

ANA ALONSO MINUTTI

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ACADEMIC POSITIONS

University of New Mexico

Associate Professor of Musicology and Ethnomusicology, 2017–present
Faculty Affiliate, Women, Gender, and Sexuality Studies, 2022–present
Faculty Research Associate, Southwest Hispanic Research Institute, 2018–present
Faculty Affiliate, Latin American and Iberian Institute, 2013–present
Assistant Professor of Musicology and Ethnomusicology, 2013–2017

University of North Texas

Assistant Professor of Musicology, 2008–2013

University of California, Davis

Graduate Instructor of Musicology, 2004, 2008
Graduate Instructor of Music Theory, 2003
Graduate Teaching Assistant of Musicology, Ethnomusicology & Music Theory, 2001–2007

EDUCATION

Ph.D. in Music (Musicology and Criticism), University of California, Davis, 2008

Dissertation: “Resonances of Sound, Text, and Image in the Music of Mario Lavista”
Advisor: Beth E. Levy

M.A. in Music (Musicology and Criticism), University of California, Davis, 2004

B.A. in Music (Musicology), Universidad de las Américas, Puebla, México, 1999

Summa cum laude
Thesis: “La hermenéutica musical apoyada por el análisis como modo de acercamiento interpretativo a la música: el caso de *Anamnesis* de Mariana Villanueva” (Hermeneutics and Analysis as Interpretive Approach to Music: Mariana Villanueva’s *Anamnesis*)
Advisor: Luisa Vilar-Payá

RESEARCH POSITIONS

Universidad de Costa Rica, Ciudad Universitaria Rodrigo Facio, San José, Costa Rica
Visiting Researcher, Fall 2021

Universidad de las Américas, Puebla, México
Visiting Researcher, 2011–2012

PUBLICATIONS

Books

Mario Lavista: Mirrors of Sounds. New York: Oxford University Press, 2023

Edited Volumes

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

Essays in Edited Volumes

"Trayectorias de espiritualidad y redes intertextuales en la música religiosa de Mario Lavista" (Spiritual Trajectories and Intertextual Webs in Mario Lavista's Religious Music). In *Músicas Iberoamericanas: Caminos, redes y circuitos*, edited by Javier Marín-López, Montserrat Capelán, and Paulo A. Castagna. Madrid: Iberoamericana / Vervuert, forthcoming

"El goce del juego: Coen, Lavista, azar y espontaneidad" (The Enjoyment of the Game: Coen, Lavista, Chance, and Spontaneity). In *Arnaldo Coen*. Madrid and Mexico City: Turner Books, forthcoming

"Chavela's Frida: Decolonial Performativity of the Queer Llorona." In *Decentering the Nation: Music, Mexicanidad, and Globalization*, edited by Jesús A. Ramos Kittrell, 47-75. Lanham, MD: Lexington Books, 2020

* Winner of the Ellen Koskoff Edited Volume Prize by the Society for Ethnomusicology

"'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, 131-160. New York: Oxford University Press, 2018

Co-authored with Eduardo Herrera and Alejandro L. Madrid: "The Practices of Experimentalism in Latin@ and Latin American Music: An Introduction." In *Experimentalisms in Practice: Music Perspectives from Latin America*, edited by Ana R. Alonso Minutti, Eduardo Herrera, and Alejandro L. Madrid, 1-17. 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, 273-294. Princeton, NJ: Princeton University Press, 2015

Journal Articles

"La escritura afectiva como estrategia feminista en la biografía musical" (Affective Writing as a Feminist Strategy in Musical Biographies). *Boletín Música Casa de las Américas* 58 (2022): 9-21

"La Llorona in Noise: A Tale from the Rio Grande." *Sound American* 25, "The Folk Issue" (2020): 16-29

"The 'Here and Now': Stories of Relevancy from the Borderlands." *Journal of Music History Pedagogy* 7, no. 2 (2017): 106-111

"Escuchar la pintura, pintar la música: Intertextualidad musical y pictórica en la música 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): 85-105

- "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): 67-82
- "Forging a Cosmopolitan Ideal: Mario Lavista's Early Music." *Latin American Music Review* 35, no. 2 (Fall/Winter 2014): 169-196
- "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): 99-122
- "La 'destrucción renovadora' de Quanta" (Quanta's 'Renovative Destruction'). *Pauta: Cuadernos de teoría y crítica musical* 130 (2014): 22-34
- "*Simurg* y el canto de los pájaros" (*Simurg* and the Song of the Birds). *Pauta: Cuadernos de teoría y crítica musical* 129 (2014): 18-28
- Co-written with Juan Manuel Portillo: "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*). *Pauta: Cuadernos de teoría y crítica musical* 125 (2013): 27-43
- Co-written with Luisa Vilar-Payá: "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). *Revista Argentina de Musicología* 12-13 (2012-13): 267-290
- "Permutar a Cage" (Permuting Cage). *Pauta: Cuadernos de teoría y crítica musical* 123-124 (2012): 126-137
- "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): 89-97
- "Permuting Cage." *Brújula. Revista interdisciplinaria sobre estudios latinoamericanos* 6, no. 1 (2007): 114-123
- "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* 123 (2000): 59-117

Booklets

- 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
- "Manuel Enríquez Salazar." In *Routledge Encyclopedia of Modernism*, 2016
- "Brian Banks." In *The New Grove Dictionary of American Music*, edited by Charles Garrett. New York: Oxford University Press, 2013

"George Cisneros." In *The New Grove Dictionary of American Music*, edited by Charles Garrett. New York: Oxford University Press, 2013

"Mario Lavista." In *The New Grove Dictionary of American Music*, edited by Charles Garrett. New York: Oxford University Press, 2013

"Pablo Ortiz." In *The New Grove Dictionary of American Music*, edited by Charles Garrett. 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

