

## ANA R. ALONSO-MINUTTI

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Professor of Musicology and Ethnomusicology  
Department of Music, University of New Mexico  
1 University of New Mexico MSC04 2570  
Albuquerque, NM 87131  
aralonso@unm.edu • www.anaminutti.com

### ACADEMIC POSITIONS

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#### University of New Mexico

2025–present Professor of Musicology and Ethnomusicology  
2017–25 Associate Professor of Musicology and Ethnomusicology  
2013–17 Assistant Professor of Musicology and Ethnomusicology

#### University of North Texas

2008–13 Assistant Professor of Musicology

#### University of California, Davis

2008 Graduate Instructor of Musicology  
2004 Graduate Instructor of Musicology  
2003 Graduate Instructor of Music Theory  
2001–7 Graduate Teaching Assistant of Musicology, Ethnomusicology & Music Theory

### EDUCATION

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2008 **Ph.D. in Music** (Musicology and Criticism), University of California, Davis  
Dissertation: “Resonances of Sound, Text, and Image in the Music of Mario Lavista”  
Advisor: Beth E. Levy

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

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

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

2011–12 Visiting Researcher, Universidad de las Américas, Puebla, Mexico

### PUBLICATIONS

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#### Books

2023 *Mario Lavista: Mirrors of Sounds*. New York: Oxford University Press  
[384 pages | 64 b/w figures, 56 musical examples]  
**\* Winner of the 2024 Robert M. Stevenson Award, American Musicological Society**

## Edited Volumes

- 2018 Coedited with Eduardo Herrera and Alejandro L. Madrid: *Experimentalisms in Practice: Music Perspectives from Latin America*. New York: Oxford University Press [370 pages]

## Chapters for Edited Volumes

- 2026 “Raven Chacon’s Noising and the Porousness of Borderland Modernism.” In *Music, Sound, and Global Modernism: Critical Histories*, edited by Daniel Grimley and Sherry Lee (Cambridge: Cambridge University Press), forthcoming 2027
- 2026 “Desde lo profundo: El yo poético en la obra coral de Joaquín Gutiérrez Heras.” In *Joaquín Gutiérrez Heras y sus contemporáneos*, edited by Consuelo Carredano and Yael Bitrán (Mexico City: Universidad Nacional Autónoma de México), forthcoming 2027
- 2023 “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. 485–515. Madrid: Iberoamericana / Vervuert
- 2023 “The Joy of the Game: Coen, Lavista, Chance, and Spontaneity.” In *Arnaldo Coen: Reflection of the Invisible*, edited by Andreas Ziegler. 163–67. Madrid and Mexico City: Turner
- 2023 “El goce del juego: Coen, Lavista, azar y espontaneidad.” In *Arnaldo Coen: Reflejo de lo invisible*, edited by Andreas Ziegler. 163–67. Madrid and Mexico City: Turner. *Spanish version of the aforementioned volume; separate publication*
- 2020 “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  
**\* Winner of the 2021 Ellen Koskoff Edited Volume Prize, Society for Ethnomusicology**
- 2020 “La construcción mítica de Frida Kahlo en ‘La Llorona’ de Chavela Vargas.” In *Del archivo a la playlist: Historias, nostalgias, tecnologías. Actas del XII Congreso de la LASPM-AL*, edited by Lilita González Moreno, M. Emilia Greco, Mercedes Liska, and Felipe Trotta. 255–63. Mendoza: IASMP-AL
- 2018 “‘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, 131–60. 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
- 2015 “The Composer as Intellectual: Carlos Chávez and Mexico’s Colegio Nacional.” In *Carlos Chávez and His World*, edited by Leonora Saavedra, 273–94. Princeton, NJ: Princeton University Press

## Journal Articles

- 2022 “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
- 2020 “La Llorona in Noise: A Tale from the Rio Grande.” *Sound American* 25, “The Folk Issue” (2020): 16–29
- 2017 “The ‘Here and Now’: Stories of Relevancy from the Borderlands.” *Journal of Music History Pedagogy* 7, no. 2 (2017): 106–11
- 2016 “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
- 2015 “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
- 2014 “Forging a Cosmopolitan Ideal: Mario Lavista’s Early Music.” *Latin American Music Review* 35, no. 2 (Fall/Winter 2014): 169–96
- 2014 “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
- 2014 “La ‘destrucción renovadora’ de Quanta” (Quanta’s ‘Renovative Destruction’). *Pauta: Cuadernos de teoría y crítica musical* 130 (2014): 22–34
- 2014 “*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
- 2014 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
- 2012–13 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): 267–90
- 2012 “Permutar a Cage” (Permuting Cage). *Pauta: Cuadernos de teoría y crítica musical* 123-124 (2012): 126–37
- 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): 89–97
- 2007 “Permuting Cage.” *Briújula. Revista interdisciplinaria sobre estudios latinoamericanos* 6, no. 1 (2007): 114–23
- 2000 “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

### Booklet Essays

- 2025 *Memorias de la Cátedra Jesús C. Romero 2024: Musicología afectiva y narrativas fronterizas*. Mexico City: Cenidim / Instituto Nacional de Bellas Artes y Literatura
- 2018 *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

### Refereed Encyclopedia Entries

- 2016 "Lavista, Mario." In *Routledge Encyclopedia of Modernism*, edited by Stephen Ross. New York: Taylor & Francis Group
- 2016 "Enríquez Salazar, Manuel." In *Routledge Encyclopedia of Modernism*, edited by Stephen Ross. New York: Taylor & Francis Group
- 2013 "Banks, Brian." In *The New Grove Dictionary of American Music*, edited by Charles Garrett. New York: Oxford University Press
- 2013 "Cisneros, George." In *The New Grove Dictionary of American Music*, edited by Charles Garrett. New York: Oxford University Press
- 2013 "Lavista, Mario." In *The New Grove Dictionary of American Music*, edited by Charles Garrett. New York: Oxford University Press
- 2013 "Ortiz, Pablo." In *The New Grove Dictionary of American Music*, edited by Charles Garrett. New York: Oxford University Press

### Liner & Program Notes

- 2024 *Concierto de clausura: Homenaje a Mario Lavista Camacho (1943–2021)*. Cátedra Jesús C. Romero, Cenidim, Instituto Nacional de Bellas Artes y Literatura, Mexico
- 2015 *Stabat Mater y otras obras sacras de Mario Lavista*. Tempus & El Colegio Nacional
- 2012 *100 Years of Mexican Music for Wind Quintet*. Quinteto Latino
- 2011 *Mario Lavista's Complete String Quartets*. Cuarteto Latinoamericano. Toccata Classics
- 2010 "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

### Miscellaneous Writing

- 2024 **Introductory text for an art exhibition:** "Ricardo Mazal: *Ba Zasa* (2024)." For Mexican artist Ricardo Mazal's exhibition *Ba Zasa*, at the Seminario de Cultura Mexicana, Mexico City (February 3–March 17)
- 2023 **Introductory text for a recording release:** *Adagio para cuarteto de cuerdas* (2015), de Mario Lavista. For Cuarteto José White's recording. Online release, Mediateca Lavista (August 7)
- 2023 **Introductory text for a recording release:** *Seis piezas para cuarteto de cuerdas* (1967), de Mario Lavista. For Cuarteto José White's recording. Online release, Mediateca Lavista (July 31)

