

EDUARDO HERRERA

Associate Professor of Folklore and Ethnomusicology
Indiana University
802 E 3rd St, 2nd Floor
Bloomington, IN 47405

ACADEMIC POSITIONS

Indiana University, Associate Professor of Folklore and Ethnomusicology, Spring 2022–present

Harvard University, Visiting Associate Professor of Music, Spring 2021

Rutgers, The State University of New Jersey, Associate Professor of Musicology, Mason Gross School of the Arts, 2019–2021

Rutgers, The State University of New Jersey, Assistant Professor of Musicology, Mason Gross School of the Arts, 2013–2019

College-Conservatory of Music, University of Cincinnati, Adjunct Lecturer, Spring 2012

University of Illinois at Urbana-Champaign,
Adjunct Instructor, Center for Latin American and Caribbean Studies, 2010–2013
Graduate Teaching Assistant, Center for Latin American and Caribbean Studies, 2006–2010
Graduate Teaching Assistant, School of Music, 2002–2006

Universidad Javeriana, Visiting Lecturer, College of Arts and College of Media and Communication, (Bogotá, Colombia), 1999–2001

EDUCATION

Ph.D. in Musicology/Ethnomusicology, University of Illinois at Urbana-Champaign, 2013
Dissertation: *The CLAEM and the Construction of Elite Art Worlds: Philanthropy, Latin Americanism, and Avant-garde Music*. Dissertation Advisor: Dr. Thomas Turino

M.M. in Music Theory, University of Illinois at Urbana-Champaign, 2004
Coriún Aharonián: The Search for a Latin American Cultural Identity. Master's Thesis Advisor: Dr. Stephen Taylor

B.M. in Music History, Universidad Javeriana (Bogotá, Colombia), 2002
Pitch-Class Set Theory as Analytical Tool Outside the Atonal Repertoire. Undergraduate Thesis Advisor: Professor Rodolfo Acosta

RESEARCH AND TEACHING INTERESTS

Latin American and Latinx cultural practices. Music and sound in sports and games. Anti-racist/Anti-sexist pedagogies. Sound studies, critical race theory, performance studies, and gender studies

Coloniality, postcoloniality, decoloniality of music studies. Pan and Latin Americanism. Elite studies. Philanthropy and cultural diplomacy. Cold War policies and the arts. Intellectual history of ethnomusicology and historical musicology.

PUBLICATIONS

Single-Authored Book

Elite Art Worlds: Philanthropy, Latin Americanism, and Avant-garde Music. New York: Oxford University Press, 2020.

Recipient of the American Musicological Society's Robert Stevenson Award for outstanding research in Iberian and Latin American music

- Review: Eric Drott. "Foundations, Market Failures and the Funding of New Music." *Journal of the Royal Musical Association* 147, no. 1 (2022):283–296. doi:10.1017/rma.2021.26

Work in progress, *Sounding Fandom: Chanting, Masculinity, and Violence in Argentine Soccer Stadiums*. Book.

Work in progress, *Soccer Sounds: Transnational Stories of the Beautiful Game*. Book

Work in progress, *Acoustic Ecologies of Sports and Games*. Edited volume.

Articles in Peer-Reviewed Journals

Submitted. "Photo Essay: Argentine Football Fandom as Festive Expressive Practice." *Journal of Festive Studies*. (2023)

"This is (Not) America(n Music)." *American Music* 40, no. 4 (2022):433–443. <https://www.muse.jhu.edu/article/901213>

"Iannis Xenakis in Argentina: Reception, Dialogues, and Exchanges." *Twentieth Century Music* 20 (2023): 1–16. <https://doi.org/10.1017/S1478572223000026>

"Masculinity, Violence, and Soccer Chants: The Sonic Potentials of Participatory Sounding-in-Synchrony." *Ethnomusicology* 62, no. 3 (2018): 470–499. <https://doi.org/10.5406/ethnomusicology.62.3.0470>

Recipient of the honorable mention for the 2019 Marcia Herndon Award, Society for Ethnomusicology's Section on Gender and Sexualities (SEM-GST)

"Electroacoustic Music at CLAEM: A Pioneer Studio in Latin America." *Journal of the Society for American Music* 12, no.2 (2018): 179–212. <https://doi.org/10.1017/S1752196318000056>

"The Rockefeller Foundation and Latin American Music in the 1960s: The Creation of Indiana University's LAMC and Di Tella Institute's CLAEM." *American Music* 35, no. 1 (2017): 51–74. <https://doi.org/10.5406/americanmusic.35.1.0051>

"El compositor uruguayo Coriún Aharonián: música, ideología y el rol del compositor en la sociedad." *Latin American Music Review* 34 (2013): 254–285. <https://www.jstor.org/stable/43282556>

"Austeridad, sintaxis no-discursiva y microprocesos en la obra de Coriún Aharonián." *Revista de música, artes visuales y artes escénicas* 1 (2005): 23–65

Co-Edited Book

Experimentalisms in Practice: Music Perspectives from Latin America, eds. Ana Alonso-Minutti, Eduardo Herrera, and Alejandro L. Madrid. Oxford University Press, 2018

- Review: Shannon Garland, *Journal of Popular Music Studies* 31 no. 1 (2019): 187–192. <https://jpms.ucpress.edu/content/ucpjpms/31/1/187.full.pdf>
- Review: Edgardo Salinas, *Journal of the American Musicological Association* 73 vol. 2 (2020): 410–416. <https://online.ucpress.edu/jams/issue/73/2>
- Review: David Garcia, *American Music* 38, no. 3 (2020): 380–82. doi:10.5406/americanmusic.38.3.0380.

Chapters in Books

“Beyond Transparency: On Recognizing Privilege, Vulnerabilities, and Problems with Representational Diversity.” In *Decolonizing Pedagogues and Pedagogies in Music*, ed. León García Corona. Forthcoming, 2024

“Making a Jewish Neighborhood: In-group/Out-group Sonic Dynamics and Affective Leverage in an Argentine Soccer Stadium.” In *Music Making Community*, eds. Stefan Fiol and Tony Perman, 85–102. University of Illinois Press. Forthcoming, 2024

“Latin America and the Decolonization of Classical Music.” *Open Access Musicology: Volume Two*, eds. Daniel Barolsky and Louis Epstein, 1–32. E-book, Ann Arbor, MI: Lever Press, 2023 <https://doi-org.proxyiub.uits.iu.edu/10.3998/mpub.12714424>.

