

# EDUARDO HERRERA

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## ACADEMIC POSITIONS

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**Rutgers, The State University of New Jersey**, Assistant Professor in Music History and Ethnomusicology, Mason Gross School of the Arts, 2013–Present.

**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.

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## EDUCATION

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**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.

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## RESEARCH AND TEACHING INTERESTS

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Twentieth- and twenty-first century art music history. Latin American music (popular music, classical music, Andean music, Brazilian popular music, salsa, music in Colombia, music in Argentina, soccer chants in Argentina). Ethnography of elites, cultural policy, philanthropy and cultural diplomacy, Cold War policies and the arts. Intellectual history of ethnomusicology and historical musicology.

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## PUBLICATIONS

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### Books

In Progress: *Elite Art Worlds: Philanthropy, Latin Americanism, and Avant-Garde Music*. Book. (under contract, Oxford University Press).

### Peer-reviewed Journals

“Masculinity, Violence, and Soccer Chants: The Sonic Potentials of Participatory Sounding-In-Synchrony.” *Ethnomusicology* 62, no. 3 (2018): forthcoming

“Electroacoustic Music at CLAEM: A Pioneer Studio in Latin America.” *Journal of the Society for American Music* 12, no.2 (2018): forthcoming.

“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.

“El compositor uruguayo Coriún Aharonián: música, ideología y el rol del compositor en la sociedad.” *Latin American Music Review* 34 (2013): 254–285.

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

### Edited Books

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

### Chapters in Books

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.

### Conference Proceedings

“Iannis Xenakis en Argentina: recepción, diálogos e intercambios.” Proceedings for the Sixth 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 (forthcoming).

### Reviews

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* 10/1 (2016): 91–97.

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

### Encyclopedia Entries

“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.

### **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)**

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

“Pensar los compositores latinoamericanos del final del siglo veinte y primeras décadas del veintiuno desde una perspectiva poscolonial.” *Latinoamérica 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.” *Latinoamérica música* (online journal, 2011.). URL: <http://www.latinoamerica-musica.net/pdf/sitio-Herrera,final.pdf> (13 pages, publication is permanently archived)

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## **CONFERENCES**

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### **Academic Conference Presentations**

“O Say, Can You See: In Consideration of National Identity, Community, Protest, and American Music Today,” invited by the Committee on Diversity and Inclusion. 44<sup>th</sup> 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.” 2<sup>nd</sup> Annual Meeting of the Football Collective: *Football, Politics, and Popular Culture*, University of Limerick, Ireland, November 23–24, 2017.

“Localizing the Avant-Garde: Defining New Music in 1960s Argentina.” 83<sup>rd</sup> Annual Meeting of the American Musicological Society, Rochester, NY, November 9–12, 2017.

“Defining Experimentalism: A Roundtable Discussion,” invited by the Experimental Music Interest Group. 43<sup>rd</sup> Annual Conference of the Society for American Music, Montreal, QC, March 25, 2017.

“Soccer Chants, Participatory Sounding, and the Public Articulation of Heteronormativity.” 61<sup>st</sup> Annual Meeting of the Society for Ethnomusicology, Washington D.C., November 10–13, 2016.

“A Composer in Crisis: Alberto Ginastera’s Struggles with Fundraising, Politics and Family.” 82<sup>nd</sup> 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.” 50<sup>th</sup> 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, 42<sup>nd</sup> 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, California, 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.” 6<sup>th</sup> 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.” 58<sup>th</sup> 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, 79<sup>th</sup> Annual Meeting of the American Musicological Society, Pittsburgh, PA, November 7–10, 2013.

“The CLAEM and the Legitimation of the Avant-Garde.” 39<sup>th</sup> 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.” 56<sup>th</sup> 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 50<sup>th</sup> 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.” 36<sup>th</sup> 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.” 54<sup>th</sup> 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 34<sup>th</sup> 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).” 52<sup>nd</sup> 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**

“Diversifying Music Academia: Strengthening the Pipeline,” Pre-Conference Symposium, organized by Project Spectrum (faculty member) during the joint meeting of the 40<sup>th</sup> Annual Meeting of the Society for Music Theory and the 84<sup>th</sup> 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. 43<sup>rd</sup> Annual Conference of the Society for American Music, Montreal, QC, March 25, 2017.

“Lost Repertoires of the Cold War Era.” Session organizer (with other members of the Cold War Music Study Group) during the 82<sup>nd</sup> Annual Meeting of the American Musicological Society, Vancouver, B.C., 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 50<sup>th</sup> Annual Conference of the Latin American Studies Association (LASA), New York, NY, May 27–30, 2016.

