

# JONATHAN RITTER

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Director, Latin American Studies Program  
University of California Riverside

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## Education

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**Ph.D. Ethnomusicology**, University of California, Los Angeles, 2006

**M.A. Ethnomusicology**, University of California, Los Angeles, 1998

**B.A. *summa cum laude*, American Indian Studies**, University of Minnesota, 1994

## Employment and Teaching Experience

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### University of California Riverside, Riverside, CA

- **Director, Latin American Studies Program**, July 2013 – present
- **Associate Professor of Ethnomusicology**, July 2012 – present
- **Assistant Professor of Ethnomusicology**, July 2004 – June 2012

#### Courses taught:

*Graduate seminars:* Latin American Ethnomusicology, History of Ethnomusicology, Field Methods in Ethnomusicology, Music and Memory, Music and Violence

*Undergraduate courses:* Introduction to World Music, Contemporary Native American Music, Music and Performance in the Andes, Music Politics and Social Movements, Sacred Soundscapes, Music in the Post-9/11 World

*Performance courses:* Mayupatapi (UCR Andean and Latin American Music Ensemble)

### Escuela Nacional de Música, Universidad Nacional Autónoma de México, Mexico City

- **Visiting Professor**, Fall 2012 and Summer 2014

### Soka University of America, Aliso Viejo, CA

- **Adjunct Lecturer**, fall 2003

### Chapman University, Orange, CA

- **Adjunct Lecturer**, fall 1998

### University of California Los Angeles, Los Angeles, CA

- **Campus Outreach Coordinator and Founding Director, *Fowler Out Loud!*** performing arts series, UCLA Fowler Museum of Cultural History, 2002 – 2004
- **Teaching Assistant**, 1998-99
- **Bibliographer**, UCLA Ethnomusicology Archive, 1997-98

### University of Minnesota, Minneapolis, MN

- **Research Assistant**, American Indian Studies Department, 1993-94

## Selected Publications

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### Monographs:

*We Bear Witness With Our Song: The Politics of Music and Violence in the Peruvian Andes.* New York and London: Oxford University Press (forthcoming).

*A Work in Progress: Autonomy on Nicaragua's Atlantic Coast.* Williamstown, Massachusetts: Institute for International Cooperation and Development (1995)

### Edited Books/Collections:

*Music in the Post-9/11 World*, co-edited with J. Martin Daughtry. New York: Routledge (2007)

*Music and Politics in the Andes.* Conference proceedings published online in *Diagonal*, the journal of the UCR Center for Iberian and Latin American Music (2009)

### Journal Articles and Book Chapters:

"The 'Voice of the Victims': Testimonial Songs in Rural Ayacucho." In *Art from a Fractured Past: Memory and Truth Telling in Post-Shining Path Peru*, Cynthia Milton, ed., p. 217-253. Durham: Duke University Press (2014)

"Cantos de sirena: ritual y revolución en los andes peruanos." (translation of article listed below). In *Las formas del recuerdo: etnografías de la violencia política en el Perú*, Ponciano del Pino and Caroline Yezer, eds., p. 105-152. Lima: IEP (2013)

"Complementary Discourses of Truth and Memory: The Peruvian Truth Commission and the *Canción Social Ayacuchana*." In *Music, Politics, and Violence*, Kip Pegley and Susan Fast, eds., p. 197-222. Middletown, CT: Wesleyan University Press (2012).

"Peru and the Andes." In *Music of Latin America: A Heritage of Diversity*, Robin Moore and Walter Clark, ed. New York: Norton (2012).

"Chocolate, Coconut, and Honey: Race, Music, and the Politics of Hybridity in the Ecuadorian Black Pacific." *Popular Music and Society* 34(5): 571-592 (2011)

"Hibridez, raza, y la marimba esmeraldeña: repensando fusiones musicales en el pacífico negro ecuatoriano." *Ensayos: historia y teoría del arte* (Bogotá: Instituto de Investigaciones Estéticas, Universidad Nacional de Colombia) 18: 98-121 (2010)

"Terror in an Andean Key: Peasant Cosmopolitans Interpret 9/11." In *Music in the Post-9/11 World*, Jonathan Ritter and J. Martin Daughtry, eds., p. 177-208. New York: Routledge (2007)

"Cantando se recuerdan: Historia de una música testimonial." *Cuestión de Estado* (Lima, Peru: Instituto de Dialogo y Propuestas) 32: 80-82 (2003)

"Articulating Blackness as an Ethnic Ideology in Afro-Ecuadorian Marimba Performance." *Selected Reports in Ethnomusicology (Musical Cultures of Latin America: Global Effects, Past and Present)* 11: 143-53 (2003)

"Siren Songs: Ritual and Revolution in the Peruvian Andes." *The British Journal of Ethnomusicology* 11(1): 9-42 (2002)

"Cancega Nahonpi: The Drum as Icon and Teacher in D/Lakota Life." *Bulletin of the Society for American Music* 25(2): 33-38 (1999)

"Agua Larga: Musical Tales in Northwest Ecuador." *Pacific Review of Ethnomusicology* 9(1): 66-74 (1999)

