

Alex W. Rodriguez Curriculum Vitae
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Education

- April 2018 Ph.D., Ethnomusicology: University of California, Los Angeles
 Dissertation: “Making Jazz Space: Clubs and Creative Practice in California, Chile, and Siberia.”
- May 2011 M.A., Jazz History and Research: Rutgers, the State University of New Jersey
 Thesis: “White and Blue: Alternate Takes on Jack Teagarden”
- May 2007 B.A., Music: Amherst College (Trombone Performance, *cum laude*)
 Thesis Recital: “The Slide Show: A Tribute to Eight Trombonists of Personal and Historical Significance”

Professional Appointments

- 2019 Adjunct Lecturer, Arts and Humanities Division, Babson College
- 2017-2018 Visiting Scholar, Music Department, Reed College

College and University Teaching Experience

- 2019 Lecturer, African-American Music (2x) and Global Popular Music, Babson College
- 2017-2018 Director of Jazz Ensembles, Reed College
- 2014-2015 Assistant Director, UCLA Jazz Orchestra, UCLA
- 2014-2015 Co-Director, Intercultural Improvisation Ensemble (Omni-Musicality Group), UCLA
- 2012-2015 Teaching Associate, Jazz in American Culture (3x) and Latin American Music, UCLA
- 2009 Part-Time Lecturer, Music Fundamentals, Rutgers-Newark (3x, spring/summer/fall)

Peer-Reviewed Academic Articles

- 2016 “Harmolodic Pedagogy and the Challenge of Omni-Musicality.” *Jazz Perspectives* 9(2).
<http://www.tandfonline.com/doi/full/10.1080/17494060.2016.1196494>

Chapters in Academic Edited Collections

- 2016 “Jack Teagarden’s Southwestern Sound: A Musical Prodigy and His Field.” In *Musical Prodigies: Interpretations from Psychology, Music Education, Musicology and Ethnomusicology*, pp. 685-703. Edited by Gary E. McPherson. Oxford: Oxford University Press.

Book Reviews in Academic Publications

- 2015 “Pop-Rock Music: Aesthetic Cosmopolitanism in Late Modernity; Jazz Cosmopolitanism in Accra: Five Musical Years in Ghana.” Review, *Jazz Perspectives* 8(2):209-214.
- 2011 “Birds of Fire: Jazz, Rock, Funk and the Creation of Fusion.” Review, *Ethnomusicology Review* 16:465.
<http://ethnomusicologyreview.ucla.edu/journal/volume/16/piece/465>

Research Presentations

- 2018 “Thawing I.C.E.: Studying a Monthly Immigration Protest Sideways”
Society for Ethnomusicology Conference, November 15, Albuquerque, NM.
- 2017 “Listening for Resistance in Chilean Independent Music and Political Movements”
Society for Ethnomusicology Conference, October 29, Denver, CO.
- “Listening for Global Jazz in California, Chile, and Siberia”
British Forum for Ethnomusicology Conference, April 22, Sheffield, UK.
- “Global Jazz Today: Perspectives from California, Chile, and Siberia”
Jazz Education Network Conference, January 4, New Orleans, LA.
- 2015 “The Practice of Improvisation, the Freedom of Discipline” (Roundtable)
Guelph Jazz Festival Colloquium, September 18, Guelph, ON.
- “Transnational Jazz Practice as Global Microstructuration”
SEMSCHC Annual Conference, February 28, San Diego, CA.
- “Improvised Space-Making at a Los Angeles Jazz Club”
Hearing Landscape Critically Conference, January 15, Cambridge, MA.
- 2014 “Ethnomusicological Perspectives on Open Access Publication” (Roundtable)
Society for Ethnomusicology Conference, November 16, Pittsburgh, PA.
- “Chile’s *La Resistencia* and Transnational Jazz Practice”
Jazz Beyond Borders Conference, September 6, Amsterdam, Netherlands.
- “Intercultural Improvisation; Or, the Challenge of Omni-Musicality”
Intl. Society for Improvised Music Conference, June 6, New York, NY.
- 2013 “Improvising Jazz Ethnography in Santiago, Chile”
American Anthropological Association Conf., November 21, Chicago, IL.
- “Improvisation: Powering and Empowering Pedagogy” (Roundtable)
Society for Ethnomusicology Conference, November 16, Indianapolis, IN.
- “Musical Rhythm: Considering the Mind In Time” w/ Joe Sorbara
McGill TimeForms Symposium, September 18, Montreal, QC.
- “Creating Space for Creative Music at LA’s Blue Whale”
SEMSCHC Annual Conference, February 23, Riverside, CA.
- 2012 “Urban Spaces and Jazz Improvisation: Hearing the Hang in the U.S. and Chile”
Society for Ethnomusicology Conference, November 1, New Orleans, LA.
- “Creating Space for Creative Music at LA’s Blue Whale”
Guelph Jazz Festival Colloquium, September 7, Guelph, ON.
- “Rhythmic Complexity in Jack Teagarden’s Early Improvisation”
Analytical Approaches to World Music Conf., May 12, Vancouver, BC.
West Coast Conf. for Music Theory & Analysis, March 2, Eugene, OR.