Co-authored with Alejandro Madrid and Ana Alonso-Minutti. “The Practices of Experimentalism in Latin@ and Latin American Music: An Introduction.” In *Experimentalisms in Practice: Music Perspectives from Latin America*, eds. Ana Alonso-Minutti, Eduardo Herrera, and Alejandro L. Madrid, 1–17. Oxford University Press, 2018

“‘That is Not Something to Show in a Concert’: Experimentation and Legitimacy at the Centro Latinoamericano de Altos Estudios Musicales.” In *Experimentalisms in Practice: Music Perspectives from Latin America*, eds. Ana Alonso-Minutti, Eduardo Herrera, and Alejandro L. Madrid, 21–48. Oxford University Press, 2018

“Perspectiva Internacional: Lo ‘Latinoamericano’ del Centro Latinoamericano de Altos Estudios Musicales.” In *La música en el Di Tella: Resonancias de la modernidad*, 30–35. Buenos Aires: Secretaría de Cultura, Presidencia de la Nación, Argentina, 2011

Reviews

Review of *Alberto Ginastera in Switzerland: Essays and Documents* edited by Angela Ida De Benedictis, and Felix Meyer (London: Paul Sacher Stiftung and Boosey and Hawkes, 2016). *Latin American Music Review* 40, no.2 (2019): 224–226

Review of *Representing the Good Neighbor: Music, Difference, and the Pan American Dream* by Carol Hess (Oxford University Press, 2013) and *Sounds of War: Music in the United States during World War II* by Annegret Fauser (Oxford University Press, 2013). *Journal of the Society for American Music* 10, no.1 (2016): 91–97

Review of *Brazilian Popular Music and Citizenship*, edited by Idelber Avelar and Christopher Dunn (Duke University Press, 2011). *Ameriquests* 9 (2012). URL: <http://ejournals.library.vanderbilt.edu/ojs/index.php/ameriquests/article/view/3648/1762>

Encyclopedia Entries

“Argentina’s Centro Latinoamericano de Altos Estudios Musicales (CLAEM), the Rockefeller Foundation, and the Cold War,” *Oxford Research Encyclopedia of Latin*

American History, edited by William Beezley (New York, Oxford University Press: 2021).
<https://doi.org/10.1093/acrefore/9780199366439.013.899>

“Nationalism and Music in Latin America,” “Universalism and Music in Latin America.”
“Coriún Aharonián,” “Di Tella Institute,” In *Routledge Encyclopedia of Modernism*.
Routledge, 2016

“Carlos Chávez.” In *Musicians and Composers of the 20th Century* (Pasadena, CA: Salem
Press, 2009): 233–237

Articles in Non-Peer-Reviewed Journals

“Pensar los compositores latinoamericanos del final del siglo veinte y primeras décadas
del veintiuno desde una perspectiva poscolonial.” *Pauta* 32, no. 135 (2015): 44–57

Electronic Publications (Non-Peer-Reviewed)

“Program Committee Report.” *SEM Newsletter* 56, no.4 (2022): 5 and 9.

“Latin American Music as American Music.” *Bulletin of the Society for American Music*
42, no. 3 (2016) (Forum for Early Career Professionals).
[https://cdn.ymaws.com/www.american-
music.org/resource/resmgr/docs/bulletin/vol423.pdf](https://cdn.ymaws.com/www.american-music.org/resource/resmgr/docs/bulletin/vol423.pdf)

“Pensar los compositores latinoamericanos del final del siglo veinte y primeras décadas
del veintiuno desde una perspectiva poscolonial.” *Latinoamerica música* (online journal,
2015). URL: <http://www.latinoamerica-musica.net/sociedad/sitio-Herrera-final.pdf> (10
pages, publication is permanently archived)

“Informe sobre el Festival Internacional La música en el Di Tella: Resonancias de la
modernidad, Buenos Aires, 17 a 24 de junio, 2011.” *Latinoamerica música* (online
journal, 2011). URL: <http://www.latinoamerica-musica.net/pdf/sitio-Herrera,final.pdf>
(13 pages, publication is permanently archived)

GRANTS AND FELLOWSHIPS

CAHI Research Travel Grant, Indiana University, Summer 2023

Grant (\$5,000) to support research on soccer chants as participatory music-making in
Argentine stadiums during Spring 2020

Travel Grant, Center for Latin American and Caribbean Studies, Indiana University, Summer 2023

Grant (\$1,500) to support research on soccer chants as participatory music-making in
Argentine stadiums during Spring 2020

National Gugak Center, International Gugak Workshop 2022, July 2–16, 2022

Grant to participate in theoretical and practical courses in South Korean traditional
musical practices at the National Gugak Center, a state-supported organization.

Humanities Center External Faculty Fellow, University of Rochester, 2019–2020

One-year writing fellowship providing \$60,000, as well as an allowance of \$5,000 for
research and travel

Research Council Grant Award, Rutgers, The State University of New Jersey, 2019– 2020

Grant to support research on soccer chants as participatory music making in Argentine
stadiums during Spring 2020

Open and Affordable Textbooks Award, Rutgers, The State University of New Jersey, 2019–2020

Grant to support the writing of “Latin America and the Decolonization of Classical Music” part of the Open Access Musicology project, edited by Daniel Barolsky and Louis Epstein (Lever Press and the University of Michigan Press)

Small Grant Fund. Center for Latin American Studies (CLAS), School of Arts and Sciences, Rutgers, The State University of New Jersey, 2019–2020

Grant to support research on soccer chants as participatory music making in Argentine stadiums during 2019–2020

Rutgers Global Travel Grant, Rutgers Global–Programs, Rutgers, The State University of New Jersey, Summer 2018

Grant to support research on soccer chants as participatory music making in Argentine stadiums

American Musicological Society Popular Music Study Group Junior Faculty Symposium, Summer 2016

Provided funding to travel to Case Western Reserve University and participate in mentoring retreat, Cleveland, OH

Research Council Grant Award, Rutgers, The State University of New Jersey, Fall 2016

Grant to support research on soccer chants as participatory music making in Argentine stadiums during Fall 2016

Small Grant Fund. Center for Latin American Studies (CLAS), School of Arts and Sciences, Rutgers, The State University of New Jersey, Fall 2016

Grant to support research on soccer chants as participatory music making in Argentine stadiums during Fall 2016

Global Urbanism Biennial Theme Special Event Grant, Centers for Global Advancement and International Affairs, Rutgers, The State University of New Jersey, Fall 2015

Grant to support symposium *Experimental Music in Practice*. Received \$2,500 and raised over \$15,000 total for the event

Travel Award, Center for Latin American and Caribbean Studies, University of Illinois, Summer 2012

Provided funding to cover travel expenses to Venezuela to participate in the XVII Latin-American Music Festival of Caracas and IV Congress of Musical Composition

Social Sciences and Humanities Research Council of Canada (SSHRC) Internal Research Grant (IRG) from the University of Victoria, Summer 2011

Provided funding for research on the improvisatory practices of musicians in Buenos Aires during the 1960s with co-principal investigator Dr. Jonathan Goldman, Assistant Professor of Musicology at the School of Music of the University of Victoria

Travel Award, Center for Latin American and Caribbean Studies, University of Illinois, Spring 2011

Provided funding to cover travel expenses to Argentina for dissertation work. Complements an invitation by the Secretaria de Cultura de la Nación of Argentina to participate as musicologist in the international festival, *La Música en el Di Tella, el nacimiento de la modernidad*, a gathering of composers and scholars to commemorate the 50th anniversary of the Centro Latinoamericano de Altos Estudios Musicales

Fellow for the Illinois Program for Research in the Humanities, 2008–2009

Program established in 1997 to promote interdisciplinary study in the humanities, arts, and social sciences at the University of Illinois at Urbana-Champaign, granting fellowships to University of Illinois faculty and graduate students who work together in a year-long symposia on thematic topics. <http://www.iprh.uiuc.edu/>

University of Illinois' Graduate College Dissertation Travel Grant, Fall 2007

Provided support, on a competitive basis, to subsidize travel to New York and Basel, Switzerland for doctoral dissertation research

