

Kaleb E. Goldschmitt, Ph.D.

668 Washington St. Jewett Arts Center, 209B
Apt 10 Wellesley College
Wellesley MA 02482 Wellesley MA 02481
207 956-0423

Academic Employment:

July 2024-	Chair, Music Department, Wellesley College
July 2022-	Associate Professor of Music, Wellesley College
January 2016-June 2022	Assistant Professor of Music, Wellesley College
October 2014-2015	Lecturer in Music (Visiting Assistant Professor), University of Cambridge
2013-2014	Adjunct Instructor, Ringling College of Art and Design
2011-2012	Visiting Assistant Professor of Music, New College of Florida
2009-2011	Mellon Postdoctoral Fellow of Non-Western Music, Colby College

Education:

Ph.D. in Musicology: University of California, Los Angeles, 2009
Dissertation: "Bossa Mundo: Brazilian Music's Global Transformations, 1938–2008"
MA in Music, Critical Studies / Experimental Practices: University of California, San Diego, 2004
Thesis: "Foreign Bodies: Innovation, Repetition, and Corporeality in Electronic Dance Music"
BA in Music History and English Literature: University of California, Los Angeles, 2001
Provost's Honors.

Areas of Research and Teaching:

Fields: Latin American Music Studies, Popular Music Studies, American Music, Disability Studies.
Subfields: Brazilian Music Studies, Music and Technology, Music Industry Studies, Jazz Studies.

Publications:

Monograph:

2020 *Bossa Mundo: Brazilian Music in Transnational Media Industries*, Currents in Latin American and Iberian Music Studies (CLAIMS), series edited by A. Madrid (Oxford University Press). Oxford Scholarship Online and e-edition copyright 2019.
REVIEWS: Morgan Luker, *Journal of Popular Music Studies*, March 2021; Joachim Polack, *Twentieth-Century Music*, May 2021; Frederico Lyra de Carvalho, *Volume! La Revue des Musiques Populaires*, December 2021; Martha Tupinambá de Ulhôa, *Latin American Music Review*, Spring/Summer 2022; Michael Iyanaga, *American Music* Fall 2022.
Finalist for the 2022 Woody Guthrie Book Prize of the US chapter of the International Association for the Study of Popular Music

Edited Volumes:

2022 Listening In: Musical Digital Communities in Public and Private, special issue of *Twentieth-Century Music* v. 19 no. 3 (8 articles plus issue introduction), (co-edited with Kate Galloway, Rensselaer Polytechnic Institute and Paula Harper, University of Chicago).

- 2020 Platforms, Labor, and Community in Online Listening, special issue of *American Music* vol. 38 no. 2 (6 articles plus issue introduction), (co-edited with Kate Galloway, Rensselaer Polytechnic University, and Paula Harper, University of Chicago).

Articles and Chapters:

- 2023 "From Miami to Tokyo: Sounding Transnational Queerness and Translation in *Moonlight*," *In the Face of Adversity: Translating Difference and Dissent*, ed. T. Nolden. University College London Press.
- 2022 "Anitta's 'The Girl from Rio,' Digital Fatigue and the Changing Sound of Brazil's National Brand," in *Twentieth-Century Music* vol. 19 no. 3, Listening In: Musical Digital Communities in Public and Private, 495-516.
- 2021 "Favela Chic in Action: Soundtracking Urban Violence in Rio de Janeiro, Brazil," in *Music in Action Films*, edited by James Buhler and Mark Durrand. Routledge.
- 2020 "The Long History of the 2017 Spotify 'Fake Music' Scandal," *American Music* vol. 38 no. 2, Platforms, Labor, and Community in Online Listening, 131-152.
- 2020 "Popular Music and the Growth of Brazilian Culture Industries since 1945," (peer-reviewed, co-authored with Eduardo Vicente, University of São Paulo), *The Oxford Research Encyclopedia of Latin American History*, eds. S. Garfield and G. Palacios.
- 2019 "Shaping the Stream: Techniques and Troubles of Algorithmic Recommendation," in *The Cambridge Companion to Music and Digital Culture*, eds. N. Cook, D. Trippett, and M. Ingalls (co-authored with Nick Seaver, Tufts University). Cambridge University Press.
- 2019 "From Rio to São Paulo: Shifting Urban Landscapes and Global Strategies for Brazilian Music," *Sounds of the City II*, eds. S. Wagg, B. Lashua, and K. Spracklen. Palgrave Macmillan.
- 2017 "From Disney to Dystopia: Transforming 'Brazil' for a US Audience," (peer-reviewed) *Routledge Companion to Screen Music and Sound*, eds. M. Mera, R. Sadoff, and B. Winters. Routledge.
- 2016 English Translation of Rodrigo Cantos Savelli Gomes and Maria Ignez Cruz Mello, "Gender Relations and Brazilian Popular Music: A Study of Female Bands," *A Latin American Music Reader: A View from the South*, eds. J. León and H. Simonett, University of Illinois Press.
- 2014 "Mobile Tactics in the Brazilian Independent Record Industry," *The Oxford Handbook of Mobile Music Studies*, Vol. 1, eds. S. Gopinath and J. Stanyek, Oxford University Press.
- 2011 "Joga Bonito Pelo Mundo, Guerreiro: Music, Transmedia Advertising, and *Brasilidade* in the 2006 World Cup," *Popular Music and Society*, Music and Marketing, ed. B. Klein, Vol. 34, Number 4 (September): 417-436.
- 2011 "Doing the Bossa Nova: The Curious Life of a Social Dance in 1960s North America," *Luso-Brazilian Review*, Brazilian Instrumental Music, ed. B. McCann, Vol. 28. 1: 61-78.

