

Sydney Hutchinson

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EDUCATION

- 2008: Ph.D., Ethnomusicology, New York University.
Dissertation, *Merengue típico in transnational Dominican communities: Gender, geography, migration, and memory in a traditional music*.
Advisor, Gage Averill.
- 2002: M.A. Ethnomusicology, Indiana University.
- 1996: B.Music *summa cum laude*, piano performance, University of Arizona.

EMPLOYMENT HISTORY

- 2010-now Assistant Professor, Dept. of Art and Music Histories, Syracuse University.
Courses on Caribbean and Latin American music, Mexican music and social movements, musical performance, vocal performance, music and identity, U.S. American music and dance.
- 2009-2010: Humboldt Postdoctoral Fellow, Berlin Phonogram Archive, Ethnological Museum, Berlin, Germany.
- 2008: Co-instructor, University of Cologne, Germany. Seminar entitled "Introduction to Dance Ethnography: Topics and Techniques," with Maurice Mengel.
- 2007: Adjunct Instructor, University of Arizona. Taught two sections of lecture course entitled "Survey of Mexican Folk Music (and Dance)"
- 2003-2005: Graduate Teaching Assistant, New York University. Taught discussion sections for Elements of Music and Expressive Cultures courses.
- 2001-2003: Staff ethnomusicologist, Long Island Traditions.
Coordinated school programs, taught folklore to elementary students, composed and translated program notes and press releases, coordinated & presented traditional artists at public concerts and festivals, field research, wrote grant proposals, PR and articles.

2001-present: Folk Arts Consultant. Projects include:

- *Schweinfurth Memorial Arts Center*. Co-organized a series of traditional music performances and folk arts demonstrations with Maurice Mengel in Auburn, NY, 2013, 2014.
- *Tucson Meet Yourself*. Served as external evaluator for this folk festival in Tucson, AZ, October 2013.
- *Carnegie Hall*. Presenter for Spanish-language events in the Neighborhood Concert Series at Museo del Barrio, February-March 2004.
- *Long Island Museum of Art, History, & Carriages*. Presenter/organizer for Latin American music series, 2003-2005.
- *Rockland County Arts Festival*. Consultant & presenter on Dominican traditional music and crafts at July 2003 festival.
- *Centro Cívico Arts Festival*. Consultant & presenter on Dominican music and crafts at August 2002 & 2003 festivals in Amsterdam, NY.
- *New York State Council on the Arts*. Folk Arts peer group coordinator for 2001 NASAA/AFTA conference.
- *Hudson Valley Writers' Center*. Consultant & invited speaker for Dominican music lecture/demonstration, 2002.
- *Westchester Arts Council*. Wrote bilingual interpretive materials for Cinco de Mayo festival.
- *Southwest Yonkers Planning Association*. Consulting folklorist for summer festival series, 2001.
- *Center for Traditional Music and Dance*. Paid intern. Researching & writing educational materials, assistance with Smithsonian Folklife Festival, archiving, 2001.

1998-2000: Graduate Assistant, Archives of Traditional Music, Indiana University.

PUBLICATIONS

Books:

Tigers of a different stripe: The performance of gender in Dominican music. University of Chicago Press, accepted (projected publication in 2016)

Salsa World: A Global Dance in Local Contexts. (Philadelphia: Temple University Press, 2013) Sole editor of volume, author of two chapters, and translator for five chapters.