Foreign Language and Area Studies (FLAS) Fellowship, Summer 2007

Six-week travel to Salvador, Brazil for intensive language study and course in Afro-Brazilian culture

Tinker Field Research Grant for Graduate Student Pre-Dissertation Research in Latin America and Iberia, Summer 2005

Four-week travel to Argentina and Uruguay to conduct pre-dissertation research on the *Latin-American Center for Advanced Musical Studies* of the *Torcuato Di Tella* Institute

INVITED PRESENTATIONS AND KEYNOTES

Max Plank Institute for Human Development, History of Emotions Research Center, “Sound and Excitation Transfers in Argentine Football Stadiums,” *Feeling Competitive: Sports as Affective Practice*, July 12-14, 2023 Berlin, Germany

Summer School “Ethnomusicology Today,” University of Geneva, University of Neuchâtel, Haute école de musique de Genève-Neuchâtel, Indiana University at Bloomington; with the participation of the Musée d’Ethnographie de Genève (MEG) and the Musée d’Ethnographie de Neuchâtel (MEN), June 13 to June 17, 2023

City University of London, “The Rockefeller Foundation and Latin American Art in the 1960s,” *US Think Tanks and Foundations in World Politics: The Nexus of Knowledge and Power*, Department of International Politics, December 11, 2020, Virtual

University of California Santa Cruz, “Americanism as Strategy: From Pan Americanism to Latin Americanism,” November 2, 2020, Santa Cruz, CA

University of Colorado Boulder, The American Music Research Center and the Department of Musicology, “Americanism as Strategy: From Pan Americanism to Latin Americanism,” October 26, 2020, Boulder, CO

New Mexico University, Department of Music, Musicology Colloquium Series, “Experimenting, Improvising, and Composing in the Latin American Classical Music Tradition,” April 18, 2019, Albuquerque, NM

Brown University, Department of Music, guest speaker, MusicNow Series, “Embodying Fandom: Chanting in Twentieth-century Argentine Soccer” February 21, 2019, Providence, RI

Indiana University, Latin American Music Center, *Juan Orrego-Salas 100th Birthday Celebration*, guest speaker, “Experimentation in Practice: CLAEM and the Musical Scene of Buenos Aires during the 1960s,” Jacobs School of Music, January 25, 2019, Bloomington, IN

Conservatorio de Música de Puerto Rico, Musicology Seminar, guest speaker, “Música y postcolonialidad/decolonialidad en América Latina” [Music and Postcoloniality/Decoloniality in Latin America], San Juan, PR, October 26, 2018

Conservatorio de Música de Puerto Rico, 80 Años de Rafael Aponte-Ledée, keynote speaker, “El Centro Latinoamericano de Altos Estudios Musicales (1962–1971), un momento crítico de la vanguardia musical latinoamericana” [CLAEM: A Critical Moment for the Latin American Musical Avant-garde], October 25, 2018, San Juan, PR

Westminster Choir College, Celebration of Westminster Student Research, keynote speaker, “Semiotics of Fandom: Masculinity, Violence, and Deindividuation in Argentine Soccer Chants,” April 26, 2018, Princeton, NJ

University of Tennessee, Musicology Distinguished Lecture Series, “Soccer Chants, Heteronormativity and Participatory Sounding-in-Synchrony,” March 10, 2017, Knoxville, TN

Círculo Colombiano de Música Contemporánea, Contemporary Music Days, Scholar in Residence, February 17–21, 2014. Bogotá, Colombia

Keynote Adresses

“Música, política y resistencia: La semiótica como herramienta para comprender la música en su función social” [Music, Politics, and Resistance: Semiotics as a Tool to Understand the Social Function of Music]. Universidad Distrital Francisco José de Caldas (Bogotá, Colombia), February 22, 2014

“Filantropía y música: sobre por qué (y cuándo) las élites económicas financian la música” [Philanthropy and Music: About the Why (and When) Economic Elites Fund Music]. Universidad Central (Bogotá, Colombia), February 19, 2014

CLAEM, un momento crítico de la vanguardia musical latinoamericana [CLAEM: A Critical Moment for the Latin American Musical Avant-garde] Universidad de los Andes, February 17, 2014

“Foro: Música y poscolonialismo” invited panel speaker, Universidad Central, February 21, 2014

“Semiotics of Fandom: Masculinity, Violence, and Deindividuation in Argentine Soccer Chants,” invited presentation, Latin American and Caribbean Studies Institute and the Department of Sociology, University of Georgia, Athens, GA, February 16, 2018

University of Georgia, Hugh Hodgson School of Music, guest speaker, “Music, Policy, and Philanthropy: The Rockefeller Foundation and Latin American Music during the Cold War,” Athens, GA, February 15, 2018

Cornell University, Department of Music, Panel Moderator and Respondent, “After Experimental Music,” Ithaca, NY, February 8–11, 2018

Ithaca College, Department of Music, guest speaker, “Masculinity, Violence, and Deindividuation in Argentine Soccer Chants,” Ithaca, NY, October 12, 2017

Círculo Colombiano de Música Contemporánea, Contemporary Music Days, “Conversatorio con: Coriún Aharonián Rodolfo Acosta y Eduardo Herrera,” live-streaming conversation, with Uruguayan composer Coriún Aharonian and Colombian composer Rodolfo Acosta, via videophone, Bogotá, Colombia April 19, 2017

Cornell University, Latin American Studies Program, guest speaker, “Soccer Chants, Heteronormativity and Participatory Sounding-in-Synchrony,” Ithaca, NY, April 10, 2017

New York Univesity, NYU Department of Music Colloquium Series, “Music, Policy, and Philanthropy: The Rockefeller Foundation and Latin American Music during the Cold War,” New York University, New York, NY, February 16, 2017

University of Illinois at Urbana-Champaign, Pride, Student Organization for Gay, Lesbian, Bisexual, Transgender, and Ally (GLBTA) Students, Speaker Panel Program, guest speaker, “Soccer Chants and the Construction of Heteronormativity in Argentina,” invited presentation, Urbana, IL, April 8, 2013

University of Illinois at Urbana-Champaign, College of Education, guest spaker “Performing Latin American Folkloric Music in the Midwest: The Arts in Elementary School and Early Childhood,” invited presentation and demonstration, University of Illinois at Urbana-Champaign, IL, February 19, 2013

University of Illinois at Urbana-Champaign, International Summer Institute: Global Protest Movements, “The Bolivian Water Wars in 2000 and Icíar Bollarán’s *Even the Rain*,” Urbana, IL, June 18, 2012

University of Victoria, Routledge Encyclopedia of Modernism's Workshop, guest speaker, "Modernism(s) in Latin America: Conditions, Contradictions, Manifestations," Victoria, BC, Canada, June 11–12, 2012

Illinois Council for the Social Studies Spring Conference, guest speaker, "Sounds of Latin America and the Caribbean: Music as Pedagogical Tool in the K-12 Classroom," in *Seeing Eye to Eye: Bringing International, National, and Local Perspectives to Social Studies*, Champaign, IL, April 15, 2011

Wabash College, Music Department, guest speaker, "Mavericks and Tinkerers: Electronic Music Pioneers in Latin America," Crawfordsville, IN, September 14, 2010

University of Illinois at Urbana-Champaign, Department of Music, Composition Forum, guest speaker, "Postangos: Gerardo Gandini and the Interplay between Dream and Reality," Urbana, IL, October 13, 2009

