

Alejandro L. Madrid

Walter W. Naumburg Professor of Music
Harvard University

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Academic Positions

- Walter W. Naumburg Professor of Music, Department of Music, Harvard University, Fall 2022-present.
- Professor of Musicology and Ethnomusicology, Department of Music, Cornell University, Spring 2017-Spring 2022.
- Visiting Associate Professor of Musicology, Department of Music, Harvard University, Fall 2016.
- Associate Professor of Musicology and Ethnomusicology, Department of Music, Cornell University, Fall 2013-Fall 2016.
- Associate Professor of Latin American and Latino Studies, University of Illinois at Chicago, Fall 2009-Spring 2013.
- Assistant Professor of Latin American and Latino Studies, University of Illinois at Chicago, Fall 2006-Spring 2009.
- Visiting Lecturer, Texas A & M University, Department of Performance Studies, Fall 2005.
- Visiting Lecturer, Northwestern University, School of Music, Fall 2003-Spring 2004.
- Graduate Teaching Assistant, Ohio State University, School of Music, Fall 1999-Spring 2002.
- Adjunct Professor, Universidad de Las Américas, Puebla, Mexico, Department of Music, Spring 1998-Spring 1999.
- Graduate Teaching Associate, University of North Texas, Music Department, Fall 1995-Spring 1997.

Research Positions

- Visiting Scholar, Universität der Künste Berlin, Germany, Fall 2022-Spring 2023.
- Visiting Scholar, Teresa Lozano Long Institute for Latin American Studies, University of Texas, Austin, Fall 2004-Spring 2006.
- Visiting Researcher, El Colegio de la Frontera Norte, Tijuana, Mexico, Summer 2004.
- Associate Music Researcher and Continuing Education Coordinator, Centro Nacional de Investigación, Difusión e Información Musical (CENIDIM) “Carlos Chávez”-INBA, Mexico, Fall 1997-Spring 1999.

Education

- The Ohio State University: Ph.D. in Musicology and Comparative Cultural Studies, June 2003.
Dissertation: “Writing Modernist and Avant-Garde Music in Mexico. Performativity, Transculturation, and Identity after the Revolution, 1920-30.”
Advisor: Arved Ashby
Committee: Ignacio Corona (Spanish and Comparative Cultural Studies), Jill Lane (Comparative Cultural Studies), and Margarita Mazo (Music)
- University of North Texas: M.M., emphasis in Musicology, May 1999.
Advisor: Malena Kuss
- State University of New York/Purchase: M.F.A., emphasis in Guitar Performance, May 1995.
- The Boston Conservatory of Music: B.M., emphasis in Guitar Performance, *cum laude*, December 1992.

Awards and Honors

- Humboldt Research Award (*Humboldt-Forschungspreis*), Alexander von Humboldt Stiftung, 2023. (In recognition of outstanding accomplishments in research and teaching).
- Honorable Mention, Portia Maultsby Prize, Society for Ethnomusicology, 2022. (For the most distinguished monograph focused on African American or African diasporic music published in 2021).
- Bronze Medal, Best Biography in English, International Latino Book Awards, 2022.
- Honorary Artium Magister degree, Harvard University, 2022.
- Philip Brett Award, American Musicological Society-LGBTQ Study Group, 2018. (For exceptional musicological work in the field of gay, lesbian, bisexual, transgender/transsexual studies published in 2016-2017).
- The Dent Medal, Royal Musical Association and International Musicological Society, 2017. (For outstanding contributions to musicology).
- Robert M. Stevenson Award, American Musicological Society, 2016. (For outstanding scholarship in Iberian music published in 2015).
- Humanities Book Award, Latin American Studies Association-Mexico Section, 2016. (For an outstanding and original contribution to the study of Mexico in book-length academic monographs and works published in 2015).
- Robert M. Stevenson Award, American Musicological Society, 2014. (For outstanding scholarship in Iberian music published in 2013).
- Béla Bartók Award, ASCAP Foundation Deems Taylor/Virgil Thomson Awards, 2014. (For an outstanding ethnomusicology book published in 2013).
- Ruth A. Solie Award, American Musicological Society, 2012. (For a collection of musicological essays of exceptional merit published in 2011).

- The Woody Guthrie Award, International Association for the Study of Popular Music-U.S. Branch, 2009. (For the most outstanding book on popular music in the English language published in 2008).
- 10th Biennial Casa de las Américas International Prize for Latin American Musicology, 2005. (For an outstanding Spanish or Portuguese language book manuscript in Latin American music studies).
- Outstanding Graduate Teaching Associate Award in Musicology, School of Music, The Ohio State University, 2003.
- 3rd Biennial Samuel Claro Valdés International Prize for Latin American Musicology, Pontificia Universidad Católica de Chile, 2002. (For an outstanding Spanish language article in Latin American music studies).
- A-R Editions Award, American Musicological Society, Midwest Chapter, 2001-2002. (For the most outstanding student paper presented at the Fall meeting of the AMS-Midwest Chapter).
- Outstanding Graduate Achievement Award in Musicology, School of Music, The Ohio State University, 2001.

Fellowships, Grants, Commissions, and Scholarships

- Guggenheim Fellowship, John Simon Guggenheim Memorial Foundation, 2022-2023.
 - For the writing of *The Archive and the Sounded City: Gimmicks, Networks, Utopias, and the Logic of Archival Knowledge at the Aural Turn*.
- Publication Subvention, General Fund, American Musicological Society [AMS], 2021.
 - For the publication of *Tania León's Stride. A Polyhythmic Life*.
- Humanities Research Grant, Humanities Council, Cornell University, 2018-2019.
 - For the Spanish translation of *In Search of Julián Carrillo and Sonido 13*
- Writing Commission, The Newburgh Institute for the Arts and Ideas, 2017-2019.
- For the researching and writing of *Tania León's Stride. A Polyhythmic Life*
- Humanities Research Grant, Humanities Council, Cornell University, 2015.
 - To conduct research at the Julián Carrillo Archive in San Luis Potosí, Mexico
- American Musicological Society [AMS] Publication Subvention, Otto Kinkeldey Endowment, 2015.
 - For the publication of *In Search of Julián Carrillo and Sonido 13*
- Collaborative Research Fellowship, American Council of Learned Societies, 2011-2012.
 - To complete the researching and writing of *Danzón. Circum-Caribbean Dialogues in Music and Dance*
- Faculty Fellowship, Institute for the Humanities, University of Illinois at Chicago, 2010-2011.
 - To start writing *In Search of Julián Carrillo and Sonido 13*

- Publication Subvention, AMS, 2009.
 - For the publication of *Sounds of the Modern Nation. Music, Culture, and Ideas in Post-Revolutionary Mexico*
- Fulbright-García Robles Scholar Grant, Mexico-U.S. Commission for Educational and Cultural Exchange and J. William Fulbright Foreign Scholarship Board, 2008-2009.
 - To conduct fieldwork and archival research towards the writing of *Danzón. Circum-Caribbean Dialogues in Music and Dance*
- Faculty Fellowship, Institute for the Humanities, University of Illinois at Chicago, 2008-2009 (declined).
 - To start writing *In Search of Julián Carrillo and Sonido 13*
- Seed Grant, Office of Social Science Research, University of Illinois at Chicago, 2008.
 - To conduct fieldwork towards the writing of *Danzón. Circum-Caribbean Dialogues in Music and Dance*
- Seed Grant, Institute for Research on Race and Public Policy, University of Illinois at Chicago, 2007.
 - To conduct preliminary fieldwork towards the writing of *Danzón. Circum-Caribbean Dialogues in Music and Dance*
- Summer Fellowship for Research and Study in Argentina, Institute for the International Education of Students, 2007.
- Fellowship for Research and Study in Spain, Fundación Carolina, 2005 (declined).
- Genaro Estrada Fellowship for Humanities Research in Mexico, Secretaría de Relaciones Exteriores (Ministry of Foreign Affairs of Mexico), 2004.
 - To conduct fieldwork towards the writing of *Nor-Tec Rifa! Electronic Dance Music from Tijuana to the World*
- Ford Foundation Dissertation Fellowship, National Research Council, 2002-2003.
- Field Research Grant, Tinker Foundation, Summer 2001.
- Academic Scholarship, Cursos Universitarios e Internacionales “Música en Compostela,” 2001.
- Travel Grant, The John G. and Zoe Johnstone Endowed Fund for Musicology, School of Music, The Ohio State University, 2001.
- Field Research Grant, Tinker Foundation, Summer 2000.
- Teaching Assistantship, School of Music, The Ohio State University, 1999-2002.
- Foreign Studies Scholar, Fondo Nacional para la Cultura y las Artes (Mexico), 1999-2002.
- Teaching Assistantship, University of North Texas, 1995-1997.
- Ambassador Scholar, Rotary International, 1994.

Publications

Books:

- *Tania León's Stride. A Polyhythmic Life*. Champaign, IL: University of Illinois Press, 2021.

An affective exploration of the life and works of Cuban American composer Tania León in relation to questions of identity politics, nostalgia, ethnicity, absence, and diaspora. The book provides a point of entry into understanding how regular folks have experienced apparently impersonal historical events such as the Cuban revolution, the Cold War, the struggle for civil rights, or identity politics in everyday U.S. life.

(Bronze Medal, Best Biography in English, 2022 International Latino Book Awards)

(Honorable Mention, 2022 Portia Maultsby Book Prize, Society for Ethnomusicology [SEM])

(2021 AMS Publication Subvention, General Fund)

Reviews: *New West Indian Guide* 97/3-4 (2023); *Women's Philharmonic Advocacy* (2023); *Journal of the International Alliance for Women in Music* 29/1 (2023); *Notes* 79/3 (2023); *Boletín Música* 58 (2022); *Choice* 60/4 (2022).

- *Danzón. Diálogos de música y baile por la cuenca del Caribe*. Monterrey, Mexico: Editorial Universitaria de la Universidad Autónoma de Nuevo León, 2020. [Co-authored with Robin D. Moore]

Spanish version of *Danzón. Circum-Caribbean Dialogues in Music and Dance*.

- *En busca de Julián Carrillo y el Sonido 13*. Santiago de Chile: Ediciones Universidad Alberto Hurtado, 2020.

Spanish version of *In Search of Julián Carrillo and Sonido 13*.

- *In Search of Julián Carrillo and Sonido 13*. Series Editor Walter Clark. New York: Oxford University Press, 2015.

By focusing on the music and ideas of Mexican microtonal maverick Julián Carrillo, this book explores the transhistorical ascription of meaning to music in relation to questions of self-representation and subjectivity as well as instances of appropriation, reception, and alternative constructions of self and national identities in postcolonial contexts.

(Winner of the 2016 Robert M. Stevenson Award, American Musicological Society [AMS])

(Winner of the 2016 Humanities Book Award, Latin American Studies Association [LASA], Mexico Section)

(2015 AMS Publication Subvention, Otto Kinkeldey Endowment)

Reviews: *Latin American Music Review* 41/2 (2020); *Journal of the American Musicological Society* 71/1 (2018); *Mexican Studies/Estudios Mexicanos* 32/2 (2016).

- *Danzón. Circum-Caribbean Dialogues in Music and Dance*. Series Editor Walter Clark. New York: Oxford University Press, 2013. [Co-authored with Robin D. Moore]

A study of transnational, Afro-diasporic cultural flows between Cuba, Mexico, and Louisiana through an analysis of the production, appropriation, representation, distribution, and popularization of danzón music and dance from the end of the 19th to the beginning of the 21st centuries.

