

## **Michael Birenbaum Quintero**

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Assistant Professor of Musicology & Ethnomusicology  
Assistant Professor of Latin American Studies  
Boston University  
855 Commonwealth Ave.  
Boston, MA 02215  
mbq@bu.edu

### **Education**

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2009 Ph.D. New York University Department of Music

2003 M.A. New York University Department of Music

1996 B.A. The New School for Social Research, Eugene Lang College; "Writing, Literature, and the Arts: The Arts in Context"

1994 A.A. Simon's Rock College of Bard

### **Prior Positions**

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2014 Visiting Fulbright Core Scholar in Afro-Latin American History, Society and Culture. Humanities Department. Universidad del Valle, Cali, Colombia

2010-2015

Assistant Professor of Music. Bowdoin College. Brunswick, ME

2009-2010

Andrew W. Mellon Postdoctoral Fellow in Concepts of Diaspora. Dept. of Anthropology, The Johns Hopkins University/Dept. of Musicology, Peabody Conservatory. Baltimore, MD

### **Publications**

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In press

"Utterance, against orality and beyond textuality." *Caribbean Interorality in the New Millennium*, ed. Hanétha Vete-Congolo. (New York: Palgrave MacMillan. African Diaspora Collection)

Forthcoming

*Rites, Rights, and Rhythms: A Genealogy of Musical Meaning in Colombia's Black Pacific*. (New York: Oxford University Press)

Forthcoming

"Loudness and Excess, Sovereignty and Abjection in a Neoliberal Frontier Zone." *Remapping Sound Studies*, ed. Gavin Steingo and Jim Sykes. (Durham: Duke University Press)

Forthcoming

- “Music Streaming and the Algorithmic Subject.” *Sound and Affect*, ed. Judith Lochhead, Steven Smith, Eduardo Mendieta. (Chicago: University of Chicago Press)
- 2013 “De ritos a ritmos: las prácticas musicales afropacíficas en la época de la etnodiversidad” [“From Rites to Rhythms: Afro-Pacific Musical Practices in the Age of Ethnodiversity”]. *Estudios afrocolombianos hoy: Aportes a un campo transdisciplinario*. [Afro-Colombian Studies Today: Contributions to a Trans-Disciplinary Field.], ed. Eduardo Restrepo. (Popayán: Universidad del Cauca)
- 2013 “Latino Music.” *Grove Dictionary of American Music*, 2<sup>nd</sup> Ed.
- 2012 “Audio Review: ‘Colombie: Adoration à l’enfant-Dieu (Département du Cauca) / Colombia: Adoration of the Christ Child (Cauca Department).” *Yearbook for Traditional Music* 44
- 2010 “*Turf Wars. Territory and Citizenship in the Contemporary State*. By Bettina Ng’weno [Review Article].” *E-Misférica* 6.2
- 2010 "Las poéticas sonoras del Pacífico Sur." [“The Poetics of Sound in the Southern Pacific”]. *Músicas y Prácticas Sonoras en el Pacífico Afrocolombiano*. [Musics and Sonic Practices in the Afro-Colombian Pacific], ed. Juan Sebastián Ochoa Escobar, Carolina Santamaría Delgado, Manuel Sevilla Peñuela. (Bogotá: Universidad Javeriana)
- 2010 [With Ana María Arango] “Archivo de Música y Danza del Pacífico Norte Colombiano.” [Catalogue of the Music and Dance Archive of the Colombian Northern Pacific]. (Quibdó, Colombia: Asociación para las Investigaciones Culturales del Chocó)
- 2009 “Multimedia Review. *Justo Valdéz & La Rumba Palenquera: Tribute to Batata*.” *Journal of the Society for American Music* 3:3
- 2009 “Música afropacífica y autenticidad identitaria en la época de la etnodiversidad” [“Afro-Pacific Music and Identitarian Authenticity in the Era of Ethnodiversity”]. *Traslaciones, legitimaciones e identificaciones. Música y sociedad en Colombia*. [Translations, Legitimations, and Identifications: Music and Society in Colombia], ed. Mauricio Pardo (Bogotá: Universidad del Rosario)
2009. “Prologue.” *Una Mirada a las Fromúsicas del Pacífico Norte colombiano* by Leonidas Valencia. (Quibdó, Colombia: Asociación para las Investigaciones Musicales del Chocó)
- 2009 “Afro-Colombian Musics”

Multimedia Internet Dossier and Article

Commissioned by La Médiathèque Caraïbe - LAMECA  
(Guadeloupe, French Antilles)

[http://lameca.org/dossiers/afro\\_colombian\\_music/eng/](http://lameca.org/dossiers/afro_colombian_music/eng/)

