

REBECCA DIRKSEN

Laura Boulton Professor of Ethnomusicology | Associate Professor at Indiana University
Department of Folklore and Ethnomusicology

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PROFESSIONAL APPOINTMENTS

- 2020-present Associate Professor, Department of Folklore and Ethnomusicology, Indiana University, Bloomington, IN
Affiliated Faculty: Center for Latin American and Caribbean Studies
Affiliated Faculty: Center for the Study of Global Change
Affiliated Faculty: Latin American Music Center
Director and Co-Founder: Diverse Environmentalisms Research Team (DERT)
Faculty Team Member: Creative Ecologies for Just Futures
- 2022-27 Laura Boulton Professorship, Department of Folklore and Ethnomusicology
- 2020-21 Interdisciplinary Fellow of the Institute of Sacred Music, Yale University
- 2020-21 Visiting Associate Professor of Music, Institute of Sacred Music, Yale University
- 2014-20 Assistant Professor, Department of Folklore and Ethnomusicology, Indiana University, Bloomington, IN
Affiliated Faculty: Center for Latin American and Caribbean Studies
Affiliated Faculty: Center for the Study of Global Change
Co-Founder: Diverse Environmentalisms Research Team (DERT)
Contributing Member: Arts and Humanities Council/College Arts and Humanities Institute Platform Laboratory Global Popular Music Team
- 2016-17 Radcliffe Fellow, Radcliffe Institute for Advanced Study, Harvard University, Cambridge, MA
- 2012-14 Mellon Postdoctoral Fellow, Massachusetts Institute of Technology, Cambridge, MA School of Humanities, Arts, and Social Sciences; Music and Theater Arts Section
Affiliated Fellow: MIT HyperStudio of the School of Humanities, Arts, and Social Sciences/Digital Humanities and Comparative Media Studies
- 2008-09 Graduate Teaching Associate, Department of Ethnomusicology, UCLA
- 2008 Visiting Lecturer, Music Department, Augsburg College, Minneapolis, MN (January-term study abroad to Jamaica)
- 2005-06 Visiting Lecturer, Music Department, University of Roehampton, London, England

EDUCATION

- PhD 2012 Ethnomusicology, University of California, Los Angeles
Dissertation: "Power and Potential in Contemporary Haitian Music: *Mizik Angaje*, Cultural Action and Community-Led Development in Pre- and Post-Quake Port-au-Prince"
- MA 2006 Music and Culture, With Distinction, University of Roehampton, London, England
- BM 2003 Piano Performance, *Magna cum laude*, Lawrence University and Conservatory of Music, Appleton, WI

PUBLICATIONS

Book:

- 2020 *After the Dance, the Drums Are Heavy: Carnival, Politics, and Musical Engagement in Haiti*. New York: Oxford University Press. Honorable Mention, International Council for Traditional Music Book Prize 2021.

[Reviewed in *Yearbook for Traditional Music, American Music, New West Indian Guide/Nieuwe West-Indische Gids, Oral History Society*]

Edited Volume:

2021 *Performing Environmentalisms: Expressive Culture and Ecological Change*. Edited by John McDowell, Katey Borland, Rebecca Dirksen, and Sue Tuohy. Urbana: University of Illinois Press.

[Reviewed in *Ethnomusicology Forum, Journal of Folklore Research Reviews, Folklore, Western Folklore, Electric Green Journal*]

Articles in Refereed Journals:

- 2022 [Co-authored] With Mark Pedelty, Aaron S. Allen, Chiao-Wen Chiang, and Tyler Kinnear. "Ecomusicology: Tributaries and Distributaries of an Integral Field." *Music Research Annual* 3: 1-36. <https://musicresearchannual.org/pedelty-et-al-ecomusicology-tributaries-and-distributaries-of-an-integrative-field/>
- 2020 [2nd author] With Mark Pedelty, Tara Hatfield, Yan Pang, and Elja Roy. "Field to Media: Applied Ecomusicology in the Anthropocene." *Popular Music* 39(1): 22-42.
- 2019 "Haiti's Hidden Archives and Accidental Archivists: A View on the Private Collections and Collectors at the Heart of Safeguarding the Nation's Classical Music Heritage." *Latin American Music Review* 40(1): 59-88.
- 2019 "Haiti's Drums and Trees: Facing Loss of the Sacred." *Ethnomusicology* 63(1): 43-77.
- 2018 "Haiti, Singing for the Land, Sea, and Sky: Cultivating Ecological Metaphysics and Environmental Awareness through Music." *MUSICultures* 45(1-2): 112-135.
- 2014 "*Baron la Croix*: Variations de la pianiste-compositrice Carmen Brouard sur un thème Vodou." *Bulletin du Bureau National d'Ethnologie: Haïti : Fusions et Performances* 48(1): 63-82. Port-au-Prince: Bureau d'Ethnologie d'Haïti.
- 2013 "Surviving Material Poverty by Employing Cultural Wealth: Putting Music in the Service of Community in Haiti." *Yearbook for Traditional Music* 45: 43-57. Special half-issue on Music and Poverty.
- 2012 "Reconsidering Theory and Practice in Ethnomusicology: Applying, Advocating, and Engaging beyond Academia." *Ethnomusicology Review* 17 (November). <http://www.ethnomusicologyreview.ucla.edu/journal/volume/17/piece/602>.

Peer-Reviewed Articles in Edited Volumes:

- 2023 "Haiti, Singing for the Land, Sea, and Sky: Cultivating Ecological Metaphysics and Environmental Awareness through Music." In *Sounds, Ecologies, Musics*, edited by Aaron S. Allen and Jeff Todd Titon, 111-132. New York: Oxford University Press. Reprinted and revised from 2018 article in *MUSICultures* 45(1-2).
- 2023 [1st author] With Mark Pedelty, Yan Pang, and Elja Roy. "Exploring the Environmental Humanities through Film Production." In *Empirical Ecocriticism: An Interdisciplinary Approach to Environmental Narrative*, edited by Matthew Schneider-Mayerson, Alexa Weik von Mossner, W.P. Malecki, and Frank Hakemulder, 91-118. Minneapolis: University of Minnesota Press.
- 2022 "Between the Cracks: Navigating Trauma as an Ethnomusicologist." In *The Routledge Companion to Ethics and Research in Ethnomusicology*, edited by Jonathan Stock and Beverley Diamond, 209-220. New York: Routledge.
- 2022 "Working Through Crisis: What Will It Take to Push for a Sound(er) Future for Haiti?" In *Music, Communities, Sustainability: Developing Policies and Practices*, edited by Huib Schippers and Anthony Seeger, 232-263. New York: Oxford University Press.

- 2022 “Reinvoking Gran Bwa (Great Forest): Music, Environmental Justice, and a Vodou-Inspired Mission to Plant Trees across Haiti.” In *The Routledge Companion to Music and Human Rights*, edited by Julian Fifer, Angela Impey, Peter G. Kirchsclaeger, Manfred Nowak, and George Ulrich, 228-245. Abingdon-on-Thames, UK: Routledge.
- 2021 [Co-authored] With Lois Wilcken, “The Drum and the Seed: A Haitian Odyssey about Environmental Precarity.” In *Performing Environmentalisms: Expressive Culture and Ecological Change*, edited by John McDowell, Katey Borland, Rebecca Dirksen, and Sue Tuohy, 136-162. Urbana: University of Illinois Press.
- 2021 “Zafè Fatra (The Affair of Trash) and the Affair of Scholarly Engagement: Can Music (and Music Scholarship) Really Clean Up the Streets of Port-au-Prince?” In *Transforming Ethnomusicology*, Vol. 1, edited by Salwa El Shawan Castelo Branco and Beverley Diamond, 110-130. New York: Oxford University Press.
- 2020 [1st author] With Kendy Vérilus, “Kreyòl Sung, Kreyòl Understood: Haitian Songwriter BIC (Roosevelt Saillant) Reflects on Language and Poetics.” In *Caribbean Migrations: The Legacies of Colonialism*, edited by Anke Birkenmaier, 205–213. New Brunswick, NJ: Rutgers University Press.
- 2017 “Mixed Modes and Performance Codes of Political Demonstrations and Carnival in Haiti.” In *Ethnomusicology: A Contemporary Reader*, Vol. 2, edited by Jennifer Post, 211-229. New York: Routledge.

Peer-Reviewed Museum Exhibit:

- 2019-20 Multi-media exhibit *Sacred Drums, Sacred Trees: Haiti’s Changing Climate*. IU Mathers Museum of World Cultures (January 2019-March 2020).
<https://news.iu.edu/stories/2019/05/iub/09-vodou-drums-embody-clash-between-climate-change-and-the-sacred.html>

Research Articles in Edited Volumes and Professional Journals:

- 2021 “From Haiti, More Ecomusicological Entanglements: Sacred Ecologies, Developmentalist Discourse, and the Applied/Pure Research Debate.” In “Disciplinary Entanglements in Ecomusicology” essay series, edited by Jennifer Post. *SEM Newsletter* 55(1): 14-18.
- 2017 “Archives cachées d’Haïti: Comment les citoyens sauvegardent-ils l’héritage culturel de la musique classique haïtienne?” *Conjonction* (La revue franco-haïtienne de l’Institut Français d’Haïti) 228: 72-85.

