

ANA R. ALONSO MINUTTI

CURRICULUM VITAE

Associate Professor of Music	1 University of New Mexico
Musicology/Ethnomusicology Area Head	MSC04 2570
Department of Music	Albuquerque, NM 87131-0001
College of Fine Arts	e-mail: aralonso@unm.edu
University of New Mexico	unm.academia.edu/AnaAlonsoMinutti

EDUCATION

University of California, Davis	Ph.D. Music, 2008 Concentration: Musicology and Criticism Dissertation: "Resonances of Sound, Text, and Image in the Music of Mario Lavista" (Advisor: Beth E. Levy)
University of California, Davis	M.A. Music, 2004 Concentration: Musicology and Criticism
Universidad de las Américas Puebla, Mexico	B.A. Music, 1999 Concentration: Musicology <i>Summa cum laude</i> Thesis: "La hermenéutica musical apoyada por el análisis como modo de acercamiento interpretativo a la música: el caso de <i>Anamnesis</i> de Mariana Villanueva" (Hermeneutics and Analysis as Interpretive Approach to Music: Mariana Villanueva's <i>Anamnesis</i>)

UNIVERSITY TEACHING HISTORY

University of New Mexico	Associate Professor, Department of Music Fall 2017 – present Assistant Professor, Department of Music Fall 2013 – Spring 2017
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Courses designed and taught at UNM:

- Female Voices in Music Composition. Upper division / Graduate level (Spring 2018)

An examination of the work by female composers/creators across different music styles, genres, and historical periods. Issues of representation, gender, and sexuality inform the close study of selected repertory, taking into account scholarly perspectives from feminism, critical race theory, and music criticism.

- Mexican Music Beyond Borders. Upper division / Graduate level (Fall 2017, Fall 2018)
A contextual exploration of music traditions from Mexico and Mexican communities across the United State. Concentration is placed on indigenous, folk, popular, and art music traditions.
- Studies in Twentieth-Century Music. Upper division / Graduate level (Spring 2014, Spring 2016)
A socio-cultural survey of musical developments from 1900 to present. Emphasis on art music traditions from Europe and the Americas.
- Music History from 1750 to the Present. Upper division (Spring 2016)
A historical survey of musical developments from 1750 to the present.
- Musics of Mexico. Upper division / Graduate level (Fall 2015 & Fall 2016)
A survey of a variety of music practices (folk, indigenous, popular, and classical) of Mexican communities from historical, cultural, national, and transnational perspectives.
- Proseminar in Critical Musicology. Graduate level (Fall 2015, Fall 2017 & Fall 2018)
Introduction to the field and methods of critical musicology.
- Music Experimentalism Across the Americas. Graduate level (Fall 2013, Spring 2015; Spring 2017)
A survey of 20th-century experimental musical practices from the American continent.
- Opera in Context. Upper division / Graduate level (Spring 2015 & Spring 2017)
A socio-cultural survey of the development of opera in the western art tradition from c1600 to the present.
- Studies in Medieval & Renaissance Music. Upper division / Graduate level (Fall 2014 & Fall 2016)
A socio-cultural survey of European musical developments from c500-1600.

University of North Texas

Assistant Professor, Department of Music
Fall 2008 – Spring 2013

Graduate courses designed and taught at UNT:

- Collaboration, Allusion, and New Music: Mario Lavista. Doctoral level.
- Introduction to Music Research. Graduate level.

Undergraduate courses designed and taught at UNT:

- Operatic Literature. Upper division.
- Twentieth-Century Music. Upper division.
- Music in Human Imagination. Lower division.

- Music in Human Imagination-Honors. Lower division (Honors College).

University of California, Davis Graduate Instructor, Department of Music
Summer 2003, Summer 2004, Spring 2008

Courses designed and taught at UCD:

- Life and Music of Igor Stravinsky. Upper division
- Life and Music of Ludwig van Beethoven. Upper division
- Music Theory I. Lower division

University of California, Davis Teaching Assistant, Department of Music
Fall 2001 – Fall 2007

Teaching Assistant Tasks: Teaching one or two lectures per week to several sections; creating and assessing class assignments; grading exams and term papers; holding meetings with students.

Courses taught as Teaching Assistant:

- Life and Music of J. S. Bach. Upper division.
- Life and Music of Ludwig van Beethoven. Upper division.
- Music of East Africa, Middle East and North India. Upper division.
- Music of the Americas. Upper division.
- History of African American Music. Upper division.
- Introduction to Music Literature. Lower division.
- Music Theory I. Lower division.
- Music Theory II. Lower division.

RESEARCH POSITIONS

Visiting Researcher (University of California Institute for Mexico and the United States, UC MEXUS Post-doctoral fellowship), Universidad de las Américas, Puebla (Fall 2011-Spring 2012).

PUBLICATIONS

Edited volume:

Experimentalisms in Practice: Music Perspectives from Latin America, co-edited with Eduardo Herrera and Alejandro L. Madrid (New York: Oxford University Press, 2018).

Essays appearing as chapters in edited volumes:

“‘Gatas y Vatas’: Female Empowerment and Community-Oriented Experimentalism,” in *Experimentalisms in Practice: Music Perspectives from Latin America*, edited by Ana R. Alonso Minutti, Eduardo Herrera, and Alejandro L. Madrid (New York: Oxford University Press, 2018).

“The Composer as Intellectual: Carlos Chávez and Mexico’s Colegio Nacional,” in *Carlos Chávez and His World*, edited by Leonora Saavedra and Walter Clark (Princeton, NJ: Princeton University Press, 2015).