Book Reviews:

- 2017 Daniel Sharp, *Between Nostalgia and Apocalypse: Popular Music and the Staging of Brazil*. *Yearbook for Traditional Music*.
- 2017 Melissa Blanco Borelli, *She is Cuba: A Genealogy of the Mulata Body* and Marc Gidal, *Spirit Song: Afro-Brazil Religious Music and Boundaries*. *Music and Letters*.
- 2017 Matt Stahl, *Unfree Masters: Recording Artists and the Politics of Work*. *Ethnomusicology*.
- 2015 Georgina Born, ed., *Music, Sound and Space: Transformation of Public and Private*. *Ethnomusicology Forum*.
- 2012 Felipe Trotta, *O Samba e Suas Fronteiras: 'Pagode Romântico' e 'Samba de Raiz' nos Anos 1990*. *Yearbook for Traditional Music* 44: 90-92.
- 2010 Deborah Pacini Hernandez, *Oye Como Va! Hybridity and Identity in Latino Popular Music*.

- American Music Vol. 28, Issue 3 (Fall): 386-388.
- 2009 Hazel Dickens and Bill C. Malone, *Working Girl Blues: The Life and Music of Hazel Dickens*. *Labour/Le Travail* 64 (Fall): 253-355.
- 2006 Bryan McCann, *Hello, Hello Brazil: Popular Music and the Making of Modern Brazil*. *Pacific Review of Ethnomusicology*, Vol. 11 (Winter).

Encyclopedia Entries:

- 2013 "Eumir Deodato," "Astrud Gilberto," "Bebel Gilberto," "Samba," "Carmen Miranda," "Milton Nascimento," "Charo," "Menudo," "Macarena," and "Hybridity" in *The New Grove Dictionary of American Music*, 2nd edition, ed. C. Garrett, Oxford University Press (2013).

Manuscripts in Submission, Status Unknown:

- "Bossa Nova and 21st Century Commerce: Branded Ubiquitous Music and the Global Bourgeoisie," *Brazil's Northern Wave: Fifty Years of Bossa Nova in the United States*, eds. J. Stanyek and F. Moehn. (revision submitted July 2014, volume under contract with Oxford University Press).

Work in Progress:

- The Oxford Handbook of Global Music Industry Studies* (140,000 words, 42 chapters), co-editing with Jayson Beaster-Jones (UC Merced). Under contract with Oxford University Press. Currently reviewing submissions.
- "Depoliticizing Brazilian Protest Music for the US Popular Music Market" (8,000 words) commissioned for *The Oxford Handbook of Popular Music Studies*, ed. Eric Weisbard.
- "The Politics of Adult Contemporary: Paul Desmond, Creed Taylor, and the Mediation of Brazilian Protest Song in early 1970s Jazz" (10,000 words), in preparation of *Jazz & Culture*.
- "Brazilian Popular Music 1900-1970: Narratives, Practices, Exchanges," commissioned for *The Cambridge Companion to the Music of Brazil*, edited by R. Budasz and T. de Oliveira Pinto (expected submission September 2023).
- "Crisis and Innovation: Electronic Dance Music and the Independent Brazilian Music Sector" (8,000 words), commissioned for *The Oxford Handbook of Electronic Dance Music*, eds. L. Garcia Mispireta and R. James.