Reference Book Entries:

- 2016 “Blanchet, Lina Mathon (1903-1994),” in *Dictionary of Caribbean and Afro-Latin American Biography*, Vol. 1, edited by Henry Louis Gates, Jr., Franklin W. Knight, et al. New York: Oxford University Press, pp. 343-345.
<http://www.oxfordreference.com/view/10.1093/acref/9780199935796.001.0001/acref-9780199935796-e-273>
- 2016 “Brouard, Carmen (1909-2005),” in *Dictionary of Caribbean and Afro-Latin American Biography*, Vol. 1, edited by Henry Louis Gates, Jr., Franklin W. Knight, et al. New York: Oxford University Press, pp. 414-415.
<http://www.oxfordreference.com/view/10.1093/acref/9780199935796.001.0001/acref-9780199935796-e-328>
- 2016 “Casimir, Lumane (1914-c. 1955),” in *Dictionary of Caribbean and Afro-Latin American Biography*, Vol. 2, edited by Henry Louis Gates, Jr., Franklin W. Knight, et al. New York: Oxford University Press, pp. 75-76.
<http://www.oxfordreference.com/view/10.1093/acref/9780199935796.001.0001/acref-9780199935796-e-425>

- 2016 "Denis, Micheline Laudun (1930-)," in *Dictionary of Caribbean and Afro-Latin American Biography*, Vol. 2, edited by Henry Louis Gates, Jr., Franklin W. Knight, et al. New York: Oxford University Press, pp. 315-317.
<http://www.oxfordreference.com/view/10.1093/acref/9780199935796.001.0001/acref-9780199935796-e-623>
- 2016 "Fortuné, Lénord 'Azor' (1965-2011)," in *Dictionary of Caribbean and Afro-Latin American Biography*, Vol. 3, edited by Henry Louis Gates, Jr., Franklin W. Knight, et al. New York: Oxford University Press, pp. 48-50.
<http://www.oxfordreference.com/view/10.1093/acref/9780199935796.001.0001/acref-9780199935796-e-809>
- 2016 "Gauthier, Viviane (1918-)," in *Dictionary of Caribbean and Afro-Latin American Biography*, Vol. 3, edited by Henry Louis Gates, Jr., Franklin W. Knight, et al. New York: Oxford University Press, pp. 116-118.
<http://www.oxfordreference.com/view/10.1093/acref/9780199935796.001.0001/acref-9780199935796-e-860>
- 2016 "Geffrard, Nicolas Fénelon (1871-1930)," in *Dictionary of Caribbean and Afro-Latin American Biography*, Vol. 3, edited by Henry Louis Gates, Jr., Franklin W. Knight, et al. New York: Oxford University Press, pp. 120-121.
<http://www.oxfordreference.com/view/10.1093/acref/9780199935796.001.0001/acref-9780199935796-e-863>
- 2016 "Guignard, Mercédès Foucard 'Déïta' (1935-2012)," in *Dictionary of Caribbean and Afro-Latin American Biography*, Vol. 3, edited by Henry Louis Gates, Jr., Franklin W. Knight, et al. New York: Oxford University Press, pp. 229-231.
<http://www.oxfordreference.com/view/10.1093/acref/9780199935796.001.0001/acref-9780199935796-e-942>
- 2016 "Mettalus, David 'Ti-Coca' (1950-)," in *Dictionary of Caribbean and Afro-Latin American Biography*, Vol. 4, edited by Henry Louis Gates, Jr., Franklin W. Knight, et al. New York: Oxford University Press, pp. 333-334.
<http://www.oxfordreference.com/view/10.1093/acref/9780199935796.001.0001/acref-9780199935796-e-1406>
- 2016 "Parent, Jean Jacques Clark (1951-)," in *Dictionary of Caribbean and Afro-Latin American Biography*, Vol. 5, edited by Henry Louis Gates, Jr., Franklin W. Knight, et al. New York: Oxford University Press, pp. 81-83.
<http://www.oxfordreference.com/view/10.1093/acref/9780199935796.001.0001/acref-9780199935796-e-1596>
- 2016 "Saint-Victor, Nicole (1937-)," in *Dictionary of Caribbean and Afro-Latin American Biography*, Vol. 5, edited by Henry Louis Gates, Jr., Franklin W. Knight, et al. New York: Oxford University Press, pp. 418-420.
<http://www.oxfordreference.com/view/10.1093/acref/9780199935796.001.0001/acref-9780199935796-e-1862>
- 2016 "Valcourt, Henriot 'Boulo' (1946-)," in *Dictionary of Caribbean and Afro-Latin American Biography*, Vol. 6, edited by Henry Louis Gates, Jr., Franklin W. Knight, et al. New York: Oxford University Press, pp. 232-234.
<http://www.oxfordreference.com/view/10.1093/acref/9780199935796.001.0001/acref-9780199935796-e-2105>
- 2013 "The Centennial Celebration and the Dessalinienne." *Haiti: An Island Luminous*. Miami: Digital Library of the Caribbean / Florida International University.
<http://islandluminous.fiu.edu/part07-slide03.html>
- 2013 "Konpa," in *The Grove Dictionary of American Music*, second edition, edited by Charles Garrett, et al. New York: Oxford University Press.

<http://www.oxfordreference.com/view/10.1093/acref/9780195314281.001.0001/acref-9780195314281-e-4623>

Podcasts:

- 2023 Ethnomusicology Today Podcast (Society for Ethnomusicology), Interview by Trevor Harvey about article “Haiti’s Drums and Trees: Facing Loss of the Sacred” in *Ethnomusicology* 63(1) (recorded Feb 25, 2021; published Mar 24, 2023).
https://www.ethnomusicology.org/members/group_content_view.asp?group=156353&id=1030174
- 2022 Nèg Mawon Podcast, Interview by Patrick Jean-Baptiste about book *After the Dance, the Drums Are Heavy: Carnival, Politics, and Musical Engagement in Haiti* (recorded June 27; one episode published, two episodes forthcoming) <https://neg.fm/dr-rebecca-dirksen/>
- 2021 New Books Network / New Books in Environmental Studies Podcast, Interview by Matthew Brown with Rebecca Dirksen and John McDowell about edited volume *Performing Environmentalisms* (recorded Nov 12; published Nov 30):
<https://newbooksnetwork.com/performing-environmentalisms>
- 2021 ISM Fellows in Conversation Podcast, Interview by Ben Bond, “Rebecca Dirksen: Music Research and Ecological Activism in Haiti” (recorded May 4; published June 4):
<https://ism.yale.edu/fellowships/long-term-fellowships/meet-fellows/ism-fellows-conversation-podcast>
- 2021 SoundLore Podcast, Interview by Isaiah Green with Rebecca Dirksen, John McDowell, and Sue Tuohy, “A Story of DERT” (recorded Apr 21; published Apr 30).
<https://soundcloud.com/soundlore/a-story-of-dert>
- 2021 New Books Network / New Books in Caribbean Studies Podcast, Interview by Isabel Machado about book *After the Dance, the Drums Are Heavy: Carnival, Politics, and Musical Engagement in Haiti* (recorded Jan 23 and Feb 27; published Mar 17).
<https://newbooksnetwork.com/after-the-dance-the-drums-are-heavy>
- 2020 In This Climate Podcast, Interview by Emily Miles, “Empathy through Environmental Music.” (recorded Feb 3, published Feb 3). Part 1: <https://www.stitcher.com/podcast/in-this-climate/e/67058147> Part 2: <https://www.stitcher.com/podcast/in-this-climate/e/67062837?autoplay=true>
- 2019 Public Lands Podcast, Interview by Mark Pedelty, “Drumming, Deforestation, and Sacred Conservation in Haiti” (recorded Oct; published Oct 10).
https://www.podomatic.com/podcasts/publiclandspodcast/episodes/2019-10-10T16_49_40-07_00

Book, Film, and Audio Reviews:

- 2017 Album Review of *Quelle! Stanley and The Ten Sleepless Knights: Music of the U.S. Virgin Islands*. (Smithsonian Folkways Recordings SFW CD 40568, 2016.) *Yearbook for Traditional Music* 49: 179-180.
- 2013 Book Review of *Vodou Songs in Haitian Creole and English*, Benjamin Hebblethwaite (Philadelphia: Temple University Press, 2012). *New West Indian Guide / Nieuwe West-Indische Gids* (NWIG) 87(3&4): 461-463.
<http://booksandjournals.brillonline.com/content/journals/10.1163/22134360-12340098>

Online Course and Textbook:

- 2006 *An Introduction to Music Theory*, University of Roehampton, London. Online, access-controlled resource. A complete, year-long course and online textbook covering the fundamentals of Western music theory. Includes twenty-six lesson modules with accompanying quizzes and hundreds of musical examples, many of which are animated. Text

and musical examples created entirely from scratch by author; text progresses from notation of pitch, rhythm, key signatures, and time signatures through chromatic, major, and minor scales to basic triadic harmony. Has been used as required course for all entering music students.