“Espacios imaginarios: Aspectos de colaboración en dos obras de Mario Lavista” (Imaginary Spaces: Aspects of Collaboration in Two Works by Mario Lavista), in *Discanto: Ensayos de investigación musical. Tomo II*, edited by Ricardo Miranda and Luisa Vilar-Payá (Xalapa, Veracruz: Universidad Veracruzana, 2008).

Articles in refereed journals:

“The ‘Here and Now’: Stories of Relevancy from the Borderlands.” *Journal of Music History Pedagogy* 7, no. 2 (2017).

“Forging a Cosmopolitan Ideal: Mario Lavista’s Early Music.” *Latin American Music Review* 35, no. 2 (Fall/Winter 2014).

“Estrategias de diferenciación en la composición musical: Mario Lavista y el México de fines de los sesentas y comienzos de los setentas” (Differentiation Strategies in Music Composition: Mario Lavista and Late-Sixties, Early-Seventies Mexico), written in conjunction with Luisa Vilar-Payá. *Revista Argentina de Musicología* 12-13 (2012-13).

“Permuting Cage.” *Brújula. Revista interdisciplinaria sobre estudios latinoamericanos* 6, no. 1 (2007).

“El acercamiento hermenéutico y el problema de la intencionalidad: El caso de *Anamnesis* de Mariana Villanueva” (Hermeneutical Approach and the Problem of Intentionality: The Case of Mariana Villanueva’s *Anamnesis*). *Heterofonía* 32 (2001).

Articles in academic journals:

“Escuchando la pintura, pintando la música: intertextualidad musical y pictórica en la obra de Mario Lavista” (Listening to Painting, Painting Music: Musical and Pictorial Intertextuality in Mario Lavista’s Music). *Pauta: Cuadernos de teoría y crítica musical* 139-140 (2016).

“Espejos de un orden superior: La música religiosa de Mario Lavista” (Mirrors of a Superior Order: Mario Lavista’s Religious Music). *Pauta: Cuadernos de teoría y crítica musical* 134 (2015).

“Espacios imaginarios: *Marsias* y *Reflejos de la noche* de Mario Lavista” (Imaginary Spaces: Mario Lavista’s *Marsias* and *Reflejos de la noche*). *Pauta: Cuadernos de teoría y crítica musical* 131-132 (2014).

“La ‘destrucción renovadora’ de Quanta” (Quanta’s ‘Renovative Destruction’). *Pauta: Cuadernos de teoría y crítica musical* 130 (2014).

“*Simurg* y el canto de los pájaros” (*Simurg* and the Song of the Birds). *Pauta: Cuadernos de teoría y crítica musical* 129 (2014).

“Ruidos y latidos en la entraña de *Canto a un dios mineral* (1992) de Manuel Enríquez” (Noises and Heartbeats at the Core of Manuel Enríquez’s *Canto a un dios mineral*), co-written with Juan Manuel Portillo. *Pauta: Cuadernos de teoría y crítica musical* 125 (2013).

“Permutar a Cage” (Permuting Cage). *Pauta: Cuadernos de teoría y crítica musical* 123-124 (2012).

“Contrapunto a 4: Una mirada a la trayectoria de Mario Lavista desde sus cuartetos de cuerda” (Four-Voice Counterpoint: A View of Mario Lavista’s Trajectory from His String Quartets). *Pauta: Cuadernos de teoría y crítica musical* 121 (2012).

Comissioned texts:

Los cuartetos de cuerda de Beethoven: la revolución de un género (Beethoven’s String Quartets: The Revolution of a Genre). Mexico City: El Colegio Nacional, 2018.

La música en El Colegio Nacional (Music in El Colegio Nacional). Mexico City: El Colegio Nacional, 2018.

Encyclopedia entries:

“Mario Lavista,” in *Routledge Encyclopedia of Modernism*, 2016.

<https://www.rem.routledge.com/articles/lavista-mario-1943>

“Brian Banks,” in *The New Grove Dictionary of American Music*, 2nd edition, ed. by Charles Garret (New York: Oxford University Press, 2013).

“George Cisneros,” in *The New Grove Dictionary of American Music*, 2nd edition, ed. by Charles Garret (New York: Oxford University Press, 2013).

“Mario Lavista,” in *The New Grove Dictionary of American Music*, 2nd edition, ed. by Charles Garret (New York: Oxford University Press, 2013).

“Pablo Ortiz,” in *The New Grove Dictionary of American Music*, 2nd edition, ed. by Charles Garret (New York: Oxford University Press, 2013).

Liner notes:

Stabat Mater y otras obras sacras de Mario Lavista. Tempus & El Colegio Nacional (2015).

100 Years of Mexican Music for Wind Quintet. Quinteto Latino (2012).

Mario Lavista’s Complete String Quartets. Cuarteto Latinoamericano. Toccata Classics (2011).

“Quotations” and “Cuaderno de viaje,” in *Voces Internas: Contemporary Mexican Works for Cello*. Jonathan Golove, cellist. Albany Records (2010).

Canto del alba. Música para flauta de Mario Lavista. Beatriz Plana, flute. Quindecim & El Colegio Nacional (2010).

Critical commentary:

Panoram. New Wave Soundies. Museo de Arte Carrillo Gil, Mexico. Introductory text for audio-visual exhibition at the Museo de Arte Carrillo Gil, Mexico City, October 2013.