(Winner of the 2014 Robert M. Stevenson Award, AMS)

(Winner of the 2014 Béla Bartók Award, ASCAP Foundation Deems Taylor/Virgil Thomson Awards)

Reviews: *Ethnomusicology* 61/3 (2017); *Trans: Transcultural Music Review* 20 (2016); *Boletín Música* 40 (2015); *Latin American Music Review* 36/2 (2015); *New West Indian Guide* 89/3-4 (2015); *Choice* 51/10 (2014).
- *Music in Mexico. Experiencing Music, Expressing Culture*. Series Editors Bonnie Wade and Patricia Campbell. New York: Oxford University Press, 2013.

This textbook approaches the cultural study of the musics Mexicans grow up listening to from a transnational perspective. Instead of fixating on the nation state as a frame of analysis, this book takes the Mexican diaspora as a central aspect of the country's contemporary cultural life.

Reviews: *Boletín Música* 42-43 (2016); *Ethnomusicology* 60/2 (2016); *Latin American Music Review* 36-2 (2015); *FAMUS* (2014).
- *Sounds of the Modern Nation. Music, Culture, and Ideas in Post-Revolutionary Mexico*. Series Editor Peter Manuel. Philadelphia: Temple University Press, 2009.

A cultural and analytical study of avant-garde and modernist music scenes and ideas in 1920s Mexico. Music practices are studied in relation to the changing social and historical circumstances after the Mexican revolution and the construction of new discourses about modernity, tradition, and nationality.

(2009 AMS Publication Subvention)

Reviews: *Ethnomusicology* 54/1 (2010); *Journal of Popular Music Studies* 22/1 (2010); *Latin American Music Review* 31/1 (2010); *Hispanic American Historical Review* 89/4 (2009); *Choice* 46/10 (2009); *Hispanic Outlook* (2009).
- *Nor-Tec Rifa! Electronic Dance Music from Tijuana to the World*. Series Editor Walter Clark. New York: Oxford University Press, 2008.

A study of the role of globalization, new technologies, and performance in the development of electronic dance music scenes within the contested cultural area of the U.S.-Mexico border.

(Winner of the 2009 Woody Guthrie Book Award, International Association for the Study of Popular Music [IASPM]-US)

Reviews: *E-Misférica* 8/1 (2011); *Current Musicology* 90 (2010); *Latin American Music Review* 31/2 (2010); *Social History* 35/2 (2010); *Journal of Iberian and Latin American Studies* 15/1 (2009); *Popular Music* 21/1 (2009); *The World of Music* 51/1 (2009); *Trans. Revista Transcultural de Música* 13 (2009); *Yearbook for Traditional Music* 41 (2009).

- *Los sonidos de la nación moderna. Música, cultura e ideas en el México post-revolucionario, 1920-1930*. Havana, Cuba: Casa de las Américas, 2008.

Spanish version of *Sounds of the Modern Nation. Music, Culture and Ideas in Post-Revolutionary Mexico*.

(Winner of the 2005 Casa de las Américas International Musicology Prize)

Edited Collections:

- *Experimentalisms in Practice. Music Perspectives from Latin America*, ed. with Ana R. Alonso Minutti and Eduardo Herrera. New York: Oxford University Press, 2018.
Reviews: *Journal of the Society for American Music* 15/1 (2021); *American Music* 38/3 (2020); *Journal of the American Musicological Society* 73/2 (2020); *Latin American Research Review* 55/3 (2020); *Journal of Popular Music Studies* 31/1 (2019); *The Wire* 417 (2018)
- *Transnational Encounters. Music and Performance at the U.S.-Mexico Border*. New York: Oxford University Press, 2011.
(Winner of the 2012 Ruth A. Solie Award, AMS)
Reviews: *The World of Music* 4/2 (2015); *Latin American Music Review* 35/1 (2014); *Ethnomusicology* 57/1 (2013); *Hispanic American Historical Review* 93/1 (2013); *Latino Studies* 11 (2013); *Popular Music* 32/13 (2013).
- *Postnational Musical Identities. Cultural Production, Distribution and Consumption in a Globalized Scenario*, ed. with Ignacio Corona. Lanham, MD: Lexington Books, 2008.
Reviews: *Latin American Music Review* 32/1 (2011); *Twentieth-Century Music* 7/1 (2011); *Current Musicology* 89 (2010).

Articles in refereed journals:

- “Rastreando las huellas de la escucha performativa: la escritura como constelación archivística,” *Anuario Musical* 76 (2021): 11-30.
- “Entre/tejiendo vidas y discursos: notas y reflexiones en torno a la biografía y la anti-biografía musical,” *Revista Argentina de Musicología* 22/1 (2021): 19-43.
- “*Secreto a voces*: Excess, Vocality, and Jotería in the Performance of Juan Gabriel,” *GLQ: A Journal of Lesbian and Gay Studies* 24/1 (2018): 85-111.
(Winner of the 2018 Philip Brett Award, AMS-LGBTQ Study Group)
- “Landscapes and Gimmicks from the ‘Sounded City’: Listening for the Nation at the Sound Archive,” *Sound Studies. An Interdisciplinary Journal* 2/2 (2016): 119-136.
- “Sonares dialécticos y política en el estudio posnacional de la música,” *Revista Argentina de Musicología* 11 (2010): 17-32.
- “Why Music and Performance Studies? Why Now? An Introduction to the Special Issue / ¿Por qué estudios de performance? ¿Por qué ahora? Una introducción al dossier.” *Trans. Revista Transcultural de Música* 13 (2009).
- “The Sounds of the Nation: Visions of Modernity and Tradition in Mexico’s First National Congress of Music,” *Hispanic American Historical Review* 86/4 (2006): 681-706.

- “Dancing with Desire. Cultural Embodiment and Negotiation in Tijuana’s Nor-tec Music and Dance.” *Popular Music* 25/3 (2006): 383-399.
- “Reapropiación y estética kitsch en ‘Tijuana Makes Me Happy’ del Colectivo Nortec,” *Brújula. Revista Interdisciplinaria Sobre Estudios Latinoamericanos* 5/1 (2006): 177-185.
- “Imagining Modernity, Revising Tradition. Nor-tec Music in Tijuana and Other Borders,” *Popular Music and Society* 28/5 (2005): 595-618.
- “Navigating Ideologies in ‘In-Between’ Cultures. Signifying Practices in Nor-tec Music.” *Latin American Music Review* 24/2 (2003): 270-286.
- “Transculturación, performatividad e identidad en la Sinfonía No. 1 de Julián Carrillo,” *Resonancias: Revista de Investigación Musical* 7/12 (2003): 61-86.

(Winner of the 2002 Samuel Claro Valdés Award for Latin American Musicology)

- “Prácticas de significación e identidad. Los estudios culturales y la musicología,” *Fragmentos de cultura* 12/5 (2002): 905-910.
- “Modernismo, futurismo y *kenosis*: las canciones de Átropo según Julián Carrillo y Carlos Chávez,” *Heterofonía* 33/123 (2000): 89-110.
- “¿Influencias o elementos de retórica?: aspectos de centricidad en la obra de Silvestre Revueltas,” *Heterofonía* 33/122 (2000): 19-38.
- “De México, concierto para Andrés Segovia: una visita al *Concierto del sur* de Manuel M. Ponce,” *Heterofonía* 31/118-119 (1998): 106-117.

Invited articles appearing in academic journals:

- “The Body is a Vehicle for Walking in the World: A Conversation with Tania León / El cuerpo es un vehículo para andar por el mundo: una conversación con Tania León,” *Americas: A Hemispheric Music Journal* 29/1 (2021).
- “Diversidade, tokenismo, músicas não-canônicas e crise das Humanidades na academia dos EUA,” *Revista Brasileira de Música* 32/1 (2019): 21-30.
- “Sinécdoque, microhistoria y una reseña musical cubana de 1965,” *Resonancias: Revista de Investigación Musical* 23/44 (2019): 143-149.
- “Diversity, Tokenism, Non-Canonical Musics, and the Crisis of the Humanities in U.S. Academia,” *Journal of Music History Pedagogy* 7/2 (2017): 124-129.
- “Cuestiones de género: el danzón como un complejo de performance,” *Boletín Música* 42-43 (2016) [co-authored with Robin Moore]: 3-55.
- “Cantar la negritud: capeyuye e identidad mascoga en la frontera México-Estados Unidos,” *Boletín Música* 32 (2012): 3-22.
- “Palabras inaugurales del Premio de Musicología Casa de las Américas,” *Boletín Música* 31 (2012): 46-48.
- “American Music in Times of Postnationality,” *Journal of the American Musicological Society*. 63/3 (2011): 699-703.
- “El Centro Mexicano para la Música y las Artes Sonoras y el dilema de la permanencia en México,” *Pauta* 110 (2009): 75-78.

- “Los sonidos de la nación moderna. El Primer Congreso Nacional de Música en México,” *Boletín Música* 18 (2007): 18-31.
- “Los *loops* de Nor-tec. Reflexiones sobre el trabajo de campo en la frontera México-Estados Unidos,” *Boletín Música* 11-12 (2003): 31-45.
- “El continuo proceso de intercambio cultural: Leo Brouwer y *La espiral eterna*,” *Pauta* 16/66 (1998): 67-77.

Articles appearing in edited volumes:

- “Tania León in the Canon: Representation, Identity, and Legacy,” in *Composing while Black. Afrodiasporische Neue Musik Heute/ Afrodiasporic New Music Today*, ed. by George Lewis and Harald Kisiedu. Hofheim am Taunus: Wolke Verlag, 2023.
- “Understanding Music Studies, Well-Being, and the Humanities in Times of Neoliberalism,” in *Music and Human Flourishing*, ed. by Anna Celenza. New York: Oxford University Press, 2023.
- “Exceptional Matters, Exceptional Times: A Conversation about the Challenges of U.S. Music Scholarship in the Age of Black Lives Matter and Trump,” in *Sounding Together: Collaborative Perspectives on U.S. Music in the Twenty-First Century*, ed. By Carol J. Oja and Charles Hiroshi Garrett, 239-263. Ann Arbor, MI: University of Michigan Press, 2021. [Co-authored with Josh Kun].
- “Listening from ‘The Other Side’: Music, Border Studies, and the Limits of Identity Politics,” in *Decentering the Nation. Music, Mexicanidad, and Globalization*, ed. by Jesús A. Ramos-Kittrell, 211-230. Lanham, MD: Lexington Books, 2020.
- “Foreword: What a Wedding Song Tells Me,” in *Music in the American Diasporic Wedding*, ed. by Inna Naroditskaya, ix-xi. Bloomington, IN: Indiana University Press, 2019.
- “Experimentalism as Estrangement: Café Tacvba’s *Revés/Yosoy*,” in *Experimentalisms in Practice. Music Perspectives from Latin America*, ed. by Ana R. Alonso Minutti, Eduardo Herrera, and Alejandro L. Madrid, 107-127. New York: Oxford University Press, 2018. [Co-authored with Pepe Rojo].
- “The Practices of Experimentalism in Latin@ and Latin American Music: An Introduction,” in *Experimentalisms in Practice. Music Perspectives from Latin America*, ed. by Ana R. Alonso Minutti, Eduardo Herrera, and Alejandro L. Madrid, 1-17. New York: Oxford University Press, 2018. [Co-authored with Ana R. Alonso Minutti and Eduardo Herrera].
- “Más que ‘tontas canciones de amor’: Sentimentalismo cosmopolita en la balada romántica de México en los 1970s y 1980s,” in *Canção romântica. Intimidade, mediação e identidade na América Latina*, ed. by Martha Ulhoa and Simone Luci Pereira, 47-69. Rio de Janeiro: Folio Digital, 2016.
- “Renovation, Rupture, and Restoration: The Modernist Musical Experience in Latin America,” in *The Modernist World*, ed. by Stephen Ross and Allana C. Lindgren, 409-416. New York and London: Routledge, 2015.
- “Rigo Tovar, Cumbia, and the Transnational Grupero Boom,” in *Cumbia!: Scenes of a Migrant Latin American Music Genre*, ed. by Héctor Fernández L’Hoeste and Pablo Vila, 105-118. Durham, NC: Duke University Press, 2013.