- 2023 **Introductory text for a recording release:** *Toque de silencio* (2017), de Mario Lavista. For Cuarteto José White recording. Online release, Mediateca Lavista (July 24)
- 2022 **Introductory text for a recording release:** *Susan Campos Fonseca: La venganza del agua / The Vengeance of Water*. For Campos Fonseca's album, *La venganza del agua*. Online release, Irreverence Group Music (April 8)
- 2013 **Text included in an exhibition catalog:** *Panoram. New Wave Soundies. Museo de Arte Carrillo Gil, México*. Audio-visual exhibition at the Museo de Arte Carrillo Gil, Mexico City (October)

## WORK IN PROGRESS

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### Chapters in Edited Volumes

“Serialismo situado: cosmopolitismo y redes afectivas en los inicios de Mario Lavista,” in *Serialismo en México, Costa Rica y Cuba. Estudios de caso*, edited by Daniela Fugellie (Santiago de Chile: Universidad Alberto Hurtado). *Forthcoming*

### Monographs

*Noising in the Desert: Experimental Practices of New Mexico*

The first book-length study devoted to experimental sound and music practices by New Mexican Hispanic and Indigenous artists. *Currently in the initial research phase, involving oral history interviews, literature review, and musical analysis*

## OTHER RESEARCH & CREATIVE WORK

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### Refereed Music Compositions (Selected)

- 2019 ***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**
- 2003 ***Voto de fe*** (Vow of Faith), for three sopranos  
**\*Winner of the 2003 Ellen Hansen Memorial Award, Women's Resources and Research Center, University of California, Davis**
- 2002 ***Canción de la Nonna*** (Grandma's Song) for SATB chorus a cappella. Performed by the UC Davis Graduate Vocal Ensemble, University Library, Davis, California

### Documentary Direction & Production

- 2013 ***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

- 2019 **Museo Espacio, Aguascalientes, México.** Exhibition: “Reverberaciones: arte y sonido en las colecciones del MUAC” (April–October)
- 2017 **Museo Universitario de Arte Contemporáneo, Mexico City.** Exhibition: “Reverberaciones: arte y sonido en las colecciones del MUAC” (March–July)

### TRANSNATIONAL RESEARCH CLUSTERS

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- 2025–present **Spain:** “MUSICAME – Música, Agencia y Memoria en España y América Latina desde el giro afectivo (siglos XX-XXI).” Coord. Belén Vega-Pichaco, Universidad de la Rioja
- 2023–present **Spain:** “LexiMus – Léxico y ontología de la música en español.” Coord. José María Domínguez Rodríguez, Teresa Cascudo García Villaraco, María Palacios, Instituto Complutense de Ciencias Musicales
- 2022–present **Mexico:** “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 **Spain:** “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

### EDITORIAL POSITIONS

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- 2023–present Coeditor-in-Chief, ***Twentieth-Century Music***. *The premier peer-reviewed journal on music post 1900; published by Cambridge University Press*
- 2021–present Area Editor, Women, Gender and Sexuality, revision project, 20th & 21st Centuries, ***Grove Music Online***. *The authoritative resource for music research; published by Oxford University Press*
- 2017–24 Member, Editorial Board, ***Journal of Music History Pedagogy***. *The premier peer-reviewed journal devoted to research on teaching and learning of music history; published by the American Musicological Society*
- 2019–22 Member, Editorial Board, ***Journal of the American Musicological Society***. *The premier peer-reviewed musicology journal in the U.S.; published by the University of California, Press*
- 2008 Guest Coeditor, *Brújula. Revista interdisciplinaria sobre estudios latinoamericanos* 6, “Arte y encuentros.” Hemispheric Institute on the Americas, University of California, Davis
- 2004–08 Member, Editorial Committee, *Brújula. Revista interdisciplinaria sobre estudios latinoamericanos*

## RECOGNITIONS, AWARDS, AND HONORS

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- 2025 **Ovation Award for Research and Scholarship**, Office of the Vice President for Research, University of New Mexico  
*Faculty award for accomplishments with unusually high impact, addressing local or global challenges and/or elevating the scholar's and UNM's reputation on a national/international stage*
- 2024 **Distinguished Chair of the Cátedra Jesús C. Romero**, Mexico's National Center for Music Research (Cenidim), National Institute of Fine Arts and Literature (INBAL), Mexico  
*Highest recognition afforded to music scholars in Mexico and one of the most prestigious honors throughout Ibero-America*
- 2024 **Robert M. Stevenson Award**, American Musicological Society, for *Mario Lavista: Mirrors of Sounds*  
*International annual award that recognizes outstanding **scholarship** in Iberian and Latin American music, published during the preceding three calendar years*
- 2021 **Robert M. Stevenson Prize**, Society for Ethnomusicology, for *Voces del desierto*, for a cappella choir  
*A biennial award for an original **composition** to honor an ethnomusicologist who is also a composer*
- 2021 **Ellen Koskoff Edited Volume Prize**, Society for Ethnomusicology, for *Decentering the Nation: Music, Mexicanidad, and Globalization*, ed. Jesús A. Ramos Kittrell. The book includes my chapter: "Chavela's Frida: Decolonial Performativity of the Queer Llorona"  
*An annual prize honoring a collection of ethnomusicological essays of exceptional merit*
- 2003 **Ellen Hansen Memorial Award**, Women's Resources and Research Center, University of California, Davis  
*Annual award to an original creative student project that best demonstrates the bravery and independence of women*

## RESEARCH FUNDING

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- 2026 Conference Travel Support Grant, UNM Latin American and Iberian Institute
- 2024 Creative and Scholarly Research Grant, UNM College of Fine Arts
- 2024 Provost's Professional Conference Support Funds, University of New Mexico
- 2023 Creative and Scholarly Research Grant, UNM College of Fine Arts
- 2022 Creative and Scholarly Research Grant, UNM College of Fine Arts
- 2022 Provost's Professional Conference Support Funds, University of New Mexico
- 2021 Research Allocation Committee Grant, University of New Mexico
- 2020 Creative and Scholarly Research Grant, UNM College of Fine Arts
- 2020 Faculty Field Research Grant, UNM Latin American and Iberian Institute
- 2018 Creative and Scholarly Research Grant, UNM College of Fine Arts
- 2016 Creative and Scholarly Research Grant, UNM College of Fine Arts

- 2016 Conference Travel Support Grant, UNM Latin American and Iberian Institute
- 2015 Research Professional and Career Development Grant, UNM College of Fine Arts
- 2014 Research Professional and Career Development Grant, UNM College of Fine Arts
- 2011–12 Postdoctoral Fellowship, UC MEXUS-CONACYT
- 2010 Faculty Small Research Grant, University of North Texas
- 2009 Junior Faculty Summer Research Fellowship, University of North Texas
- 2007–8 Graduate Fellowship, University of California, Davis
- 2006–7 Dissertation Year Fellowship, University of California, Davis
- 2001–6 Graduate Fellowship, University of California, Davis
- 2007 Graduate Studies Travel Grant, University of California, Davis
- 2006 Graduate Studies Travel Grant, University of California, Davis
- 2002 L&S Division of Humanities, Arts and Cultural Studies Dean’s Summer Research Award, University of California, Davis
- 1994–99 Jenkins Excellence Scholarship, Universidad de las Américas, Puebla

