

**VITA**  
**BRENDA M. ROMERO**

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**EDUCATION**

1986-93	University of California, Los Angeles
1978-86	University of New Mexico, Albuquerque
1977, Fall	University of New Mexico Andean Center, Quito, Ecuador
1975	University of Queensland, Brisbane, Australia
1970 – 1971	University of California, Berkeley
1967-68	University of New Mexico, Albuquerque

**DEGREES**

1993	Ph.D.	University of California, Los Angeles. Ethnomusicology Dissertation: “Matachines Music and Dance in San Juan Pueblo and Alcalde, New Mexico: Contexts and Meanings”
1986	M.Mus.	University of New Mexico, Albuquerque. Music Theory and Composition Masters Thesis: <i>Ocho de Septiembre</i> and two other poems by Pablo Neruda, featuring soprano, baritone, guitar, violin, double bass, saxophone, and two percussionists
1983	B.Mus.	University of New Mexico, Albuquerque. Music Theory and Composition (With Distinction)

**ACADEMIC EXPERIENCE**

2017—18	Chair, Musicology, College of Music, University of Colorado, Boulder
2017	Professor, Ethnomusicology
2000 – 2017	Associate Professor, College of Music, University of Colorado, Boulder
2011, Spring	Visiting Fulbright Colombia Professor, Departamento de Música, Pontificia Universidad Javeriana, Bogotá

- 2001 Visiting Fulbright García-Robles Mexico Scholar at the Universidad Autónoma de México, Escuela de Música. “Matachines Danza and Music of New Mexico and Mexico.” April 2 – 6
- 1995, Summer Visiting Professor of Ethnomusicology, Music Department, University of New Mexico, Albuquerque
- 1994 – 2000 Assistant Professor, College of Music, University of Colorado, Boulder
- 1988 – 1993 Instructor, College of Music, University of Colorado, Boulder
- 1987 – 1988 Research Assistant, UCLA Ethnomusicology Archives
- 1985 – 1986 Lecturer, Music Department/Chicano Studies Program  
University of New Mexico, Albuquerque

## **SCHOLARLY RESEARCH AND CREATIVE ACTIVITIES**

### **REFEREED PUBLICATIONS**

#### **Work in Progress**

*Matachines Transfronterizos, Warriors for Peace at the Borderlands*. An ethnomusicological and folkloric study of the dynamics of creativity for cultural survival with regard to performance as indexed by the ceremonial genre called Matachines in the Southwest United States, Mexico, and the Colombian-Peruvian Andes. *Folklore Studies in a Multi-Cultural World Series*. Chicago: University of Illinois Press, forthcoming.

“Matlachines, Matachines de México, Nuevo México, y la Zona Fronteriza.” Proceedings of the Coloquio del Seminario Permanente de la Gran Chichimeca en su XV Aniversario, held at the Colegio de Jalisco in Lomas de Zapopan, Mexico, November 6 – 8.

#### **Works Accepted for Publication, under Contract**

Chapter 12: Meditation, in *Voices from the Ancestors and Beyond: Chicax/Latinx Decolonized Spiritual Expressions*, edited by Lara Medina and Martha R. Gonzales. University of Arizona Press, forthcoming.

#### **Edited Books**

2009 *Dancing across Borders: Danzas y bailes mexicanos*, edited by Olga Nájera-Ramírez, Norma E. Cantú, and Brenda M. Romero. Chicago: University of Illinois Press.

#### **Journal Articles or Book Chapters**

- 2016 Translation: Hernández Salgar, Óscar. *Musical Semiotics as a Tool for the Social Study of Music*. Translated by Brenda M. Romero. *Ethnomusicology Translations*, no. 2. Bloomington, IN: Society for Ethnomusicology.
- 2016 "Cultural Interaction in New Mexico as Illustrated in la Danza de Matachines," in *Music of Multicultural America, Performance, Identity, and Community*, edited by Kip Lornell and Anne Rasmussen. Jackson, MI: University Press of Mississippi, pp. 205-38.
- 2015 "A Theory of Infinite Variation," in *Discourses in African Musicology: J.H. Kwabena Nketia Festschrift*. Kwasi Ampene and Godwin Kwafo Adje, editors. Ann Arbor: University of Michigan Maize Books, 125-54.
- 2013 "Music and Chicana Identity." Proceedings of the Society for the Study of Gloria Anzaldúa 2012 Conference, University of Texas at San Antonio. *El Mundo Zurdo 3*, edited by Larissa M. Mercado-López, Sonia Saldívar-Hull, and Antonia Castañeda. CA: Aunt Lute Books, pp. 99-106.
- 2012 "Lila Downs's Borderless Performance: Transculturation and Musical Communication." For *Performing the US Latina and Latino Borderlands*, edited by Arturo J. Aldama, Chela Sandoval, and Peter J. Garcia. Bloomington: University of Indiana Press, 258-279.
- 2011 "New Mexico and 'Manitos at the Borderlands of Popular Music in Greater Mexico,'" for *Transnational Encounters. Music and Performance at the U.S.-Mexico Border*, edited by Alejandro Madrid. New York: Oxford University Press, pp. 287-311.\* Recipient of the Ruth A. Solie Award from the American Musicological Society, given to the best edited volume of musicological essays published in 2011.
- 2009 "The *Matachines Danza* as Intercultural Discourse," in *Dancing across Borders: Danzas y bailes mexicanos*, edited by Olga Nájera-Ramírez, Norma E. Cantú, and Brenda M. Romero. Chicago: University of Illinois Press, 263-88.
- 2009 "A Scholar Intervenes: Matachines, Ritual Continuity, and Cultural Well Being" in *Remedies for a New West, Healing Landscapes, Histories, and Cultures*, edited by Paricia Nelson Limerick, Andrew Cowell, and Sharon K. Collinge. University of Colorado Center of the American West. Tempe: University of Arizona Press, 153-172.
- 2008 "The Role of Gender in Matachines Enactments" in *Matachines! Essays for the 2008 Gathering*. Photographs by Claude Stephenson. NM: New Mexico Arts, 31-35.
- 2007 "La Danza Matachina as New Mexican Heritage" in *Expressing New Mexico: Nuevomexicano Creativity, Ritual, and Memory*, edited by Phillip B. Gonzalez. Tempe: University of Arizona Press, 61-83.
- 2006 "Sound Image and Identity: The Matachines Danza across Borders." For *Transforming Images: New Mexican Santos in between Worlds*, Claire Farago and Donna Pierce, editors. University Park: Pennsylvania State Press, 187-91.

- 2003 "The New Mexico, Texas, and Mexico Borderlands and the Concept of *Indio* in the Matachines Dance." *Musical Cultures of Latin America: Global Effects, Past and Present. Selected Reports in Ethnomusicology, Volume XI*. Los Angeles: The Regents of the University of California, 81-7.
- 2002 "*La Indita* of New Mexico: Gender and Cultural Identification," in *Chicana Traditions, Continuity and Change*, edited by Olga Najera-Ramirez and Norma E. Cantú. Chicago: University of Illinois Press, 56-80.
- 2002 "Bluegrass and Oldtime on the Front Range," *American Musical Traditions*, vol. 3, edited by Jeff Todd Titon and Bob Carlin. New York: Schirmer Reference.
- 2002 "Latino Musical Communities in New Mexico and Colorado," *American Musical Traditions*, vol. 5, edited by Jeff Todd Titon and Bob Carlin. New York: Schirmer Reference.
- 2002 "Pueblo Musical Communities," *American Musical Traditions*, vol. 1, edited by Jeff Todd Titon and Bob Carlin. New York: Schirmer Reference.
- 2001 "La Creciente popularidad del mariachi en los Estados Unidos" The Growing Popularity of Mariachi in the United States." *De Occidente es el mariachi, y de México...*, edited by Álvaro Ochoa Serrano. Zamora, México: El Colegio de Michoacán, 171-180.
- 2000 "Soundscapes of the Native Southwest," for the *Plateau Journal*, Sedona, Arizona: The Grand Canyon Association and the Museum of Northern Arizona, Winter 2000-2001, 42-56.
- 1999 "Old World Origins of the Matachines Dance of New Mexico," in *Vistas of American Music, Essays and Compositions in Honor of William K. Kearns*. Detroit Monographs in Musicology/Studies in Music, No. 25. Michigan: Harmonie Park Press, 339-56.
- 1997 "Cultural Interaction in New Mexico as Illustrated in the Matachines Dance" including performance on accompanying Compact Disc, in *Musics of Multicultural America*, edited by Kip Lornell and Anne Rasmussen. New York: Schirmer, 155-85.
- 1992 "A Comparison of Cahuilla and Tewa Musical Styles and Environment." In the *Wicazo Sa Review*, edited by Elizabeth Cook-Lynn. Davis: Native American Studies, University of California. Vol. 7, No. 1, Spring 65-69.

### **Reviews (Books, Recordings, Journals)**

- 2017 Review of David Sandell's *Open Your Heart, Religion and Cultural Poetics of Greater Mexico*, for *Journal of American Folklore*, vol. 130, No. 518, Winter.

- 2015 Review of *New Mexican Folk Music / Cancionero del Folklor Nuevomexicano: Treasures of a People / El Tesoro del Pueblo*. Cipriano Frederico Vigil. For *Latin American Music Review*. Fall-Winter 36:2, 260.
- 2014 Review of online journal, *Analytical Approaches to World Music (AAWM)*, edited by Daniel Goldberg, Peter Manuel, Jay Rahn, and Lawrence Shuster. 2011. URL:<http://www.aawmjournal.com/>), for the *Yearbook of Traditional Music*, 261-63.
- 2010 *Música Norteña: Mexican Migrants Creating a Nation between Nations*, by Cathy Ragland. Studies in Latin American and Caribbean Music series, edited by Peter Manuel. Philadelphia: Temple University Press, 2009. Review for *American Music*, Summer.
- 2007 Review of *Music in Latin America and the Caribbean, An Encyclopedic History, Vol. I, Performing Beliefs: Indigenous Peoples of South America, Central America, and Mexico*, edited by Malena Kuss. For *Fontes Artis Musicae*, the *Journal of the International Association of Music Libraries*, Volume 53/4:470-471.
- 2006 Review of *Rolas de Aztlán, Songs of the Chicano Movement*, compiled, annotated, and produced by Estevan César Azcona and Russell Rodriguez. Smithsonian Folkways Recordings SFW CD 40516, 2005. For the *Latin American Music Review*, Volume 27, No. 1: Spring/Summer 2006:115-118.
- 2006 Review of *Hermanitos Comanchitos, Indo-Hispano Rituals of Captivity and Redemption*, by Enrique R. Lamadrid. Photographs by Miguel A. Gandert. Pasó por aquí Series on the Nuevomexicano Literary Heritage, edited by Genaro M. Padilla, Erlinda Gonzales-Berry, and A. Gabriel Meléndez. Albuquerque: University of New Mexico Press, 2003. *Journal of Folklore Research*, Volume 43, Number 1 (January – April) 77-9 and online.
- 2005 Review of *Banda, Musical Life across Borders* by Helena Simonett. Middletown, Conn: Wesleyan University Press, 2001, for *Ethnomusicology* 49, No. 2 Spring/Summer.
- 2002 *Writing American Indian Music: Historic Transcriptions, Notations, and Arrangements*, by Victoria Lindsay-Levine, for the *American Music Research Center Journal*. Boulder: University of Colorado, 99-102.
- 2000 Review of *Fariseos y Matachines en la Sierra Tarahumara*, by Carlo Bonfiglioli, for *Ethnomusicology* 44, No. 3 Autumn, 527-28.
- 2000 Review of *Música de la Raza: Mexican and Chicano Music in Minnesota*. CD with 76-page illustrated booklet by Maya Lopez-Santamaría. Minnesota Musical Traditions Series of the Minnesota Historical Society Press. St. Paul: 1999. For *The Annals of Iowa*, Fall, 326-27.
- 1999 *Wood That Sings*. Recording review for *Ethnomusicology* 43, No. 3, Fall, 567-69.

- 1998 Review of Richard Keeling's *North American Indian Music, A Guide to Published Sources and Selected Recordings*, for the *Music Library Association Journal*, 94-95.
- 1995 *Music of New Mexico: Native American Traditions; Hispanic Traditions; Navajo Songs, Talking Spirits: Native American Music from Hopi, Zuni, and San Juan Pueblos*. Recording review for the *Ethnomusicology* 39, No. 2, Spring/Summer, 309-13.
- 1987 Review of *Música Autoctona del Totonacapan: El Volador, Hua Huas*. For the *Pacific Review of Ethnomusicology*, Volume 4, 108-109.

