

Vistas

A Newsletter from the
Latin American and Caribbean Music Section of the
Society for Ethnomusicology
No. 6, 2024

A Message from LACSEM's Acting Chair

As your chair, I've asked a lot of our LACSEM community this year: surveys and feedback, advice and inspiration, not to mention a lot of plain old help. In a recent planning chat our super-star webmaster & editor, Jessica Hajek, put it plainly: "we put in a lot of time this year because we were *building* something." What we've been building falls along these lines:

Building institutional memory: LACSEM really is what it is because of the labor of our brilliant colleagues who, with each year, work to make LACSEM more responsive, efficient, and valuable to its members. Unfortunately, every year there is a bit of a "reboot," and important precedents and great ideas get lost in the mix. This year, we've taken modest steps to make it easier for the incoming chair and executive committee to know their respective roles, and access tools and data so that they can focus on building upon past initiatives rather than starting from scratch. This has included:

1. Moving years of LACSEM records from a private account to a dedicated LACSEM-Business Google account, providing a permanent drive and YouTube channel;

2. Populating this drive with updated templates, member feedback data, and archives;

3. And, at the upcoming business meeting, proposing to extend the term of webmaster/editor from one to two years to streamline leadership transitions.

Harnessing an extant culture of volunteerism and collaboration: For me, this year's exercise in consensus gathering has really proven something that I've sensed since I first set foot in a LACSEM business meeting back in 2015—an abiding enthusiasm of our members to support and celebrate each other without expecting anything in return. Case in point: our amazing executive committee (Angelina Tallaj, Juan Diego Díaz, Jessica Hajek, Sean Bellaviti, Teresita Lozano, Xóchitl Chávez) has been exceptionally generous with its time and insight, and our progress this year speaks to that dedication.

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Announcements

LACSEM Business Meeting:
Saturday, Oct. 19, 2:15pm ET

LACSEM Mentoring Session:
Saturday, Oct. 19, 7:00pm ET

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LACSEM Administrative Team

Tony Rasmussen, Acting Chair
Teresita D. Lozano, Outgoing Chair
Xóchitl C. Chávez, Incoming Chair
Jessica Hajek, Webmaster and Editor
Sean Bellaviti, Email Listserv Administrator
Angelina Tallaj, LACSEM Panel Coordinator

Stacy Connected

Check out the [LACSEM Blog!](#)

Visit our [LACSEM Page](#) for up-to-the-date information!

Don't forget to join our [email listserv](#) & [Facebook Group Page!](#)

Through this culture of volunteerism and collaboration, LACSEM has taken small but significant steps to show rather than *tell* LACSEM's potential as a collegial space that is both safe and welcoming for ALL of us: including those just starting their scholarly journey, those who feel marginalized by the prestige-economy that endures in academia, or those of us who have felt drowned out by the loudest voices in the room.

1. **LACSEM Mentoring Mixer.** For instance, on Saturday, October 19, LACSEM will host the "LACSEM Mentoring Mixer" as part of the SEM Annual Meeting. This virtual gathering is open to all registered conference attendees. It will feature breakout rooms hosted by volunteer mentors and organized around topics sourced from our member survey last May. Attendees will be invited to join and leave breakout rooms as they please. Rather than one-on-one mentoring, this low-pressure mingle will provide an opportunity to share the perspectives of mentors and mentees alike. As such, the Mixer will serve as a complement to parallel mentoring opportunities within and beyond SEM and hopefully as a model for future initiatives.

2. **LACSEM Summer Speaker Series.** Speaking of volunteerism and collaboration, the latest installment of LACSEM Summer Speaker Series, "Listening with and from Caribbean Bodies: A Virtual Roundtable Discussion," turned out to be a true community effort, one that successfully joined scholars from around the Caribbean and involved months of planning by moderator David Aarons, despite the interference of Hurricane Beryl. In case you missed it on Aug. 7, you can [watch the virtual roundtable here](#). See the next page for some reflections from Dr. Aarons and panelists.

Thank you all for making this year such a community effort. I'll see you on Zoom!