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

Organizer of international symposium: “Experimental Music in Practice: Perspectives from Latin America.” featuring 13 scholars from the Chile, Colombia, Costa Rica, England, and the United States. September 24–25, 2015.

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

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### **RESIDENCIES AND EXTENDED SYMPOSIA**

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**American Musicological Society Popular Music Study Group Junior Faculty Symposium,** June 14–15, 2016. Cleveland, OH.

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

Lectures

“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.

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### INVITED PRESENTATIONS

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“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, February 16, 2018

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

“After Experimental Music,” invited as a panel moderator and respondent, Department of Music, Cornell University, February 8–11.

“Masculinity, Violence, and Deindividuation in Argentine Soccer Chants,” invited presentation, Ithaca College, Ithaca, October 12, 2017.

“Conversatorio con: Coriún Aharonián Rodolfo Acosta y Eduardo Herrera,” invited address, live-streaming conversation with Uruguayan composer Coriún Aharonian and Colombian composer Rodolfo Acosta, via videophone, Jornadas de Música Contemporánea CCMC 2017, Bogotá, Colombia April 19, 2017.

“Soccer Chants, Heteronormativity and Participatory Sounding-In-Synchrony,” invited presentation, Latin American Studies Program, Cornell University, April 10, 2017.

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

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

“Soccer Chants and the Construction of Heteronormativity in Argentina,” invited presentation, Pride, student organization for Gay, Lesbian, Bisexual, Transgender, and Ally (GLBTA) students, Speaker Panel Program, University of Illinois at Urbana-Champaign, April 8, 2013.

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

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

“Modernism(s) in Latin America: Conditions, Contradictions, Manifestations,” invited address, Routledge Encyclopedia of Modernism’s Workshop, University of Victoria, Canada, June 11–12, 2012.

“Sounds of Latin America and the Caribbean: Music as Pedagogical Tool in the K-12 Classroom,” invited address, Illinois Council for the Social Studies Spring Conference, Seeing Eye to Eye: Bringing International, National, and Local Perspectives to Social Studies, Champaign, Illinois, April 15, 2011.

“Mavericks and Tinkerers: Electronic Music Pioneers in Latin America,” invited presentation, Music Department, Wabash College, Crawfordsville, Indiana, September 14, 2010.

“Postangos: Gerardo Gandini and the Interplay between Dream and Reality,” invited presentation, Composition Forum, University of Illinois at Urbana-Champaign, October 13, 2009.

“Composing Peripheries: Musical Creation and Power in Latin America,” invited presentation, International and Global Studies Program and the Department of Modern Languages, Millikin University (Decatur, IL), April 10, 2008.

“Un modelo socio-musical para el análisis de la música clásica latinoamericana del siglo veinte,” invited presentation, Universidad Católica de Argentina, Buenos Aires, Argentina, August 3, 2005.

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

“Latin-American Compositional Trends in the late 20th Century,” invited presentation Composition Forum, University of Illinois at Urbana-Champaign, Fall 2002.

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

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## PUBLIC MUSICOLOGY

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

Lincoln Center for the Performing Arts. Pre-concert public discussant, Juilliard’s Focus! 2017 Festival, New York City, 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.

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## GRANTS AND FELLOWSHIPS

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**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, Rutgers 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.

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## TEACHING EXPERIENCE

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### Courses Taught

***Introduction to Ethnomusicology: Intellectual History and Methods.*** 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.

***Social Theory and Problems in Musicology:*** 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 major 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:*** Undergraduate music major 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.

***Music in Latin America:*** 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.:*** Byrne seminar course for freshmen undergraduate 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 around the world. Include 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.

### Courses as Teaching Assistant

***20th-Century Music History:*** Senior and graduate level survey of Western art music and its development since the beginning of the 20<sup>th</sup> century until today.

***Introduction to the Art of Music:*** General education college course in world music, with emphasis on Western classical music.

***Introduction to World Music:*** General-education college course in world music, with emphasis on Non-Western music.

***Music Theory and Practice I*** and ***Music Theory and Practice III:*** Tonal music theory including terminology and notation; visual analysis of music elements, procedures and forms, contrapuntal techniques, and harmonic procedures.

***Aural Skills I and Aural Skills III:*** Beginning aural skills training in the areas of intervals, scales, chords, rhythm, melody, and harmony; and sophomore year aural skills training with emphasis on extensions of tonality by means of changing tonal centers and altered.

***Aural Skills IV - Atonal Music:*** Sophomore-level college course on twentieth-century aural skills training with emphasis on atonal pitch structures and complex rhythmic organization.

