

Peter J. García

Assistant Professor of Ethnomusicology and Folklore

Department of Chicana and Chicano Studies

California State University –Northridge

18111 Nordhoff Street

Northridge, California 91330

Phone: 818-677-3491

Fax: 818-677-7578

Cell: 520-256-6011

Email: peter.garcia@csun.edu

Webpage: <http://www.csun.edu/faculty/peter.garcia/>

Education:

Ph.D. Ethnomusicology (Latin America with emphasis in Southwest Borderlands including northern Mexico)
The University of Texas at Austin. August 2001.

Dissertation: "La Onda Nuevo-Mexicana: Multi-Sited Ethnography, Ritual Contexts, and Popular Traditional Musics in New Mexico."
Language Exams in German and Spanish.

M.M. Ethnomusicology, The University of Texas at Austin. 1996.

M.M. Classical and Concert Saxophone Performance and Pedagogy, The University of Arizona (Tucson). 1989.

B.M.E. Instrumental Music Education with Departmental Distinction, The University of New Mexico. 1986.

Current Position

2007-Present

Assistant Professor of Ethnomusicology and Folklore
Department of Chicana and Chicano Studies,
California State University –Northridge.
Mexican, Latin-American, Chicana/o and Indigenous music, aesthetics, semiotics, and cultural production; Chicana/o cultural studies; postcolonial studies, performance studies, critical race, class, ethnicity, gender, and sexuality studies

Honors, Fellowships, and Internships

Fulbright Grantee to Mexico investigated *Las Fiestas de San Francisco* in Magdalena while in residence at the University of Sonora, Hermosillo. 2007-2008.

Arizona State University Lincoln Center for Applied Ethics Teaching Fellowship. 2002-2003.

(Summer) Minority Faculty Fellow in Folklore and Ethnomusicology
Indiana University-Bloomington.

Riley Minority Scholar in Residence and Dissertation Fellowship
The Colorado College Department of Music,
Colorado Springs, Co. 2000-2001

Consortium of Liberal Arts Colleges
Dissertation Fellow and Visiting Lecturer in Music at
Bowdoin College, Brunswick, Maine. 1998-1999.

National Hispanic Cultural Center of New Mexico (Albuquerque)
Student Internship. 1997-1998

Professional Experience

- 2006-2008 Visiting Professor and Lecturer of Ethnomusicology and Folklore,
Department of Chicana and Chicano Studies (with affiliation in the
Music Department), University of California, Santa Barbara
- 2001-2005 Assistant Professor of Ethnomusicology and Folklore,
Department of Chicana and Chicano Studies, Arizona State
University
- 2000-2001 Lecturer of Music, Department of Music, The Colorado College
- 1998 (Spring) Lecturer in Music, Department of Music. The University of New
Mexico.

Research/Creative Activity

Publications:

Monographs:

Decolonizing Enchantment: Lyricism, Ritual, and Nuevo Mexicano Popular Music (forthcoming with University of New Mexico Press). The project examines popular and traditional musics indigenous to New Mexico from the 1940s to the

present. Each chapter utilizes current critical and cultural theory, primarily from post-colonial discourses, in order to analyze different performance events and their unique ritual contexts.

Musical Ritualized Pilgrimage and Consciousness in La Fiesta de San Francisco in Magdalena de Kino, Sonora, Mexico (In Progress). This book analyzes the methodological implications within multi-sited ethnography and transnational ritualized *peregrinacion* (pilgrimages) probing the ephemeral economy that is endemic to indigenous, Chicana/o, and Mexican ritualized observances. Drawing from a number of critical trajectories including coloniality and border consciousness within music, sacred dancing, and secular entertainment, it closely and critically assesses political and racial issues related to diaspora, hybridity, identity, and migration within contemporary globalization.

Edited Volumes and Encyclopedias:

Encyclopedia of Latino Popular Culture, 2004. Edited by Cordelia Chávez Candelaria, Arturo J. Aldama, and Peter J. García, Westport, CN: Greenwood Press October, 2004. This two volume academic reference tool is designed to provide general research based information on a variety of Latina and Latino popular culture topics and issues that have influenced North- American culture.