Other Writing

Susan Campos Fonseca: La venganza del agua / The Vengeance of Water. Critical commentary for Campos Fonseca's digital album, *La venganza del agua*, April 8 2022, <https://irreverencegroupmusic.com/articles/2022/04/08/la-venganza-del-agua>

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

WORK IN PROGRESS

Monographs

The Potential of Noising Borders, in initial stages

Essays

"Sounding Modernisms in the US-Mexico Borderlands"

"*Pauta* es Mario Lavista"

"Decolonializing the Self through Sound and Silence"

"Feminism and Decoloniality in Costa Rican Experimental Music"

"Gendered Cosmopolitanism in Mexican Contemporary Christian Music"

OTHER RESEARCH & CREATIVE WORK

Selected Music Compositions

Voces del desierto (Voices of the Desert), for SATB chorus a cappella, 2018-19. Commissioned for the multidisciplinary project, *Migrant Songs*, directed by Szu-Han Ho. Premiered at the National

Hispanic Cultural Center as part of the Revolutions International Theatre Festival hosted by Tricklock Theatre Company, Albuquerque, New Mexico, March 2019

**Winner of the 2021 Robert M. Stevenson Prize, Society for Ethnomusicology*

Voto de fe (Vow of Faith), for three sopranos, 2003

**Winner of the 2003 Ellen Hansen Memorial Award, Women's Resources and Research Center, University of California, Davis*

Canción de la Nonna (Grandma's Song) for SATB chorus a cappella, 2002. Performed by the University of California, Davis Graduate Vocal Ensemble, University Library, Davis, California

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 Espacio, Aguascalientes, México. Exhibition: "Reverberaciones: arte y sonido en las colecciones del MUAC." April–October 2019

Museo Universitario de Arte Contemporáneo, Mexico City. Exhibition: "Reverberaciones: arte y sonido en las colecciones del MUAC." March–July 2017

RESEARCH CLUSTERS

"Popular Music and Feminisms in Spain: Strategies, Conflicts and Women's Challenges in Urban Musical Practices, 2000–2023." Coord. Silvia Martínez, Universitat Autònoma de Barcelona, Spain, 2022–present

"Rescate y estudio del fondo documental del compositor mexicano Joaquín Gutiérrez Heras: Hacia una difusión integral de su obra." Coord. Consuelo Carredano, Universidad Nacional Autónoma de México, 2022–present

EDITORIAL POSITIONS

Co-Editor, *Twentieth-Century Music*, 2023–present

Area Editor, Gender and Sexuality Revision, 1900-present, *Grove Music Online*, 2021–present

Member, Advisory Board, *Sonus Litteratum: El sonido de las letras*, 2021–present

Member, Editorial Board, *Journal of Music History Pedagogy*, 2017–present

Member, Editorial Board, *Journal of the American Musicological Society*, 2019–2022

Guest Co-Editor, *Brújula. Revista interdisciplinaria sobre estudios latinoamericanos* 6, "Arte y encuentros." Hemispheric Institute on the Americas, University of California, Davis, 2008

Member, Editorial Committee, *Brújula. Revista interdisciplinaria sobre estudios latinoamericanos*, 2004–2008

ACADEMIC HONORS, GRANTS & AWARDS

Robert M. Stevenson Prize, Society for Ethnomusicology, 2021

Research Allocation Committee Grant, University of New Mexico, Fall 2021

Creative and Scholarly Research Grant, UNM College of Fine Arts, Spring 2020

Faculty Field Research Grant, UNM Latin American and Iberian Institute, Spring 2020

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

KEYNOTES, INVITED LECTURES & PRESENTATIONS

Universitat Autònoma de Barcelona, "Interseccionalidad, decolonialidad y musicología" (Intersectionality, Decoloniality, and Musicology). Musicology Seminar (instructor: Silvia Martínez), Barcelona, Spain, April 25, 2022

Universitat Autònoma de Barcelona, “Feminismo, comunidad y experimentación musical: Reflexiones a partir del Festival Gatas y Vatas” (Feminism, Community and Musical Experimentation: Ponderings After Gatas y Vatas Festival). Programa de doctorat en Història de l'art i musicologia, Barcelona, Spain, April 25, 2022

Universidad de Granada, “Utopía contracultural de la vanguardia musical mexicana post-1968” (Contracultural Utopia of Musical Avant-Garde in Mexico, post-1968). Cátedra Manuel de Falla, La Madraza—Centro de Cultura Contemporánea, Granada, Spain, April 19, 2022

Universidad de Oviedo, “Chavela, Frida y la Llorona: La performatividad de una mexicanidad queer” (Chavela, Frida and La Llorona: The Performativity of a Queer Mexicanness). Mujer y Patrimonio Musical en Latinoamérica, Oviedo, Spain, April 6, 2022

Universidad Nacional Autónoma de México, “Mario Lavista, un compositor relacional” (Mario Lavista, a Relational Composer). Dirección Musical UNAM, virtual, April 21, 2022

University of Missouri-Kansas City Conservatory, “Chavela’s Frida: Decolonial Performativity of the Queer Llorona.” Topics on Latin American Music Study (instructor: Noel Torres Rivera), virtual, April 4, 2022

Universidad Complutense de Madrid, “¿Arte subversivo? Al límite de la vanguardia mexicana de los 1970” (Subversive art? At the Limits of 1970s Mexican Avant-Garde). Department of Musicology, Madrid, Spain, March 31, 2022

University of Connecticut, “Tahnee Udero: Sounding Geography of Memory, Family, and the Desert,” ‘Popular Music’ and Representation (instructor: Jesús Ramos-Kittrell), virtual, March 29, 2022

Conservatorio de Música de Puerto Rico, “Introspección, remembranza y simbolismo en la obra religiosa de Mario Lavista” (Introspection, Remembrance, and Symbolism in Mario Lavista’s Religious Music). Keynote lecture. X Festival Flores y Balas: Música de Vanguardia Caribeña y Latinoamericana, San Juan, Puerto Rico, March 11, 2022