- 2008 “Componente investigativo del Plan Ruta de la Marimba” [“Investigative Component of the Route of the Marimba Plan”]. (Co-authored with Leonor Convers, Oscar Hernández Salgar, Alejandro Martínez Carvajal, Carlos Miñana Blasco, Juan Sebastián Ochoa, Axel Alejandro Rojas, Elías Sevilla Casas, Manuel Sevilla, Héctor Javier Tascón). Document from the consultancy by the Pontificia Universidad Javeriana Cali and the Colombian Ministry of Culture Network of Researchers in Traditional Musics of the Southern Pacific, ed. Manuel Sevilla.
- 2008 "Afro-Colombian Popular Music." *Concise Garland Encyclopedia of World Music*, ed. Douglas Puchowski. (New York: Routledge)
- 2006 “‘La música pacífica’ al Pacífico violento: música, multiculturalismo y marginalización en el Pacífico negro colombiano” [“Music Pacifies the Violent Pacific: Music, Multiculturalism and Marginalization in Colombia’s Black Pacific”], *TRANS Intercultural Music Review / Revista Intercultural de Música* 10  
<http://www.sibetrans.com/trans/trans10/birenbaum.htm>
- 2005 Liner notes, *Arriba suena marimba, Currulao Marimba from Colombia* by Grupo Naidy, SFW 40514 Smithsonian Folkways Records
- 2005 “Acerca de una estética popular en la música y la cultura de la champeta” [“On the Popular Aesthetic in the Music and Culture of Champeta”], in *Colombia y el Caribe*, ed. Zoila Sotomayor O. (Barranquilla: Ediciones Uninorte)
- 2003 Book Review (with Richard A. Blint): “Maureen O’Dougherty’s Consumption Intensified: The Politics of Middle-Class Life in Brazil.” *Anthropological Quarterly*. 76:1

**Honors / Fellowships / Grants / Awards**

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- 2014 Society for Ethnomusicology Diversity Action Committee Book Subvention
- 2014 Fulbright Core Scholar Grant. Doctoral Program in Afro-Latin American History, Society and Culture, Universidad del Valle, Cali, Colombia
- 2012, 2013, 2014  
Faculty Research Award. Bowdoin College Faculty Development Committee
- 2013 Faculty Leave Support Grant. Bowdoin College

- 2012 Course Development Award. Bowdoin College Faculty Development Committee
- 2009-2010  
Andrew W. Mellon Postdoctoral Fellow. "Concepts of Diaspora." The Johns Hopkins University & Peabody Conservatory
- 2008 Honorable Mention, Lise Waxer Prize for most distinguished student paper. Popular Music Section of the Society of Ethnomusicology
- 2007 – 2008  
Predoctoral Fellowship. New York University Humanities Initiative.
- 2006 Charles Seeger Prize for most distinguished student paper. Society of Ethnomusicology
- 2006 Grant Extension. Fulbright International Institutional Exchange
- 2005 Fulbright International Institutional Exchange Grant, Colombia
- 2004 President's Service Award for Student Leadership. New York University
- 2002 Tinker Foundation Summer Travel Grant. New York University Center for Caribbean and Latin American Studies
- 2001-2004, 2006-2008  
Henry M. McCracken Fellowship, Dean's Minority Fellowship, Marjorie Langley Ryan Fellowship, Dean's Supplementary Fellowship Grant. New York University

## **Papers Read**

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\* *denotes invited talk*

### ***International***

- 2014\* Keynote Address  
"Ritos, ritmos y reivindicaciones" [Rites, rights, and rhythms]. Presented at the 1<sup>st</sup> Annual Congress of Marimba and Traditional Song of the Colombian Pacific. Provincial Government of Valle del Cauca & Bellas Artes Conservatory, Buenaventura, Colombia.
- 2014 "Mundos encontrados en el pensamiento y la práctica de Teófilo Roberto Potes" [Crossed Worlds in the Thought and Practice of Teófilo Roberto Potes]. Presented at the Sociology Colloquium Series, Universidad del

Pacífico, Buenaventura, Colombia; and at the Congreso Socio-Pacífico, Universidad del Cauca, Popayán, Colombia.

- 2014\* “Soberanía sonora: Los equipos de sonido como escenario del poder” [Sonerous Sovereignty: Stereo Systems as Scenes of Power]. Presented at the University of the Pacific, Department of Sociology. Buenaventura, Colombia and the University of the Cauca, Department of Anthropology, Popayán, Colombia
- 2014\* “Chimpas y chombos, zoot suits y bailes de caché: Música y subjetividades en el Pacífico colombiano al largo del Siglo XX” [Chimpas and chombos, zoot suits and balls: Music and subjectivities in the Colombian Pacific in the Twentieth Century]. Presented at ICESI University, Department of Social Studies and the Center for Afro-Diasporic Investigation. Cali, Colombia
- 2013\* “Methodologies for the Sociology of Music.” Department of Sociology, Universidad del Pacífico. Buenaventura, Colombia.
- 2013\* “Black Cosmopolitans in 18<sup>th</sup> Century Colombia.” Doctoral Program in Afro-Latin American History, Society and Culture, Universidad del Valle, Cali, Colombia.
- 2010 “Mapear el sonido, sonar el mapa: La construcción sonora de una region afrocolombianas.” [Mapping Sound, Sounding the Map: The Sonic Construction of an Afrocolombian Region]. Congreso Internacional de Musicología (Instituto Nacional de Bellas Artes, Centro Nacional de Investigación, Documentación e Información Carlos Chávez, International Musicological Society). Mexico, D.F., Mexico.
- 2009 “Musical Tactics of Diaspora and Modernity on the Margins of the Black Atlantic.” 54<sup>th</sup> Annual Meeting of the Society for Ethnomusicology. Mexico, D.F., Mexico.
- 2007\* “Afro-Colombian Cultural Memory and the Institutionalization of Multiculturalism in the Face of Violence.” Quatrième Séminaire sur la Ethnomusicologie des Caraïbes de la Médiathèque Caraïbe/Festival de Gwoka. Sainte-Anne, Guadeloupe, French West Indies.
- 2006\* “La investigación” [“Investigation”] and “La industria musical” [“The Music Industry”]. “Garantizando el futuro de la música del Pacífico. Un foro para los artistas en el X Festival Petronio Álvarez de la Música del Pacífico” [“Guaranteeing the Future of the Music of the Pacific. A Forum for the Artists Participating in the 10<sup>th</sup> Petronio Álvarez Festival of the Music of the Pacific.”] Sponsored by the Ministry of Culture, the Mixed Fund of Valle del Cauca and the Rogelio Velásquez Documentation Center of Afrocolombian and Indigenous Cultural Expressions. Cali, Colombia.

