

Alejandro L. Madrid

Professor of Musicology
Cornell University

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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.
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Academic Positions

- Professor of Musicology, Department of Music, Cornell University, Spring 2017-present.
 - Member, American Studies Program faculty, Fall 2014-present.
 - Member, Graduate Field, Department of Performing and Media Arts, Spring 2014-present.
 - Member, Latino Studies Program faculty, Fall 2013-present.
- Visiting Associate Professor of Musicology, Department of Music, Harvard University, Fall 2016.
- Associate Professor of Musicology, Department of Music, Cornell University, Fall 2013-Fall 2016.
- Associate Professor of Latin American and Latino Studies, University of Illinois, 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, Performance Studies Department, Fall 2005.
- Visiting Lecturer, Northwestern University, Music Department, Fall 2003-Spring 2004.
- Graduate Teaching Assistant, Ohio State University, Department of Music, 1999-2002.
- Adjunct Professor, Universidad de Las Américas, Puebla, Mexico, Department of Music, 1998-1999.

- Graduate Teaching Associate, University of North Texas, Music Department, 1995-1997.

Research Positions

- 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.

Awards and Honors

- 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).
- Woody Guthrie Book 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, and Scholarships

- Humanities Research Grant, Humanities Council, Cornell University, 2015.

- American Musicological Society [AMS] Publication Subvention, Otto Kinkeldey Endowment, 2015.
- Collaborative Research Fellowship, American Council of Learned Societies, 2011-2012.
- Faculty Fellowship, Institute for the Humanities, University of Illinois at Chicago, 2010-2011.
- Publication Subvention, AMS, 2009.
- Fulbright-García Robles Scholar Grant, Mexico-U.S. Commission for Educational and Cultural Exchange and J. William Fulbright Foreign Scholarship Board, 2008-2009.
- Faculty Fellowship, Institute for the Humanities, University of Illinois at Chicago, 2008-2009 (declined).
- Seed Grant, Office of Social Science Research, University of Illinois at Chicago, 2008.
- Seed Grant, Institute for Research on Race and Public Policy, University of Illinois at Chicago, 2007.
- 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.
- 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:

- *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 microtonalist 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)

- *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)

- *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.

- *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)

- *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)

- *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:

- *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)

- *Postnational Musical Identities. Cultural Production, Distribution and Consumption in a Globalized Scenario*, ed. with Ignacio Corona. Lanham, MD: Lexington Books, 2008.

Articles in refereed journals:

- “Landscapes and Gimmicks from the ‘Sounded City’: Listening for the Nation at the Sound Archive.” *Sound Studies. An Interdisciplinary Journal*, Vol. II, No. 2 (2016).
- “Sonares dialécticos y política en el estudio posnacional de la música,” *Revista Argentina de Musicología*, No. 11 (2010).
- “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*, No. 13 (2009).
- “The Sounds of the Nation: Visions of Modernity and Tradition in Mexico’s First National Congress of Music.” *Hispanic American Historical Review*, Vol. 86, No. 4 (2006).
- “Dancing with Desire. Cultural Embodiment and Negotiation in Tijuana’s Nor-tec Music and Dance.” *Popular Music*, Vol. 25, No. 3 (2006).
- “Reapropiación y estética kitsch en ‘Tijuana Makes Me Happy’ del Colectivo Nortec.” *Brújula. Revista Interdisciplinaria Sobre Estudios Latinoamericanos*, Vol. 5. No. 1 (2006).
- “Imagining Modernity, Revising Tradition. Nor-tec Music in Tijuana and Other Borders.” *Popular Music and Society*, Vol. 28, No. 5 (2005).
- “Navigating Ideologies in ‘In-Between’ Cultures. Signifying Practices in Nor-tec Music.” *Latin American Music Review*, Vol. 24, No. 2 (2003).
- “Transculturación, performatividad e identidad en la Sinfonía No. 1 de Julián Carrillo.” *Resonancias*, No. 12 (2003).