From Quebradita to Duranguense: Dance in Mexican American Youth Culture. (Tucson: University of Arizona Press, 2007) (De La Torre Bueno Special Citation)

CD:

Co-producer and writer of liner notes for CD "La India Canela: Merengue típico of the Dominican Republic." Smithsonian Folkways Records, *Nuestra Música* series. (March 2008)

Editing:

- Special issue of *world of music (new series)* titled Music, movement, and masculinities (with Marcia Ostashewski), 2014, vol. 2 issue 2.
- Special issue of *Journal of American Folklore* on Latin American Dance (co-editor with Katey Borland), Fall 2009, Vol. 122, No. 486
- Book reviews editor for *Yearbook of Traditional Music* (2011-present)

Book chapters:

- "Santiago de los Caballeros, Dominican Republic." 2015. In *The ethnomusicologist's cookbook, vol. 2*. New York: Routledge, pp. 102-106.
- "Merengue on the move: Making music, place, and community in the típico world." Forthcoming. In *Made in Latin America: Studies in Popular Music*, eds. Christian Spencer and Julio Mendivil. New York: Routledge.
- "Santiago de los Caballeros, Dominican Republic." 2015. In *The Ethnomusicologists' Cookbook, vol. II*. New York: Routledge, pp. 102-106.
- "Outsider, insider, and imagined tourists: Some notes on musical and cultural tourism in the Dominican Republic." 2014. In *Sun, Sea, and Sound: Reflections on Music and Tourism in the Circum-Caribbean*, eds. Daniel Neely and Timothy Rommen, pp. 151-178.
- "Dancing in place: An introduction" and "What's in a number? From local nostalgia to global marketability in New York salsa." 2013. In *Salsa World*, ed. Sydney Hutchinson. Philadelphia: Temple University Press, pp. 1-25, 26-45.
- "No ma' se oye el fuinfulán: The noisy accordion in the Dominican Republic." 2012. In *The accordion on new shores*, ed. Helena Simonett. Urbana: University of Illinois Press, pp. 249-267.
- "Becoming the tíguera: Female accordionists in Dominican merengue típico." 2012. Reprinted in *the world of music: Readings in ethnomusicology*. Max Peter Baumann, ed. Berlin: Verlag für Wissenschaft und Bildung.
- "Breaking borders / quebrando fronteras: Dancing in the borderscape." 2011. In *Transnational Encounters. Music and Performance at the U.S.-Mexico Border*, ed. Alejandro Madrid. Oxford University Press.
- "Places of the body: Corporeal displacement, misplacement, and replacement in music and dance research." 2010. In *Music and displacement: Diasporas, mobilities, and dislocations*, eds. Erik Levi and Florian Scheduling. Scarecrow Press, pp. 155-180.

- "The Ballet Folklórico de México and the construction of the Mexican nation through dance." 2009. In *Dancing across borders: Danzas y bailes mexicanos*, eds. Olga Nájera-Ramírez, Brenda Romero, and Norma Cantú. Urbana: University of Illinois Press, 206-225.

Articles:

Peer-reviewed:

- "Putting some air on their chests: Movement and masculinity in competitive air guitar." 2014. *World of music (new series)* 3(2):79-103.
- "A limp with rhythm: Convergent choreographies in Black Atlantic time." 2012. *Yearbook for Traditional Music* 44:87-108.
- "Típico, folklórico, or popular? Musical categories, place, and identity in a transnational listening community." 2011. *Popular Music* 30(2):245-262.
- "Introduction," Special Issue, "Latin American Dance in Transnational Contexts." 2009. *Journal of American Folklore* 122(486).
- "Becoming the tíguera: Female accordionists in Dominican merengue típico." 2008. *World of Music*, 50(3): 37-56.
- "Merengue típico: Transnational regionalism and class transformations in a neotraditional Dominican music." 2006. *Ethnomusicology* 50(1):37-72.
- "Danced politics and quebradita aesthetics." 2006. *e-misférica* (<http://hemisphericinstitute.org/journal/>) vol. 3.2.
- "Mambo on 2: The birth of a new form of dance in New York City." 2004. *CENTRO Journal* 16(2):109-137.
- "Confessions of a public sector ethnomusicologist." 2003. *Folklore Forum* 34:1-9.