Millikin University, International and Global Studies Program and the Department of Modern Languages, guest speaker, "Composing Peripheries: Musical Creation and Power in Latin America," Decatur, IL, April 10, 2008

Universidad Católica de Argentina, Facultad de música, guest speaker, "Un modelo socio-musical para el análisis de la música clásica latinoamericana del siglo veinte," Buenos Aires, Argentina, August 3, 2005

Centro de Estudios Avanzados en Música Contemporánea (CEAMC), "Un modelo socio-musical para el análisis de la música clásica latinoamericana del siglo veinte," invited presentation. Buenos Aires, Argentina, August 8, 2005

University of Illinois at Urbana-Champaign, Department of Music, Composition Forum, guest speaker, "Latin-American Compositional Trends in the late 20th Century," Urbana, IL, Fall 2002

Universidad Javeriana, Bogotá, Colombia, Music History Weekly Forums, "Pitch Class Set Theory as an Analytical Tool for Non-Atonal Repertoires," Fall 2001

CONFERENCE PRESENTATIONS

Academic Conference Presentations

"The Latin American Music Center (LAMC) at Indiana University: 60 Years for the Cause of Latin American Musics." Music Library Association, Midwest Chapter Annual Meeting, Bloomington, IN, October 27–29, 2022

"Respondant to the Panel *Contemporary Music and Cultural Hegemony*." 58th Royal Musical Association Conference, Virtual, September 8–11, 2022

"Beyond Transparency: On Recognizing Privilege, Vulnerability, and Problems with Representational Diversity." 46th World Conference of the International Council for Traditional Music (ICTM), Lisbon, Portugal, July 21–27, 2022

"Making a Jewish Neighborhood: In-group/Out-group Sonic Dynamics and Affective Leverage in an Argentine Soccer Stadium." 47th Annual Conference of the Society for American Music, Virtual, June 9–12, 2021

“Scientificity, Experimentation, and Electroacoustic Music at CLAEM,” invited by the *AMS Cold War and Music Study Group*. 86th Annual Conference of the American Musicological Society, Virtual, November 7–8, 14–15, 2020

“Making a Jewish Neighborhood: In-group/Out-group Sonic Dynamics in an Argentine Soccer Stadium” 45th World Conference of the International Council for Traditional Music (ICTM), Bangkok, Thailand, July 11–17, 2019

“Screening. Cold War Music on Film: Pino Solana’s *The Hour of the Furnaces* (1968) with commentary,” invited by the *AMS Cold War and Music Study Group*. 84th Annual Conference of the American Musicological Society, San Antonio, TX, November 1–4, 2018

“O Say, Can You See: In Consideration of National Identity, Community, Protest, and American Music Today,” invited by the Committee on Diversity and Inclusion. 44th Annual Conference of the Society for American Music, Kansas City, MO, March 1–4, 2018

“Soccer Chants, Participatory Sounding, and the Public Articulation of Heteronormativity.” 2nd Annual Meeting of the Football Collective: *Football, Politics, and Popular Culture*, University of Limerick, Ireland, November 23–24, 2017

“In Search of New Music. Localizing the Avant-garde: Defining New Music in 1960s Argentina.” 83rd Annual Meeting of the American Musicological Society, Rochester, NY, November 9–12, 2017

“How to Improve the World (Matters Could Hardly Be Worse’: A Roundtable Discussion,” invited by the Experimental Music Interest Group. 43rd Annual Conference of the Society for American Music, Montreal, QC, March 25, 2017

“Soccer Chants, Participatory Sounding, and the Public Articulation of Heteronormativity.” 61st Annual Meeting of the Society for Ethnomusicology, Washington DC, November 10–13, 2016

“A Composer in Crisis: Alberto Ginastera’s Struggles with Fundraising, Politics and Family.” 82nd Annual Meeting of the American Musicological Society, Vancouver, B.C., November 2–6, 2016.

“Avant-garde Music, Patronage, and the Consolidation of Elite Status in Argentina during the 1960s.” 50th Annual Conference of the Latin American Studies Association, New York, NY, May 27–30, 2016

“Musicology: A Reflection on Taxonomies, Genealogies, and Approaches to Music Research.” Sponsored by the Research Resources Interest Group, 42nd Annual Conference of the Society for American Music, Boston, MA, March 9–13, 2016

“The Rockefeller Foundation and the Creation of Indiana University’s Latin American Music Center: Patronage, Knowledge, Power.” Frederick Loewe Symposium in American Music: Who Pays? Who Plays? Patronage and Entrepreneurship in American Music, University of Redlands, Redlands, CA, October 26–30, 2015

“‘It Is Not Really Something You Would Show In A Concert, Right?’ Experimentation and Legitimacy at the *Centro Latinoamericano de Altos Estudios Musicales*.” Experimental Music in Practice Symposium, Rutgers, The State University of New Jersey, September 25, 2015

“Iannis Xenakis en Argentina: recepción, diálogos e intercambios.” 6th UFRJ International Symposium on Musicology & International Colloquium Ibero-American Institute / University Of Arts (UdK), Berlin “Cultural Exchanges: Music Between Latin America and Europe,” Rio de Janeiro, August 10–15, 2015

“La vanguardia encarnada/la vanguardia como forma de ser: El caso del Centro Latinoamericano de Altos Estudios Musicales del Instituto Di Tella.” VIII Coloquio Internacional de Musicología

and I Latin American and Caribbean Regional Conference of the International Musicological Society, (ARALC/IMS), Havana, Cuba, March 17–21, 2014

“From Tango Nuevo to Avant-garde: Disenchantment with the Fringes of Music Making.” 58th Annual Meeting of the Society for Ethnomusicology, Indianapolis, IN, November 14–17, 2013

“Cross-Border Encounters in the Global South: A New Look at Cold War Cultural Diplomacy.” Sponsored by the Cold War and Music Study Group, 79th Annual Meeting of the American Musicological Society, Pittsburgh, PA, November 7–10, 2013

“The CLAEM and the Legitimation of the Avant-garde.” 39th Annual Conference of the Society for American Music, Little Rock, AK, March 6–10, 2013

“The Rockefeller Foundation and Latin American Music during the Cold War: Meeting Points of Music, Policy, and Philanthropy.” *Transcending Borders: Latin American Music and its Projection onto the World Stage*, Virginia Tech, Blacksburg, VA, February 22–23, 2013

“Breve introducción a la historia del Centro Latinoamericano de Altos Estudios Musicales del Instituto Torcuato Di Tella.” XVII Festival Latinoamericano de Música, Caracas, Venezuela, May 21, 2012

“Towards an Ethnomusicology of Elites and the Construction of Elite Art Worlds.” 56th Annual Meeting of the Society for Ethnomusicology, Philadelphia, PA, November 18, 2011

“The Rockefeller Foundation and Latin American Music during the Cold War: Meeting Points of Music, Policy, and Philanthropy.” *Cultural Counterpoints: Examining the Musical Interactions between the U.S. and Latin America*, conference in celebration of the 50th anniversary of the Indiana University Latin American Music Center in Bloomington, IN, October 20, 2011

“Dependency Theory and Musical Militancy: Joining the Cosmopolitan Avant-garde from an Argentinean Perspective.” 36th Annual Conference of the Society for American Music, Ottawa, ON, Canada, March 18, 2010