#### **KEYNOTES, INVITED LECTURES & RESEARCH PRESENTATIONS**

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- 2026 **American Musicological Society Endowed Lecture Committee on Women & Gender**, “Becoming Lloronas: Walking and Wailing toward Healing,” virtual, November
- 2026 **University of Washington**, “Noising the Desert: Land and Memory in Raven Chacon’s Work,” THEME Lecture Series, Seattle, WA, April 17
- 2025 **University of Oregon**, “Raven Chacon’s *Voicelless Mass*: Noising, Healing, and the Borderlands of Modernism,” THEME, Interdisciplinary Colloquium in Music Theory, Musicology, Ethnomusicology, and Music Education, Eugene, OR, November 14
- 2025 **University of Toronto (Canada)**, “Domestic Noises as Decolonial Praxis: Chicana Feminist Experimentation in Private Spaces,” Neville Austin Graduate Colloquium series in Musicology, Ethnomusicology, Music Theory, and Music Education, Toronto, CA, February 27
- 2025 **University of California, San Diego**, “Imagining Noise as Healing,” Integrative Studies Colloquium, Department of Music, virtual, February 18
- 2025 **Pontificia Universidad Católica de Puerto Rico (Ponce, Puerto Rico)**, “Feministas sonoras chicanas y la transformación experimental del espacio privado.” Keynote. 1st Symposium of Puerto Rican Musical Studies. Ponce, Puerto Rico, January 31
- 2025 **Universidad Alberto Hurtado (Santiago, Chile)** “El serialismo como estrategia de integración cosmopolita en las obras juveniles de Mario Lavista.” Encuentro de Musicología, Santiago de Chile, Chile, January 21
- 2025 **Mexico’s National Center for Musical Research—Cenidim (Mexico City, Mexico)**, Distinguished Chair of the Cátedra Jesús C. Romero 2024, National Institute of Fine Arts and Literature (INBAL), “Musicología afectiva y narrativas fronterizas,” Mexico City, January 13–17

- Keynote Lecture I: “Musicología, afectividad y *border thinking*,” virtual, January 13
- Keynote Lecture II: “Del sonido al silencio: Mario Lavista, John Cage y las prácticas experimentales mexicanas,” virtual, January 14
- Keynote Lecture III: “Del silencio al ruido: el *noising* como estrategia de resistencia antimperialista desde la frontera,” virtual, January 15
- Keynote Lecture IV: “Del ruido al río: las Lloronas transfronterizas del Río Bravo / Río Grande,” virtual, January 16
- 2024 **Festival Mujeres en la Música Nueva (Bogotá, Colombia)**, “Feministas sonoras chicanas y la transformación experimental del espacio privado.” Keynote. Premier Colombian festival featuring Latin American female living composers, virtual, October 28
- 2024 **Hollins University**, “La Llorona nuevomexicana: Sonic Activism and Noise Art along the Rio Grande.” Hispanic Heritage Month Celebration, Roanoke, VA, October 10
- 2024 **Academia Mexicana de la Historia (Mexico City, Mexico)**, “Los espacios acústicos sagrados de Mario Lavista” (The Sacred Acoustic Spaces of Mario Lavista), Ciclo de conferencias: “Las músicas de México” (coordinator: Benjamín Juárez Echenique), virtual, May 23
- 2024 **Universidad Nacional Autónoma de México (Mexico City, Mexico)**, Facultad de Música, “Desde lo profundo: El yo poético en la obra coral de Joaquín Gutiérrez Heras.” Keynote. Jornada Académica: Joaquín Gutiérrez Heras (1927-2012). Legado intelectual y afinidades musicales en el contexto cultural de su época (coordinators: Yael Bitrán and Consuelo Carredano), Mexico City, April 26
- 2024 **Harvard University**, “A Performative Cage: Mario Lavista, John Cage, and the (Im)possibilities of Silence.” Barwick Colloquium, Department of Music, Cambridge, MA, April 16
- 2023 **Columbia University**, “Mario Lavista, John Cage, and the Asymmetries of the Global Avant-Garde.” Musicology Colloquium Series. New York City, New York, September 22
- 2023 **Círculo Colombiano de Música Contemporánea (Bogotá, Colombia)**, “Los espacios acústicos sagrados de Mario Lavista” (The Sacred Acoustic Spaces of Mario Lavista). Jornadas de Música Contemporánea, Bogotá, Colombia, virtual, August 5
- 2023 **Universität Wien (Vienna, Austria)**, Institut für Musikwissenschaft, “Noise and Extractivism at the U.S.-Mexico Border.” Vienna, Austria, May 17
- 2023 **Universidad Nacional Autónoma de México (Mexico City, Mexico)**, Facultad de Música, “Música, feminismo y frontera.” Seminario Permanente de Música y Género (coordinator: Maby Muñoz Hénonin), virtual, April 14
- 2023 **University of Colorado, Boulder**, “The Mirrors of Sounds in Mario Lavista’s Music.” Musicology and Music Theory Colloquium, American Music Research Center (AMRC), Boulder, Colorado, March 13
- 2022 **Universitat Autònoma de Barcelona (Barcelona, Spain)**, “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 (Granada, Spain)**, “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 (Oviedo, Spain)**, “Chavela, Frida y la Llorona: La performatividad de una mexicanidad queer” (Chavela, Frida and La Llorona: The Performativity of a Queer Mexicanness). Colloquium: Mujer y Patrimonio Musical en Latinoamérica, Oviedo, Spain, April 6
- 2022 **Universidad Nacional Autónoma de México (Mexico City, Mexico)**, “Mario Lavista, un compositor relacional” (Mario Lavista, a Relational Composer). Dirección Musical UNAM, virtual, April 21
- 2022 **Universidad Complutense de Madrid (Madrid, Spain)**, “¿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 **Conservatorio de Música de Puerto Rico (San Juan, Puerto Rico)**, “Introspección, remembranza y simbolismo en la obra religiosa de Mario Lavista” (Introspection, Remembrance, and Symbolism in Mario Lavista’s Religious Music). Keynote. 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
- 2021 **Universidad Nacional Autónoma de México (Mexico City, Mexico)**, “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 (Mexico City, Mexico)**, “Música y protestantismo en el México del siglo XX” (Music and Protestantism in 20th-Century Mexico), co-presented 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 **Boston University**, “Cage-the-*Jaula*: Interpretations and Resignifications of John Cage in Mexico.” Graduate Music Society Spring Colloquium Series, Department of Musicology and Ethnomusicology, virtual, February 18
- 2020 **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 **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