Other academic articles (non peer-review):

- "Merengue típico in New York City: A history." 2011. *Camino Real*. 4(5): 104-127.
- Hutchinson, Sydney. 2010. "Los merengues caribeños: Naciones rítmicas en el mar de la música." In *A tres bandas. Mestizaje, sincretismo e hibridación en el espacio sonoro hispanoamericano* (s. XVI-s. XX). Madrid: Sociedad Estatal para la Acción Cultural Exterior (SEACEX), pp 81-88.
- "Quebradita y el pasito duranguense: Dos bailes que cruzan fronteras." 2006. *Revista Dominicana de Antropología*.
- "Rural merengue in urban Queens: Típico communities in Ozone Park, Woodhaven, and Corona." 2004. *Urban Folk* 1(3): 3-16.
- "Pinto Güira and his magic bullet: A Dominican instrument maker in Queens." 2002. *Voices, the Journal of New York Folklore* 28(3-4):10-15.

Conference proceedings:

- “¿Fue el merengue típico el primer jazz dominicano?” 2012. In *El jazz en la cultura dominicana y del Caribe*, Darío Tejeda and Rafael Emilio Yunén, eds. Proceedings of the Cuarto Congreso de Música, Identidad, y Cultura en el Caribe. Santiago: Centro León; INEC.
- “Country noise in city spaces: Rereading the organology of Dominican merengue típico.” 2009. In *Studia Instrumentorum Musicae Popularis I*, Proceedings of the ICTM Folk Musical Instruments Study Group Meeting, Erkner, Germany. Gisa Jaennichen, ed. pp. 79-90.
- “El furioso merengue que ha sido nuestra historia: A critical look at historical sources for the study of Dominican merengue típico.” 2008. In Proceedings of the ICTM Historical Sources Study Group Meeting, Stockholm. Susanne Ziegler, ed.
- “Bailando en su lugar: Cómo los salseros crean variantes locales de un baile global.” 2008. In *El son y la salsa en la identidad del Caribe*, Darío Tejeda and Rafael Emilio Yunén, eds. Proceedings of the Segundo Congreso de Música, Identidad, y Cultura en el Caribe. Santiago: Centro León; INEC.
- “El merengue típico en Santiago y Nueva York: una música tradicional y transnacional.” 2006. In *El Merengue en la cultura dominicana y del Caribe*, Darío Tejeda and Rafael Emilio Yunén, eds. Proceedings of the Primer Congreso de Música, Identidad, y Cultura en el Caribe. Santiago: Centro León; INEC.

Popular/Journalistic:

- “El IV Congreso MIC.” 2011. *Sur(l)cos*, the newsletter of the Latin American chapter of the International Association for the Study of Popular Music (IASPM).
- “Colaboración: En busca de Tatico.” 2011. *El Caribe* [Santo Domingo], June 7, online version at <http://www.elcaribe.com.do/site/espectaculomusica/278152-colaboracion.html>
- “Der Blog als Feldnotiz,” trans. Thomas Burkhalter. 2011. *Megafon* no. 351, p. 18.
- “Valor del Grammy y Centro León: Fradique Lizardo.” 2010. *El Caribe* [Santo Domingo], September 4
- “Presentan folklore de RD en exposición colombiana.” 2010. *El Caribe* [Santo Domingo], June 15, p.25
- “The blog as field note.” 2008. *SEM Newsletter* 42(1):8.
- “From cockfights to car washes: Merengue típico in Santiago.” 2007. *Transitions Abroad*, July/August, pp. 14-15.
- “Juan Francisco Torres.” 2003. *Latin Long Island* Jan/Feb: 8, 49
- “Latin American Christmas Traditions in Long Island.” 2002. *Freeport-Baldwin Leader* November; *Bellmore Life* December 19; *Merrick Life*.
- Numerous articles in *Long Island Traditions Newsletter*, 2002-2003, including:

"Reem Hussein, Long Island Islamic calligrapher." 2002, vol. 9 no. 2.
<http://www.longislandtraditions.org/pages/newsletters/sp2002.pdf>