- “Dancing with Desire. Cultural Embodiment and Negotiation in Tijuana’s Nor-tec Music and Dance,” in *Electronica, Dance and Club Music*, ed. by Mark J. Butler, 383-399. Surrey: Ashgate, 2012.
- “Music, Media Spectacle, and the Idea of Democracy. The Case of DJ Kermit’s ‘Gober,’” in *Media, Sound, and Culture in Latin America and the Caribbean*, ed. by Alejandra Bronfman and Andrew G. Wood, 71-84. Pittsburgh: University of Pittsburgh Press, 2012.
- “Retos multilíneales y método proléptico en el estudio posnacional del nacionalismo musical,” in *Discursos y prácticas musicales nacionalistas (1900-1970): España, Argentina, Cuba, México*, ed. by Pilar Ramos López, 161-172. Logroño: Universidad de La Rioja, 2012.
- “Transnational Identity, the Singing of Spirituals, and the Performance of Blackness among Mascogos,” in *Transnational Encounters. Music and Performance at the U.S.-Mexico Border*, ed. by Alejandro L. Madrid, 171-190. New York: Oxford University Press, 2011.
- “Transnational Musical Encounters at the U.S.-Mexico Border: An Introduction,” in *Transnational Encounters. Music and Performance at the U.S.-Mexico Border*, ed. by Alejandro L. Madrid, 1-16. New York: Oxford University Press, 2011.
- “Música y nacionalismos en Latinoamérica,” in *A tres bandas. Mestizaje, sincretismo e hibridación en el espacio sonoro iberoamericano (s. XVI-s. XX)*, ed. by Albert Recasens and Christian Spencer Espinoza, 227-235. Madrid: SEACEX, 2010.
- “Transnational Cultural Translations and the Meaning of Danzón across Borders,” in *Performance in the Borderlands*, ed. by Ramón H. Rivera-Servera and Harvey Young, 37-57. New York: Palgrave Macmillan, 2010.
- “Ideology, Flux, and Identity in Tijuana’s Nor-tec Music,” in *Postnational Musical Identities. Cultural Production, Distribution and Consumption in a Globalized Scenario*, ed. by Ignacio Corona and Alejandro L. Madrid, 99-117. Lanham, MD: Lexington Books, 2008. [Co-authored with Ignacio Corona].
- “Introduction: The Postnational Turn in Music Scholarship and Music Marketing,” in *Postnational Musical Identities. Cultural Production, Distribution and Consumption in a Globalized Scenario*, ed. by Ignacio Corona and Alejandro L. Madrid, 3-22. Lanham, MD: Lexington Books, 2008. [Co-authored with Ignacio Corona].
- “La musicología y los estudios culturales: La Sinfonía No. 1 de Julián Carrillo como composición performativa,” in *Cima y Sima: La acción multidisciplinaria en la musicología*, comp. by Gonzalo Castillo. Zacatecas: Plaza y Valdés, 2007.

Book Reviews

- *Música Norteña. Mexican Migrants Creating a Nation between Nations*, by Cathy Ragland, in *the world of music (new series)* 1/1 (2012).
- *Reggaeton*, ed. by Raquel Z. Rivera, Wayne Marshall, and Deborah Pacini Hernandez, in *Dancecult: Journal of Electronic Dance Music Culture* 1/2 (2010).
- *The Singing of the New World: Indigenous Voice in the Era of European Contact*, by Gary Tomlinson, in *Hispanic American Historical Review* 88/4 (2008) [With Cristián Roa de la Carrera].
- *Musical Ritual in Mexico City. From the Aztec to NAFTA*, by Mark Pedelty, in *Hispanic American Historical Review* 87/2 (2007).

- *Otra visión de la música popular cubana*, by Leonardo Acosta, in *Latin American Music Review* 28/2 (2007). [With Liliana González Moreno].
- *Pachangas: Borderlands Music, U.S. Politics, and Transnational Marketing*, by Margaret E. Dorsey, in *Latino Studies* 5/1 (2007).
- *Timba. The Sound of the Cuban Crisis*, by Vincenzo Perna, in *Ethnomusicology* 51/2 (2007). [With Liliana González Moreno].
- *El mar de los deseos. El caribe hispano musical: historia y contrapunto*, by Antonio García de León Griego, in *the world of music* 47/3 (2005).
- *Jefe de jefes. Corridos y narcocultura en México*, by José Manuel Valenzuela, in *Ethnomusicology* 49/2 (2005).

Recording Reviews:

- *Julián Carrillo. Seis casi-sonatas en cuartos de tono para violoncello solo*, Jimena Giménez Cacho, cello, in *Latin American Music Review* 30/1 (2009).
- *Guitarra de Cristal. Contemporary Cuban Music for the Guitar*, Anton Machleder, guitar, in *Latin American Music Review* 27/1 (2006).

Encyclopedia and Bibliography Entries:

- “Julián Carrillo (Trujillo),” in *Routledge Encyclopedia of Modernism*, ed. by Stephen Ross. New York and London: Routledge, 2016 <<https://www.rem.routledge.com/articles/carrillo-trujillo-julian-1875-1965>>
- “Mexico,” in *Oxford Bibliographies — Music*, ed. by Bruce Gustafson. New York: Oxford University Press, 2015 <<http://www.oxfordbibliographies.com/view/document/obo-9780199757824/obo-9780199757824-0025.xml?rskey=P4hSAJ&result=104>>
- “Nortec,” in *Bloomsbury Encyclopedia of Popular Music of the World*, ed. by John Shepherd and David Horn. London and New York: Bloomsbury Academic, 2014.
- “Capeyuye,” “Julieta Venegas,” and “Rigo Tovar,” in *The Grove Dictionary of American Music*, 2nd edition, ed. by Charles Garrett. New York: Oxford University Press, 2013.
- “Francis Schwartz” and “Roberto Sierra” in *Die Musik in Geschichte und Gegenwart*, 2nd edition. Kassel: Bärenreiter, 2006.

Other Writing:

- “Deadness and the Post-Mortem Imagination in Gabriela Ortiz’s *¡Únicamente la verdad!*” *Musicology Now!* (April 7, 2023) <<https://musicologynow.org/deadness-and-the-post-mortem-imagination-in-gabriela-ortizs-unicamente-la-verdad>>
- “Constellations of Anarchy: Making Sense of the (Post-)Nation through Sound,” *Fear Anger Love — CTM Magazine* (2017).
- “Loops de cultura e identidad en la música de Nor-Tec,” *Contratiempo* 85 (2011).
- “Music and Performance in the Nortec Collective’s Border Aesthetic,” *Review: Literature and Arts of the Americas* 42/78 (2009).
- Liner Notes. *Tañendo recio. Música para guitarra*. Pablo Gómez, guitar and Juan Trigos, conductor, Camerata de las Américas. Quindecim Recordings (2001).

- Liner Notes. *De pura cepa*. Manuel Rubio, guitar. Ars Fluentis Records (2000).
- “Rafael Adame: A Biographical Sketch and an Aesthetic Appraisal,” Introduction to Rafael Adame, *Concierto clásico for Guitar and Orchestra* (Columbus: Editions Orphee, 2000).
- “10 compositores mexicanos y el posmodernismo,” *Viceversa* 69 (1999).
- “Rafael Adame e il primo concerto per chitarra e orchestra del XX secolo,” *Guitart* 3/12 (1998).
- “Rafael Adame and the First Guitar Concerto of the Twentieth Century,” *Gendai Guitar Magazine* 32/4 and 6 (1998).
- “La Missa brevis de Mario Lavista,” *Viceversa* 67 (1998).
- “Cutting a Path to the Twenty-First Century: A Conversation with David Starobin,” *Soundboard* 24/2 (1997).
- “Samuel Zyman: A Mexican Composer in New York,” *Soundboard* 22/3 (1996).
- “Leandro Espinosa: A Voice from the North,” *Soundboard* 21/1 (1995).
- “Jorge Ritter Navarro: The Poetry in the Hand's Movements,” *Soundboard* 20/3 (1994).
- “Ernesto García de León: A Mexican Way of Continuing the Guitar Music Tradition,” *Soundboard* 20/2 (1993).

Edited Book Series

“Currents in Latin American and Iberian Music,” scholarly book series editor, Oxford University Press, 2015-present.

- Katia Chornik, *Political Captivity and Exile during the Pinochet Dictatorship in Chile* (under contract).
- Bernard Gordillo-Brockmann, *Canto de Marte. Art Music, Popular Culture, and the U.S. Intervention in Nicaragua* (under contract).
- Claudio Palomares Salas, *Mexican Canto Nuevo: Music, Politics, and Resistance, 1968-1989* (under contract).
- Juan Fernando Velásquez, *Inscribing Sounds: Music Technologies and Aural Culture in Late-Nineteenth- and Early-Twentieth-Century Colombia* (under contract).
- Luisa Vilar-Payá, *Music and Politics in Seventeenth-Century Puebla* (under contract).
- Xóchitl Chávez, *The Guelaguetza: Performative Crossroads, Ethnicity, and Greater Oaxaca* (forthcoming 2024).
- Cristina Magaldi, *Sounds of Civilization and Progress: Music and Cosmopolitanism in Rio de Janeiro at the Turn of the Twentieth Century* (forthcoming 2024).
- Ana Alonso-Minutti, *Mario Lavista. Mirrors of Sounds* (2023).
- Cesar Favila, *Immaculate Sounds: The Musical Lives of Nuns in New Spain* (2023).
- Daniel David Jordan, *Coros y danzas. Folk Music and Spanish Nationalism in the Early Franco Regime, 1939-1953* (2023).
- Roberto Kolb-Neuhaus, *Silvestre Revueltas. Sounds of a Political Passion* (2023).