Conference Activity:

Peer-Reviewed Presentations

- 2024 "Prince, Beyoncé, and the Crip Aesthetics of Lyric Videos," *Annual Meeting for the Society for Cinema and Media Studies*, 15 March.
- 2023 "Doubly Invisible and Doubly Erased: Toward an Ethnomusicology of Invisible Disability and Labor in the Music Industries," *Annual Meeting for the Society for Ethnomusicology*, 21 October.
- 2023 "Prince, Beyoncé, and Disabled Aesthetics of Lyric Videos," *Music and the Moving Image*, 28 May.
- 2022 "Anitta's 'The Girl from Rio,' Digital Fatigue and the Changing Sound of Brazil's National Brand," *Joint Meeting of the American Musicological Society, Society for Music Theory, and the Society for Ethnomusicology*, 10 November.
- 2021 "Curating a Continent for Disney: Afropop, Cultural Intermediation, and the Corporate Compilation Soundtrack," *Annual Meeting of the Society for Cinema and Media Studies* (Zoom), 21 March.
- 2020 "Teaching Global Pop in the Age of Big Data," *Annual Meeting Society for Ethnomusicology* (Zoom), 22 October.

- 2020 "Curating a Continent for Disney: Afropop, Cultural Intermediation, and the Corporate Compilation Soundtrack," *Music and the Moving Image* (Zoom), 28 May.
- 2020 "Access Intimacy and the Queering of Music Research" Distribute 2020: A Biennial Conference of the Society for Cultural Anthropology and the Society for Visual Anthropology (Zoom), 7 May.
- 2019 "Intimacy and the Queering of Music and Media Industries Research," Music and Media Study Group Session, *Annual Meeting of the American Musicological Society*, Boston, 1 November.
- 2019 "Centering Latin America in Pop Music Curricula and Scholarship," *The Future of Pop: Big Questions Facing Popular Music Studies in the 21st Century*, AMS Pre-conference Symposium, Boston, 31 October.
- 2019 "From Miami to Hong Kong: Musical and Sonic Links to Transnational Queer Cinema in *Moonlight*," 60th *Annual Meeting of the Society for Cinema and Media Studies*, Seattle, 15 March.
- 2019 "The Long History of the 2017 Spotify 'Fake Music' Scandal," *Annual Meeting of the International Association for the Study of Popular Music*, US Chapter, New Orleans, 7 March.
- 2018 "Depoliticizing Brazilian Protest Music for the Anglophone World in 1968," *Joint Meeting of the American Musicological Society and the Society for Music Theory*, San Antonio, 3 November.
- 2018 "Brazilian Music as World Music in 1989," *International Congress of the Latin American Studies Association*, Barcelona, 25 May.
- 2018 "A Speechless Boy in the World: Dialogue-Free Sound in Internationalist Animated Film," *Annual Meeting of the American Comparative Literature Association*, Los Angeles, 31 March.
- 2018 "The Long History of the 2017 Spotify 'Fake Music' Scandal," 59th *Annual Meeting of the Society for Cinema and Media Studies*, Toronto, 16 March.
- 2017 "Brazilian Music as World Music in the late 1980s," 62nd *Annual Meeting of the Society for Ethnomusicology*, Denver, CO, 28 October.
- 2017 "A Speechless Boy in the World: Dialogue-free Sound Design in Internationalist Animated Film," *Music and the Moving Image*, New York, 26 May.
- 2017 "Samba for Survival: Sonic Stereotypes of Urban Violence in *City of God* and *Elite Squad*," 58th *Annual Meeting of Society for Cinema and Media Studies*, Chicago, IL, 22 March.
- 2017 "Brazilian Afro-Beat and the Optimism of Pan-African Music in a Time of Crisis," *Annual Meeting of the United States Branch of the International Association for the Study of Popular Music*, Cleveland, OH, 25 February.
- 2016 "Samba for Survival: Soundtracking Urban Violence in *City of God* and *Elite Squad*," *Music for Audio-Visual Media II*, Leeds, UK, 22 June 2016 and *Music and the Moving Image*, New York, 27 May.
- 2016 "The Red-Bulling of the Music Industry: Co-Branding, Corporate Sponsorship, and Shifts in Musical Agency in Brazil," *Joint Meeting of U.S. and Canadian branches of the International Association for the Study of Popular Music*, United States Branch, Calgary, 29 May.
- 2015 "Branding as Musical Labour in the New Brazilian Music Industry," *Royal Music Association Annual Conference*, Birmingham, UK, 9 September.
- 2015 "From the 'Jet Set' to Intrigue: Bossa Nova and the 1960s International Spy Thriller," *International Association for the Study of Popular Music (IASPM)*, Campinas, BR, 30 June.
- 2014 "Branding and the Expanding Skill-Set for Brazilian Music Industry Workers," *Music and Labor: SEM 2014 Pre-Conference Symposium*, Pittsburgh, 12 November.
- 2014 "From Disney to Gilliam and Beyond: Orchestrating 'Brazil' for a U.S. Audience," *Music and the Moving Image*, New York, 30 May.
- 2014 "Branding Travel Musically: How Virgin America and Beats by Dre Curate the Mobile Experience" (with Mark Samples), *Experience Music Project Pop Music Conference*, Seattle, 25 April.