### Encyclopedia Entries

- 2018 Entries on Theory and World Music. *SAGE International Encyclopedia of Music and Culture*, edited by Janet Sturman and J. Geoffrey Golson. CA: Sage Publications, Inc.
- 2014 *Grove Dictionary of Musical Instruments*, 2nd edition, Richard Haefler, editor. Entry on Chapareke. London: Oxford University Press.
- 2013 *Grove Dictionary of American Music*, second edition. Alejandro Madrid, Latin American editor, Charles Hiroshi Garrett, Editor-in-chief. Entries on: Ballet Folclórico, Lila Downs, Juan Gutiérrez, Tish Hinojosa, Carmencristina Moreno, Ranchera music, Linda Ronstadt, Son Jarocho, and Matachines. New York: Oxford University Press.
- 2009 Matachines and Inditas, entries for the *Encyclopedia of Popular Music of the World, Volumes VIII to XIII: Genres*, edited by John Shepherd and David Horn. London: The Continuum International Publishing Group Limited.
- 2005 Las Inditas. *Encyclopedia of Latinos and Latinas in the United States*, edited by Suzanne Oboler and Deena J. González. New York: Oxford University Press.
- 2004 Penitentes, Lila Downs, entries for the *Encyclopedia of Latino Popular Culture in the United States*, edited by Cordelia Chavez Candelaria, Arturo J. Aldama, Peter J. Garcia, and Alma Garcia. Westport, CT: Greenwood Publishing Group, Inc.
- 2002 "Profile of an Ethnomusicologist" for *Garland Encyclopedia of Music: General Music*, volume 10, edited by Bruno Nettl and Ruth Ann Stone. New York: Routledge, 87-96.
- 2000 "Great Basin Music" in the *Garland Encyclopedia of Music, The United States and Canada*. Volume 3, edited by Ellen Koskoff. New York: Routledge, 420-427.
- 2000 "Great Lakes Music" for the *Garland Encyclopedia of Music, The United States and Canada*. Volume 3, edited by Ellen Koskoff. New York: Routledge, 451-60.

## Other Refereed Publications

- 2017 Foreword. *Music of Latin America and the Caribbean*, by Mark Brill. NY: Taylor and Francis.
- 2010 Foreword. *Music of Latin America and the Caribbean*, by Mark Brill. New Jersey: Pearson Prentice Hall.
- 2007 "Music and the Socio-Cultural System." Melody for Dialogue among Civilizations Association and Northeastern University (Boston) Symposium, "Intercultural Dialogue through Music." Paris, France, November 26. Published online on the UNESCO website as Conference Proceedings.
- 1995 Guest editor, *American Music Research Journal*. Special volume: American Indian Music. University of Colorado, Boulder, Volume 5, 1-4.
- 1995 "Relating Ethnic Musics to Contemporary Issues." *Colorado Music Educator*, Volume XLII, No. 4, Summer, 18-21.
- 1993 Editor of "Minorities in Education," Proceedings of College Music Society panel "Minority Faculty Members -- Opportunities, Problems, and Challenges." Sponsored by the CMS Committee on Cultural Diversity, National Meeting, St. Louis, Missouri, October 1989. In *Toward the End of the Century: Minority and Cross-Cultural Perspectives*. College Music Society Report #8. Missoula: CMS, 5-21.

## NON-REFEREED PUBLICATIONS

- 2018 Preface. *American Music Research Journal*. Special volume: *World Music Theories; Student Essays, Fall 2015*. Editor: Thomas Riis. Guest Editors: Brenda M. Romero and Kelsey A. Fuller. University of Colorado, Boulder.
- 2015 Preface. *Chez les Pueblo du Nouveau-Mexique, Voyages (1981-2014)* by French author, Marie Cayol, Nuage Rouge Collection. France: O.D. Éditions – *Indiens de tous pays*.
- 2012 "Redefining Applied Ethnomusicology." *SEM Student News*, Volume 4.
- 2003 "Matachines Music and Dance: How Scholars Can Contribute to Ritual Continuity and Cultural Well-Being," *Boulder Daily Camera*, February 2.
- 2002 "Empathy and art along the Front Range." *Boulder Sunday Camera*, Insight Section, page 4E, January 27.
- 2000 *Dando los días*. A booklet compiling contributions by Brenda M. Romero, Roger Martinez, and Bea Roeder. Washington: Library of Congress Heritage Preservation Project.

- 1995 *Los Días*. With Dr. Lorenzo Trujillo and Dr. Bea Roeder. Denver: KUVO Radio *Los Días* Project; Frank Amadeo White, Project Director, November.
- 1991 "Music and Ethnicity: Fresh Inroads into Global Perspectives" in *Cultural Currents*, Vol. I, No. 1. University of Colorado at Boulder, September, pp. 6-7.

## **REFEREED PRESENTATIONS**

### **Papers, Panels, Forums**

- 2018 "El Símbolo de la Danza de Matachines despues de Allegra Fuller Snyder" (The Symbol of the Danza de Matachines, after Allegra Fuller Snyder). Master Lecture for the Primer Coloquio Nacional de Etnocoreología (First International Colloquium of Ethnochoreology), held at the Benemérita Universidad Autónoma de Puebla, Mexico, November 22.
- 2018 Respondent to Education Section forum, "My Life in Music Education" by keynote speaker: Timothy Rice, UCLA Distinguished Professor, Emeritus, of Ethnomusicology. Society for Ethnomusicology November 17.
- 2018 "Matachines / Matachina / Matlachines: Warriors for Peace at the Borderlands." Forum moderator and presenter; American Folklore Society Annual Meeting, Buffalo, NY, October 19.
- 2018 Moderator / Discussant for panel titled, "Academic Civility and the University Music Program," sponsored by the College Music Society (CMS) Committee for Academic Citizenship, CMS Annual Meeting, Vancouver, BC, October 11.
- 2017 "Matachines TransFronterizos." Master Lecture for the Quinto Coloquio Nacional de Etnocoreología (Fifth National Colloquium of Ethnochoreology) held at the Benemérita Universidad Autónoma de Puebla, Mexico, November 24.
- 2017 "Estudios Transculturales: Mat(l)achines Guerreros de Paz." Biblioteca Horst Hartung Franz, Centro Universitario de Arte, Arquitectura y Diseño de la Universidad de Guadalajara, Jalisco, Mexico, November 9.
- 2017 "Matlachines, Matachines de México, Nuevo México, y la Zona Fronteriza." Coloquio del Seminario Permanente de la Gran Chichimeca en su XV Aniversario, held at the Colegio de Jalisco in Lomas de Zapopan, Mexico, November 7.
- 2017 Society for Ethnomusicology Crossroads Section: Invited Presenter on Panel on Teaching Race and Ethnicity through Music, Society for Ethnomusicology Annual Meeting held at the Denver Downtown Marriott Hotel, October 2.



- 2016 “Matachines Fronterizos.” Master Joint Lecture with Mexican Government sponsored Fieldwork and Academic Cohort Collaborator Dr. Norma E. Cantú (Trinity University, San Antonio, Texas) for the Cuarto Coloquio Nacional de Etnocoreología (Fourth National Colloquium of Ethnochoreology), held at the Benemérita Universidad Autónoma de Puebla, Mexico, December 14.
- 2016 “Performing the New Mexican Indita.” Panel entitled “New Mexico Landscapes in the Nonvisual Arts,” for the American Society for Aesthetics Rocky Mountain Division, 33<sup>rd</sup> Annual Meeting, Santa Fe, New Mexico, July 9.
- 2015 Crossroads Section Mentoring Roundtable Participant. "Navigating a Path Toward an Academic Career." Society for Ethnomusicology Annual Meeting, Austin, TX, December 4.
- 2015 Panelist for “Integrating New Analytical Paradigms within the Undergraduate Music Theory Curriculum.” College Music Society Annual Conference, Indianapolis, Nov. 6.
- 2015 “Matachines Danza Carnival Contexts in the Andes of Colombia and Peru: Implications for Mexico and New Mexico.” Master Lecture for the Tercer Coloquio Nacional de Etnocoreología (Third National Colloquium of Ethnochoreology), held at the Benemérita Universidad Autónoma de Puebla, Mexico, November 4.
- 2015 “Matachines Danza Carnival Contexts in the Andes of Colombia and Peru: Implications for Mexico and New Mexico.” Paper presentation at the American Folklore Society Annual Meeting, Long Beach, California, October 16.
- 2015 “Matachines Danza Carnival Contexts in the Andes of Colombia and Peru: Implications for Mexico and New Mexico” for the joint SEMSW/AMS/SMT chapter meeting, Colorado State University, Fort Collins, March 28.
- 2014 “The Matachines Danza in Carnival Contexts in Colombia.” Master lecture for the Segundo Coloquio Nacional de Etnocoreología (Second National Colloquium of Ethnochoreology), held at the Benemérita Universidad Autónoma de Puebla, Mexico, December 9.
- 2014 Discussant on panel entitled “Representations of Folklore, Power and Sexuality; Latino, Latin American, and Caribeño Films and Documentaries.” American Folklore Society Annual Meeting, Santa Fe, NM Convention Center, November 7.
- 2014 “World Music Theories: Old and New Applications and Pedagogies,” plenary talk for the joint SEMSW/AMS/SMT chapter meeting, Arizona State University, Tempe, April 4.
- 2013 Guest Presenter, “Your Brain Needs Music,” American Music Research Center Conference, University of Colorado, Boulder, October 12

- 2013 “Analysis of the Matachines Danza in Four Countries: Mexico, Colombia, Perú, and the United States.” Conferencia Magistral (“Master Lecture”) for the Primer Coloquio Nacional de Etnocoreología, “Del Movimiento a la Palabra” (First National Colloquium of Ethnochoreology, “From Movement to Words”), Benemérita Universidad Autónoma de Puebla, Mexico, December 11.
- 2012 *“El Carnaval de Ríosucio No Es Festival” / “The Carnival of Ríosucio Is Not a Festival”* in the panel: “Between Festival, Celebration, and Carnival: Reclaiming, Resignifying, and Performing Tradition and Identities in Mexico and Colombia.” AMS/SEM/SMT 2012 Annual Meeting, Sheraton Hotel, New Orleans, LA, November 1.
- 2012 “Music and Chicana Identity.” Society for the Study of Gloria Anzaldúa Conference, University of Texas at San Antonio, May 19.
- 2011 Discussant for Panel 01-03: ‘Rebozos, Molas and Arboles de la Vida: Transforming Traditions and Latina Empowerment.’ American Folklore Society Meeting, Indiana University, Bloomington, October 13
- 2011 “The Value of a Name, or A Theory of and for Infinite Variation” scholarly paper presentation for the international conference entitled: “The Life and Works of Emeritus Professor J. H. Kwabena Nketia,” hosted by the Institute of African Studies, University of Ghana, South Legon in Accra, Ghana, September 24.
- 2011 “Música y danza de Matachines en Nuevo México, México y Colombia; tradiciones y transformaciones.” Presented by the Fulbright Colombia Program, the Music Department of the Pontificia Universidad Javeriana, and the Biblioteca Luis Ángel Arango del Banco de la República - Colombia. May 23.
- 2011 “Teaching the Music of the Other Americas,” panel sponsored by the Latin American and Caribbean Section, for the Society for American Music Annual Conference held at the Hilton Cincinnati Netherland Plaza Hotel, Cincinnati, Ohio, March 10.
- 2010 “A Theory of Infinite Variation.” Society for Ethnomusicology Annual Meeting, Wilshire Grand Hotel, Los Angeles, November 11.
- 2010 “A Theory of / for Infinite Variation.” Southwest Chapter of the Society for Ethnomusicology Annual Meeting. University of Arizona, Tucson, April 16.
- 2009 Discussant: Session 25: “Transnational Encounters. Music and Performance at the U.S.-Mexico Border.” Inter-University Program for Latino Research (IUPLR) Siglo XXI: The State of Latino Studies Conference at the University of Illinois at Chicago, September 25.
- 2008 “A Theory of Infinite Variation.” Presentation on panel sponsored by the SMT Committee on Diversity. Joint American Musicological Society/Society for Music Theory Annual Conference. Renaissance Nashville Hotel, Nashville, Tennessee, November 6.