Web articles and multimedia:

- "The long, winding, and confusingly numbered road to La India Canela's house." *Smithsonian Folkways Magazine*, Fall 2011, http://www.folkways.si.edu/magazine/2011_fall/from_the_field-india-canela.aspx
- "How you can become a pig and lose weight, too." *Norient*, April 1, 2011. <http://norient.com/stories/santiagocarnival/>
- "From the field: A midnight serenade, music from the Dominican Republic." *Smithsonian Folkways Magazine*, Fall 2009, http://www.folkways.si.edu/magazine/2009_fall/from_the_field-midnight_serenade.aspx
- "Santiago, DR: Merengue fever." *GoNOMAD.com* http://www.gonomad.com/destinations/0704/santiago_dominican_republic.html
- Blog: "The adventures of Sydney and her accordion." <http://accordiongirl.blogspot.com>
- Webmaster, Merengue Ripiao: <http://www.merengue-ripiao.com>
- Iaso Records, "Merengue: Popular music of the Dominican Republic." <http://www.iasorecords.com/merengue.cfm?subsecid=82>

Reference Works:

- "Blas Durán," "Domingo 'Tatico' García Henríquez," and "José 'Joseíto' Mateo." *Dictionary of Caribbean and Afro-Latin American Biography*, eds. Henry Louis Gates, Jr., and Franklin K. Knight. Forthcoming.
- "Güira," "canoíta," "boombakini," "balsié," "marimba," "gayumba," "Pinto Güira." *Grove Dictionary of Musical Instruments*, ed. Richard Haefer. Forthcoming.
- "Dominican Republic." 2014. *Latin Music*, ABC-CLIO, eds. Ilan Stavans and Jennifer Acker. Print and online, <http://ebooks.abc-clio.com/>
- "Modern and popular dances in Hispanic Latin America and the Caribbean." 2012. *Gale World Scholar—Latin America & the Caribbean*, ed. Erick Langer. Cengage Learning.
- "Merengue," "Bachata," "Quebradita," "Dominican American Music," "Juan Luis Guerra," "Wilfrido Vargas," "Milly Quezada," and "Johnny Ventura." 2013. *Grove Dictionary of American Music*, Charles Garrett and Alejandro Madrid, eds.
- "Merengue" (pp.538-541), "Quebradita" (651-654), "Narcocorridos" (579-582), "Bandas" (57-60). 2004. In *Encyclopedia of Latino Popular Culture*, Cordelia Chávez-Candelaria et al, eds. Westport, Conn.: Greenwood Publishers. (Irrelevant lines on Fulanito added by editors without author's permission.)
- "Music and dance of Mexican Americans in the Pacific states." 2004. In *Pacific Regional Cultures*. Westport, Conn.: Greenwood Publishers.

- "Folklore." 2003. In *Peoples of North America*, Dennis Cove, ed. London: Brown Partworks, Ltd.

Museum exhibits:

- Contributed film footage and information on instrument makers to the section on the Dominican Republic at the Musical Instrument Museum in Phoenix, Arizona
- Advisor and contributor to exhibit, *A tres bandas. Mestizaje, sincretismo e hibridación en el espacio sonoro hispanoamericano* (s. XVI-s. XX), funded by Sociedad Estatal para la Acción Cultural Exterior (SEACEX) of Spain, opening in Museo de Antioquia, Colombia
- Article, "Los merengues caribeños: Naciones rítmicas en el mar de la música," for *A Tres Bandas* exhibit catalog.