Performing the U.S. Latino Borderlands. (forthcoming with Indiana University Press) edited by Arturo J. Aldama, Peter J. García, and Chela Sandoval. This work focuses on Mexican-American, Chicana/o, and Latina/o cultural performances including music, dance, street theater, and spoken word. This book asks: “How is Latino identity translated and performed for a mainstream audience that otherwise might have very limited contact with Latina/o cultures and communities?”

Borderlands Aesthetics, Transnational Ritual Migrations, and Sacred Geographies with Enrique Lamadrid –(in progress) this volume examines the Southwest Borderlands as important sites of ritual, social and physical movements (pilgrimage, procession, sacred dancing and ceremonial choreography) considered historically over centuries including Chimayo, Tomé Hill, and Zuni Pueblo New Mexico, Magdalena de Kino, Sonora, San Juan de Los Lagos, Reynosa, Tamualipas. Anticipated Call for Papers (Fall 2010) and publication date Fall 2011

Refereed Journal Articles:

1996 “The New Mexican Ballad Tradition: Reconsidering the Early New Mexican Folklorists Contributions to Songs of Intercultural Conflict,” in *The Latin American Music Review* 17(2): 150-171.

2001 “*Que Viva La Fiesta: Cinco de Mayo and Mexican Popular Music and Dance in the American Southwest*” in *Tradicion Revista* Vol. 6, issue 3 pp. 68—77.

2002 “*Violent Ballads as Border Representations: The Aesthetics of Violence in the Mexican and Chicano/o Corrido*” in *Bad Subjects: Political Education for Everyday Life* Issue # 61: 46-50 (October).

2004 “Tejano Sounds/Big Music in the 21st Century: Libros, Lydia, y Sueños”, a review essay of Tex-Mex books and videos including: Juan Tejeda and Avelardo Valdez’s *Puro Conjunto: An Album in Words & Pictures*; Lydia Mendoza and Yolanda Broyles-Gonzalez’s *Lydia Mendoza*; and video documentary *Accordion Dreams* for *Bilingual Review/Revista Bilingüe* Vol. 27 No. 2.

2008 “The United States Presidential Election 2008: Bill Richardson and the New Mestizo- A Case Study in Racial Contradiction” in *Bad Subjects: Political Education for Everyday Life* Issue # 79 (October).

(Forthcoming) “Juan Sevedeo Lucero- New Mexico Troubadour: Family Heirlooms, *Nueva Cancion*, and Cultural Treasures” by Peter J. Garcia with “Notes on the Lora Chavez and Juan S. Lucero Collection” by Lora Chavez submitted to the *New Mexico Historical Review*.

(in progress) “Stand Up Burque” Performing Nuevo MeXico Hip Hop music: refiguring 505 rappers, the Crazy Life of Pro-Boxing Champion Johnny Tapia, and Queer Macho Deadlee”.

Book Chapters

(in progress) “*Koyannisqatsi* in the Indo-Hispano Homeland: *Nuevo México’s* New Mestizo Heritage and Multiple Border Zones in the Post-Chicana/o Moment” –by Peter J. García (California State University Northridge) and Enrique R. Lamadrid (University of New Mexico) submitting to *Comparative Indigeneities of the Americas* edited by Arturo J. Aldama (University of Colorado Boulder), M. Bianet Castellanos (University of Minnesota), and Lourdes Gutiérrez Nájera (Dartmouth College).

2008 “*Bailando Para San Lorenzo: Nuevo Mejicano* Popular Traditional Musics, Ritual Contexts, and Dancing during Bernalillo Fiesta Time,” in *Dancing Across Borders: Danzas y Bailes Mexicanos* edited by Norma Cantú, Olga Nájera-Ramirez, and Brenda Romero (University of Illinois Press).

“Ay Que Lindo es Colorado”: Chicana Grounded Aesthetics from the Colorado Borderlands as Latina Diasporic Musical Intervention” forthcoming in *Colorado Ethnic Histories and Cultures* edited by Arturo Aldama (forthcoming with University of Colorado Press).

Encyclopedia Entries

Encyclopedia of Latino Popular Culture, 2004. Edited by Cordelia Chávez Candelaria, Arturo J. Aldama, and Peter J. García, Westport, CN: Greenwood Press October, 2004.