- Amanda Minks, *Indigenous Audibilities: Music, Heritage, and Collections in the Americas* (2023).
- Marysol Quevedo, *Cuban Music Counterpoints. Vanguardia Musical in Global Networks* (2023).
- Vera Wolkowicz, *Inca Music Reimagined. Indigenist Discourses in Latin American Art Music, 1910-1930* (2022).
 - Winner 2023 Robert M. Stevenson Award, American Musicological Society (AMS).
- Juan Diego Díaz, *Africanness in Action. Essentialism and Musical Imagination of Africa in Brazil* (2021).
 - Honorable mention, 2022 Portia Maultsby Prize, Society for Ethnomusicology (SEM).
 - Honorable mention, 2022 Kwabena Nketia Prize, SEM.
 - Honorable mention, 2022 Bruno Nettl Prize, SEM.
 - Honorable mention, 2022 Book Award, British Forum for Ethnomusicology.
- Eva Moreda, *Inventing the Recording. The Phonograph and National Culture in Spain, 1877-1914* (2021).
 - Certificate of Merit, 2022 Best Historical Research on General Recording, Association for Recorded Sound Collections.
- Sean Bellaviti, *Música típica. Cumbia and the Rise of Musical Nationalism in Panama* (2020).
- Rebecca Dirksen, *After the Dance, the Drums are Heavy. Carnival, Politics, and Musical Engagement* (2020).
 - Honorable Mention, 2021 Book Prize, International Council for Traditional Music.
- Eduardo Herrera, *Elite Art Worlds. Philanthropy, Latin Americanism and Avant-Garde Music* (2020).
 - Winner 2021 Robert M. Stevenson Award, American Musicological Society (AMS).
- Pablo Palomino, *The Invention of Latin American Music. A Transnational History* (2020).
- Fernando Rios, *Panpipes and Ponchos. Musical Folklorization and the Rise of the Andean Conjunto Tradition in La Paz, Bolivia* (2020).
- Raquel Rojo Carrillo, *Text, Liturgy, and Music in the Hispanic Rite. The Vespertinus Genre* (2020).
- Alejandro Vera, *The Sweet Penance of Music. Musical Life in Colonial Santiago de Chile* (2020).
 - Winner of the 2022 Robert M. Stevenson Award, AMS.
 - Winner of the 2018 Casa de las Américas Musicology Prize.
- Christopher Washburne, *Latin Jazz. The Other Jazz* (2020).
- Leonardo Cardoso, *Sound-Politics in São Paulo* (2019).
- K. E. Goldschmitt, *Bossa Mundo. Brazilian Music in Transnational Media Industries* (2019).

Other Editorial Work

- Guest Editor, “La biografía musical en la musicología latinoamericana del siglo veintiuno.” Special Issue in *Revista Argentina de Musicología* 22/1 (2021).
- Co-Editor, *Twentieth-Century Music*, Cambridge University Press, 2019-2023.
- Guest Editor, “Music and Performance Studies.” Special issue in *Trans. Revista Transcultural de Música* 13 (2009).
- Senior Editor, *The Grove Dictionary of American Music*, 2nd edition (in charge of Latin American and Latino music entries), 2007-2013.

Work in Progress

Monographs:

- *The Archive and the Sounded City: Gimmicks, Networks, Utopias, and the Logic of Archival Knowledge at the Aural Turn.*
- *Masculine Overtones. Essays on Classism, Homophobia, Misogyny, and Toxic Masculinity in Late 20th-Century Mexican Popular Music and Culture.*
- *Through the Cracks: Body, Sound, and Accent at the Borders of Blackness and Latinidad.*

Invited Presentations

- “Listening through the Colonial Noise: Things, Sound Objects, and Legacy between Mexico and the *Berliner Phonogramm-Archiv*.” Keynote lecture for *Musique, politiques culturelles et identités: Rencontres transatlantiques entre la musique et les musiciens d’Europe et d’Amérique latine*. Centre de Recherches sur les Arts et le Langage, L’Ecole des Hautes Études en Sciences Sociales, Paris, France, September 26, 2023.
- “Listening through the Colonial Noise: Things, Sound Objects, and Legacy at the *Berliner Phonogramm-Archiv*’s Konrad T. Preuss Collection.” Institut für Musikwissenschaft, Universität Wien, Vienna, Austria, May 24, 2023. Also presented at the Institut für Musikwissenschaft, Fachbereich Sprach- und Kulturwissenschaften, Goethe-Universität Frankfurt am Main, Frankfurt, Germany, April 25, 2023.
- “The Carrillo Pianos, Materiality and the Open-Source Archive.” 54th BEAM Meeting: Berlin Ethnomusicology and Anthropology of Music Research Group. Humboldt-Universität zu Berlin, May 23, 2023.
- “Reciclando el archivo sonoro: el caso del proyecto de paisaje sonoro de la Fonoteca Nacional de México.” Keynote Lecture. Coloquio: Paisaje Sonoro, Música, Ruidos y Sonidos de las Fronteras, El Colegio de la Frontera Norte-Tijuana (Virtual), November 24, 2022.
- “Making an Archive and Listening to It. The Performativity of Archiving/Archival Labor.” Department of Romance Studies. Cornell University, Ithaca, New York, April 14, 2022. Also presented at Conférences de Prestige Series. Faculté de Musique. Université de Montréal, Montréal, Canada (Virtual), October 19, 2021; and Music Performance Studies Today. University of California, Los Angeles, Los Angeles, California (Virtual), May 4, 2021.

- “‘Labels [Are] Selling Short What the Whole Thing is About’: On Identity Politics, Representation, and Legacy in Tania León’s Biography.” Milton Steinhardt Lecture Series. School of Music, The University of Kansas, Lawrence, Kansas, April 11, 2022; also presented at SMART Lecture. School of Music, University of Florida, Gainesville, Florida (Virtual), April 19, 2021; Collegium Musicologicum, Institut für Musikwissenschaft und Medienwissenschaft, Humboldt-Universität zu Berlin (Virtual), January 28, 2021; and Guest Lecture Series. Department of Music, Yale University, New Haven, Connecticut, February 7, 2019.
- “Mapping Out Traces of Performative Listening: Writing as Archival Constellation.” Irna Priore Music and Culture Series. School of Music, University of North Carolina-Greensboro. Greensboro, North Carolina, March 18, 2022.
- “Rastreando la huella de la escucha performativa. La escritura como constelación archivística.” Conferencia Inaugural: Seminario Permanente de Historiografía. Doctorado Interdisciplinario, Universidad Complutense de Madrid/Universidad de la Rioja (Virtual), October 22, 2021.
- “Políticas de identidad, representación y legado en la biografía de Tania León.” Seminari Present i futur de la Musicologia. Conferencia Extraordinària. Societat Catalana de Musicologia, Barcelona, Spain (Virtual), October 21, 2021.
- “On Identity Politics and Representation in Tania León’s Biography.” Borders/Boundaries/Fronteras: Rethinking American Music Symposium. American Music Center, University of Colorado, Boulder. Boulder, Colorado, October 15, 2021.
- “The Politics of Distinction and Representation in the Aural Turn: Who Gets to Listen in the ‘Sounded’ City?” Keynote lecture for the Latin American Soundscapes Symposium. Romance Studies Department, Duke University. February 25, 2020.
- “In Search of Tania León: Re-evaluating the Music Biography Genre.” Graduate Colloquium Lecture Series. Don Wright Faculty of Music, Western University, London, Ontario, November 28, 2019; also presented at Carolina Symposia in Music and Culture. Department of Music, University of North Carolina-Chapel Hill. Chapel Hill, North Carolina, February 8, 2019.
- “Listening from ‘The Other Side’: Music, Border Studies and the Limits of Identity Politics.” Keynote lecture at Music and Society in the Americas. Swiss School of Latin American Studies, Universität Bern. Bern, Switzerland, October 4, 2019; also presented at Music Studies Colloquium, Music Department, University of California, Berkeley, Berkeley, California, September 6, 2019; Distinguished Lecture Series. Department of Music, University of California, San Diego, San Diego, California, January 15, 2019; Keynote lecture at Decentering the Nation. Music, Mexicanidad, and Globalization. Department of Music, University of Connecticut, Storrs, Connecticut, September 24, 2018; and as Edward Dent Lecture. 54th Annual Conference of the Royal Musical Association. University of Bristol, Bristol, United Kingdom, September 14, 2018.
- “*La Habana, Año de la Agricultura*: Synechdoche, Microhistory, and a Music Review from 1965.” Encuentro Cubano 2019. Cuba: An Island of Culture, a World of Music. Center for Iberian and Latin American Music, University of California, Riverside, Riverside, California, April 26, 2019.
- “Understanding Music Studies, Well-Being, and the Humanities in Times of Neoliberalism.” Music + Well-being. A Meeting of the Humanities and Human

Flourishing Project. University of Pennsylvania, Philadelphia, Pennsylvania, March 1-2, 2019.

- “Julián Carrillo’s String Quartets. A Lecture-Recital with the Momenta Quartet.” La Música de México Series at the Mexican Cultural Institute. Washington DC, December 6, 2018.
- “En busca de Tania León: re-evaluando el género de la biografía musical.” Instituto de Música. Facultad de Filosofía y Humanidades. Universidad Alberto Hurtado, Santiago de Chile, August 16, 2018.
- “La importancia de ser ‘del otro lado’. Música y estudios de frontera en el siglo veintinueve.” Keynote lecture. XIII Conference of the International Association for the Study of Popular Music (IASPM)-Latin America, San Juan, Puerto Rico, June 11-16, 2018.
- “The Importance of Being from ‘The Other Side’: Music, Estrangement, and Border Studies in the 21st Century.” Keynote lecture. Music and Borders Conference. Society for Music Research. University of Michigan, Ann Arbor, Michigan, March 10-11, 2018; also presented at Music Colloquium Series, Department of Music, University of Pennsylvania, Philadelphia, Pennsylvania, February 13, 2018.
- “White Supremacist Nostalgia: Of Curricular Changes in Music, Backlashes, and the Fantasy of a White Country that Never Was.” Dissonant Perspectives: Old Music in a Time of Political Upheaval. University of Oregon, Eugene, Oregon, May 31, 2018.
- “Musical Crossings at the U.S.-Mexico Border.” Art and Culture on the U.S.-Mexico Border: 2,000 Miles of Imagination that Unite and Divide Us. The Bill Lane Center for the American West. Stanford University, Stanford, California, May 18, 2018.
- “The Relevance of Musicology in the 21st Century: Looking at the Past to Think about the Present.” Guido Adler —Musicology Then and Now Symposium. Department of Music, Harvard University, Cambridge, Massachusetts, October 13, 2017.
- “Diversity and Inclusion as Ghostly Gimmicks and the Relevance of Contemporary U.S. Music Academic Institutions.” Bruno and Wanda Nettl Distinguished Lecture in Ethnomusicology. School of Music, University of Illinois, Champaign-Urbana, Illinois, September 22, 2017.
- “*Secreto a voces*: Excess, Performance, and *Jotería* in Juan Gabriel’s Vocality.” Musicology Colloquium. Department of Music, Harvard University, Cambridge, Massachusetts, November 21, 2016; also presented at Musicology Colloquium Series. Department of Music, University of New Mexico, Albuquerque, New Mexico, September 10, 2015; School of Music and Dance, San Diego State University, San Diego, California, November 6, 2013; Music Scholars Lecture Series. School of Music. University of Maryland, College Park, Maryland, October 25, 2013.
- “Landscapes and Gimmicks from the ‘Sounded City’: Imagining the Nation at the Sound Archive.” Music Colloquium, Department of Music, Brown University, Providence, Rhode Island, October 20, 2016.
- “Paisajes y artilugios desde la ‘ciudad sonada’: imaginando la nación en los archivos sonoros.” Facultad de Artes. Pontificia Universidad Católica de Chile, Santiago de Chile, August 22, 2016.