- 2014 "Primal Roots and Transnational Flows: Sérgio Mendes Experiments with Afro-Brazilian Jazz," *International Association for the Study of Popular Music, United States Branch*, Chapel Hill, 15 March.
- 2012 "Between Recife and São Paulo: Transregional Networks in the New Brazilian Music Industry," *International Congress of the Latin American Studies Association*, San Francisco, 24 May.
- 2012 "Blue Bossa: Race, Jazz Mythologies, and Bossa Nova's Popular Crossover (1960-1964)," *Annual Meeting for the Society for American Music*, Charlotte, 15 March.
- 2011 "From *Brasilidade* to Global Cosmopolitanism: Shifts in Record Industry Strategies from a Country on the Move," *Annual Meeting for the Society for Ethnomusicology/CORD*, Philadelphia, 17 November.
- 2010 "From Rio to São Paulo: Shifting Urban Landscapes and Brazilian Music's New Global Strategies." Seminar Paper for "Music and American Geographies," *Annual Meeting for the Society for American Music*, Cincinnati, 10 March.
- 2011 "Beleza Tropical: The Monetary and Artistic Reverberations of a Brazilian Music Compilation," *Experience Music Project Pop Music Conference*, Los Angeles, 27 February.
- 2010 "Música Brasileira 2.0: Independent Brazilian Music Thriving Through New Social Technologies," *Experience Music Project Pop Music Conference*, Seattle, 16 April.
- 2009 "Joga Bonito Pelo Mundo: Curumin and Transnational *Brasilidade* in the 2006 World Cup." *Annual Meeting for the Society of Ethnomusicology*, Mexico City, 20 November.
- 2008 "Doing the Bossa Nova: Bodies and Spectatorship in a 'Latin' Dance Craze." *Annual Meeting for the Society for Ethnomusicology*, Middletown, CT, 26 October.
- 2008 "Samba do Avião: Travel and Conflict in the International Bossa Nova of the 1960s." *International Association for the Study of Popular Music, United States Branch*, Iowa City, 26 April.
- 2007 "Consuming Carmen: U.S. Audience Reception of Brazilian Music in the 1940s." *52nd Annual Meeting for the Society for Ethnomusicology*, Columbus, OH, 25 November.
- 2006 "Travel, Identity, and Fusion in the Bossa Nova." *51st Annual Meeting of the Society for Ethnomusicology*, Honolulu, 19 November.
- 2004 "Foreign Bodies: Innovation, Repetition, and Corporeality in Electronic Dance Music." *International Association for the Study of Popular Music, United States Branch*, Charlottesville, 17 October.
- 2003 "Where in the World is Carmen Miranda? Race, Gender, and Agency in the Brazilian Samba." *SEM Southern California Chapter*, Los Angeles, 22 February.

As Respondent:

- 2023 "Keeping is Saxy: Listening to Kenny G in Context." 20-minute discussion paper of three research presentations. *Annual Meeting of the Society for Cinema and Media Studies*, Denver, Colorado, 13 April.

Roundtable Presentations:

- 2023 "What We Don't Write: On Shame, Fear and What Goes Unsaid in Ethnomusicological Accounts," organized by the British Forum for Ethnomusicology, *Annual Meeting of the Society for Ethnomusicology*, 20 October.
- 2021 "Queer and Trans Disclosures at Traditional Women's Colleges," Out in the Humanities, convened by Esrah Du and Laura Lee Stark, Graduate School of Arts and Sciences, Harvard University, 2 December.
- 2020 "Brazilian Music as World Music in 1990," Roundtable: Pop Music in 1990, convened by Robin James, *Colloquium: Music Scholarship at a Distance* (Zoom), 1 May.

