

**Alex W. Rodríguez Curriculum Vitae**  
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**Education**

- 2018 Ph.D., Ethnomusicology: University of California, Los Angeles  
Dissertation: “Making Jazz Space: Clubs and Creative Practice in California, Chile, and Siberia.”
- 2011 M.A., Jazz History and Research: Rutgers, the State University of New Jersey  
Thesis: “White and Blue: Alternate Takes on Jack Teagarden”
- 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”

**Academic Appointments**

- 2023 Part-Time Lecturer, Rutgers University Arts Online
- 2022-present Research Scholar, Starr King School for the Ministry
- 2019 Adjunct Lecturer, Arts and Humanities Division, Babson College
- 2017-2018 Visiting Scholar, Music Department, Reed College

**College and University Teaching Experience**

- 2023 From Jazz to Hip-Hop: African American Music in the 20<sup>th</sup> Century, Rutgers University
- 2019 Lecturer, African American Music (2x), Babson College  
Lecturer, Global Pop, 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)

**Fellowships, Honors, and Awards**

- 2023 Cultural Sector Recovery for Individuals Grant, Massachusetts Cultural Council
- 2022 Sociocracy Facilitator Certification, Sociocracy for All
- 2019 Deep Listening Teaching EARTificate, Center for Deep Listening
- 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)  
Jorge Estrada Research Fellowship

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- 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
- 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**

- 2022-present Translocal collaboration on forthcoming album project *Somewhere Else!!!!* w/ Pablo Menares, Rodrigo Recabarren, Nicolás Vera (Holyoke, MA; New York, NY; Santiago, Chile)
- 2023 Jazz quartet performances w/ Menares, Recabarren, Vera (Santiago, Chile)
- 2020 Original composition "Telematic Cyborg Colocation Protocol" worldwide premiere (Wilds Beyond Climate Justice global online summit)
- 2017 Original composition "Peñaflor" U.S. premiere w/ SEM Orchestra (Denver, CO)
- 2015, 2016 "Alex W. Rodríguez and Friends" performances at jazz club bluewhale (Los Angeles, CA)
- 2015-2016 Co-director and 1<sup>st</sup> trombone, Los Andes Big Band (Santiago, Chile)
- 2016 Various performances at Thelonious, Lugar de Jazz (Santiago, Chile)  
Led Chilean free jazz quartet at a Low-Fi House Concert (Santiago, Chile)
- 2015 Opened for John Zorn Marathon with improvisation ensemble (Los Angeles, CA)  
Superbone soloist, "Strawberry Soup: A Don Ellis Portrait" (Los Angeles, CA)
- 2013 Led two performances with Chilean musicians at jazz club Thelonious (Santiago, Chile)
- 2012-2013 Gong, UCLA Balinese Gamelan (Los Angeles, CA)
- 2009-2010 Trombone, Rutgers Jazz One & Scarlet Knights Jazz Trombones (New Brunswick, NJ)
- 2008 Trombone, Zach Hash Trio (San Francisco, CA)
- 2006 Led Amherst College Jazz Ensemble on Chilean tour (Valparaíso & Viña del Mar, Chile)

## Peer-Reviewed Articles and Book Chapters in Edited Collections

- 2020 “Making the Hang in Chile at Thelonious, Lugar de Jazz.” *Jazz and Culture* 3(1).
- 2016 “Harmolodic Pedagogy and the Challenge of Omni-Musicality.” *Jazz Perspectives* 9(2).
- “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.” *Jazz Perspectives* 8(2):209-214.
- 2011 “Birds of Fire: Jazz, Rock, Funk and the Creation of Fusion.” *Ethnomusicology Review* 16:465. <http://ethnomusicologyreview.ucla.edu/journal/volume/16/piece/465>

## Research Presentations

- 2023 “Celebrating a Sociocratic Failure”  
Annual Global Sociocracy Conference, May 5, online
- “Somatic Strategies for Cooperative Organizing” (w/ M. Rodríguez and B. Méndez)  
Building Worker Power Conference, March 25, Amherst, MA.
- 2022 “Who Decides Who Decides? Recursivity in Grammars of Governance” (w/ Ted Rau)  
Metagovernance Project Research Seminar, December 14, online
- “Abolishing the Terms of Unison: Ornette Coleman's Aesthetic Marronage”  
Jazz Then & Now Conference, August 26, Amsterdam, Netherlands
- “Exquisite Corpse In Common: An Experiment In Sociocratic Surrealism”  
Metagovernance Project Practical Governance Seminar, June 15, online
- 2020 “Deep Listening and Telematics”  
The Wilds Beyond Climate Justice, June 4, global online summit
- “Pop Music in 1990” (Roundtable)  
Music Scholarship at a Distance Colloquium, May 1, online
- 2019 “Improvising Out of Whiteness” (Board of Directors Roundtable)  
Intl. Society for Improvised Music Conference, May 18, Minneapolis, MN.
- 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.
- 2013 “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.
- “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