Indiana University, “Writing as an Affective Practice: Mario Lavista, a Relational Composer.” Musicology Colloquium Series, Jacobs School of Music, February 11, 2022

Indiana University, “Cosmopolitanism, Experimentalism, Feminist Networks.” Issues in Latin American Music Studies (instructor: Eduardo Herrera), Bloomington, Indiana, February 14, 2022

Universidad Nacional Autónoma de México, “Rompimiento y continuidad en la vanguardia musical mexicana” (Break Through and Continuity in Mexican Avant-Garde). Cátedra Extraordinaria Arturo Márquez de Composición Musical: Seminario 500 años de música en México, virtual, December 17, 2021

Universidad Nacional Autónoma de México, “Música y protestantismo en el México del siglo XX” (Music and Protestantism in 20th-Century Mexico), co-taught with León García Corona. Cátedra Extraordinaria Arturo Márquez de Composición Musical: Seminario 500 años de música en México, virtual, December 15, 2021

University of California, Irvine, “Cage-the-*Jaula*: Performative Interpretations and Misinterpretations of John Cage in Mexico.” Musicology Lecture Series, virtual, April 29, 2021

University of California, San Diego, "The Feminist Decolonial Legacy of Gatas y Vatas." Gender and Experimental Music (instructor: Amy Cimini), virtual, March 10, 2021

Boston University, "Cage-the-*Jaulā*: Interpretations and Resignifications of John Cage in Mexico." Graduate Music Society Spring Colloquium Series, Department of Musicology and Ethnomusicology, virtual, February 18, 2021

Ithaca College, "La Llorona del Rio Grande: A Story Told Through Noise." Music Forum, Department of Music Theory, History, and Composition, virtual, November 20, 2020

Bowdoin College, "Chavela's Frida: Decolonial Performativity of the Queer Llorona." Experiencing Latin American Music (instructor: Ileri Chávez-Bárceñas), virtual, November 13, 2020

City University of New York, "Chavela, Frida, and La Llorona: Performing Queer *Mexicanidad*." Student Activities, Involvement, and Leadership (SAIL), Office of Diversity and Equity Programs, and Department of Modern Languages and Literature, virtual, October 6, 2020

University of Tennessee, Knoxville, "Decolonial Noising." Distinguished Lecture Series in Musicology, Knoxville, Tennessee, March 5, 2020

University of Tennessee, Knoxville, "'As Loud as You Want': Sonic Potential in the New Mexican Desert." Music, Soundscapes and the Environment (instructor: Leslie Gay), Knoxville, Tennessee, March 6, 2020

University of Illinois, Urbana-Champaign, "Chavela's Frida: Decolonial Performativity of the Queer Llorona." Musicology Colloquium, Urbana-Champaign, Illinois, September 27, 2019

Northwestern University, "Noising Borders: Towards a Decolonial Epistemology of Noise." Musicology Colloquium Series, Bienen School of Music, Evanston, Illinois, April 25, 2019

University of Texas, El Paso, "The Potential of Noising Borders." Keynote lecture. Rocky Mountain Music Scholars Conference (annual joint meeting of the Rocky Mountain Chapters of the American Musicological Society, the Rocky Mountain Society for Music Theory, and the Southwest Chapter of the Society for Ethnomusicology), El Paso, Texas, March 2, 2019

Columbia University, "Sounding Protest & Enacting Resilience in the New Mexican Desert." Center for Ethnomusicology, New York City, New York, November 30, 2018

Columbia University, "Dissident Noises of the New Mexican Desert." Music in Contemporary Native America (instructor: Kevin Fellezs), New York City, New York, November 29, 2018

Universidad de las Américas, Puebla, "Sonidos 'psicodélicos' post-Tlatelolco: ¿Experimentalismo contracultural?" ('Psychedelic' Sounds Post-Tlatelolco: Contracultural Experimentalism?). College of Fine Arts and Humanities, Cholula, México, October 18, 2018

Northern Arizona University, "Chavela's Frida: Singing Pain, Performing Desire." Latin American Studies Lecture Series, Flagstaff, Arizona, April 17, 2018

Northern Arizona University, "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). Music in Spanish American Literature / Music as Literature (instructor: Robert Neustadt), Flagstaff, Arizona, April 16, 2018

Cornell University, "Decolonizing Experimentalisms at the Borderlands." After Experimental Music Symposium, Ithaca, New York, February 11, 2018

Cornell University, "Historiography, Experimentation, the 'Musical Canon,' and Gatas y Vatas." Advance Music Studies (instructor: Alejandro L. Madrid), Ithaca, New York, February 7, 2018

Hobart and William Smith Colleges, "Chavela's Frida: Emancipatory Songs of Love and Pain." Spanish and Hispanic Studies Department, Geneva, New York, February 6, 2018

Universidad de los Andes, "La música contemporánea desde una musicología transnacional: Una aproximación testimonial" (Contemporary Music from a Transnational Musicology: A Testimonial Approach). Escuela de Posgrados de la Facultad de Artes y Humanidades, Bogotá, Colombia, April 27, 2017

Universidad de los Andes, "Resonancias poéticas y pictóricas en la música de Mario Lavista" (Poetic and Pictorial Resonances in Mario Lavista's Music). Escuela de Posgrados de la Facultad de Artes y Humanidades, Bogotá, Colombia, April 28, 2017

Círculo Colombiano de Música Contemporánea, "Vanguardia, performatividad y experimentación en la música mexicana de los años 70s" (Avant-Garde, Performativity, and Experimentation in 1970s Mexican Music). Jornadas de Música Contemporánea, Universidad Distrital, Facultad de Artes-ASAB, Bogotá, Colombia, April 26, 2017