- 2006\* “Comiendo con chuchara: Algunos apuntes sobre la investigación etnomusicológica en el Pacífico Sur” [“Eating with a Spoon: Some Points on Ethnomusicological Investigation in the Southern Pacific”]. Symposium on Investigation, Bellas Artes Conservatory. Cali, Colombia.
- 2005\* “Cual es el ‘etno’ en la etnoeducación? Una vista desde la etnomusicología.” [“What’s the ‘ethno’ in ethnoeducation” A view from ethnomusicology.”] Forum on Ethnoeducation, Universidad del Valle. Cali, Colombia.
- 2005\* “Retos del Festival Petronio Alvarez” [“Challenges of the Petronio Álvarez Festival”]. Public Forum on the Petronio Álvarez Festival (Culture and Tourism Secretariat of the Municipality of Santiago de Cali). Cali, Colombia.
- 2005 “Prácticas musicales en el Pacífico sur en la época de la etnodiversidad” [“Musical Practices in the Southern Pacific in the Era of Ethnodiversity”]. XI Congress of Anthropology in Colombia, Santa Fé de Antioquia and Symposium “Música y sociedad” [“Music and Society”], Universidad del Cauca. Popayán, Colombia.
- 2005\* “De ritos a ritmos: Lógica identitaria y activismo cultural en el Pacífico sur” [“From Rites to Rhythms: Indentitarian Logic and Cultural Activism in the Southern Pacific”]. Universidad Tecnológica de Quibdó. Quibdó, Chocó, Colombia; and the Fulbright Commission. Bogotá, Colombia.
- 2005 “Music, Multiculturalism, and Ethnogenesis: Making the New Black Citizen in Colombia.” Fulbright Commission Andean Nations Conference. Cartagena, Colombia.
- 2003 “Through the Hourglass: Champeta as a Double Globalization.” Latin American Popular Music: Transcultural Samplings and Global Reverberations. University of London. London, United Kingdom.
- 2003 “Acerca de una estética popular en la música y cultura de la champeta.” Encuentro de Colombianistas. Universidad del Norte. Barranquilla, Colombia.
- 2002 “Champeta y la estética popular cartagenera” [Champeta and the Popular Aesthetic in Cartagena.] Hemispheric Institute Annual Encuentro. Pontificia Universidad Católica del Perú. Lima, Peru.

***National***

- 2016 “Music Streaming and the Algorithmic Subject.” Political Economy of Sound Seminar. Presented at American Comparative Literature Association Annual Meeting, Cambridge, MA

- 2016\* “Culture and Anti-Culture: Ethnodiversity and the Politics of Afro-Colombian Alterity.” *Race, Culture and Politics: African Experience in Latin America Speaker Series*, Towson University, Baltimore, MD
- 2015 “Region, Folklore, and Other Frames in the Work of Teófilo Potes.” Presented at Society for Ethnomusicology Annual Meeting, Austin, TX
- 2014, 2015  
“Loudness, Excess, and the Affect of Sovereignty and Abjection in a Neoliberal Frontier Zone (Buenaventura, Colombia).” Presented at Sound And Affect: Voice, Music, World International Conference. State University of New York at Stony Brook, Depts. Of Philosophy and Music. Stony Brook, New York (2014). University of Pennsylvania Colloquium, Philadelphia, PA (2104). American Anthropological Association Annual Meeting. Denver, CO (2015). *Remapping Sound Studies*, Duke University (2016)
- 2014\* Panel Presentation. “Ethical Tight Spots: How Ethnography can Survive Institutional Requirements, Maintain Morality, and Still Say Something Relevant.” 59<sup>th</sup> Annual Meeting of the Society for Ethnomusicology. Pittsburgh, Pennsylvania.
- 2013\* "On Chimpas and Chombos, Zoot Suits and White Glove Balls: Self-Making Scripts and Musical Affordances at the Black Atlantic's Pacific Margins." Presented at Indiana University, Dept. of Folklore and Ethnomusicology. Bloomington, Indiana.
- 2013\* “The ‘Afro’ Imaginary and Other Scripts of Blackness in the Music of Southwest Colombia.” 112<sup>th</sup> Annual Meeting of the American Anthropological Association. Chicago, Illinois.
- 2013\* Panel Presentation. *Music and Public Policy: The Political Economy of Musical Labor*, A Public Policy Session Organized by the SEM Board. Annual Meeting of the Society for Ethnomusicology. Indianapolis, Indiana.
- 2011 “Community, Cultural Policy, and Ethnomusicological Practice in the Afro-Colombian Hinterlands.” 56<sup>th</sup> Annual Meeting of the Society for Ethnomusicology. Philadelphia, Pennsylvania.
- 2010\* “Resounding Surroundings in Colombia’s Black Southern Pacific.” *Ambience in the Humanities: Translating New Surroundings into New Poetics*. The Humanities Initiative at New York University. New York, NY.
- 2010\* Panel Presentation. “Special Event: Cross-Disciplinary Conversations I. Sustained Engagement: Anthropology, Community Collaboration and