Translations:

French to English:

- 2017 Article by Kendy Vérilus, "Haitian Contemporary Art through the Prism of Supply and Demand," in *Caribbean InTransit*, Issue 5: "Cultural Heritage," 78-79.
- 2016 Article by Rodney Saint-Eloi, "Carl Brouard (1902-1965)," in *Dictionary of Caribbean and Afro-Latin American Biography*, Vol. 1, edited by Henry Louis Gates, Jr., Franklin W. Knight, et al. New York: Oxford University Press, pp. 412-414.
<http://www.oxfordreference.com/view/10.1093/acref/9780199935796.001.0001/acref-9780199935796-e-327>
- 2016 Article by Rodney Saint-Eloi, "Davertige (1940-2004)," in *Dictionary of Caribbean and Afro-Latin American Biography*, Vol. 2, edited by Henry Louis Gates, Jr., Franklin W. Knight, et al. New York: Oxford University Press, pp. 294-295.
<http://www.oxfordreference.com/view/10.1093/acref/9780199935796.001.0001/acref-9780199935796-e-601>
- 2016 Article by Rodney Saint-Eloi, "Franck Fouché (1915-1978)," in *Dictionary of Caribbean and Afro-Latin American Biography*, Vol. 3, edited by Henry Louis Gates, Jr., Franklin W. Knight, et al. New York: Oxford University Press, pp. 51-52.
<http://www.oxfordreference.com/view/10.1093/acref/9780199935796.001.0001/acref-9780199935796-e-811>

Other Writing:

- 2018 "Introduction" and "Archives musicales." In *Micheline Laudun Denis: Musique, vie et passion*, edited by Sybille Denis Touat. Pétiion-Ville, Haiti: Fondation Culturama, pp. 16-17 and pp. 164-169.
- 2016 "Thinking Beyond Your Degree: Eleven Suggestions for a Competitive Job Search." *Society for Ethnomusicology Student News*, Vol. 12: 20-21. Reprinted in SEM {Student News} April 22, 2018. <https://www.semsn.com/2018/04/>.

Public Scholarship:

- 2017-present The Ethnomusicology Advocacy Toolkit, a collaboratively designed web-based resource for scholars, students, public practitioners. This project is an ongoing work tied to my core graduate seminar E533 Applied Ethnomusicology. <https://apethno.sitehost.iu.edu/>
- 2021 Featured contribution for COP-26 Global Climate Summit through Music4ClimateJustice with music video "M pral plante yon pyebwa" (I will plant a tree). Nov 7.
<https://www.music4climatejustice.org>
- 2021 Organized and produced a lecture demonstration of *Pelerinaj* by Vodou priest and artist Erol Josué at the Yale Institute of Sacred Music (Apr 22). A discussion of Vodou as sacred ecology in honor of Earth Day 2021.
- 2019 Organized and hosted week-long residency of Grammy-nominated band Boukman Eksperyans at Indiana University (Nov 6-13). Visit included two large public concerts, presentations for three undergraduate courses (F111 World Music and Culture, COLL-C 103 Music Changes the World, F316 Caribbean Music, Sacred Ecology, and the Environment), two public radio interviews (WFHB and WFIU), an open-to-the-public interview at the Mathers Museum, a program at Unionville Elementary School (K-6), and a dance and drum workshop with the IU African American Dance Company.

- 2019 Organized and hosted three-day residency of Haitian vocalist, Vodou priest, and Director of the Bureau National d’Ethnologie Erol Josué with master drummer Beauvoir Anilus at Indiana University (April 8-12). Residency included a public lecture-concert, a performance at the Mathers Museum, and visits to three undergraduate courses (F111 World Music and Culture, F330 Caribbean Carnival, SOAD-F485 Autobiographies of Dress and the Body).
- 2019 Interviewed via email for article “Vodou Drums Symbolize Clash between Climate Change and the Sacred in Haiti” by Mary Keck. *News at IU Bloomington*, May 9, <https://news.iu.edu/stories/2019/05/iub/09-vodou-drums-embodiment-clash-between-climate-change-and-the-sacred.html>
- 2017 Interviewed via email for article “Del vodoun al konpa: Radiografía a los sonidos de Haiti” by Guillermo Tupper. *El Mercurio* (Chilean newspaper), October 21, Espectáculos, p. 6. <http://impresa.elmercurio.com/Pages/NewsDetail.aspx?dt=2017-10-21&Paginald=6&BodyId=9>
- 2014 Organized event and performed as solo and duo pianist, concert for two pianos of Haitian classical music entitled “Les Héritages oubliés revisités dans un concert pour deux pianos,” sponsored by the Banque de la République d’Haïti. Arranged most of the pieces on the program for two pianos; transcribed original manuscripts located in private archives for performance. Most musical selections performed were world premieres. Pétiion-Ville, Haiti (Jan 31).
- 2013-pres. Co-Founder; Curator and Director, Manoumba Records, Port-au-Prince, Haiti.

Discography:

- 2016 *Kè mwen fè mwen mal | Au coeur ça fait mal*. Boulo Valcourt. Co-Producer and Co-Artistic Director; Author of liner notes; Graphic design / Artwork. Manoumba Records MR2016001. (Released in Haiti December 2016; global release January 2017.)
- 2007 *Belle Ayiti: Mizik Savant Ayisyen*, Z.A.M.A. (Friends Together for Haitian Music). Pianist for recording. Independently released, distributed by Educavision and Flute World.

Videography:

- 2023 “Desitire fatre” (Get rid of trash). Producer and collaborative researcher. Music video with artist Samy-G (Samuel Vicière), folkloric dance ensemble, and filmmaker Kendy Vérilus. Humanities without Walls collaborative research grant project.
- 2020 “M pral plante yon pyebwa” (I will plant a tree). Producer and collaborative researcher. Music video with artist BIC (Roosevelt Saillant), journalist and environmental activist Konpè Filo (Anthony Pascale), and filmmaker Kendy Vérilus. Humanities without Walls collaborative research grant project. <https://www.ecosong.band/#/field-to-media/>
- 2014 *Public Ethnomusicology, In Theory and in Practice*. 35-minute video lecture prepared by invitation for use in the Public Musicology program at Westminster Choir College of Rider University, Princeton, New Jersey.
- 2011/13 “Zafè Fatra” (The Affair of Trash). Producer, Co-Director, and Research Director. Verilux Films, co-directed by Kendy Vérilus. Documentary on Haitian music and trash/environmental degradation in Haiti produced from my fieldwork research for the 2nd Ghetto Biennale in Port-au-Prince (Dec 2011). Selected for Haiti Cultural Exchange Haiti Film Fest (May 2013). Invited participation in the 13^a Bienal de Artes Mediales of Santiago, Chile (Oct-Nov 2017).
- 2004 “Thompson le grand.” Co-Producer. Verilux Films, directed by Kendy Vérilus. Film short selected for the New York Film Festival (May 2005).

HONORS AND AWARDS

- 2022-27 Laura Boulton Professor of Ethnomusicology

- 2023-24 Selected collaborator, IU Institute for Advanced Study Bloomington Symposium on Care, entailing a workshop series of meetings and final public symposium April 11-13, 2014
- 2023 Fellowship Recipient, IUB College of Arts and Sciences' Career Connections Fellowship Program. Participated in intensive workshops geared toward developing career competencies and connections in CASE coursework for undergraduate students during Fall 2023.
- 2022-23 Fellowship Recipient, IU Institute for Advanced Study Recently Tenured Working Group (RTWG), selective faculty support program
- 2021 Honorable Mention, International Council for Traditional Music Book Prize, for *After the Dance, the Drums Are Heavy* (Oxford, 2020)
- 2020-21 Fellow of the Institute of Sacred Music, Yale University
- 2019 IU Trustees Teaching Award
- 2019 IU Institute for Advanced Studies grant in support of bringing Grammy-nominated band Boukman Eksperyans to IU
- 2019 IU Office of the Vice Provost for International Affairs grant in support of bringing Grammy-nominated band Boukman Eksperyans to IU
- 2019 IU Center for Global Change Faculty Travel Grant to attend the October 2019 Haitian Studies Association conference
- 2019 AMS 75 Pays publication subvention from the American Musicological Society for book *After the Dance, the Drums Are Heavy: Carnival, Politics, and Musical Engagement in Haiti* (Oxford University Press, 2020)
- 2019 IU Office of the Vice President for Diversity, Equity, and Multicultural Affairs (OVPDEMA) grant in support of a Haitian dance and drumming workshop with Grammy-nominated band Boukman Eksperyans to be conducted with the IU African American Dance Company and affiliated partners and student groups
- 2019 IU First Thursdays / Arts and Humanities Council grant in support of bringing Grammy-nominated band Boukman Eksperyans to IU
- 2019 Grant-in-Aid from the IU Office of the Vice Provost for Research for book publication subvention
- 2019 Conference and Workshop Grant from the IU College Arts and Humanities Institute in support of bringing a Grammy-nominated band Boukman Eksperyans to IU
- 2019 Conference and Workshop Grant from the IU College Arts and Humanities Institute in support of the Society for Ethnomusicology Pre-Conference Symposia Filmmaker Presentations
- 2019 Selection for the IU Cinema Creative Collaborations Series to support the screening of two films in the proposed *Honking Horns and Jazzy Feet: Brass Bands in the Streets* series at the IU Cinema
- 2019 Global Popular Music Team Event and Exhibition Support, Platform Arts & Humanities Laboratory (Arts and Humanities Council / College Arts and Humanities Institute).
- 2018-19 Faculty US Travel Award from the Title VI National Resource Center, IU Center for Caribbean and Latin American Studies, to support conference travel to Puerto Rico for the 5th Symposium of Music Research at the Instituto de investigación musical de Puerto Rico y del Caribe in April 2019
- 2018-19 Faculty Travel Award from the Title VI National Resource Center to support research travel to Haiti during Spring 2019, Center for Caribbean and Latin American Studies.
- 2018-19 Minority Languages and Cultures Speaker Series to support the visit of Haitian vocalist, Vodou priest, and Director of the Bureau d'Ethnologie Erol Josué to campus during Spring 2019, Center for Caribbean and Latin American Studies.
- 2018-21 Grant awarded for "Field to Media: Applied Musicology for a Changing Climate" collaborative film project, Humanities Without Walls consortium, funded by the Andrew W.