- 2008 “Symposium on Music as a Means of Intercultural Dialogue [at UNESCO].” Society for Ethnomusicology Annual Conference, Wesleyan University, Middletown, Connecticut, October 26.
- 2008 “Intersecting Sites, Matachines Danza, Synergy and Healing.” Panel: “Sites of Spiritual Healing: Home, Place, and Matachines Danza.” American Folklore Society Annual Meeting, Hyatt Regency Downtown, Louisville, Kentucky, October 24.
- 2008 "Constructing "Sound" Methodologies for the Analysis of Power Relations in Pop Music: Focus on the Southwest and Mexico." Panel Presentation: “Theory Meets Practice: ‘American Sabor: U.S. Latinos in Popular Music,’ and the Possibilities of Public Scholarship in the Museum Context.” American Studies Association Annual Meeting, Hyatt Regency Hotel Downtown, Albuquerque, New Mexico, October 16 – 19.
- 2008 “Matachines. Hybrid Musical Genres and Their Challenge to Issues of Cultural Property.” Indigenous Music and Dance as Cultural Property: Global Perspectives Symposium, May 2-4, University of Toronto, Ontario, Canada, May 3.
- 2008 “Expanding the Borders of Protest: Victor Heredia's "*Sobreviviendo*" and YouTube.” On a panel entitled “*No Somos Criminales/ We Are Not Criminals: Latina/o Musics as Decolonizing Practices in the (neo) Colonial Borderlands.*” 2008 Experience Music Pop Conference, Seattle, Washington, April 12.
- 2008 Panel presentation: “Relevance of the Current Curriculum to Today's Students.” College Music Society Pacific-Central, Pacific-Southern Chapters Super Regional Meeting. Westmont College, Santa Barbara, California, March 14.
- 2007 “Music and the Socio-Cultural System,” UNESCO, Melody for Dialogue among Civilizations Association and Northeastern University (Boston) Symposium, “Intercultural Dialogue through Music.” Paris, France, November 26.
- 2006 “Arapaho Individual Song Transcriptions,” paper delivered in collaboration with Dr. Andrew Cowell (director of the Center for Studies of Indigenous Languages, CU Boulder) on a panel entitled “Decolonizing American Indian Transcription.” Society for Ethnomusicology 51st Annual Conference, Waikiki Beach Marriott Hotel, Honolulu, Hawaii, November 15.
- 2006 “Something’s Gotta Go, What Is it?” College Music Society Combined Ethnomusicology /Music Theory Forum, CMS 2006 National Meeting, Crowne Plaza Hotel, San Antonio, Texas, September 15.
- 2005 “Something’s Gotta Go, What Is it?” paper delivered at the 50<sup>th</sup> Annual Meeting of the Society for Ethnomusicology, Atlanta, Georgia, November 21.
- 2005 “Body Art, Music, and Identity,” a paper delivered collaboratively with [daughter] Bethra Szumski at the American Folklore Society Annual Meeting, Hyatt Regency Hotel, October 21.

- 2005 “Lila Downs: Transculturation and Musical Communication,” a paper delivered at the College Music Society International Conference in Alcalá, Spain, June 15.
- 2005 “Lila Downs: Transculturation and Musical Communication,” a paper delivered at the annual National Association of Chicano/Chicana Studies (NACCS) Meeting, Hyatt Regency Hotel, Miami, Florida, April 14.
- 2004 “Lila Downs: Transculturation and Musical Communication,” a paper delivered at the annual American Folklore Society Meeting, held at the Little America Hotel in Salt Lake City, Utah, October 16.
- 2004 “Matachines Danza across Borders,” Colloquium on Expressive Culture in the Hispanic Southwest, sponsored by the University of New Mexico and the Southwest Hispanic Research Institute; funded by the National Endowment for the Humanities, Sept. 10-11.
- 2004 “Space and Sound in Traditional New Mexican Penitential Rites,” a collaborative ethnomusicology / architecture presentation with Phillip B. Gallegos of CU Denver for the National Association of Chicano/Chicana Studies XXXI Annual Conference, Hyatt Regency Hotel, Albuquerque, New Mexico, April 3.
- 2004 “Space and Sound in Traditional New Mexican Penitential Rites,” a collaborative ethnomusicology/architecture presentation with Phillip B. Gallegos of CU Denver for the Hawaii International Conference on Arts and Humanities, Honolulu, Hawaii, January 11.
- 2003 15-09 Forum participant: "Text and Community" (October 10); 20-04 Forum participant: "Matachines y 'Comanches': Intercultural Celebrations of New Mexico" (October 11), at the American Folklore Society Annual Meeting held at the Hyatt Regency Hotel, Albuquerque, New Mexico.
- 2003 “Matachines: A Cross-Border Perspective,” 13-07 Panel: Dancing Across Borders: Danzas, Bailes, y Bailables I, American Folklore Society Annual Meeting at the Hyatt Regency Hotel, Albuquerque, New Mexico, October 10.
- 2003 Discussant for Panel "Intersections of Music Theory and Ethnomusicology," at the Joint ATMI/CMS/SEM Annual Meeting held at the Hotel Intercontinental, Miami, October 5.
- 2003 “The Musicology Program and the Top Ten.” Paper presented on the Panel: “Top Ten Lists: Mediating Conflicting Methodologies” at the Joint ATMI/ CMS/SEM Annual Meeting, Hotel Intercontinental Miami, Florida. October 2.
- 2003 Forum: "Affirmative Actions: Strategies." The Crossroads Project of the SEM Committee on Difference, Diversity, and Underrepresentation. Joint ATMI/CMS/SEM Annual Meeting, Hotel Intercontinental Miami, October 4.
- 2001 "Experiences in Teaching Traditional Music - Mexico and the United States."

- Paper delivered at the College Music Society 44th Annual Meeting, El Dorado Hotel, Santa Fe, New Mexico, November 16.
- 2001 "Ethnomusicology in Mexico." Paper delivered at the 46<sup>th</sup> Annual Meeting of the Society for Ethnomusicology, Westin Hotel, Southfield, Michigan, October 27.
- 2000 "The Indita of New Mexico: Gender and Cultural Identification," a paper delivered at the Society of Ethnomusicology at the annual conference "Musical Intersections 2000" in Toronto, Canada. November 5.
- 2000 Panel Presentation on Cultural Diversity for the College Music Society at the Joint Annual Conference "Musical Intersections 2000" in Toronto, Canada. November 1.
- 2000 "Music as the Best Route to Understanding the West," for Center of the American West Conference "Listening to the West: Music, the Soul of a Region." August 11.
- 1999 "The Indo-Hispano Indita Song Genre in Contemporary New Mexico," a paper presentation on panel entitled "Teaching Diversity." College Music Society Forty-Second Annual Meeting, October 14-17.
- 1999 "The Growing Popularity of Mariachi in the United States." Revista de una Tradición: De Occidente Viene Mariachi, y de México...Interdisciplinary conference held at the Colegio de Michoacán, Zamora, México, August 27.
- 1999 "The New Mexico, Texas, and Mexico Borderlands and the Concept of *Indio* in the Matachines Dance." "Musical Cultures of Latin America: Global Effects, Past and Present," an interdisciplinary conference held at UCLA, May 28 – 30.
- 1999 "The New Mexican *Indita* Song Genre as Cultural Paradigm," a paper delivered at the AMS/SEM Regional Meeting held at Colorado College, April 9 – 10.
- 1999 Panel presentation "Teaching Mariachi" for the regional chapter of the National Association of Chicano/Chicana Studies (NACCS), March 19 – 20.
- 1999 "*Inditas* as Cultural Paradigm," paper delivered at the Eighth University of New Mexico Conference on Ibero-American Culture and Society, entitled "Looking for Oñate's Foot: Cultural/Chicano/ Border Studies in the Nuevo Mexico Cuarto Centenario, University of New Mexico, February 4 – 6.
- 1998 Panel presentation for a forum, "Gender and Pedagogy in Ethnomusicology," of the Committee on the Status of Women. Society of Ethnomusicology Forty-third Annual Meeting, at Indiana University, Bloomington, Indiana, October 23.
- 1998 "Matachines Across Borders." Panel presentation at the University of New Mexico Symposium called "Comanches, Matachines, and Intercultural Relations," Albuquerque, NM, September 25.

- 1998 "La Indita of New Mexico: Gender and Cultural Identification," paper delivered at the National Association of Chicano/Chicana Studies (NACCS) Annual Conference held in Mexico City, June 24 – 27.
- 1996 "Native composers Discuss American Indian Sources in Concert Music." Paper delivered at the Society of Ethnomusicology Annual Meeting held at York University in Toronto, Canada, November 3.
- 1996 "Native composers Discuss American Indian Sources in Concert Music." Paper delivered at the AMS/SMT/SEM Regional Meeting, University of Arizona in Tucson, April 20.
- 1995 "The Pueblo of Jemez Matachina at the Los Angeles Festival." Paper delivered at the Society for Ethnomusicology Annual Meeting. Biltmore Hotel, Los Angeles, October 21.
- 1994 "Approaches to World Musics." Panel presentation at the College Music Society Annual Meeting, Hyatt Regency Hotel, Savannah, Georgia, October 22.
- 1994 "Spanish Colonial Survivals in New Mexico," a lecture/recital given at the College Music Society Annual Meeting, Hyatt Regency Hotel, Savannah, Georgia, October 21.
- 1994 "California Indian Hand Games/Music," paper delivered at the College Music Society Annual Meeting, Hyatt Regency Hotel, Savannah, Georgia, October 20.
- 1993 Presentation on panel entitled "Toward the 21st Century: Transforming the Music Curriculum." Annual Meeting of the College Music Society. Minneapolis, October 15.
- 1993 "Contemporary New Mexican Chicano Cultural Values and Issues," paper presented at the Casa de América in Madrid, Spain. In conjunction with the CU CSERA program, December 15.
- 1992 "World Music Influences in the Music of George Crumb." Panel of CU Composers during George Crumb Symposium, October 12.
- 1992 "A Comparison of Cahuilla and Tewa Musical Styles and Environment." Paper presented at a Conference and Festival of California Indian Music entitled "Ancient Songs for a Modern World." Sponsored by the UCLA American Indian Studies Center at the Idyllwild Conference Center and Morongo Indian Reservation, May 23.
- 1992 "The Evolution of Matachines Society in New Mexico." Presented at the Western Social Science Association Conference, Radison Hotel, Denver, April 22-25.
- 1992 "A Comparison of Cahuilla and Tewa Musical Styles and Environment." Paper delivered at the joint AMS/SEM Regional Meeting, Boulder, March 6, 7.

- 1992 "The Value and Importance of Multicultural Experiences for All -- But How?" Colorado Music Educators' Association, January 31.
- 1990 "Applied Ethnomusicology and the Matachines Dances at Jemez Pueblo, New Mexico." High Plains Society of Applied Anthropology, Nazareth Center, Broomfield, CO., April 21.
- 1990 "The Professor and the Community." Panel presentation at the CMS Rocky Mountain Chapter Meeting, held at the Colorado College, Colorado Springs, April 7.
- 1990 "The Musical Culture of the *Hermanos de Nuestro Padre Jesus* in New Mexico during the Eighteenth Century." Society for Eighteenth Century Studies, Southwestern Chapter, University of New Mexico, Albuquerque, March 4.
- 1989 "Relating Ethnic Musics to Contemporary Issues," on a session entitled "Ethnic Music and the Mainstream Music Curriculum." CMS National Meeting, St. Louis, MO, October 12-15.
- 1989 Premier performance of *La Malinche*, for Solo Cello and Dancer. University of New Mexico Composers' Symposium, Albuquerque, March 30.
- 1987 "Two Native American Trance Contexts." SEM Southern California Chapter Meeting, San Diego, California.

#### **ETHNOMUSICOLOGICAL PERFORMANCES**

- 2018 Invited performance for Society for Ethnomusicology Pre-Conference Concert featuring New Mexican music and musicians, Albuquerque, NM, November 14.
- 2017 "Performing the New Mexican Indita," invited Master lecture-recital for the Regional Society for Ethnomusicology Southwest Chapter meeting, held at the University of Utah, April 7.
- 2014 Performance of early New Mexican *indita* ballads, "Puro Corazón: Songs of the Southwest and Latin America," sponsored by the American Folklore Society Latino and Caribeño Section, AFS Annual Conference, Santa Fe, NM Convention Center. Nov. 6.
- 2014 Performance of early New Mexican ballads, Grupo Corazón Concert, National Hispanic Cultural Center, Albuquerque, NM, September 14.
- 2014 Concert performance: "Poetry, Violence, and Memory: *Corrido*, *indita*, and *cuando* ballads of New Mexico and Colorado," CU Old Main Chapel, April 13.

- 2013 Performance of New Mexican *Indita* ballads in conjunction with the Primer Coloquio Nacional de Etnocoreología, “Del Movimiento a la Palabra” (First National Colloquium of Ethnochoreology, “From Movement to Words”), Benemérita Universidad Autónoma de Puebla, Mexico, December 11.
- 2013 “Music in Our Backyards,” University of Colorado, College of Music Faculty Tuesday Concert, featuring New Mexican *Indita* ballads on voice / guitar, and a performance of *Native Winds* (1987), an original composition for woodwind quintet, performed by students of the College of Music woodwind area. September 17.
- 2013 “Performing the New Mexican Ballad: *Romance* and *Indita*,” voice / guitar performance, accompanied by Rebecca Oertli on violin, for the Colorado College 2013 Andrew Norman Concert. Packard Hall, Colorado College, February 1.
- 2009 Guest performance with the New Mexico Musical Heritage Project and University of New Mexico Professor Peter White’s Violin Workshop at the Cremona Luthier’s Festival, Cremona Italy, October 2.
- 2007 “Early New Mexican Folk Songs,” Pierre and Marie Cayol joint House Concert with flamenco singer and guitarist, Mathieu Cayol, in Tavel, Provence, France, November 30.
- 2005 Performance of Early New Mexican Folk Music, for Boulder Peak Arts Academy, Dairy Center for the Arts, May 5.