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

- “Prácticas de significación e identidad. Los estudios culturales y la musicología.” *Fragments de cultura*, Vol. XII, No. 5 (2002).
- “Modernismo, futurismo y *kenosis*: las canciones de Átropo según Julián Carrillo y Carlos Chávez.” *Heterofonía*, Vol. XXXIII, No.123 (2000).
- “¿Influencias o elementos de retórica?: aspectos de centricidad en la obra de Silvestre Revueltas.” *Heterofonía*, Vol. XXXIII, No. 122 (2000).
- “De México, concierto para Andrés Segovia: una visita al *Concierto del sur* de Manuel M. Ponce.” *Heterofonía*, Vol. XXXI, No. 118-119 (1998).

Invited articles appearing in academic journals:

- “Diversity, Tokenism, Non-Canonical Musics, and the Crisis of the Humanities in U.S. Academia.” *Journal of Music History Pedagogy* (forthcoming).

- “Cuestiones de género: el danzón como un complejo de performance,” *Boletín Música*, No. 42-43 (2016) [co-authored with Robin Moore].
- “Cantar la negritud: capeyuye e identidad mascoga en la frontera México-Estados Unidos,” *Boletín Música*, No. 32 (2012).
- “American Music in Times of Postnationality,” *Journal of the American Musicological Society*, Vol. 63, No. 3 (2011).
- “El Centro Mexicano para la Música y las Artes Sonoras y el dilema de la permanencia en México,” *Pauta*, No. 110 (2009).
- “Los sonidos de la nación moderna. El Primer Congreso Nacional de Música en México,” *Boletín Música*, No. 18 (2007).
- “Los *loops* de Nor-tec. Reflexiones sobre el trabajo de campo en la frontera México-Estados Unidos,” *Boletín Música*, No. 11-12 (2003).
- “El continuo proceso de intercambio cultural: Leo Brouwer y *La espiral eterna*,” *Pauta*, Vol. XVI, No. 66 (1998).

Articles appearing in edited volumes:

- “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. 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. 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. Durham, NC: Duke University Press, 2013.
- “Retos multilineales 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. Logroño: Universidad de La Rioja, 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. Pittsburgh: University of Pittsburgh Press, 2012.
- “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. New York: Oxford University Press, 2011.
- “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. New York: Oxford University Press, 2011.
- “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. Surrey: Ashgate, 2011.

- “Transnational Cultural Translations and the Meaning of Danzón across Borders,” in *Performance in the Borderlands*, ed. by Ramón H. Rivera-Servera and Harvey Young. New York: Palgrave Macmillan, 2010.
- “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. Madrid: SEACEX, 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. 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. 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)*, Vol. 1. No. 1 (2012).
- *Reggaeton*, ed. by Raquel Z. Rivera, Wayne Marshall, and Deborah Pacini Hernandez, in *Dancecult: Journal of Electronic Dance Music Culture*, Vol. 1, No. 2 (2010).
- *The Singing of the New World: Indigenous Voice in the Era of European Contact*, by Gary Tomlinson, in *Hispanic American Historical Review*, Vol. 88, No. 4 (2008) [With Cristián Roa de la Carrera].
- *Otra visión de la música popular cubana*, by Leonardo Acosta, in *Latin American Music Review*, Vol. 28, No. 2 (2007). [With Liliana González Moreno].
- *Musical Ritual in Mexico City. From the Aztec to NAFTA*, by Mark Pedelty, in *Hispanic American Historical Review*, Vol. 87, No. 2 (2007).
- *Timba. The Sound of the Cuban Crisis*, by Vincenzo Perna, in *Ethnomusicology*, Vol. 51, No. 2 (2007). [With Liliana González Moreno].
- *Pachangas: Borderlands Music, U.S. Politics, and Transnational Marketing*, by Margaret E. Dorsey, in *Latino Studies*, Vol. 5, No. 1 (2007).
- *El mar de los deseos. El caribe hispano musical: historia y contrapunto*, by Antonio García de León Griego, in *the world of music*, Vol. 47, No. 3 (2005).
- *Jefe de jefes. Corridos y narcocultura en México*, by José Manuel Valenzuela, in *Ethnomusicology*, Vol. 49, No. 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*, Vol. 30, No. 1 (2009).

- *Guitarra de Cristal. Contemporary Cuban Music for the Guitar*, Anton Machleder, guitar, in *Latin American Music Review*, Vol. 27, No. 1 (2006).