Reviews:

- Book review, *Embodying Mexico*, Ruth Hellier-Tinoco. 2013. *Dance Research Journal* 45.1: 134-137.
- Book review, *Erotic triangles: Sundanese dance and masculinity in East Java*, Henry Spiller. 2012. *World of music (new series)* 1(2):153-155.
- Film review, *El vuelco del cangrejo* and *Los viajes del viento*. 2011. *Latin American Music Review* 32(2):315-317.
- Book review, *Black rhythms of Peru* by Heidi Carolyn Feldman and *Creating our own* by Zoila Mendoza. 2011. *Dance Research Journal* 42(2):116-119.
- Book review, *Mexican national identity* by William Beezley. 2009. *Western Folklore*, 68(1): 73-74.
- Book review, *Performing folklore: Ranchos folclóricos from Lisbon to Newark*, by Kimberly DaCosta Holton. 2007. *Western Folklore* 66(1-2):187-189.
- Book review essay, "Three works on mariachi origins." 2006. *Studies in Latin American Popular Culture* 35:205-211.
- Book review, *Gesture, gender, nation* by Mary Masayo Doi. 2004. *Journal of American Folklore* 117(464):236-237.
- Book review, *Chicana traditions*, eds. Norma Cantú and Olga Nájera-Ramírez. 2004. *Journal of American Folklore* 117(464):234-235.
- CD review, Lord Invader, *Calypso in New York & Calypso Awakening*. 2002. *World of Music* 44(1):188-189.
- CD review, *Fiesta de la Candelaria, Tlacotalpan, Veracruz*. 2001. *Folklore Forum* 32(1/2): 111-13
- Book review, *Dictionary of Chicano folklore*, by Rafaela G. Castro. 2001. *Journal of Folklore Research*, <http://www.indiana.edu/~jofr/review.php?id=99>
- Book review, *Dance in Cambodia*, by Toni Samantha Phim and Ashley Thompson. 2001. *Journal of Folklore Research*. <http://www.indiana.edu/~jofr/review.php?id=124>

- Book review, *Seize the dance! BaAka musical life and the ethnography of performance*, by Michelle Kisliuk. 2000. *Journal of Folklore Research*: <http://www.indiana.edu/~jofr/review.php?id=215>
- Book review, *The big drum ritual of Carriacou: Praisesongs in rememory of flight*, by Lorna McDaniel. 2000. *Folklore Forum* 31(2):123-124.

PAPERS & PRESENTATIONS

- 2015 “La corporalidad norteña: Cuerpo, género, y sonido en los videoclips norteños comercializados.” Second International Conference on Música Norteña Mexicana. Canton, NY, September 11.
- “Sounding difference: Gender, music, and tradition in the literary and sonic works of Rita Indiana.” Mid-Atlantic Conference on Latin American Studies, April 17.
- “Las canciones de Rita Indiana y el *performance* del género y de la raza en la música caribeña.” Música, Identidad, y Cultura en el Caribe (MIC) VI, Santiago, Dominican Republic, April 11 (read in absentia).
- “Listening sideways: Rita Indiana and the performance of gender in Dominican music.” Lake Erie Latin American and Caribbean Studies (LELACS) working group meeting, April 11.
- 2014 “Styling gender: Solo movements in salsa,” conference workshop presented with Janice Mahinka, Society for Ethnomusicology Annual Conference, Pittsburgh, PA, November
- “A tigress of a different stripe: Performing gender in Dominican music from Fefita to Rita.” Invited lecture, University of Göttingen, Germany, Center for the Humanities (ZTMK) lecture series, July 3
- “A tigress of a different stripe.” Invited lecture, at Princeton University Music Department’s colloquium series, March 3
- 2013 “The beauty of the botao: Rhythm and accordion improvisation in Dominican merengue típico.” Society for Ethnomusicology annual conference, Indianapolis, November 14.
- Invited presentation, “Writing and publishing book reviews.” October 17, part of SU Graduate School’s Professional Development Series

"Folklore dominicano y el turismo 'de dentro.'" *Música, Identidad, y Cultura en el Caribe (MIC) V*, Santiago, Dominican Republic. April.

2012 Invited panelist, "Con merengue y con bachata." Sixth Annual Dominican Students Conference. Brown University, Providence, RI, April 7.