FORTHCOMING PUBLICATIONS (ACCEPTED AND/OR UNDER CONTRACT)

Book:

Mario Lavista and Musical Cosmopolitanism in Late Twentieth-Century Mexico (New York: Oxford University Press).

Essay appearing as chapter in edited volume:

“¿Más reflexión y menos ‘historia’? Hacia un aprendizaje multidireccional en la enseñanza de la historia de la música” (More Reflection, Less ‘History’? Towards a Multidirectional Learning in Music History Teaching), in *Discanto: Ensayos de investigación musical. Tomo III*, edited by Ricardo Miranda and Luisa Vilar-Payá (forthcoming).

Encyclopedia entry:

“Manuel Enríquez,” in *Routledge Encyclopedia of Modernism*, forthcoming.

OTHER RESEARCH & CREATIVE WORK

Documentary:

Cubos y permutaciones: plástica, música y poesía de vanguardia en México (Cubes and Permutations: Experimental Music, Visual Arts, and Poetry in Mexico), 2013. 20-min. documentary. Written, directed, and produced by Ana R. Alonso Minutti. Edited by Miguel Ángel Muñoz, Antonio Maldonado, and Astrid Oviedo.

This documentary provides an aesthetic exploration of a series of artworks created by three central figures of the contemporary art scene in Mexico: visual artist Arnaldo Coen, composer Mario Lavista, and poet Francisco Serrano. Their interdisciplinary collaboration (1976-1981) represented a key moment in the country’s avant-garde scene by using indeterminacy and open forms. In the film, the artists themselves narrate the origins of these pieces. The central image, that of the cube, undergoes a series of permutations of color, sound, and poetry.

Documentary exhibitions:

Museo Universitario de Arte Contemporáneo, Mexico City, for the exhibition “Reverberaciones: Arte y sonido en las colecciones del MUAC.” March–July 2017.

PUBLIC LECTURES AND PRESENTATIONS AT PROFESSIONAL MEETINGS

Invited lectures and presentations:

“Chavela’s Frida: Singing Pain, Performing Desire,” lecture. 2018 Music Series, *La música de México*, Mexican Cultural Institute, Washington D.C., September 2018.

“Music, Image, Ritual and the Center of the Universe: Ricardo Mazal’s *Kailash*,” lecture. Center for Contemporary Arts, Santa Fe, New Mexico, August 2018.

“Chavela’s Frida: Singing Pain, Performing Desire,” lecture. Latin American Studies, Spanish Department, Northern Arizona University, Flagstaff, Arizona, April 2018.

“Entre el ruido y el silencio: afinidades músico-poéticas en la composición mexicana del siglo XX” (Amidst Noise and Silence: Music & Poetic Affinities in Twentieth-Century Mexican Music), lecture. Course: Music in Spanish American Literature / Music as Literature (instructor: Robert Neustadt), Latin American Studies, Spanish Department, Northern Arizona University, Flagstaff, Arizona, April 2018.

“Decolonizing Experimentalisms at the Borderlands,” paper. Symposium: After Experimental Music. Cornell University, Ithaca, New York, February 2018.

“Historiography, Experimentation, the ‘Musical Canon,’ and Gatas y Vatas,” lecture. Course: Advance Music Studies (instructor: Alejandro L. Madrid), Department of Music, Cornell University, Ithaca, New York, February 2018.

“Chavela’s Frida: Emancipatory Songs of Love and Pain,” lecture. Spanish and Hispanic Studies Department, Hobart and William Smith Colleges, Geneva, New York, February 2018.

“Chavela’s Frida: Emancipatory Songs of Love and Pain,” lecture. University of New Mexico Art Museum Insight Lecture Series, in conjunction with the exhibition “Frida Kahlo – Her Photos,” and the 15th Way OUT West Film Fest (Southwest Gay & Lesbian Film Festival), Albuquerque, New Mexico, October 2017.

“La música contemporánea desde una musicología transnacional: Una aproximación testimonial” (Contemporary Music from a Transnational Musicology: A Testimonial Approach), lecture. Escuela de Posgrados de la Facultad de Artes y Humanidades, Universidad de los Andes, Bogotá, Colombia, April 2017.

“Resonancias poéticas y pictóricas en la música de Mario Lavista” (Poetic and Pictorial Resonances in Mario Lavista’s Music), lecture. Escuela de Posgrados de la Facultad de Artes y Humanidades, Universidad de los Andes, Bogotá, Colombia, April 2017.

“Vanguardia, performatividad y experimentación en la música mexicana de los años 70s” (Avant-Garde, Performativity, and Experimentation in 1970s Mexican Music), lecture. Jornadas de Música Contemporánea Círculo Colombiano de Música Contemporánea 2017. Universidad Distrital, Facultad de Artes – ASAB, Bogotá, Colombia, April 2017.

“Performing the Experimental: Collective Improvisation, Resistance, and Youth Counterculture of 1970s Mexico,” lecture. 46th Annual John Donald Robb Composers’ Symposium. University of New Mexico, Albuquerque, New Mexico, March 2017.

“Performing Resistance: Quanta and the Experimental Music Scene of 1970s Mexico,” lecture. Latin American Studies Speaker Series, Central New Mexico Community College, Albuquerque, New Mexico, February 2016.

“‘Gatas y Vatas’: Female Empowerment and Community-Oriented Experimentalism in Albuquerque, NM,” paper. Symposium: Experimental Music in Practice: Perspectives from Latin America. Mason School of Music, Rutgers University, New Jersey, September 2015.

