A Message from LACSEM’s Acting Chair

The first time I attended the annual meeting of the Society for Ethnomusicology and the Latin American and Caribbean Music Section was in 2007 in Columbus, Ohio. Still in graduate coursework and with no focused research project, I immediately felt a strong sense of community and support among LACSEM members and wanted to be an active member of this community. I consider myself lucky to count LACSEM members as my closest collaborators, mentors, sponsors, and allies. I am also incredibly humbled and honored to be able to serve as the Section’s acting chair for 2019.

In the spirit of community-building, and with the support of webmaster and now editor Jessica Hajek, we’ve decided to begin a new LACSEM tradition, Vistas, the LACSEM Newsletter. Our objective is to celebrate LACSEM members’ accomplishments yearly and in a more official platform, so that those who aren’t able to attend our Section meeting can share their news and read about each others’ accomplishments.

We want to encourage members to attend the Pre-Conference Symposia on “Heritage and the Politics of Inclusion in Latin American Brass Bands”, organized by LACSEM members (and past LACSEM chairs) Javier F. León and Juan Eduardo Wolf; and “Film as Ethnography, Activism, and Public Work in Ethnomusicology”, organized by LACSEM members Rebecca Dirksen and Jennie Gubern. Although “Film as Ethnography” is not solely devoted to Latin American topics, several of the films are about Latin American musics and communities.

The Section’s members have been incredibly active in the Society, participating in committees, its board and council, local arrangements committee, and more. 2018 LACSEM panel coordinator Jennie Gubner reported that four LACSEM sponsored panels were accepted by the program committee.

Ana Alonso Minutti, hosted and organized last year’s Pre-Conference Symposium in Albuquerque, NM, “Decolonizing Strategies in Ethnomusicology, Teaching, and Performance: Perspectives from the U.S. Southwest and Latin America.”

David Garcia and Juan Eduardo Wolf, LACSEM out-going and acting chairs respectively in 2018, also guided the Section as a co-sponsor of last year’s Pre-Conference Symposium.

We encourage everyone to read the minutes from last year’s Section meeting in Albuquerque. Finally, I invite all to read about our members’ accomplishments in various areas in the sections below.

Looking forward to seeing many of you in Bloomington in November! Marysol Quevedo University of Miami LACSEM Acting Chair, 2019

In this Edition:

A Message from LACSEM’s Acting Chair 1
Announcements 1
A Message from LACSEM’s Outgoing Chair 2
2018 Pre-Conference Symposium 2
Member News 3
Recently Published Articles 3
Recently Published Books 4
Prizes, Awards, and Grants 5
2017 LACSEM Student Paper Prize Winner 5
Upcoming Conferences 5

LACSEM Administrative Team
Marysol Quevedo, Acting Chair
Juan Eduardo Wolf, Outgoing Chair
Jacqueline Avila, In-coming Chair
Jessica Hajek, Webmaster and Editor
Sean Bellaviti, Email Listserv Admin.
Hannah Burgé Luviano, Facebook Administrator
Hannah Balcomb, LACSEM Panel Coordinator

Announcements
Submit your LACSEM news here!
Visit our LACSEM Page here!
Don’t forget to stay connected during the year through our listserv and Facebook Group Page!

LACSEM Meeting: Thursday, November 7, at 8:30pm in the Dogwood meeting room, IMU
Salsa Blowout featuring the LACSem All Star Band Saturday, November 9, 10pm at Bear's Place
A Message from LACSEM’s Outgoing Chair

I would like to thank you all for letting me serve you as the LACSEM chair. It gave me the opportunity to get to know more of you as together we both promoted the vibrancy and addressed the concerns our geographic area of musical interest. Our section membership continues to grow (up 15 more members), due, not only to the strong interest in the region, but also, I hope, from the sense of comradery and support that we as a section share and is not always present in other professional settings. That comradery is seen in the events we help host, the informal sharing and mentoring that goes on in and around the meeting, and the willingness to discuss ideas in our space. We are not perfect, and we may not agree on everything, but I hope that those that attend a LACSEM meeting feel part of an active group of scholars, activists, and artists interested in changing things for the better. If so, please spread the word and encourage people to join us, both at the meetings as well as our panels and events. In case you don’t feel that energy, then please ask more from us as a section and yourself as a participant to make it so. I look forward to continuing to be a part of this enthusiastic section as we go forth with new leadership that is already making things like this newsletter happen. Pa’lante!