- Human Rights.” 55<sup>th</sup> Annual Meeting of the Society for Ethnomusicology. Los Angeles California.
- 2009\* “Diaspora and the Political Economy of Blackness: A View from the “Black Pacific.” Emerging Directions in African and African-American Diasporas Studies. Center for Race and Ethnicity at Rutgers University. New Brunswick, NJ.
- 2008 “To Conjure or to Mourn? The Ambiguities of Cultural Policy in the Colombian Conflict.” International Council for Traditional Music Study Group for Applied Ethnomusicology. Ljubljana, Slovenia.
- 2008\* "Abosaos, Lumbalús and Patacorés: Afro-Colombian Musical Practice at the Fringes of the Diaspora." Cimarrón Festival (School of Oriental and African Studies and Canning House with Bambuco Dance Project, Ola Latina, PercuDance, Awards for All, Festival Encuentro Latino). London, United Kingdom.
- 2008\* “Black Sexuality and the Politics of Self-Representation in Multiculturalist Colombia.” Panel: “Mediating Gender: Collaboration, Contestation, and the Imagined Audience.” 107<sup>th</sup> Annual Meeting of the American Anthropological Society. San Francisco, California.
- 2008 “Rethinking ‘Musicking’: The Expediencies of the Musical Object.” 53<sup>rd</sup> Annual Meeting of the Society for Ethnomusicology. Middletown, Connecticut.
- 2008\* Panelist, President's Roundtable: “SEM and American Imperialism.” Annual Meeting of the Society for Ethnomusicology. Middletown, Connecticut
- 2007 “On Industrious Ants and Fiddling Grasshoppers: Musical Bodies, Laboring Bodies, and the Myth of the Lazy Native.” 52<sup>nd</sup> Annual Meeting of the Society for Ethnomusicology. Columbus, Ohio.  
[Awarded Honorable Mention for the Lise Waxer Prize]
- 2007 “Music and the Imperial Project in Colombia's Black Pacific.” Biennial Latin American Studies Association Meeting. Montreal, Quebec, Canada.
- 2006 “Ethnological Histories and the Ethnographic Present in Ethnomusicological Research.” 51<sup>st</sup> Annual Meeting of the Society for Ethnomusicology. Honolulu, Hawaii.
- 2005 “Music, Multiculturalism, and Ethnogenesis: Blackness and Credible Identity in Colombia.” 50<sup>th</sup> Annual Meeting of the Society for Ethnomusicology. Atlanta, Georgia, USA.  
[Awarded the Charles Seeger Prize]

- 2004 “*Preguntale a Torbellino:*’ Spins on Culture in Colombia’s Black Pacific.” Latin American Studies Association Biennial Meeting. Las Vegas, Nevada.
- 2003 “Black Music in a Multicultural Colombia.” 49<sup>th</sup> Annual Meeting of the Society for Ethnomusicology. Miami, Florida.

**Local**

- 2013 “Shifting Ascriptions, Abject Cosmopolitans and the Music of the 18<sup>th</sup> century Colombo-Ecuadorian Pacific.” 58<sup>th</sup> Annual Meeting of the Society for Ethnomusicology. Indianapolis, Indiana; and Northeast Chapter of the Society for Ethnomusicology. Brunswick, Maine.
- 2012\* “Music, Loudness, Excess, and the Experience of Trauma.” Boston University Music Department Colloquium. Boston, Massachusetts.
- 2012\* “Orality Otherwise in the Black Pacific.” Symposium on Interorality in the Caribbean. Bowdoin College. Brunswick, Maine.
- 2011\* “Blackness and cosmopolitanism in Colombia’s Black Pacific.” Colby College Department of Anthropology Symposium on Experimental Ethnography. Waterville, Maine.
- 2010 “Is Music a Thing?: Toward an Ethnography of Reification.” Anthropology Department Colloquium. Johns o University. Baltimore, Maryland.
- 2009\* “Sound and silence: music, cultural policy, and violence in Colombia.” Program in Latin American Studies Colloquium. The Johns Hopkins University. Baltimore, Maryland.
- 2008\* “The Musical Making of Race and Place in Colombia’s Black Pacific.” Reassembling the Americas: Africans, Asians, Latinos, and the Crossroads of Diaspora Workshop Series, New York University Center for Latin American and Caribbean Studies. New York, NY.
- 2004 “Activist Ethnography and Ensemble Pedagogy.” Middle Atlantic Chapter of the Society of Ethnomusicology (MACSEM) Annual Meeting, Temple University. Philadelphia, PA, USA.
- 2003 “Black Music in a Multicultural Colombia.” Middle Atlantic Chapter of the Society of Ethnomusicology Annual Meeting, Ramapo College. Mahwah, New Jersey; and Latin America Conference, Columbia University; New York, New York, USA.
- 2002 “Afrocolombian Music and the Market in a Multicultural State.” Tinker Lecture, Center for Caribbean and Latin American Studies, New York University. New York, New York.