Thematic Essays

- “Canción” pp. 100-102.
- “Corrido” pp. 191-192
- “Dia de los Muertos” pp. 226-228
- “Ethnomusicology” pp. 247-256.
- “Latin American Musical Instruments” pp. 422-430.
- “Novena” pp. 592-594.
- “Texas Rangers” pp. 832-834.

Biographies

- “Azpiazu, Don” pp. 46-47.
- “Bauzá, Mario” pp. 73-74.
- “Berrios, Steve” p. 77.
- “Chicano Power Revival Orchestra” pp. 149-150.
- “Dr. Loco’s Rockin’ Jalapeño Band” pp. 233-234.
- “Guerrero, Lalo” pp. 325-326.
- “Little Joe Hernández y La Familia” pp. 481-484.
- “Trini Lopez” pp. 490-491.
- “Los Lobos” pp. 492-493.
- “Linda Ronstadt” pp. 705-706.
- “Carlos Santana” pp. 742-744.
- “Shiela E.” pp. 761-762.
- “Sparx” pp. 797-798.

General Articles

- “Alabados” pp. 4- 5.
- “Alabanzas” p. 5.
- “Baile” p. 51-52.
- “Bolero” p. 80.
- “Bomba” (with Rebecca Sager) pp. 80-85.
- “Bossa Nova” pp. 86-87.
- “Calypso” pp. 98-99.
- “Candomblé” p. 102.
- “Cascarones” pp. 113-114.
- “Cha Cha Cha” pp. 124-125.
- “Charanga” pp. 125-126.
- “Charro” p. 129.
- “Chupacabra” pp. 161-162.
- “Cinco de Mayo” p. 163.

“Danzón” pp. 220-221.
“Decíma” p. 223.
“Dichos” pp. 229-230.
“Fandango” pp. 262-263.
“Indita” p.392.
“La Bamba” p. 409.
“Matachines” p. 532.
“Piñatas” pp. 625-626.
“Ranchera” pp. 665-666.
“Samba” pp. 736-737.
“Semana Santa” p. 756.

Book and Recording Reviews

Review of *Cantemos Al Alba: Origins of Songs, Sounds, and Liturgical Drama of Hispanic New Mexico* by Tomas Lozano in the *Latin American Music Review* (forthcoming with University of Texas Press).

Review of “*Hermanitos Comanchitos: Indo-Hispano Rituals of Captivity and Redemption*” by Enrique Lamadrid in *Journal of American Indian Culture and Research* Vol. 28, No. 3 published by the American Indian Studies Center at UCLA. 2004.

Review of “*Refried Elvis: The Rise of Mexican Counterculture*” by Eric Zolov in *Ethnomusicology* Vol. 47, No. 2, Spring/Summer pp. 254. 2003.

Review of “*La Musica de Los Viejitos: Hispano Folk Music of the Río Grande del Norte*”, by Jack Loeffler with Katherine Loeffler & Enrique LaMadrid in *The Latin American Music Review* vol. 21(2): 245-250. 2000.

Review of “*Musica Antigua*” *Lorenzo y los Reyes de Albuquerque: Spanish colonial folk dance music of New Mexico*” in the *Latin American Music Review* 15(2):112-117. 1995.

Newsletters and Magazine Articles

“*Que Viva La Fiesta: Cinco de Mayo and Mexican Popular Music and Dance in the American Southwest*” in *Tradicion Revista; The Journal of Contemporary & Traditional Spanish Colonial Art and Culture* Vol. 6, Issue. 3 (Fall) pp. 68-77. 2001.

“Texas Longhorn Mariachi” in *El Gavilan* 1(1): 6-7 (Austin, Texas). 1996,

Musical Performances and Recordings

“¡Simplemente Latino! A Concert of Latin American Musics” featuring student, staff, alumni and local musicians including special guests: Dr. Peter Garcia,

Michelle Lobato, Miguel Ojeda, and Juan Zaragoza at the Colorado College (Bemis Great Hall), Colorado Springs (April 5, 2009 4:30PM).