	Mellon Foundation, \$141,899. Co-Principal Investigator, in collaboration with Principal Investigator Mark Pedelty (University of Minnesota) and fellow Co-Principal Investigator Michael Silvers (University of Illinois)
2016-17	Radcliffe Fellowship at the Radcliffe Institute for Advanced Study, Harvard University
2016-17	American Council of Learned Societies Fellowship (<i>declined, to take Radcliffe</i>)
2016-17	American Association of University Women American Postdoctoral Fellowship (<i>alternate</i>)
2015	Travel Research Grant from the IU College Arts and Humanities Institute to support a project titled "From Haiti, the Earth's Quieter Tremblings: When the Drums Beat No More?"
2014	Plaque d'honneur « pour son dévouement à l'avancement de la musique haïtienne », Conseil d'administration de la Banque de la République d'Haïti, presented by President Michel Martelly
2011-12	Louisa Schreiber Dissertation Year Fellowship, Graduate Division, UCLA
2010-11	Inter-American Foundation Grassroots Development PhD Dissertation Fellowship
2010	Herb Albert Student Opportunity Fund grant for research, Herb Alpert School of Music, UCLA
2009-10	Academic Year Research Mentorship, Graduate Division, UCLA
2009-10	Elaine Krown Klein Fine Arts Scholarship
2009	International Institute Short-Term Fieldwork Fellowship, UCLA
2009	Summer Research Mentorship, Graduate Division, UCLA
2008	Summer Research Mentorship, Graduate Division, UCLA
2008	Summer Title VI Foreign Language and Area Studies Fellowship, Latin American Institute, UCLA (fulfilled at the University of Massachusetts, Boston)
2008	Summer Title VI FLAS Fellowship, Florida International University (<i>declined</i>)
2007-09	Global Scholar Fellowship, International Institute, UCLA
2007-08	University Fellowship, Graduate Division, UCLA
2007-08	UCLA Foundation Fellowship, Alumni Association, UCLA
2004-05	USA Post-Graduate Scholar, University of Roehampton
2003	Pi Kappa Lambda music honor society, Lawrence University
2003	Theodore Rehl Prize for excellence in solo and collaborative music performance, Lawrence University Conservatory
2000-03	Conservatory Performance Award, Lawrence University Conservatory
1999-03	Academic Trustee Scholarship, Lawrence University

ACADEMIC CONFERENCE PRESENTATIONS (REFEREED)

Papers:

2023	Panel: "Ecological Imaginaries," American Folklore Society Annual Meeting, Portland, Oregon (Nov 1-4).
2022	Roundtable: "Considering Trauma Across Music and Sound Disciplines," Organized by the AMS Music, Sound, and Trauma Study Group, American Musicological Society/Society for Ethnomusicology/ Society for Music Theory Joint Annual Meeting, New Orleans, Louisiana (November 10-13). Online.
2022	"Working Musically Through Crisis: What Will It Take to Push for a Sound(er) Future for Haiti?," 46 th International Council for Traditional Music World Conference, Lisbon, Portugal (July 21-27). Online.
2022	"Ecomusicological Tributaries toward Environmental Justice," International Association for the Study of Popular Music Annual Meeting, Daegu, South Korea (July 5-9). Online.
2021	"Music Videos as Environmental Activism in a Changing Climate," Haitian Studies Association annual conference (Oct 23). Online.
2021	Roundtable: "Humanities in a Changing Climate," Responses in Music to Climate Change (Oct 4-8). Online.

- 2021 "Music Videos for Environmental Communication in Haiti," Caribbean Studies Association annual conference, Georgetown, Guyana (June 1-5). Online.
- 2021 [SEM President's Panel: How Do Ethnomusicologists Respond to Climate Crisis?] "Meditations on the Usefulness of Museums: Sacred Drums, Sacred Trees and Haiti's Changing Climate." British Forum for Ethnomusicology annual conference, Music, Culture and Nature, Bath, United Kingdom (Apr 8-19). Online.
- 2020 Roundtable: "Complicating the Conversation about Ethics." Society for Ethnomusicology virtual annual meeting (Oct 22-31).
- (2020) COVID-19 postponement "Music Videos for Environmental Communication in Haiti," Caribbean Studies Association annual conference, Georgetown, Guyana (June 1-5).
- (2020) COVID-19 cancellation "'Vagabonding': A Tactical Approach to Carnival and Politics in Haiti." Latin American Studies Association annual congress, Guadalajara, Mexico (May 13-16).
- (2020) COVID-19 postponement [SEM President's Panel: How Do Ethnomusicologists Respond to Climate Crisis?] "Meditations on the Usefulness of Museums: Sacred Drums, Sacred Trees and Haiti's Changing Climate." British Forum for Ethnomusicology annual conference, Music, Culture and Nature, Bath, United Kingdom (Apr 16-19).
- 2019 "Meditations on the Usefulness of Museums: Putting *Sacred Drums, Sacred Trees: Haiti's Changing Climate* to Work." Haitian Studies Association annual conference, Haitian Studies in Changing Climates, Gainesville, Florida (Oct 17-19).
- 2019 "Reconjuring Gran Bwa (Great Forest): A Vodou-Inspired Mission to Plant Trees across Haiti." KOSANBA International Colloquium XIII, Ethics and Aesthetics: Vodou's Commitment to Activism and Change, Durham, NC (Sept 20).
- 2019 "Haiti's Hidden Archives and Accidental Archivists: The Private Collections and Individuals at the Heart of Safeguarding the Nation's Classical Music Heritage." 5th Symposium of Music Research (Instituto de investigación musical de Puerto Rico y del Caribe), Caribbean Bridges – Puentes Caribeños: Art Music from Across the Caribbean, San Juan, Puerto Rico (April 4-6).
- 2018 "Disciplinary Entanglements: Spiritual Ecology, Developmentalist Discourse, and the Applied/Pure Research Debate." (Roundtable) "Current Directions in Ecomusicology: Disciplinary Entanglements." Society for Ethnomusicology annual meeting, Albuquerque, New Mexico (Nov 15-18).
- 2017 "Carnival and the Carnavalesque in the African Diaspora: Haiti's Precarious and Exuberant Processions and Protests." African Studies Association annual meeting, Chicago, IL (Nov 16-18).
- 2017 "Haiti's Mardi Gras Elections and Carnival Revelry: Precarity and Exuberance in the Streets of Port-au-Prince." Society for Ethnomusicology annual meeting, Denver, CO (Oct 26-29).
- 2017 "Mobility Lessons: *Rap Kreyòl*, Linguistic Cartography, and Way-Finding in Haiti and the Haitian Diaspora." A Hundred Years of Migration (1917-2017): Stories of Caribbean Exile and Diaspora international conference, Center for Latin American and Caribbean Studies, Indiana University, Bloomington, IN (Sept 29-30).
- 2017 "Haiti's Drums and Trees: Facing Loss of the Sacred." Diverse Environmentalisms Research Team (DERT) symposium Performing Diverse Environmentalisms: Expressive Culture at the Crux of Ecological Change, Indiana University, Bloomington, IN (Mar 3-5).
- 2016 "Of Wo/Men and Gods: Governing Culture in Haiti's Lakou." Society for Ethnomusicology annual meeting, Washington, D.C. (Nov 10-13).
- 2016 (Panel) "Folklore and 'Environmental Humanities': Rich Pasts, Future Engagements." American Folklore Society / International Society for Folk Narrative Research joint annual meeting, Miami, FL (Oct 19-22).
- 2016 "Making Haiti's Drums of Vodou: Current Pressures and Future Possibilities." ICTM Study Group on Applied Ethnomusicology, 5th Symposium, Sydney, Cape Breton, Canada (Oct 5-9).