## Public Sector Work

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\* denotes paid position

### \*Consultant

Copyright consultant, Rock the Moon Records, Miami, FL. 2016

### Research Consultant

Project: Gender and Knowledge Transmission in the Route of the Marimba. With Prof. Lucy Mar Bolaños. Department of Sociology. Universidad del Pacífico, Buenaventura, Colombia, 2013

### Interview Assistant

Plan for the Investigation and Patrimonialization of the Fiestas de la Virgen del Carmen de la Playita, Buenaventura. Departamento de Sociología, Universidad del Pacífico. Buenaventura, Colombia, 2013

### \*Consultant

Ministry of Culture of Colombia. Project: Encuentros Regionales de Investigadores Musicales. [Regional Conferences of Musical Investigators], 2010-2011

### Consultant, Scholarship Coordinator

Manuel Zapata Olivella Afro-Latino Cultural Center. Washington, D.C., 2009

### \*Technical Coordinator, Investigation Team Leader

Asociación de Investigaciones Culturales del Chocó [Association for Cultural Investigations of Chocó]. Project: Functional Music & Dance Archive of the Colombian Northern Pacific. Quibdó, Chocó, Colombia, 2009

\*Investigator, Co-Author: "Investigative Component: Ruta de la Marimba" Programa "Ruta de la Marimba" [Route of the Marimba]. Colombian Ministry of Culture / Pontificia Universidad Javeriana de Cali / Network of Investigators of Traditional Musics of the Southern Pacific, dir. Prof. Manuel Sevilla. Cali, Colombia, 2008

### \*Contracted Consultant

Ministry of Culture of Colombia (Direction of Ethnoculture and Regional Promotion), Mixed Fund of Valle del Cauca Rogelio Velázquez Center for the Documentation of Afro-Colombian Cultural Expressions at Diego Luis Córdoba Technological University of the Chocó. Quibdó, Cali, and Bogotá, Colombia, 2006

Video Editor Carlos Rosero Campaign for House of Representatives as Special Afro-Colombian Representative. 2006

Contracted Investigator and Production Assistant

Secretariat of Culture and Tourism of Santiago de Cali. "IX Festival Petronio Álvarez de la Música del Pacífico." Cali, Colombia, 2005

Music Consultant

2005 National Census Afrocolombian Campaign "Las Caras Lindas de mi Gente." Proceso de Comunidades Negras [Process of Black Communities.] Bogotá, Colombia, 2005

\*Contracted Researcher

Ford Foundation/Asia Society. "Artistic Production & Cultural Identity In U.S. Immigrant Communities: Andean Communities in the Tri-State Area." New Jersey, 2004

Production Consultant

Smithsonian – Folkways Records. *Grupo Naidy* CD *iArriba suena Marimba!* 2003 – 2005

Field Research Consultant, Concert Presenter

Center for Traditional Music and Dance. New York, NY, 2003 – 2004

Fundraiser and organizer

Workshops Series. Grupo Naidy from Cali, Colombia. New York, NY, 2003

Manager, Presenter, and Musician for workshops, and concerts

Grupo Naidy (Afrocolombian Marimba Ensemble) from Cali, Colombia  
New York University  
Lincoln Center Out-of-Doors, La Casita  
CDC/The Point  
La Plaza Cultural  
Smithsonian National Museum of the American Indian  
Franklin H. Williams Caribbean Culture Center  
Julia de Burgos Cultural Center  
Schomburg Center for Research in Black Culture, Young Scholars Program  
City College of New York, Toussaint L'Ouverture birthday anniversary  
Brooklyn Public Library Latino Heritage Festival,  
Mid-Atlantic Chapter of the Society for Ethnomusicology (MACSEM)  
Annual Meeting, Ramapo College, Mahwah, NJ  
2003

Musical Consultant *Eréndira*, off-Broadway theatrical production, directed Kristen Marting, 2003

Researcher

September 11<sup>th</sup> Oral History Project, American Folklife Center, U.S. Library of Congress, 2001-2002

Film Music Consultant

*Sound of Regret*, Directed by Kyoko Sato, 2001

### **Discussant / Chair / Organizer**

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\* *denotes invited*

\*SEM discussant

2009\* Organizer (with Susana Friedeman). "Working Group: Mapping Black Aurality." Encuentro of the Hemispheric Institute of Performance and Politics. Bogotá, Colombia

2008 Chair. "On Theory in Ethnomusicology: Three Concepts." Annual Meeting of the Society for Ethnomusicology. Middletown, Connecticut

2007\* Discussant. "Sound Advocacy: The Question of Voice in Promoting Human Rights." Louise Meintjes and Catherine Admay (Duke University). New York University Dept. of Music Colloquium Series. New York, NY

2007 Panel Organizer and Co-Chair (with David García). "Race, Gender, and the Heuristics of the Musical Body", Society for Ethnomusicology Annual Meeting. Columbus, Ohio.

2003\* Chair. "Gender/Race/Iconicity" Panel. "The '80s: Popular Music and Culture" Conference. New York, N.Y.