“Dependency Theory and Musical Militancy: Joining the Cosmopolitan Avant-garde from an Argentinean Perspective.” 54th Annual Meeting of the Society for Ethnomusicology, Mexico City, Mexico, November 22, 2009

“Music in Times of Political Repression: The Latin American Center for Advanced Musical Studies of the Torcuato Di Tella Institute (Buenos Aires, 1961–1971).” Poster session at the 34th Annual Conference of the Society for American Music, San Antonio, TX, February 27 – March 2, 2008

“The Di Tella Institute: Development Funds, Cold War Strategies and the Politics of the Musical Avant-garde in Argentina (1961–1971).” 52nd Annual Meeting of the Society for Ethnomusicology. Columbus, OH, October 27, 2007

“‘We Were Commies for the Right and Elite for the Left’: Paradoxes of Political Identity among Latin American Composers in the 1960s.” *Music And Postcolonial Studies: Columbia Music Scholarship Conference 2007*, New York, NY, February 3, 2007

“Coriún Aharonián: Ideological Awareness and Issues of Cultural Identity in Latin-American Contemporary Music.” Latin American and Caribbean Studies Center’s Annual Graduate Student Conference *Open the Horizon: New Interdisciplinary Perspectives on Latin America*, SUNY Stony Brook, NY, April 15, 2005

“Coriún Aharonián: Ideological Awareness and Issues of Cultural Identity in Latin-American Contemporary Music.” *Midwest Graduate Music Consortium*, University of Wisconsin, Madison, WI, February 25–26, 2005

Session Chair/Organizer

“Demystifying Public Musicology.” Moderator and panel organizer during the 2023 Annual Meeting of the American Musicological Society, Denver, CO. November 9–12, 2023

“Diversifying Music Academia: Building the Coalition,” Virtual Symposium, organized by Project Spectrum (participated as faculty advisor to organizing graduate students) October 11, 18, and 25, 2020

“Diversifying Music Academia: Strengthening the Pipeline,” Pre-Conference Symposium, organized by Project Spectrum (participated as faculty advisor to organizing graduate students) during the joint meeting of the 40th Annual Meeting of the Society for Music Theory and the 84th Annual Meeting of the American Musicological Society, San Antonio, TX, October 31–November 3, 2018

“A Celebration of Alcides Lanza (Argentina–Canada, b.1929),” Session organizer and panel participant part of the Latin American and Caribbean Music Interest Group. 43rd Annual Conference of the Society for American Music, Montreal, QC, Canada, March 25, 2017

“Lost Repertoires of the Cold War Era.” Session organizer (with other members of the Cold War Music Study Group) during the 82nd Annual Meeting of the American Musicological Society, Vancouver, BC, Canada, November 2–6, 2016

“Vanguardia musical / Vanguardia institucional: iniciativas transformadoras en el cono Sur durante el siglo XX.” Session organizer (with Violeta Nigro Giunta, EHESS - CRAL (Paris)) for the 50th Annual Conference of the Latin American Studies Association (LASA), New York, NY, May 27–30, 2016

“Border Crossing.” Chair during the 42nd Annual Conference of the Society for American Music, Boston, MA, March 9–13, 2016

Organizer of international symposium: “Experimental Music in Practice: Perspectives from Latin America.” featuring thirteen scholars from Chile, Colombia, Costa Rica, England, and the United States. Rutgers, The State University of New Jersey, September 24–25, 2015

“Research Directions in Latin American Film Music: A Discussion.” Chair and panel organizer during the 41st Annual Conference of the Society for American Music, Sacramento, California, March 5, 2015

PUBLIC MUSICOLOGY

Symposium moderator, *Todo (no) liso: Maradona en la cultura*. University of South Florida and Universidad Tecnológica Nacional Mar del Plata, Apr. 27, 2023.

Interview, quoted in Leila Miller and Andres D’Alessandro “In Soccer-crazed Argentina, ‘Muchachos’ Carries the Dreams of a Country.” *Los Angeles Times*, Dec. 17, 2022.

Society for Ethnomusicology Podcast, guest, *Conversations with Michael O’Brien and Eduardo Herrera*, Spring 2021. <https://podcasts.apple.com/us/podcast/episode-12-collective-sound-making-in-argentina-with/id1042087712?i=1000532861481>

Sound Expertise (Podcast), guest, *Conversations with Michael Uy and Eduardo Herrera*, Spring 2021. <https://soundexpertise.org/cold-war-money-and-new-music-with-eduardo-herrera-and-michael-uy/>

Nicholas Music Center, moderator, *Music and the Mind: A Conversation with Renée Fleming*, Rutgers, The State University of New Jersey, New Brunswick, NJ, February 26, 2019

Shindell Choral Hall. Pre-concert public talk, *Historias de Tango*, Rutgers, The State University of New Jersey, New Brunswick, NJ, March 23, 2018

Lincoln Center for the Performing Arts. Pre-concert public discussion, Juilliard's Focus! 2017 Festival, New York City, NY, January 24, 2017

"Latin American Music as American Music." Forum for Early Career Professionals. *Bulletin of the Society for American Music* 42, no. 3 (2016) <http://www.american-music.org/publications/bulletin/2016/VolXLII3-Fall2016.php#FECF>

"Many Musics in One Language: Brazilian Portuguese." *The Illinois International Review* 9 (Spring 2009): 12–13

TEACHING EXPERIENCE

Courses Taught

Issues in Latin American Music Studies. Graduate seminar on contemporary intellectual currents in the study of musical practices of Latin America. Focuses on the web of disciplinary discourses surrounding Latin American music scholarship both in their socio-political context, and in dialogue with contemporary musicological and humanities research.

Study of Ethnomusicology. Graduate seminar on the intellectual history and major concepts, theoretical approaches, and methodologies of U.S. ethnomusicology in the post-WWII era. Focus on doing fieldwork and ethnographic writing while studying central paradigms employed in ethnomusicological scholarship.

Paradigms in Ethnomusicology. Graduate seminar discussing major theoretical paradigms in the social sciences and humanities that have shaped the intellectual history of historical musicology and ethnomusicology, particularly in the United States of America

Sounding Play: Acoustic Ecology of Sports and Games. Undergraduate seminar course exploring a series of case studies within the game-sport continuum that address questions about gender, race, social experience, and the nature and potentials of sound making in this context. These might include chanting and crowd noise in stadiums, diegetic and non-diegetic music in open-world action, sound-driven designer board games, sound-design in sporting gear and machinery, music-rhythm games, and 3D immersive soundscapes in virtual reality gaming environments.

Principles of Ethnomusicology. Introductory course for music majors into the discipline of ethnomusicology. Explores multiple theoretical orientations of contemporary ethnomusicology, the history of the discipline, and the nature of doing fieldwork in relation to music and music making.

Experimentalism in the Americas. Graduate seminar that explores experimental musical practices in the Americas including indeterminacy, open forms, microtonalism, collective improvisation, electroacoustic media, and the embrace of noise and silence. Includes discussion in classical music, rock, jazz, and electronic music.

Latin American Music and Culture. Undergraduate course that introduces students to different musical practices in Latin America, focusing on popular music case studies from the Andes, Brazil, Colombia, Mexico and the Hispanic Caribbean.