Tony Rasmussen
Assistant Professor, Musicology & Ethnomusicology
The University of Texas at Austin
LACSEM Acting Chair, 2024

Reflections on "Listening with and from Caribbean Bodies" Roundtable



David Aarons (University of North Carolina, Greensboro)

Thinking alongside Dylan Robinson's work on hungry listening (2020), Rolando Vázquez's decolonial listening (2019), and Jessica Baker's archipelagic listening (2020), this virtual roundtable discussion sought to instantiate a practice of Caribbean listening by offering examples and inviting attendees to listen with us. The panelists, who each represented a different Caribbean Island, were Danielle Charlemagne (University of Georgia), Dominique Cyrille (independent scholar), Charissa Granger (University of the West Indies, St Augustine), and Sean Samaad (University of the West Indies, St Augustine), with me as moderator.

Danielle Charlemagne (University of Georgia)

At the roundtable, Charissa Granger and I presented our methods of listening to Sparrow's music, a noted calypso performer from the Caribbean. As a postcolonial education scholar, I was particularly interested in what we might understand as a Caribbean educational philosophy through the calypso genre and the culture it sustains. What stood out for me was that all listening is mediated. Listening is a dialectic process, a contact zone between our bodies, music, and culture. This deep, embodied listening happens in community too—listening with others across different parts of the Caribbean, inter-listening, building on one another's ideas. One of the lingering questions I am left with is about decolonized listening and how we negotiate listening through our hybrid identities, especially as Caribbean immigrants in different parts of the world.

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Dominique Cyrille (independent scholar)

Guadeloupe and Martinique are located in the middle of the lesser Antilles. Yet, these two French overseas départements are also considered ultra-peripheral European regions. Regardless of this administrative status, the culture that developed in Guadeloupe and in Martinique is unequivocally Caribbean. From biguine to bele, from quadrille to gwoka, the French Caribbean music and dance repertoires bear strong similarities with their counterparts from neighboring countries. Caribbean people. In the 1940s when the islands went from colonies to fully integrated overseas French départements, the people's worldview did not change at first. A few decades went by before they began opening to their neighbors. I was delighted to participate in this roundtable because for a few decades now, French Caribbean people have been engaging their neighbors in conversations that help them imagine a common Caribbean identity. These conversations help erase the remnants of the colonial hierarchy that continue to affect the way people feel about non-European music, including their own. To me this roundtable is an important part of that conversation.

A Message from LACSEM's Outgoing Chair

It has been a sincere privilege to serve my LACSEM community these last two years in my capacity as Chair and Outgoing Chair, a wonderful experience that continues to inspire me in my professional work in ethnomusicology research, pedagogy, and community activism. As I transition out of my role as Outgoing Chair, I reflect on how nervous and hesitant I felt when initially elected to the position. However, with the encouragement of former LACSEM Chairs, notably Marysol Quevedo and Jacky Ávila, as well as my amazing LACSEM colleagues, I embraced this role as means of giving back to a community that has undoubtedly provided me with invaluable networking opportunities and space for belonging throughout my years as a graduate student.

I am thrilled that LACSEM's recent and current leadership has been comprised of junior scholars and early career individuals, contributing not only to LACSEM's growth as a source for educational and professional support that meets current needs of the field, but also as a safe haven for a diverse community of scholars that allows members to engage in a supportive, friendly, and welcoming environment. In light of my experience serving and working with the LACSEM administrative

team, I strongly believe that junior scholars have much to offer in leadership positions, often willing to introduce ideas and innovations more attuned to recent graduate student experiences, the job market, and contemporary obstacles faced during early career experiences. I would like to share a special note for our students of LACSEM: You are such an integral part of our LACSEM community and I highly encourage you to seek out opportunities to share your voice, your ideas, and your talents.

I am delighted at the ongoing efforts to establish events and spaces in which members of varying points in their student and professional careers can find additional support and resources. My sincere hope is that this year's virtual mentorship event during the SEM 2024 conference will serve as a foundational initiative that will continue to grow beyond our annual meeting.

Again, it has been an honor to serve my LACSEM community, something I could not have done without the support of the ever-amazing Jessica Hajek (co-editor of Vistas and Website Administrator), members of our LACSEM administrative team, and our greater LACSEM community members. I am continuously impressed and inspired by the accomplishments of our members, as well as increasingly heartened by our ongoing efforts to cultivate a safe, welcoming, and supportive space for all.

Where one of us succeeds, so do we all. Build each other up. Kindness, respect, and approachability speak volumes within and outside of our community. We have so much to learn from each other, regardless of differences in experience and accomplishments. As I exit my current role, I will strive to continue contributing to the welcoming and supportive ambience of LACSEM that grounded me during the more difficult points in my career as a student and as an emerging junior scholar and faculty member.