- 2019 **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. 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
- 2018 **Columbia University**, “Sounding Protest & Enacting Resilience in the New Mexican Desert.” Center for Ethnomusicology, New York City, New York, November 30
- 2018 **Universidad de las Américas (Puebla, Mexico)**, “Sonidos ‘psicodélicos’ post-Tlatelolco: ¿Experimentalismo contracultural?” (‘Psychedelic’ Sounds Post-Tlatelolco: Contracultural Experimentalism?). College of Fine Arts and Humanities, Cholula, Mexico, October 18
- 2018 **Northern Arizona University**, “Chavela’s Frida: Singing Pain, Performing Desire.” Latin American Studies Lecture Series, Flagstaff, Arizona, April 17
- 2018 **Cornell University**, “Decolonizing Experimentalisms at the Borderlands.” After Experimental Music Symposium, Ithaca, New York, February 11
- 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
- 2017 **Universidad de los Andes (Bogotá, Colombia)**, “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 (Bogotá, Colombia)**, “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 (Bogotá, Colombia)**, “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
- 2016 **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
- 2015 **Rutgers University**, “Gatas y Vatas?: Female Empowerment and Community-Oriented Experimentalism in Albuquerque, NM.” 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
- 2014 **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
- 2013 **University of New Mexico**, “Mario Lavista and the Contemporary Mexican Cultural Scene.” Music from the Americas Concert Series, Albuquerque, New Mexico, October 29
- 2012 **Butler University**, “Interviewing Living Composers: Facing Ethnographic Paradigms.” School of Music, virtual, September
- 2012 **Universidad de las Américas (Puebla, Mexico)**, “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, Mexico)**, “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, Mexico, April 10
- 2008 **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
- 2007 **Providence College (Winnipeg, Canada)**, “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
- 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
- 2006 **Universidad de las Américas (Puebla, Mexico)**, “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

## ACADEMIC CONFERENCE PAPERS

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- 2025 “Imagining Healing in New Mexico’s Experimental Feminist Sound Art.” 91st Annual Meeting of the American Musicological Society (AMS), Minneapolis, **Minnesota**, November 6

- 2025 “Desde lo profundo: el yo poético en la obra de Joaquín Gutiérrez Heras.” V Congreso Internacional Música y Estudios Americanos (MUSAM), Sociedad Española de Musicología, Universidad de Valladolid, Valladolid, **Spain**, October 3
- 2025 “Healing Extractivist Environments Through Noise.” 113th College Arts Association Annual Conference (CAA), New York Hilton Midtown, New York City, **New York**, February 14
- 2025 Session Respondent, Research Seminar of the Cátedra Jesús C. Romero 2024, National Institute of Fine Arts and Literature (INBAL), “Musicología afectiva y narrativas fronterizas,” **Mexico City**, January 13–16
- Session I: “Musicología, afectividad y *border thinking*,” virtual, January 13
- Session II: “Del sonido al silencio: Mario Lavista, John Cage y las prácticas experimentales mexicanas,” virtual, January 14
- Session III: “Del silencio al ruido: el *noising* como estrategia de resistencia antimperialista desde la frontera,” virtual, January 15
- Session IV: “Del ruido al río: las Lloronas transfronterizas del Río Bravo / Rio Grande,” virtual, January 16
- 2024 “La estética *rasquache* en el experimentalismo musical nuevomexicano.” (*Rasquache Aesthetics in New Mexican Experimental Music*). VI Congreso de la Asociación Regional para América Latina y el Caribe de la Sociedad Internacional de Musicología (ARLAC/IMS), Universidad Nacional Autónoma de México, Mexico City, **Mexico**, August 8
- 2023 “Confrontar la historia colonialista desde lo sacro: la *Voiceless Mass* (2021) del compositor Raven Chacon.” (Confronting the Colonialist History from the Sacred: Raven Chacon’s *Voiceless Mass*). IV Congreso Internacional Música y Estudios Americanos (MUSAM), Sociedad Española de Musicología, Universidad de Oviedo, Oviedo, **Spain**, October 27
- 2022 “Feminism and Decoloniality in Costa Rican Experimental Music.” 88th Annual Meeting of the American Musicological Society (AMS), New Orleans, **Louisiana**, November 11
- 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 25
- 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 9
- 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 15
- 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 (IASPM), branch Latin America, San Juan, **Puerto Rico**, June 12

- 2018 “Chavela’s Frida: Singing Pain, Performing Desire.” XXXVI International Congress of the Latin American Studies Association (LASA), Barcelona, **Spain**, May 24
- 2017 “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 11
- 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 27
- 2016 “Challenges of Teaching Ethno/Musicology in New Mexico.” 59th National Conference of the College of Music Society National Conference, Santa Fe, **New Mexico**, October 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 2
- 2016 “Sounds Across the Rio Grande: Imagining Border Music.” Biennial Conference of the European Association of American Studies (EAAS), Ovidius University, Constanta, **Romania**, April 24
- 2015 “The ‘Here and Now’: Stories of Relevancy from the Borderlines.” 81st Annual Meeting of the American Musicological Society (AMS), Louisville, **Kentucky**, November 12
- 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 30
- 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 28
- 2014 “Performing Resistance: Quanta and the Musical Avant-Garde of 1970s Mexico.” 80th Annual Meeting of the American Musicological Society (AMS), Milwaukee, **Wisconsin**, November 7
- 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 24
- 2013 “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
- 2012 “Configuring Mexico City’s Intellectual Elite: Music at El Colegio Nacional.” 57th Annual Meeting of the Society for Ethnomusicology (SEM), New Orleans, **Louisiana**, November 2
- 2010 “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

- 2009 “‘Mexican Essence’ and the Cosmopolitan Ideal in the Music of Mario Lavista.” 75th Annual Meeting of the American Musicological Society, Philadelphia, **Pennsylvania**, November 13
- 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
- 2008 “Mario Lavista’s *Cage*.” 34th Annual Conference of the Society for American Music (SAM), San Antonio, **Texas**, March 1
- 2007 “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
- 2006 “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
- 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, University of California, Davis, Davis, **California**, March 4

#### **ROUNDTABLES, WORKSHOPS & INTERACTIVE RECITALS**

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- 2026 “Serialismo en México, Costa Rica y Cuba.” Roundtable / Book Launch. VII Congreso de la Asociación Regional para América Latina y el Caribe de la Sociedad Internacional de Musicología, ARLAC / IMS, Universidad Federal de **Río de Janeiro, Brazil**, August 10–14
- 2025 “Discursos y análisis en torno a las músicas iberoamericanas.” Closing Roundtable (Plenary Session). V Congreso MUSAM (Música y Estudios Americanos), Sociedad Española de Musicología, **Valladolid, Spain**, October 4
- 2025 “Ibero-American Music Readings: Musical Modernism in Mexico in the Long 20th Century.” Book presentation hosted by the Ibero-American Music Study Group of the American Musicological Society, **virtual**, April 25
- 2025 “Demystifying the Publication Process Workshop.” Co-presented with Clyfton Boyd. Hosted by Project Spectrum, **virtual**, February 21
- 2025 “El serialismo como estrategia de integración cosmopolita en las obras juveniles de Mario Lavista.” Roundtable: Serialismo en México, Centroamérica y el Caribe. Encuentro de Musicología, Instituto de Música Universidad Alberto Hurtado, **Santiago de Chile, Chile**, January 23
- 2025 “De presencias y ausencias: metodologías feministas en la musicología mexicana.” Roundtable. Cátedra Jesús C. Romero 2024, Mexico’s National Center for Music Research (Cenidim), National Institute of Fine Arts and Literature (INBAL), **virtual**, January 17
- 2024 “Raven Chacon and the Porousness of Borderland Modernism.” Roundtable: Bordering Modernisms. 90th Annual Meeting of the American Musicological Society, Chicago, **Illinois**, November 14