"Música folklórica en Samaná." Invited talk at Centro León, Santiago de los Caballeros, Dominican Republic, March 15.

2011 "Downloading dance: OK Go, Youtube, and the future of pop," Society for Ethnomusicology, Philadelphia, November 17-20.

"A limp with rhythm: Caribbean convergences in Black Atlantic time," International Council for Traditional Music, St John's, Newfoundland, July 12-19.

Plenary session speaker at *Música, Identidad, y Cultura en el Caribe (MIC) IV*, Santiago, Dominican Republic. "¿Fue el merengue típico el primer jazz dominicano? Un análisis de técnicas compartidas." April 16.

Invited speaker on Non-Western music colloquium series. "Performing the tíguera: Female accordionists in Dominican merengue típico," Princeton University, April 4.

"Breaking borders/ *quebrando fronteras*: Rethinking quebradita dancing," Youth, Identities, and Transnational Flows (Latino Studies conference), Cornell University, March 4-5.

Invited speaker for Program on Latin American and Caribbean Studies, Syracuse University. "Performing the tíguera: Female accordionists in Dominican merengue típico," January 26.

2010 "Putting some air on their chests: Movement and masculinity in competitive air guitar." Society for Ethnomusicology, Los Angeles, November.

"Negotiating knowledge, producing place: Movement, masks, and mismatch in Dominican carnival research." American Folklore Society, Nashville, Oct. 14-16

"Performing the Rock Music ImaginAiry: Embodying musical knowledge and masculinity in air guitar competition." British Forum for Ethnomusicology,

Oxford, April 8-11

Invited lecturer on topic of fieldwork, workshop for Ghanaian and Nigerian graduate student music researchers, Hannover, Germany, March 22

2009 "Cultural Policy from Below: The Making of Music, Dance, and Locality in Dominican Carnival." Society for Ethnomusicology, Mexico City, Nov. 19-22

Invited speaker on Colombian vallenato, World Cinema Fund Spotlight screening of the film "Los Viajes del Viento," Berlin, November

"Rural music, urban noise: Creating & contesting place & identity in Dominican merengue típico," British Forum for Ethnomusicology, Liverpool, April

"Country noise in city spaces: Rereading the organology of Dominican merengue típico," ICTM Study Group on Folk Musical Instruments, Erkner, Germany, April

"Los bailes típicos de Santiago en carnaval," Centro León, Santiago, Dominican Republic, February

2008 "Country noise, city spaces: Rereading the organology of Dominican merengue típico," Society for Ethnomusicology, Middletown, Conn., October

"A man, a myth, a merengue: Tatico Henríquez; or, how to perform Dominican masculinity on accordion," American Folklore Society, Louisville, October

Invited panelist, "Música del Pueblo: Cultural Production, Virtual Exhibitions, and Web Designers" (Smithsonian Institution), American Folklore Society, Louisville, October

"Mapping Dominican merengue típico: The urban geographies of a transnational traditional music," Gesellschaft für Musikforschung, Leipzig, Sept.

"*El furioso merengue que ha sido nuestra historia*: A critical look at historical sources for the study of merengue típico," ICTM Historical Sources Study Group, Stockholm, May

2007 "Becoming the tiguera: Female accordionists in Dominican merengue típico," International Council for Traditional Music, Vienna, July