"Conversations with a Lakota Drummer." *Percussive Notes: Journal of the Percussive Arts Society* 34(4): 46-48 (1996)

### Review Essays:

- “Andean Countries.” Contributing Editor bibliographic essay. *Handbook of Latin American Studies* 68: 585-593. Austin: University of Texas Press (2013)
- “Andean Countries.” Contributing Editor bibliographic essay. *Handbook of Latin American Studies* 66: 649-658. Austin: University of Texas Press (2011)
- “Andean Countries.” Contributing Editor bibliographic essay. *Handbook of Latin American Studies* 64: 523-532. Austin: University of Texas Press (2009)
- Review Essay. “Ecuador and Colombia: Marimba Masters and Sacred Songs” and “Afro-Hispanic Music from Western Colombia and Ecuador.” *The World of Music* 44(3): 191-97 (2002)

### Reviews:

- Book Review. *Ritual Encounters: Otavalan Modern and Mythic Community*, by Michelle Wibbelsman. *Latin American Music Review* 32(2): 310-14 (2011)
- Book Review. *Imposing Harmony: Music and Society in Colonial Cuzco*, by Geoffrey Baker. *Yearbook for Traditional Music* 41: 233-235 (2009)
- Recording Review. “The Devil’s Horn: Brassband Traditions from the Highlands of Bolivia.” *Yearbook for Traditional Music* 40: 186-87 (2008)
- Recording Review. “Tambora: Baile Cantado en Colombia.” *Ethnomusicology* 51(3): 543-45 (2007)
- CD-ROM Review. “Music and Ritual of the Peruvian Andes.” *The World of Music* 46(1): 160-62 (2004)
- Recording Review. “Music in the Andean Highlands: Bolivia.” *The EAR, UCLA Ethnomusicology Archive Report* (Spring 2001): 11
- Book review. *Songs of the Caged, Songs of the Free: Music and the Vietnamese Refugee Experience*, by Adelaida Reyes. *Counterpoise: For Social Responsibilities, Liberty and Dissent* 4(3): 52-53 (June 2000)

### Encyclopedia Entries:

- “Pumpin,” “Toril,” and “Yaraví.” *The Bloomsbury Encyclopedia of Popular Music of the World, v. 9*, John Shepherd and David Horn, eds. London: Bloomsbury (2014).
- “Charango,” “Chicha,” “Marimba,” and “Raúl García Zárate.” *Greenwood Encyclopedia of Latin American Popular Music*, Jorge Torres, ed. Westport, CT: Greenwood Publishing Group (2013).
- “Carnival,” “Huayno,” “Mercedes Sosa,” “Atahualpa Yupanqui.” *Encyclopedia of Latin American History and Culture, 2<sup>nd</sup> ed.*, Jay Kinsbruner, ed., Thomson Gale (2008).
- “Ayacucho (Peru),” “Arequipa (Peru),” and “Trujillo (Peru).” *The Continuum Encyclopedia of Popular Music of the World, Volume 3: Caribbean and Latin America*, John Shepherd, David Horn and Dave Laing, eds., p. 332-34. London: Continuum International (2005).

### Translations:

- “Music Research in South America” (“La investigación musical en America del sur”). Original text by Raúl Romero. In *Studies in Latin American Music*, edited by Javier León, Michael Marcuzzi, and Helena Simonett. Bloomington: Indiana University Press (forthcoming).
- CD liner notes for the series *Traditional Music of Peru* (Smithsonian Folkways / Center for Andean Ethnomusicology), including:
- “Volume 8: Piura.” Original text in Spanish by Manuel Ráez. (2002)
  - “Volume 7: The Lima Highlands.” Original text in Spanish by Manuel Ráez. (2001)
  - “Volume 6: The Ayacucho Region.” Original text in Spanish by María Eugenia Ulfe. (2001)