- 2023 “Taking Stock: The Ibero-American Music Study Group Turns Thirty – My Twenty-Year Trajectory.” AMS Ibero-American Music Study Group, 89th Annual Meeting of the American Musicological Society, Denver, **Colorado**, November 9
- 2023 “A Care-Centered Musicology: Challenges and Possibilities.” Prospects for Inclusive Professionalism in the Music Fields, AMS Committee on Women and Gender, 89th Annual Meeting of the American Musicological Society, Denver, **Colorado**, November 10
- 2023 “‘As Loud as You Want’: Raven Chacon, *Rascuachismo*, and the New Mexican Desert.” Study Group Session Latin American & Latinx: Works in Progress & Lightning Rounds, 49th Annual Meeting of the Society for American Music (SAM), Minneapolis, **Minnesota**, March 9
- 2023 “Decolonial Love and Graceful Brokenness.” Workshop: The Equal Justice Initiative & American Music Studies. 49th Annual Meeting of the Society for American Music (SAM), Minneapolis, **Minnesota**, March 10
- 2022 “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
- 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
- 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, **Mexico**, 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
- 2021 “Writing as a Feminist Affective Practice.” Roundtable: Better Off Dead? Challenges in Researching Living Composers. 87th Annual Meeting of the American Musicological Society (AMS), **virtual**, November 11
- 2021 “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 29
- 2020 “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
- 2018 “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

- 2013 “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

## **PUBLIC MUSICOLOGY**

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*The practice of engaging the public with music in a way that is accessible and understandable to those who are not specialists*

### **Public Engagements**

- 2025 **Albuquerque Museum**, invited respondent to Raven Chacon’s *Tiguex*, Albuquerque, **New Mexico**, August 24
- 2024 **Keller Hall**, “*¡Música del Corazón!* Sacred Choral Music and Ritual Dance on the Camino Real de Tierra Adentro: 1598–1821.” Integrative concert/lecture facilitator and moderator, UNM Robb Trust, Albuquerque, **New Mexico**, November 24
- 2023 **University of Colorado Boulder Faculty Tuesdays Concert Series**, “Luz Sonora: Concert in Homage to Mario Lavista.” Preconcert lecture, Boulder, Colorado, March 14
- 2023 **Nueva York Poetry Press & Turrialba Literaria: Jornadas Experimentales Ángel Punk: Poesía – Arte – Música**, inaugural session: Homage to Susan Campos Fonseca, “La estética y trayectoria de Susan Campos Fonseca.” Presentation, virtual, March 18
- 2022 **Relative Pitch Podcast**, Season 2, Episode 18: “Kendrick Lamar, Decolonialism, and Latina Roots ft Dr. Ana Alonso-Minutti.” Interviewee, virtual, February 23
- 2019 **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
- 2018 **National Hispanic Cultural Center**, “*¡Música del Corazón!* Una velada nuevomexicana.” Integrative concert/lecture co-presenter, UNM Robb Trust, Society for Ethnomusicology Annual Meeting, Albuquerque, **New Mexico**, November 14
- 2018 **Consulate of Mexico in Albuquerque & National Hispanic Cultural Center**, “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, Albuquerque, **New Mexico**, October 9
- 2018 **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
- 2017 **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
- 2012 **Capilla del Arte – Universidad de las Américas, 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, Mexico, April 10

### Book Presentations for *Mario Lavista: Mirrors of Sounds* (Oxford University Press, 2023)

- 2024 **Capilla del Arte – Universidad de las Américas, Puebla.** Presenters: musicologist Luisa Vilar-Payá (coord.), composer Brian Banks, anthropologist Ernesto Cortés, and the author, **Puebla**, Mexico, April 4
- 2024 **El Colegio Nacional, Mexico.** Presenters: composer Gabriela Ortiz (coord.), linguist Luis Fernando Lara, composer Hebert Vázquez, musicologist Luisa Vilar-Payá, percussionist Ricardo Gallardo, and the author, **Mexico City**, Mexico, April 3
- 2024 **Keller Hall – University of New Mexico.** Presenters: artist and scholar Marcella Ernest, musicologist Luisa Vilar-Payá, and author (coord.). Performers: José Luis Hurtado, Christoph Wagner, and Juan Manuel Portillo, **Albuquerque**, New Mexico, February 29, 2024
- 2023 **Fonoteca Nacional, Mexico.** Presenters: musicologist Maby Muñoz Henonin (coord.), composer Luis Jaime Cortez, musicologist Luisa Vilar-Payá, and the author, **Mexico City**, Mexico, December 14
- 2023 **Universidad de Oviedo.** Presenters: musicologist Liliana González Moreno, composer Manuel Ceide, and the author, **Oviedo**, Spain, October 28

### INVITED CLASS PRESENTATIONS & LECTURES

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- 2026 **Universidad Nacional Autónoma de México**, School of Music, “From Dissertation to Book Project.” Musicology Seminar (instructor: Maby Muñoz Hénonin), virtual, April 29
- 2026 **Indiana University**, Jacobs School of Music, Musicology Department, “Mario Lavista’s Biographer?” Biographies and Estranged Biographies (instructor: Sergio Ospina Romero), virtual, January 30
- 2025 **Harvard University**, Music Department, “Music Biography: Re-assessing a Genre” (instructor: Alejandro L. Madrid), virtual, October 15
- 2025 **Universidad de la Rioja (Spain)**, Máster en Musicología, “Las vanguardias musicales de Mario Lavista.” Seminar: Music and Postcolonial Studies in Ibero-America (instructor: Belén Vega Pichaco), virtual, April 3
- 2025 **Universidad Nacional Autónoma de México (Mexico)**, School of Music, “Festivales y experimentalismo comunitario en la frontera.” Seminar: Prácticas y poéticas ruidistas en América Latina (coordinators: Jorge David García, Ernesto del Puerto, Ana Alfonsina Mora), virtual, February 7
- 2024 **University of Miami**, “Experimental Music, Feminism, and Decoloniality.” Music, Gender, and Sexuality (instructor: Marysol Quevedo), virtual, November 7
- 2023 **Tulane University**, “From Folk Tales to Noise: New Mexican Soundscapes,” Music of the Mexico-U.S. Border (instructor: Ana Sánchez-Rojo), virtual, April 18
- 2023 **Virginia Tech**, School of Performing Arts, “*Vanguardias* from the South: The Mexican Avant-Garde.” History of Music II (instructor: Chris Campo-Bowen), virtual, April 4
- 2022 **Universitat Autònoma de Barcelona (Spain)**, “Interseccionalidad, decolonialidad y musicología” (Intersectionality, Decoloniality, and Musicology). Musicology Seminar (instructor: Silvia Martínez), Barcelona, Spain, April 25

- 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 **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 **Indiana University**, “Cosmopolitanism, Experimentalism, Feminist Networks.” Issues in Latin American Music Studies (instructor: Eduardo Herrera), Bloomington, Indiana, February 14
- 2021 **University of California, San Diego**, “The Feminist Decolonial Legacy of Gatas y Vatas.” Gender and Experimental Music (instructor: Amy Cimini), virtual, March 10
- 2020 **Bowdoin College**, “Chavela’s Frida: Decolonial Performativity of the Queer Llorona.” Experiencing Latin American Music (instructor: Ileri Chávez-Bárceñas), virtual, November 13
- 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
- 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 **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**, “Historiography, Experimentation, the ‘Musical Canon,’ and Gatas y Vatas.” Advance Music Studies (instructor: Alejandro L. Madrid), Ithaca, New York, February 7
- 2011 **Universidad de las Américas, Puebla (Mexico)**, “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 (Mexico)**, “¿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