- 2016 "Teaching World Music in the Twenty-First Century," convened by Corinna Campbell, *Northeast Chapter of the Society for Ethnomusicology*, Boston, 7 May.
- 2014 "Reflections on Mobile Music Studies," convened by Sumanth Gopinath, *Experience Music Project Pop Music Conference*, Seattle, 25 April.
- 2012 "Fifty Years of Bossa Nova in the United States," convened by Frederick Moehn and Jason Stanyek, *Joint Meeting of the American Musicological Society / Society for Music Theory / Society for Ethnomusicology*, New Orleans, 1 November.

Selected Panels Chaired / Organized

- 2023 Panel chair and co-organizer, "Decentering the ethnomusicological research, decentering the ethnomusicological subject: Exploring creativity, collaboration and (in)visibility in music ethnography," *Annual Meeting for the Society for Ethnomusicology*, 21 October.
- 2021 Panel chair, "Sound, Identity, Politics," *Annual Meeting of the International Association for the Study of Popular Music, US Chapter*, 22 May.
- 2020 Panel chair, "Brazilian Racial Politics," *Annual Meeting of the American Musicological Society*, 7 November.
- 2019 Panel chair, "Jazz and Its Commercial Potential," *Annual Meeting of the American Musicological Society*, Boston, 2 November.
- 2019 Panel chair, "Listening to the Underrepresented," *Annual Meeting of the International Association for the Study of Popular Music, US Chapter*, 10 March.
- 2018 Panel chair, "Brazil," *Annual Meeting of the American Musicological Society*, San Antonio, 3 November.
- 2018 Panel organizer and chair, "Listeners 2.0: Musical Streams, Authors, and Remixes," 59th *Annual Meeting of the Society for Cinema and Media Studies*, Toronto, 16 March.
- 2017 Panel organizer and chair (with Jayson Beaster-Jones), "Re-envisioning the Global Music Industries: Entrepreneurship, Archive, and Affect in the Global South," 62nd *Annual Meeting of the Society for Ethnomusicology*, Denver, CO, 26 October.
- 2017 Panel organizer, "Voicing Brazil through Its Northeast Region: History, Nation, Performance," 62nd *Annual Meeting of the Society for Ethnomusicology*, Denver, CO, 28 October.
- 2017 Panel chaired, "South American Soundscapes," *New England Chapter of the Society for Ethnomusicology*, Middlebury, VT, 17 March.
- 2017 Panel chaired, "Feminisms," *Annual Meeting of the United States Branch of the International Association for the Study of Popular Music*, Cleveland, OH, February 24.
- 2011 Panel chaired, "Cultural Interactions," *Annual Meeting of the Society for American Music*, Cincinnati, OH, 21 March.

Selected Invited Lectures and Presentations:

- 2024 "From Paper to Article." *AMS Popular Music Study Group Junior Scholar Symposium*, Case Western University. 26 June.
- 2024 "Jobim and North American Jazz Criticism." *Villa-Lobos and Jobim Festival*. University of Illinois, Urbana-Champaign. 7 March.
- 2023 "Prince, Beyoncé, and the Disabled Aesthetics of Lyric Video." *Cornell University Music and Sound Studies Colloquium*. 12 October.