Latin Music U.S.A. Undergraduate seminar course for first-year undergraduates that explores the making, playing, and dancing of Latin music in the United States, including reggaeton, bachata, rock, and música norteña.

Introduction to Musics of the World. General-education college course introducing the study of music as social life in different societies worldwide. Includes case studies from South, Central and North America, Sub-Saharan Africa, Indonesia, and Asia.

Music Theory I. Undergraduate non-music major course on tonal music theory, including terminology and notation, visual analysis of music elements, and harmonic procedures.

Across Borders: Musical Flows between North, Central and South America.

Graduate and undergraduate course exploring the sonic and political interactions between North, Central and South America. Covered genres like rock, jazz, concert art music, bossa nova, son, salsa, tango, mariachi, hip-hop, nortec, and reggaeton.

Introduction to Latin American Studies. General education introductory course to culture and socio-historical processes in Latin America and the Caribbean.

TEACHING AWARDS

Nominated to the Rutgers Career Mentor of the Year, University Career Services, Rutgers, The State University of New Jersey, 2016

Campus-Wide Instructional Award for Excellence in Undergraduate Teaching, University of Illinois at Urbana-Champaign, April 2008

Award nomination made by college of Liberal Arts and Sciences among top ranking teaching assistants

<https://provost.illinois.edu/awards/campus-awards-programs/campus-awards-for-excellence-in-instruction/previous-recipient-of-campus-awards-for-excellence-in-instruction/>

Instructional Award for Excellence in Undergraduate Teaching, College of Liberal Arts and Sciences, University of Illinois at Urbana-Champaign, February 2008

Award nomination made by students and supported by mandatory, anonymous end-of-semester evaluations through the Instructor and Course Evaluation System

<http://www.las.illinois.edu/faculty/awards/grad/>

University of Illinois List of Teachers Ranked as Excellent by their Students,

University of Illinois at Urbana-Champaign, 2002–2012

Received award fourteen consecutive terms. Award is based on student evaluations.

Ranked among the top ten percent of teachers rated at the university on twelve occasions

Instructional Award for Excellence in Undergraduate Teaching, Honorable Mention, College of Fine and Applied Arts, University of Illinois at Urbana-Champaign, 2004

Award nomination made by students and supported by statement of teaching philosophies

INVITED CLASS PRESENTATIONS

“Experimentation, Improvisation, and Decoloniality in Latin American Classical Music” invited presentation, Sergio Ospina Romero, Music since 1960, Jacobs School of Music, Indiana University October 3, 2022

“CLAEM and Latin American Classical Music in the 1960s” invited presentation, Christine Wisch, Art Music in Latin America, Jacobs School of Music, Indiana University March 30, 2022

“CLAEM and Latin American Classical Music in the 1960s” invited presentation via videophone, University of Texas Austin, Austin, TX, November 18, 2020

- “CLAEM: Solidarity Networks in a Transnational Tradition,” invited presentation via videophone, University of Colorado, Boulder, CO, October 29, 2020
- “Soccer Chanting, Masculinity, and Violence in Argentina,” invited presentation via videophone, Skidmore College, Saratoga Springs, NY, October 29, 2020
- “Masculinidad, Tango, y Cantos de Futbol,” invited presentation via videophone, St. Olaf College, Northfield, MN, April 23, 2018
- “Experimentalism in Argentina,” invited presentation via videophone, Department of Music, University of New Mexico, Albuquerque, NM, April 18, 2017
- “Tango: A Historical Survey,” invited class presentation, University of Tennessee Knoxville, TN, March 10, 2017
- “The Andean Charango,” invited class presentation, Introduction to Latin American Studies, Center for Latin American Studies, Rutgers, The State University of New Jersey, October 12, 2015
- “Nationalism, Music and National Identity: Constructing a ‘National Culture’ in Brazil,” invited class presentation, Introduction to Latin American Studies, Center for Latin American Studies, Rutgers, The State University of New Jersey, February 12, 2015
- “Nationalism, Music and National Identity: Constructing a ‘National Culture’ in Brazil,” invited class presentation, Introduction to Latin American Studies, Center for Latin American Studies, Rutgers, The State University of New Jersey, April 7, 2014
- “Soccer Chants and the Construction of Heteronormativity in Argentina,” invited class presentation, Introduction to Latin American Studies, Center for Latin American Studies, Rutgers, The State University of New Jersey, October 3, 2013
- “The Ethnographic and Archival Research of Elites,” invited presentation via videophone, Department of Latin American and Latino Studies, DePaul University, Chicago, IL, April 9, 2013
- “Racialized Bodies and Musical Genre in Bahia, Brazil,” invited presentation, Department of Latin American and Latino Studies, DePaul University, Chicago, IL, November 8, 2012
- “Music, Literature and ‘Afro-Brasildade’: Identity Construction in Brazil,” invited class presentation, Spanish, Italian and Portuguese Department, University of Illinois at Urbana-Champaign, IL, September 22 and 24, 2009
- “Argentina: Political History and Expressive Culture During the 20th Century” invited class presentation, Center for Latin American and Caribbean Studies, University of Illinois at Urbana-Champaign, IL, April 13 and 15, 2009
- “Composing Peripheries: Musical Creation and Power in Latin America,” Center for Latin American and Caribbean Studies Brownbag Series, University of Illinois at Urbana-Champaign, IL, March 27, 2008
- “Nationalism, Music and National Identity: Constructing a ‘National Culture’ in Brazil,” invited class presentation, Center for Latin American and Caribbean Studies, University of Illinois at Urbana-Champaign, IL, February 25, 2008

SCHOLARLY SERVICE

Irving Lowens Book Award Committee, Society for American Music, 2022–2025

Chair, Otto Mayer-Serra Competition, Center for Iberian and Latin American Music at the University of California, Riverside, for the best unpublished essays on Iberian and Latin American Music, in either historical musicology or ethnomusicology, 2023.

Editorial Board, *Journal of the Society for American Music*, 2022–2024

Program Chair, Society for Ethnomusicology 67th Annual Meeting. Joint with the American Musicological Society and the Society for Music Theory. New Orleans, Louisiana. November 10–13, 2022

Director-at-Large, American Musicological Society, 2022–2024

Committee on the Annual Meeting and Public Events, American Musicological Society, 2022–2024

Faculty and Mentor, Future of Music Faculty Fellowship, Cleveland Institute of Music, 2021 and 2023

Member of the Advisory Panel, Centre for Networked Media and Performance (CNMAP) at McMaster University, 2021–Present

Board Nominating Committee, Society for Ethnomusicology, 2021

Elected SEM Council Chair (Interim), Society for Ethnomusicology. 2020–2021

Teaching Award Committee, American Musicological Society 2020–2022

Editorial Board, *American Music*, 2020–2022

Elected Chair, Ibero-American Music Study Group, American Musicological Society, 2019–2020

International Advisory Board, *Die Musik in Geschichte und Gegenwart (MGG)*, 2018–2021

Elected Council Member, Society for Ethnomusicology, 2018–2021

Affiliate Faculty Member, Project Spectrum, a coalition of faculty members and graduate students currently organizing a symposium devoted to the issue of diversity and inclusion in musicology, music theory, and ethnomusicology, 2018–2021

Student Prize Committee, chair, Latin American and Caribbean Music Section, Society for Ethnomusicology, 2018–2019