### **Courses Taught**

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#### **Graduate**

Spring 2010, The Johns Hopkins University; Spring 2011, Bowdoin College (Undergraduate level); Spring 2016, Boston University  
Black Musics in Latin America and the Caribbean.

Of the descendants of Africans in the New World, the vast majority live outside of the United States, in the Caribbean and Central and South America. Their musical expressions enact the multiple ways of being black in the Americas. How do these varied configurations differ from the United States and from one another? To what extent are they the product of a common African heritage or an adaptation to their diverse New World environments? How are understandings of blackness in Latin America affected by different modes of biological and cultural mixture with white and indigenous populations? In what ways have these populations borrowed from and communicated with one another?

Fall 2015, Boston University

Pro-Seminar in Ethnomusicology and Historical Musicology

This course, required for Ph.D. students in both Ethnomusicology and

Musicology, has three general threads. The first traces an intellectual history or genealogy of the ways in which questions about music have been formulated in the Western academy, and specifically in the (sub-) disciplines of historical musicology and ethnomusicology. Secondly, we will follow particular issues to examine the different approaches in each of the disciplines. Finally, students will complete assignments that will give them real-world experience in carrying out the kinds of tasks that scholars carry out as professional academics in the musicologies.

Spring 2014, Universidad del Valle  
Cultura Afrolatinamericana II.

This graduate seminar uses primary and secondary texts to examine the different systems of meaning through which the musics of the black inhabitants of Colombia's southern Pacific has been understood (as ritual, folklore, popular music, identity-marker, and political resource) and traces them across historical time (their emergence, development, maintenance and, in some cases, abandonment). Students will read various texts organized to contextualize and typify these discourses (travelers' accounts, nation-builders' screeds, folklorists' taxonomies, and the wording of recent laws and cultural initiatives), trace their development into the present, and put them into fractious dialog to show the field of residual and emerging meanings that attach to this music and what they are used for.

### ***Undergraduate***

Fall 2015, Boston University

Musical Cultures of the World.

If, for the myriad musical cultures around the world, music is not just art and entertainment, what else can it be? What do these musics sound like through other ears? Given the mind-boggling diversity of the musical forms of the world, this course offers a sample, introducing students to selected musical regions: West Africa, South India, the Andes, Bali. Native North America, Pacific Islands, the Hispanic Caribbean, and Bulgaria. Through these musical practices, we will investigate the many ways in which sound is organized musically, the way in which it promotes particular kinds of social organization, its relationship with the natural and spiritual worlds, and the ways in which, over the course of history, it has been subject to long-running intra/intercultural dialogues, struggles, and negotiation processes that continue to produce new hybrid forms. You will also be introduced to basic musical concepts and terminology, and acquire listening skills that will enable you to better encounter and understand music in this course and beyond.

Fall 2011, Spring 2013, Fall 2014, Bowdoin College; Spring 2016, Boston University

CuBop, Up-Rock, Boogaloo and Banda: Latinos Making Music in the United States.

“Surveys the musical styles of Latinos in the US. Discusses the role of these musics in articulating race, class, gender and sexual identities for US Latinos, their circulation along migration routes, their role in identity politics and ethnic marketing, their commercial crossover to Anglo audiences, and Latin/o contributions to jazz, funk, doo-wop, disco and hip hop. Case studies may include Mexican-American/Chicano, Puerto Rican/Nuyorican and Cuban-American musics; Latin music in golden age Hollywood; Latin dance crazes from mambo to the Macarena; rock en español; the early 2000s boom of Latin artists like Shakira, Enrique Iglesias, and Jennifer López; reggaetón, race politics, and the creation of the “Hurban” market; and the transnational Latin music industries of Los Angeles, New York, and Miami.”

Spring 2015, Bowdoin College

Asking Questions about Music-Making.

Provides students with the ways to ask questions about music by examining it from a number of perspectives – follow the music, follow the musicians, follow the audiences, follow the ways it is discussed, follow the ways it makes money or the technologies used to create and disseminate it; examine its history, the lives of its practitioners, the trajectories of the institutions that sustain it, the multiple musical influences that inform it, and the way it influences new hybrid musical forms. Case studies to be examined by students may include Bach or Beyoncé, a rock concert or a ceremony of religious chant – or the recital of an on-campus a capella group. Using methods from cultural studies, the social sciences, ethnomusicology, and historical musicology, students will carry out their own music research projects.

Fall 2010, Spring 2013, Bowdoin College

Introduction to Ethnomusicology.

“An introduction to the principal theories and methods of ethnomusicology. Focuses on the foundational texts defining the cultural study of the world’s musics, drawing upon concepts and tools from both anthropology and musicology. Addresses issues regarding musical fieldwork, recording, and cultural analysis. Students engage in ethnomusicological field projects to put into practice what they study in the classroom.”

Fall 2012, Bowdoin College.

First Year Writing Seminar: Music and Race in Latin America.

A historical survey examining the relationship between musical practice and racial thought in Latin America from the 16th century to the present day. Considers the links between non-Europeanized music and ideas of race by looking at travelers’ accounts, government documents, and secondary sources. Tracks musical exchange and mixture between groups, and the mixed feelings of attraction and revulsion they provoked. Discusses the role of music in doctrines of racial “whitening” and

civilizing. Examines the rise of nationalist folklore in the 20th century and music's role in multiculturalism and cultural tourism in the 21st. Familiarizes students with various Latin American musical genres. This First Year Seminar will focus on developing writing skills and the critical evaluation of texts, sounds, and ideas.