“The Arizona Sonora Borderlands Music and Cultures.” Performed two lecture concerts at Cochise College Sierra Vista and Douglas, Arizona campuses (September 2007).

Musical Director of “*Mariachi Integral*,” the University of California Santa Barbara student performing ensemble. Performed various campus and community based performances throughout the school year. 2006-2007.

“*Concierto de Musica Mexicana*” at Arizona State University Downtown Campus *Out to Lunch and Into the Arts Series* on September, 8th, 2004.

“*Concierto de Musica Mexicana*” at Arizona State University Downtown Campus *Out to Lunch and Into the Arts Series* on September 19th, 2003.

2003 Arizona State University Hispanic Research Center studio recording of Mexican ballads (corridos) from the Revolution: 1910-1917 for use with an internet historical site (April)
<http://latinoartcommunity.org/community/Gallery/1910/ArtMus/Corridos.html>.

Performed at Arizona State University Cesar Chavez Institute annual Breakfast Friday April 4th, 2003.

Performed pre-concert entertainment at Arizona State University Chicana/o Studies *Dia de la Raza* Celebration (Tuesday, October 22nd, 2002).

Estrella Mountain Community College Hispanic Heritage Month Celebration (Saturday, September 21st, 2002 11:00AM).

CASA Chicana/o Artists Student Association de ASU *Poesia Nocturna/poetry Night* at *La Casita* (202 E. 7th St.) on January 25th, 2002 6:00-10:00PM performed with Norma Talamante, Veronica Garcia, and Chris Sanchez-a brief outdoor concert of Mexican and Chicana/o traditional and popular songs.

CASA Chicana/o Artists Student Association de ASU
Opening Event on Friday September 14, 2001 11AM-1PM.

Performed a brief concert of “Mexican Popular and Traditional Songs with Arturo C. Sanchez” on the Hayden Lawn. 2001.

CFSA Chicana/o Faculty and Staff Association of Arizona State University 2nd
Annual Welcome Reception on Friday October 5, 2001 4:30-6:30 PM at La Casita performed a brief concert of Chicano protest songs and Mexican traditional

and popular Songs with *Los Tres Diablitos* (Norma Talamante, and Arturo Rosales).

La Fiesta de Otoño en Santa Teresita Iglesia Catolica, El Mirage, Arizona on Saturday October 6, 2001 5:30-6:30 PM performed a brief concert of Chicana/o Protest and Mexican Traditional and Popular songs with *Los Tres Diablitos*.

Presentations at Professional Meetings and Public Lectures

"*La Voz de la Cantante: Latino Homo-Hiphop*" panelist on *No Somos Criminales: Latina/o Musics as Decolonizing Practices* at the American Studies Annual Meeting in Albuquerque, New Mexico (October, 2008).

"Implementing Queer Chicana/o Latina/o Studies in the CSU System" invited panelist at the 2nd NACCS Joto Caucus conference (October, 2008).

"*Chicana/o Corridos in a Post-9/11 World: Changing Performance Norms, Composition, and Context.*" The Sixth International Corrido Conference at the University of California, Santa Barbara (May, 2008).

"*La Voz de la Cantante: Latina Musical Performance as Chicana Political Interventions*" panelist on *No Somos Criminales: Latina/o Musics as Decolonizing Practices* at the Experience Music Project/Science Fiction Museum Popular Music Conference in Seattle, Washington (April, 2008).

"*Bailando Por San Lorenzo: Nuevo Mexicano Popular Traditional Musics, Ritual Contexts and Performativity in Bernalillo Fiesta Time.*" National Association of Chicana and Chicano Studies annual meeting in Austin, Texas (March, 2008).

"Decolonial Migrations: Popular Traditional Music and Transnational Ritualized Performance in *La Fiesta de San Francisco* in Magdalena, Sonora" at the 35th Annual meeting of the National Association of Chicana and Chicano Studies in San José, California (March, 2007).

"Decolonial Migrations: Popular Traditional Music and Transnational Ritualized Performance in *La Fiesta de San Francisco* in Magdalena, Sonora" at the 51st Annual Meeting of the Society for Ethnomusicology in Honolulu, Hawaii (November, 2007).