## **GUEST PRESENTATIONS AT HOME INSTITUTION**

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- 2026 “Publishing, Demystified! Panel Discussion with UNM Faculty on Book Publishing.” **School of Architecture + Planning** (coord: Ashley Lazevnick), University of New Mexico, Albuquerque, New Mexico, April 25
- 2026 “Noise Flows in New Mexico.” **Musical Flows in New Mexico** (instructor: Brenda Romero), University of New Mexico, Albuquerque, New Mexico, April 6

- 2026 “The Job Announcement, Curriculum Vitae & Cover Letter.” **Summa Academia: Achieving Professional Excellence Program** (coordinator: Cinthia León Lazcano), University of New Mexico, Albuquerque, New Mexico, March 27
- 2026 “Walking as Embodied Listening.” **Experiments in Sound Art** (instructor: Marisa Demarco), University of New Mexico, Albuquerque, New Mexico, January 31
- 2025 “Preparing for Graduate School Applications.” **El Puente Research Fellowship Seminar – El Centro de la Raza** (coordinator: Alejandro Mendíaz-Rivera), University of New Mexico, Albuquerque, New Mexico, March 28
- 2024 “La Llorona de Burque: A Story Told Through Noise.” **Chicanx Cultural Studies** (instructor: Bernadine Hernández), University of New Mexico, Albuquerque, New Mexico, October 24
- 2024 “19th-Century Mexican Opera: An Expensive Civilizing Project.” **Arts of Nineteenth-Century Mexico** (instructor: Ray Hernández-Durán), University of New Mexico, Albuquerque, New Mexico, September 19
- 2024 “Scholarly Identities and Positionality Statements for Emerging Academics.” **Mellon Mays Undergraduate Fellowship Program**, Seminar (instructor: Mirryah Gomez), University of New Mexico, Albuquerque, New Mexico, March 22
- 2024 “Affective Writing as a Feminist Strategy: Reflections on *Mario Lavista: Mirrors of Sounds*.” **Native Art and Feminism** (instructor: Marcella Ernest), University of New Mexico, Albuquerque, New Mexico, March 5
- 2024 “Extravagance, Sensuality & Grandeur in Baroque Opera.” **Baroque Art and Architecture: Western Europe and the Spanish Americas** (instructor: Ray Hernández-Durán), University of New Mexico, Albuquerque, New Mexico, February 8
- 2023 “Noise Epistemology: A Sonic Understanding of the World.” **Visual and Sonic Landscapes in Native Art** (instructor: Marcella Ernest), University of New Mexico, Albuquerque, New Mexico, September 6
- 2023 “Lloronas Across the Atlantic.” **Intercultural Communication and Spanish Popular Culture** (instructor: Susana Martínez Guillem), University of New Mexico Study Abroad Program, Valencia, Spain, hybrid, February 21
- 2023 Co-presented with Tahnee Udero, “Noise, Music, and Interdisciplinary Tales.” **Introduction to Interdisciplinary Arts** (instructor: Erik Ehn), University of New Mexico, Albuquerque, New Mexico, February 16
- 2021 “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
- 2019 “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

- 2018 “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
- 2017 “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
- 2016 “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
- 2015 “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
- 2013 “Sound Explorations.” **Music Appreciation** (instructor: Jennifer Lau), University of New Mexico, Albuquerque, New Mexico, November 11

## UNIVERSITY TEACHING

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### Courses Taught at UNM

**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 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*

**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*

**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 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*

#### **Courses Taught at the University of North Texas (2008–13)**

**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 about music*

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

**Twentieth-Century Music.** Upper division. *Course centered on Western art music 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*

#### **Courses Taught at the University of California, Davis (2001–8)**

**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**

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### **Doctoral Dissertations**

- 2026 Ailin Melisa Rubio Ferrera, Ph.D. Historical Musicology, **Universidad de la Rioja, Spain**. Alternate external evaluator: “Los Cursos Latinoamericanos de Música Contemporánea (1971–1989) y su relación con el pensamiento decolonial.”
- 2026 Roberto Oliveira Ogando, Ph.D. Historical Musicology, **Universidade de Santiago de Compostela, Spain**. External evaluator: “Procesos estructurales electroacústicos en Enrique X. Macías.”
- 2025 Ana Alfonsina Mora Flores, Ph.D. Visual and Performing Arts, Interdiscipline, **Instituto Nacional de Bellas Artes y Literatura (INBA), Mexico**. External evaluator: “Diosas

del *noise*: Artistas en Latinoamérica (re)significando, (re)organizando, (re)creando y (re)sonando a través de las redes sociales”

- 2024 Pablo Jaureguiberry, Ph.D. History and Theory of the Arts, **Universidad de Buenos Aires, Argentina**. External evaluator: “Devenires heterotrópicos: La poética musical de Jorge Horst”
- 2024 Violeta Solano Vargas, Ph.D. Ethnomusicology, **Universidad Nacional Autónoma de México, México**. External evaluator: “Pensar la academia musical colombiana en clave de interculturalidad crítica. Tejiendo experiencias de encuentro, diálogo e intercambio entre músicxs”
- 2023 Jonathan Mallada Álvarez, Ph.D. Historical Musicology, **Universidad de Oviedo, Spain**. External evaluator: “El teatro Apolo de Madrid entre 1886 y 1913: Estudio de ‘La catedral del Género Chico’ a través de las fuentes hemerográficas digitales”  
**\* Premio Extraordinario de Doctorado, Musicología, Universidad de Oviedo**
- 2022 Jessica Stearns, Ph.D. Music History, **University of North Texas**. Committee member: “Performing Translations: Rethinking Christian Wolff’s Alternative Notation (1960–1968) in the Context of His Creative Communities”
- 2020 Andrea García Torres, Ph.D. Historical Musicology, **Universidad de Oviedo, Spain**. External evaluator: “Problemáticas y discursos del género chico: Una biografía cultural en torno al teatro musical de Manuel Nieto (1844–1915)”
- 2012 Mark Breckenridge, Ph.D. Music History, **University of North Texas**. Committee member: “‘Sounds for Adventurous Listeners’: Willis Conover, the Voice of America, and the Reception of Avant-Garde Jazz Overseas in the 1960s”

#### **Master’s Thesis Supervision (Chair)**

- 2026 Melissa Rios, M.M. Musicology, “The Las Cruces International Mariachi Conference: Breaking Down Constructed Borderlands,” University of New Mexico
- 2025 Tyician Charles Knight, M.M. Musicology, “*Sobre el arcoíris*: The Queering of Mariachi,” University of New Mexico
- 2025 Vida Altoé Pimenta, M.M. String Pedagogy, “Selected Exercises from Method Acting and Their Adaptaion to String Pedagogy: For Beginner to Intermediate and Graduate-Level Students,” String Pedagogy Capstone Paper, University of New Mexico
- 2022 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’ Sin*: Sounding a Self-Determined Navajo Christian Church,” University of New Mexico
- 2019 Aubrie Powell, M.M. Musicology, “NPR’s Tiny Desk Concert Series: Vocalities of Outrage and Acts of Gaiety,” University of New Mexico
- 2017 Lauren V. Coons, M.M. Musicology, Theory and Composition, “Indeterminacy as Social Practice in Contemporary Art Music,” University of New Mexico
- 2016 Amy S. Gillespie, M.M. Musicology, “Chant and Transformation: The Benedictine Monks of Christ in the Desert Monastery,” University of New Mexico