“Music as an Intellectual Practice in Mexico’s El Colegio Nacional,” lecture. Latin American and Iberian Institute. University of New Mexico, Albuquerque, New Mexico, March 2015.

“Mirrors of a Superior Order: Mario Lavista’s Religious Music,” lecture. Sacred Music Colloquium: Learning from the Masters. Learning from the People. University of Notre Dame, Notre Dame, Indiana, September 2014.

“Music and Scholarship at the U.S.-Mexico Border,” lecture. 43rd Annual John Donald Robb Composers’ Symposium, “Beyond Borders.” University of New Mexico, Albuquerque, New Mexico, April 2014.

“Mario Lavista and the Contemporary Mexican Cultural Scene,” lecture. Music from the Americas Concert Series. University of New Mexico, Albuquerque, New Mexico, October 2013.

“What is Latin American Chamber Music?” integrative concert/lecture. Quinteto Latino’s Latin American Chamber Music Festival. San Francisco and San Jose, California, October 2013.

“Interviewing Living Composers: Facing Ethnographic Paradigms,” webinar. School of Music, Butler University, Indianapolis, Indiana, September 2012.

“La teoría no-representacional de Nigel Thrift: aproximaciones e interpretaciones” (Nigel Thrift’s Non-Representational Theory: Some Approximations and Interpretations), presentation. Universidad de las Américas Puebla, Puebla, Mexico, March 2012.

“Afinidades de música y poesía en la música de cámara mexicana: *Reflejos de la noche*, de Mario Lavista, y *Canto a un dios mineral*, de Manuel Enríquez” (Music and Poetic Affinities in Mexican Chamber Music: Mario Lavista’s *Reflejos de la noche*, and Manuel Enríquez’s *Canto a un dios mineral*), lecture. Chamber Music Festival “Cameralia 2012,” Capilla del Arte Puebla, Puebla, Mexico, April 2012.

“Pájaros, bailarinas y otras criaturas: provocaciones extra-musicales en la música de Mario Lavista” (Birds, Ballerinas, and Other Creatures: Extra-Musical Provocations in Mario Lavista’s Music), lecture. Universidad de las Américas Puebla, Puebla, Mexico, April 2012.

“Música para los ojos: notación gráfica en el siglo XX” (Music for the Eyes: Graphic Notation in the Twentieth Century), lecture. Universidad de las Américas Puebla, Puebla, Mexico, November 2011.

“¿Óperas o anti-óperas? Drama musical en el siglo XX y principios del siglo XXI” (Operas or Anti-Operas? Musical Drama of the 20th and Early 21st Centuries), lecture. Universidad de las Américas Puebla, Puebla, Mexico, November 2011.

“Permuting Cage. *Trans/mutaciones, Jaula, In/cubaciones* and John’s Cage Visit to Mexico City, 1976,” lecture. Gender Matters Multimedia Symposium: “Out of the Cube: Aesthetic, Political, Medical and Discursive Approaches to Gendered Identities,” The State University of New York, University at Buffalo, Buffalo, New York, September 2008.

“The Influence of John Cage in Mexican Avant-Garde Music: *Jaula* (for prepared piano) by Mario Lavista,” lecture. Providence College, Manitoba, Canada, October 2007.

“Permuting Cage. *Trans/mutaciones, Jaula, In/cubaciones* and John’s Cage Visit to Mexico City, 1976,” lecture. Hemispheric Institute of the Americas, University of California, Davis, California, May 2007.

“Jugando con espejos músico-poéticos: Reflexión a partir del cuarteto de cuerdas *Reflejos de la noche*, de Mario Lavista” (Playing with Musical and Poetic Mirrors: Reflections after Mario Lavista’s String Quartet *Reflejos de la noche*), lecture in conjunction with Juan Manuel Portillo. Universidad de las Américas Puebla, Puebla, Mexico, March 2006.

Presentations in academic conferences:

“Teaching Intersectionality: Pedagogical Potential from Border States,” 63rd Annual Meeting of the Society for Ethnomusicology, Albuquerque, New Mexico, November 2018.

“La construcción mítica de Frida Kahlo en ‘La Llorona’ de Chavela Vargas.” XIII Biennial Conference of the International Association for the Study of Popular Music, branch Latin America, San Juan, Puerto Rico, June 2018.

“Chavela’s Frida: Singing Pain, Performing Desire.” XXXVI International Congress of the Latin American Studies Association, Barcelona, Spain, May 2018.

“Decolonial Performativity and Female Empowerment in Experimental Music from the U.S.-Mexico Border.” 83rd Annual Meeting of the American Musicological Society, Rochester, New York, November 2017.

“Sonorous *Curanderismo*: Memory, Family, and the Desert in the Work of Chicana Noise Artist TAHNZZ.” XIX Biennial Conference of the International Association for the Study of Popular Music, Kassel, Germany, June 2017.

“Challenges of Teaching Ethno/Musicology in New Mexico.” College of Music Society National Conference, Santa Fe, New Mexico, October 2016.

“Cosmopolitan Imaginaries and Modernist Localities in Mario Lavista’s Music.” Fourth Sibelius Academy Symposium on Music History, “Music History and Cosmopolitanism,” Sibelius Academy of the University of the Arts Helsinki, Finland, June 2016.

“Sounds Across the Rio Grande: Imagining Border Music.” Biennial Conference of the European Association of American Studies Conference, Ovidius University, Constanta, Romania, April 2016.