"*Bailando Por San Lorenzo: Nuevo Mejjicano Popular Traditional Musics, Ritual Contexts, and Performativity in Bernalillo Fiesta Time,*" invited panelist (Rewriting Musical Borders) presented at the Society for Ethnomusicology annual meeting in Tucson, Arizona (November, 2004).

“*Soy Manito: Conjunto/Norteño* working class music history in the *Rio Abajo* region of New Mexico” as part of the City of Albuquerque’s concert/lecture series: *Lo Maduro de la Cultura* at the South Broadway Cultural Center (1025 Broadway SE Albuquerque on June 24th, 2004. Invited speaker.

"Exoticism, Eroticism, and the Echo of Mexican Popular Music in the United States," at Copper Queen Library in Bisbee, Arizona (Arizona Humanities Council Speaker’s Bureau) on March 8th, and at Arizona State University Downtown campus Brown Bag lecture Series September 10th, 2003.

“Mexican *Mestizo* Catholicism, Music, and Dance,” at the Arizona State University’s All Saint’s Catholic Newman Center (October 15th, 2002).

“*Somos Manitas: El Grupo Sparx* as Emerging Postmodern *Mejicanas*.” NACCS annual conference in Chicago, Illinois (March, 2002)

“*Somos Manitas: El Grupo Sparx* as Emerging Postmodern *Mejicana*” III International Conference on Chicano Literature in Malaga, Spain. (May, 2002)

“*El Grupo Sparx y el Corrido de Juanito: Representations of Gender Conflict and Misunderstanding in a Nuevo Mejicano* Ballad,” at the American Folklore Society annual Meeting, Anchorage, Alaska (October, 2001) and at the “Gender and The Borderlands” conference at Saint Mary’s University in San Antonio, Texas (July, 2001).

“*Somos Manitas:: El Grupo Sparx* as Emerging Postmodern *Mejicanas* at the Society for Ethnomusicology annual meeting in Detroit, Michigan (October, 2001).

Instruction: Teaching emphasis in transdisciplinary areas including: ethnomusicology, folklore, cultural anthropology, gender, ethnic, cultural studies, and western civilization and the arts. Courses taught in Southwest Chicana/o, indigenous, Mexican, and Latin American music-culture, artistic production, and folklore. Teaching in world musics, music-cultures of Latin America, popular music-cultures of the United States, and musics-cultures of the Southwest.

Courses Taught:

Arizona State University

Introduction to Southwest Music and Culture

Music Ethnography and Methods

Mexican and Chicana/o Music

Mexican and Mexican American Artistic Production and Performance

Introduction to Chicana/o Culture

Latina/o Music Ethnography: Master’s Seminar

Chicana/o Cultural Expression

Chicana/o Folklore

Field Studies in the Chicana/o Community: Master's Seminar

Chicana/o and Mexican Folklore

Independent Studies: Special Mention: *La Danza Matachini* among the Yaqui in
Guadalupe, Arizona. Rose-Marie Soto

University of California, Santa Barbara

Visiting Professorship

Barrio Popular Cultures: (I taught this course eight sequential quarters at 140 students
per course).

Chican@ Music: (I taught this course for seven sequential quarters).

Chican@/Mexican Oral Traditions: (I taught this course two times).

Transdisciplinary Methods and Qualitative Research Applications
(PhD graduate seminar).

California State University Northridge

Assistant Professorship

Graduate Seminar in Chicana/o Arts and Culture

Understanding World Cultures Through Music

Music in Global Perspective

Practicum in Mexican American Choral Musics

Mexican, Chicano, and Latina/o Musics

Aztlan 2012: Indigenous Time, Synchronicity, Sacred Music and Dance

Introduction to Chicana/o Culture

The Chicana/o and the Arts

Developmental Reading (Service course)

Service Teaching and Performance

Mariachi Institute - led and performed a five day music institute at the
Colorado College and directing a concert with el Mariachi Tigre (April 2009).

Teaching Arizona's Hispanic Heritage presented "Musical Resources for
Classroom Teachers" 2002, 2003, 2004

Cesar Chavez Leadership Institute presented "Storytelling Through Music"
with Norma Talamante Wednesday, June 26th 6:30-8:30 pm MU: Union
Stage 2002

Teaching Arizona's Hispanic Heritage presented "An Evening of Chicana/o
Music" at the *Museo Chicano* (147 East Adams Street in Phoenix) on
June 20th 7:00 -9:00 pm 2001.