#### **VIDEO AND AUDIO RECORDINGS / PUBLIC MEDIA APPEARANCES**

- 2016 Song performances with duet partner David García (among other group performances). Nuestra Música Concert (Lentic Theater, April 10, 2016), premier on August 24, 2016, 7:00 – 8:00 pm on New Mexico PBS, Channel 5.1.
- 2012 Use of songs from my 2008 CD, *Canciones de mis patrias: Early New Mexican Folksongs* as sound tracks in the University of New Mexico, Center for Health Policy 2012 DVD publication *just call me Joe*, a documentary on the eco-activist Joe Cisneros of Questa, NM.
- 2010 Producer: *The Ute Mountain Ute Bear Dance*. Technology assisted by EJ Posselius. DVD funded by the University of Colorado, Boulder. Available for classroom use only.
- 2008 *Canciones de mis patrias, Songs of My Homelands; Early New Mexican Folksongs*. Compact disc with enhanced content. Recorded by Emotional Logic Studios and Records, 1998-2000; edited by Kevin Harbison, 2004, Mastered by David Glasser of Airshow Mastering, 2005; winner of the Society for American Music’s 2005 “Sight and Sound” subvention award for non-print publication.



- 2008      Featured Scholar. *Musical Adventures of John Donald Robb in New Mexico*. Produced and directed by Kelly Kowalski, edited by David Leach. Videography by Robert McDermott and Paige Thomas. Albuquerque, NM: KNME-TV.
- 2008      Radio Interview with host Ellen Klaver, on Corrientes Latin Music Radio Show, KGNU Public Radio, Boulder, Colorado, May 26.
- 2006      Multiversity Episode 203: Culture and Creativity, with Professors Cecelia Pang and Onye Ozuzo (Theater and Dance). Television series coordinated by the School of Journalism and Mass Communications (SJMC), for Boulder Cable Channel 63 and CU-Boulder Campus Channel 22.
- 2003      Television interview on the Cinco de Mayo Celebration, Channel Nine News at 5, May 3.
- 1998      Hispano Folk Music of the Past. Voice/guitar performance on band 1 of a compact disc produced by the Albuquerque Museum as volume 1 of the Music of New Mexico Series.
- 1998      Narration for *Canciones del Pasado* Video Documentary, KBDI Television, Channel 12, Denver, CO, premiered March 12, with live television studio song performance; abbreviated version for KUVU Radio, Denver.
- 1997      "Native Christmas Music," with Brenda Romero, Lawrence Houle, and Patty Talahongva, on *Native America Calling*, a nationally syndicated radio talk show produced at KUNM, Albuquerque, New Mexico. December 10.
- 1997      Brenda Romero, Ethnomusicologist, and Friends. A performance of traditional New Mexican folk music for the Albuquerque Museum's series "Lo Maduro de la Cultura" (the Ripe Culture). With "Chuy" Martinez, Lawrence Martinez, and Tomás Lozano, July 10. Televised and aired on local cable television; videocassette copies available through the Albuquerque Museum.
- 1996      "A New Mexico Conversation: Music as a Symbol of American Pluralism and Identity." One of four national Conversations funded by the National Endowment for the Humanities. September 18 - 21; December 7 - 9. Interviews and music recorded for Pacifica Network Radio. Dr. Nancy Usher, project director.
- 1994      *Canciones del Pasado/Songs of the Past*. Voice/guitar performance, Tracks 1, 2, and 3 of this cassette recording. Denver: KUVU Hispanic Music Traditions.
- 1992      Design and performance on music tract to TV Channel 28 video production entitled "Journey to San Luis," Produced by Niki Hayden, April.
- 1991 - 92      Performance and interview for private video production entitled "Ethnopoetics," Produced by Cordelia Candelaria, Fall and Spring.

1987 *Cahuilla Birdsongs*. Videocassette documentary, co-directed and self-produced with Edith Johnson and Gail Schwartz. Available from U.C.L.A. Ethnomusicology Archives.

**ORIGINAL COMPOSITIONS: The following works have all been performed**

- 1990 *For John*, for soprano, piano, and string quartet; poem: John Schechter
- 1989 *La Malinche*, for solo cello and dancer. Commissioned by Herb Beenhouwer; choreography by Brenda Romero-Hymer and Juanita Berry
- 1988 *Transition*, for solo violin and dancer; choreography by Leonard Cruz
- 1987 *Native Winds*, for woodwind quintet, with Mexican bird whistle. Commissioned by the NM Woodwind Quintet for the 50<sup>th</sup> Anniversary of the Wheelwright Museum of the American Indian, Santa Fe, NM
- 1987 *Ritual Setting of a Poem by Robert Creeley*, for varying combinations of voice and instruments
- 1986 *Ocho de Septiembre*, (Masters Thesis) for soprano, baritone, guitar, violin, doublebass, saxophone, and two percussionists; poetry by Pablo Neruda
- 1986 *...the Children*, for horn and digital delay
- 1985 *The Wish to Be a Red Indian*, for reader and electronic tape
- 1985 *Palindromes*, for percussion ensemble
- 1984 *Monologue for Trumpet, 1984, for Beth*, Michael Allen Music Publishing, 1993.
- 1984 *For Beth, Trio for Violin, Cello, and Piano*
- 1983 *Weaving the Rain*, for soprano, piano, and two percussionists; poem: Leo Romero
- 1983 *Picture*, for soprano and piano
- 1983 *The Ballad of Jimmy Jet and His TV Set*, for soprano, flute, and guitar; poem: Shel Silverstein
- 1983 *O Trust in God*, for SATB, trumpet, two horns, and glockenspiel (prayer text by 'Abdu'l-Baha)
- 1983 *The Rice Harvest*, for violin, viola, and cello
- 1983 *Free Variations on a Theme*, for viola, flute, cello, and vibraphone

1982            *Photographs*, for soprano, baritone, clarinet, guitar, and trombone; poem: Carol Moscrip

1980            *Seven Study Pieces for Multiple Guitars*

## **TEACHING**

### **COURSES TAUGHT (double-listed courses are sometimes taught separately)**

**MUSC 4892/5892**            Latin American Music: Latin American Music provides an introduction to musics throughout Latin America and their diasporic influences in the United States. Discussions of an interdisciplinary nature often revolve around the religious, political, and economic cultural contexts that affect musical production and consumption.

**MUSC 4142/5142**            American Indian Music: an examination of the ways in which values, oral traditions, language, processes of globalization, and technological advances have affected the music of First Nations North Americans over time.

MUSC 4742/5742            American Indian Music (early course number for this class)

**MUSC 4168/5168**            World Music Theories: Examining music and social elements, rules, and concepts that musicians use to structure and synthesize musical sound, with emphasis on music practices and pedagogies from a variety of world traditions; observing shared principles and making cross-cultural comparisons and investigating a shared (not universal) discourse as well as resources for a new pedagogy that supports the substantive study of global musics.

**MUSC 4112/5112**            Ethnomusicology: examines the definition, scope, and methods of ethnomusicology, the discipline that focuses on the significance of music and musical globally, in a holistic manner that includes all social strata, ethnicities. The emphasis is on how various factors of culture (such as social values, politics, and so on) and place (environment, material culture, and so on) all combine to create aspects of musical cultures and social identities in processes observable in the present time (synchronic) and in the past (diachronic). Because ethnomusicology is both an academic and artistic inter-discipline, students will expand their appreciation of the arts while addressing conceptual and critical issues that surround creative, performative, and compositional contexts, musical production, and consumption.

**MUSC 5112**            Proseminar in Ethnomusicology (change to Proseminar in 2008): Professional seminar for all incoming Musicology graduate students (both in Historical Musicology and in Ethnomusicology).

**MUSC 2782/MUEL 2782**    World Musics: Africa, Europe, Americas: This survey course is an introduction to the music of European, Sub-Saharan African, South and North American peoples, and is open to all students, regardless of music background, knowledge or experience. It requires no prior knowledge of music notation or music theory and all necessary terminology will be explained. The goals of this course are for the student to: 1) experience and learn about a broad range of music from various parts of the world; 2) learn how to analyze music in its relationship to culture; 3) develop basic

listening skills for understanding music. MUEL 2782 fulfills the A & S Human Diversity area of the Arts & Science Core Curriculum.

MUSC/MUEL 2782 World Musics: Africa, Europe, Americas  
Formerly EMUS 2772; (course number change in 2015)

MUSC/MUEL 2772 World Musics: Asia and Oceania  
Formerly EMUS 2772

MUSC 7822 Ph.D. Seminar: World Music Theories  
Ph.D. Seminar: Latin American Ethnomusicology  
Ph.D. Seminar: Music of Mexico  
Ph.D. Seminar: Teaching World Musics  
Ph.D. Seminar: Music and Ritual (team taught with Thomas Riis)  
Ph.D. Seminar: American Indian Music

MUSC 6822 DMA Seminar: Music of Colombia and Peru  
DMA Seminar: World Music Theories  
DMA Seminar: Latin American Music

MUSC 4168/5168 World Music Theories  
TMUS 5504 World Music Theories  
MUSC 4112/5112 Ethnomusicology / Proseminar in Ethnomusicology  
TMUS 5605 Ethnomusicology

MUSC 1802 Introduction to Musical Styles and Ideas  
MUSC 1812 Introduction to Music

EMUS 1467/3467/5467 Latin American Ensemble  
Mariachi Ensemble  
Peruvian Panpipe Ensemble  
World Music Ensemble

PMUS 5088 Summer Workshop: American Indian Music  
Summer Workshop: Mariachi  
Summer Workshop: Latin American Song  
Summer Workshop: Asian-American Music  
Summer Workshop: Andean Music  
Summer Workshop: Latino Cultures in the U.S.  
Summer Workshop: SW Hispano Music

EMUS 1832 Music Appreciation

## **COURSES DEVELOPED**

MUSC 4892/5892	Latin American Music
MUSC 4142/5142 MUSC 4742/5742	American Indian Music (same course, initial number)
MUSC 4168/5168	World Music Theories
MUSC 4112/5112	Ethnomusicology (MUSC 5112: Name changed to Proseminar in Ethnomusicology)
EMUS 2772 EMUS 2772	World Musics: Africa, Europe, Americas World Musics: Asia and Oceania
MUSC 7822	Ph.D. Seminar: World Music Theories Ph.D. Seminar: Latin American Ethnomusicology Ph.D. Seminar: Music of Mexico Ph.D. Seminar: Teaching World Musics Ph.D. Seminar: Music and Ritual (team taught with Thomas Riis) Ph.D. Seminar: American Indian Music
MUSC 6822	DMA Seminar: Music of Colombia and Peru DMA Seminar: World Music Theories DMA Seminar: Latin American Music
EMUS 1467/3467/5467	Latin American Music Ensemble Mariachi Ensemble Peruvian Panpipe Ensemble World Music Ensemble
PMUS 5088	Summer Workshop: American Indian Music Summer Workshop: Mariachi Summer Workshop: Latin American Song Summer Workshop: Asian-American Music Summer Workshop: Andean Music Summer Workshop: Latino Cultures in the U.S. Summer Workshop: SW Hispano Music

**DEGREE PROGRAMS DEVELOPED IN COLLABORATION WITH MUSICOLOGY FACULTY**

Ph.D. Ethnomusicology Track  
Bachelor of Arts in Musicology and World Music  
Bachelor of Music in Musicology  
Ph.D. Musicology

## **STUDENT COMMITTEES, PRINCIPAL ADVISOR**

Zane Cupec, Ph.D. student in Ethnomusicology  
Mason Brown, Ph.D. in Ethnomusicology  
Kevin Romero, Ph.D. Qualifying Exam Committee  
Steven K. Mullins, Ph.D. in Ethnomusicology  
Denise Pelusch, Ph.D. in Ethnomusicology  
Chad Hamill, Ph.D. in Ethnomusicology  
Marcus Turner, M.Mus. in Ethnomusicology  
Rachel Weissman, M. Mus. in Ethnomusicology  
Kathryn Quimby, M.Mus. in Ethnomusicology

## **MASTERS ORALS AND DOCTORAL DISSERTATION COMMITTEES (SINCE 2000)**

Corie Brown, Ph.D. Candidate in Music Education  
Paul Halverson, DMA Candidate in Voice Performance and Pedagogy  
Sara Corry, DMA Candidate in Composition  
Otto Lee, DMA Candidate in Jazz Performance  
Mei-Mey Segura-Wang, DMA Candidate in Violin Performance  
Ruth Opara, Ph.D. Candidate in Ethnomusicology  
Kelsey Thibdeau, Ph.D. Candidate in Ethnomusicology  
William (Chase) Peeler, Ph.D. Candidate in Ethnomusicology  
Mason Brown, Ph.D. Candidate in Ethnomusicology  
Kyle Fleming, DMA Candidate in Choral Conducting  
Frank Fyock, Masters Candidate in Composition  
Rachael Jordan, Masters Candidate in Music Education  
Steven Spinner, Ph.D. Candidate in Ethnomusicology  
Kristen Goguen, DMA Candidate in Bassoon Performance  
Cara Schreffler, Ph.D. Candidate in Ethnomusicology  
Hugh Lobel, DMA Candidate in Composition  
Rebecca Browne Oertli, DMA Candidate in Violin Performance  
Erin Hepp, Masters Candidate in Music Education  
Lisa Martin, Masters Candidate in Music Education  
Melissa Lotspeich, DMA Candidate in Flute Performance  
Donghyup Rhu, Ph.D. Candidate in Media Studies, Journalism and Communications  
Edna Aurora Culig, Ph.D. Candidate in Music Education  
Steven K. Mullins, Ph.D. Candidate in Ethnomusicology  
Denise Pelusch, Ph.D. Candidate in Ethnomusicology  
Chad Hamill, Ph.D. Candidate in Ethnomusicology  
João Junqueira, Ph.D. Candidate in Ethnomusicology  
Maja Svast, DMA Candidate in Piano Performance  
Armik Mirzayan, Ph.D. Candidate in Linguistics  
Daniel Nuñez, Ph.D. Candidate in Ethnomusicology  
Bruce Dudley, DMA Candidate in Jazz Piano Performance  
Joice Gibson, Ph.D. Candidate in Historical Musicology