University of New Mexico, "Performing the Experimental: Collective Improvisation, Resistance, and Youth Counterculture of 1970s Mexico." 46th Annual John Donald Robb Composers' Symposium, Albuquerque, New Mexico, March 28, 2017

Central New Mexico Community College, "Performing Resistance: Quanta and the Experimental Music Scene of 1970s Mexico." Latin American Studies Speaker Series, Albuquerque, New Mexico, February 23, 2016

Rutgers University, "'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, New Brunswick, New Jersey, September 25, 2015

University of New Mexico, "Music as an Intellectual Practice in Mexico's El Colegio Nacional." Latin American and Iberian Institute Lecture Series, Albuquerque, New Mexico, March 19, 2015

University of Notre Dame, "Mirrors of a Superior Order: Mario Lavista's Religious Music," lecture. Sacred Music Colloquium: Learning from the Masters. Learning from the People, Notre Dame, Indiana, September 19, 2014

University of New Mexico, "Music and Scholarship at the U.S.-Mexico Border." 43rd Annual John Donald Robb Composers' Symposium, Albuquerque, New Mexico, April 7, 2014

University of New Mexico, "Mario Lavista and the Contemporary Mexican Cultural Scene." Music from the Americas Concert Series, Albuquerque, New Mexico, October 29, 2013

Butler University, "Interviewing Living Composers: Facing Ethnographic Paradigms." School of Music, virtual, September 2012

Universidad de las Américas, Puebla, "La teoría no-representacional de Nigel Thrift: aproximaciones e interpretaciones" (Nigel Thrift's Non-Representational Theory: Some Approximations and Interpretations). Doctorado en Creación y Teorías de la Cultura, Cholula, Mexico, March 9, 2012

Universidad de las Américas, Puebla, "Pájaros, bailarinas y otras creaturas: provocaciones extra-musicales en la música de Mario Lavista" (Birds, Ballerinas, and Other Creatures: Extra-Musical Provocations in Mario Lavista's Music). College of Fine Arts and Humanities, Cholula, México, April 10, 2012

Universidad de las Américas, Puebla, "Música para los ojos: notación gráfica en el siglo XX" (Music for the Eyes: Graphic Notation in the Twentieth Century). Twentieth-Century Music (instructor: Emilia Ismael), Cholula, Mexico, November 28, 2011

Universidad de las Américas, Puebla, "¿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). Twentieth-Century Music (instructor: Emilia Ismael), Cholula, Mexico, November 7, 2011

The State University of New York at Buffalo, "Permuting Cage. *Trans/mutaciones, Jaula, In/cubaciones* and John's Cage Visit to Mexico City, 1976." Gender Matters Multimedia Symposium: Out of the Cube: Aesthetic, Political, Medical and Discursive Approaches to Gendered Identities, Buffalo, New York, September 26, 2008

Providence College, "The Influence of John Cage in Mexican Avant-Garde Music: *Jaula* (for prepared piano) by Mario Lavista." Department of Music, Manitoba, Canada, October 29, 2007

University of California, Davis, "Permuting Cage. *Trans/mutaciones, Jaula, In/cubaciones* and John's Cage Visit to Mexico City, 1976." Hemispheric Institute of the Americas, May 30, 2007

Universidad de las Américas, Puebla, "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*). Department of Music, Cholula, Mexico, March 27, 2006

ACADEMIC CONFERENCE PAPERS

"Feminism and Decoloniality in Costa Rican Experimental Music." 88th Annual Meeting of the American Musicological Society (AMS), New Orleans, Louisiana, November 10-13, 2022

Panel Respondent, "Transnational and Latinas: Women Artists in 1930s Ibero-American Cinema and Their Intermedia Transits," 21st Quinquennial Congress of the International Musicological Society (IMS), Athens, Greece, August 22-26, 2022

"La escritura afectiva como estrategia feminista en la biografía musical" (Affective Writing as a Feminist Strategy in Musical Biographies). Coloquio Internacional de Musicología, Casa de las Américas, La Habana, Cuba, virtual, March 7-11, 2022

"Writing as a Feminist Affective Practice." 87th Annual Meeting of the American Musicological Society (AMS), virtual, November 11-12 & 20-21, 2021

"Trayectorias de espiritualidad y redes intertextuales en la música de Mario Lavista." (Trajectories of Spirituality and Intertextual Webs in Mario Lavista's Music). III Congreso Internacional Música y Estudios Americanos (MUSAM), Sociedad Española de Musicología, Facultad de Xeografía e Historia, Universidad de Santiago de Compostela, Spain, October 14-16, 2021

"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 (IASPM), branch Latin America, San Juan, Puerto Rico, June 11-16, 2018

"Chavela's Frida: Singing Pain, Performing Desire." XXXVI International Congress of the Latin American Studies Association (LASA), Barcelona, Spain, May 23-26, 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 9-12, 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 (IASPM), Kassel, Germany, June 26-30, 2017

"Challenges of Teaching Ethno/Musicology in New Mexico." 59th National Conference of the College of Music Society National Conference, Santa Fe, New Mexico, October 27-29, 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 1-3, 2016

"Sounds Across the Rio Grande: Imagining Border Music." Biennial Conference of the European Association of American Studies (EAAS), Ovidius University, Constanta, Romania, April 22-25, 2016

"The 'Here and Now': Stories of Relevancy from the Borderlines." 81st Annual Meeting of the American Musicological Society (AMS), Louisville, Kentucky, November 12-15, 2015

"'Gatas y Vatas': Female Empowerment and Community-Oriented Experimentalism." 18th Biennial Conference of the International Association for the Study of Popular Music (IASPM), Campinas, Brazil, June 23 - July 3, 2015

"The Composer as Intellectual: Carlos Chávez and El Colegio Nacional." 33rd International Congress of the Latin American Studies Association (LASA), San Juan, Puerto Rico, May 27-30, 2015