- "When women lead: Changing gender roles in New York salsa," Society of Dance History Scholars, Paris, June
- "Bailando en su lugar: Como los salseros crean variantes locales de un baile global," Música, Identidad, y Cultura en el Caribe II, Santiago, DR, April
- 2006 "The female accordionist in merengue típico," Society for Ethnomusicology, Honolulu, November
- 2005 Invited speaker, University of Arizona, Southwest Center. "From *quebradita* to *duranguense*: Dance in Mexican-American youth culture, 1990-2005." September
- "Race and nation in two Latin American national folk dance companies," Society for Ethnomusicology, Atlanta, GA, October
- "The Ballet Folklórico de México & the construction of the Mexican nation through dance," Music, Performance, & the Racial Imagination, New York, March
- "El merengue típico transnacional," Primer Congreso de Música, Identidad y Cultura en el Caribe, Santiago, Dominican Republic, March
- 2004 Invited speaker, Centro León, Santiago, DR. "La mujer y el acordeón," July
- "'On 2': Moving through regional, ethnic, and gender identities in New York style salsa," preconference on dance, SEM, Tucson
- "Quebradita politics: Differential identities and aesthetics in a dance-based Mexican-American youth culture," SEM, Tucson
- 2003 "Quebradita dancing: Exploring Mexican American history, aesthetics, and identity through movement," SEM Southwest Chapter Meeting, Tucson

HONORS AND AWARDS

Grants and fellowships

- 2013-2014 American Fellowship, American Association of University Women
- 2012 Principal author of successful application for Ray Smith Symposium, Syracuse University, entitled "Moving Borders"

- 2012 Imagining America grant for designing special course, "Buscando América: Salsa in the City" with art historian Luis Castañeda
- 2010 Co-authored successful proposal for Grammy Foundation Preservation Planning Grant for the Fradique Lizardo collection at the Centro León, Dominican Rep.
- 2009-2010 Humboldt Postdoctoral Fellowship, Germany
- 2008 Nadia and Nicholas Nahumck Fellowship for research on dance and movement, Society for Ethnomusicology
- 2008 Archie Green Student Travel Award, American Folklore Society, Public Programs Section
- 2008 Summer research scholarship from Dominican Studies Institute, City University of New York
- 2007 Small grants from College of Fine Arts and Dean of Students to bring guest performers to Survey of Mexican Music class
- 2006 Parsons Fellow, American Folklife Center, Library of Congress
- 2003-2008 MacCracken Fellow, New York University
- 2004, 2005 Student Travel Grants, NYU, Graduate School of Arts & Sciences
- 2004 Summer Research Grant, NYU, Center for Latin American and Caribbean Studies
- 2000 International Enhancement Grant, Indiana University
- 1998-2000 Mentored Research Fellowship, Folklore Institute, Indiana University

Prizes

- 2010 Marcia Herndon award for best publication on gender and sexuality, Society for Ethnomusicology
- 2008 Special Citation, De La Torre Bueno prize for best book on dance in 2007, Society of Dance History Scholars
- 2007 Elli Kongas-Maranda prize for best student paper on feminist theory and folklore, American Folklore Society
- 2007 Selma Jean Cohen award for best student paper, Society of Dance History Scholars

Other honors

- 2013 Member of Committee of Honor, Música, Identidad, y Cultura en el Caribe (MIC) V conference, Santiago, Dominican Republic.
- 2007-2008 Research Associate, Southwest Center, University of Arizona
- 2006, 2007 Writer-in-residence at Casa Libre en la Solana, Tucson, Arizona
- 2006 Invited Member of Working Group on Music, Instituto de Estudios Caribeños, Santo Domingo, Dominican Republic

- 2004-2006 Visiting Researcher, Centro Cultural Eduardo León Jimenes, Santiago,
Dominican Republic
- 2002 New York State Council on the Arts paid summer internship