Lezlie M. Botkin, Ph.D. Candidate in Historical Musicology  
Marcus Turner, Masters Candidate in Ethnomusicology  
Kathryn Quimby, Masters Candidate in Ethnomusicology  
Rachel Weissman, Masters Candidate in Ethnomusicology  
Maria Fernanda Nieto-Pulido, DMA Candidate in Piano Performance  
Yu-Chi Hsu, DMA Candidate in Piano Performance  
William Bledsoe, Ph.D. Candidate in Communications  
Brandon Vaccaro, DMA Candidate in Composition  
Wendy La Touche, DMA Candidate in Bassoon Performance  
Christina DeNicolo, Ph.D. Candidate in the School of Education  
Le Kang, DMA Candidate in Piano Performance  
Gonzalo Teppa, Masters Candidate in Bass Performance  
Lisa Cook, Ph.D. Candidate in Historical Musicology  
Dina Bodaubay, DMA Candidate in Piano Performance  
Yenlik Bodaubay, DMA Candidate in Violin Performance  
Aaron Keim, Masters candidate in Musicology  
Christian Erickson, DMA Candidate in Composition  
Carlos Aguirre, Masters Candidate in Vocal Performance  
Elke Diefendorf, Masters Candidate in Music Education  
Regan Kane, Masters Candidate in Violin Performance  
Candace Ellman, Ph.D. Candidate in Historical Musicology  
Shawn Keener, Ph.D. Candidate in Historical Musicology  
Nancy Teskey, DMA Candidate in Flute Performance  
William Burkhard, Ph.S. Candidate in Conducting

#### **STUDENT QUALIFYING EXAM COMMITTEES (SINCE 2000)**

Erik Erlandson, DMA Student in Voice Performance  
Bryce Bartu, DMA Student in Voice Performance  
Benjamin Cefkin, Ph.D. student in Ethnomusicology  
Daniel Obluda, Ph.D. student in Historical Musicology  
Cody Goetz, Masters student in Piano Performance  
Paul Halverson, Masters student in Voice Performance and Pedagogy  
Sara Corry, DMA student in Composition  
Rachael Allan, Masters student in Music Education  
Otto Lee, DMA student in Jazz Performance  
Kelsey Thibdeau, Ph.D. student in Ethnomusicology  
Mei-Mey Segura-Wang, DMA student in Violin Performance  
Rachael Jordan, Masters student in Music Education  
Frank Fyock, Masters student in Composition  
Kevin Romero, Ph.D. student in Ethnomusicology (Chair)  
Emily Hommedieu, Masters student in Music Education  
Hugh Lobel, Ph.D. student in Composition  
Steven Spinner, Ph.D. student in Ethnomusicology  
William Chase Peeler, Ph.D. student in Ethnomusicology

Rebecca Browne Oertli, DMA student in Violin Performance  
Kyle Fleming, DMA student in Choral Conducting  
Melissa Lotspeich, DMA student in Flute Performance  
Mason Brown, Ph.D. student in Ethnomusicology  
Kevin Romero, Ph.D. Qualifying Exam Committee (Chair)  
Steven K. Mullins, Ph.D. student in Ethnomusicology  
Denise Pelusch, Ph.D. student in Ethnomusicology  
Chad Hamill, Ph.D. student in Ethnomusicology  
João Junqueira, Ph.D. student in Ethnomusicology  
Lisa Martin, Masters student in Music Education  
Erin Hepp, Masters student in Music Education  
Marcus Turner, Masters student in Ethnomusicology  
Aaron Tindall, DMA student in Euphonium and Tuba Performance  
Sarah Stoneback, Masters student in Trumpet Performance  
Derek Ryan McDonald, DMA student in Trumpet Performance  
Bruce Dudley, DMA student in Jazz Piano Performance  
Daniel Nuñez, Ph.D. student in Ethnomusicology  
Anne Choi, DMA student in Piano Performance  
Maja Svast, DMA student in Piano Performance  
Kristin Beebe, Masters student in Music Education  
Gonzalo Teppa, Masters in Bass Performance  
Joice Gibson, Ph.D. student in Musicology  
Spencer Hutchings, Ph.D. student in Musicology  
Richard vonFoerster, Ph.D. student in Musicology  
Lanna Carasco, Masters student in Journalism  
Mei-Ling Shen, Masters student in Piano Performance  
Maria Fernanda Nieto-Pulido, DMA student in Piano Performance  
Dan Ye, DMA student in Piano Performance  
Yenlik Bodaubay, DMA student in Violin Performance  
Hyoung-Hee Kang, DMA student in Vocal Performance  
Hsuan Wen Chen, DMA student in Piano Performance  
Candace Ellman, Ph.D. student in Musicology  
Cecile Kyriakos, Ph.D. student in French and Italian  
Marjorie Williams-Cooper, Ph.D. student in Ethnomusicology (Chair)  
Molly Johnson, Masters student in Music Education  
Kathryn Quimby, Masters student in Ethnomusicology  
Rachel Weissman, Masters student in Ethnomusicology  
Jamie Kearney, Ph.D. student in Ethnomusicology

#### **UROP ADVISEES (since 2000)**

EJ Posselius  
Mary Currier

#### **EXTERNAL ADVISING**

Oscar Hernández Salgar, Pontificia Universidad Javeriana, Bogotá Music Department  
External dissertation advisor, Spring 2011.



Peter J. Garcia, University of Texas, Austin, Outside doctoral exam and dissertation committee member.

### **STUDENT ACCOMPLISHMENTS (among others')**

Principle Advisor of Dissertation Committee for Mason Gordon Brown, Ph.D. Completed fieldwork in Nepal as sole 2016 Fulbright-Hays recipient from CU Boulder

Advisee Kelsey Thibdeau, doctoral candidate in Ethnomusicology, received a Fulbright-Hays Scholarship to Jordan in 2015.

Steven K. Mullins, Ph.D. in Ethnomusicology, is well known on the Front Range as a Flamenco guitarist and composer, producer, and folk music specialist. He has appeared with the Denver Brass playing for dancing horses at the Western Stock Show! With his wife Susan Nemcek, Dr. Mullins has established Willow Farm, a local performance venue for flamenco and chamber music of all kinds.

Chad Hamill, the first Ph.D. in Ethnomusicology at CU, is now Vice President of Native American Affairs at Northern Arizona University.

Christian Erickson, a composition DMA student I advised closely on a collaborative composition that included the Lakota Native Flute artist, Kevin Locke, has developed an entire music program at Sheridan College in Wyoming, where he is Coordinator of Music Theory and Technology. New facilities and new music faculty are recent additions.

Aaron Tindall, doctoral student in Euphonium and Tuba Performance, with whom I worked closely in two doctoral seminars and as a member of his doctoral committee, is now Assistant Professor at the University of Miami.

Marcus Turner, M.M. in Ethnomusicology, is the Development Director at Denver Young Artists Orchestra.

### **MASTER TEACHING (other than at UCB), including master classes, lecture-recitals, workshops, and external presentations**

- 2018 "Music and Dance as Semiotic Signifiers of Colonialist Performances." Keynote Speaker for the SUR+Ultra 2018 Undergraduate Conference: Languages, Cultures, and Identities in Motion, University of South Dakota, Vermillion, March 26.
- 2017 "Performing the New Mexican *Indita*." Invited Master Lecture-Recital. Society for Ethnomusicology SW Chapter Meeting, University of Utah, Salt Lake City, April 7.
- 2015 "Performing the New Mexican *Indita*." Guest Colloquium Lecture-Recital, University of New Mexico, Music Department, Albuquerque, NM, October 22.

- 2015 Public lecture-recital on New Mexican ballad genres for the Adams State University course entitled "Lifeways of the San Luis Valley," taught by Dr. Dennis Lopez and Dr. Andrea Benton-Maestas, March 12.
- 2014 "African Rhythmic Cycles," master class for the Department of Ethnochoreology, Benemérita Universidad Autónoma de Puebla, Mexico, May 29.
- 2013 Composition workshop for faculty and child participants in the 9<sup>th</sup> Annual Children's Harp Festival, Villavicencio-Meta, Colombia, March 19.
- 2013 Guest lecture for University of Colorado, Colorado Springs Ethnomusicology course, taught by Jane Rigler and Janet Feder, March 4.
- 2012 Talk and presentation of authored "Ute Mountain Ute Bear Dance" DVD production, at the Fort Garland Museum, Fort Garland, Colorado, May 22.
- 2011 Conferencia Internacional "Etnomusicología y Los Matachines." Universidad CORHUILA, Huila-Neiva, Colombia, May 30.
- 2011 Conferencia Internacional "Lectura de la Identidad Cultural desde la Etnomusicología" (International lecture "Ethnomusicology and Cultural Identity"). Colegio La Presentación. Girls in grades 10 and 11. May 30.
- 2011 Taller Internacional "Semilogía de Los Matachines en América" (International Workshop "Semiology of Matachines in America"). Biblioteca del Departamento de Huila-Neiva, Colombia, May 26.
- 2011 Conferencia Internacional "Lectura de la Identidad Cultural desde la Etnomusicología" (International lecture "Ethnomusicology and Cultural Identity"). Conservatorio de Música del Departamento de Huila-Neiva, Colombia. May 25.
- 2011 Semester residency (Fulbright Colombia): February 1 – May 24. Pontificia Universidad Javeriana, Bogotá, Colombia. Music Department, Musicology Seminar: "Musicología y etnomusicología: ¿una o dos disciplinas?" (Musicology and Ethnomusicology: One or Two Disciplines?) (16 students).
- 2010 "Matachines: Historical Background and Performance Symbolism for Pueblo Indians and Nuevomexicanos." Indian Pueblo Cultural Center, Albuquerque, NM, October 16.
- 2010 Facilitator, Host, and Presenter, College Music Society Summer Institute on the Pedagogies of World Music Theories. Held at the CU College of Music, May 25 – 29.
- 2010 Guest lecture on transcription of orally-transmitted music for Dr. Yonatan Malin's Undergraduate Theory class, Wesleyan University, April 8.
- 2010 Master class for Dr. Yonatan Malin's Comparative World Music Theories class, Wesleyan University, April 7.

- 2010 “A Theory of Infinite Variation.” Music Colloquium, Wesleyan University, Middlebury, Connecticut, April 7.
- 2010 Presenter, Mini-Symposium on *Dancing across Borders: Danzas y bailes mexicanos*, edited by Olga Nájera-Ramírez, Norma E. Cantú, and Brenda M. Romero. Riklin Auditorium, University of Texas, San Antonio, February 22.
- 2010 Invited panelist for Carmen Tafolla’s class, “Latino Cultural Expressions,” University of Texas, San Antonio. February 22.
- 2009 Book Presentation: *Dancing across Borders: Danzas y bailes mexicanos*. Cuarto Encuentro de Estudiantes de Arte y Patrimonio Cultural, Auditorio del Plantel Centro Histórico, Universidad Autónoma de México, November 17.
- 2009 Guest clinician for Professor Peter White's Violin Building / Performing Workshop, University of New Mexico, in conjunction with NM Musical Heritage Project, April 24.
- 2008 Guest lecture for Dr. Sarah Morelli’s “Soundscapes, Exploring Music in Multicultural America. University of Denver, October 21.
- 2008 “Performing the New Mexican *Indita*.” Lyceum Lecture Series, Baylor University, Waco, Texas, October 6.
- 2008 Guest lecture for Dr. Alfredo Colman’s Graduate Ethnomusicology Seminar, Baylor University, October 7.
- 2008 Guest lecture: Dr. Alfredo Colman’s World Musics class, Baylor University, October 6.
- 2007 Host, Facilitator, and Clinician for the College Music Society Summer Institute on the Pedagogies of World Music Theories, May.
- 2006 “Early New Mexican Folk Songs,” lecture-recital in the San Fernando Cathedral, in conjunction with the College Music Society 2006 National Meeting, Crowne Plaza Hotel, San Antonio, Texas, September 15.
- 2006 “New Mexican Song Texts and Identity” for Dr. Norma Cantú’s class, “Topics in Mexican American Literature,” University of Texas, San Antonio, September 14.
- 2005 Research forum, Colorado Music Educators’ Association (CMEA), held at the Broadmoor Hotel, January 29.
- 2005 Host, Facilitator, and Clinician for the College Music Society Summer Institute on the Pedagogies of World Music Theories, May.
- 2004 Performance of early New Mexican *Inditas*, “*An Early Borderlands Corrido*” for the 13<sup>th</sup> Annual Spanish and Portuguese Department Conference on Hispanic