Encyclopedia and Bibliography Entries:

- “Mexico,” in *Oxford Bibliographies — Music*, ed. by Bruce Gustafson. New York: Oxford University Press, 2015 <<http://www.oxfordbibliographies.com/obo/page/music>>
- “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,” “Julietta 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:

- “Loops de cultura e identidad en la música de Nor-Tec,” *Contratiempo*, No. 85 (2011).
- “Music and Performance in the Nortec Collective’s Border Aesthetic,” *Review: Literature and Arts of the Americas*, Vol. 42, No. 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*, No. 69 (1999).
- “Rafael Adame e il primo concerto per chitarra e orchestra del XX secolo,” *Guitar*, Vol. III, No. 12 (1998).
- “Rafael Adame and the First Guitar Concerto of the Twentieth Century,” *Gendai Guitar Magazine*, Vol. 32, Nos. 4 and 6 (1998).
- “La *Missa brevis* de Mario Lavista,” *Viceversa*, No. 67 (1998).
- Cutting a Path to the Twenty-First Century: A Conversation with David Starobin,” *Soundboard*, Vol. XIV, No. 2 (1997).
- “Samuel Zyman: A Mexican Composer in New York,” *Soundboard*, Vol. XXII, No. 3 (1996).
- “Leandro Espinosa: A Voice from the North,” *Soundboard*, Vol. XXII, No. 1 (1995).
- “Jorge Ritter Navarro: The Poetry in the Hand’s Movements,” *Soundboard*, Vol. XX, No. 3 (1994).
- “Ernesto García de León: A Mexican Way of Continuing the Guitar Music Tradition,” *Soundboard*, Vol. XX, No. 2 (1993).

Editorial Work

- Series Editor, *Currents in Latin American and Iberian Music*, Oxford University Press, 2015-current.
- Guest Editor, “Music and Performance Studies.” Special issue in *Trans. Revista Transcultural de Música*, No. 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:

- *Beyond the Walls of the Sounded City: Gimmicks, Networks, and Utopias in the Sound Archive*.
- *Masculine Overtones. Essays on Homophobia, Masculinity and Popular Music in Late 20th-Century Mexican Culture*.

Edited Volumes:

- *Experimentalisms in Practice. Music Perspectives from Latin America*, ed. with Ana R. Alonso Minutti and Eduardo Herrera (Oxford University Press, under review).

Articles:

- “Experimentalism as Estrangement: Café Tacvba’s *Revés/Yosoy*” (co-authored with Pepe Rojo). In *Experimentalisms in Practice. Music Perspectives from Latin America*. Ed. by Ana R. Alonso Minutti, Eduardo Herrera, and Alejandro L. Madrid (Oxford University Press, under review).
- “Mythology, Nostalgia, and the Post-Mortem Imagination in Gabriela Ortiz’s *Únicamente la verdad*.”
- “Queering the Nation from the Other Side. Juan Gabriel, Performance, and the Margins of *Mexicanidad*.”
- “*Secreto a voces*: Excess, Vocality, and *Jotería* in the Performance of Juan Gabriel.” *GLQ: A Journal of Gay and Lesbian Studies* (under review).

Invited Presentations

- “*Secreto a voces*: Excess, Performance, and *Jotería* in Juan Gabriel’s Vocality.” Musicology Colloquium. Department of Music, Harvard University, Cambridge, Massachusetts, November 21, 2016; 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, 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.” 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 at Urbana-Champaign, 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 future 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 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 Conference. 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

- “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 26-30, 2017.
- “Playing and Dancing the Canon in a Postnational Moment: The Danzón as Banner in 21st Century Mexico.” 61st Annual Meeting of the Society for Ethnomusicology (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 American Musicological Society (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 International Association for the Study of Popular Music (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 the Latin American Branch of IASPM, 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 the Latin American Branch of the IASPM, 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

- 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.
- Discussant to the session “Vanguardia musical / Vanguardia institucional: iniciativas transformadoras en el cono sur durante el siglo XX.” XXXIV International Congress of the LASA, New York, New York, May 28, 2016.
- Roundtable panelist, “Diversity and the Future of SAM: A Brainstorming Roundtable.” 42nd Annual Conference of the 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 the 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 Society for American Music, 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, Advising and University Service

