russian Mennonite communities of the 1800s. An impressive record of Russian Mennonite choral traditions demonstrates how the *Ziffersystem* provided easier access to music for adults who could not read standard notation. More remarkable is the way the *Ziffersystem* grew to be a cornerstone for Russian Mennonite music itself. My poster presentation grows out of my senior honors thesis research. In it I explore the history of the *Ziffersystem* in Europe and North America. I reflect on what this unusual form of notation tells us about Mennonite culture, and why outside observers so quickly perceive the limitations of numerical notation but often fail to see its many strengths. A large portion of the material in this study was drawn from a personal primary source—a Ukrainian *Choralbuch* written entirely in *Ziffersystem* that I inherited from my great-grandfather.

Panel 3, 10:30 a.m.

“Philharmonic Female Bands of Oaxaca: Politics, History, and Context of Their Emergence” – Mercedes Alejandra Payán Ramírez, The University of Texas at Austin

Female wind bands have appeared in the musical universe of the Oaxacan philharmonic bands tradition only in the last fifteen years. This tradition corresponds to indigenous musical practices in many communities in the state. Through this paper, I trace the historical dimension of the inclusion of Mexican women performers in bands in general and indigenous women performers so that they eventually manage to form bands where all their members are women. I aim to address how this process developed while contextualizing the study of the bands I work with face to face.

This paper is written through a deductive argumentation in which I go from general studies about women in wind bands belonging to different indigenous musical traditions and institutional bands. The methodology that I used was documentary research. I included the interpretation of primary sources such as ethnographic research that attest to women's participation in the tradition of wind bands in Oaxaca. In addition, I reviewed secondary sources that account for the state of the question in the scholarship about wind bands in Mexico in general and on the incorporation of women, and indigenous women, into this ensemble. I see my project as an effort among the many that still need to be done to fill the gaps in women's involvement in music.

“The DJ Booth is Full, and the Dance Floor is Empty’: Black South African DJs and the Promise and Precarity of Cultural Entrepreneurship” – Andrew J. Norman, The University of Texas at Austin

This paper reflects on the experiences of young Black South African club DJs in Johannesburg, as creative entrepreneurs who inhabit both a promising and precarious position within the entertainment industry. Based primarily on ethnographic field research conducted with DJs in the nightclubs Johannesburg’s Maboneng precinct in 2020 and 2021, the paper examines the work the DJs do, the stigmas and hurdles that they negotiate in the industry, and the communities that they move through and build. Throughout this paper, I bring together recent scholarship on the creative and cultural industries and entrepreneurship (Kolb 2020, Oakley, O’Connor, and Banks 2015, Banks 2017, Barrowclough and Kozul-Wright 2008), musicological and ethnomusicological work on DJ culture (Katz 2012), and Black studies scholarship on the music industry and DJing (Denise Bonner 2019, Brooks 2021, Duignan-Pearson 2019). Ultimately, I argue that performing as a club DJ is, for many young Black musical creatives in South Africa, a first aspirational and entrepreneurial step into the promise and precarity of the music industry. This step brings with it the promise of community and the hope for an increased profile in an industry where success is all but assured. On the other hand, the highly individualized and entrepreneurial nature of DJing often mitigates against solidarity with one’s peers and leads to the de-valuing of the work that these performers do. Finally, I argue that club DJs inhabit an important node in the South African music industry and do crucial curatorial work in a highly visible sector of that industry, but that they and their labor are highly stigmatized and routinely exploited.

“Music, Jesuits, and Indian Ocean World Encounters in 17th-Century Ethiopia” – Janie Cole, University of Cape Town

The Jesuit mission to the Christian kingdom of Ethiopia (1557-1632) was one of its earliest and arguably most challenging projects in the early modern period, bringing one of the most ancient and remote Christian churches, albeit temporarily, under the authority of Rome. Music was central to Jesuit conversion practices as attested by recent studies, however the full spectrum of Jesuit musical activity on the highlands has yet to be uncovered. Drawing on 16th- and 17th-century travelers’ accounts, new archival Jesuit documentation and indigenous sources, this paper examines the musical context of the royal court of King Susənyos (1606-1632) to explore transcultural Ethiopian-European encounters during the Jesuit mission period. It reconstructs the musical art of conversion developed by Jesuit missionaries, which blended indigenous African, Indian, and European elements, and argues that these musical activities were based on a well-established Jesuit model from Portuguese India, specifically Goa and Diu, which employed music as evangelical and pedagogical tools and blended indigenous and foreign elements. By outlining key missionary sites on the highlands (including Gorgora, Dänqäz (the royal capital), Qwälläla and Gännätä Iyäsus), musicians and repertoires, it explores a three-way interplay between the indigenous and foreign to consider discourses in cultural identity, appropriation, and indigenization in the collisions of political, social, and cultural hierarchies in the North-East African highlands. These Ethiopian Indian-European encounters offer significant broader insights into the workings of an intertwined early modern Indian Ocean World and the role of embodied aurality in constructing identity and religious proselytism in early modern Ethiopia.

Panel 4, 2:00 p.m.