"Performing Resistance: Quanta and the Musical Avant-Garde of 1970s Mexico." 80th Annual Meeting of the American Musicological Society (AMS), Milwaukee, Wisconsin, November 6-9, 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 23-25, 2014

"Transgressing the Streets of Mexico City: The 'Renovative Destruction' of Collective Improvisation." 58th Annual Meeting of the Society for Ethnomusicology (SEM), Indianapolis, Indiana, November 14-17, 2013

"Configuring Mexico City's Intellectual Elite: Music at El Colegio Nacional." 57th Annual Meeting of the Society for Ethnomusicology (SEM), New Orleans, Louisiana, November 1-4, 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 for the Arts, Mexico City, Mexico, October 28, 2010

"'Mexican Essence' and the Cosmopolitan Ideal in the Music of Mario Lavista." 75th Annual Meeting of the American Musicological Society, Philadelphia, Pennsylvania, November 12-15, 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 4, 2009

"Mario Lavista's *Cage*." 34th Annual Conference of the Society for American Music (SAM), San Antonio, Texas, February 27–March 2, 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 1-4, 2007

"Espacios imaginarios: Aspectos de colaboración en dos obras de Mario Lavista" (Imaginary Spaces: Aspects of Collaboration in Two Works by Mario Lavista). III Coloquio Internacional de Música en México, Xalapa, Mexico, July 13-15, 2006

Co-presented with Juan Manuel Portillo, "Playing (With) Musical and Poetic Mirrors: Reflections after Mario Lavista's String Quartet *Reflejos de la noche*." Interdisciplinary Graduate Symposium UC Davis, Davis, California, March 4, 2006

PUBLIC MUSICOLOGY

Relative Pitch Podcast, interviewee, Season 2, Episode 18: "Kendrick Lamar, Decolonialism, and Latina Roots ft Dr. Ana Alonso-Minutti," virtual, February 23, 2022

National Hispanic Cultural Center, "Performing Afro-Latinidad for a Global Audience: The Legacy of Celia Cruz." Keynote lecture. Albuquerque Latin Dance Festival, Albuquerque, New Mexico, August 21, 2019

Mexican Cultural Institute, D.C., "Chavela's Frida: Singing Pain, Performing Desire." Music Series La música de México, Washington, D.C., September 6, 2018

Center for Contemporary Arts, "Music, Image, Ritual and the Center of the Universe: Ricardo Mazal's *Kailash*." Ricardo Mazal: A 15 Year Survey Exhibition, Santa Fe, New Mexico, August 31, 2018

University of New Mexico Art Museum, "Chavela's Frida: Emancipatory Songs of Love and Pain." Frida Kahlo – Her Photos Exhibition, 15th Way OUT West Film Fest (Southwest Gay & Lesbian Film Festival), Albuquerque, New Mexico, October 17, 2017

Capilla del Arte Puebla, "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*). Cameralia Chamber Music Festival, Puebla, México, April 10, 2012

ROUNDTABLES, WORKSHOPS & INTERACTIVE RECITALS

"Mediateca Lavista: Canal de creatividad multifacética" (Mediateca Lavista: A Channel of Multifaceted Creativity). Roundtable: Presentación de la Mediateca Lavista, Nacional Center for the Arts, Mexico City, hybrid, November 30, 2022

"Decolonial Love and Graceful Brokenness." Workshop: "Just Mercy, The Equal Justice Initiative, and Music Studies." 67th Annual Meeting of the Society for Ethnomusicology (SEM), New Orleans, Louisiana, November 10-13, 2022

"The Challenges of Having an Accent." Workshop: Professional Paths for Present and Future International Students. 67th Annual Meeting of the Society for Ethnomusicology (SEM), New Orleans, Louisiana, November 10-13, 2022

"Las primeras obras electrónicas de Mario Lavista" (Mario Lavista's Early Electronic Pieces), Roundtable: ¡Feliz cumpleaños, Mario Lavista! Fonoteca Nacional de Mexico, Mexico City, hybrid, April 5, 2022

"Incorporating Global and Latin American Sounds into the Classroom: Living and Learning Through Sound." Workshop K-12 Professional Development, Latin American and Iberian Institute, University of New Mexico, virtual, February 24, 2022

"Internalizing Achievement, Self-Care, and Community Building: Towards a Fuller Academic Life." Roundtable: 'I feel I don't belong here': Impostor Syndrome and the Struggle Towards Diversity and Representation in Music Studies. 66th Annual Meeting of the Society for Ethnomusicology, virtual, October 28-31, 2021

"Los procesos colaborativos en *Kailash*." Roundtable: Tambuco Discography No. 9: Kailash, with Tambuco, Mario Lavista, and Ricardo Mazal, virtual, September 14, 2020

"Conversatorio sobre el libro *En busca de Julián Carrillo y el Sonido 13* de Alejandro L. Madrid." Roundtable: UAH/Diálogos en línea. Encuentros virtuales, with Alejandro L. Madrid, Vera Wolkowicz, and Daniela Fugellie, virtual, August 20, 2020

"Where Intersectionality and Decoloniality Meet." Roundtable: Teaching Race and Ethnicity Through Music: Intersectionality. 63rd Annual Meeting of the Society for Ethnomusicology (SEM), Albuquerque, New Mexico, November 15-18, 2018

"Música del corazón: Una velada nuevomexicana." Integrative concert/lecture co-presenter, *Música del corazón*, Annual Meeting of the Society for Ethnomusicology, Albuquerque, New Mexico, November 14, 2018

"Thoughts on Bi-National Art Education." Roundtable: Mexico Today. Ricardo Mazal: A 15 Year Survey. The New Mexico Department of Cultural Affairs, the Center for Contemporary Arts, Consulate of Mexico in Albuquerque, and National Hispanic Cultural Center, Albuquerque, New Mexico, October 2018