- 2022 "Anitta's 'Girl from Rio,' Digital Fatigue, and Stereotypes." *USC Musicology Forum*. 14 February.
- 2021 "Disclosing in Music Academe." Voice, Sexuality, and Embodiment in Black Worship, Hosted by the SMT Committee on LGBTQ Issues. *Society for Music Theory* 44. 5 November.
- 2021 "Anitta's 'The Girl from Rio' and the Musical Challenge to Brazilian Stereotypes." *Listening Closely*. Florida International University, 13 September.
- 2021 "Post-Postcolonialism and Transnational Latin American Music." Keynote Roundtable "Post-Post-Colonialism." *North American British Music Studies Association*, 12 August.
- 2020 "Brazilian Afrobeat, Language, and Pan-African Universals in a Time of Crisis." *UC Berkeley Musicology Colloquium*, 18 September.
- 2019 "From Afrobeats to Queer Fado: Transnational Musical Networks in the Lusophone Sphere," Keynote for 12th Biennial Northeast Regional Conference of the American Association of Teachers of Spanish and Portuguese, 28 September.
- 2019 "From Moonlight to Fado Bicha: The Transnational Queerness of 'Cucurucucú Paloma' on Stage and Screen," *University of Pennsylvania Music Department Colloquium Series*, 24 September.
- 2019 "A Pan-African Music Without Borders? Brazilian Afrobeat and Sound System Music on the World Stage," *Harvard University Ethnomusicology Seminar Series*, 2 April.
- 2019 "The Transnational Queerness of 'Cucurucú Paloma' on Stage and Screen," *Tulane University Department of Music Colloquium*, co-sponsored by Latin American Studies, and Gender and Sexuality Studies, 11 March.
- 2017 "Brazil Beyond Babel: Instrumental Brazilian Afro-Beat and the Erasure of Linguistic Difference," University of Delaware, *Department of Music Lecture Series*, 8 March.
- 2016 "Teaching 'World Music' in the 21st Century." Keynote Roundtable. Annual meeting of the New England Chapter of the Society for Ethnomusicology.
- 2016 "The Red-Bulling of the Music Industry: Co-Branding, Corporate Sponsorship, and Musical Labor in Brazil," *Joint meeting of the New England Theory Conference and the New England Chapter of the American Musicological Society*, Cambridge, 8 April.
- 2015 "Blue Bossa: Racial Politics in Bossa Nova's North American Crossover," *Centre for Latin American Studies Seminar Series*, University of Cambridge, Open Seminar, 18 May.
- 2015 "From the 'Jet Set' to Intrigue: Bossa Nova and the 1960s International Spy Thriller," *Faculty of Music Colloquium*, University of Cambridge, 11 February.
- 2015 "From the 'Jet Set' to Intrigue: Bossa Nova and the 1960s International Spy Thriller," *Music Department Lecture Series*, SOAS - University of London, 3 February.
- 2014 Workshop Discussant, *Creativity and Institutions*, University of Cambridge, convened by Ananay Aguilar, 9 December.
- 2014 "BNegão and the Shifting Racial Politics of Brazilian Musical Representation on the World Stage," *Latin American Music Seminar*, University of London, 1 November.
- 2007 "Carmen Miranda e as Representações Globais da Música Brasileira." Federal University of Rio de Janeiro (UFRJ), Brazil, 2 July 2007 and Federal University of Rio Grande do Sul (UFRGS), Brazil. 29 May.

Popular Press Coverage:

- 2021 "From Rio to...?" Tatiana Duvanel, *O Globo – Segundo Caderno*, 14 May.
- 2019 "Bolsonaro Is and Isn't," by Ben Richmond, *AfroPop Worldwide: Close-Up*, 10 September.
- 2019 "Celebrating the Life of João Gilberto," by Ben Richmond, *AfroPop Worldwide*, 11 July.
- 2019 "João Gilberto, an Architect of Bossa Nova, is Dead at 88," by Ben Ratliff, *The New York Times*, 6 July.

2018 “Beat Connection: A Few Words About Avicii,” by Michaelangelo Matos, *The Village Voice*, 15 May.

Non-Academic Publications and Employment:

Playlist Curator, *Beats Music* (streaming mobile music service), March 2014 – September 2014.
Consultant, *Oba! Sounds of Brazil* (documentary film, dir. Michael Deane), February 2014 – present.
Album review: “Criolo – Convoque Seu Buda,” *Sounds and Colours: A South American Music and Culture Magazine*, 19 January 2015.
Book review: “The Brazilian Music Book by Chris McGowan,” *Sounds and Colours: A South American Music and Culture Magazine*, 09 October 2014.
“Brazil Ao Vivo! The Sonic Pleasures of Liveness in Brazilian Culture,” *Sounding Out! The Sound Studies Blog*, 01 August 2014.
“Sound at IASPM-US 2014,” *Sounding Out! The Sound Studies Blog*, 10 March 2014. Retrospective Album Review, “*Tribalistas*,” *Sounds and Colours Brazil*, Sounds and Colours Press, 2013.
Film review: “Doméstica (Housemaids),” *Sounds and Colours: A South American Music and Culture Magazine*, 27 November 2013.
“The Sounds of Selling Out?: Tom Zé, Coca-Cola, and the Soundtrack to FIFA Brazil 2014,” *Sounding Out! The Sound Studies Blog*, 26 August 2013.
Album review: “Daora: Underground Sound of Urban Brazil,” *Sounds and Colours: A South American Music and Culture Magazine*, 06 August 2013.
Album reviews: “Ruspo – Esses Patifes,” *Sounds and Colours: A South American Music and Culture Magazine*, 04 June 2013.