- 2015 Barбора 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

#### **Master of Fine Arts (MFA) Final Project Committee Member**

- 2025 billy von raven, “singing a place on earth: an annotated long poem,” University of New Mexico
- 2022 Marisa Demarco, M.F.A., “Overnight Dreamform,” University of New Mexico

#### **Master’s Theses Committee Member**

- 2025 Rubén Loza, M.A. Chicana and Chicano Studies, “Horizonte Fronterizo: The Vitality of Community and Contemporary San Diego-Tijuana Border Art,” University of New Mexico
- 2023 Gabe Tafoya, M.M. Music Education, “Inclusion of Latinx Students in K-12 and University Programs,” University of New Mexico
- 2020 Regan Homeyer, M.M. Musicology, “Sounding the Nile: River Politics, Environment and Nubian Musical Expression,” University of New Mexico
- 2017 Clara Byom, M.M. Musicology, “*Mixing in Too Much Jewish*: American Klezmerim in New York City from 1950-1970,” University of New Mexico
- 2016 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
- 2011 Devin Iller, M.M. Music Theory, “Formal Devices of Trance and House Music: Breakdowns, Buildups and Anthems,” University of North Texas
- 2010 Sarah McConnell, M.M. Music Theory, “The Key to Unlock the Secret Window,” University of North Texas

#### **Graduate Mentoring (Main Advisor)**

- 2022–23 **Summa Academia** (Latina/o Graduate and Professional Student Fellowship), El Centro de la Raza, Primary Mentor of Rubén Loza, MA Chicana and Chicano Studies, University of New Mexico

#### **Undergraduate Mentoring (Main Advisor)**

- 2023–25 **Mellon Mays** Undergraduate Fellowship Program, Primary Mentor of Reyes Reynaga, BA Chicana and Chicano Studies, Honors, University of New Mexico
- 2023–24 **El Puente** Research Fellowship, El Centro de la Raza, Primary Mentor of Denilson Cisneros, BM Music Education, University of New Mexico
- 2022–23 **El Puente** Research Fellowship, El Centro de la Raza, Primary Mentor of Reyes Reynaga, BA English-Philosophy, Honors, University of New Mexico
- 2019 **Mellon Mays** Undergraduate Fellowship Program, Primary Mentor of Isaiah Romo, BA Latin American Studies, Honors, University of New Mexico

#### **Honors (Undergraduate) Theses Committee Member**

2014 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

**Faculty Advisor: Student Organizations**

2022–23 Banda (Sinaloense) UNM, Chartered Student Organization, Faculty Main Advisor, University of New Mexico

2018–23 Mariachi Juvenil de la Universidad de Nuevo México, Chartered Student Organization, Faculty Main Advisor, University of New Mexico

**Graduate Exam Committee Member (Master’s in Music)**

2026 Carolina Muñoz (Percussion)  
2026 Melissa Rios (Musicology)  
2025 Tyician Knight (Musicology)  
2025 Vida Altoé Pimenta (String Pedagogy)  
2025 Bailey Barnes-Fagg (Voice)  
2024 Elisa Martínez Guerrero (Orchestral and Choral Conducting)  
2023 Diana Cárdenas Santana (Collaborative Piano)  
2023 Gabe Tafoya (Music Education)  
2021 Margot Friedli (Voice)  
2021 Megan Snow (Clarinet)  
2020 Regan Homeyer (Musicology)  
2020 Tim Mallette (Trumpet)  
2020 Nevi Zerkle (Wind Conducting)  
2019 Aubrie Powell (Musicology)  
2019 Ashley Killam (Hedlund), Performance (Trumpet)  
2019 José David Hernández Romero, Performance (Oboe)  
2019 Alejandro López Velarde Avendaño, Performance (Trombone)  
2019 Emily Nastelin, Performance (Trumpet)  
2019 Asia Passmore, Performance (Collaborative Piano)  
2019 Guadalupe Ramos, Performance (Oboe)  
2018 Kathryn Schwaar, Performance (Voice)  
2018 Bo Seo, Performance (Voice)  
2018 Gabriel Deyarmond, Performance (Voice)  
2018 Steve Gomez, Theory and Composition  
2018 Connor Murphy-White, Performance (Voice)  
2018 Nicole Sanchez, Performance (Horn)  
2017 Lisa White, Performance (Oboe)  
2017 Rodrigo Pessoa de Almeida, Performance (Cello)  
2017 Clara Byom, Musicology, Performance (Clarinet)  
2017 Lauren V. Coons, Musicology, Theory and Composition  
2017 Estefania Cuevas-Wilcox, Performance (Voice)  
2017 Christopher V. Mathakul, Conducting (Wind)  
2016 Eileen Osterhaus, Performance (Horn)  
2016 Thomas W. Posen, Theory & Composition, and Performance (Collaborative Piano)  
2016 Amy S. Gillespie, Musicology  
2016 Christopher Ramos, Conducting (Wind)  
2016 Matthew Breuer, Performance (Trombone)  
2016 Eric Wilcox, Performance (Voice)

- 2016 Jordan Fredrick, Performance (Trumpet)
- 2016 Melissa Ewing, Performance (Euphonium)
- 2015 Barbora Gregusova, Theory and Composition, Musicology
- 2015 David Irving, Performance (Percussion)
- 2015 Heidi Jensen, Musicology, Performance (Guitar)
- 2015 Jennifer Perez, Performance (Voice)
- 2015 Jonathan Keplinger, Performance (Collaborative Piano)
- 2015 Leslie Maggi, Performance (Oboe)

## PROFESSIONAL SERVICE (TO THE FIELD)

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### Professional Advising

- 2022–present Advisory Board Member and Curator, **Mediateca Lavista**, an online platform that serves to archive and promote the work of Mexican composer Mario Lavista
- 2021–present Advisory Board Member, **Sonus Litterarum: el sonido de las letras | las letras del sonido**, an online curated scholarly platform for music research
- 2020–present Faculty Affiliate, **Project Spectrum**, student-led coalition of music theorists, musicologists, and ethnomusicologists
- 2017–present Advisory Board Member, **New Mexico Contemporary Ensemble**, artistic collective working to connect regional and international artists with New Mexico communities
- 2023–24 Board of Directors Member, **Música Antigua de Albuquerque**, the premier professional early music ensemble in New Mexico

### Referee and Evaluation Service

#### Jury for National & International Awards

- 2022 **Chair:** Alfred Einstein Award Committee, Chair, **American Musicological Society**
- 2020–21 Member: Alfred Einstein Award Committee, **American Musicological Society**
- 2017–18 Member: Otto Mayer-Serra Award for Music Research in Iberian or Latin American Music, **Center for Iberian and Latin American Music**, University of California, Riverside

#### Journals: Service as Blind Peer-Reviewer

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

### **Presses: Service as Blind Reviewer of Books**

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

### **Conference Programs: Member of the Evaluation Committee**

- 2024 9th Biennial New Perspectives in **Flamenco History and Research Symposium**, National Institute of Flamenco, Albuquerque, NM, October 2-4
- 2023 IV MUSAM (Music and Latin American Studies) Conference / SEdeM (Sociedad Española de Musicología), University of Oviedo, **Spain**, October 26-28
- 2022 XV Conference of the International Association for the Study of Popular Music—Latin American Branch, Pontificia Universidad Católica de Valparaíso, **Chile**, September 7-10
- 2019 7th Biennial New Perspectives in **Flamenco History and Research Symposium**, National Institute of Flamenco, Albuquerque, NM, June 22
- 2017 6th Biennial New Perspectives in **Flamenco History and Research Symposium**, National Institute of Flamenco, Albuquerque, NM, June 17