- “Soundscapes, Sound Archives, and the ‘Sounded’ City.” Butler School of Music, University of Texas, Austin, Texas, April 15, 2016.
- “Soundscapes, Sound Art, and the ‘Sounded’ City.” Unit for Criticism and Interpretative Theory, University of Illinois, Champaign-Urbana, Illinois, March 31, 2016; also presented at Mapping Sound and Urban Space in the Americas Conference. Music Department, Cornell University, Ithaca, New York, October 25, 2014.
- “Estrangement, Performance, and Performativity: Musicking Sonido 13.” Distinguished Lecture Series. Department of Musicology, University of California, Los Angeles, Los Angeles, California, January 21, 2016; also presented at the Musicology Colloquium Series. University of Chicago, Chicago, Illinois, January 15, 2016; and at Music of the Americas. Writing Histories, Connecting Sites. Music Department, Cornell University, Ithaca, New York, September 19, 2015.
- “Experimentalism as Estrangement: Neo-liberal Globalization and Café Tacvba’s *Revés/Yosoy*” [in collaboration with Pepe Rojo]. Experimental Music in Practice: Perspectives from Latin America. Mason Grass School of Music and Center for Latin American Studies, Rutgers University, New Brunswick, New Jersey, October 25, 2015.
- “The Historically Transnational Trajectories of Son Jarocho: An Overview.” The American Experience of Son Jarocho. The 2015 Atkinson Forum in American Studies. Cornell University, Ithaca, New York, October 17, 2015.
- “‘... y *hermosísima patria será*’: Transfiguraciones nacionales, postnacionales y la ópera *Matilde*.” “Continuidades y discontinuidades en los trece cuartetos de cuerda.” “Releyendo a Julián Carrillo: consideraciones sobre el futuro que nunca fue.” Jornadas Universitarias “Julián Carrillo.” Fonoteca Nacional-Universidad Nacional Autónoma de México, Mexico City, June 4-6, 2015.
- “‘... y *hermosísima patria será*’: Transfiguraciones nacionales, postnacionales y la ópera *Matilde* de Julián Carrillo.” IX Festival de Música y Musicología, Facultad de Artes, Universidad Autónoma de Baja California, Ensenada, Baja California, Mexico, November 5, 2013.
- “Secreto a voces: exceso, performance y jotería en la vocalidad de Juan Gabriel.” Facultad de Artes. Pontificia Universidad Católica de Chile, Santiago de Chile, May 10, 2013.
- “Pachuco Nostalgia: Danzón and Masculinity on the Mexican Dance Floor.” Pop/Non-Western Music Colloquium Series. Princeton University, Princeton, New Jersey, December 6, 2012.
- “Singing Blackness across Borders. Capeyuye and Mascogo Identity in Northern Mexico.” Keynote lecture. Society for Ethnomusicology (SEM)-Southern Plains Conference, Edinburg, Texas, March 31, 2012; also presented as Keynote lecture. Cultural Counterpoints. Examining the Musical Interactions between the U.S. and Latin America. Latin American Music Center’s 50th Anniversary Conference, Indiana University, Bloomington, Indiana, October 20, 2011.
- “Cuando la negritud se canta. Capeyuye e identidad mascoga en la frontera México-EEUU.” Keynote Lecture. VII Coloquio Internacional de Musicología Casa de las Américas, Havana, Cuba, March 19-23, 2012.

- “Style and Innovation in Julián Carrillo’s Symphonic Music from Leipzig.” Konferencija M. K. Čiurlionis ir Pasaulis. Druskininkai, Lithuania, August 3, 2011.
- “Spirituality, Cosmopolitanism, and Microtonal Modernist Music. Julián Carrillo’s Sonido 13 as a Cultural Complex.” Music and American Geographies Lecture Series of the Center for American Music, Butler School of Music, University of Texas at Austin, March 23, 2011; also presented at Institute for the Humanities Fellows Series, University of Illinois at Chicago, February 16, 2011.
- “The Location of Pleasure and Enjoyment. Danzón Dancing between Cuba and Mexico.” Keynote lecture. International Association for the Study of Popular Music (IASPM)-US Conference, Cincinnati, Ohio, March 11, 2011; also presented at the Musicology Colloquium Series, Northwestern University, Evanston, Illinois, January 20, 2011.
- “Of Bodies, Desire, and Jouissance. Danzón Dancing from a Transnational Perspective.” Music Colloquium, Brown University, Providence, Rhode Island, December 8, 2010.
- “Sonares dialécticos y política en el estudio posnacional de la música.” Keynote lecture. XIX Congreso de la Asociación Argentina de Musicología, Córdoba, Argentina, August 12-15, 2010.
- “Retos multilineales. Hacia un método proléptico en el estudio de la música.” Escuela Superior de Música de Barcelona, Barcelona, Spain, May 27, 2010
- “Un acercamiento posnacional al estudio del nacionalismo musical.” Seminario La música en los procesos de construcción nacional: discursos y prácticas. Universidad de La Rioja, Logroño, Spain, May 20, 2010.
- “Dialectical Soundings and Politics in the Postnational Study of Music.” Musical Performance as Political Practice. Third Conference on Politics, Criticism, and the Arts. Vanderbilt University, Nashville, Tennessee, April 18, 2010.
- “Nor-tec Music and the Debate over a Mexamerican Territory.” Festival of International Books and Arts, University of Texas-Pan American, Edinburg, Texas, March 26, 2010.
- “Nor-tec and Alternative Popular Music in Tijuana at the End of the 20th Century.” Music Library Association Annual Meeting. San Diego, California, March 22, 2010.
- “Race, Nation, Translation, and the Meaning of Danzón across Borders.” Ethnoise! Ethnomusicology Workshop. University of Chicago, Chicago, Illinois, October 15, 2009.
- “Transnational Identity, Spiritual Singing and the Performance of Blackness among the Mascogos.” Tepoztlán Institute for the Transnational History of the Americas. Tepoztlán, Morelos, Mexico, July 29, 2009.
- “Tradición como modernidad en la *Primera misa en cuartos de tono* de Julián Carrillo.” Seminario de Musicat. Instituto de Investigaciones Estéticas. Universidad Nacional Autónoma de México, Mexico City, March 27, 2009.
- “Nor-tec Rifa! Diálogos y estrategias para un estudio cultural de la música.” Grupo de Estudio Música y Literatura. Seminario de Semiología Musical. Facultad de Filosofía y Letras. Universidad Nacional Autónoma de México, Mexico City, March 23, 2009.

- “Un acercamiento a las musicologías crítica y cultural. Estilo y significado en la música electrónica bailable del Colectivo Nortec.” Escuela Superior de Artes de Yucatán, Mérida, Yucatán, Mexico, October 16, 2008.
- “Music, Art, and Technology at the Tijuana-San Diego Border: The Case of the Nortec Collective.” Borderland Imaginations: Contemporary Opera, Media, and New Artistic Expressions Colloquium. School of Music, Indiana University, Bloomington, Indiana, August 8, 2008.
- “The Transnational Meaning of Cuba’s National Dance.” Tepoztlán Institute for the Transnational History of the Americas. Tepoztlán, Morelos, Mexico, July 25, 2008.
- “‘Where is the Donkey Show, Mr. Mariachi?’: Nor-tec and Reterritorialization in Tijuana.” Gilbert Chase Memorial Music Lecture. Stone Center for Latin American Studies, Tulane University, New Orleans, Louisiana, April 10, 2008.
- “Spiritual Singing and Transnational Identity among the Mascogos.” Workshop on Blackness in Latin America and the Caribbean. Center for Latin American and Caribbean Studies, Indiana University, Bloomington, Indiana, April 5, 2008.
- “Dissecting the 2007 Habana Danzón Festival. The Transnational Meaning of Cuba’s National Dance.” 2008 National Conference on Black Music Research, Center for Black Music Research, Columbia College, Chicago, Illinois, February 16, 2008.
- “Manuel M. Ponce, del *modernismo* decimonónico al modernismo del siglo XX en México.” The Age of Modernism: A New World Response to Europe Seminar. Institute for the International Education of Students, Buenos Aires, Argentina, June 24-July 4, 2007.
- “Dancing with Desire. Cultural Embodiment and Contestation in Tijuana’s Nor-tec Music and Dance.” Friedrich Katz Center for Mexican Studies, University of Chicago, Chicago, Illinois, January 29, 2007.
- “Los sonidos de la nación moderna. El Primer Congreso Nacional de Música en México.” Casa de las Américas, Havana, Cuba, December 7, 2006.
- “Historias paralelas. *Atzimba* de Ricardo Castro y el Teatro Nacional en los albores del México revolucionario.” III Coloquio de Investigación Musical en México, Universidad Veracruzana, Xalapa, Mexico, June 14, 2006.
- “Imagining Modernity, Revising Tradition. Nor-tec Music in Tijuana and Other Borders.” Musicology Colloquium, University of Texas, Austin, Texas, February 11, 2005.
- “Imaginando la modernidad y reevaluando la tradición. Música Nor-tec en Tijuana y otras fronteras.” CENIDIM “Carlos Chávez”-INBA, Mexico, August 28, 2004.
- “Roles cambiantes. Las relaciones centro-periferia y la diáspora de la música Nor-tec.” III Coloquio Internacional de Musicología Casa de las Américas, Havana, Cuba, October 30, 2003.
- “Shifting Roles and Hegemonic Contestation: Center-Periphery Relations and the Migration of Nor-tec Music.” Musicology Lecture Series, University of North Texas, Denton, Texas, October 17, 2003.

- “La musicología y los estudios culturales.” Primer Coloquio Precongreso Cima y Sima. La acción multidisciplinaria en la musicología. Universidad Autónoma de Zacatecas, Zacatecas, Mexico, May 7, 2003.
- “Transculturation and the ‘Narcotic, Thematic-Symphonic Development’ in Julián Carrillo’s Symphony No. 1.” Latin American Music Seminar, Institute of Latin American Studies, University of London, London, England, May 25, 2002.
- “Las canciones de Átropa: Dos perspectivas mexicanas.” CENIDIM “Carlos Chávez”-INBA, Mexico. September 8, 2000.
- “Rafael Adame and His Works for Guitar and Orchestra.” 1999 Guitar Foundation of America Conference, College of Charleston, Charleston, South Carolina, October 29, 1999.