- 2012 “Deconstructing the Hang: Urban Spaces as Cross-Cultural Contexts for Jazz Improv.”
IASPM/EMP Pop Conference, March 23, New York, NY.
Intl. Society for Improvised Music Conference, February 18, Paterson, NJ.
- 2011 “Jack Teagarden, Race, and Early Jazz in the Southwestern US”
CUNY Graduate Students in Music Symposium, May 14, New York, NY.
- 2010 “Rhythmic Complexity in the Early Improvisation of Jack Teagarden”
U. Cincinnati Music Theory/Musicology Conf., April 10, Cincinnati, OH.
McGill Graduate Music Symposium, March 13, Montreal, QC.

Other Selected Publications

- 2012-2016 *Ethnomusicology Review Sounding Board*, various contributions including:
“Interview with Sonny Rollins, Musical and Spiritual Autodidact,” May 30, 2016
“Improvising Global Connection in Santiago, Chile,” March 7, 2016
“The Word Jazz in the Jazz World,” December 9, 2015
“Interview with Tony Whyton and Nicholas Gebhardt,” February 17, 2014
“Musical Rhythm: Considering the Mind in Time,” September 22, 2013
(co-authored with Joe Sorbara)
“Trombonanza: Argentina’s Unlikely Music Festival,” August 19, 2013
“Book Review, *People Get Ready: The Future of Jazz Is Now*,” July 29, 2013
“CD Review: *Book of Omens* and *Colourless Green Superheroes*,” July 12, 2013
“Interview: Dr. Mark Lomanno, The Rhythm of Study,” March 6, 2013
“CD Review: *Four MFs Playin’ Tunes* and *Flip the Script*,” August 21, 2012
<http://ethnomusicologyreview.ucla.edu/sounding-board>
- 2009-2014 *NPR Music’s A Blog Supreme*, various contributions including:
“A Jazz Institution Moves Back Home to Los Angeles,” November 19, 2014
“A Saxophonist From Santiago Cracks the Stateside Scene,” October 9, 2013
“A Brief History of Jazz Education, Parts 1 & 2” Nov. 2, 2012 & Jan. 8, 2013
“Six Creative Presenters Finding New Audiences for Jazz,” June 9, 2012
“In Los Angeles, An Immigrant’s Dream Becomes a Jazz Hub,” April 13, 2012
“The Mix: Jazz in the Present Tense,” June 20, 2011
“At the Portland Jazz Festival, Delicate Issues, Joyful Audiences.” March 4, 2011
“Jazz Now: Alex Rodriguez, Lubricity,” September 22, 2009
<http://www.npr.org/blogs/ablogsupreme/>
- 2014 “Buena Vista Social Club” and “Latin Jazz.” In *The Greenwood Encyclopedia of Latin Music*. Edited by Ilan Stavans. Santa Barbara: ABC-CLIO.
“The *Ethnomusicology Review* Sounding Board: A Brief History.” *Ethnomusicology Review* 19:16-19. <http://www.ethnomusicologyreview.ucla.edu/content/ethnomusicology-review-sounding-board-brief-history-0>
- 2013 “Creating Space for Creative Music at LA’s Blue Whale.” *IASPM-US Music Scenes*.
<http://iaspm-us.net/music-scenes-creating-space-for-creative-music-at-las-blue-whale-by-alex-w-rodriguez/>