Elected Council Member, American Musicological Society, 2017–2020

Elected Board Member-at-Large, Society for American Music, 2017–2020

Corresponding Members Nominating Committee, American Musicological Society, 2017

Development Committee, Society for American Music, 2017–2020

Committee on the Conference, Society for American Music, 2016–2018

Student Prize Committee, Latin American and Caribbean Music Section, Society for Ethnomusicology, 2015–2016

Chair, Latin American Interest Group, Society for American Music, 2013–2016

Member-at-large, Cold War and Music Study Group, American Musicological Society, 2014–2016

International Editorial Advisory Board, Routledge Encyclopedia of Modernism, Routledge, 2012–2014

Graduate Student Member of the Career Advisory Committee of the Graduate College, University of Illinois at Urbana-Champaign, 2005–2006

Student Member of the Music Library Committee, Pontificia Universidad Javeriana, 2000–2001

Peer Reviewer, *Twentieth-Century Music*, 2020; *Americas: A Hemispheric Music Journal*, 2020; Oxford University Press, 2019; *Journal of Music History Pedagogy*, 2019; *MUSICultures*, 2018; *Journal of the American Musicological Society*, 2018, 2020; *Ethnomusicology*, 2017, 2019; *Latin American Music Review*, 2012–2015, 2017; Indiana University Press, 2015; Oxford University Press, Oxford Bibliographies, 2014; *Popular Music*, 2013; *Revista de música, artes visuales y artes escénicas*, 2010, 2016

UNIVERSITY SERVICE

University Level, Indiana university

General Education Committee, Indiana University Bloomington, 2022–present

Departmental Level, Indiana university

Merit Committee (elected), Spring 2024

Chair, Faculty Affairs Committee (elected), Fall 2023–2024

Director, Ethnomusicology Institute, Fall 2022–Spring 2023

Faculty Affairs Committee (elected), Fall 2022–2024

Curriculum and Scheduling Committee, Fall 2022–2023

Search Committee Member (Ethnomusicology, Assistant Professorship), Spring 2022 (Julianne Graper)

Chair, Merit Committee (elected), Spring 2022

University Level, Rutgers, The State University of New Jersey

Search Committee Member, Vice Chancellor for Diversity and Inclusion and Community Engagement, 2018–2019 (Enonbong Anna Branch)

Search Committee Member, Two-Year Postdoctoral Assistant Professorship, Center for Latin American Studies and School of Arts and Sciences, 2018 (Karma Frierson)

Rutgers University, New Brunswick Library Advisory Board, 2018–2020

Rutgers University Libraries Advisory Committee, 2015–2017

Elected Member, Center for Latin American and Caribbean Studies Executive Committee, Rutgers, The State University of New Jersey, 2014–2018

Capstone Assessment for Latin American Studies program, 2014–2015

Center For Latin American and Caribbean Studies Executive Committee, elected member, 2014–2018

School Level, Mason Gross School of the Arts, Rutgers

Mason Gross School of the Arts Appointments and Promotions Committee, 2020
Mason Gross School of the Arts Curriculum Committee, 2015

Department Level, Music Department, Rutgers

Department of Music, Chair, Diversity Equity and Inclusion Committee, Fall 2020–2021
Department of Music, Search Committee Member, Music Theory, Fall 2018 (Kristen Wallentinsen)
Department of Music, Committee on Policy and Procedures, Spring 2018–Fall 2018
Department of Music, Search Committee Member, Musicology, Fall 2016 (Nicholas Chong)
Department of Music, Search Committee Member, Music Education, Spring 2016 (Stephanie Cronenberg)
Department of Music Curriculum Committee, 2015
Department of Music, Strategic Plan, Mission Statement Sub-Committee, Kraig Williams (Chair), 2014
Rutgers’s representative at the American Musicological Society’s Graduate Education Committee Reception for Prospective Graduate Students, 2014
Student Paper Award Committee, member, 2014

Affiliate Faculty

Cultural Studies, Indiana University 2023–present
Critical Race & Postcolonial Studies, Indiana University, 2022–present
Center for Latin American and Caribbean Studies, Indiana University, 2022–present
Department of Dance, Mason Gross School of the Arts, Rutgers, 2017–2021
Center for Latin American Studies, School of Arts and Sciences, Rutgers, 2013–2021

ADVISING AND GRADUATE STUDENT COMMITTEES

Advisees at Indiana University (Primary)

PhD

Caio de Souza, PhD student in Ethnomusicology. Coursework
Tristan Leighton, PhD student in Ethnomusicology. Coursework
Robert McCormac, PhD student in Ethnomusicology. Coursework
Jenna Sears, PhD student in Ethnomusicology. Coursework

Doctoral Committees at Indiana University

Katie Brown, PhD candidate in Ethnomusicology
Avanti Chhatre, PhD student in Anthropology
Andre Cardine, PhD student in Ethnomusicology
Jermain Butler, PhD student in Ethnomusicology
Aliah Ajamoughli, PhD in Ethnomusicology, May 2022. Dissertation: Pleasurable Utterances and Painful Silences: the Criminalization of Sonic Islamic Worship Practices in the United States

MA

chloë forte, MA student in Ethnomusicology. Coursework
Olivia Philipps, MA student in Ethnomusicology
Gabriel Llano, MA student in Ethnomusicology

Doctoral Committees, External Examiner

Alyssa Cottle, PhD candidate in Musicology, Harvard University
Violeta Nigro Giunta, PhD in Music, History, and Society, “Transformations dans la musique contemporaine à Buenos Aires. Du retour de la démocratie jusqu’à la post-crise de 2001.” École des Hautes Études en Sciences Sociales (France), 2022
Agustina Checa, PhD in Musicology, “Analog Matters: Labels, Cassettes, and Alternative Economies in Argentina’s Independent Music Scenes.” City University of New York (CUNY), 2022

Luis Achondo, PhD in Musicology, “The Sounds of *Aguante*: (Anti)Sociality, Transnationalism, and Violent Conflict in the Soccer Culture of the Southern Cone,” Brown University, 2021
Noel Torres-Rivera, PhD in Music Theory. “The Making of an Avant-gardist: A Study of Rafael Aponte-Ledée’s Early Life and Works,” City University of New York (CUNY), 2020
Francisco Barrada, DMA candidate in Piano, “Mexican Modernism after 1945 and the case of Federico Ibarra,” Western University, Canada, 2019

Advisees at Rutgers, The State University of New Jersey (Primary)

PhD

Jasmine Henry, PhD in Musicology. May 2022
Dissertation, “Jersey Club: Race, Place and Independent Music Production in Newark, New Jersey”
Assistant Professor of Music at the University of Pennsylvania
Publications in the *Journal of the Society for American Music* and the *Journal of Pan African Studies*
Predoctoral Fellow, William Patterson University, 2021–2023
Visiting Instructor, New School (Mannes Music School), Critical Theory Storytelling
Instructor, Rutgers, The State University of New Jersey
Instructor, Brookdale Community College
Instructor, Passaic County Community College
Instructor, Felician University