“The ‘Here and Now’: Stories of Relevancy from the Borderlines.” Ibero-American Music Study Group. 81st Annual Meeting of the American Musicological Society, Louisville, Kentucky, November 2015.

“‘Gatas y Vatas’: Female Empowerment and Community-Oriented Experimentalism.” 18th Biennial Conference of the International Association for the Study of Popular Music, Campinas, Brazil, June-July 2015.

“The Composer as Intellectual: Carlos Chávez and El Colegio Nacional.” 33rd International Congress of the Latin American Studies Association, San Juan, Puerto Rico, May 2015.

“Performing Resistance: Quanta and the Musical Avant-Garde of 1970s Mexico.” 80th Annual Meeting of the American Musicological Society, Milwaukee, Wisconsin, November 2014.

“¿Más reflexión y menos ‘historia’? Hacia un aprendizaje multidireccional en la enseñanza de la historia de la música” (More Reflection, Less ‘History’? Towards a Multidirectional Learning in Music History Teaching). Congreso de Musicología: Música, Educación y Patrimonio. Festival Internacional de la Cultura Maya, Mérida, Mexico, October 2014.

“Transgressing the Streets of Mexico City: The ‘Renovative Destruction’ of Collective Improvisation.” 58th Annual Meeting of the Society for Ethnomusicology, Indianapolis, Indiana, November 2013.

“Configuring Mexico City’s Intellectual Elite: Music at El Colegio Nacional.” 57th Annual Meeting of the Society for Ethnomusicology, New Orleans, Louisiana, November 2012.

“Hacia el ideal de un México abstracto. Una aproximación a las grafías musicales de Mario Lavista” (Towards the Ideal of an Abstract Mexico: An Approximation to Mario Lavista’s Graphic Scores). International Musicological Conference: “200 Years of Music in Latin America and the Caribbean (1810-2010),” National Center of the Arts, Mexico City, Mexico, October 2010.

“‘Mexican Essence’ and the Cosmopolitan Ideal in the Music of Mario Lavista.” 75th Annual Meeting of the American Musicological Society, Philadelphia, Pennsylvania, November 2009.

“Pájaros pianísticos: Referencias intertextuales en *Simurg* de Mario Lavista” (Pianistic Birds: Intertextual References in Mario Lavista’s *Simurg*). Cuarta Jornada de Cima y Sima: Voces del Pianismo en México, National Center for the Arts, Mexico City, Mexico, September 2009.

“Mario Lavista’s *Cage*.” 34th Annual Conference of the Society for American Music, San Antonio, Texas, February 2008.

“Memory and the Assimilation of Tradition in the Realm of Spirituality: Mario Lavista’s *Missa Brevis ad Consolationis Dominam Nostram*.” 73rd Annual Meeting of the American Musicological Society, Québec City, Canada, November 2007.

“Espacios imaginarios: Aspectos de colaboración en dos obras de Mario Lavista” (Imaginary Spaces: Aspects of Collaboration in Two Works by Mario Lavista). Tercer Coloquio Internacional de Música en México, Xalapa, Mexico, June 2006.

“Playing (With) Musical and Poetic Mirrors: Reflections after Mario Lavista’s String Quartet *Reflejos de la noche*,” written in conjunction with Juan Manuel Portillo. Interdisciplinary Graduate Symposium UC Davis, Davis, California, March 2006.

Guest lectures at the University of New Mexico:

“Music, Popular Culture, and Social Activism.” Course: Proseminar in Latin American Studies (coordinator: Ronda Brulotte), September 12, 2018.

“Soundscapes of the Spanish Renaissance.” Course: Arts of Spain: 1500-1850 (instructor: Ray Hernández-Durán), March 6, 2018.

“Music at the U.S.-Mexico Border.” Course: Music Appreciation (instructor: Jennifer Lau), November 30, 2017.

“Gatas y Vatas: Female Empowerment and Community-Oriented Experimentalism.” Course: Proseminar in Latin American Studies (coordinator: Richard Wood), October 11, 2017.

“Music(ology) in Mexico: Challenges in the Field.” Course: Proseminar in Latin American Studies (coordinator: Ronda Brulotte), November 30, 2016.

“Music and Politics in 20th-Century Mexico.” Course: Music and Politics (instructor: Michael Hix), March 9, 2016.

“Beyond the Score.” Course: Music Appreciation (instructor: Jennifer Lau), November 23 & 24, 2015.

“The Composer as Intellectual.” Course: Proseminar in Latin American Studies (coordinator: Richard Wood), October 7, 2015.

“Sound Explorations.” Course: Music Appreciation (instructor: Jennifer Lau), November 11, 2013.

ACADEMIC HONORS AND GRANTS

Creative and Scholarly Research Grant, UNM College of Fine Arts, Spring 2018.

Creative and Scholarly Research Grant, UNM College of Fine Arts, Spring 2016.

Conference Travel Support Grant, UNM Latin American and Iberian Institute, Spring 2016.

Research Professional and Career Development Grant, UNM College of Fine Arts, Spring 2015.

Research Professional and Career Development Grant, UNM College of Fine Arts, Fall 2014.

Postdoctoral Fellowship, UC MEXUS-CONACYT, 2011-2012.

Faculty Small Research Grant, University of North Texas, 2010.

Junior Faculty Summer Research Fellowship, University of North Texas, 2009.

UC MEXUS Dissertation Research Grant, University of California, 2006-2008.

Dissertation Year Fellowship, University of California, Davis, 2006-2007.