- 2015 “Manoumba Records: A Model for Intervention through the Good Old Indie Label.” Society for Ethnomusicology annual meeting, Austin, TX (Dec 3-6).
- 2015 “From Haiti, The Earth’s Quieter Tremblings: When the Drums Beat No More?” KOSANBA International Colloquium XI in conjunction with the Haitian Studies Association annual conference, Trees Take Us to the Gods: Vodou and the Environment, Montréal, Québec, Canada (Oct 21-25).
- 2015 “*Zafè Fatra* (The Affair of Trash) and the Affair of Scholarly Engagement: Can Music (and Music Scholarship) Really Clean Up the Streets of Port-au-Prince?” Society for Ethnomusicology-International Council for Traditional Music Forum, Limerick, Ireland (Sept 13-16).
- 2015 “‘It’s the Monsters Who Make History’: Musical Confrontations of Loss, Exile, and Death in Haitian Composer Carmen Brouard’s Forgotten Symphonic Poem *Baron la Croix*.” 43rd World Conference of the International Council for Traditional Music, Astana, Kazakhstan (July 16-22).
- 2015 “Unsound Music on Unstable Ground? The Adventures of Starting a Record Label in Post-quake Haiti.” The Past, Present and Future of Public Musicology conference at Westminster Choir College of Rider University, Princeton, NJ (Jan 30-Feb 1).
- 2014 “Staging the Spirits, Voicing the Vodou *Lwa* through Piano and Orchestra: Haitian Composer Carmen Brouard’s *Baron la Croix*.” Haitian Studies Association annual conference, South Bend, IN (Nov 6-8).
- 2014 “Forgotten Legacies of Haitian Classical Music: Pianist-Composer Carmen Brouard and Her Symphonic Poem *Baron la Croix*.” Boston University African American Studies Conference on African-American Music in World Culture: Art as Refuge and Strength in the Struggle for Freedom. Boston, MA (Mar 18-22).
- 2013 “From Occupation to Earthquake: The Challenging Terrain for Intangible Cultural Heritage Protection in Haiti.” Society for Ethnomusicology annual meeting, Indianapolis, IN (Nov 14-17).
- 2013 “Musical Behavior as Cultural Action and Musical Performance as Cultural Capital in the Fight Against Economic Poverty in Haiti.” Haitian Studies Association annual conference, Petion-Ville, Haiti (Nov 7-9).
- 2013 “Confronting Monsters and Memories: Musical Conversations on Exile and Death in *Baron la Croix*.” KOSANBA International Colloquium X, Where Earth Meets Sky: Healing Rites and Sacred Knowledge in Haiti and Beyond, Cambridge, MA (Oct 18-20). Panel organizer, for panel entitled “Dealing with Death and Displacement *Dèyè Simityè a*.”
- 2013 “A Musical Model for Grassroots Development: Haitian *Mizik Angaje* as Cultural Action.” Caribbean Studies Association annual conference, Grand Anse, Grenada (June 3-7).
- 2012 “A Haitian Diaspora within Haiti’s Borders? Deportees Building Community around Rap Kreyòl in Port-au-Prince.” Haitian Studies Association annual conference, New York, NY (Nov 8-10).
- 2012 “Haiti’s Young Musicians on *Zafè Fatra* (The Affair of Trash): Engaged Music and Engaged Research for a Cleaner Port-au-Prince.” American Musicological Society/Society for Ethnomusicology/Society for Music Theory joint annual meeting, New Orleans, LA (Nov 1-4).
- 2012 “Contemporary Haitian Music as an Organizational Tool of Survival: *Mizik Angaje* and Community-Led Development in Pre- and Post-Quake Port-au-Prince.” Latin American Studies Association International Congress, San Francisco, CA (May 23-26).
- 2012 “*Zafè Fatra* (The Affair of Trash): Haitian Musicians on Speaking Up and Acting Out to Clear Haiti’s Streets of Rubbish.” Society for Ethnomusicology, Southern California & Hawai’i Chapter annual meeting, Los Angeles, CA (Feb 25).
- 2011 “*Zafè Fatra*.” Music video / documentary on *fatra* (trash). Second Ghetto Biennale, Port-au-Prince, Haiti (Nov 28-Dec 16).

- 2011 “Power and Potential in Contemporary Haitian Music: *Mizik Angaje*, Cultural Action and Community-Led Development in Pre- and Post-Quake Port-au-Prince.” Society for Ethnomusicology annual meeting, Philadelphia, PA (Nov 17-20).
- 2011 “Haitian Composer-Pianists Lina Mathon Blanchet and Carmen Brouard: Forgotten Grandes Dames of Haitian Folklore and Visionary Leaders of the Avant-garde.” Haitian Studies Association annual conference, Kingston, Jamaica (Nov 10-12).
- 2011 “Music and Grassroots Organizing in the *Zòn Defavorize* of Port-au-Prince.” Inter-American Foundation Mid-Year Conference, Antigua, Guatemala (Feb 28-Mar 3).
- 2010 “Rethinking Haitian *Mizik Angaje*: Music and Community Revitalization in Pre- and Post-Quake Port-au-Prince.” Haitian Studies Association annual conference, Providence, RI (Nov 11-13).
- 2008 “Everyday Constructs of Power and Potential in Contemporary Haitian Music: The Modern Face of *Mizik Angaje* and *Rasin*.” Haitian Studies Association annual conference, Montrouis, Haiti (Nov 6-8).
- 2008 “Fair Trade Beverage Music: Identity Politics and Technological Mediation in a Global Moral Economy.” Society for Ethnomusicology annual meeting, Middletown, CT (Oct 25-28).
- 2006 “*Rebati kay la / Rebuilding the Nation*: Negotiations of Power through the Musical Voice of Haiti’s *Ti nèg yo*.” Society for Ethnomusicology annual meeting, Honolulu, HI (Nov 16-19).

Musical Performances (Refereed Presentations, at Scholarly Conferences):

- 2009 Full-length collaborative recital of Haitian art music. KOSANBA International Colloquium IX, Sa k Pase? N ap Koute! / Tell Us, We’re All Ears, Mirebalais, Haiti (July 13-17). A featured concert of this conference.
- 2008 Full-length collaborative recital of Haitian art music. Haitian Studies Association annual conference, Montrouis, Haiti (Nov 6-8). A featured concert of this conference.
- 2007 Full-length collaborative recital of Haitian art music. KOSANBA International Colloquium VIII, Lontan, Kounyè-a, ak Demen: Fèmen Sek-la / The Past Regulates the Present as It Does the Future, Boston, MA (Nov 2-3). The featured concert of this conference.
- 2005 Collaborative pianist for lecture-recital by Mary Procopio on Haitian music entitled, “Expanding the Horizons of the Flute Repertoire: Haitian Classical Music for Flute by Werner Jaegerhuber and Julio Racine.” College Music Society national conference, Quebec City, Quebec, Canada (Nov 2-5).
- 2004 Collaborative pianist for lecture-recital by Mary Procopio on Haitian music entitled, “Haitian Classical Music, Vodou and Cultural Identity: An Examination of the Traditional Elements in the Classical Flute Compositions of Haitian Composer Werner A. Jaegerhuber.” Society for Ethnomusicology annual meeting, Tucson, AZ (Nov 3-7).

INVITED TALKS, WORKING CONFERENCES, AND MUSICAL PERFORMANCES (SELECTED)

- 2022 Book discussion of *After the Dance, the Drums Are Heavy*. Aesthetics of the Underground: Performing the Street in Africa course, Dr. Solimar Otero. Department of Folklore and Ethnomusicology, Indiana University, Bloomington, IN (Mar 30).
- 2022 Book presentation for *After the Dance, the Drums Are Heavy*. Graduate Field Methods course, Dr. Siv B. Lie. School of Music, University of Maryland, College Park (online). (Mar 29).
- 2022 Workshop on Fieldwork and Research Reciprocity. Musicology and Ethnomusicology Colloquium. Department of Music, Brown University (online). (Mar 11).
- 2021 Talk “Musical Earthshots from Haiti” on Roundtable: “Musical Earthshots: Repairing (or Threatening) the Planet? Perspectives from Latin America in the Wake of COP26 (31 Oct – 12

- Nov 2021).” Latin American Music Seminar, Royal Holloway University of London (online) (Nov 20).
- 2021 “Haiti’s Living Archives and Mizik Klasik.” For presentation of the album *Tanbou Kache* Violincello Society, New York (online) (April 19).
- 2021 “Music, Sacred Ecologies, and Environmental Activism in Haiti.” Haitian Creole Speaker Series, Center for Latin American Studies, University of Florida, Gainesville, FL (online) (Apr 2).
- 2021 “Haitian Mizik Rasin: Contextualizing an Aesthetic.” NOLA Reconnect ’21: Continuing Stories for Postmambo Postfacto. New Orleans, LA (online) (Mar 6).
- 2021 “Against Scorched Earth.” Interdisciplinary Fellow Talk, Yale Institute of Sacred Music, Yale University, New Haven, CT (online) (Mar 4).
- 2020 Book presentation for *After the Dance, the Drums Are Heavy*. Music of the Caribbean course, Dr. Frank Gunderson. Department of Music, Florida State University, Tallahassee, FL (online). (Sept 21).
- 2019 (Curator’s Talk) “Of Drums, Trees, and Sacred Ecology: Haiti’s Changing Climate” to accompany the exhibit *Sacred Drums, Sacred Trees: Haiti’s Changing Climate*. Mathers Museum of World Cultures, Indiana University, Bloomington, IN (Dec 5).
- 2019 “Beyond Precarity, Resiliency, and Resistance: Ethnomusicology as Public Work and Engagement (A Sacred Ecology View from Haiti).” Sacred Ecologies, Expressive Culture, and Environmental Crisis Working Conference, Yale Institute of Sacred Music, New Haven, CT (Nov 15-16).
- 2019 “Working Through Crisis: What Will It Take to Push for a Sound(er) Future for Haiti?” Sound Futures: Critical Developments in Music Sustainability Working Conference, Smithsonian Center for Folklife and Cultural Heritage, Washington D.C. (Oct 23-25).
- 2019 “Of Drums, Trees, and Sacred Ecology: Haiti’s Changing Climate,” Guest Lecture, School of Music, University of Minnesota, Minneapolis, MN (Oct 4).
- 2019 “Music videos as Field-to-Media Methodology for Environmental Communication in Haiti.” Guest Lunchtime Series talk, Department of Communications, University of Minnesota, Minneapolis, MN (Oct 4).
- 2019 “Of Trash and Trees: Musical Improvisations on Environmental Challenges.” Guest lecture for graduate seminar Music, Improvisation, and Ecology (CAS587S/MUS523) at University of Illinois, Urbana, IL (Apr 3).
- 2018 “Haiti’s Trash-Talking Rappers.” Guest lecture for course Folklore and the Environment (Folk F330) at Indiana University, Bloomington, IN (Nov 12).
- 2017 “Un/Sound Music, Un/Stable Ground: Music, Disaster, and Development in Haiti.” Radcliffe Fellow Talk, Radcliffe Institute for Advanced Study, Harvard University, Cambridge, MA (Mar 1).
- 2016 “Lots of Trash and Very Few Trees: A Musical Reckoning of the Environment in Haiti.” Graduate School of Design, Risk and Resilience Masters Program Lecture Series, Harvard University, Cambridge, MA (Nov 16).
- 2016 “*Mizik Angaje* (Engaged Music) in Haiti.” Guest lecture for course Caribbean Arts and Cultures (Folk F315) at Indiana University, Bloomington, IN (Feb 17).
- 2016 “A Retrospective: Haiti’s Drums of Vodou, and the Mid-Century Ethnographers Who Collected Them.” Mathers Museum of World Cultures, Indiana University, Bloomington, IN (Feb 12).
- 2015 “Zafè Fatra (The Affair of Trash): Haiti’s Trash-Talking Musicians and Their Pursuit of a Cleaner Port-au-Prince.” El Foro, sponsored by the Center for Latin American and Caribbean Studies Center, Indiana University, Bloomington, IN (Nov 11).
- 2015 “Roundtable on Public Practice.” The Familiar and the Obscure, 8th Annual IU/OSU Joint Conference in Folklore and Ethnomusicology, Indiana University, Bloomington, IN (Apr 11).