OTHER ACTIVITIES & EXPERIENCE

Service

- Review board member, New York State Council on the Arts, Folk Arts Division, 2015
- Manuscripts reviewed for University of Mississippi Press, Routledge, and *Latino Studies*
- Advisory committee member, *El Oido Pensante* (online, trilingual, peer-reviewed music journal), beginning 2014
- Co-chair of Dance, Movement, and Gesture Section, Society for Ethnomusicology, beginning 2013
- Book reviews editor, *Yearbook for Traditional Music*, 2010-present
- Board Member, Wacheva Cultural Arts Foundation, Syracuse, 2011-present
- Klaus Wachsmann Prize Committee chair, Society for Ethnomusicology, 2014
- Klaus Wachsmann Prize Committee member, Society for Ethnomusicology, 2012
- Marcia Herndon Prize Committee, Society for Ethnomusicology, 2011
- Nahumck Prize Committee, Society for Ethnomusicology, 2010
- Organizer, Syracuse Annual Air Guitar Competition (syracuseairguitar.blogspot.com), 2011-2012
- Syracuse University service includes: Steering Committee Member, Program for Latin America and the Caribbean (2010-present); Tenure & Promotion Committee, College of Arts & Sciences (2011-2012); Music History and Cultures Curriculum Committee, Dept. of Art & Music Histories (2010-present); Search committee for ethnomusicology, Dept. of Art & Music Histories (2011-2012); Artistic Planning Committee, Setnor School of Music (2012)

Music

- 2012-now Member, D.R.E.A.(M.) Freedom Revival, (activist music group associated with Imagining America), Syracuse
- 2010-2012 Member, Syracuse Mbira
- 2010-2011 African drumming classes with Biboti Ouikahilo, Syracuse
- 2008-2011 Yodeling classes with Ingrid Hammer, Berlin
- 2004-2007 Intensive merengue típico accordion & tambora lessons with Rafaelito Román, Santiago, Dominican Republic
- 2000-2005 Pianist, accordionist, and singer for various music groups in New York City including J&V (Jíbaros & Vallenatos) Mix, Insignia Vallenata, NYU's Colombian and Irish ensembles, and as guest with many merengue típico groups
- 1999-2000 Director, founder, and pianist, *Café Combate* salsa band, Bloomington, Indiana

- 1997-2000 Member, Fine Stream Gamelan, Tucson, Arizona
 1995-1996 Dance accompanist, University of Arizona
 1994-1995 Music arranger, music director, dance performer, India Club of University of Arizona, Tucson

Dance

- 2012 Participated in Liz Luhrman's Dance Exchange community residency and performances, Syracuse, February
 2008 Cuban dance intensive with Bárbara Balbuena in Berlin
 2000-2003 Teacher of salsa, mambo, merengue, & bachata dancing with Ivan Rivera and Razz M'Tazz at Belle Epoque, RMT workshops, and Matrix Mambo workshops, New York
 2000-2003 Company member, Razz M'Tazz Mambo Company and Matrix Mambo Company, New York
 2000 Intensive Afro-Cuban dance course, Conjunto Folklórico Nacional, Havana, Cuba
 2000 Company member, Windfall Dancers, Bloomington, Indiana
 1999-2000 Dance performer and Member of the Year, Indian Students Association, Indiana University Bloomington
 1995-1999 Bharatanatyam dance lessons with Asha Gopal (Phoenix), Pallavi Gupta (Tucson), Preeti Vasudevan (Indianapolis)
 1991-1996 Middle Eastern dance performer, Star of Arabia Dancers, Tucson, Arizona

Other

- 2009 Intensive German classes, Goethe-Institut, Berlin (passed level B2 certification)
 2008 Intensive German classes, Volkshochschule, Berlin
 2000 Practicum in museum conservation, Indiana University, Mathers Museum

LANGUAGE SKILLS

English: Native; Spanish: Fluent; German: Advanced; French: Modest

PROFESSIONAL MEMBERSHIPS

Society for Ethnomusicology (SEM); SEM Gender & Sexuality, Dance, Applied, & Popular Music Sections
 American Folklore Society (AFS); AFS Public Folklore Section
 International Council for Traditional Music (ICTM)
 Committee for Research on Dance (CORD)
 Society of Dance History Scholars (SDHS)

Latin American Studies Association (LASA)

International Association for the Study of Popular Music, Latin America Section (IASPM-LA);

Study Group on Body, Dance, and Gender.