***Survey of Music History I: Ancient to Renaissance:*** College course on medieval and renaissance music history.

***Music Appreciation for non-majors:*** Provides non-music students with basic listening skills, the ability to discuss music intelligently, and an acquaintance with many types of music from different traditions of the world.

**Sound and Communication:** freshmen college course for communications majors. Focused on developing the students' ability and skills to analyze, assess, and critically evaluate the use of sounds and music in communication.

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## TEACHING AWARDS

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**Nominated to 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.

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## INVITED CLASS PRESENTATIONS

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“Masculinidad, Tango, y Cantos de Futbol,” invited presentation via videophone, St. Olaf College, April 23, 2018.

“Experimentalism in Argentina,” invited presentation via videophone, Department of Music, University of New Mexico, April 18, 2017.

“Tango: A Historical Survey,” invited class presentation, University of Tennessee, March 10, 2017. Knoxville, TN.

“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, April 9, 2013.

“Racialized Bodies and Musical Genre in Bahia, Brazil,” invited presentation, Department of Latin American and Latino Studies, DePaul University, Chicago, 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, September 22 and 24, 2009.

“Argentina: Political History and Expressive Culture During the 20<sup>th</sup> Century” invited class presentation, Center for Latin American and Caribbean Studies, University of Illinois at Urbana-Champaign, 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, 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, February 25, 2008.

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## SCHOLARLY SERVICE

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**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.

**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.

**Peer Reviewer**, *Ethnomusicology*, 2017.

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

**Elected Member**, Center for Latin American and Caribbean Studies Executive Committee, Rutgers, The State University of New Jersey, 2014–2017.

**Peer Reviewer**, *Latin American Music Review*, 2012, 2013, 2014, 2015, 2017.

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

**Chair**, Latin American Interest Group of the Society for American Music, 2013–2016.

**Peer Reviewer**, Indiana University Press, 2015.

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

**Peer Reviewer**, Oxford University Press, Oxford Bibliographies, 2014.

**Peer Reviewer**, *Popular Music*, 2013.

**Peer Reviewer**, *Revista de música, artes visuales y artes escénicas*, 2010, 2016.

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

Advised on the establishment of career services resources for Illinois graduate students.

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

Advised on needs and budget allocation for new acquisitions. Collaborated with music librarians on the arrangement and description of 20<sup>th</sup> century music scores.

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## UNIVERSITY SERVICE

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### University Level, Rutgers, The State University of New Jersey

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

Rutgers University Libraries Advisory Committee, 2015–2017.

Capstone Assessment for Latin American Studies program, 2014–2015.

Center For Latin American and Caribbean Studies Executive Committee, elected member, 2014–2017.

### College Level, Mason Gross School of the Arts (College), Rutgers

Mason Gross School of the Arts Curriculum Committee, 2015.

### Department Level, Music Department, Rutgers

Department of Music, Committee on Policy and Procedures, Spring 2018–Fall 2018.

Department of Music, Search Committee Member, Musicology, Fall 2016

Department of Music, Search Committee Member, Music Education, Spring 2016

Department of Music Curriculum Committee, 2015.

Department of Music, Strategic Plan, Mission Statement Sub-Committee, Kraig Williams (Chair), 2014.

Rutgers' representative at the American Musicological Society's Graduate Education Committee Reception for Prospective Graduate Students, 2014.

Student Paper Award Committee, member, 2014.

### Affiliate Faculty

Department of Dance, Mason Gross School of the Arts, Rutgers, 2017–present.

Center for Latin American Studies, School of Arts and Sciences, Rutgers, 2013–present.

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## ADVISING AND GRADUATE STUDENT COMMITTEES

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### Advisees (Primary)

#### Ph.D.

In progress: Jasmine Henry, PhD student in Musicology. On DIY R&B and Hip Hop in contemporary U.S.A.

#### D.M.A.

Diana Golden, DMA in Cello. Lecture recital: on Art Music in Haiti, April 2017.

In progress: Sixto Montesinos, DMA in Conducting. Lecture recital: on Rubén Darío Gómez-Prada (Colombia, 1973) and symphonic band music from Colombia.

In progress: Christine Ching-Yu Cheng, DMA in Percussion. Lecture recital: on vocality and percussion music of Georges Aperghis (Greece, 1945).

In progress: Diego Badilla, DMA in Piano. Lecture recital: on piano music of Alejandro Cardona (Costa Rica, 1959).

In progress: George Lykogiannis, DMA in Piano. Lecture recital: on Greek folk dances and nationalist piano music of Manos Hadjidakis (Greece, 1925–1994).