Ocampo Quesada Research Symposium performed “*Las Mañanitas*” and “*Cielito Lindo*” with Norma Talamante on Friday April 12th at the Hayden Library 2002.

ASU Public Events *Dos Lenguas: Two Tongues Project* in partnership with the City of Tempe and the ASU Intergroup Relations Center presenting several community and campus dialogues around the subject of bi-lingualism and music. September 2001-April 2002 components: Participated in “To Different Drums: *Musica*, The Language of our Cultures with Norma Talamante and José Cuellar on February 19, 26, and March 5 from 6:00-8:00 2001.

Individualized Instruction/Mentor Activities

Dissertations, master’s theses, honors theses, chair or committee assignment

Student’s name: William Calvo
Degree: Ph.D in Industrial Design
Project title: “Lowriders: Cruising along the Colorlines”
Ph.D Candidate: 2007
Institution: Arizona State University

Student’s name: Gabriel Ramirez
Degree: Bachelor’s degree in Chicana/o Studies and Art History;
Independent Study
Project title: “Local Mariachi and Chicano Family ensembles in the San Fernando Valley”
Date of Completion: May 2009
Institution: University of California- Santa Barbara

Student’s name: José Anguiano
Degree: M.A. in Chicana/o Studies
Project title: “Listening to California’s Missions: Mission Music and the Indigenous Experience in Colonial California”
Date of completion: June, 10 2007
Institution: University of California –Santa Barbara

Student’s name: Gabriella Sanchez
Degree: Master’s degree in Spanish
Project title: *Representations of Women in Mexican Narcocorridos*
Date of completion: June 20, 2005
Institution: Arizona State University

Students’ name: Christina Burbano Jeffrey
Degree: Master’s degree in Music
Project title: *Broadcasting Meaning: Construction of Identity through Spanish Language Radio in Phoenix’s Mexican Diaspora*

Date of completion: July, 18th 2003
Institution: Arizona State University

Student's name: Rose Marie Soto
Degree: Bachelor's degree in Chicana/o Studies; Independent Study
Project title: *Los Matachines Danza* (The Yaqui Matachines Dance) in
Guadalupe, Arizona
Date of Completion: Fall 2002
Institution: Arizona State University

Professional Service

Society for Ethnomusicology Council Secretary 2004-2006.

University of New Mexico Southwest Hispanic Research Institute. Invited participant to "Hispanic Expressive Culture in the Southwest" colloquium. Respondent to Brenda Romero's comparative paper on *La Danza Matachina Across Borders*, September 8-11, 2004.

Reviewer: *Americo Paredes and the Performance of the Southwest* for Colorado University Press, September 30th, 2003.

Invited participant, presented original paper: "*Cuando por el Oriente: Faith and Orientalism in a New Mexican Ballad Tradition*," and performed a music concert of New Mexican Christmas music at *La Gran Pastorela de Belén Festival y Simposio* at the University of New Mexico (UNM) -November 21-24, 2002.

Invited Guest Instructor for *Drama Away* (Colorado College DR 304) in Toronto, Canada, Thursday, August 1- Monday, August 5, 2002 [3 day Workshop]. Introduction to: Afro-Caribbean and other Latino Music, Dance, and Culture. Attended the International *Caribeña* Festival. Discussion and attendance of Broadway production of "*Mama Mia!*", a musical based on Swedish pop group, ABBA. Dean Mike Edmonds, Instructor and Program Director.

Editorial Positions

2008-present *Performing the U.S. Latino Borderland.s* Forthcoming 2010, edited by Arturo J. Aldama, Peter J. García, and Chela Sandoval. Bloomington: University of Indiana Press.

2002-2004 Senior Co-Specialist Editor, *Encyclopedia of Latino Popular Culture*, Greenwood Publishing Group, Cordelia Candelaria, Senior Editor, Arturo Aldama, Senior Co-Specialist Editor. My role as Co-Specialist editor of ethnomusicology, music, dance, folkways, and religion was 1.

development and research of thematic content and headword lists; 2. identifying and contracting contributing writers on the variety of topics and issues; 3. editing and at times rewriting the work of contributing authors; 4. collaborating with contributing writers, and managerial and other editors; and 5. contributing original entries and co-authored articles and thematic essays.