- 2012 “Latin Jazz,” with Ilan Stavans. Annotated Bibliography in *Oxford Bibliographies Online: Latino Studies*. <http://www.oxfordbibliographies.com>

Editorial Experience

- 2015-2018 Associate Editor, *The Arrow: A Journal Of Wakeful Society, Culture, and Politics*
- 2014 Editor in Chief, *Ethnomusicology Review* (Volume 19 published November 2014)
- 2012-2013 Website Editor and Managing Editor, *Ethnomusicology Review*
- 2010-2011 Digital Content Editor, Newark Public Radio (WBGO)

Guest Teaching Lectures

- 2018 “Listening for Silence in Rehearsal and Performance” (Featured Guest Artist Workshop)
BRAVO Youth Orchestras, November 29, Portland, OR.
- 2017 “Intercultural Improvisation and Mindful Listening” (Workshop w/ Otto Stuparitz)
Good Vibrations: Healing Through Music and Sound, June 3, Los Angeles, CA.
- “Embodied Listening for Big Band”
LCC Jazz Ensemble, Lower Columbia College, January 3, Longview, WA.
- 2016 “Jazz Listening and Global Scale: A Chilean Case Study”
The Jazz Tradition in America, Grinnell College, April 7, Grinnell, IA.
- “Fundamentals of the Blues” (taught in Spanish)
Improvisation Seminar, Instituto Projazz, March 29 & April 5, Santiago, Chile.
- 2015 “Intercultural Improvisation Workshop” (taught in Spanish)
Composition Seminar, Instituto Arcos, November 26, Santiago, Chile.
- 2014 “Jazz, Hip-Hop, and Political Resistance in Chile”
Music of South America, UCLA, December 4, Los Angeles, CA.
- “*Giant Steps, Kind of Blue, and Time Out: Three Jazz Milestones from 1959*”
Introduction to Music, UCLA, May 12, Los Angeles, CA.
- “Jazz in the Southern Cone”
Music of South America, UCLA, March 12, Los Angeles, CA.

Invited Public Lectures

- 2018 “Local Elections Matter” (Public Presentation)
Reed College SEEDS Office, Oct. 26, Portland, OR.
- 2017 “Jazz Listening and Global Scale” (Public Presentation)
UCLA Bunche Center for African American Studies, Apr. 26, Los Angeles, CA.
- 2014 “Touring Musicians and the Making of New Orleans Culture” (Pre-Concert Lecture)
The Broad Stage, Nov. 28 & 29, Santa Monica, CA.

- 2014 “Andean Jazz Fusion: An Alternate Route to the Concert Stage” (Symposium Panelist)
Traditional Music and the Concert Hall, May 7, Los Angeles, CA.
“Esperanza Spalding’s Jazz Education” (Pre-Concert Lecture)
UCLA Center for the Art of Performance, Feb. 22, Los Angeles, CA.
- 2013 “Fresh Eyes: Editorial Perspectives on Open Access” (Symposium Panelist)
UCLA Open Access Week, Oct. 25, Los Angeles, CA.
- 2012 “Leading From Below: Bassists as Bandleaders” (Pre-Concert Lecture)
UCLA Center for the Art of Performance, Oct. 27, Los Angeles, CA.
- 2010 “White and Blue: Alternate Takes on Jack Teagarden” (Public Presentation)
Institute of Jazz Studies Jazz Research Roundtable, April 21, Newark, NJ.
Jazz Journalists Assn. Jazz Matters Panel, New School, Mar. 9, New York, NY.