In progress: Young Jin Choi, DMA in Piano. Lecture recital: on piano music of Enrique Granados (Spain, 1867–1916).

Hingrid Kujawinski, DMA 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.

#### M.A.

In progress: Rachel Horner, MA in Musicology. Masters thesis: on the Fallas festival in Valencia, Spain.

Mike Ford, MA in Musicology. Masters thesis: on spectral music and Georg Friedrich Haas (Austria, 1953). Accepted in the PhD program at Columbia University (also received offers from Princeton and Boston University).

#### **Doctoral Committees**

In Progress: Rachael Lansang, PhD in Musicology. Dissertation on contemporary French women composers. (ABD, exams 2016)

In Progress: Marco Accattatis, PhD candidate in Musicology. Dissertation on contemporary hit radio as sociological propaganda in liberal capitalist societies. (ABD, exams 2014)

Chung Eun Kim, PhD in Composition. Dissertation “Silence in John Cage, Toru Takemitsu, and Salvatore Sciarrino.”

Jason Slaughter, PhD in Musicology. Dissertation “Contemporary Big Band Music.” (PhD exams 2014, defense April 2017)

#### **Doctoral Examiner**

Oscar Petty, DMA in Oboe, 2017

Jaeyeun Chun, DMA in Vocal Performance, 2017

Salvatore Mallimo, DMA in Piano, 2017.

Diana Golden, DMA in Cello, 2017.

Hae Won Yoon, DMA in Cello, 2017.

Rachael Lansang, PhD in Musicology. PhD pre-qualifying examination and oral examination, 2016.

Michael Goetjen, Ph.D. in Musicology. PhD pre-qualifying examination and oral examination, 2016.

Mike Ford, M.A. in Musicology. M.A. examination, 2016.

Collin Britt, DMA in Choral Conducting, 2016.

Hingrid Kujawinski, DMA in Choral Conducting, 2016.

Dennis Blackwell, DMA in Voice, 2015.

Junghwa Park, DMA in Voice, 2015.

Angy J. Estrada, DMA in Collaborative Piano, 2015.

Michael Goetjen, MA in Musicology. MA examination, 2015.

Daniel Libin, PhD in Musicology. PhD special field exam and oral examination, 2015.

Lynette Bowring, PhD in Musicology. PhD special field exam and oral examination, 2015.

Jill Meehan, PhD in Musicology. PhD special field exam and oral examination, 2014.

Lynette Bowring, PhD in Musicology. PhD pre-qualifying examination and oral examination, 2014.

Marco Accattatis, PhD in Musicology. PhD pre-qualifying examination and oral examination, 2014.

James Janucci, PhD in Musicology. PhD pre-qualifying examination and oral examination, 2014.

Daniel Libin, PhD in Musicology. PhD pre-qualifying examination and oral examination, 2014.

Jason Slaughter, PhD in Musicology. PhD pre-qualifying examination and oral examination, 2014.

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## SELECTED PERFORMANCE EXPERIENCE

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**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.

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## OTHER PROFESSIONAL EXPERIENCE

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**International Editorial Advisory Board, Routledge Encyclopedia of Modernism**, Routledge, 2012–present.

Refine and populate the lists of terms for the field of Music: Central/South America.

Help locate contributors, help vetting and editing.

Contribute with contextualizing essays and specific entries.

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

Design course structure and activities for an asynchronous undergraduate course titled

Introduction to Latin American Studies.

Supervise 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 inquiries.

**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.

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## COMMUNITY OUTREACH

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**Children Songs and Storyteller** at the Urbana Free Library Spanish Story Time series, 2007–present.

**Music Here, Music There, Music Everywhere!** at the Sousa Archives and Center for American Music, University of Illinois at Urbana-Champaign May 15, 2007–May 15, 2008.

**Prairie Breezes Concert Series** at the Urbana Free Library, 2008.

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### OTHER PRIZES

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**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.

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### LANGUAGE SKILLS

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

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### REFERENCES

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

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

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

Alejandro Madrid, Professor of Musicology, Cornell University ([alm375@cornell.edu](mailto:alm375@cornell.edu)); (312) 451-6440.

Susan Thomas, Associate Professor of Musicology and Women's Studies, University of Georgia  
([suthomas@uga.edu](mailto:suthomas@uga.edu)); (706) 310-4096.

Gabriel Solis, Associate Professor of Ethnomusicology, University of Illinois ([gpsolis@illinois.edu](mailto:gpsolis@illinois.edu)) (217) 244-2679