DMA

Christine Ching-Yu Cheng, DMA candidate in Percussion. Lecture recital: “Comparison of Solo Percussion Works with Spoken Text by George Aperghis and Stuart Saunders Smith”
Diana Golden, DMA candidate in Cello. Lecture recital: “Staging the Nation Through Haitian Art Music,” April 2017
Resulting paper accepted for publication in the *Journal of Haitian Studies* (peer-reviewed). Document was added to the collections of the Société de Recherche et de Diffusion de la Musique Haïtienne
Hingrid Kujawinski, DMA candidate in Choral Conducting. Lecture recital: “Villa Lobos Music for Women’s Choirs,” May 2014
Resulting paper was presented at the American Choral Directors Association’s Second National Symposium on American Choral Music, July 2015 and at the 11th World Symposium on Choral Music in Barcelona, Spain, 22–29 July 2017. Hired at the College of Central Florida, Ocala, FL. Tenure-track position at Universidad Austral de Chile in Valdivia, Chile

MA

Brian Sengdala, MA student in Musicology. Work on Asian-American Music, particularly among Cambodian immigrants
Rachel Horner, MA in Musicology. Masters thesis: “*Hay que vivir las Fallas*: An Ethnographic Study of the Fallas Festival in València”
Mike Ford, MA in Musicology. Masters thesis: “Processes of Spectralization: From Josquin’s *Missa “L’homme armé” Super Voces Musicales* to Haas’s *Tria ex Uno*”
Currently in the PhD program at Columbia University. Advised papers presented at the 2015 Congress of the South African Society for Research in Music, the 2015 American Musicological Society: New England Chapter, October 2015, the 13th International Conference of Music Signification in Canterbury, United Kingdom, and the International Conference on Musical Gesture as Creative Interface, in Porto, Portugal. Research published in *Musicologica Olomucensia* No. 22 (2015)

Doctoral Committees at Rutgers, The State University of New Jersey

Rachael Lansang, PhD candidate in Musicology. “Songs for Contemporary Voices: Perspectives and Strategies of Women Making Music in the Twenty-First Century.” (PhD defense April 2019)

Chung Eun Kim, PhD in Composition. Dissertation “Silence in John Cage, Toru Takemitsu, and Salvatore Sciarrino.” (PhD defense November 2017)
Jason Slaughter, PhD in Musicology. Dissertation “Contemporary Big Band Music.” (PhD exams 2014, defense April 2017)

Doctoral Examiner at Rutgers, The State University of New Jersey

Marila Caputo, DMA candidate in Piano, 2019
MyungJin Oh, DMA candidate in Piano, 2019
Sun Ah Choi, DMA candidate in Piano, 2019
Oscar Petty, DMA candidate in Oboe, 2017
Jaeyun Chun, DMA candidate in Vocal Performance, 2017
Salvatore Mallimo, DMA candidate in Piano, 2017
Diana Golden, DMA candidate in Cello, 2017
Hae Won Yoon, DMA candidate in Cello, 2017
Rachael Lansang, PhD candidate in Musicology. PhD pre-qualifying examination and oral examination, 2016
Michael Goetjen, PhD candidate in Musicology. PhD pre-qualifying examination and oral examination, 2016
Mike Ford, MA candidate in Musicology. MA examination, 2016
Collin Britt, DMA candidate in Choral Conducting, 2016
Hingrid Kujawinski, DMA candidate in Choral Conducting, 2016
Dennis Blackwell, DMA candidate in Voice, 2015
Junghwa Park, DMA candidate in Voice, 2015
Angy J. Estrada, DMA candidate in Collaborative Piano, 2015
Michael Goetjen, MA candidate in Musicology. MA examination, 2015
Daniel Libin, PhD candidate in Musicology. PhD special field exam and oral examination, 2015
Lynette Bowring, PhD candidate in Musicology. PhD special field exam and oral examination, 2015
Jill Meehan, PhD candidate in Musicology. PhD special field exam and oral examination, 2014
Lynette Bowring, PhD candidate in Musicology. PhD pre-qualifying examination and oral examination, 2014
Marco Accattatis, PhD candidate in Musicology. PhD pre-qualifying examination and oral examination, 2014
James Janucci, PhD candidate in Musicology. PhD pre-qualifying examination and oral examination, 2014
Daniel Libin, PhD candidate in Musicology. PhD pre-qualifying examination and oral examination, 2014
Jason Slaughter, PhD candidate in Musicology. PhD pre-qualifying examination and oral examination, 2014

SELECTED PERFORMANCE EXPERIENCE

Del Sur, Latin American folkloric and popular music ensemble, 2011–2013
Sandunga, Cuban music band, 2009–2013
Bate Calado, Brazilian music band, 2009–2012
Mea Culpa, Salsa band, 2006–2007

OTHER PROFESSIONAL EXPERIENCE

Content Expert, Office of Online and Continuing Education and the College of Liberal Arts & Sciences, University of Illinois at Urbana-Champaign, Spring 2013

Designed course structure and activities for an asynchronous undergraduate course titled "Introduction to Latin American Studies." Supervised pilot and first implementation of the course during summer 2013.

Editorial Intern, Computer Music Journal, MIT Press, 2004–2006

Assisted managing editor in overseeing all aspects of the production process. Edited journal graphs and tables for consistency of style and accuracy of content. Coordinated with MIT Press the layout, typesetting, and publishing of the Journal.

Graduate Assistant for the University Archives, University of Illinois at Urbana-Champaign, 2005

Arranged and described the records of the North Central Association of Colleges and Schools following standard archival practice. Developed an on-line finding aid for the records of the North Central Association of Colleges and Schools.

Student Assistant for the Sousa Archives and Center for American Music, University of Illinois at Urbana-Champaign, Summer 2004

Assisted Sousa archivist and staff in the archival arrangement and description of more than 2,000 items of the John Philip Sousa and Herbert L. Clarke collections that include original manuscripts, first-edition American band music, correspondence, photographs, memorabilia and time period instruments. Developed online finding aids to the archival collections. Provided guided tours to visitors and answering of on- and off-site research inquires.

Editor-in-Chief/Founder, Ripieno: On-line Music Journal, 1999–2001

On-line journal that aimed to provide Colombian concert art music with a space for publication, diffusion, and communication. Coordinated journal contributions, edited articles, and recruited submissions. Designed, developed and maintained journal's webpage. Coordinated a staff of three people in the overall construction of the journal.

OTHER PRIZES

T.W. Baldwin Prize for Book Collecting, 2009 First Prize, sponsored by The Rare Book & Manuscript Library, the University of Illinois at Urbana-Champaign, and the No. 44 Society, 2009.

Awarded \$1,000 for first prize for the compilation of a private comprehensive collection of Latin American avant-garde art music that features scores and manuscripts from fourteen Latin American countries and over 130 authors.

LANGUAGE SKILLS

Spanish (Native), English (Fluent), Portuguese (Fluent), French (Reading)

REFERENCES

Carol Hess, Professor of Musicology, University of California, Davis (cahess@ucdavis.edu); (530)752-5537

Alejandro Madrid, Professor of Musicology, Harvard University
(alejandro_madridgonzalez@fas.harvard.edu); (617)495-2791

Timothy Rommen, Davidson Kennedy Professor, University of Pennsylvania
(trommen@sas.upenn.edu); (215) 898-7544

Susan Thomas, Director, Butler School of Music, The University of Texas at Austin
(susan.thomas@austin.utexas.edu); (512)232-2096

Thomas Turino, Emeritus Professor of Ethnomusicology, University of Illinois
(thomasturino@gmail.com); (217) 344-0491