1993-94 Assistant Editor *Latin American Music Review*, The University of Texas Graduate Editorial Fellowship working with Senior Editor Gerard Behague reviewing, editing, and selecting manuscripts and creating a 10 year index for journal.

Professional Affiliations

Current:

Society for Ethnomusicology
American Folklore Society
National Association for Chicana and Chicano Studies
American Studies Association

Past:

College Music Society
Society for American Music

Service

University –Department-Community

Member, Curriculum Committee, 2009-2019 (CSUN)

Chair, Search Committee Full Professor in Literature, Humanities, and Cultural Studies, 2003-2004.

Member, Personnel Advisory to Chair, Committee, Miguel Montiel, Chair 2001, 2002, 2003, 2004.

Member, Curriculum Committee, 2001, 2002

Member, Scholarships and Enrichment Activities Committee, 2002, 2003

Member, Day of the Dead, Subcommittee ASU 2003, 2004, 2005
UCSB 2006, 2007, 2008.

Member, Media Lab and Equipment Policy Committee 2004-2005

Member, University Honorary Degree Committee 2004, 2005

Faculty Advisor, Lambda Theta Phi “Latino” Fraternity (ASU chapter) 2003-present.

Member, Search Committee for Media Artist Arturo Aldama (Chair) 2002-2003.

Participant, ASU University Winter and Spring Commencement 2001, 2002, 2003

Advisor, ASU Hispanic Research Center’s *Cultures Along the Border: An Online Resource Covering from Yuma, Arizona to Las Cruces, New Mexico Between 1848-Present* (6/26/02).

Chicana and Chicano/ Southwest Borderlands Initiative: Social Science Search Committee, Miguel Montiel (chair) 2001-2002.

Faculty Mentor for CASA Chicana/o Artists Student Association de ASU 2001, 2002

Participant, ASU annual Hispanic Convocation in December and May 2001, 2002, 2003.

Participant in UCSB Chicana/o and Social Science Graduation

Speaker’s Bureau for Arizona Council for the Humanities 2003-present.

Valle Del Sol’s annual student exchange program. Presented a lecture on Chicana/o Music, Ritual, and Dance to visiting high schools students, Tuesday, June 10th 2002.

References:

Manuel Peña

Professor of Music (Emeritus, Fresno State University-Fresno)

999 North DeWitt Avenue

Clovis, CA 93611

Home Phone: (559)299-4177

mpena@csufresno.edu

Enrique R. Lamadrid,

Director of Southwest Hispanic Studies Program and

Professor of Folklore

1829 Sigma Chi Rd NE

The University of New Mexico

Albuquerque, New Mexico 87131

505-277-6414 or 505 277-5464

lamadrid@unm.edu

Brenda Romero,
Professor of Music
College of Music
The University of Colorado at Boulder
Boulder, Colorado 80309-0301
303-492-7421
Brenda.Romero@Colorado.edu

Victoria, Levine,
Professor of Music
The Colorado College
14 East Cache La Poudre Street
Colorado Springs, Colorado 80903
(719)-389-6183
vlevine@coloradocollege.edu

Arturo J. Aldama, Associate Professor
The University of Colorado at Boulder
Boulder, Colorado 80309-
303-492-6842
Arturo.Aldama@Colorado.EDU

Maria Herrera-Sobek, Ph.D.
Associate Vice Chancellor for Diversity, Equity, and Academic Policy
Luis Leal Endowed Chair
Professor of Chicana and Chicano Studies
Cheadle Hall 5105
The University of California, Santa Barbara
Santa Barbara, CA 93106-4120
805-893-5114
Maria.Sobek@evc.ucsb.edu

Chela Sandoval, Ph.D.
Associate Professor of Chicana and Chicano Studies
South Hall 1701
The University of California, Santa Barbara
Santa Barbara, CA 93106-4120
(805) 893-3363
Sandoval@chicst.ucsb.edu