"What is Latin American Chamber Music?" Integrative concert/lecture, Quinteto Latino's Latin American Chamber Music Festival, School of Arts & Culture, San Jose & Old First Concerts, San Francisco, California, October 18-19, 2013

GUEST LECTURING AT HOME INSTITUTION

"The Music of Chicana Feminisms: From the Isthmus of Tehuantepec to New Mexico." Chicana Feminisms (instructor: Elizabeth González Cárdenas), University of New Mexico, Albuquerque, New Mexico, virtual, April 22, 2021

"Staging the Nation: Opera and Zarzuela in 19th-Century Mexico." Arts of 19th-Century Mexico (instructor: Ray Hernández-Durán), University of New Mexico, Albuquerque, New Mexico, November 5, 2019

"Constructions of a Queer *Mexicanidad* in Song." Proseminar in Latin American Studies (instructor: Ronda Brulotte), University of New Mexico, Albuquerque, New Mexico, October 2, 2019

"Music, Popular Culture, and Social Activism." Proseminar in Latin American Studies (instructor: Ronda Brulotte), University of New Mexico, Albuquerque, New Mexico, September 12, 2018

"Soundscapes of the Spanish Renaissance." Arts of Spain: 1500-1850 (instructor: Ray Hernández-Durán), University of New Mexico, Albuquerque, New Mexico, March 6, 2018

"Music at the U.S.-Mexico Border." Music Appreciation (instructor: Jennifer Lau), University of New Mexico, Albuquerque, New Mexico, November 30, 2017

"Gatas y Vatas: Female Empowerment and Community-Oriented Experimentalism." Proseminar in Latin American Studies (instructor: Richard Wood), University of New Mexico, Albuquerque, New Mexico, October 11, 2017

"Music(ology) in Mexico: Challenges in the Field." Proseminar in Latin American Studies (instructor: Ronda Brulotte), University of New Mexico, Albuquerque, New Mexico, November 30, 2016

"Music and Politics in 20th-Century Mexico." Music and Politics (instructor: Michael Hix), University of New Mexico, Albuquerque, New Mexico, March 9, 2016

"Beyond the Score." Music Appreciation (instructor: Jennifer Lau), University of New Mexico, Albuquerque, New Mexico, November 23 & 24, 2015

"The Composer as Intellectual." Proseminar in Latin American Studies (instructor: Richard Wood), University of New Mexico, Albuquerque, New Mexico, October 7, 2015

"Sound Explorations." Music Appreciation (instructor: Jennifer Lau), University of New Mexico, Albuquerque, New Mexico, November 11, 2013

UNIVERSITY TEACHING

University of New Mexico

Women, Music, and Feminist Thought. Upper division / Graduate level. *Seminar focused on the creative work by self-identified women across different music styles and historical periods along with key issues from feminist thought, decoloniality, and critical race theory*

Experimental Music Across the Americas. Upper division/Graduate level. *Seminar that explores exploration of a wide variety of music traditions conceived and/or perceived as experimental from across the American continent*

Mexican Music Beyond Borders. Upper division/Graduate level. *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. *Seminar focused on the history, methods, theoretical approaches, and methodologies of musicology, with particular focus on current trends*

Opera in Context. Upper division/Graduate level. *A socio-cultural survey of the development of opera in the Western European / American traditions from c1600 to the present*

Studies in Twentieth-Century Music. Upper division/Graduate level. *A socio-cultural survey of musical developments from 1900 to present. Particular emphasis on Western European and American music traditions*

Studies in Medieval & Renaissance Music. Upper division / Graduate level. *A socio-cultural survey of Western art European music from c500-1600*

Music History from 1750 to the Present. Upper division. *A historical survey of European & US American Western concert music from 1750 to the present*

University of North Texas

Collaboration, Allusion, and New Music: Mario Lavista. Graduate level. *Seminar focused on the creative trajectory of the Mexican composer*

Introduction to Music Research. Graduate level. *Survey of research methods and writing mechanics*

Operatic Literature. Upper division. *Course centered on the history of Western opera*

Twentieth-Century Music. Upper division. *Course centered on Western art music expressions from 1900 to the present*

Music in Human Imagination. Lower division. *Introductory course to sound, music, and human imagination*

Music in Human Imagination-Honors. Lower division- Honors. *Introductory course to sound, music, and human imagination. Emphasis on research and writing*

University of California, Davis

Life and Music of Igor Stravinsky. Upper division. *Course centered on the creative trajectory of the Russian composer*

Life and Music of Ludwig van Beethoven. Upper division. *Course centered on the creative trajectory of the Austrian composer*

Music Theory I. Lower division. *Introductory course to Western art music theory*

Courses serving as Teaching Assistant

Tasks: Teaching one lecture per week to 2-3 different sections; creating and assessing class assignments; grading exams and term papers; holding meetings with students

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

STUDENT ADVISING

Doctoral Dissertations Committee Member & External Evaluator

Violeta Solano Vargas, Ph.D. Ethnomusicology, Universidad Nacional Autónoma de México, México. External evaluator of dissertation: "Pensar la academia musical colombiana en clave de interculturalidad crítica. Tejiendo experiencias de encuentro, diálogo e intercambio entre músicxs," in progress

Ana Alfonsina Mora Flores, Ph.D. Visual and Performing Arts, Interdiscipline, Instituto Nacional de Bellas Artes y Literatura (INBA) Mexico. External commentator of dissertation: "Diosas del *noise*. Artistas en Latinoamérica (re)significando, (re)organizando, (re)creando y (re)sonando a través de las redes sociales," in progress

Jonathan Mallada Álvarez, Ph.D. Historical Musicology, Universidad de Oviedo, Spain. External evaluator of dissertation: "El teatro Apolo de Madrid entre 1886 y 1913: Estudio de 'La catedral del Género Chico' a través de las fuentes hemerográficas digitales," 2022