Teaching:

Graduate Seminars:

Sound Studies in Popular Music: University of Cambridge
“Cultural Theories of Film Sound and Music,” *Film and Screen Studies MPhil Seminar*: University of Cambridge, 2014.

For Music Majors and Minors:

Introduction to Ethnomusicology (cross-listed in *Anthropology*): Wellesley College
The Global Music Industries: Wellesley College
Brazilian Music and the Politics of Culture (cross-listed with *Portuguese*): Wellesley College
Latin Jazz and Afro-Latin Experimentalism: Wellesley College
Latin American Music and the Politics of Representation: University of Cambridge
Music and Spectacle in the 19th Century: New College of Florida
History and Analysis of Jazz: New College of Florida; Wellesley College
Music, Media, and the Representation of Difference: Colby College
The History and Practice of Electronic Dance Music: UCLA

For General Studies:

Rhythm and Form in Popular and World Music: Wellesley College
History of Jazz: Wellesley College
American Popular Music in the 20th Century: Wellesley College
Music and the Global Metropolis: Colby College; New College of Florida; Wellesley College
Music and Religious Ecstasy: New College of Florida
Music and Film: New College of Florida
Music and Social Protest: New College of Florida

Introduction to World Music: Colby College

Interdisciplinary Arts:

Classical Mythology in Literature, Art and Music: Ringling College

Arts in Context: Comparing the Arts: Ringling College

Introduction to the Arts: Eckerd College

PhD Examiner:

Jamie Corbett, external examiner, oral defense (Brown University Ph.D.), 2019.

Rachel Beausoleil-Morrison, external examiner, oral defense (University of Carleton Ph.D.), 2017.

Floris Schuiling, internal examiner, *viva voce* (University of Cambridge Ph.D. oral defense), 2015.

Vera Wolkowicz, Ph.D. registration exercise (University of Cambridge proposal defense), 2015.

Adriana Hutton-Philips, Ph.D. second-year exercise (University of Cambridge), 2015.

Melissa Wong, internal examiner, *viva voce* (University of Cambridge Ph.D. oral defense), 2014.

Michiel Kamp, internal examiner, *viva voce* (University of Cambridge Ph.D. oral defense), 2014.

Graduate Supervision:

James Gabrillo: MPhil 2014-2015

Helen Glashier-Hernández: PhD 2015 (co-supervised with Geoffrey Kantaris)

Undergraduate Honors Thesis/Dissertation Supervision:

Nicholas Doig, 2014-15, first-class honors

Henry Jenkinson, 2014-15, first-class honors

Robert Laidlow, 2014-15, first-class honors

Rowanne Willet, 2014-15, first-class honors

Fiona Boyd (co-advised with Claire Fontijn), 2015-16

Holland Rhodd-Lee (co-advised with Petra Rivera-Rideau), 2018-19; Billings prize for academic excellence.

Rachel Frazer (co-advised with Jenny Olivia Johnson), 2019-20

Grey Devlin, 2021-2022.

Rachel Sih, 2021-2022; Billings prize for academic excellence.

Selected Independent Studies:

Race and Americana Music: Wellesley College, Spring 2022

Ethnomusicology of Music Festivals: Wellesley College, Fall 2018

Ecomusicology and Environmental Studies: Wellesley College, Fall 2017

Racial Discourses in 1960s Blues Rock: Wellesley College, Spring 2017

Classical Music in Advertising and Commerce: Wellesley College, Spring 2017

The History and Practice of Salsa Music and Latin Jazz: New College of Florida, Spring 2012

Critical Approaches to Electronic Dance Music: New College of Florida, Spring 2012

The History and Practice of Music Video: New College of Florida, Spring 2012

The Banjo and American Vernacular Music: New College of Florida, January 2012

Popular Music, Hybridity and Hegemony: Colby College, Spring 2011

Service to the Profession:

Peer Review:

Article Submissions:

Analytical Approaches to World Music

Black Music Research Journal

Dancecult: Journal of Electronic Dance Music Culture
Ethnomusicology Forum
Ethnomusicology Review
Jazz & Culture
Journal of Latin American Cultural Studies
Journal of Popular Music Studies
Journal of the American Musicological Society
Journal of the Society for American Music
Latin American Music Review
Latin American Research Review
Luso-Brazilian Review
Modernism/Modernity
Music Theory Spectrum
Music and the Moving Image
New Media and Society
Popular Music
Revista Resonancias (PUC-Chile)
Transmodernity

Book Proposals and Manuscript Peer Reviews:

Routledge
 Oxford University Press
 Bloomsbury Press
 University of Michigan Press