Graduate Fellowship, University of California, Davis, 2001-2008.

Graduate Studies Travel Grant, University of California, Davis, 2007.

Graduate Studies Travel Grant, University of California, Davis, 2006.

Ellen Hansen Memorial Award, Women’s Resources and Research Center, University of California, Davis (Winner of a contest for the best artistic project), 2003.

L&S Division of Humanities, Arts and Cultural Studies Dean’s Summer Research Award, University of California, Davis, 2002.

Jenkins Excellence Scholarship, Universidad de las Américas, Puebla, 1994-1999.

ADVISING AND STUDENT COMMITTEES

Ph.D.:

Jessica Stearns, Ph.D. Music History, Committee member, University of North Texas. Dissertation: "Indeterminate Music and the City: A Context for Christian Wolff's Notation" (currently in progress).

Mark Breckenridge, Ph.D. Music History, Committee member, University of North Texas. Dissertation: "'Sounds for Adventurous Listeners': Willis Conover, the Voice of America, and the Reception of Avant-Garde Jazz Overseas in the 1960s," 2012.

M.M.:

Matthew Stanley, M.M. Musicology, Theory and Composition, Co-chair. Thesis: "Qualities of Metaphors and the Metaphors of Qualities: A Semiotic Analysis of Twenty-First Century Music" (currently in progress).

Lauren V. Coons, M.M. Musicology, Theory and Composition, Co-chair. Thesis: "Indeterminacy as Social Practice in Contemporary Art Music," 2017.

Clara Byom, M.M. Musicology, Committee Member. Thesis: "*Mixing in Too Much Jewish: American Klezmer in New York City from 1950-1970*," 2017.

Amy S. Gillespie, M.M. Musicology, Chair. Thesis: "Chant and Transformation: The Benedictine Monks of Christ in the Desert Monastery," 2016.

Thomas W. Posen, M.M. Theory and Composition, and Performance (Collaborative Piano), Committee Member. Thesis: "Modeling Compositional Grammars in Leonard Bernstein's *West Side Story* (1957)," 2016.

Barbora Gregusova, M.M. Musicology and Theory, Co-chair. Thesis: "Reconsidering Fibich's *Šárka*: Myth, Gender, and the Construction of a Nation," 2015.

Heidi Jensen, M.M. Musicology, Chair. Thesis: "The Edge-Man of Bayreuth: Richard Wagner, Liminal Space, and the Power of Potential," 2015.

Devin Iller, M.M. Music Theory, Committee member, University of North Texas. Thesis: "Formal Devices of Trance and House Music: Breakdowns, Buildups and Anthems," 2011.

Sarah McConnell, M.M. Music Theory, Committee member, University of North Texas. Thesis: "The Key to Unlock The Secret Window," 2010.

Undergraduate Honors projects:

Lauren V. Coons. B.M., Music Theory and Composition, Honors, Committee member. Thesis: "The Composer As Reader: A Comparative Analysis of Two Settings of Paul Verlaine's 'Green,'" 2014.

PROFESSIONAL SERVICE

Publications referee and evaluation service:

Member, Editorial Board, *Journal of Music History Pedagogy*, 2017.

Peer Reviewer, *Women & Music Journal*, 2017.

Peer Reviewer, Oxford University Press, 2015.

Peer Reviewer, *Latin American Music Review*, 2013.

Peer Reviewer, *Harmonia* (in-house journal published by the University of North Texas), 2011.

Awards referee service:

Member, Jury, Otto Mayer-Serra Award for Music Research in Iberian or Latin American Music, 2017.

Other referee and evaluation service:

Reader/Reviewer, 6th Biennial New Perspectives in Flamenco History and Research Symposium, 30th Annual Festival Flamenco Internacional de Albuquerque, 2017.

Service to academic societies & professional conferences:

Member, Council, American Musicological Society, 2018 – 2020.

Organizer, Pre-Conference Symposium, “Decolonizing Ethnomusicology, Teaching and Performance,” Society for Ethnomusicology 63th Annual Meeting, 2018.

Co-chair, Local Arrangements Committee, Society for Ethnomusicology 63th Annual Meeting, 2018.

Panel Chair, American Musicological Society Annual Meeting: “Issues of International Representation in Twentieth-Century Latin American Music,” San Antonio, Texas, November 2018.

Member, Committee on Academic Citizenship, College of Music Society, 2017 – present.

Member, Diversity and Inclusion Committee of the American Musicological Society Pedagogy Study Group, 2016 – present.

Panel Organizer and Moderator, John Donald Robb’s Composers’ Symposium 2018: “Her Work, Her Voice: A Conversation among Composers Betsy Jolas, Karola Obermüller, Hilda Paredes, and Augusta Read Thomas,” University of New Mexico, Albuquerque, New Mexico, March 2018.

Member, Council, Society for Ethnomusicology, 2014 – 2017.

Member, Diversity Action Committee Annual Meeting Subvention Program, Society for Ethnomusicology, 2013 – 2017.

Panel Organizer and Moderator, College of Music Society Annual Meeting: “Building Diversity, Being Diverse: Challenges of Hispanic Music Teaching in the Borderlands,” Santa Fe, New Mexico, October 2016.

Panel Organizer, Society for Ethnomusicology Southwest Chapter Meeting: “Musical Cultures of New Mexico: Past and Present,” Albuquerque, New Mexico, April 2016.

Panel Chair, 60th Annual Meeting of the Society for Ethnomusicology: “Singing Hidden Histories,” Austin, Texas, December 2015.