- 2022 “The Necessary Weirdness of Global Silly-Darity” (w/ Owólabi Aboyade, Aerin Dunford, and Karen Leu) in *Geez Magazine* 66. <https://geezmagazine.org/magazine/issue/issue-66>
- “Dehonkifying Christ: A Fool’s Errand” in *Geez Magazine* 64. <https://geezmagazine.org/magazine/issue/issue-64>
- 2021 “In the Moment: Saxophonist Jeff Lederer on New Album ‘Eightfold Path.’” In *Lion’s Roar: Buddhist Wisdom For Our Time*. <https://www.lionsroar.com/in-the-moment-saxophonist-jeff-lederer-on-new-album-eightfold-path/>
- 2020 “‘Another Motor, Another Spirituality’: On Opening a Jazz Club at the End of the World.” Oral History Interview with Erwin Díaz. *Jazz and Culture* 3(1).
- “The Durability of Drummer Rashied Ali’s Survival Records.” In *DownBeat*. <https://downbeat.com/news/detail/drummer-rashied-alis-survival-guide>
- 2019 “The Sound of Feminist Snap, Or Why I Interrupted the 2018 SEM Business Meeting.” In *Sounding Out!* <https://soundstudiesblog.com/2019/11/04/the-sound-of-feminist-snap-or-why-i-interrupted-the-2018-sem-business-meeting/>
- “Anna Webber’s ‘Clockwise’ Spans Musical Worlds.” In *DownBeat*. <http://downbeat.com/news/detail/anna-webbers-clockwise-spans-musical-worlds>
- 2018 “Reflecting on a Year of Buddhist Action for Immigrant Justice in Oregon.” In *Lion’s Roar: Buddhist Wisdom For Our Time*. <https://www.lionsroar.com/reflecting-on-a-year-of-buddhist-action-for-immigration-justice-in-oregon/>
- 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  
 “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 I & 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/>

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- 2014 “Buena Vista Social Club” and “Latin Jazz.” In *The Greenwood Encyclopedia of Latin Music*. Edited by Ilan Stavans. Santa Barbara: ABC-CLIO.
- 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>

### Guest Teaching Lectures

- 2021-2022 “The Bakhita Project”  
We Will Dance with Mountains, online w/ Dr. Bayo Akomolafe
- 2020 “Telematics, Latency, and Microtiming in Group Improvisation”  
UCLA Intercultural Improvisation Ensemble, February 6, Los Angeles, CA.
- 2019 “Deep Listening Workshop”  
Flywheel Arts Collective, July 27-August 31, Easthampton, MA.
- 2018 “Listening for Silence in Rehearsal and Performance” (Featured Guest Artist Workshop)  
BRAVO Youth Orchestras, November 29, Portland, OR.
- “Jazz Diasporas in Latin America”  
Jazz Without Borders, Rutgers University-Newark, November 8, Newark, NJ.
- 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

- 2023 “Catalyst Cooperative Healing: A Co-Founder’s Exit to Community” (Panelist)  
Exit 2 Community Collective Gathering, Nov. 4, New York, NY.
- 2018 “Local Elections Matter” (Public Presentation)  
Reed College SEEDS Office, Oct. 25, 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.
- “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.

## 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)

## Academic Service

- 2016-2020 Member, Society for Ethnomusicology Ethics Committee
- 2015-2019 Co-Chair, Society for Ethnomusicology Improvisation Section
- 2014-2019 Member, Society for Ethnomusicology Committee for Academic Labor
- 2014 Representative, UCLA School of Arts & Architecture Dean’s Student Council
- 2009 Jazz History representative, Rutgers-Newark Graduate Student Government Association

## Organizational Leadership and Consulting Experience

- 2023-present Co-founder and worker-owner, Mirlo US <https://mirlo.space>  
Advisory Board, TEN (The Emergence Network)
- 2021-present Co-founder and worker-owner, Catalyst Cooperative Healing <https://catalystch.com>  
Bylaws Circle and Governance Standards Research, Sociocracy for All
- 2019-present Board of Directors, Buddhist Peace Fellowship  
(Treasurer, President, Secretary-Treasurer, Vice President)
- Organizational Development Consultant:  
Latina Associates for Collaborative Engagement (2023)  
TEN (The Emergence Network) (2022-2023)  
Neighbor to Neighbor Massachusetts (2021)  
Jazz Journalists Association (2020)  
Buddhist Peace Fellowship (2019)
- 2020-2021 General Coordinator, Bhumisparsha
- 2020 Core Organizer, The Wilds Beyond Climate Justice global online summit
- 2019-2020 Managing Director, International Society for Improvised Music
- 2018-2019 Board of Directors Secretary, International Society for Improvised Music
- 2017-2018 Board of Directors, Art of Practicing Institute
- 2013-2014 Curriculum Director, Santa Monica Youth Orchestra
- 2008 Educational Programming Consultant, Enriching Lives Through Music (ELM)

## Other Professional Employment

- 2009-2020 Jazz Writer, various publications including DownBeat, NPR Music, Newark Star-Ledger, WBGO.org, LA Weekly, Village Voice, Jazz.com
- 2018 Field Organizer, Jo Ann Hardesty for Portland City Council
- 2017-2018 Instructor, Mt. Tabor Middle School Jazz Ensemble
- 2013-2014 Brass Instructor, P.S. One Elementary School Instrumental Music Program
- 2011-2015 Low Brass Faculty Instructor, Young Musicians & Artists summer music camp
- 2007-2008 Instrumental Music Teacher, various organizations including: Dominican Schools Music Project, Lick-Wilmerding H.S., Oakland Public Conservatory

## Languages Other Than English

Spanish: Advanced speaking, writing, reading

Russian: Intermediate speaking, writing, reading (ACTFL Certification: Advanced-Low)