“Framing of a Secular Saint: The Temporal and Spatial Geography of *Considering Matthew Shepard*” – David Catchpole, Texas State University

On October 26, 2018, the remains of Matthew Wayne Shepard—a young man infamously murdered in 1998 for his sexual orientation—were entombed in the Washington National Cathedral in Washington, DC. Matthew’s remains were laid to rest over twenty years after and thousands of miles away from where he lived and died in Laramie, Wyoming accompanied by excerpts of Craig Hella Johnson’s secular passion *Considering Matthew Shepard*. I argue that in *Considering Matthew Shepard*, Johnson enacts the transfiguration of Matthew into a secular saint through the selective mobilization of religion (primarily Christian) symbolism, a nested temporality, and conflicting ideas of the rural that both reifies and complicates the prevailing views on the urban/rural binary within the LGBTQ+ community. Drawing on work from queer theory, an analysis of the diverse musical styles used in the work, and my own theorizations of temporal and geographic relationships, I suggest that Johnson attempts to reclaim the rural as a space of transformation for the LGBTQ+ community and frame Matthew Shepard as a universal martyr. This resonates unto today through Matthew’s interment amongst the pantheon of great Americans in the National Cathedral and the continued performance of the work to remember and memorialize his death. Though his murder was not the first, or unfortunately, the last time a member of the LGBTQ+ community suffered violence due to gender or sexual identity, it was a tragic milestone in the fight for acceptance.

“The Prospector’s Waltz: Striking a Balance, Hitting a Nerve in Soviet Popular Song” – Madeline Styskal, The University of Texas at Austin

“Prospector’s Waltz” (Старательский вальсок) is one of many songs by Soviet bard Alexander Galich (1918-1977) exemplifying open opposition to the Soviet power structure. “*Molchanīye - zoloto*” is the song’s solemn refrain: “silence is golden,” and we the audience are the guardians of this treasure. Those who keep quiet are rewarded with financial stability and appointments in high places, so his conceit goes. But why did Galich write a waltz, with all its gracious-salacious, bourgeois connotations? And more importantly, *who is the waltz being danced with?* The listener? The authorities? ...death? The bard’s own perilous position gives context for the hesitancy expressed in the text and music: Galich is knowingly stepping into conflict in playing the persona of the “prospector.” This theatrical-democratic bard song is intended to strike a public nerve, giving voice to silent hostages of a totalitarian regime.

My analysis focuses on the performative aspects of Galich’s recording. Patrik Juslin’s theories of evaluative conditioning and the role of the performer and Michael Spitzer’s theories on musically expressed fear and sadness buttress my argument for Galich’s troping in the “dance of death” and bard song genres. I establish the piece’s emotional plot according to the following compositional and performative attributes: oscillation between pitched text and parlando, *peremennost’* (hat-drop modulations) idiomatic to Soviet pseudo-folksong, energy gain and loss, and accompanimental texture. These parameters support Galich’s anger script and explain how the risky steps Galich takes in “Prospector’s Waltz” may intentionally trigger his contemporary listeners to reevaluate the risks of remaining silent themselves.

**“Angry Women Singing: Gendered Soundscapes of South Korean Feminist Movements” –
Jeongin Lee, The University of Texas at Austin**

On August 4, 2018, thousands of South Korean women gathered at Gwanghwamun Square in Seoul to protest in response to high-profile accusations of sexual assault against women and started singing in unison: “Do you hear the people sing? Singing a song of angry women?” The paper examines musical responses to violence against the female body in South Korea. Due to heightened debate on misogyny and the widespread #MeToo Movement, Korean women have become increasingly aware of violence against their bodies. In this paper, I trace sonic responses to sexual violence against women in South Korea by focusing on the feminists’ soundscape. Although there is a good amount of research on what songs and music do in the lives of survivors, women’s musical response to sexual violence has mostly remained unnoticed or even underrated as a mere secondary reflection. This paper focuses on women who, through the medium of music and sound, hope listeners to become more politically active, self-reflect, put historical events into larger contexts, and begin a healing process. Drawing on Jeffery Alexander’s theorization of cultural trauma, I explore how these women tried to shed light on the ongoing malaise of sexual violence by giving a new expression to cultural trauma. The sounding women, who seek empowerment through empathy, break the silence and counter the cruelty of sexual violence. I argue that turning an ear to women’s sounds helps challenge a widely received narrative and elucidate complex social relationships between sound, violence, and trauma.

**“Sound and (In)Humanity in Venezuelan Espiritismo Marialioncero” – Vicky Mogollón
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Resting on Catholic dogma and Western ideas of proper subjectivity, media outlets and the public often refer to the espiritismo marialioncero religion as a “cult to violence” or a gathering of scammers. Thus, espiritistas have historically been subjected to marginalization, precarity, and discrimination through mass detentions, destruction of sacred sites, public attacks impinging on religious freedom, and harmful media coverage. Additionally, the current socio-political and economic crises in Venezuela, as well as the impact of the COVID-19 pandemic, have caused the cancellation of pilgrimages and gatherings that are both sources of work and opportunities for spiritual development

In this study, I consider ethnographic encounters in spiritual sessions, musics shared in espiritista social media, as well as interviews conducted with espiritistas and musicians. Drawing methodologically and theoretically from sensory ethnography and sound studies, my research examines experience beyond language and decenters observation and visual representations as foci of analysis. Positing sound as an affective force in spirit possession rituals and other marialioncero practices, I argue that afrovenezuelan *tambor* music is central in the process of human-divine interaction. Therefore, music and sound as sensorial and affective catalysts are constitutive of an experience of being human that is not already given, but continuously open and shaped by non-human actors like the divine. Lastly, I contend that through this spiritual experience and the bonds that are created among practitioners, espiritistas actively negate the conditions that have fostered a habituation of loss (financial, social agency, human rights, or human life) in their community.