Academic Conference Papers

- “Listening to the Colonial Archive Trans-Historically: Things, Sound Objects, Legacy, and the Konrad T. Preuss Collection at the *Berliner Phonogramm-Archiv*.” 89th Annual Meeting of the American Musicological Society (AMS), Denver, Colorado, November 11, 2023; also presented at the 68th Annual Meeting of the Society for Ethnomusicology (SEM), Ottawa, Ontario, Canada, October 20, 2023.
- “The Carrillo Pianos, Materiality, and the Open-Source Archive.” 88th Annual Meeting of the AMS, New Orleans, Louisiana, November 11, 2022; also presented at the 21st Quinquennial Congress of the International Musicological Society (IMS), Athens, Greece, August 26, 2022.
- “Tania León’s Stride: Talking about Race and Gender beyond Identity Labels.” 66th Annual Meeting of SEM, Virtual, October 31, 2021.
- “*¡Que enorme martirio la simetría!*: A Case for Metric Modulation in Julián Carrillo’s String Quartets Nos. 4 and 5.” 41st Annual Meeting of the Society for Music Theory (SMT), San Antonio, Texas, November 1-4, 2018.
- “*Cubana de adentro, cubana de afuera*: Tania León and the Performance of Diasporic Subjectivity in Post-Communist Cuba.” 83rd Annual Meeting of the AMS, Rochester, New York, November 11, 2017.
- “Remapping Popular Music from the Other Side. Estrangement, Margins, Borders, and the Performance of Juan Gabriel.” 19th Biennial International Conference of the International Association for the Study of Popular Music (IASPM), Kassel, Germany, June 27, 2017.
- “Playing and Dancing the Canon in a Postnational Moment: The Danzón as Banner in 21st Century Mexico.” 61st Annual Meeting of the SEM, Washington, DC, November 12, 2016.
- “Mythology, Nostalgia, and the Post-Mortem Imagination in Gabriela Ortiz’s *Únicamente la verdad*.” 81st Annual Meeting of the AMS, Louisville, Kentucky, November 14, 2015.
- “Experimentalism as Estrangement: Neo-liberal Globalization and Café Tacvba’s *Revés/Yosoy*” [co-authored with Pepe Rojo]. 18th Biennial International Conference of the IASPM, Campinas, Brazil, June 30, 2015.

- “From Sounds of the Cosmos to Neo-Indigenist Happenings. The Reinvention of *Sonido 13* at the End of the 20th Century.” XXXII International Congress of the Latin American Studies Association (LASA), Chicago, Illinois, May 23, 2014; and 58th Annual Meeting of SEM, Indianapolis, Indiana, November 14, 2013.
- “‘... y *hermosísima patria será*’: National and Post-National Transfigurations in Julián Carrillo’s Opera *Matilde*.” 79th Annual Meeting of the AMS, Pittsburgh, Pennsylvania, November 9, 2013.
- “Danzón, Nostalgia, and Masculinity on the Mexican Dance Floor.” 17th Biennial International Conference of IASPM, Gijón, Spain, May 27, 2013; also presented at XXX International Conference of LASA, San Francisco, California, May 26, 2012; and 56th Annual Meeting of the SEM, Philadelphia, Pennsylvania, November 17, 2011.
- “Masculine, Feminine, and Queer Sensibilities in Mexican Balada.” 57th Annual Meeting of the SEM, New Orleans, Louisiana, November 3, 2012.
- “Transnational Reinventions of the Danzón in Latin Jazz and Latin Rap” [co-authored with Robin Moore]. Ibero-American Study Group, 78th Annual Meeting of the AMS, New Orleans, Louisiana, November 3, 2012.
- “Transnational Cultural Translations and the Meaning of Danzón across Borders.” Third Biennial Conference of the Inter-University Program for Latino Research, Chicago, Illinois, September 25, 2009.
- “Dialectical Soundings, Rigo Tovar, and the Transnational Grupero Boom.” IASPM-US Conference, San Diego, California, May 30, 2009.
- “Parallel Stories. Resignification of Pre-Columbian Icons in Ricardo Castro’s *Atzimba* and the Teatro Nacional in Post-Revolutionary Mexico.” 53rd Annual Meeting of the SEM, Middletown, Connecticut, October 26, 2008.
- “Finding an Aura in the Underground: Cybercommunities, Hybrid Marketing Strategies, and Nor-tec in the Age of Digital Reproduction.” VIII Congress of the Latin American Branch of IASPM, Lima, Peru, June 18-22, 2008; also presented at the 52nd Annual Meeting of the SEM, Columbus, Ohio, October 27, 2007.
- “‘¿Dónde está la *tambora*?’ Nor-tec Music and the Production of a Cosmopolitan Sound at the U.S.-Mexico Border.” IASPM US Conference, Iowa City, Iowa, April 25-27, 2008.
- “Nor-tec Music and the Production of a Cosmopolitan Sound at the U.S.-Mexico Border.” 34th Annual Conference of the Society for American Music (SAM), San Antonio, Texas, February 27, 2008.
- “Modernism as Tradition in Julián Carrillo’s *Misa en cuartos de tono*.” Hispanic Interest Group, 73rd Annual Meeting of the AMS, Québec City, Canada, November 1, 2007.
- “‘Where is the Donkey Show, Mr. Mariachi?’ Nor-tec and Reterritorialization in Tijuana.” XXVII International Congress LASA, Montreal, Canada, September 7, 2007.
- “Corruption and Pedophilia Go to the Dance Floor. Local Politics, Media Spectacle, and Electronic Dance Music in DJ Kermit’s ‘Gober.’” IASPM Canada and IASPM US Joint Conference, Boston, Massachusetts, April 27, 2007; also presented at the 51st Annual Meeting of the SEM, Honolulu, Hawai‘i, November 18, 2006.

- “*De a tiro corrientón*’: Kitsch and Cultural Resignification in Tijuana’s Nor-tec Music.” Midwest Popular Culture Association and Midwest American Culture Association Conference, Indianapolis, Indiana, October 28, 2006; also presented at the Annual IASPM-US Conference, Murfreesboro & Nashville, Tennessee, February 18, 2006.
- “Bailar con el deseo. Cuerpo y discurso en la música y el baile Nor-tec.” 7th Congress of IASPM-Latin America, Havana, Cuba, June 20, 2006.
- “Questions of Appropriation and Canon in Julián Carrillo’s Symphony No. 1.” 32nd Annual Conference of the SAM, Chicago, Illinois, March 17, 2006.
- “‘My Mother is Gone’: Spiritual Singing and Collective Identity among the Mascogos (Black Seminoles from Coahuila, Mexico).” 50th Annual Meeting of the SEM, Atlanta, Georgia. November 17, 2005.
- “Dancing with Desire. Cultural Embodiment and Contestation in Tijuana’s Nor-tec Music and Dance.” Annual IASPM-US Conference, Charlottesville, Virginia, October 17, 2004.
- “Cultural Contact, Transculturation, and Performative Composition in Julián Carrillo’s Symphony No. 1.” AMS Southwest Chapter, University of North Texas, Denton, Texas, October 9, 2004.
- “Espejo y tiempo del discurso. El primer Congreso Nacional de Música como herramienta de deconstrucción.” XI Reunión de Historiadores Mexicanos, Estadounidenses y Canadienses, Monterrey, Nuevo León, Mexico, October 2, 2003
- “Shifting Roles and Hegemonic Contestation: Center-Periphery Relations and the Migration of Nor-tec Music.” Annual IASPM-US Conference, Los Angeles, California, September 19, 2003; also presented at the meeting of the SEM Niagara Chapter Annual Meeting, Wooster, Ohio, March 16, 2003.
- “Navigating Ideologies in ‘In-Between’ Cultures: Signifying Practices in Nor-tec Music.” Annual IASPM-US Conference, Cleveland, Ohio, October 13, 2002; also presented at the 4th Congress of IASPM-Latin America, Centro Nacional de las Artes, Mexico City, Mexico, April 4, 2002.
- “Constructing Identity through the Avant-Garde: Issues of Ideology and Style in Carlos Chávez’s Early Musical Output.” 68th Annual Meeting of the AMS, Columbus, Ohio, October 31, 2002; also presented at the meeting of the AMS Midwest Chapter, National Louis University, Chicago, Illinois, September 30, 2001.

Invited Participations in Panels, Roundtables, and Workshops

- Roundtable panelist, “Internationale Wissenschaftskooperation in Zeiten gewaltsamer Umbrüche: Politische Probleme und ethische Perspektiven.” Annual Conference of the Gesellschaft für Musikforschung (GfM), Berlin, Germany. September 29, 2022.
- Respondent to the session “Music in the Circum-Atlantic Colonial World.” 21st Quinquennial Congress of the International Musicological Society (IMS), Athens, Greece, August 26, 2022.
- Roundtable moderator, “Rethinking the Colonial Encounter.” Global Musicology-Global History, Virtual Conference, January 25, 2022.

- Roundtable panelist, “Better Off Dead? Challenges in Researching Living Composers.” 87th Annual Meeting of the American Musicological Society (AMS), Virtual, November 11, 2021.
- Panelist, “Call and Response: The Works That Resonate.” 2021 NYU/AMS Lecture, Virtual, February 25, 2021.
- Roundtable panelist, “Mesa Internacional de Musicología.” IV Foro de Investigación Musical. Conservatorio del Tolima. Tolima, Colombia (Virtual), November 13, 2020.
- Roundtable panelist, “Political Revolutions and Their Musical Outcome.” 85th Annual Meeting of the AMS, Boston, Massachusetts, October 31-November 3, 2019.
- Roundtable panelist, Pre-Conference Symposium Decolonizing Strategies in Ethnomusicology, Teaching, and Performance: Perspectives from the U.S. Southwest and Latin America. 63rd Annual Meeting of the Society for Ethnomusicology (SEM), Albuquerque, New Mexico, November 14, 2018.
- Discussant to the session “Where Do We Go from Here?” Pre-Conference Symposium Diversifying Academia: Strengthening the Pipeline. 84th Annual Meeting of the AMS, San Antonio, Texas, November 1, 2018.
- Discussant to the session “Music in/as Borderlands: Beyond Mexico-U.S. Framings,” 62nd Annual Meeting of the SEM, Denver, CO, October 27, 2017.
- Panelist in plenary session, “The Impact of Globalization on Latino Studies.” 6th Biennial Siglo XXI Conference “Mapping Latino Research,” Inter-University Program for Latino Research, San Antonio, Texas, May 18, 2017.
- Invited workshop contributor, “Interrogating the Nation/Repositioning U.S. Music in the 21st Century.” Radcliffe Institute for Advanced Study, Harvard University, Cambridge, Massachusetts, May 11-12, 2017.
- Invited workshop discussant, “Transnational Musical Modernities.” Instituto Cervantes, Harvard University, Cambridge, Massachusetts, March 2-3, 2017.
- Discussant to the session “Vanguardia musical / Vanguardia institucional: iniciativas transformadoras en el cono sur durante el siglo XX.” XXXIV International Congress of LASA, New York, New York, May 28, 2016.
- Roundtable panelist, “Diversity and the Future of SAM: A Brainstorming Roundtable.” 42nd Annual Conference of the Society for American Music (SAM), Boston, Massachusetts, March 12, 2016.
- Discussant to the session “Music on the Margins: Urban Subcultures and the Politics of Sonic Presence in Brazil, France, and the U.S.” 60th Annual Meeting of the SEM, Austin, Texas, December 3-6, 2015.
- Roundtable panelist, “Strategies and Opportunities for Greater Inclusion of Ibero-American Music in the Curriculum.” 81st Annual Meeting of the AMS, Louisville, Kentucky, November 12, 2015.
- Roundtable panelist, “Cultural and National Identity.” Bard Music Festival “Carlos Chávez and His World,” Bard College, Annandale-on-Hudson, New York, August 8, 2015.