Cornell University, Teaching:

Graduate Seminars:

- Historiography and Methods in Latin American (Ethno)Musicology
- Latin American Musical Modernisms
- Listening and Audio Cultures in the Americas
- Performance and Globalization
- Research and Critical Methodologies

Undergraduate courses:

- Approaches to the Cultural Study of Music
- Latino Musics in the U.S.
- 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

Cornell University Ph.D. Advisees:

- Anaar Dasai-Stephens, Ph.D. Ethnomusicology, A.B.D. (co-advisor, with Steven Pond).
 - Recipient of the 2015 Howard Meyer Brown Fellowship, American Musicological Society.
- Jillian Marshall, Ph.D. Ethnomusicology, A.B.D. (co-advisor, with Steven Pond).
 - Recipient of the 2014 Fulbright-mtvU Fellowship, Fulbright U.S. Student Program.
- Sergio Ospina Romero, Ph.D. Ethnomusicology, in coursework.
- Nicole Reispour, Ph.D. Ethnomusicology, A.B.D. (co-advisor, with Martin Hatch).

External Ph.D. Advisees:

- Rossana Lara, Ph.D. Musicology (Universidad Nacional Autónoma de México). Graduated 2016.

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

- Samuel Carter, Ph.D. Hispanic Studies, A.B.D.
- Jordan Musser, Ph.D. Musicology, in coursework.

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, Ph.D. (University of Chicago). Graduated 2016.
- Guadalupe Caro Cocotle, Ph.D. Musicology, A.B.D. (Universidad Nacional Autónoma de México).
- 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 Service:

- Director of Undergraduate Studies: Department of Music, Cornell University, Spring 2016-current.
- Member, Ad Hoc Committee, College of Arts and Sciences, Cornell University, Spring 2016.
- Member, Concert Committee, Department of Music, Cornell University, 2015-current.
- Member, Search Committee: Composition Position, Department of Music, Cornell University, Fall 2015-2016.
- 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-current.
- Member Graduate Field, Department of Performing and Media Arts, Cornell University, Spring 2014-current.
- 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-current.
- Member, Music Minor Committee, Department of Music, Cornell University, Fall 2013-current.

University of Illinois at Chicago, Service:

- Member, Search Committee: Music Theory Position, Music Department, University of Illinois at Chicago, Fall 2012-Spring 2013.
- Member, Ambassadors Group: Latino Cultural Center, University of Illinois at Chicago, Fall 2011-current.
- 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 PhD in Interdisciplinary Studies of Race, Gender, and Class: University of Illinois at Chicago, Fall 2006-Spring 2008.

Professional Service

- Member, Planning Group on Race and Ethnicity in Musicology: American Musicological Society (AMS), 2016-2017.
- Member, Editorial Board, Colección Música Hispana, Instituto Complutense de Ciencias Musicales, Universidad Complutense de Madrid, 2015-current.
- Member, Editorial Board: *Diagonal: An Ibero-American Music Review*, 2015-current.
- Member, Council: AMS, 2015-2018.
- Member, Ruth A. Solie Award Committee: AMS, 2014-2017 (Chair 2016-2017).
- Member, Council Nominating Committee: Society for Ethnomusicology (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-current.
- Member, Editorial Advisory Board: Colección Instrumentos para la Investigación Musical, Sociedad Iberoamericana de Etnomusicología, 2012-current.
- 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, Selecting Committee: Music Fellowships, National Endowment for the Humanities, 2012.
- Member, Selecting 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, 2012.
- External Advisor, Graduate Musicology Program, Escuela Nacional de Música (ENM), Universidad Nacional Autónoma de México (UNAM), Mexico City, Mexico, 2011-current.
- Member, Editorial Advisory Board: *Boletín Música* (Cuba), 2011-current.
- Member, Editorial Advisory Board: Colección Música, Editorial Doble J (Spain), 2010-current.
- 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-current.
- Member, Editorial Advisory Board: *Trans. Revista Transcultural de Música*, 2009-current.
- 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-current.
- 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-current.
- 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:

- 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*; *Latin American Music Review*; *Latino Studies*; *Leonardo Music Journal*; *Letras Históricas*; *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:

- Music consultant: *Eisenstein in Guanajuato*, 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