Spring 2012 Bowdoin College.

Sound, Self and Society: Music and Everyday Life.

Explores the role of music and sound as social practice, political catalyst, market commodity, site of nostalgia, environment, identity tool, and technology of the self. Enables students to write about sound and music. Addresses music as mood manipulation; noise pollution; musical taste and identity; gendered music; "urban tribes" and musical subcultures; amateur vs. specialist music-making; the music industry; music as power; notions of authenticity; sound technology. Case studies may include: gym, study, and slow jam playlists; karaoke; the racial politics of crossover; Guitar Hero; music conservatories; mood music and "cock rock"; barbershop quartets; amateur brass bands; suburban heavy metal; Muzak; advertising jingles; car and café soundscapes.

Fall 2009, Peabody Conservatory; Spring 2011, Fall 2014, Bowdoin College

Sound Travels: Musical Circulation from Mozart to .mp3s.

Music has been on the move for as long as humans have been making it, accompanying the travels of warriors, merchants, and missionaries who have left in their wake hybrid forms from Indian brass bands to Mozart's Turkish marches. The successive development of new technologies, economic systems, and networks of musical exchange, from the printing press to the .mp3 have only intensified the speed and unpredictability with which music moves... This course will examine case studies of musical movement, addressing the kinds of alliances, misinterpretations, and reconfigurations to which they give rise, in order to rethink the role of music in everyday life and in the constitution of society here in the U.S. and around the world.

Summer 2008, New York University

Music of New York.

This course is designed to take advantage of New York's dynamic music community. There will be in-class presentations by local musicians and scholars, and students will regularly attend performances throughout the city. The focus will be on the everyday practices of musical life in New York City by both performers and listeners in a number of the City's musical constituencies: immigrant communities; amateur and professional music-makers; and popular, classical, and avant-garde scenes. Examination of these processes of music-making will be enhanced by looking at the histories of these different kinds of music making. There will also be a historical discussion of the vibrant musical life of New York in the 19<sup>th</sup> and

early 20<sup>th</sup> centuries, which will help contribute to understanding why New York is seen, and sees itself, as a musical city.

Summer 2007, New York University

Special Topics: Jazz.

What is jazz? Why has it had such an enduring hold on the popular imagination and national identity of the United States since its beginnings in the early 20<sup>th</sup> century? How does it delineate the ways in which race is understood in this country? This survey course in jazz aims to examine these questions critically. Students will learn to listen to jazz and identify the key figures and artistic movements in its history, as well as viewing its links to other forms such as Afro-Cuban music through readings, lectures, discussions, listening, live performances and guests. The course will also examine and discuss some of the central questions that continue to shape our understandings of jazz: its folk music roots and art music aspirations, its commercial and anti-commercial character, its racial politics, its national and international manifestations, its gender. By laying the foundations of listening ability, historical knowledge, and key issues, the course will enable students to engage in an informed appreciation of this influential musical form.

***Ensemble***

Fall 2003, Spring 2003, Spring 2006, New York University; Fall 2010 – Spring 2015, Bowdoin College; Fall 2016, Boston University

Afro-Latin American Music Ensemble.

The Afro-Latin American Music Ensemble is dedicated to educating Bowdoin students and community about the cultural legacy and social realities of the descendants of Africans in Latin America. The students, many of whom do not have a previous musical background, learn to play a repertoire of Afro-Latin American secular and spiritual genres which may include Afro-Peruvian music, Afro-Cuban *rumba*, *guiro*, and *batá*, and *gaita*, *tambora*, *bullerengue*, *alabado*, *chirimía*, and *currulao* from the Caribbean and Pacific coasts of Colombia. The Ensemble is the only collegiate group outside of Colombia to perform the music of Colombia's Pacific coast.

***As Teaching /Graduate Assistant***

Fall 2006

**Expressive Culture: Sound.** Teaching Assistant, with Prof. Rena Mueller. New York University

Fall 2003

**Irish Music.** Graduate Assistant, with Prof. Mick Moloney. New York University

Spring 2003

**African-American Music in the US: Hip-Hop.** Graduate Assistant,  
with Prof. Kyra Gaunt. New York University

Fall 2002

**Music and Society.** Teaching Assistant, with Prof. David Burrows. New  
York University

### **Graduate and Undergraduate Mentoring**

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2014 – present

Carlos Alberto Velasco, Doctoral Student. Universidad del Valle, Cali,  
Colombia. Doctoral Program in Afro-Latin American History, Society and  
Culture. Dissertation Advisor. “Music, Society and Culture in the Afro-  
Colombian Communities of Northern Cauca and Southern Valle del  
Cauca.”

2014-2015

Walker Kennedy. Undergraduate Music Major. Bowdoin College.  
Independent Study and Senior Thesis Advisor. “Music Streaming Services,  
Programming Culture, and the Politics of Listening.”

\* A presentation of this work at the meeting of the New England Chapter of the  
Society for Ethnomusicology was awarded the Lise Waxer Prize for best  
undergraduate presentation.

2012-present

Patricia Schone Vergara. Doctoral Student. University of Maryland,  
College Park. School of Music.  
Dissertation Committee Member. “Colombian *Corridos*: A Mexican Genre  
and the Mapping of the Colombian Civil War.”