- Discussant to the session “Danzón, Ageing, and Performance in Cuba and Mexico.” 18th Biennial IASPM Conference, Campinas, Brazil, June 30, 2015.
- Moderator and Interviewer for “A Conversation with Composer Tania León.” Fromm Players at Harvard present “Voces de América Latina,” Harvard University, Cambridge, Massachusetts, April 16, 2015.
- Discussant to the session “Music and Mexicanidad as Post-National Imagery.” 80th Annual Meeting of the AMS, Milwaukee, Wisconsin, November 6, 2014.
- Discussant to the session “Performance and the Political Labors of Memory.” XXXII International Congress of LASA, Chicago, Illinois, May 23, 2014.
- Roundtable panelist, “Emerging Themes and Methods of Humanities Research: Discussion with ACLS Fellows” [with Robin Moore]. Annual Meeting of the American Council of Learned Societies, Philadelphia, Pennsylvania, May 11, 2012.
- Roundtable panelist, “Music and the Future of Nostalgia.” 77th Annual Meeting of the AMS, San Francisco, California, November 11, 2011.
- Roundtable panelist, “Integrating Music of the Americas into the College Curriculum.” 37th Annual Conference of the SAM, Cincinnati, Ohio, March 10, 2011.
- Discussant to the session “Disputed Ideals: Music and Dance in Mexico City, 1869-1930.” 54th Annual Meeting of the SEM, Mexico City, Mexico, November 21, 2009.
- Panelist, “President’s Roundtable: SEM and American Imperialism.” 53rd Annual Meeting of the SEM, Middletown, Connecticut, October 26, 2008.

Teaching

Harvard University, Teaching:

Graduate Seminars:

- Latin American Musical Modernisms
- Politics, Utopia, and Noise in the Sound Archive

Undergraduate courses:

- Latinx Musics in the United States
- Music of Mexico and the Mexican Diaspora
- The World of Salsa

Cornell University, Teaching:

Graduate Seminars:

- Historiography and Method in Latin American (Ethno)Musicology
- Issues in Music and Border Theory
- Latin American Musical Modernisms
- Listening and Audio Cultures in the Americas
- Music, Masculinity, and the Homophobic/Misogynistic Gaze
- Musician Biographies. Reassessing a Genre

- Performance and Globalization
- Politics, Utopia, and Noise in the Sound Archive
- Research and Critical Methodologies

Undergraduate courses:

- Advanced Music Studies (Undergraduate Seminar)
- Approaches to the Cultural Study of Music
- Elements of Music
- Latino Musics in the United States
- Music, Culture, and Representation in the Borderlands
- Music from the Caribbean (Freshman Writing Seminar)
- Music of Mexico and the Mexican Diaspora

University of Illinois at Chicago, Teaching:

Graduate Seminars:

- Culture and Representation in the Borderlands
- National Identity, Transnationalism, and Performance in the Americas
- Performance, Expressive Culture, and Globalization in the Americas

Undergraduate courses:

- Approaches to the Cultural Study of Music
- Introduction to Latin American Cultural Studies
- Latin American Music. A Transnational History
- Modernism in Latin America

Texas A&M University, Teaching:

Undergraduate courses:

- Music in World Cultures
- Musical Cultures of Latin American

Northwestern University, Teaching:

Graduate Seminars:

- Fieldwork in Ethnomusicology

Undergraduate courses:

- Introduction to World Music Cultures
- Music History I: Medieval and Renaissance Music
- Music History II: 17th- and 18th-Century Music
- Music History III: 19th- and 20th-Century Music
- Music of Latin America

Advising

Harvard University Ph.D. Advisees:

- Eloy Ramirez, Ph.D. Musicology, in coursework (co-advisor, with Carol Oja).
- María Alejandra Privado, Ph.D. Ethnomusicology, in coursework.

Cornell University Ph.D. Advisees:

- Thomas Cressy, Ph.D. Music and Sound Studies, A.B.D. (co-advisor, with David Yearsley).
 - George Kingsley Roth Research Fellow, Christ's College, Cambridge University, 2024-2028.
- Anaar Desai-Stephens, Ph.D. Ethnomusicology, graduated 2017 (co-advisor, with Steven Pond).
 - Assistant Professor, Eastman School of Music, University of Rochester, 2018-present.
 - Recipient of the 2016 T. Temple Tuttle Prize, Society for Ethnomusicology-Niagara Chapter.
 - Recipient of the 2015 Howard Meyer Brown Fellowship, American Musicological Society.
- Rachel Horner, Ph.D. Music and Sound Studies, A.B.D.
- Cibele Moura, Ph.D. Music and Sound Studies, A.B.D.
 - Recipient of the 2023 John Koegel Latin American and LatinX Music Fellowship, Society for American Music.
 - Recipient of the 2022 David Sanjek Prize, International Association for the Study of Popular Music-US Branch.
- Sergio Ospina Romero, Ph.D. Musicology, graduated 2019.
 - Assistant Professor, Jacobs School of Music, Indiana University, 2021-present.
 - Recipient of the 2020 Klaus P. Wachsmann Prize, Society for Ethnomusicology.
 - Recipient of the honorable mention at the 2020 Casa de las Américas Musicology Prize.
 - Recipient of an honorable mention at the 2018 Otto Mayer-Serra Award for Music Research.
- Nicole Reissour, Ph.D. Ethnomusicology, graduated 2018 (co-advisor, with Martin Hatch).
 - Postdoctoral Fellow, Department of Asian Studies, Hebrew University of Jerusalem, 2019-2021.
 - Recipient of the 2015 Hewitt Pantaleoni Prize, Society for Ethnomusicology-Mid-Atlantic Chapter.

External Ph.D. Advisees:

- Rossana Lara, Ph.D. Musicology (Universidad Nacional Autónoma de México). Graduated 2016.
 - Adjunct Professor, Colegio de Comunicación, Universidad del Claustro de Sor Juana (Mexico City), 2017-present.
 - Adjunct Professor, Facultad de Música, Universidad Nacional Autónoma de México, 2016-present.
 - Member: Sistema Nacional de Investigación, Mexico, 2023-present.

Harvard University Ph.D. Exam and Dissertation Committee Member:

- Alyssa Cottle, Ph.D. Musicology, A.B.D.
- Felipe Ledesma-Núñez, Ph.D. Musicology, A.B.D.
- Diane Oliva, Ph.D. Musicology. Graduated 2020.
- Julio Zúñiga, Ph.D. Music Composition, Graduated 2023.

Cornell University Ph.D. Exam and Dissertation Committee Member:

- Samuel Carter, Ph.D. Hispanic Studies. Graduated 2020.
- Re'ee Hagay, Ph.D. Near Eastern Studies. Graduated 2023.
- Mark Mahoney, Ph.D. Music and Sound Studies, A.B.D.
- Jordan Musser, Ph.D. Musicology. Graduated 2020.

External Ph.D. Exam and Dissertation Committee Member:

- Natalia Bieletto-Bueno, Ph.D. Musicology (University of California, Los Angeles). Graduated 2015.
- Chelsea Burns, Ph.D. Music Theory and History (University of Chicago). Graduated 2016.
- Guadalupe Caro Cocotle, Ph.D. Musicology, A.B.D. (Universidad Nacional Autónoma de México).
- Teresa Díaz de Cossío, D.M.A. Contemporary Music Performance, A.B.D. (University of California, San Diego).
- Lillian Gorman, Ph.D. Hispanic Studies (University of Illinois at Chicago). Graduated 2015.
- Cristina Tamariz, Ph.D. Sociology (El Colegio de México). Graduated 2014.

Cornell University Post-Doctoral Mentees:

- Jorge Barrón Corvera, Fulbright Visiting Scholar, 2019-2020.
- Leila Tayeb, Stanford H. Taylor Postdoctoral Fellow in Music and Islam, 2018-2020.

University Service

Harvard University Service:

- Member: Search Committee: Lecturer Latinx Studies, Spring 2024.
- Member: Standing Committee on Ethnicity, Migration, Rights. Faculty of Arts and Sciences, Fall 2023-present.
- Member: Mexico Faculty Committee, David Rockefeller Center for Latin American Studies, Fall 2023-present.
- Coordinator, Musics Abroad, Mahindra Humanities Center, Harvard University, Fall 2023-Spring 2024.
- Member: Faculty Committee, Afro-Latin American Research Institute, Hutchins Center, Fall 2022-present.

Cornell University Service:

- Member, Search Committee: Assistant Professor in Latin American Studies, Romance Studies Department, Cornell University, Fall 2021-Spring 2022.
- Member, Search Committee (ex officio): Assistant Professor and Director of Choral Activities, Department of Music, Cornell University, Fall 2021-Spring 2022.
- Chair, Department of Music, Cornell University, Spring 2021-Spring 2022.
- Member, Lectures Committee, Department of Music, Cornell University, Spring 2020-Spring 2022.
- Chair, Departmental Climate Committee, Department of Music, Cornell University, Fall 2019-Spring 2022.
- Member, Humanities Council, Society for the Humanities, Cornell University, Fall 2019-Spring 2022.
- Chair, Promotion Review Committee (Benjamin Piekut), Cornell University, Spring 2019-Spring 2020.
- Member Graduate Field, Department of Romance Studies, Cornell University, Spring 2019-Spring 2022.
- Chair, Search Committee, Stanford H. Taylor Postdoctoral Fellowship in Music and Islam, Department of Music, Cornell University, Spring 2018.
- Member, Academic Records Committee, Cornell University, Fall 2017-Spring 2018).
- Member, Atkinson Forum Review Committee, Cornell University, Spring 2017.
- Member, Department of Music Website Redesign, Department of Music, Cornell University, Spring 2017.
- Director of Undergraduate Studies: Department of Music, Cornell University, Spring 2016-Spring 2018.
- Member, Ad Hoc Committee, College of Arts and Sciences, Cornell University, Spring 2016.

- Member, Concert Committee, Department of Music, Cornell University, Fall 2015-Spring 2022.
- Member, Search Committee: Composition Position, Department of Music, Cornell University, Fall 2015-Spring 2016.
- Conference Organizer: “Son Jarocho and the Mexican-American Imagination,” Atkinson Forum, Cornell University, October 16-17, 2015.
- Member, Budget Advisory Committee, College of Arts and Sciences, Cornell University, Spring 2015.
- Member Advisory Board, Latino Studies Program, Cornell University, Spring 2014-2022.
- Member Graduate Field, Department of Performing and Media Arts, Cornell University, Spring 2014-Spring 2022.
- Conference Organizer: “Mapping Sound and Urban Space in the Americas,” Cornell University, October 24-25, 2014.
- Chair, Third-Year Review Committee (Roger Moseley), Cornell University, Spring 2014.
- Member, Cox Fund Committee, Department of Music, Cornell University, Fall 2013-Spring 2022.
- Member, Music Minor Committee, Department of Music, Cornell University, Fall 2013-Spring 2022.

University of Illinois at Chicago, Service:

- Member, Search Committee: Assistant Professor of Music Theory, Music Department, University of Illinois at Chicago, Fall 2012-Spring 2013.
- Member, Ambassadors Group: Latino Cultural Center, University of Illinois at Chicago, Fall 2011-Spring 2013.
- Member, Search Committee: Media Studies Position, Latin American and Latino Studies, University of Illinois at Chicago, Fall 2011-Spring 2012.
- Director of Graduate Studies: Latin American and Latino Studies, University of Illinois at Chicago, Fall 2009-Spring 2013.
- Member, Committee to Review the Centers for Diversity: University of Illinois at Chicago, Fall 2009-Spring 2010.
- Conference Organizer: “Transnational Musical Encounters,” University of Illinois at Chicago, September 25, 2009.
- Member, Advisory Committee: Faculty Activities Report, Latin American and Latino Studies, University of Illinois at Chicago, Spring 2008.
- Member, Search Committee: Social Science Position, Latin American and Latino Studies, University of Illinois at Chicago, Fall 2007-Spring 2008.
- Member, Curriculum Committee: Master in Latin American and Latino Studies, Latin American and Latino Studies, University of Illinois at Chicago, Fall 2007.
- Member, Committee for the Ph.D. in Interdisciplinary Studies of Race, Gender, and Class: University of Illinois at Chicago, Fall 2006-Spring 2008.