## Selected Conference Papers and Presentations

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- “Música Testimonial y (Pos)Memoria en el Perú.”** Videoconferenced keynote for lecture series “Etnomusicología: Ciclo de Videoconferencias” at the Pontificia University Católica del Perú in Lima, Peru. November 24, 2014.
- “Ethical Tight Spots: How Ethnography can Survive Institutional Requirements, Maintain Morality, and Still Say Something Relevant.”** Roundtable discussion at the Society for Ethnomusicology annual conference, November 13, 2014, Pittsburgh, PA.
- “Echoes of Violence: Music, Postmemory, and Indigenous Voice After the War in Peru.”** Invited talk delivered at Brown University (October 2014), University of Illinois Urbana Champaign (April 2014), University of London Royal Holloway (December 2013), and University of Chicago (October 2013)
- “Otras formas de narrar la verdad en sociedades postconflicto.”** Panel discussion at the Latin American Studies Association Congress, May 23, 2014. Chicago, IL.
- “Does Traditional Music Need the Concert Hall?”** Symposium on “Traditional Music in the Concert Hall,” in conjunction with the Miguel Harth-Bedoya UCLA Regents Lectures, May 7, 2014
- “New Song, New Time: Peruvian Marxisms and Music in a Revolutionary Era.”** Musical and Other Cultural Responses to Violence in Latin America (conference). University of Manchester, England, December 2013
- “Remaking Ritual and Reclaiming a Regional Identity After the War in Peru.”** Remaking Andean Ritual Performance symposium, Performance and Materiality in Latin America Mellon Working Group, Center for Ideas and Society, UC Riverside, May 2013
- “Intellectual and Institutional History: The UCLA Department of Ethnomusicology (1989-present).”** Presented with J. Martin Daughtry. UCLA Ethnomusicology 50<sup>th</sup> Anniversary Alumni Symposium, November 2010
- “Chocolate, Coco, y Miel: Música, Raza, y Hibridización en el Pacífico Negro Ecuatoriano.”** 7th Encuentro of the Hemispheric Institute for Performance and Politics (NYU). Bogotá, Colombia. August 2009
- “The *Vencedores de Ayacucho* Festival: Reclaiming a Regional Identity After the War in Peru.”** Society for Ethnomusicology annual meeting, Middletown, Connecticut, October 2008
- “¿Es posible una ‘etnomusicología de la violencia política’? Hasta una metodología.”** Invited talk (in Spanish) at the Universidad Nacional de San Marcos in Lima, Peru, August 2008
- “Memoria, Verdad(es), y la Canción Social Ayacuchana.”** Invited paper (in Spanish) for the conference “Inequidades persistentes, memoria, justicia y reformas institucionales en una sociedad posconflicto,” organized by the Institute of Peruvian Studies, Lima, Peru, August 2008
- “Race, Music, and the Politics of Hybridity in the Ecuadorian ‘Black Pacific.’”** Beyond Difference: Rethinking the African Diaspora in Latin America (conference). UC Berkeley Afro-Latino Working Group, March 1-2, 2007
- “Imagining Terror Locally: The September 11 Carnival Songs of Ayacucho, Peru.”** International Council for Traditional Music biannual meeting, Fuzhou and Quanzhou, China, January 2004
- “Singing Senderista Songs: Toward an Anthropology of Political Performance.”** Invited paper at a special conference for grant recipients of the Wenner-Gren Foundation for Anthropological Research, Chicago, Illinois, November 2003
- “Cancega Nahonpi: Iconicity, Cultural Education, and the Drum in Dakota Life.”** Sonneck Music Society Convention, Kansas City, Missouri, February 1998

## Selected Grants and Awards

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**Andrew Mellon Workshops in the Humanities**, coordinator for the “Performance and Materiality in Latin America” Working Group, UCR Center for Ideas and Societies, funded 2012-13 and 2013-14

**Richard Waterman Prize** for best article by a junior scholar, awarded by the Popular Music Section of the Society for Ethnomusicology, fall 2012

**R. Serge Denisoff Award** for the best article published the previous year in the journal *Popular Music and Society*, March 2012

**Fellow, UCR Center for Ideas and Society**, Post-Socialism Working Group, fall 2009

**California Center for the Humanities**, research grant for “The Music of Indigenous California” project, together with Prof. Cliff Trafzer (UCR, History), 2008-10

**UCR Academic Senate Grants**, 2006-13

**UC Pacific Rim Research Program, UCR Center for Ideas and Society, and UC Humanities Research Institute** grants for hosting the conference “Encuentro Andino: Music and Politics in the Andes,” 2005-06

**Charles Seeger Prize** for best student paper at the 2001 Society for Ethnomusicology annual meeting, awarded October 2002

**Dissertation Year Fellowship**, University of California, Los Angeles, 2001-02

**Wenner-Gren Foundation Fieldwork Grant** for dissertation research in Peru, 2001-02

**Fulbright Institute for International Education (IIE) Grant** for research in Peru, 2000-01

**International Study and Overseas Program (ISOP) Fieldwork Fellowship** for initial dissertation research in Peru, University of California, Los Angeles, 2000

**U.S. Department of Education National Resource Fellowships (Title VI)** for study of the Quechua language, 1997-98 and 1998-99

## Selected Professional Activities and Service

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### Elected Positions

- President, Southern California and Hawai'i Chapter, Society for Ethnomusicology, 2010-2012
- Vice-President, Southern California and Hawai'i Chapter, Society for Ethnomusicology, 2008-2010
- Member, Council of the Society for Ethnomusicology, 2009-12 and 2014-17

### Editorial Positions

- Editorial Board Member, *Popular Music and Society* (2014-present)
- Coordinating Editorial Board Member, *Latin American Perspectives* (2012-present)
- Contributing Editor for Andean Music, *Handbook of Latin American Studies*, 2007-present
- Managing Editor, *Pacific Review of Ethnomusicology*, 1998-99

### Conference Organizing

- “Remaking Andean Ritual Performance” symposium, Andrew Mellon Workshops in the Humanities, UCR Center for Ideas and Society, May 2013
- Society for Ethnomusicology Southern California and Hawai'i Chapter annual conferences, February 2011 and 2012
- “Global Post/Socialisms?” conference organizing committee, UCR Center for Ideas and Society, October 2011