- 2015 “Postdoctoral Research Positions and Other Post-Degree Opportunities.” IU Latino Studies Program, La Casa Latino Cultural Center, Latino Graduate Student Association, and the Emissaries for Graduate Study Diversity Program, Indiana University, Bloomington, IN (Mar 27).
- 2015 “Haiti Defined, Deconstructed, and Defined Again through its Art Music Tradition: A Lecture-Recital on Haitian Classical Music.” Westminster Choir College of Rider University, Princeton, NJ (Jan 28).
- 2014 “In My Experience: Applied Ethnomusicology.” Guest lecture for course Study of Ethnomusicology at Indiana University, Bloomington, IN (Nov 18).
- 2014 “*Rara* and *Kanaval* in Haiti.” Guest lecture for course Introduction to World Music at MIT, Cambridge, MA (Apr 17).
- 2014 “*Rara*, the Lenten Season Carnival Celebration: It’s All in a Day’s Work and Play.” Guest lecture for course Black Matters at MIT, Cambridge, MA (Apr 17).
- 2014 “Haiti’s *Mizik Angaje* Yesterday and Today: Evolving Notions of Public Engagement through Music.” Guest lecture for course Black Matters at MIT, Cambridge, MA (Apr 15).
- 2014 “A Musical Model for Development? Haiti’s *Mizik Angaje* Re-imagined.” Invited speaker for Comparative Media Studies colloquium “Music as Civic Media” at MIT, Cambridge, MA (Feb 27).
- 2013 “Deportees, Hip Hop Kreyòl, and Rapping Out Community in Port-au-Prince, Haiti.” Guest Lecture for the course Literature from Immigrants in the USA at Massachusetts College of Art and Design, Boston, MA (Nov 21).
- 2013 “Remixed Migrations: Variations on a Theme of Movement in Haitian Rap Kreyòl, Classical, and Folkloric Musics.” Invited speaker for Musics Abroad seminar series at the Mahindra Humanities Center, Harvard University, Cambridge, MA (Oct 9).
- 2012 “Tales from the Field: ‘Doing Ethnomusicology’ in Pre- and Post-Quake Haiti.” Guest lecture for Music Senior Seminar on fieldwork methodologies at MIT, Cambridge, MA (Nov 16).
- 2012 “Music that Matters: *Mizik Angaje* in Haiti Today.” Guest lecture for UCLA Department of Ethnomusicology course Global Pop, Los Angeles, CA (Feb 15).
- 2011 “Music as Cultural Action in Pre- and Post-Quake Port-au-Prince.” Guest lecture for UCLA History Department course Haiti: Past, Present, and Future, Los Angeles, CA (Nov 23).
- 2009 “Vodou Music Theory: Elegance in Form and Style.” Guest lecture for UCLA Department of Ethnomusicology course Musical Cultures of the World: Europe and the Americas, Los Angeles, CA (Oct 27).
- 2009 “An Introduction to Haitian *Mizik Savant* and Vodou Music.” Lecture and musical performance at the Haitian Music Benefit Concert at the Unitarian Universalist Church, Tucson, AZ (June 20).
- 2009 “Power and Potential in Contemporary Haitian Music: *Mizik Angaje* Speaks to Youth Today.” Guest lecture for the Music at Noon performance series at Santa Clara University, Santa Clara, CA (May 13).
- 2009 “Considering Counterpoint in J.S. Bach’s Fugue in C Minor BWV 847 and Fugue in C Major BWV 846.” Guest lecture for UCLA course World Music Systems and Structures, Los Angeles, CA (Apr 23).
- 2009 “Counterpoint Techniques.” Guest lecture for UCLA course World Music Systems and Structures, Los Angeles, CA (Apr 7).
- 2009 “‘Rhythms of Rapture’: Vodou Music Theory.” Guest lecture for UCLA Department of Ethnomusicology course World Music Systems and Structures, Los Angeles, CA (Mar 5).
- 2009 “Warriors, Mambos, and Creole Hip Hoppers: It’s All in a Day’s Work.” Guest lecture for UCLA Department of Ethnomusicology course Musical Cultures of the World: Europe and the Americas, Los Angeles, CA (Feb 19).

2008 "African Religious Musics in the Americas: Vodou in Haiti." Guest lecture for UCLA Department of Ethnomusicology course Musical Cultures of the World: Europe and the Americas, Los Angeles, CA (Feb 7).

STUDENT ADVISING

Completed Dissertation, Thesis, and Project Committees

Kate Mullen, "The Power of the Popular: Examining Community Music Archives as Affective Tools for Equitable Archival Practice," PhD awarded 2022 (committee member)

Dikshant Uprety, "Music, Aid Capital, and Development in Urban Nepal," PhD awarded 2021 (committee member)

Jack Kovaleski, [undergraduate honors thesis], BA with Honors awarded 2015 (committee member)

PhD Dissertations

Currently committee chair for 7 doctoral candidates, currently in-progress ABD (dissertation advisor)*

Currently committee member for 7 doctoral candidates, currently in-progress ABD (committee member)*

**names and project titles available on completion*

PhD Qualifying Exam Committees:

Currently committee chair for 3 doctoral students preparing for qualifying exams

Currently committee member for 4 doctoral students preparing for qualifying exams

Have served on committees overseeing successful qualifying exams; three advisees have earned distinction on their qualifying exams

Have chaired 7 committees overseeing successful qualifying exams; three advisees have earned distinction on their qualifying exams

Have served on 12 committees overseeing successful qualifying exams

MA Project and Thesis Committees

Currently committee co-chair for 1 MA student, in-progress thesis*

Currently committee member for 2 MA students, in-progress thesis*

**names and project titles available on completion*

MA Committees:

Have chaired 5 committees overseeing successful completion of MA

Have served on 8 committees overseeing successful completion of MA

First-Year Grad Student Mentor:

Have served as first-year mentor for 8 MA/PhD students

COURSES DESIGNED AND TAUGHT

Indiana University, Dept. of Folklore and Ethnomusicology (2014-present)

Graduate Seminars:

FOLK E-523 Fieldwork in Ethnomusicology. An in-depth introduction to ethnographic field research, providing a foundation in theory and methodology while building a repertoire of practical approaches to the work frequently undertaken by ethnomusicologists and music scholars. We consider what it means to "do" ethnography, both as a specific type of qualitative data collection and as a final written/documented product that comes from such research endeavors. Assigned readings will be drawn from a broad array of perspectives pertaining to project design, data collection, positionality and reflexivity, and writing and representation in ethnomusicology, anthropology, folklore, and beyond. Practical skills-building exercises

include meeting institutional requirements (IRBs, etc.), addressing funding concerns, taking field notes, handling audio-visual recording equipment, developing interviewing techniques, becoming effective participant observers and observant participants, navigating archives, mapping social spaces, and cultivating collaborative and sustainable relationships with our partners in the field. Crucially, we contemplate ethics; safety; health; and tensions that can arise in fieldwork settings over gender, sexual orientation, race, religion, ability, nationality, and other markers of difference. We also aim to establish protocols and strategies for dealing with the challenges and obstacles that inevitably come up throughout the research process. By the end of the semester, we aspire to define best practices for our own ethnographic research process and projects.