- American Culture and Society, in conjunction with The 8<sup>th</sup> Recovering the U.S. Hispanic Literary Heritage Conference, November 5.
- 2004 "Neighbors to the South." Inservice for music teachers of the Jefferson County School District, Stevens Elementary, Wheatridge, CO, September 13.
- 2004 Lecture-recital for the Smithsonian Exhibition of the *Corrido* at the National Hispanic Cultural Center, Albuquerque, New Mexico, August 8.
- 2003 One-day clinic for Dr. Barbara Medina's Bilingual Education 516 course: "Multicultural Narratives and Education Reform" at Adams State College, School of Education and Graduate Studies, July 15.
- 2003 "Early New Mexican Indo-Hispano Folksongs," a juried solo performance at Aguas Zarcas, Costa Rica, College Music Society International Conference held in Costa Rica, June 25.
- 2002 "Empathy, the Arts, and the Music Curriculum." Research presentation delivered at the Colorado Music Educators Annual Clinic Conference held at the Broadmoor Hotel, Colorado Springs, January 26.
- 2001 Lecture-recital. Centro Mexicano Americano de Relaciones Culturales, A.C y Fomento Educacional, A. C. Mexico City, July 26.
- 2001 Visiting Fulbright García-Robles Mexico Scholar at the Universidad Autónoma de México, Escuela de Música. "Matachines Danza and Music of New Mexico and Mexico." April 2 – 6.
- 2001 Lecture on the music of Malaysia, Japan, and Korea, for the Academia Fermata, Affiliate, in Mexico, of the Berklee School of Music, February 20.
- 2000 Lecture/Performance for Dr. Gregory Walker's class on "Music of the Popular Culture," University of Colorado, Denver, February 28.
- 1999 Guest lecture: "The Indita Song Genre in New Mexico." Dr. Gregory Walker-Hill's class, "Music of the Popular Culture." University of Colorado, Denver, March 9.
- 1999 Invited panelist for the National Folk Alliance Conference, held at the Albuquerque Convention Center, February 24 – 27.
- 1998 "Early New Mexican Music Culture." Lecture/performance for the *Platica* Series of the Center for Mexican American Studies, University of Texas, Austin, February 20.
- 1998 American Indian Social Song Workshop Clinician, CMEA Annual Meeting, held at the Broadmoor Hotel in Colorado Springs, January 24.

- 1997 Workshop in selected Latin musics for Multicultural Music Class for teachers and graduate students at the University of Omaha, Nebraska, May 16, 17.
- 1997 Andean Panpipe Music Workshop Clinician, CMEA Annual Meeting, held at the Broadmoor Hotel in Colorado Springs, January 25.
- 1997 Lecture/Performance of traditional New Mexican music, with Enrique Lamadrid, literary folklorist at the University of New Mexico. Sponsored by ¡Magnífico! Albuquerque Festival for the Arts, San Felipe de Neri Mission Chapel, Old Town, Albuquerque, New Mexico, December 21.
- 1997 Pre-Chili Harvest Festival Ethnomusicology Lecture/Performance. Sponsored by the Chicano Arts and Humanities Council, Denver Public Library, August 20.
- 1997 Workshop presenter for music teachers, "Initiating an Ethnically-Sensitive World Musics Curriculum in the Public Schools", Adams County School District 14, January 6 – 10.
- 1996 "Musical Revivals from the Colonial Period in New Mexico." Lecture / Performance with John K. Galm at the Arte Xalapa '96 *Festival de la Cultura*, Xalapa, Veracruz, Mexico, October 18 and 19.
- 1996 Pre-Chili Harvest Festival Ethnomusicology Lecture and Performance. Colorado Historical Society Museum, Denver, August 22.
- 1996 "New Mexican Traditional Folk Music and the Indian Influence," a lecture/recital, CU Center in Cortez, Colorado, June 1.
- 1995 Workshop panelist for the KUVO *Los Dias* Concert/Workshop, Sloans Lake Event Center, Denver, November 4.
- 1995 Workshop presentation: "Teaching Cultures through Music" at the Seventh Annual Multicultural Conference, Mesa State College, Carbondale, Colorado, June 11–13.
- 1995 Lecture/Performance: "Migrant Songs in Colorado in the 1940s" for the Colorado History Group, Tivoli Opera House, Denver, April 15.
- 1995 "Spanish Colonial Survivals in New Mexico," a recital/lecture at the CU Center in Cortez, CO. March 10.
- 1989 Invited panelist: University of New Mexico Composers' Symposium, Albuquerque, March 30.
- 1990 "Relating Ethnic Musics to Contemporary Issues." Excellence in Diversity and Diversity of Excellence" Symposium, University of Colorado, Denver, May 4.
- 1995 "The Role of Women in Contemporary Latin American Art Music." Invited Panelist

- at the Latin American Music Festival, University of Northern Colorado, October 28.
- 1994 Invited panelist: University of New Mexico Fine Arts Symposium on Ethnic Curriculum, Albuquerque, August 11, 12.
- 1994 "Folk Songs of New Mexico," lecture/performance for the University of Colorado at Denver, St. Cajetan's Performance Center, Auraria Campus, March 14.
- 1993 Lecture/performance at the CU Heritage Center in Cortez, Colorado. Sponsored by the CU Henderson Museum Outreach Program. September 30.
- 1992 Universidad Complutense de Madrid, Spain. Guest speaker./performer for social anthropologist, José Antonio Jauregui' s class, November 2.
- 1992 "Matachines: Exploring the Mestizaje." *Tertulia* (public discussion) sponsored by La Compañía de Teatro de Albuquerque, South Broadway Cultural Center, Albuquerque, NM February 20.
- 1989 Presentation on panel entitled "Race, Gender, and Class," for Boulder Valley Public Schools, November 20.
- 1989 Presentation on Mexican American musics of the Southwest. University of Northern Colorado, Greeley, for the Department of Spanish and Hispanic Studies, February 23.

#### **UNIVERSITY AND COMMUNITY TALKS, COLLOQUIA**

- 2017 Honors Residential Academic Program (HRAP) Symposium Speaker: "Lila Downs, the Borderlands, and Mexican Music" in Kitt Central Multipurpose Room A&B, Kittridge Commons, September 12.
- 2017 Invited lecture-recital, "Performing the New Mexican Indita," for Alexander S. Fobes class Writing about Music for the CU Program for Writing and Rhetoric, March 21.
- 2017 Artist Series Pre-concert lecture for the Flamenco Vivo, Carlota Santana, Old Main Chapel, January 21.
- 2015 Artist Series Pre-concert lecture for the Assad Brothers and Romero Lubambo to Macky Auditorium, February 19.
- 2012 "Desde el campo al campus." Luncheon keynote speaker, Cesar Chávez Commemoration, Metropolitan State University, Auraria Campus, Denver, March 29.
- 2010 Presenter, Alumni Symposium, a Celebration of the 50<sup>th</sup> Anniversary of Ethnomusicology at UCLA, November 8.

- 2010 Artist Series Pre-concert lecture for Luna Negra Dance Theater, CU Macky Auditorium, February 28.
- 2010 *“Dancing across Borders: Danzas y bailes mexicanos.”* Presentation for the Center for the Humanities and the Arts (CHA) Symposium *“Borderlands Migrations: Anthropological and Historical Perspectives on the American Southwest,”* also including presenters Steve Lekson, Sarah Horton, and James Brooks. CU Museum of Natural History, February 25.
- 2009 Guest lecture/performance for the Colorado Society of Hispanic Genealogy, Denver, Colorado, November 14.
- 2009 Concert/Lecture for CU Semana de la Chicana, University Memorial Center, April 13.
- 2007 Presenter: *“What Is Women’s Work?”* First Annual Miramontes Music Festival, Old Main Chapel, University of Colorado, Boulder, April 3.
- 2006 Artist Series Pre-concert lecture for Natalie McMaster, Cape Breton Fiddler, Artists Series, November 5.
- 2005 Keynote speech for the *“Women in Music Speaker Series”* of the Tau Beta Sigma Honorary Band Fraternity Midwest District Convention. Omni Interlocken Hotel, Broomfield, Colorado, April 2.
- 2005 Invited panelist, Objects Artist Conversations, CU Museum; *An Exploration of the Stories Objects Tell*, March 30.
- 2005 Master lecture on American Indian Music for students from the Southern Ute Reservation in Ignacio, Colorado, UC Boulder College of Music, February 25.
- 2004 *“Lila Downs: Transculturation and Musical Communication,”* College of Music Musicology Colloquium Series, November 15.
- 2004 *“Matachines Danza across Borders: Research Polemics,”* a paper delivered for the Center for Studies of Ethnicity and Race in America (CSERA) Colloquium Series at CU Boulder, October 22.
- 2002 *“Matachines Music and Dance: How Scholars Can Contribute to Ritual Continuity and Cultural Well-Being.”* Center of the American West *“Healing the West: Remedy, Repair, Restoration, Mitigation”* Series, Chautauqua Community House, December 4.
- 2000 Performance/Presentation *“Cultural Interweavings,”* for Center of the American West Conference *“Listening to the West: Music, the Soul of a Region,”* August 11.
- 2000 Pre-concert lecture for Tibetan Singers, Artists Series, CU Boulder, January 27.

- 1999 "Music and Healing in Southwestern Indo-Hispano and Indigenous Cultures."  
For Professor John K. Galm's Music and Healing Doctoral Seminar, September 24.
- 1999 "Inditas as Cultural Paradigm, or the Problem of Classifying the Indita Song Genre."  
Fall Musicology Colloquium Series, CU Boulder College of Music, September 13.
- 1999 Guest lecture: "The Environment as Reflected in Hispano and Native New  
Mexican Music Culture." For Center of the American West Capstone Course,  
taught by Dr. David Armstrong, April 6, 8.
- 1999 Plenary speaker for the Martin Luther King Commemoration held at Casey  
Middle School. I Have a Dream Foundation, February 19.
- 1998 Guest lecture: "The History of the Matachines Dance in the Southwest." For the  
Boulder Chorale of Westerners. December 3.
- 1998 Guest lecture: "Cultural Interaction and Music Cultures of New Mexico." For Center of  
the American West Capstone Course, taught by Michael Dorsey, November 18.
- 1998 Ballet Hispánico, pre-concert lecture. CU Boulder, Old Main Chapel, March 14.
- 1997 Presentation on Latin American Music for teachers in the *Alma de la Raza*  
Curriculum Project, Denver Public School System, September 25.
- 1993 "Matachines: Historical Background and Performance Symbolism for  
Nuevomejicanos and Pueblo Indians." Presentation for Professor Olivia Arrieta's  
Anthropology 4550/5550 course entitled, "Culture Dynamics." October 20.
- 1993 "New Mexican Matachines: Context and Meaning." Department of  
Anthropology Colloquium, Hale 230, September 3.
- 1993 "Southwest Ethnomusicology," lecture for Professor Salvador Rodriguez del  
Pino's course entitled "Hispanic and Native American Culture of the Southwest"  
(transmitted to the Auraria Campus via fiber optics). Stadium 308, April 20.
- 1993 "Musical Instruments Around the World: Play and Tell." Sponsored by the  
Music Enrichment Program, Cheyenne Arapaho Hall, February 8.
- 1993 Kulintang Arts Dance Company, pre-concert lecture. Old Main Chapel, January  
30. Participation in master dance class, January 31.
- 1992 Guest speaker for American Indian Dance and Music Culture for American Indian  
Student sponsored event: "500 Years of Resistance and Survival," a counter-  
Columbus celebration, October 10.
- 1992 Pre-Concert Lecture for American Indian Dance Theater Concert, Old Main,



CU Boulder, February 22.

- 1991 "Penitente Influence in New Mexican Traditional World View." Division of Continuing Education in association with the 1991 Smithsonian Series. University of Colorado, Boulder, November 20.
- 1990 "The Relationship Between Class Structure and Musical Elaboration." University of Colorado in Boulder, Musicology Colloquium, April 30.
- 1989 Presentation on panel entitled "Women in Academe, Starting from a Different Vantage Point." University of Colorado, Boulder, March 3.

## **SERVICE**

### **COLLEGE OF MUSIC SERVICE APPOINTMENTS SINCE 2000**

- 2018, Spring College of Music Curriculum Committee
- 2017 – 18 Chair, Musicology
- 2017 – 18 Leadership Council, College of Music
- 2015 – 17 Member, Primary Unit Evaluation Committee
- 2016 – 17 Strategic Planning Faculty Commission (for the expansion of student professional-development travel).
- 2016 – Ethnomusicology Budget Coordinator
- 2012 – Study Abroad Committee
- 2014 – 15 Technology Committee
- 2012 – 15 Chair, Library Committee
- 2012 – 2016 Ethnomusicology Coordinator
- 2004 – 2007 Chair of Musicology
- 2004 – 2007 Founder/Director, Diverse Musicians Alliance, CU College of Music
- 1988 – 2009 Founder / Coordinator of Ethnomusicology

### **CURRENT CAMPUS AFFILIATIONS**

Center for the American West

Department of Ethnic Studies

CU Latin American Study Center

Center for Native American and Indigenous Studies (CNAIS)  
(<http://www.colorado.edu/nativestudies/>)

## **NATIONAL AFFILIATIONS**

Member of the Advisory Board for the “Natural History of Song Project” at Harvard University, Dr. Steven Pinker, lead researcher. 2017.