Jessica Stearns, Ph.D. Music History, University of North Texas. Committee member of dissertation: "Performing Translations: Rethinking Christian Wolff's Alternative Notation (1960-1968) in the Context of His Creative Communities," 2022

Andrea García Torres, Ph.D. Historical Musicology, Universidad de Oviedo, Spain. External reader of dissertation: "Problemáticas y discursos del género chico: una biografía cultural en torno al teatro musical de Manuel Nieto (1844-1915)," 2020

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

Master's Thesis Chair

Eduardo García, M.M. Musicology, "'*Ahora estamos más unidos*': Claiming Resilience in the Musical and Visual Aftermath of the El Paso Mass Shooting," University of New Mexico, 2022

Renata Yazzie, M.M. Musicology, "*Jesus Woodl33j7' Sir*. Sounding a Self-Determined Navajo Christian Church," University of New Mexico, 2022

Aubrie Powell, M.M. Musicology, "NPR's Tiny Desk Concert Series: Vocalities of Outrage and Acts of Gaiety," University of New Mexico, 2019

Lauren V. Coons, M.M. Musicology, Theory and Composition, "Indeterminacy as Social Practice in Contemporary Art Music," University of New Mexico, 2017

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

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

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

Master's Theses Committee Member

Tafoya, Gabe, M.M. Music Education, "Inclusion of Latinx Students in K-12 and University Programs," University of New Mexico, in progress

Marisa Demarco, M.F.A., "Overnight Dreamform," University of New Mexico, 2022

Regan Homeyer, M.M. Musicology, "Sounding the Nile: River Politics, Environment and Nubian Musical Expression," University of New Mexico, 2020

Clara Byom, M.M. Musicology, "*Mixing in Too Much Jewish*. American Klezmerim in New York City from 1950-1970," University of New Mexico, 2017

Thomas W. Posen, M.M. Theory and Composition & Performance (Collaborative Piano), "Modeling Compositional Grammars in Leonard Bernstein's *West Side Story* (1957)," University of New Mexico, 2016

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

Sarah McConnell, M.M. Music Theory, "The Key to Unlock the Secret Window," University of North Texas, 2010

Honors Theses Committee Member

Lauren V. Coons. B.M., Music Theory and Composition, "The Composer as Reader: A Comparative Analysis of Two Settings of Paul Verlaine's 'Green,'" University of New Mexico, 2014

Faculty Advising: Programs and Fellowships

Summa Academia (Latina/o Graduate and Professional Student Fellowship), El Centro de la Raza, Faculty Mentor of Rubén Loza, MA Chicana and Chicano Studies, University of New Mexico, 2022–present

El Puente Research Fellowship, El Centro de la Raza, Faculty Mentor of Soraya Reynaga, BA English-Philosophy, Honors, University of New Mexico, 2022–present

Mellon Mays Undergraduate Fellowship Program, Faculty Mentor of Isaiah Romo, BA Latin American Studies, Honors, University of New Mexico, 2019

Faculty Advising: Student Organizations

Banda (Sinaloense) UNM, Chartered Student Organization, Faculty Main Advisor, University of New Mexico, 2022–present

Project Spectrum, student-led coalition of music theorists, musicologists, and ethnomusicologists, Faculty Affiliate, 2020–present

Mariachi Juvenil de la Universidad de Nuevo México, Chartered Student Organization, Faculty Main Advisor, University of New Mexico, 2018–present

PROFESSIONAL SERVICE

Referee and Evaluation Service

Awards

Alfred Einstein Award Committee, Chair, American Musicological Society, 2022

Alfred Einstein Award Committee, Member, American Musicological Society, 2020–2021

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

Conference Programs

International Association for the Study of Popular Music, Latin American Branch,
Reader/Reviewer, Program Committee, Valparaíso, Chile, 2021–2022

7th Biennial New Perspectives in Flamenco History and Research Symposium, 32nd Annual
Festival Flamenco Internacional de Albuquerque, Reader/Reviewer, Albuquerque, New Mexico,
2019

McNair Scholars Research Conference, University of New Mexico, Evaluator, Albuquerque, New
Mexico, 2018

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

Journals

Harmonia (University of North Texas), *Journal of Lesbian Studies*, *Journal of Music History*
Pedagogy, *Journal of the American Musicological Society*, *Journal of the Society for American*
Music, *Latin American Music Review*, *Twentieth-Century Music*, *Revista Musical Chilena* (Chile),
Resonancias: Revista de investigación musical (Chile), *Women & Music Journal*

Presses

Oxford University Press, Universidad de los Andes Press (Colombia), University of New Mexico
Press

Service to Academic Societies

Member, Council, American Musicological Society, 2018–2020

Outgoing Chair, American Musicological Society Ibero-American Music Study Group, 2020

Chair, American Musicological Society Ibero-American Music Study Group, 2019

Member, Diversity and Inclusion Committee of the American Musicological Society Pedagogy
Study Group, 2016–2019

Incoming Chair, American Musicological Society Ibero-American Music Study Group, 2018

Member, Committee on Academic Citizenship, College of Music Society, 2017–2018

Member, Council, Society for Ethnomusicology, 2014–2017

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

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

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

Service as Panel Organizer and Chair

Panel Chair, "Crossing Timbral Borders in Debussy / Avant-Garde Instruments," 21st Quinquennial Congress of the International Musicological Society (IMS), Athens, Greece, August 22-26, 2022

Panel Chair, "Creación musical en los siglos XX y XXI: Estilos, corrientes, ideologías," III Congreso Internacional Música y Estudios Americanos (MUSAM), Sociedad Española de Musicología, Facultad de Xeografía e Historia, Universidad de Santiago de Compostela, Spain, October 14-16, 2021

Panel Organizer and Moderator, "Lightning Lounge: Current Topics in Ibero-American Music Research," Ibero-American Music Study Group, American Musicological Society Annual Meeting, Boston, Massachusetts, October 31-November 3, 2019