FOLK E-533 Applied Ethnomusicology. Seminar investigates the histories and trajectories of applied ethnomusicology, while preparing students to conceptualize and develop their own work in the sub-field. As a class, we first map the wide-ranging definitions of applied, advocacy, activist, engaged, and public sector work and trace the connections to other disciplines, including public folklore and applied anthropology. Discussions then focus on research approaches, tools, and methodologies and associated theoretical discussions taking place within applied ethnomusicology circles, before considering selected domains of application currently at the forefront of applied scholarship, which may include ethnomusicology for (1) the environment, (2) health and medicine, (3) poverty and development, and (4) post-conflict and post-disaster recovery contexts. Other issues considered during the semester have variously included cultural policy and intangible cultural heritage (ICH); debates surrounding traditional knowledge (TK) and Indigenous cultural and intellectual property (ICIP); land and property rights; refugee affairs and human rights; matters of gender and sexuality; and cultural responses to various articulations of violence, including structural violence and “slow violence.”

FOLK F-722 Ecomusicology. As the urgency of climate change and ecological devastation around the world has become increasingly difficult to ignore, scholars in the humanities have rigorously turned toward articulating questions about the Anthropocene. Music scholars have equally become engaged with these questions both as scholarship and activism. Intertwined efforts in musicology and ethnomusicology and other adjacent disciplines over the past several decades have thus led to the definition of the subdiscipline or subfield of ecomusicology. During this seminar, we trace the historical trajectory leading to current work in ecomusicology and environment-related music research, while also taking time for broad interdisciplinary exploration of some of the most compelling work to emerge toward environmental justice.

FOLK F-804 Filmmaking as Ethnography. A hands-on, experimental course exploring filmmaking as ethnography and envisioning cinema as a mode of scholarship. The premise for this seminar is that ethnographic film itself does a visual and aural theorizing that cannot be achieved through academic books or articles. Moreover, the process of documenting with film offers the researcher an alternative form of experiential learning, different but complementary to the standard fieldwork practices of participant observation, interviewing, and participatory research, etc. Thus, we might consider ciné-ethnomusicology, documentary film, and ethnographic film as part of the contemporary ethnomusicologist’s toolbox. In facilitation, this course offers a rigorous discussion on theory, methodology, technique, and production of audiovisual documentation; publication platforms and engagement with various audiences through scholarly and public forums; and the safeguarding/archiving of ethnographic film. Seminar combines discussion of emerging theories, consideration of contemporary and classic efforts at ethnographic documentation through film (i.e., film viewing), and workshop as we strive to put together our own short documentaries during the semester.

Undergraduate Courses:

FOLK F-111 World Music and Cultures. An introductory survey course that engages students in a broad overview of selected musical cultures from around the world, focusing on examples from Africa, the Americas, Asia, and Europe. Whenever possible, we consider music making locally, in and around Bloomington. Organized around case studies and broad themes, this course explores the ways in which the musical traditions presented are shaped by and give shape to the social and cultural environments from

which they come. Course encourages new ways of listening to understand with greater clarity the significance that music and music making have for those who perform, listen, and otherwise engage with it.

FOLK F-252 Music and Development. This course explores diverse manifestations of music-driven cultural action as a fundamental tool for strengthening local communities. Points of consideration include how music groups in Port-au-Prince, Haiti contribute to current dialogues on environmental degradation; how Brazilian funk- and Afro-Reggae-based social movements in Rio de Janeiro respond to poverty, violence, and racism; how a collective of artist-activists insists on a positive vision of the civil war-impacted Democratic Republic of the Congo; and how environmental projects around the world use music and the arts to promote reforestation and care for the environment. Case studies allow for weighing competing ideas of development (local, grassroots notions versus Western aid-based and modernization models) and debating the impacts of so-called development activities on culture.

FOLK F-253 Music and Disaster. This course reflects on the diverse roles of music in the context of disaster, broadly defined. After considering examples of music/sound created in response to disaster throughout global history, ranging from the medieval plague and HIV/AIDS to the Holocaust and Black Lives Matter movement, class conversation turns to focus on disasters explicitly related to the environment: Hurricane Katrina, the 2010 earthquake in Haiti, 3/11 Japan, and Hurricane Maria that struck Puerto Rico. We use these points of focus to prod several angles of the music + disaster equation. First, music is positioned as an innate response to trauma, in that song has been used for survival, hope and healing. Next, we consider how music-related humanitarian efforts and current inclinations to capitalize on catastrophe, as evidenced by the phenomenon of benefit concerts, musical telethons and “disaster tracks”—all used to crowd-source funds for survivors. In addition, we look at how music has been employed as a tool for “re-memorying” lost locations and (re)defining cultural spaces, just as it has been used to encourage the return of tourists to impacted locales and boost devastated economies.

FOLK F-316 Caribbean Music, Sacred Ecologies, and the Environment. This course considers the collisions of cultures, ideologies, histories, sounds, and daily experiences that have become part of conversations about humanity’s uses of the environment, ranging from “sustainability” discourses to Indigenous ecological knowledges (IEK). An introduction to ecomusicology and acoustic ecology that explores connections between sound, music, and the environment as well as sacred ecologies that tie religious beliefs and metaphysics with environmentalist practices and scientific perspectives on the natural world. Includes consideration of the United Nations’ 2030 Agenda for Sustainable Development alongside community-led responses grounded in sound, music, and art.

FOLK F-330 Caribbean Carnival! Musical Perspectives on Play and Power. Carnival celebrations are central to Caribbean life, and music is vital to the carnival experience. This course tours the Caribbean basin by pairing ethnographic texts about music with audio and visual records of the festivities, introducing the diverse performances and politics of carnival traditions. To understand what’s at the heart of all of this “revelry,” “disorder,” and “vagabondage,” we become acquainted with influential theories by Mikhail Bakhtin, Victor Turner, and James C. Scott alongside—crucially—local and Indigenous theories as we consider carnivalesque behavior along a broad spectrum of acts of play and power.

FOLK F-330 Making Films: Music and Folklore. The guiding premise for this course is that ethnographic film itself does a visual and aural theorizing that cannot be achieved through academic books or articles. Through hands-on, experimental, and experiential learning, we explore filmmaking as ethnography and envision cinema as a mode of thinking deeply about music and folklore. In this course students complete their own final film shorts, while we discuss emerging theories about film, watch and analyze current and classic documentary films, and develop our skills and techniques with filmmaking exercises.

Yale University, Institute of Sacred Music (Spring 2021)

Undergraduate Seminars:

MUSI 493 01 / EVST 293 01 Caribbean Music, Sacred Ecologies, and the Environment

Massachusetts Institute of Technology, Music and Theater Arts (2012-14)

Undergraduate Seminars:

21M.030 Introduction to World Music

21M.299 Music and Disaster

21M.299 Music and Grassroots Development in the Caribbean and Latin America

ENSEMBLE DIRECTING EXPERIENCE

- 2011 Volunteer co-conductor, Band at Ecole de Musique Occide Jeanty, Centre Vocationnel de la Non-Violence, Cité Soleil, Haiti.
- 2004, 06-07 Volunteer Conductor, EIVST (École Sainte Trinité concert band), École Sainte Trinité Summer Music Camp, Léogâne and Port-au-Prince, Haiti.
- 2004 Substitute Conductor, University of Roehampton Choir, London.
- 2003-04 Choral Director for combined grades 9-12, South High School Choir, Minneapolis, MN.

ADDITIONAL TEACHING EXPERIENCE

- 2023 Professor and co-organizer, week-long summer field school titled Ethnomusicology Today for roughly 20 graduate students in Blonay, Switzerland; collaboration with faculty at IU Ethnomusicology Institute and at the University of Geneva, University of Neuchâtel, and Geneva Haute École de Musique (June). Personal contributions to the program included round table discussions on Film and Ecomusicology and leading a workshop on Applied Ethnomusicology.
- 2010-11 Music professor, Cours de Musique Classique, Collège les Oliviers, Delmas, Haiti.
- 2008 Adjunct Professor, History of Caribbean Music: A January Seminar in Jamaica (co-taught), Augsburg College, Minneapolis, MN.
- 2006, 08 Volunteer Piano and Percussion Instructor, École de Musique Dessaix Baptiste, Jacmel, Haiti.
- 2005-06 Visiting Lecturer, Critical Perspectives in Music (co-taught), Music in History and Culture (co-taught), Music Analysis and Listening (co-taught), University of Roehampton, London, England.
- 2005-06 Tutor, private lessons in music theory, University of Roehampton, London.
- 2004-05 Substitute Instructor, Choral Conducting, University of Roehampton, London.
- 2003, 04, 06, 07 Volunteer Piano and Percussion Instructor and Chamber Music Coach, École Sainte Trinité Summer Music Camp, Léogâne, Haiti.
- 2003-04 Piano and Percussion Instructor, Musical Avenues, in association with the Bloomington Public Schools, MN.
- 2001-03 Piano Instructor, Lawrence Academy of Music, Appleton, WI.
- 2001-03 Tutor, for course Functional Keyboarding Skills (piano), Lawrence University Conservatory, Appleton, WI.
- 2001-03 Tutor, private lessons in music theory, Lawrence University Conservatory, Appleton, WI.

PERFORMANCE EXPERIENCE

Please refer to separate listings under "Conference Participation" and "Invited Talks and Musical Performances."

Qualifications:

Piano	Twenty-three years of private study (Guildhall School of Music and Drama, London; Lawrence University Conservatory of Music, Appleton, WI; Interlochen Arts Camp, Interlochen, MI; Western Illinois University, Macomb, IL).
Percussion	Six years of private study (Lawrence University Conservatory of Music, Appleton, WI; Interlochen Arts Camp, Interlochen, MI; Western Illinois University, Macomb, IL).
Organ	Two years of private study (Augsburg College, Minneapolis, MN; Lawrence University Conservatory of Music, Appleton, WI).
Conducting	One year of study (Lawrence University Conservatory of Music, Appleton, WI).
Tanbou	(Vodou drumming) One year of private study (with master drummer Rodrigue Julien in Port-au-Prince, Haiti).