## **MEMBERSHIPS/POSITIONS IN PROFESSIONAL SOCIETIES**

Member, Society of Ethnomusicology (SEM); Elected Member-at-Large, Groups 2017 – 2019; Named Co-Chair of Crossroad Section 2015 - 19; Appointed member of the 2017 Annual Meeting in Denver Local Arrangements Committee, 2014; Nominating Committee, 2014; Facilitator and Program Committee Chair for 2009 Annual Conference held in Mexico City; Member, Program Committee 2007 Annual Conference; Second Vice-President, 2004- 06, SEM Council, 1995 - 1998; 2003 – 04; Member, Committee for Applied Ethnomusicology, 1998 - ; Member, Committee for the Status of Women, since 1998; 2002 Annual Meeting Local Arrangements Committee Chair, 2000 - 2002

Member, Southwest Chapter of the Society of Ethnomusicology; President, 1996-97; 2001 - 2002; Secretary/Treasurer, 1997-98; SWSEM Program Chair for Joint RMSEM, RMSMT, and RMAMS Regional Meeting, March, 1997

Member, College Music Society (CMS); Chair, College Music Society Committee for Academic Citizenship, 2017 – 2018; Member (as Previous Program Chair) of the CMS Initiatives Subcommittee of the 2017 CMS National Conference; CMS Program Chair, 2016; CMS Program Committee, 2015; Appointed CMS 2016 Conference Program Chair in 2014; Advisory Committee for Ethnomusicology 2012 – 14; Candidate, President-Elect, Spring 2009; Member, Committee on International Initiatives, 2007 – 08; Board Member for Ethnomusicology, 2002-04; Member, Committee on Cultural Diversity, 1989-90, 1991-96, 1999 - 2003; Chair, Committee on Cultural Diversity, 1993-94; Advisory Committee for Ethnomusicology, 1993 -1995; Committee on Cultural Diversity Program Chair, 1999; CMS International Conference Program Chair, Costa Rica, 2003

Member, CMS Rocky Mountain Chapter; recording secretary (1995 – 2000)

Member, American Folklore Society, since 2008: AFS Chicano/Chicana Section Convener, 2017-2018; AFS Program Committee Member, 2014; Candidate, Member-at-Large, Spring 2009

Member, International Council on Traditional Music, 1998-

Member, Mujeres Activas en Letras y Cambio Social (MALCS), 1996- intermittent

Member, Society for Studies of Gloria Anzaldúa (SSGA) - intermittent

Pi Kappa Lambda Music Honor Society

**UNIVERSITY AND COMMUNITY PERFORMANCES**

- 2016 Boulder Culture Fest Presentation. Boulder Reservoir Fire Training Center. May 19.
- 2016 Nuestra Música Concert song performance with duet partner David F. Garcia. Lensic Theater, Santa Fe, New Mexico, April 15.
- 2015 Guest performance for Nuestra Música, the Music of Northern New Mexico and Beyond. Theater, Santa Fe, New Mexico, April 10.
- 2013 Veterans Day Concert of Latin American and New Mexican songs for Share Your Care Barelás, Albuquerque, New Mexico, November 11.
- 2012 Voice/Guitar Performance for the “Noche de Cultura,” Society for the Study of Gloria Anzaldúa Conference. University of Texas at San Antonio, May 19.
- 2008 “Early New Mexican Folk Songs,” Fort Garland Museum Fandango Days, Fort Garland, Colorado, September 24.
- 2008 Guest performance for Nuestra Música, the Music of Northern New Mexico and Beyond. Lensic Theater, Santa Fe, New Mexico, April 19.
- 2008 Guest Performance of Mexican folk music with Maestro Guillermo Contreras Arias, Rocky Mountain Center for Musical Arts, Lafayette, Colorado, January 26.
- 2007 Guest performance for special benefit for American Indian writer Paula Gunn Allen, Women's Studies Cottage, April 26.
- 2007 Guest performance: vocals for for the Mariachi Ensemble Concert, including special duet performance with Darlene Bahr, in Grusin Hall, April 7.
- 2007 Pre-collegiate Career Fair Presenter, University of Colorado, Boulder, February 3.
- 2007 "Early New Mexican Folk Songs" and special performances by accompanying musicians: Alejandro Gomez-Guillen (violin), Carmen Olguin-Taylor (cello), and Steven Mullins (flamenco guitar), the CU-Broomfield World Music Concert Series, January 10.
- 2004 CU Boulder Co-Director of CU Peruvian Panpipe Ensemble, El Dorado, K-8; Multi-cultural arts night, April 27.
- 2004 CU Boulder Co-Director of CU Peruvian Panpipe Ensemble, Annual World Music Showcase, Grusin Hall, April 24.

- 2003 CU Boulder Co-Director of CU Mariachi Ensemble, Bueno Center - Bueno AIM Program Reception, May 2.
- 2003 CU Boulder Co-Director of CU Mariachi Ensemble, Music Day; UMC Atrium, April 30.
- 2003 CU Boulder Co-Director of CU Mariachi Ensemble, El Dorado, K-8; Multi-cultural arts night, April 29.
- 2003 Community ethnomusicological performance: Solo performance for "Music at Home and in the World," a concert honoring the lives of Arthur and Teresa Maciszewski. Shuler Theater, Raton, New Mexico, April 23.
- 2003 CU Boulder Co-Director of CU Mariachi Ensemble, CU Boulder International Festival, UMC Ballroom, April 12.
- 2003 CU Boulder Co-Director of CU Mariachi Ensemble, CU Boulder Minority Architecture Student Reception, March 11.
- 2001 Performance for the Fort Garland Museum Summer Fiesta Day, Fort Garland, Colorado, July 22.
- 2001 Museum of Hispanic Arts, at the Lensic Theater, Santa Fe, New Mexico, June 9.
- 2001 Comisión México-Estados Unidos (COMEXUS) Fulbright Garcia-Robles Reunion, February 15.
- 2000 With Chuy Martinez and Pedro Martinez at the "Listening to the West" Music Festival, sponsored by the Center for the American West. Chautauqua Green, August 12.
- 2000 Guitar/Vocal performance for Flor y Canto, at Su Casa Teatro in Denver, July 15.
- 2000 CU Boulder Faculty, Staff, and Student Mariachi Ensemble, Colorado Springs Fiesta Day, May 7.
- 2000 Director, CU Mariachi Ensemble Performance, for Galm Gala, CU College of Music, April 16.
- 2000 Director, CU Mariachi Ensemble Performance. Grusin Hall, College of Music, April 9.
- 1999 Performance of New Mexican folk songs for opening reception of exhibit "Santos by Colorado Santeros." Joan R. Duncan Galleries, Koelbel Public Library, Littleton, CO, November 7.
- 1999 Performance with CU Gamelan Genta Kencana, for a regional Balinese Gamelan Festival as part of the College Music Society Annual National Meeting, Houston Fine Arts Center, University of Denver. October 16.

- 1999 Performance with CU Gamelan Genta Kencana, for the CU Parents Association Luncheon, University Memorial Center, Glenn Miller Ballroom, October 8.
- 1999 Performance with CU Gamelan Genta Kencana, for the CU Asian Studies Center Welcome Reception, Hale 270, October 1.
- 1999 Director of CU faculty, staff, and student performance of Mexican Mariachi music for Fiesta Day Parade, Pueblo, Colorado, September 5.
- 1999 Guitar/Voice performance of early New Mexican folksongs, with Val Sena, violin. Fort Garland Museum, Colorado Historical Society. July 11.
- 1999 Performance/Workshop with Guillermo Contreras Arias, for La Raza Male Youth Leadership Conference. Auraria Campus, April 24.
- 1999 Performer, facilitator, and narrator of University of Gamelan Genta Kencana performance, College of Music, Grusin Hall, April 18.
- 1999 Performance with CU Gamelan Genta Kencana, for the CU Boulder International Festival, April 17.
- 1999 Performance for the Opening Ceremony of Semana de la Chicana, "The Rise of the Xicana Millennium," Dennis Small Center, CU Boulder, April 13.
- 1999 Performance with CU Gamelan Genta Kencana, for the Rocky Mountain Chapter of the College Music Society, March 20.
- 1999 Performance/lecture of early New Mexican folk songs, as companion to Frank White's lecture on herbal cures of this region. For the University Museum, CU Boulder, March 9.
- 1999 Performance/lecture for CU Boulder College of Music Convocation, February 23.
- 1999 Duet with Javier Garcés. Benefit performance for the Rocky Mountain Center for Musical Arts, Lafayette, Colorado. February 21.
- 1998 Performer, facilitator, and narrator of University of Gamelan Genta Kencana performance, Convocation, College of Music, Grusin Hall, November 10.
- 1998 Performer, facilitator, and narrator of University of Gamelan Genta Kencana performance, College of Music, Grusin Hall, November 1.
- 1998 Matachines Violin Performance, with Pueblo of Jemez Dancers. University of New Mexico Festival called "Comanches, Matachines, and Intercultural Relations," Albuquerque, NM, September 26.

- 1998 Performance for "400 Years of Music and Beyond; Celebrating Cultures of New Mexico. South Broadway Cultural Center. September 25.
- 1998 Director of CU faculty, staff, and student performance of Mexican Mariachi music for Fiesta Day Parade, Pueblo, Colorado, September 6.
- 1998 Performance for the Bernalillo High School Multicultural Artist Series, including also Joy Harjo and Poetic Justice, Clarence Clearwater, and Sandip Burman, May.
- 1998 Performance of traditional New Mexican music, with Grupo Jaranero from Mexico City. Oñate Monument and Cultural Center, Alcalde, New Mexico, March 27.
- 1998 "Borders, Blinders, and Bitterness, The Troubling Legacy of Guadalupe Hidalgo on Its Sesquicentennial in Discussion, Song, and Poetry." Cosponsored by the CU Boulder Center of the American West, Ethnic Studies, and History. Old Main Chapel, February 2.
- 1998 Matachines violin player for Pueblo of Jemez, New Mexico. January 1.
- 1997 Performance of traditional New Mexican music, with Chuy Martinez, New Mexican musician and folklorist. CU Boulder Museum, September 28.
- 1997 Matachines violin player for Pueblo of Jemez, New Mexico. January 1.
- 1996 "A New Mexico Conversation: Music as a Symbol of American Pluralism and Identity." One of four national Conversations funded by the National Endowment for the Humanities. Collaborative performance at Dolores Gonzalez Elementary School, Albuquerque, December 8.
- 1996 "A New Mexico Conversation: Music as a Symbol of American Pluralism and Identity." One of four national Conversations funded by the National Endowment for the Humanities. Collaborative performance at the New Mexico State Penitentiary in Santa Fe, "Outta Joint at the Joint," September 21.
- 1996 Guitar/vocal performances and conducting assistance with the Mariachi Alegre, a church mariachi in the Denver area. Directed by Anita Garcia and Lorenzo Trujillo.
- 1996 Trio ensemble instrumental/vocal performance with Lorenzo Trujillo Sr. and Lorenzo Trujillo, Jr. Lakewood Art Center, Lakewood, September 6.
- 1996 Guitar/vocal performance with the Southwest Musicians, directed by Lorenzo Trujillo Sr. Chile Harvest Festival, August 24 and 25.
- 1996 Boulder Public Library, Children's Hour, June 25.
- 1996 Directing and performing in the World Musics Ensemble, "*Domingo en Casa*," April 14; Music Day and Cinco de Mayo Celebrations, May 1; Equity and

- Excellence Banquet, April 24.
- 1996 American Indian and New Mexican folk songs for "Patchwork of Oral Traditions in the American West. University Libraries Series, March 8.
- 1995 Lecture/recital for the Lakewood, Colorado Arts Council, November 11.
- 1995 Performing artist for the KUVO Los Dias Concert/Workshop, Sloans Lake Event Center, Denver, November 4.
- 1995 Pre-Chili Harvest Festival Lecture/Performance, St. Cajetan's Performance Center, Auraria Campus, August 25.
- 1995 Directing and performing in the World Musics Ensemble at the Second Annual Carbondale Latin American Music Festival, Carbondale, Colorado, June 24.
- 1995 Guitar/Voice performance at the Second Annual Carbondale Latin American Music Festival, Carbondale, Colorado, June 24.
- 1995 Directing and performing in the World Musics Ensemble at Bear Creek Elementary School, May 6.
- 1995 Directing and performing, World Musics Ensemble for Semana de la Chicana, April.
- 1995 Guitar/Voice performance alternating with poetry by Chicano poet Ramon del Castillo. Seventh Annual Multicultural Conference, held at Mesa State College, Grand Junction, Colorado, June 11 – 13.
- 1995 Guitar/Voice performance alternating with Chicano poet Ramon del Castillo. Cinco de Mayo celebrations at Cheltenham and Thatcher-McKinley Elementary Schools; Byers Alternative and Lincoln High Schools, Denver, May 4 and 5.
- 1994 Guitar/Voice performance with the Colorado Chorale, directed by Dan Grace. St. Paul Lutheran Church, Denver, December 17; Arvada Covenant Church, Dec. 18.
- 1993 Guitar/Voice performance for the Chicano Humanities and Arts Council Chile Harvest Festival. Botanic Gardens, Denver, August 29.
- 1993 "Music from the Past," performance/lecture for the Genealogical Society of Hispanic America. Denver, April 17.
- 1993 Guitar/Voice performance, "From Generation to Generation: Chicana Heritage through Music." Semana de la Chicana, CU Dennis Small Third World Center, April 16.
- 1992 College of Music, First Tuesday Series, performing old New Mexican songs collected between 1940 and 1960, and featuring two original compositions,