Panel Chair, "*Las redes sin fronteras. Son Jarocho as a Social Cultural Network Across Borders*," 46th National Association for Chicana and Chicano Studies (NACCS), Albuquerque, New Mexico, April 3-7, 2019

Organizer, Pre-conference Symposium, "Decolonizing Ethnomusicology, Teaching and Performance," 63th Annual Meeting of the Society for Ethnomusicology, Albuquerque, New Mexico, November 15-18, 2018

Panel Chair, "Issues of International Representation in Twentieth-Century Latin American Music," 41st Annual Meeting of the American Musicological Society, San Antonio, Texas, November 1-4, 2018

Panel Organizer and Moderator, "Her Work, Her Voice: A Conversation among Composers Betsy Jolas, Karola Obermüller, Hilda Paredes, and Augusta Read Thomas," John Donald Robb's Composers' Symposium, University of New Mexico, Albuquerque, New Mexico, March 23-29, 2018

Panel Organizer and Moderator, "Building Diversity, Being Diverse: Challenges of Hispanic Music Teaching in the Borderlands," College of Music Society Annual Meeting, Santa Fe, New Mexico, October 27-29, 2016

Panel Organizer, "Musical Cultures of New Mexico: Past and Present," Society for Ethnomusicology Southwest Chapter Meeting, Albuquerque, New Mexico, April 22-23, 2016

Panel Chair, "Singing Hidden Histories," Annual Meeting of the Society for Ethnomusicology, Austin, Texas, December 3-6, 2015

Panel Organizer, "Experimental Practices in Latino/a America," 18th Biennial Conference of the International Association for the Study of Popular Music, São Paulo, Brazil, June 29-3 July, 2015

Panel Organizer, "Experimentalism in Practice: Perspectives from Latin America," Annual Meeting of the American Musicological Society, Milwaukee, Wisconsin, November 6-9, 2014

Panel Organizer and Chair, "'American Avant-Garde': The Fringes of a Label," American Musicological Society Rocky Mountain Chapter Meeting, Tempe, Arizona, April 4-5, 2014

Panel Chair, "Claiming Race, Claiming Space: Black Music Identity in the African Diaspora," Society for Ethnomusicology Southern Plains Chapter Meeting, Dallas, Texas, April 5-7, 2013

Panel Organizer and Chair, "Tradition and Memory in Mexican Sacred Music," Ibero-American Music Study Group, Annual Meeting of the American Musicological Society, Québec City, Canada, November 1-4, 2007

Member, Organizing Committee for Interdisciplinary Conference, "Critical Encounters and Textual Production in Latin America," Hemispheric Institute of the Americas, University of California, Davis, May, 2004

UNIVERSITY SERVICE

University of New Mexico

University

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

Chair, Archive and Grants Committee Robb Board, Fall 2022–present

Member, Diversity Curriculum Sub-Committee, Fall 2015–Spring 2018

College of Fine Arts

Member, Research Committee, 2013–2015; 2016–2020

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, 2018–2021

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

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

Department of Music

Associate Chair, Fall 2022–present

Member, Review Committee, Music Department Undergraduate Student Grants, 2022

Member, Personnel Committee, 2019–2020

Member, Search Committee, Assistant Professor of Music Education-Instrumental Music, 2019–2020

Member, Search Committee, Instructor of Mariachi, 2019

Member, Search Committee, Visiting Lecturer in Music Education-Instrumental Music, 2019

Member, Administrative Committee, 2017–2019

Member, Annual Review-Merit Committee, 2014–2015; 2016–2017; 2018–2019

Member, Search Committee, Assistant Professor of Music Education-Instrumental Music, 2018–2019

Member, Graduate Committee, 2016–2018

Member, Review Committee, 2nd Annual Association of Graduate Students in Music Summer Travel Grant, University of New Mexico, 2018

Musicology Area

Musicology Colloquium Coordinator, 2015–2020; 2022–2023

Musicology Area Head, 2013–2018

Musicology Colloquium Co-Coordinator, 2014–2015

Musicology Brown Bag Series Coordinator, 2013–2018

Graduate Exam Committees (Master's in Music)

Gabe Tafoya (Music Education), Spring 2023

Margot Friedli (Voice), Spring 2021

Megan Snow (Clarinet), Spring 2021

Regan Homeyer; (Musicology), Spring 2020

Tim Mallette (Trumpet), Spring 2020

Nevi Zerkle (Wind Conducting), Spring 2020

Aubrie Powell (Musicology), Fall 2019

Ashley Killam (Hedlund), Performance (Trumpet), Spring 2019

José David Hernández Romero, Performance (Oboe), Spring 2019

Alejandro López Velarde Avendaño, Performance (Trombone), Spring 2019

Emily Nastelin, Performance (Trumpet), Spring 2019

Asia Passmore, Performance (Collaborative Piano), Spring 2019

Guadalupe Ramos, Performance (Oboe), Spring 2019

Kathryn Schwaar, Performance (Voice), Fall 2018

Bo Seo, Performance (Voice), Fall 2018

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 & 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

University of North Texas

College of Music

Member, Faculty Advisory Committee, 2012- 2013; 2010–2011
Member, Undergraduate Curriculum Committee, 2009–2011
Member, Elections Committee, 2009–2010

Division of Music History, Theory, and Ethnomusicology

Member, Public Relations and Marketing Committee, 2009–2010
Member, Lecture Series Committee, 2009–2010

University of California, Davis

Department of Music

Student Member, Search Committee, Assistant Professor of Ethnomusicology, 2005–2006

PROFESSIONAL AFFILIATIONS

American Musicological Society
College of Music Society
International Association for the Study of Popular Music
International Musicological Society
Latin American Studies Association
National Association for Chicana and Chicano Studies
Society for American Music
Society for Ethnomusicology