2013 Teresa Paloma Muñoz Nández. Doctoral Candidate. Universidad del Cauca,  
Popayán, Colombia. Department of Anthropology.  
Dissertation Proposal Committee Member. “Sounded Worlds in the Black  
Violins of the Inter-Andean Valleys of the Cauca.”

2014 J. Gorkys Mosquera Murillo. Master’s Student. Universidad ICESI, Cali,  
Colombia. Department of Social Studies.  
Master’s Thesis Proposal Committee Member. “Petronio Álvarez Festival  
of the Music of the Pacific.”

2011-2012

Alex Casbara. Undergraduate Music Major. Bowdoin College, Brunswick,  
ME. Music Department.  
Independent Study and Senior Thesis Advisor. “Songs of the Drum:  
Changes in Penobscot Music over Time.”

2011

Maryellen Hearn. Undergraduate Music Major. Bowdoin College,

- Brunswick, ME. Music Department.  
Senior Thesis Advisor. "Noise, Propinquity, and Contestations over Space."
- 2013 Leovanny Fernández. Undergraduate Non-Music Major. Bowdoin College, Brunswick, ME. Music Department.  
Independent Study Advisor. "Music and Identity among U.S. Dominicans."

## Service

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2105-present

Core Faculty Member, Latin American Studies, Boston University

2015-2016

Student Prize Committee Chair, Society for Ethnomusicology Latin American & Caribbean Music Section

2014-2017

Council of the Society for Ethnomusicology

2008-present

Anonymous peer reviewer:

- *American Anthropologist*
- *Anuario Colombiano de Historia Social y de la Cultura* [Colombian Annual of Social and Cultural History]
- *Cuadernos de música, artes visuales y artes escénicas* [Journal of Music and Visual and Performing Arts]
- *Cultural Anthropology*
- *Ethnic and Racial Studies*
- *Journal of Latin American Cultural Studies*
- *Latin American Music Review*
- *New West Indian Guide*
- Oxford University Press
- *Revista colombiana de antropología* [Colombian Journal of Anthropology]
- *Women & Music: A Journal of Gender and Culture*

2014 - 2015

Bowdoin College Recording Committee

2013 Local Arrangements Chair, Northeastern Chapter of the Society for Ethnomusicology

2012-2013

Bowdoin College Latin American Studies Program Executive Committee

2011-2013

Bowdoin College Faculty Development Committee, Course Development  
Sub-Committee

2011-2013

Member-at-large, Program Committee, Prize Committee. Northeastern  
Chapter of the Society for Ethnomusicology

2010-2013

Bowdoin College Latin American Studies Program Committee

2009 Co-director, Working Group on Afro-American Sonic Modernities.  
Hemispheric Institute.

2006-2007

Member, Standing Committee on Diversity, Society for Ethnomusicology

2004-2007

Council of the Society for Ethnomusicology, Student Representative

2005 Co-chair

Student Concerns Committee of the Society for Ethnomusicology

2004 Program Committee, MACSEM (Middle Atlantic Chapter of the Society for  
Ethnomusicology)

2001-2003

Students Concerns Liaison, MACSEM (Middle Atlantic Chapter of the  
Society for Ethnomusicology)

### **Music Studies**

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Colombian Caribbean *gaita*, 2012

Martín Vejarano

Afro-Cuban *Shékere/Güiro*, 2012

Yunior Terry

Cuban Popular and Religious Drumming, 2012

Mauricio Herrera

Middle Eastern Percussion, 2010

Eric LaPerna

Colombian *chirimía* Euphonium, 2009

Leonidas “Hinchao” Valencia

Cecilio “El Negro” Lozano

Japanese popular, chindon, and Okinawan traditional percussion, 2004, 2006-9  
As member of Happyfunsmile and Kossan

Colombian Pacific *Marimba*, 2002- present  
José Antonio “Gualajo” Torres  
Diego Obregón  
Hugo Candelario González

Colombian Pacific *Bombo* and *Cununo*, 2002- present  
Irlando “Maky” López  
Diego Obregón  
Hugo Candelario González

Philippine *Kulintang* , 2002  
Prof. Yoshitaka Takeda

*Vallenato* and *cumbia* accordion, 2002  
Eugenio Ochoa

Cuban *tres*, 1999 - 2001  
Nelson González

Classical Guitar, 1996 - present

Guitar, 1989 - present

### **Other Pedagogy**

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EFL/ESL Instructor:

New York Language Center, Bronx, NY, 2003

Nova Group, Osaka, Japan, 2001;

Universidad Tecnológica de Manga, Cartagena, Colombia, 2002

Rennert Bilingual, New York City, 2000 – 2004

Multi-Language Consultants, New York City, 1998 - 2001

Hello World Language Center, New York City, 1998 - 2000

Centro Especializado de Idiomas Harmon Hall, Oaxaca de Juárez, Mexico,  
1996 - 1998

Education Coordinator, Hello World Language Center  
New York City, 1998 - 2000

GED Instructor, Career Education International Group  
New York City, 2000 - 2001

### **Languages**

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English (fluent)

Spanish (fluent)

Portuguese (proficient)

French (competent reading, basic spoken)

Japanese (basic informal spoken)