Professional Service

- Member, Portia Maulsby Prize Committee, Society for Ethnomusicology (SEM), 2023-2026.
- Member, Editorial Board, *Anuario Musical*, 2023-2026.
- External Review Committee, Department of Music, Bowdoin College, 2022.
- Chair, Otto Mayer-Serra Award Committee. Center for Iberian and Latin American Music, University of California, Riverside, 2022.
- Member, Editorial Board, *Aztlán. A Journal of Chicano Studies*, 2021-2023.
- Invited Referee, MacArthur Fellows Program, The John D. and Catherine T. MacArthur Foundation, 2021.
- Co-Chair, Committee on Race, Indigeneity and Ethnicity, American Musicological Society (AMS). 2020-2022.
- Director-at-Large, Board of Directors, AMS, 2020-2021.
- First Vice President, Board of Directors, SEM, 2019-202.
- Member, Editorial Board, *Música e Investigación. Revista del Instituto Nacional de Musicología "Carlos Vega"* (Argentina), 2019-present.
- External Review Committee, Center for Ethnomusicology, Columbia University, 2019.
- Member, Advisory Board, Music, Sound, and Social Justice Series, University of Michigan Press, 2017-2020.
- Member, Selection Committee, Collaborative Fellowships, American Council of Learned Societies, 2017-2018.
- Member, Committee on Honorary and Corresponding Members: AMS, 2016-2017.
- Member, Planning Group on Race and Ethnicity in Musicology: AMS, 2016-2017.
- Member, Editorial Board, Colección Música Hispana, Instituto Complutense de Ciencias Musicales, Universidad Complutense de Madrid (Spain), 2015-present.
- Member, Editorial Board, *Diagonal: An Ibero-American Music Review*, 2015-present.
- Member, Council, AMS, 2015-2018.
- Member, Ruth A. Solie Award Committee, AMS, 2014-2017 (Chair 2016-2017).
- Member, Council Nominating Committee, SEM, 2014.
- Member, Council, SEM, 2013-2016.
- Membership Secretary in the Executive Committee, International Association for the Study of Popular Music (IASPM), 2013-2015.
- Member, Mexico-Central America U.S. Peer Review Committee, Fulbright Scholar Program, 2013.
- Member, Advisory Board, *Sounding Out! The Sound Studies Blog*, 2012-present.

- Member, Editorial Advisory Board, Colección Instrumentos para la Investigación Musical, Sociedad Iberoamericana de Etnomusicología (Spain), 2012-present.
- Member, Scientific Committee, IASPM, 17th Biennial Conference, 2012-2013.
- Member, Mexico-Northern Central America U.S. Peer Review Committee, Fulbright Scholar Program, 2012.
- Advisor, Project “I Hear America Sing,” Center for American Music, University of Pittsburgh. “Bridging Cultures Initiative,” National Endowment for the Arts, 2012.
- Member, Selection Committee, Music Fellowships, National Endowment for the Humanities, 2012.
- Member, Selection Committee, Southern Exposure. Performing Arts of Latin America Program, Mid Atlantic Arts Foundation/National Endowment for the Arts, 2012.
- Member, Jury, Casa de las Américas International Musicology Prize (Cuba), 2012.
- External Advisor, Graduate Musicology Program, Escuela Nacional de Música (ENM), Universidad Nacional Autónoma de México (UNAM), Mexico City, Mexico, 2011-present.
- Member, Editorial Advisory Board, *Boletín Música* (Cuba), 2011-present.
- Member, Editorial Advisory Board, Colección Música, Editorial Doble J (Spain), 2010-present.
- Member, Chile-Mexico U.S. Peer Review Committee, Fulbright Scholar Program, 2010.
- Member, Board Nominating Committee, SEM, 2010.
- Member, Local Arrangements Committee, SEM-Midwest Meeting, 2010.
- Member, International Advisory Board, *Dancecult: Journal of Electronic Dance Music Culture*, 2009-present.
- Member, Editorial Advisory Board, *Trans. Revista Transcultural de Música* (Spain), 2009-present.
- Member, Selection Committee, Book Award, Latina/o Studies Section, Latin American Studies Association (LASA), 2009-2010.
- Member, Advisory Board, Tepoztlán Institute for the Transnational History of the Americas. 2008.
- Secretary, Local Arrangements Committee, 54th Annual Conference, SEM, 2008-2009.
- Member, Selection Committee, H. Earle Johnson Bequest for Book Publication Subvention, Society for American Music (SAM), 2008-2009.
- Member, Selection Committee, Wiley Housewright Dissertation Award, SAM, 2008.
- Member, Executive Board, Hemispheric Institute for Performance and Politics, 2007-2009.
- Member, Editorial Advisory Board, *Latin American Music Review*, 2006-present.
- Open Seat in the Executive Committee, IASPM-US Branch, 2006-2010.

- Member, Council, SEM, 2006-2009.
- Member, Academic Committee, IASPM-Latin America Branch, 2006.
- Chair Selection Committee, Woody Guthrie Book Award of the IASPM-US Branch, 2005.
- Member, Program Committee, IASPM-US Branch National Congress, 2004.
- Member, Music Grant Selection Committee, Fondo Estatal para la Cultura y las Artes de Chiapas, Mexico, 1999.

External seminars and academic consultation:

- Academic Design and Coordination, Recuento y (Re)cuentos del Siglo Veinte Musical Mexicano. Seminario 500 Años de la Música en México, Cátedra Extraordinaria Arturo Márquez, Coordinación de Difusión Cultural de la Universidad Nacional Autónoma de México (UNAM), Mexico City, Mexico (Virtual). November 24, 2021-February 2, 2022.
- Visiting Professor, Instituto de Música, Universidad Alberto Hurtado, Santiago de Chile, Chile. August 13-17, 2018.
- Visiting Professor, Doctorado en Artes, Pontificia Universidad Católica de Chile, Santiago de Chile, Chile. August 22-26, 2016.
- Guest Professor, “Teaching Mexican Music in a Postnational Age,” College Music Society, Webinars on Latin American Music. January 9, 2015.
- Guest Professor, “‘Nuestro himno’: Latino Overtones in a Postnational Look at ‘The Star-Spangled Banner.’” Banner Moments Institute: The National Anthem in American Life, University of Michigan/University of Maryland, College Park, Maryland. July 23, 2014.
- Visiting Professor, Doctorado en Artes, Pontificia Universidad Católica de Chile, Santiago de Chile, Chile. May 6-10, 2013.
- Guest Professor, Seminar on Sound Studies, ENM, UNAM, Mexico City, Mexico. March 18-23, 2013.
- Guest Professor, Seminar on Music and Performance Studies, ENM, UNAM, Mexico City, Mexico. March 26-20, 2012.
- Guest Professor, Seminar on Transnational Theory and Method in the Study of Latin American Music, Doctorado en Artes, Universidad Nacional de Córdoba, Córdoba, Argentina. August 2-11, 2010.
- Guest Professor, Seminar on Music and Performance Studies, IDAES, Universidad Nacional de San Martín, Buenos Aires, Argentina. July 26-31, 2010.
- Guest Professor, Seminar on Approaches to the Study of Popular Music, ENM, UNAM, Mexico City, Mexico. February 18-March 6, 2009.
- Invited Professor, Seminar on Nationalism and Popular Music in Latin America, The Newberry Teachers’ Consortium, Newberry Library, Chicago, Illinois. May 15, 2008.
- Guest Professor, Seminar on Method and Theory for a Critical Musicology in Times of Postnationality, Escuela Universitaria de Música, Universidad de la República, Montevideo, Uruguay. June 20-23, 2007.

- Co-Chair and Leader, Seminar on Transnational Theory and Method in Performance Studies, 6th International Encounter of The Hemispheric Institute of Performance and Politics, Buenos Aires, Argentina. June 8-17, 2007. [With Micol Seigel]
- Guest Professor, Performance Theory Seminar, Instituto Superior de Arte, Havana, Cuba. November 27-December 8, 2006.
- Guest Professor, Musicology Seminar, ENM, UNAM, Mexico City, Mexico. September 2-4, 2003.
- Consultant, Musicology Curriculum, Universidad Autónoma de Zacatecas, Zacatecas, Mexico. Summer 2003.

Referee and Evaluation Service:

Curriculum Inquiry; Echo: A Music-Centered Journal; Ethnomusicology; Journal of the American Musicological Society; Journal of the Society for American Music; Latin American Music Review; Latino Studies; Leonardo Music Journal; Letras Históricas; Music & Politics; Musical Quarterly; Popular Music and Society; Resonancias; Trayectorias: Revista de Ciencias Sociales; El Colegio de la Frontera Norte; Duke University Press; Oxford University Press; Routledge; W.W. Norton.

Other Professional Activities:

- Special Guest: *Performance in Context*. Friends of Chamber Music. Troy, New York. April 21, 2022.
- Special Guest: “Culturas Intermedias de la Frontera,” Asociación de Síntesis Audiovisual Podcast. Berlin, Germany. November 27, 2020.
- Special Guest: *O Piano e suas Perspectivas*. Escola de Música e Artes Cênicas e Reitoria Digital da Universidade Federal de Goiás. July 17, 2020.
- Expert commentator: William Robin, “A Composer Puts Her Life in Music, Beyond Labels,” *The New York Times*. February 7, 2020.
- Music consultant: “Romantic Songs of the Patriarchy,” performance-based art by Ragnar Kjartansson at C Project. San Francisco, California. November 9-11, 2018.
- Expert commentator: Samantha Schmidt, “‘Ay, ay, ay, ay’: How ‘Cielito Lindo,’ Sung Proudly at the World Cup, became a Mexican Anthem,” *The Washington Post*. June 19, 2018.
- Expert commentator: Shaun Tandon, “As U.S. Social Tensions Mount, Song in Spanish Tops Charts,” Agence France-Presse. August 29, 2017.
- Music consultant: *Eisenstein in Guanajuato*, film directed by Peter Greenaway. January-December, 2014.
- Expert commentator: “La bamba: The Afro-Mexican Story,” *AfroPop Worldwide*. Public Radio International. February 2013.
- Special Guest: “Modern Music in Mexico,” *Fiesta! Latin American Music with Elbio Barilari*. 98.7 WFMT. Chicago. February 2013.
- Special Guest: “Danzón,” *Tormenta de Cerebros: Hemisferio Sur*. Radio Uruguay. SODRE, 1050 AM. Montevideo, Uruguay. September 2008.

Languages

- Spanish: native proficiency
- Portuguese: advanced reading proficiency; beginning conversational ability
- French: advanced reading proficiency
- Italian: advanced reading proficiency
- German: reading proficiency

Professional Affiliations

- American Musicological Society
- International Association for the Study of Popular Music
- Latin American Studies Association
- Society for Ethnomusicology