Panel Organizer, 18th Biennial Conference of the International Association for the Study of Popular Music: “Experimental Practices in Latino/a America,” São Paulo, Brazil, June 2015.

Panel Organizer, 80th Annual Meeting of the American Musicological Society American Musicological Society: “Experimentalism in Practice: Perspectives from Latin America,” Milwaukee, Wisconsin, November 2014.

Panel Organizer and Chair, American Musicological Society Rocky Mountain Chapter Meeting: “‘American Avant-Garde’: The Fringes of a Label,” Tempe, Arizona, April 2014.

Panel Chair, Society for Ethnomusicology Southern Plains Chapter Meeting: “Claiming Race, Claiming Space: Black Music Identity in the African Diaspora,” Dallas, Texas, 2013.

Panel Organizer and Chair, 73rd Annual Meeting of the American Musicological Society’s Hispanic Interest Group: “Tradition and Memory in Mexican Sacred Music,” Québec City, Canada, 2007.

Student Co-Chair, *OPUS* Campaign (Opening Paths to Unlimited Scholarship), American Musicological Society, 2006-2008.

Member, Organizing Committee of Conference “Critical Encounters and Textual Production in Latin America,” *Brújula*, Hemispheric Institute of the Americas, University of California, Davis, 2004.

ACADEMIC SERVICE

University of New Mexico:

University level:

Member, John Donald Robb Trust Board, Fall 2017 – present.

Member, Diversity Curriculum Committee, Fall 2015 – present.

College of Fine Arts:

Member, Research Committee, Fall 2013 – Fall 2015; Fall 2016 – present.

Member, Review Committee, 34th Annual College of Fine Arts McCrae Senior Prize, Spring 2014.

College of Arts and Sciences:

Member, Interdisciplinary Committee on Latin American Studies (ICLAS), Latin American and Iberian Institute, Fall 2018 – present.

Secretary, Executive Committee, Latin American and Iberian Institute, Fall 2015 – Spring 2017.

Member, Operations Committee, Latin American and Iberian Institute, Fall 2013 – Spring 2016.

Department of Music:

Member, Administrative Committee, Fall 2017 – present.

Member, Graduate Committee, Fall 2016 – present.

Member, Review Committee, 2nd Annual Association of Graduate Students in Music Summer Travel Grant, Spring 2018.

Member, Annual Review-Merit Committee, Fall 2014 – Fall 2015; Fall 2016 – Spring 2017; Fall 2018 – present.

Graduate Exam Committees (Master's in Music):

- Gabriel Deyarmond, Performance (Voice), Spring 2018.
- Steve Gomez, Theory and Composition, Spring 2018.
- Connor Murphy-White, Performance (Voice), Spring 2018.
- Nicole Sanchez, Performance (Horn), Spring 2018.
- Lisa White, Performance (Oboe), Fall 2017.
- Rodrigo Pessoa de Almeida, Performance (Cello), Fall 2017.
- Clara Byom, Musicology, Performance (Clarinet), Spring 2017.
- Lauren V. Coons, Musicology, Theory and Composition, Spring 2017.
- Estefania Cuevas-Wilcox, Performance (Voice), Spring 2017.
- Christopher V. Mathakul, Conducting (Wind), Spring 2017.
- Eileen Osterhaus, Performance (Horn), Fall 2016.
- Thomas W. Posen, Theory and Composition, and Performance (Collaborative Piano), Spring 2016.
- Amy S. Gillespie, Musicology, Spring 2016.

- Christopher Ramos, Conducting (Wind), Spring 2016.
- Matthew Breuer, Performance (Trombone), Spring 2016.
- Eric Wilcox, Performance (Voice), Spring 2016.
- Jordan Fredrick, Performance (Trumpet), Spring 2016.
- Melissa Ewing, Performance (Euphonium), Spring 2016.
- Barbora Gregusova, Theory and Composition, Musicology, Spring 2015.
- David Irving, Performance (Percussion), Spring 2015.
- Heidi Jensen, Musicology, Performance (Guitar), Spring 2015.
- Jennifer Perez, Performance (Voice), Spring 2015.
- Jonathan Keplinger, Performance (Collaborative Piano), Spring 2015.
- Leslie Maggi, Performance (Oboe), Spring 2015.

Area level:

Musicology Colloquium Coordinator, Department of Music, University of New Mexico, Fall 2015 – present.

I am the sole organizer and director of a series of campus visits of guest speakers. Each visit is three-day long and includes: visiting a musicology course, one-on-one mentoring short sessions with graduate students, lunch with area students, a research lecture advertised through campus and in the Albuquerque community, and network dinner with multidisciplinary faculty. List of guest speakers:

- Carmen Morales, Pianist and Researcher, Spain (April 2018).
- Composers Betsy Jolas, Hilda Paredes, Karola Obermüller, Augusta Read Thomas, Roundtable (March 2018).
- Steven Feld, Emeritus Professor of Anthropology, University of New Mexico (February 2018).
- Luisa Vilar-Payá, Professor of Music, Universidad de las Américas, Puebla (November 2017).
- Santiago Vaquera-Vásquez, Associate Professor of Spanish and Portuguese, University of New Mexico (September 2017).
- Josh Kun, Professor of Communication, University of Southern California (September 2017).
- Susan Thomas, Associate Professor of Music and Women Studies, University of Georgia (April 2017).
- Walter A. Clark, Professor of Musicology, University of California, Riverside (March 2017).
- Mary Quinn, Associate Professor of Spanish and Portuguese, University of New Mexico (February 2017).
- Ray Hernández-Durán, Associate Professor of Art History, University of New Mexico (November 2016).
- Peter García, Professor of World Music, U.S. Latina/o and Chicana/o Folklore and Cultural Studies, California State University Northridge (October 2016).
- León F. García Corona, Assistant Professor of Ethnomusicology, Northern Arizona University (September 2016).
- Leonora Saavedra, Associate Professor of Music, University of California Riverside (March 2016).