Juan Eduardo Wolf
University of Oregon
LACSEM Outgoing Chair, 2019

2018 Pre-Conference Symposium

As the Local Arrangements Committee co-chair, I coordinated the 2018 pre-conference symposium, “Decolonizing Strategies in Ethnomusicology, Teaching, and Performance: Perspectives from the US Southwest and Latin America,” made possible by the support of the University of New Mexico John Donald Robb Trust, the UNM Department of Music, and the Society for Ethnomusicology Latin American and Caribbean Section (LACSEM).

The day began with an initial roundtable on decolonizing strategies in ethnomusicology. Moderated by Juan Eduardo Wolf (University of Oregon), the session brought together five scholars to consider how ethnomusicology might contribute to alternate ways of thinking: Angela Lühning (Universidade Federal da Bahia, Salvador, Brasil), Alejandro L. Madrid (Cornell University), Cathy Ragland (University of North Texas), Brenda M. Romero (University of Colorado Boulder), and Carolina Santamaría Delgado (Universidad de Antioquía, Medellín, Colombia). There were two subsequent shorter sessions. The first, which focused on decolonizing pedagogies, was moderated by León F. García Corona (Northern Arizona University). Four panelists, Andrés R. Amado Pineda (University of Texas Rio Grande Valley), León F. García Corona (Northern Arizona University), Lauryn Salazar (Texas Tech University), and Amanda C. Soto (Texas State University) addressed ways in which we, as scholars/pedagogues, can open spaces for decolonial epistemologies through engaging with local cultures. During the last short session, artists/activists from Albuquerque, Autumn Chacon (visual artist, performer), Marisa Demarco (journalist, musician), Monica Demarco (music educator, performer, social worker), and Antonia Montoya (health educator, musician, social activist), engaged in a performance-based discussion where sound-noise was used as a creative medium to problematize academic stiffness and to transform the space by drawing connections between themselves and the audience.

The symposium concluded with the concert titled, “Música del Corazón: Una velada nuevomexicana.” The night included a varied medley of old and new musical genres including ballads (romancero), an ever-evolving lyric tradition (cancionero), hybrid Indo-Hispano music (inditas), overlays of styles and vogues from 18th- and 19th-century instrumental dance music, locally adapted música ranchera, and contemporary local strains of pop music. The velada was curated by UNM Distinguished Professor Emeritus Enrique Lamadrid and took place at the National Hispanic Cultural Center.

Throughout the day we heard and learned from scholars, educators, artists, and activists, some of whom are involved in cultural policy, community arts and healing. By bringing together a group of scholars, pedagogues, activists, and creative artists from across Latin America and the US Southwest, we engaged in a hemispheric conversation that took into account the multiple perspectives of epistemological and performative decolonialities.

Ana R. Alonso-Minutti
University of New Mexico
Member News

Juan Eduardo Wolf promoted to Associate Professor at the University of Oregon.

Ian Middleton has begun working at la Universidad de los Andes, Bogotá.

Teresita Lozano started a post-doctoral teaching and research fellowship at West Virginia University in Fall 2019.

In January 2019, Alejandro L. Madrid was appointed as co-editor of the journal Twentieth-Century Music. He is committed to increasing the presence of Latin American and Caribbean topics in a journal that welcomes submissions on all kinds of musical practices, including folk and popular music, media and film music, as well as art music and sound art. Submission instructions and editorial policies can be found here.