Sending each of you my warmest wishes. See you soon!



Teresita D. Lozano
Assistant Professor, Musicology & Ethnomusicology
University of Texas Rio Grande Valley
LACSEM Outgoing Chair, 2024

A Message from the Editor

As another year comes to a close for us all, I thought I would take the time to reflect a little on my time working with our newsletter. Now in its fifth edition, I thought I would look back on some of the goals that we set for ourselves four years ago—before the global pandemic and endless Zoom meetings—and share some thoughts on the importance of this yearly tradition to our Section.

According to the SEM website, “The Latin American and Caribbean Music Section is a forum for individuals interested in the areas of Latin America, the circum-Caribbean, the U.S.-Mexico Borderlands, and with immigrant communities in various parts of the world. Established in 2007, LACSEM is open to all SEM members and seeks to foster a dialogue not only with colleagues but also with those colleagues currently residing outside of North America.” Providentially, this was the year that Marysol Quevedo—the visionary of this newsletter and former section chair—was also introduced to LACSEM.

In her 2019 message, she writes: “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.” As for me, I believe my introduction to the Section was in 2009 at the Mexico City conference—also, like so many others, a graduate student just looking for a place to belong.

In the spirit of fostering this community that has meant so much to us and others, Marysol approached me in the summer of 2019 with the great idea of starting a newsletter—but what to call it? We wanted to select a name that would be inclusive of as many languages spoken in Latin American and the Caribbean. Only one word seemed to keep coming back to mind, “vistas.” In hindsight, perhaps a better choice may have been panorama...but I digress, as a tradition was born and the name “Vistas” stuck!!! Of course, this newsletter would not be what it is without the guidance of our section chairs with whom I have had the pleasure of working with over the years and now consider dear friends. Here is brief retrospective of some of my favorite messages from our past LACSEM chairs over the years:

Marysol Quevedo (2019) writes: “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 other’s accomplishments.”

Juan Eduardo Wolf (2019) writes: “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.”

Jacqueline Ávila (2020) writes: “We are experiencing changes and crises at all levels and have banded together, especially virtually, to search for a way forward. It is my hope that LACSEM can serve as a way for members to connect and engage in a larger conversation on how to focus on equity, inclusivity, and accessibility within our group and our Society.”

Sean Bellaviti (2021) writes: “Of course, a group is only as interesting, fun, and friendly as its members. And I believe LACSEM achieves this better than most groups in academic societies, be they SEM or any other association. So, thanks to each and everyone of you for making LACSEM what it is today, a corner of SEM where we can get together (virtually for now, hopefully in person soon enough), exchange ideas on topics we find interesting, and walk away feeling better for it.”

León García Corona (2022) writes: “As we can see, it is not easy to find positive news, but in the pages of this newsletter we find many stories of success; stories of our LACSEM members who despite an overwhelmingly difficult world have found time and inspiration to push forward.”

Teresita Lozano (2023) writes: “It is clear that our community continues in its attempts to find the best means to reexamine our societal values, while also trying to understand exactly how to create and establish a space for marginalized and minoritized voices in our cries for justice and recognition.”

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From the start, Vistas has had the goal of giving our members a voice to share their achievements outside of the annual section meeting *and* to encourage us all to continue envisioning ourselves as a community in between the annual conference. As a space where graduate students can be lauded alongside more senior scholars, I think in this respect, we can agree on the positive impact that Vistas has already had—and I look forward to seeing where we go from here.



Jessica C. Hajek
Assistant Professor of Music
Our Lady of the Lake University
LACSEM Newsletter Co-Editor

Member News

New Jobs, Promotion, Tenure, and Institutional Honors

Daniel Castro Pantoja has accepted a position as Assistant Professor of Musicology at [Emory University](#).

Xóchitl C. Chávez has been promoted to Associate Professor with an acceleration to Step IV at the [University of California, Riverside](#) Department of Music. She also holds the distinction of being the first tenured Chicana in the UCR department and UC system.

Shannon Garland accepted the position of Assistant Professor of Music at the [University of Pittsburgh](#).

Tony Rasmussen accepted the position of Assistant Professor of Musicology & Ethnomusicology at [Butler School of Music, The University of Texas at Austin](#).

