

Julianne Grafer
Curriculum Vitae

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EDUCATION

Ph.D. Ethnomusicology, **University of Texas at Austin**, 2019
Dissertation project: *Bat People: Multispecies Ethnomusicology in Austin, TX and Chiapas, MX*

M.A. Musicology, **University of Oregon**, 2014
Thesis: “¿Qué Dice Usted?” *Discourses of Femininity in Nueva Trova Cubana*.

B.A. Biology, minor in Spanish, **Whitman College**, 2010

PUBLICATIONS

Refereed Book Chapters

Grafer, Julianne. Forthcoming. ““Bat City: The Nature-Culture of Austin’s Music Scene” in Allen, A. and Titon, J. (eds.) *Sounds, Ecologies, Musics*. New York: Oxford University Press.

Grafer, Julianne. 2018. “Pussy Riot: Performing ‘Punkness’; or, Taking the ‘Riot’ out of Riot Grrrl” in Dillane, A., Power, M., Devereux, E. and Haynes, A. (eds.) *Songs of Social Protest*, 320-333. London: Rowman and Littlefield International.

Peer-Reviewed Articles

Grafer, Julianne. 2019. “Bat City: Becoming with Bats in the Austin Music Scene.” *MUSICultures* 45 (1) [Special Issue on Ecologies]: 14-34.

Translations

Alejandro Vera. Forthcoming. *The Sweet Penance of Music: Musical Life in Santiago de Chile in the Colonial Period*. Translated by Julianne Grafer. New York: Oxford University Press.

Susan Campos Fonseca. 2018. “Noise, sonic experimentation and interior coloniality in Costa Rica.” Translated by Julianne Grafer. In Alonso-Minutti, A., Herrera, Madrid, A.

Grafer, Julianne – CV

(eds.) *Experimentalisms in Practice: Music Perspectives from Latin America*, 161-188. New York: Oxford University Press.

Book Reviews

Maria Carida Cumaná, Karen Dubinsky & Xenia Beloba de la Cruz. *My Havana: The Musical City of Carlos Varela*. Reviewed in *New West Indian Guide* 90 (2016), 62-63.

Moshe Morad. *Fiesta de diez pesos: Music and Gay Identity in Special Period Cuba*. SOAS Musicology Series. Reviewed in the *Latin American Music Review* 37:1 (Spring/Summer 2016), 121-122.

Pablo Vila. *The Militant Song Movement in Latin America: Chile, Uruguay, and Argentina*. Lexington Books, 2014. Reviewed in the *Latin American Music Review* 37:2 (Fall/Winter 2016).

GRANTS AND FELLOWSHIPS

Spring Dissertation Writing Fellowship, University of Texas at Austin, 2019

Graduate School Continuing Fellowship, University of Texas at Austin, 2017-2018: Awarded annually to one graduate student in academic areas of the Butler School of Music

E.D. Farmer International Fellowship for Summer Fieldwork in Mexico, University of Texas at Austin, 2017

Butler Excellence Scholarship, University of Texas at Austin, 2016-2017

Shore Endowed Presidential Scholarship, University of Texas at Austin, 2016-2017

Doty Society Scholarship, University of Texas at Austin, 2016-2017

Graduate Teaching Assistantship, University of Texas at Austin, 2015-2016

Editorial Assistantship, *Latin American Music Review*, University of Texas at Austin, 2014-2015

Graduate Teaching Fellowship, University of Oregon, 2012-2014

PROFESSIONAL PRESENTATIONS

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“Season of the ‘Shroom: Nostalgia and the Enduring Popularity of Mushrooms in Oregon’s Festival Culture.” 2021. To be presented at the British Forum for Ethnomusicology Annual Conference, Bath, UK.

“Bat City: The Nature-Culture of Austin’s Music Scene.” 2019. Presented under the Lynn Northrop Endowed Fund for Women Speakers at Ripon College, Ripon, Wisconsin.

“Bat/Man: Biomimicry, Echolocation, and Spatiality in New Music.” 2018. Presented at the 63rd Annual Meeting of the Society for Ethnomusicology, Albuquerque, New Mexico.

“Bat People: Multispecies Assemblages Since the 1980s.” 2017. Presented at the Ninth Annual Doctoral Workshop in Ethnomusicology, Center for World Music, Hildesheim, Germany.

“Pussy Riot: Performing ‘Punkness’ or Taking the ‘Riot’ Out of Riot Grrrl.” 2015. Presented at the Songs of Social Protest conference, University of Limerick, Ireland.

“‘Yo Soy un Hombre Sincero:’ Sara González and the Performance of Masculinity after the Cuban Revolution”. 2015. Presented at the ILASSA conference, University of Texas at Austin.

TEACHING EXPERIENCE

2016 | Teaching Assistant, University of Texas at Austin

2015 | Assistant Instructor, University of Texas at Austin

2012-2014 | Graduate Teaching Fellow, University of Oregon

Courses Taught

MUS 303M Introduction to Music in World Cultures

MUS 168 Guided Listening (Listening Exam Preparatory Course)

Courses Assisted

MUS 267 Music History I (Medieval and Renaissance)

MUS 268 Music History II (Baroque and Classical)

MUS 303M Introduction to Music in World Cultures

MUS 358 Music in World Cultures

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MUS 359 Music of the Americas

MUS 360 History of Hip Hop

PROFESSIONAL EXPERIENCE

2014-2015 and 2016-2017 | *Latin American Music Review*, Assistant Editor

COMMUNITY OUTREACH

Substitute Teacher. **Madison Metropolitan School District**. Madison, WI. 2019-20.

Piano Teacher. **Monroe Street Arts Center**. Madison, WI. 2018-20.

Mentor and Tutor. **University of Texas Athletics**. Austin, TX. 2017.

Translator. **Irreverence Group Music**. New York, NY. 2017.

World Music Camp Instructor. **Orpheus Academy**. Austin, TX. 2016.

Dramaturg. **Cascadia Concert Opera**. Eugene, OR. 2013.

Camp Counselor, High School Girls Division. **Interlochen Center for the Arts**. Interlochen, MI. 2011.

LANGUAGES

Spanish: Fluent in reading, writing, and speaking

Tsotsil: Basic

Quichua: Basic

Portuguese: Can read with dictionary

Italian: Can read with dictionary

PROFESSIONAL AFFILIATIONS

Society for Ethnomusicology (SEM)

International Council for Traditional Music (ICTM)

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British Forum for Ethnomusicology (BFE)

American Musicological Society (AMS) (2012-2014)

REFERENCES

Robin Moore, Professor of Ethnomusicology
University of Texas at Austin
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School of Music, College of Fine Arts
1 University Station E3100
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Juan Eduardo Wolf, Associate Professor of Ethnomusicology
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