- Monologue for Trumpet*, and *Ocho de Septiembre*, performed by Patti Peterson and students of the College of Music, December 1.
- 1992 Guest artist for El Centro Su Teatro Streetfair, Denver, September 5.
- 1992 Guest artist for "Taste of Colorado" Celebration in Denver, September 6.
- 1992 KUVO Radio concert, "Canciones del Pasado" (Songs of the Past), Denver Civic Theater, July 24.
- 1992 Performance for CU Chicano Theater production, "Johnny Tenorio," May 4, 5.
- 1992 Guest performance for Berkeley Methodist Church, Lakewood, March 22.
- 1991 "Halloween and El Día de los Muertos: Some Comparisons and Affirmations." Performance and discussion in association with Dr. Forrest Whitman, Minister, Unitarian Universalist Church of Boulder, October 27.
- 1991 "Crossing the Border: La música tradicional de Colorado y México." Boulder International Chamber Players' 7th Annual Music of the American West Concert. Chautauqua Community House, August 11.
- 1990 Performing artist with the Pueblo of Jemez Matachines at the Los Angeles Festival, September.
- 1989 - 1998 Matachines violin player for Pueblo of Jemez, New Mexico. Dec. 12 and Jan. 1.

### **AWARDS, COMMISSIONS AND HONORS**

- 2018 Invited presenter at the Society for Ethnomusicology Annual Meeting Pre-Conference, held in Albuquerque, NM, November 14.
- 2018 Performance of my composition, *Monologue for Trumpet, 1984* featuring Hugh Ragin, jazz trumpet for the Art Ensemble of Chicago, in DMA recital in Grusin Hall, October 4.
- 2018 Invited Research Editor for the *Analytical Approaches to World Music* online journal, July -
- 2017 Elected Member-at-Large, Groups, Society for Ethnomusicology Board of Directors
- 2017 Appointed Chair of the College Music Society Committee for Academic Citizenship



- 2016 College Music Society (CMS); CMS Program Chair, Santa Fe, New Mexico, October 27 – 29.
- 2015 - 2018 Member of research cohort: “Identities and Kinetic Sonorous Diversities,” a research project focused on the Matachines Danza throughout Mexico and the Southwestern United States. Hosted by faculty at the Benemérita Universidad Autónoma de Puebla’s Department of Ethnochoreology. Project fully funded by the Mexican Government.
- 2014 CU Equity and Excellence Faculty Award, presented April 23.
- 2011 Juror in Interuniversity Voice Competition. Universidad Corhuila, Huila, Neiva, Colombia. May 30.
- 2011 National Endowment for the Humanities Funding Evaluation Panel, August.
- 2011 Awarded advance book contract through a national competition for the Folklore Studies in a Multicultural World Series, a project of the American Folklore Society, the University of Illinois Press, and the University of Wisconsin Press, with funding from the Mellon Foundation. Contact: Laurie Matheson, University of Illinois Press.
- 2011 Recipient, Fulbright Colombia Teaching/Research Scholarship, Spring.
- 2010 Host, Facilitator, and Clinician for the College Music Society Summer Institute on the Pedagogies of World Music Theories, May (also 2007 and 2005).
- 2010 Awarded Fulbright Teaching / Research Fellowship for January to June 2011. Expanding research on the Matachines danza to Colombian contexts.
- 2009 Program Committee Chair for 2009 Annual Conference held in Mexico City, and the first time outside of the U.S. or Canada.
- 2007 University of Colorado System Wide President's Faculty Diversity Award.
- 2007 Appointed Program Committee Chair for Society for Ethnomusicology 2009 Annual Conference in Mexico City
- 2005 – 2009 Facilitator for Society for Ethnomusicology 2009 Annual Conference in Mexico.
- 2006 Member, CU System Wide Emerging Leaders Program, 2005-2006.
- 2006 Site evaluator for the Council on International Educational Exchange (CIEE), Guanajuato, Mexico program, March 5 – 9.

- 2005 Member of Wheaton College Review Team, Norton, MA, November 8, 9.
- 2005 Society for American Music, “Sight and Sound” Award, Subvention towards the publication of CD, *Canciones de mis patrias Songs of My Homelands*, Early New Mexican Folksongs.
- 2004 – 2006 Second Vice President, Society for Ethnomusicology Board of Directors.
- 2003 College Music Society International Conference Program Chair, Costa Rica, June.
- 2002 – 2004 Ethnomusicology Chairperson, College Music Society Board of Directors.
- 2001 – 2002 Local Arrangements Committee Chair, Society for Ethnomusicology Annual Conference.
- 2000 Recipient Fulbright García-Robles Research Fellowship. August 2000 to May 2001. Expanding research on the Matachines danza to Mexican contexts.
- 1999 Nominee to *International Who’s Who of Professional and Business Women*, Seventh Edition, Publication Mid 2000.
- 1990 Performing artist (violin) with the Pueblo of Jemez Matachines at the Los Angeles Festival, September.
- 1990 *For John*, for Soprano, Piano, and String Quartet, for the New Mexico Women Composers' Guild. Premiered in Albuquerque, NM, September.
- 1989 *La Malinche*, Commission for Solo Cello and Dancer, for Herb Beenhouwer, Santa Fe. Premiered at the Composers’ Symposium, University of New Mexico, March.
- 1987 English translations and research notes for *Canciones de Mi Padre*, a recording by Linda Ronstadt, Elektra-Asylum Records.
- 1987 *Native Winds*, Commission for the New Mexico Woodwind Quintet and the Wheelwright Museum of the American Indian, Santa Fe, New Mexico. Premiered at the Wheelright, March.
- 1983, 1985 Original music for *La Compania de Nuestro Teatro de Alburquerque*, Albuquerque, New Mexico.

#### UNIVERSITY RESEARCH AWARDS

- 2016 IMPART Award to support completion of book manuscript and revisions.

- 2014 Graduate Council for the Arts and Humanities (GCAH), for “Poetry, Violence, and Memory: *Corrido, indita, and cuando* ballads of New Mexico and Colorado.” Kiosk Exhibit April 1 – 15 and Symposium, Norlin Library British Studies Room, April 14.
- 2014 IMPART Award to support a concert in conjunction with the symposium titled “Poetry, Violence, and Memory: *Corrido, indita, and cuando* ballads of New Mexico and Colorado,” Old Main Chapel, April 13.
- 2013 Graduate Council for the Arts and Humanities (GCAH) Research Grant, “Ethnomusicological Field Research in Colombia.”
- 2012 Graduate Council for the Arts and Humanities (GCAH) Research Grant, “Ecomusicology and Colombian *Llanero* Music.”
- 2008 Graduate Council for the Arts and Humanities (GCAH) Travel Grant (fieldwork in Neiva, state of Huila, Colombia).
- 2006 Graduate Council for the Arts and Humanities (GCAH) Travel Grant (fieldwork in Caldas Region, Colombia).
- 2006 American Music Research Center CD Subvention Grant.
- 2006 The James L.D. and Rebecca J. Roser Visiting Artist Program, to bring the Grupo Jaranero Day of the Dead Spectacular, “Not Forever” from UNAM in Mexico City for campus workshops and concert.
- 2004 IMPART support for Institute on the Pedagogies of World Music Theories, co-sponsored by the College Music Society and the CU College of Music.
- 2003 CRCW Grant –in- Aid, January 2003 – December 2006.
- 2002 President’s Fund for the Recruitment and Retention of Minorities and Women, support for the Latin American Music Ensemble.
- 2001 IMPART support for Matachines in Mexico research project, December 2001 - December 2002.
- 2001 Graduate Committee on the Arts and Humanities (GCAH): support for Matachines in Mexico research project. March 01 - March 02.
- 2000 GCAH and CRCW Travel award for Mexico fieldwork support: "Matachines Danza in Oaxaca."

- 2000 Recipient Fulbright García-Robles Research Fellowship. August 2000 to May 2001. Expanding research on the Matachines danza to Mexican contexts.
- 1999 President's Diversity Fund: financial support for the purchase of Aztec Tlapanhuehuetl, large drum for use in Carlos Chavez' Sinfonia India, by CU Symphony Orchestra. October – December.
- 1999 Graduate Committee on the Arts and Humanities (GCAH): travel support of project: "Library and Archival Research on the Indita Song Genre of New Mexico and Mexico." July 1999 – January 2000.
- 1998 Japan Foundation: Staff Expansion Grant for Japanese Music Specialist. One-half of salary for three years, approximately \$80,000, August 1999 – July 2002.
- 1998 President's Diversity and matching Vice-Chancellor's Funds: Summer salary for David Wheeler, Visiting Professor of Japanese Music. July – August.
- 1998 Implementation of Multicultural Perspectives and Approaches in Research and Teaching (IMPART) Award Program: to support work on World Musics text. December 1998 – June 1999.
- 1998 GCAH award: for interdisciplinary proposal with Professor Steven Snyder of the Department of East Asian Literature and Civilizations, for project: "Kunie Fujii and the Chamber Music songs of Tokugawa, Japan." February, 1999.
- 1998 President's Diversity Fund: financial assistance with Grupo Jaranero residency, plus instrument purchase, April – October.
- 1998 GCAH: financial support for Grupo Jaranero residency. April–September.
- 1998 President's Diversity Fund: for Mariachi Summer Workshop guest artists. June.
- 1998 GCAH: travel support for project, "Fieldwork/Archival Research in Mexico." June, 1998 – June 1999.
- 1998 Chancellor's Big 12 Faculty Fellowship, University of Colorado, Boulder: for two-week residence at the Ethnomusicology Department of the University of Texas in Austin. February 8 – 21.
- 1998 Roser Grant: two-week residency in the College of Music by the Grupo Jaranero, comprised of ethnomusicologists and their students. March – September.
- 1997 IMPART Award: to develop coursework in Chicano Music, June – December.
- 1997 Japan Foundation: for interdisciplinary proposal with Professor Steven

Snyder (EALC) and community liaison Dr. Corydon Sperry (University Medical Practice) for Visiting Professor Grant to bring David Wheeler for a one-year appointment. \$67,862, September 1997 – September 1998.

- 1997 GCAH: travel support for “Summer Field Research in Regional Music Cultures.” May – November.
- 1996 CRCW: for financial support of project, “Summer Field Research in Regional Musical Cultures.” May – November.
- 1996 GCAH: Mexico travel support for project, “Arte Xalapa ’96 Festival de la Cultura.” October 1996 – March 1997.
- 1996 Council for Research and Creative Work (CRCW): Mexico financial support for project, “Arte Xalapa ’96 Festival de la Cultura.” October 1996 – March 1997.
- 1996 GCAH: Visiting Scholar Grant for duo Ransoli and Camacho guest artists. June – October.
- 1995 President’s Diversity Fund: for financial support for project “Visiting Performers for Summer Workshops in World Musics.” June.
- 1994 GCAH: Special Project Award for project, “Innovation and Tradition, Integrity and Permission: American Indian Sources in Concert Music.” November 1994 – November 1995.
- 1994 IMPART: funding for project, “Research Proposal on the Music of Genízaros.” January 94 – June 95.
- 1994 IMPART: for joint proposal with Professor John K. Galm, financial support for curriculum development; travel to Florida State University to evaluate Ethnomusicology program. September 1994 – June 1995.
- 1993 GCAH: travel support for research in Spain. December 1993 – June 1994.
- 1991 Ibero Latin American Center: equipment grant, January – June.
- 1990 IMPART: subsidized online researching in university libraries.
- 1990 IMPART: travel grant for archival and library research in Spain, May – August.
- 1990 IMPART: Summer 1990 Creative Research Workshops. May – August.
- 1990 GCAH: joint proposal with Professor John K. Galm for Creative Workshops in Non-Western Musics. March 1990 – February 1991.

- 1987-88 U.C.L.A. Graduate Affirmative Affairs Mentor Fellowship.
- 1987-88 U.C.L.A. Ethnomusicology Archive Research Assistantship.
- 1986-87 U.C.L.A. Graduate Opportunity Fellowship.
- 1984 – 1986 University of New Mexico Graduate School Challenge Assistantship: To catalogue part of the John Donald Robb Collection in the John Donald Robb Archives of Southwestern Music at the University of New Mexico. I taught a course on the basis of this research through Chicano Studies, spring 1986.
- 1983-86 University of New Mexico Music Department Teaching Assistantship.