- Gabriel Solis, Professor of Music, African American Studies and Anthropology, University of Illinois Urbana-Champaign (February 2016).
- Brenda M. Romero, Associate Professor and Coordinator of Ethnomusicology, University of Colorado in Boulder (October 2015). Co-coordinated with K. Jacobsen.
- Alejandro L. Madrid, Professor of Musicology/Ethnomusicology, Cornell University (September 2015).

Musicology Area Head, Department of Music, University of New Mexico, Fall 2013 – Spring 2018.

As Musicology Area Head, I oversaw numerous administrative and curricular matters, including the following:

- Designing Musicology Thesis Proposal Format.
- Designing Musicology Thesis Defense Protocol.
- Designing and administering the Music History Entrance Exam.
- Designing and administering the Spanish Language Proficiency Exam.
- Designing and administering the Piano Proficiency Exam.
- Overseeing curricular matters of the MM in Musicology program.
- Overseeing applications to the Musicology concentration.
- Overseeing the non-credit course Musicology Colloquium for all musicology majors.

Musicology Colloquium Co-Coordinator, Department of Music, University of New Mexico, Spring 2014 – Spring 2015.

I co-coordinated campus visits of the following guest speakers:

- Raquel Z. Rivera, Visiting Scholar of Sociology, University of New Mexico (April 2015).
- Enrique Lamadrid, Emeritus Professor of Spanish, University of New Mexico (March 2015).
- Dylan Robinson, Research Chair in Indigenous Arts at Queen's University, Canada (February 2015).
- Sarah Long, Assistant Professor of Musicology/Ethnomusicology, Michigan State University (October 2014). Main coordinator of visit.
- David Samuels, Associate Professor of Music, Dept. Chair, New York University (October 2014).
- Margot Leverett, clarinetist, klezmer revivalist (September 2014).
- Michelle Bigenho, Professor of Anthropology and Latin American Studies, Colgate University (April 2014).
- Beth E. Levy, Associate Professor of Musicology, University of California, Davis (March 2014). Main coordinator of visit.
- Alex Dent, Associate Professor of Anthropology and International Affairs, George Washington University (February 2014).

Musicology Brown Bag Series Coordinator, Department of Music, University of New Mexico, Fall 2013 – Spring 2018.

I organized and directed monthly meetings with graduate students addressing career related and academic matters. Among the topics covered were:

- Career Paths in Musicology/Ethnomusicology.
- Academic Societies: Musicology, Ethnomusicology, and Anthropology.
- Refining Academic Curriculum Vitae.
- Preparing an Abstract for an Academic Conference.
- Mechanics of Presenting a Paper in An Academic Conference.
- Choosing a Thesis Topic and Thesis Committee.
- Preparing a Thesis Proposal.
- Creating Writing and Research Habits.
- Facing the Score: Music Analysis as a Research Method.

Academic Advisor, Musicology Graduate Students:

- Aubrie Powell, Fall 2018 – present.
- Matthew Stanley, Fall 2018 – present.
- Heather Mechler, Fall 2016 – Spring 2018.
- Lisa White, Spring 2017 – Fall 2017.
- Lauren V. Coons, Fall 2016 – Spring 2017.
- Estefanía Cuevas-Wilcox, Fall 2014 – Fall 2016.
- Amy Gillespie, Fall 2013 – Spring 2016.
- Christopher Ramos, Spring 2015 – Fall 2015.
- Barbora Gregusova, Fall 2014 – Spring 2015.
- Heidi Jensen, Fall 2013 – Spring 2015.
- Leslie Maggi, Fall 2013 – Spring 2015.

University of North Texas:

College level:

Member, Faculty Advisory Committee, College of Music, University of North Texas, Fall 2012-Spring 2013, Fall 2010-Spring 2011.

Member, Undergraduate Curriculum Committee, College of Music, University of North Texas, Spring 2009-Spring 2011.

Member, Elections Committee, College of Music, University of North Texas, Fall 2009-Fall 2010.

Area level:

Member, Public Relations and Marketing Committee, Division of Music History, Theory and Ethnomusicology, University of North Texas, Fall 2009-Fall 2010.

Member, Lecture Series Committee, Division of Music History, Theory and Ethnomusicology, University of North Texas, Fall 2009-Fall 2010.

University of California, Davis:

Student Member, Search Committee, Ethnomusicology Position, Department of Music,
University of California, Davis, Fall 2005-Spring 2006.

EDITORIAL EXPERIENCE

Co-Editor of *Experimentalisms in Practice: Music Perspectives from Latin America* (Oxford University Press, 2018)

Guest Editor and Co-Coordinator of *Brújula. Revista interdisciplinaria sobre estudios latinoamericanos* 6, no. 1, "Arte y encuentros." Hemispheric Institute on the Americas, University of California, Davis, 2008.

Member of the Editorial Committee of *Brújula. Revista interdisciplinaria sobre estudios latinoamericanos*, 2004-2008.

PROFESSIONAL AFFILIATIONS

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