Live Performance:

(TBD)	Concert for voice, piano, and flute as second part of performance series: “Les Héritages oubliés revisités” sponsored by the Banque de la République d’Haïti. Pétion-Ville, Haiti (<i>postponed indefinitely due to reasons of high insecurity</i>).
2014	Concert for two pianos of Haitian classical music entitled “Les Héritages oubliés revisités dans un concert pour deux pianos,” sponsored by the Banque de la République d’Haïti. Arranged most of the pieces on the program for two pianos; transcribed original manuscripts located in private archives for performance. Most musical selections performed were world premieres. Pétion-Ville, Haiti (Jan 31).
2004-present	Solo and collaborative pianist of <i>mizik savant ayisyen</i> (Haitian classical music) repertoire for recitals, lectures, conference presentations, United States, Canada, Haiti.
2004	Marimba Soloist with EIVST Concert Band for a nationally televised performance, École Sainte Trinité Summer Music Camp, Léogâne, Haiti (July).
2003-04	Organist and accompanist for choir, Lake Nakomis Presbyterian Church, Minneapolis, MN.
1999-2003	Substitute Organist, Trinity Lutheran Church, Macomb, IL.
1995-present	Solo and collaborative pianist for orchestral and choral concerts, recitals, master classes, studio classes, juries, and competitions, United States, United Kingdom, Canada, Haiti.

Ensembles:

2013-14, 16-17	Participant in Afro-Haitian folkloric dance class taught by Jean Appolon, Boston, MA.
2010-11	Student dancer (non-professional), Compagnie de Danse Folklorique Vivianne Gauthier, Port-au-Prince, Haiti.
2007-08	Percussionist and dancer, UCLA Ghanaian music ensemble, Los Angeles, CA.
2003, 04	Percussionist and pianist, Orchestre Philharmonique Ste. Trinité and the EIVST concert band, École Ste. Trinité, Léogâne and Port-au-Prince, Haiti.
1999-2003	Percussionist and pianist in the following ensembles during various terms while at Lawrence University: Lawrence Symphony Orchestra, Wind Ensemble, Percussion Ensemble, Sambistas and Kinkaviwo (Ghanaian, Brazilian and Cuban drumming), numerous chamber music ensembles.

ARTS BUSINESS AND ADMINISTRATION EXPERIENCE

2013-present	Co-Founder; Curator and Director, Manoumba Records, Port-au-Prince, Haiti.
2007	Intern, two months, Smithsonian Folkways Recordings, Washington, D.C.
2003-04	Assistant to the Artistic Director/Symphony Conductor, Greater Twin Cities Youth Symphonies organization, Minneapolis, MN.

DEPARTMENTAL / UNIVERSITY SERVICE

For the Department

2023-24	Admissions Committee (co-chair), Public Practice Curriculum Committee (co-chair), Fellowships and Awards Committee (chair)
2022-23	(On family leave Fall 2022) Admissions Committee (co-chair), MA Exam Committee (co-chair), Fellowships and Awards Committee (chair)
2021-22	Admissions Committee (co-chair), Colloquium Committee, Faculty Affairs Committee (chair), Fellowships and Awards Committee, Public Practice Curriculum Committee (co-chair), Ethnomusicology Assistant Professor Search Committee
2020-21	(On leave: Fellow at the Institute of Sacred Music, Yale University)
2019-20	Public Practice Curriculum Committee (co-chair), Admissions Committee, Fellowships and Awards Committee, Graduate Affairs Committee, VAP Search Committee
2018-19	Public Practice Curriculum Committee (co-chair), MA Exam Committee (co-chair), and Admissions Committee
2017-18	Graduate Affairs Committee, Preservation and Presentation Committee, Public Practice Curriculum Committee
2016-17	(On leave: Fellow at the Radcliffe Institute, Harvard University)
2015-16	Graduate Affairs Committee, Fellowships and Awards Committee, Department Colloquium Series Committee, VAP Search Committee
2014-16	Associate Instructor (AI) supervision and pedagogical mentorship for 3 graduate student associate instructors for F-111 World Music and Cultures
2014-15	Public Practice Committee, Undergraduate Affairs Committee, Departmental Merit Committee, Department Colloquium Series Committee

For the University

2023-25	IU College Academic Fairness Committee (AFC)
2023-25	IU Museum of Archaeology and Anthropology (IUMAA) Board
2023-24	IU College General Education Committee
2023-24	Inaugural Cohort of Faculty Mentors, Faculty-to-Faculty (F2F) Network Mentoring Program, Office of the Vice President for Diversity, Equity & Inclusion.
2015-21	Center for Caribbean and Latin American Studies (CLACS) program Steering Committee. Terms appointed by the Director of CLACS from 2015-2017 and 2017-2019; term elected by CLACS-affiliated faculty from 2019-2021
2020	College Arts and Humanities Institute (CAHI), faculty review committee for graduate conference and research travel grant award applications
2019	Center for Caribbean and Latin American Studies (CLACS), hiring committee for the three-year visiting appointment in Kreyòl language instruction
2018	Reviewer for Fulbright Brazil visiting faculty applications, School of Music and Center for Caribbean and Latin American Studies (CLACS)
2016	Member of the jury, Latin American Music Recording Competition. Latin American Music Center
2016	Reviewer for active learning course re-design grant submissions, Center for Innovative Teaching and Learning and the Office of the Vice Provost for Undergraduate Education
2015	Reviewer for faculty and graduate student applications for the Latin American Exchanges Program, Office of the Vice President for International Affairs (OVPIA)
2015	Reviewer for NEA Art Works and Challenge America Fast-Track campus submissions, Office for the Vice Provost for Research

NATIONAL & INTERNATIONAL SERVICE

(Ongoing)	Tenure and promotion reviewer, various institutions (Ivy League and R1)
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(Ongoing)	Peer reviewer for journals such as <i>Ethnomusicology</i> , <i>Ethnomusicology Forum</i> , <i>Yearbook of Traditional Music</i> , <i>Journal of Folklore Research</i> , <i>Latin American and Caribbean Ethnic Studies</i> , <i>Festival Studies</i>
(Ongoing)	Peer reviewer for presses such as Oxford University Press, University of Chicago, University of Illinois, Routledge.
(Ongoing)	Peer reviewer for major grants such as those supported by the European Research Council
(Forthcoming)	Special Issue Co-Editor of the <i>Journal of Haitian Studies</i> , for an issue titled <i>Climate Change, Sacred Ecologies, and Environmental Activism in Haiti</i>
2023-24	Program Committee, Yale Institute of Sacred Music's 3 rd conference on the Black sacred arts: Ecologies, Environmentalisms, and the Black Sacred Arts. New Haven, CT (May 13-15, 2024)
2023	Judge, RAI Film Festival, Music Docs Competition (March 3-31, 2023)
2018-19	Organizer, pre-conference symposium Film as Ethnography, Activism, and Public Work in Ethnomusicology (Nov 6, 2019). Program available at: https://cdn.ymaws.com/www.ethnomusicology.org/resource/resmgr/docs/film_pre-conference_program.pdf
2018-19	Society for Ethnomusicology, Local Arrangements Committee Member, SEM Annual Meeting Nov 2019 in Bloomington, Indiana
2014-17	Society for Ethnomusicology, elected Council Member (three-year term)
2013-16	Senior Editor, <i>Dictionary of Caribbean and Afro-Latin American Biography</i> , Oxford University Press. In charge of curating, soliciting, reviewing, and approving entries on cultural figures from the French Caribbean.
2011-13	Haitian Studies Association, elected Board Member (three-year term)

FIELDWORK EXPERIENCE

2003-present	Haiti and its diaspora. Working across the spectrum of musical genres (Vodou to Haitian classical to <i>rap kreyòl</i> to roots- <i>rasin</i> , etc.), research on cultural approaches to development, creative responses to crisis and disaster, dialogues of sustainability and diverse environmentalisms, intangible cultural heritage and cultural policy, and applied/engaged scholarship.
2008	Boston, one month, research on transitions faced by the Haitian immigrant community through a volunteer position with Asosiyasyon Fanm Ayisyen nan Boston (Association of Haitian Women in Boston).
2004-06	London, three months cumulative, research on drumming practices and authenticity with Ghanaian drumming and dancing troupe Frititi.
2004, 10	Flatbush Avenue and Brooklyn (NY), four weeks cumulative, research on the uses of <i>mizik angaje</i> (politically and socially engaged music) in the Haitian diaspora.

LANGUAGES

English:	Native
Haitian Kreyòl:	Near native speaking, reading, and writing
French:	Fluent reading, intermediate writing, proficient speaking

PROFESSIONAL AFFILIATIONS

African Studies Association, American Folklore Society, American Musicological Society, Ayiti Mizik (Association Haïtienne des Professionnels de la Musique), British Forum for Ethnomusicology, Caribbean Studies Association, Haitian Studies Association, International Council for Traditional Music, International Environmental Communication Association, KOSANBA (a scholarly association for the study of Haitian

Vodou), Latin American Studies Association, Société de recherche et de diffusion de la musique haïtienne,
Society for American Music, Society for Ethnomusicology