As Committee Chair/Co-chair/Co-editor:

Co-editor (with Elliott Powell), *Journal of Popular Music Studies*, 2021-2024
 Chair, External Review Committee, New College of Florida, Arts Program, 2022.
 Chair, External Review Committee, Bowdoin College Music Department, 2021-22.
 Chair, Marcia Herndon Article Award – Gender and Sexuality Studies Taskforce, *Society for Ethnomusicology*, 2020-2021.
 Co-chair, Deaf and Disability Studies Special Interest Group, *Society for Ethnomusicology*, 2020-2022.
 Co-chair, Sound and Music Special Interest Group, *Society for Cinema and Media Studies*, 2018-2020.
 Chair, Local Arrangements, *NECSEM*, 2017-18.
 Chair, Woody Guthrie Book Prize Committee, *U.S. Branch of the International Association for the Study of Popular Music*, 2016-17.
 Co-Chair, Sound Studies Special Interest Group, *Society for Ethnomusicology*. 2010-2012

As Member:

Claudia Gorbman Student Paper Prize, Music and Sound Special Interest Committee, *Society for Cinema and Media Studies*, 2023.
 Council, *Society for Ethnomusicology*, 2021-2024.
 Executive Board, *IASPM-US*, 2021-2024.
 Editorial Board, *Journal of Popular Music Studies*, 2019-2021
 Editorial Board, *IASPM Journal*, 2019-2021.
 H. Earle Johnson Subvention Committee, *Society for American Music*, 2019-2023 (chair 2023).
 AMS 50 Dissertation Fellowship Committee, *American Musicological Society*, 2018-2022.
 Program Committee Member, *IASPM-US*, 2019-2021.
 Committee on Academic Labor, *Society for Ethnomusicology*, 2016-2020, 2023-

Lise Waxer Prize Committee for Best Graduate Student Paper, *Popular Music Section of the Society for Ethnomusicology*, 2009 and 2019.
 Wellesley College Search Committee for Mellon Postdoctoral Fellow in Music Theory, 2018.
 Wellesley College Board of Admission, 2018.
 Wellesley College Concert Series Planning Committee, 2016-2018.
 Woody Guthrie Book Prize Committee, *U.S. Branch of the International Association for the Study of Popular Music*, 2017-18.
 David Sanjek Prize Committee for Best Graduate Student Paper, *U.S. Branch of the International Association for the Study of Popular Music*, 2016.
 Music Faculty Board, University of Cambridge, 2014-2015
 Graduate Degree Committee, 2014-2015
 Staff-Student Committee, 2014-2015
 Part II Examination Board, 2015
 Steering Committee, CRASSH Performance Network, University of Cambridge, 2014- 2015
 Member, Program Committee, *SEM-SEC*, 2013
 Member, Committee on Communications, *American Musicological Society*, 2011-2014
 Sub-committee on *AMS Rock and Roll Hall of Fame Lecture Series*, 2011-2014
 Colby College Search Committee (Piano, Artist in Residence, Early Music Faculty Fellow), 2010-2011
 Conference Program Committee / Session Chair, *Echo: Music and The Public Sphere*, Los Angeles, May 14-15, 2006
 Conference Program Committee, *Powering Up/Powering Down: A Festival and Conference of Art in Technological Times*, January 30 - February 1, 2004
 Undergraduate Admissions Interviewer, Girton College, University of Cambridge, 2014- 2015.
 Editorial Board, *Echo: A Music-Centered Journal*, 2005-2009.

Selected Awards, Grants, and Fellowships:

Suzy Newhouse Center for the Humanities Summer Fellowship, 2023.
 Wellesley College Supplemental Conference Travel Grant, 2018, 2019, 2020 (unused due to COVID-19)
Music & Letters Travel Grant, 2015
 UCLA Herb Alpert School of Music Grant, 2008
 Herman and Celia Wise Award for Best Dissertation Chapter in Historical Musicology, 2008
 UCLA Dean's Humanities Fellowship, 2004-5 and 2007-8
 UCLA International Institute Fieldwork Fellowship, 2007-8
 UCLA Latin American Institute Research / Travel Grant, 2007-8
 Foreign Language and Area Studies (FLAS) Fellowship – Advanced Brazilian Portuguese, 2006-7
 Summer Foreign Language and Area Studies (FLAS) Fellowship – Brazilian Portuguese, June 2005

Languages:

Portuguese (written and spoken fluency)
 Spanish (competent with writing and speaking)