### **Conference & Symposium Coordinator**

- 2024–25 Evaluator & Program Coordinator: Research Seminar for the Cátedra Jesús C. Romero 2024, Mexico's National Center for Music Research (Cenidim), National Institute of Fine Arts and Literature (INBAL), **virtual**, January 13–16
- 2018 Director & Coordinator: Pre-conference Symposium, “Decolonizing Ethnomusicology, Teaching and Performance,” 63th Annual Meeting of the Society for Ethnomusicology, Albuquerque, **New Mexico**, November 14

### **Service to Academic Societies**

- 2018–20 Member, Council, American Musicological Society
- 2020 Outgoing Chair, American Musicological Society Ibero-American Music Study Group
- 2019 Chair, American Musicological Society Ibero-American Music Study Group
- 2016–19 Member, Diversity and Inclusion Committee of the American Musicological Society Pedagogy Study Group
- 2018 Incoming Chair, American Musicological Society Ibero-American Music Study Group
- 2018 Co-chair, Local Arrangements Committee, Society for Ethnomusicology 63rd Annual Meeting
- 2017–18 Member, Committee on Academic Citizenship, College of Music Society
- 2014–17 Member, Council, Society for Ethnomusicology
- 2013–17 Member, Diversity Action Committee Annual Meeting Subvention Program, Society for Ethnomusicology
- 2006–08 Student Co-Chair, *OPUS* Campaign (Opening Paths to Unlimited Scholarship), American Musicological Society

### Service as Panel Organizer and Chair

- 2023 Panel Chair, “Músicas académicas (I),” IV Congreso Internacional Música y Estudios Americanos (MUSAM), Sociedad Española de Musicología, Universidad de Oviedo, **Spain**, October 27
- 2022 Panel Chair, “Crossing Timbral Borders in Debussy / Avant-Garde Instruments,” 21st Quinquennial Congress of the International Musicological Society (IMS), Athens, **Greece**, August 26
- 2021 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 15
- 2019 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
- 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 7
- 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 3
- 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 27
- 2016 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 29
- 2016 Panel Organizer, “Musical Cultures of New Mexico: Past and Present,” Society for Ethnomusicology Southwest Chapter Meeting, Albuquerque, **New Mexico**, April 22
- 2015 Panel Chair, “Singing Hidden Histories,” Annual Meeting of the Society for Ethnomusicology, Austin, **Texas**, December 5
- 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 30
- 2014 Panel Organizer, “Experimentalism in Practice: Perspectives from Latin America,” 80th Annual Meeting of the American Musicological Society, Milwaukee, **Wisconsin**, November 7
- 2014 Panel Organizer and Chair, “‘American Avant-Garde’: The Fringes of a Label,” American Musicological Society Rocky Mountain Chapter Meeting, Tempe, **Arizona**, April 5
- 2013 Panel Chair, “Claiming Race, Claiming Space: Black Music Identity in the African Diaspora,” Society for Ethnomusicology Southern Plains Chapter Meeting, Dallas, **Texas**, April 6

- 2007 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
- 2004 Member, Organizing Committee for Interdisciplinary Conference, “Critical Encounters and Textual Production in Latin America,” Hemispheric Institute of the Americas, University of California, Davis, **California**, May

## **SERVICE TO THE UNIVERSITY**

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### **Service to the University of New Mexico’s Department of Music**

#### **Administrative & Committee Service**

- 2022–present Associate Chair
- 2013–present Musicology Area Head
- 2025–26 Chair, Search Committee, Assistant Professor of Ethnomusicology
- 2022–23 Coordinator of Nomination for Inclusive Excellence Postdoctoral & Visiting Scholars Program: Adolfo Estrada (Ethnomusicology / Mariachi Studies)
- 2024–25 Member, Search Committee, Assistant Professor of Oboe
- 2022 Member, Review Committee, Music Department Undergraduate Student Grants
- 2019–20 Member, Personnel Committee
- 2019–20 Member, Search Committee, Assistant Professor of Music Education-Instrumental Music
- 2019 Member, Search Committee, Instructor of Mariachi
- 2019 Member, Search Committee, Visiting Lecturer in Music Education-Instrumental Music
- 2018 Member, Review Committee, 2nd Annual Association of Graduate Students in Music Summer Travel Grant, University of New Mexico
- 2017–19 Member, Administrative Committee
- 2018–19 Member, Annual Review-Merit Committee
- 2018–19 Member, Search Committee, Assistant Professor of Music Education-Instrumental Music
- 2016–18 Member, Graduate Committee
- 2016–17 Member, Annual Review-Merit Committee
- 2014–15 Member, Annual Review-Merit Committee

#### **Musicology Area**

- 2013–present Musicology Area Head (*de facto*)
- 2024–present Musicology Colloquium Coordinator
- 2023–25 Chair, Mentoring Committee, Inclusive Excellence Postdoctoral & Visiting Scholars Program: Adolfo Estrada (Ethnomusicology / Mariachi Studies)

2023	UNM Musicology Graduate Student Symposium Coordinator
2022–23	Musicology Colloquium Coordinator
2015–20	Musicology Colloquium Coordinator
2020	UNM Musicology Graduate Student Symposium Founder & Coordinator
2013–18	Musicology Brown Bag Series Founder and Director
2014–15	Musicology Colloquium Co-Coordinator

### **Service to the College of Fine Arts**

2017–25	Member, <b>John Donald Robb Trust Board</b>
2022–25	<b>Chair</b> , Archive and Underwriting Committee, Robb Trust Board
2023–24	<b>Facilitator and Co-Coordinator</b> , <i>Música del Corazón</i> Subcommittee, Robb Trust Board
2016–20	Member, <b>CFA Research Committee</b>
2013–15	Member, <b>CFA Research Committee</b>
2014	Member, <b>Review Committee</b> , 34th Annual College of Fine Arts McCrae Senior Prize

### **Service to the University of New Mexico**

#### **Administrative & Committee Service**

2015–18	Member, Diversity Curriculum Sub-Committee, <b>Division for Equity and Inclusion</b>
2018–21	Member, Interdisciplinary Committee on Latin American Studies (ICLAS), <b>Latin American and Iberian Institute</b>
2015–17	Secretary, Executive Committee, <b>Latin American and Iberian Institute</b>
2013–16	Member, Operations Committee, <b>Latin American and Iberian Institute</b>

### **Service to the University of North Texas**

#### **College of Music**

2012–13	Member, Faculty Advisory Committee
2010–11	Member, Faculty Advisory Committee
2009–11	Member, Undergraduate Curriculum Committee
2009–10	Member, Elections Committee

#### **Division of Music History, Theory, and Ethnomusicology**

2009–10	Member, Public Relations and Marketing Committee
2009–10	Member, Lecture Series Committee

### **Service to the University of California, Davis**

#### **Department of Music**

2005–6	Student Member, Search Committee, Assistant Professor of Ethnomusicology
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## **PROFESSIONAL AFFILIATIONS**

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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  
Sociedad Española de Musicología  
Society for American Music  
Society for Ethnomusicology