Research or Creation Grants, Fellowships, Scholarships, or Postdocs

Hettie Malcomson, awarded [2024 British Forum for Ethnomusicology Book Prize](#) for [Danzón Days: Age, race, and romance in Mexico](#) (University of Illinois Press, 2023).

Fernando Rios, has been granted the [Independent Scholarship, Research and Creativity Award \(ISRCA\)](#) from the University of Maryland's Division of Research for Fall 2024. This award supports a semester of research leave to work on his book project on the music of the US-Central America Solidarity Movement (1981-1992).

Other Points of Pride

Xóchitl C. Chávez took UCR Music graduate students David Madrid, Cal Plett, and Nidia Bautista to Oaxaca City, Oaxaca June 30 - July 4th to conduct ethnographic research and carry out a collaborative project with ConnSelmer.



Dr. Xóchitl Chávez (fifth from right) with UCLA graduate student Nidia Bautista and UCR Graduate student David Madrid, with Band Directors, Emma Bautista and Josefina Pérez Antonio of the youth band in San Pablo Güilá. Photo credit: Carlos Martínez Velásquez

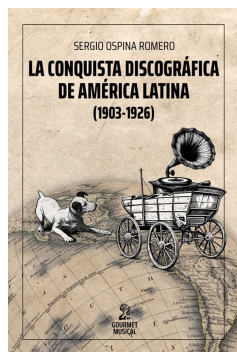


From left to right: UCR Music David Madrid, Dr. Xóchitl Chávez, Cal Plett. Photo Credit: UCLA Graduate student Nidia Bautista

Teresita Lozano presented as a Keynote Speaker (conferencia magistral) for the IX Coloquio Internacional: La Investigación Musical de las Regiones de México. Conference took place in May 2024 in Zacatecas, México, organized by the Secretaría Académica de la Universidad Autónoma de Zacatecas. She was also invited as Distinguished Lecturer for [UCLA Herb Alpert School of Music's Distinguished Lecture Series](#) in Musicology 2023/2024 (April 2024).

Recently Published Books

Sergio Ospina-Romero. 2024. [La conquista discográfica de América Latina](#). Buenos Aires: Gourmet Musical Ediciones.



Recently Published Articles

Bermúdez, Juan. 2023. [“Más allá de lo propio y lo otro: Apropiaciones y resignificaciones en las músicas de marimba en Chiapas.”](#) *Revista Argentina de Musicología* 24(2): 123-146.

Garland, Shannon. 2023. [“Music, Phones and Bank Loans: The Unproductive Labor of Branded Spotify Playlists and the Limits of ‘Affective Labor.’”](#) *Journal of Extreme Anthropology* 7(2): 1-24.

Ospina-Romero, Sergio. 2023. [“The Dawn of the Jazz Age in the Caribbean: Dance, Consumer Culture, and the Imperial Shape of Modern Entertainment.”](#) *Twentieth-Century Music* 20(3): 347-377.

Rasmussen, Anthony W. 2023. [“Son Jarocho Urbano: A Sonic Shield in the Ambience of Dread.”](#) *Latin American Perspectives* 50 (3): 19-36.

Recently Published Chapters

Feldman, Heidi Carolyn. 2023. “Prólogo.” In *Escritos varios*: Victoria Santa Cruz, ed. Octavio Santa Cruz Urquieta, 11-16. Lima: CEDET.



LACSEM Sponsored Panels

[Cumbia Aesthetics and Politics in Latin America.](#)

Chair: Eloy Antonio Neira de la Cadena, University of California Riverside. Friday, October 18, 12:00-2:00pm ET.

- Eloy Antonio Neira de la Cadena, University Of California Riverside, “La Sonora Dinamita Band and the Latin American migration to Southern California: A Borgian analysis of the only band in the US that can play in more than one place at a time”
- Valeria Chavez, Northwestern University, “TDancing the Path to Congress: Chicha Music and Peruvian Political Advertising, 2006-2011”
- Kristian Rodriguez, Northwestern University, “Cumbia Norteña and the Transnational Figure of the Sirreño”
- Constanza Fuentes, University of Texas Austin, “The beginning of Chilean cumbia: La Sonora Palacios band as part of the Chilean popular culture”

[Contemporary Perspectives on Afro-Venezuelan Tambor.](#)

Chair: Victoria Mogollon Montagne, The University of Texas at Austin. Saturday, October 19, 10:00am-12:00pm ET.