Academic and Educational Nonprofit Service

- 2018-present Board of Directors Secretary, International Society for Improvised Music
- 2017-2018 Board of Directors, Art of Practicing and Performing Institute
- 2016-present Member, Society for Ethnomusicology Ethics Committee
- 2015-2019 Co-Chair, Society for Ethnomusicology Improvisation Section
- 2014-2017 Member, Society for Ethnomusicology Committee for Academic Labor
- 2014-2015 Staff Contributor, *SEM Student News*
- 2014 Member, Society for Ethnomusicology Student Union Student Concerns Committee
Representative, UCLA School of Arts & Architecture Dean’s Student Council
- 2012-2013 Graduate student representative, Herb Alpert School of Music Director’s Student Council
- 2009-2010 Jazz History representative, Rutgers-Newark Graduate Student Government Association

Fellowships, Honors and Awards

- 2019 Teaching Certificate, Deep Listening Institute (in progress)
- 2017 UCLA Dissertation Year Fellowship
- 2016 UCLA Center for European and Russian Studies Summer Dissertation Fellowship
U.S. Dept. of State Critical Language Scholarship, Russian
- 2015-2016 UCLA Institute of American Cultures Research Grant in Ethnic Studies (2x)
- 2015-2016 Jorge Estrada Research Fellowship
- 2015 UCLA Latin American Institute Field Research Grant (*declined*)
- 2013-2014 UCLA Graduate Summer Research Mentorship (2x)
U.S. Dept. of Education Foreign Language and Area Studies Fellowship, Russian

Alex W. Rodriguez

- 2012 Improvisation, Community and Social Practice Summer Institute, Guelph, ON, Canada.
Invited Participant: "Improvisation and Pedagogy."
- 2011-2012 Herb Alpert Fellowship
- 2009 Morroe Berger - Benny Carter Jazz Research Fellowship
- 2009 Rutgers-Newark Masters Scholarship Award
- 2008-2010 Amherst College Edward Poole Lay Fellowship for Music Scholarship (3x)

Selected Performance Experience

- 2017 Featured composer w/ SEM Orchestra (Denver, CO)
- 2015, 2016 "Alex W. Rodriguez and Friends" performances at jazz club bluewhale (Los Angeles, CA)
- 2015-2016 Co-director and 1st trombone, Los Andes Big Band (Santiago, Chile)
- Mar-Jun 2016 Various performances at Thelonious, Lugar de Jazz (Santiago, Chile)
- January 2016 Led Chilean free jazz quartet at a Low-Fi House Concert (Santiago, Chile)
- May 2015 Opened for John Zorn Marathon with improvisation ensemble (Los Angeles, CA)
- April 2015 Superbone soloist, "Strawberry Soup: A Don Ellis Portrait" (Los Angeles, CA)
- August 2013 Led two performances with Chilean musicians at jazz club Thelonious (Santiago, Chile)
- 2012-2013 Gong, UCLA Balinese Gamelan; Trombone, Charles Mingus Ensemble (Los Angeles, CA)
- 2011, 2014-15 1st trombone, UCLA Jazz Orchestra (Los Angeles, CA)
- 2009-2010 Trombone, Rutgers Jazz One & Scarlet Knights Jazz Trombones (New Brunswick, NJ)
- 2008 Trombone, Zach Hash Trio (San Francisco, CA)
- August 2006 Led Amherst College Jazz Ensemble on Chilean tour (Valparaíso & Viña del Mar, Chile)

Other Professional Employment

- 2018 Field Organizer, Jo Ann Hardesty for Portland City Council, Portland, OR
- 2017-2018 Instructor, Mt. Tabor Middle School Jazz Ensemble, Portland, OR
- 2013-2014 Curriculum Director and Brass Instructor, Santa Monica Youth Orchestra and P.S.
One Elementary School Instrumental Music Program, Santa Monica, CA
- 2011-2015 Low Brass Faculty Instructor, Young Musicians & Artists summer music camp, Salem, OR
- 2009-2014 Jazz Writer, various publications including NPR Music, The Newark Star-Ledger, The
Hartford Advocate, WBGO.org, LA Weekly, Village Voice, Jazz.com
- 2008 Educational Programming Consultant, Enriching Lives Through Music (ELM)
- 2007-2008 Instrumental Music Teacher, various organizations including: Dominican Schools Music
Project, Lick-Wilmerding H.S., Oakland Public Conservatory

Professional Affiliations

American Anthropological Association

International Society for Improvised Music

Society for Ethnomusicology

Languages

Spanish: Advanced speaking, writing, reading

Russian: Advanced-Low speaking (ACTFL OPI certified); intermediate reading, writing

Fieldwork Sites

2012-2016: Los Angeles, USA

2016: Novosibirsk, Russia

2013, 2015-2016: Santiago, Chile