In 2018-19, Katia Chornik’s digital project Cantos Cautivos was part of the British Museum’s exhibition I Object: Ian Hislop’s search for dissent, which featured objects of dissent, subversion, and satire spanning a period of three millennia. Cantos Cautivos compiles music and testimonies on musical experiences in centers for political detention in Pinochet’s Chile. Articles on Chornik’s project at the British Museum were published by Chilean media outlets. A journal article by Chornik was cited by CNN International in February 2019.

Eduardo Herrera was promoted to Associate Professor at Rutgers University.

Erin Bauer began working as Assistant Professor at the University of Wisconsin-Whitewater in 2018.

Marysol Quevedo began working as Assistant Professor of Musicology at the University of Miami in Fall 2017.

Fernando Rios was promoted to Associate Professor at the University of Maryland and appointed to the Editorial Board of the Journal of the Society for Ethnomusicology.

During the summer of 2019, Mariángel Villalobos has been working at the Smithsonian’s Center for Folklife and Cultural Heritage for the Mother Tongue Film Festival. In 2018, she was an intern for the Smithsonian Folklife Festival.

Esther Viola Kurtz was appointed Assistant Professor at Washington University in St Louis to start fall of 2019.

Víctor Hernández-Sang was a Fall 2018 Graduate Resident of the Latin American Studies Center (LASC) at the University of Maryland, College Park. He was a member of the Program Committee for the LASC Annual Student Conference 2016-2019.

Recently Published Articles


Recently Published Books


**Prizes, Awards, and Grants**

Teresita Lozano was awarded the prestigious 2018-2019 Charlotte Newcombe Doctoral Fellowship from the Woodrow Wilson Foundation.

Andrés García Molina was awarded the 2018–2019 International Dissertation Research Fellowship from the Social Science Research Council.

Eduardo Herrera was awarded the 2019–2020 faculty fellowship at the University of Rochester’s Humanities Center.

Marysol Quevedo was awarded the University of Miami’s Provost Research Award in 2018 as well as a Faculty Seed Grant from the University of Miami’s Institute for Advanced Study of the Americas.

Mariángel Villalobos was awarded a 2019 Blanton Owen Fellowship from The American Folklife Center at the Library of Congress.

Víctor Hernández-Sang was a 2019 Fellow of the Smithsonian Latino Museum Studies Program working at the National Museum of African American History and Culture.

Jessica C. Hajek was selected as a co-winner for the 2018 Adrienne Fried Block Fellowship from the Society for American Music in support of her project on Dominican carnival practices in Santo Domingo and New York City.

*2017 LACSEM Student Paper Prize Winner*

Luis Achondo’s “The Sounds of the Aguante: Production, Perception, and Comprehension of Sound among Argentine Soccer Supporters” as the recipient of the 2017 prize.

As chair of the committee, Bellaviti read the following statement at our meeting last year, “This paper stands out for the detail of its ethnography, the persuasiveness of its argument and the clarity of its prose. Achondo’s careful deconstruction of the social, cultural and sonic world of hinchadas (gangs of die-hard soccer fans) provides compelling insight into how “sonic practices and behaviors” are an intrinsic part of the process of the “naturalization” of cultural practice—in this case, the violent culture of Argentina’s soccer fans. By considering the architecture and layout of soccer stadiums, the choreography of fan culture and the total sonic environment of hooliganism, Achondo’s work has the potential to make an important contribution to the emerging field of sound studies.”

The committee also recognized Manuel Garcia Orozco with an honorable mention for “From Marginalized Music to a Colombian National Identity Discourse: Historical Perspective on Petrona Martinez and Bullerengue Music.”

**Section Prize Committee for 2018**: Eduardo Herrera, chair, Erin Bauer, Andres Amado, Luis Achondo

**Upcoming Conferences**

International symposium on “Music, tradition and creativity in the digital era - global south perspectives” - hosted by the Universidad de los Andes, Bogotá, October 11-12.