- Meyby Ugueto-Ponce, Venezuelan National Research Institute (IVIC), “Afro-Venezuelan Sonority and Remembrance: Culo e' Puya Drumming Ensemble and the Circulation of Memory in Curiepe, Barlovento”
- Carlos Colmenares Gil, Indiana University, “The Voice Behind the Drum”
- Mesi Bakari-Walton, Howard University, “Where are the Drums?”
- Victoria Mogollon Montagne, The University of Texas at Austin, “Electro Tambor: Diasporic Stories of Collaboration and Experimentation with Afro-Venezuelan Music”

Membership Presentations at SEM 2024

Chris Batterman Cháirez, University of Chicago. "[The Bellicose Ordinary: Music, Media, and Violence in Western Mexico](#)." Panel: Music and Violence, Wednesday, October 23, 10:00am-12:00pm ET.

Sydney Hutchinson, Humboldt-Universität zu Berlin, "[Tanzt die Revolution! East Germans and Latin American dance during the Cold War](#)." Panel: Histories of Choreographic Exchange - Latin American Dance and the Global Easts, Saturday, October 19, 10:00am-12:00pm ET.

Alejandro L. Madrid, Harvard University and Sergio Ospina-Romero, Indiana University, "[All That is Solid Melts into History: Towards an Ethnomusicological Approach to Musical Biographies](#)." Panel: Writing Ethnomusicology, Friday, October 25, 12:30-2:00pm ET.

Eli Mena, The University of Texas at Austin, "[Afro-Dominican Salve Performance and Resistance to Anti-Blackness](#)." Panel: Blackness, Anti-Blackness, and Praxis, Friday, October 25, 10:00am-12:00pm ET.

Fernando Rios, University of Maryland, "[From Chicano to Central American: Sangre Machehual of Los Angeles and the US-Central America Solidarity Movement](#)." Panel: Social Movements/Protest/Resistance II, Friday, October 25, 12:30-2:00pm ET.

Juan Rivera, The University of Chicago, "[Sonidos Malcriados: Huelga Songs of the United Farm Workers](#)." Panel: Social Movements/Protest/Resistance II, Friday, October 25, 12:30-2:00pm ET.

Brenda Romero, University of Colorado Boulder, Emerita, "[Desire, Female Captivity, and Oppression in Old New Mexico](#)." Panel: Musical and Intersectional Identities in Northern New Mexico, Friday, October 18, 10:00-11:30am ET.

Juan David Rubio Restrepo, University of California, Berkeley, "[Dissonances in the law of nation: Vocalities, music genres, and de/territorialization in Latin America's aural modernity](#)." Panel: Vocality, Thursday, October 24, 12:30-2:00pm ET.

Ketty Wong, University of Kansas, "[Salsa Dancing in Reform-Era China: In Search of Modernity and Cosmopolitan Identity Markers](#)." Panel: Histories of Choreographic Exchange - Latin American Dance and the Global Easts, Saturday, October 19, 10:00am-12:00pm ET.

2022 LACSEM Student Paper Prize Winner

The LACSEM Student Paper Prize Committee—made up of Daniel Sharp (chair), Hannah Burgé Luviano, Skylar Whelden, and Michael Levine (2020 Winner)—announced that it had selected Briele Scott's paper, "Iron Sharpens Iron: The Legacy of Builders and Tuners in the Engineering of the Steelpan" as the winning submission. Her research focuses on the development of steelpan pedagogy in Trinidad and Tobago, exploring theories with embodiment studies to examine various performance and teaching practices within the art form.



Briele Scott, 2022 LACSEM Student Paper Prize Winner

The committee also awarded honorable mention to Hannah Snavelly's paper, "Women's Intimacies and the Nationalization of Folklore In Margot Loyola's Solo Recordings." After completing her dissertation research with support from the Fulbright Hays, Hannah is currently back at UC Riverside writing her dissertation on the life and legacy of Chilean folklorist Margot Loyola Palacios. She will be graduating in June 2025, and she is supported in her final year by the nationally-competitive, interdisciplinary PEO Scholar Award (PSA).



Hannah Snavelly, 2022 LACSEM Student Paper Prize Honorable Mention

