

**WAYNE G. MARSHALL**  
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## **CURRENT POSITION**

Mellon Fellow, Massachusetts Institute of Technology (2009-11).

## **EDUCATION**

Ph.D., *University of Wisconsin-Madison*, Ethnomusicology (2007)

- Dissertation: "Routes, Rap, Reggae: Hearing the Histories of Hip-hop and Reggae Together"

M.A., *University of Wisconsin-Madison*, Ethnomusicology (2002)

- M.A. thesis: "Producing the Real: Hip-hop Music and Authenticity"

B.A., *Harvard University*, English and American Literature and Language (1998)

## **TEACHING EXPERIENCE**

Lecturer, Music 31b (*Music and Globalization*), Brandeis University (Spring 2009)

Lecturer, AAAS 171a (*Reggae Representation, Race and Nation*), Brandeis University (Fall 2008)

Lecturer, AAAS 135b (*Global Hip-hop*), Brandeis University (Spring 2008)

Lecturer, Music 160a (*Digital Pop from Hip-hop to Mashup*), Brandeis University (Fall 2007)

Instructor, Music 332 (*Topics in Ethnomusicology: Music, Migration, and Nation*), University of Chicago. (Spring 2007)

Instructor, Music 102 (*Introduction to World Music*), University of Chicago. (Winter 2006)

Instructor, Music 233 (*Introduction to the Social and Cultural Study of Music*), University of Chicago. (Autumn 2006)

Lecturer, Music E-145 (*Electronic Music: History and Aesthetics of Popular Music Since the 1960s*), Harvard Extension School. (Fall 2007, Spring 2006, Spring 2005)

Lecturer, Music 0123-S02 (*Routes, Rap, Reggae: Hearing the Histories of Hip-hop and Reggae Together*), Brown University. (Spring 2005)

Lecturer, Music 103 (*Introduction to Music Cultures of the World*), University of Wisconsin-Madison. (Spring 2002, Spring 2001)

Teaching Assistant, Foreign Cultures 46 (*Caribbean Societies: Socioeconomic Change and Cultural Adaptations*), Prof. Orlando Patterson, Harvard University. Delivered lectures on Afro-Latin music and history of reggae. (Fall 2005, Fall 2004, Fall 2003)

**PUBLICATIONS****Books / Edited Collections:**

- 2009 *Reggaeton*. Co-edited with Raquel Z. Rivera and Deborah Pacini Hernandez (Duke University Press).
- 2009 "From Música Negra to Reggaeton Latino: The Cultural Politics of Nation, Migration, and Commercialization." In *Reggaeton* (Duke University Press): 19-76.
- 2009 "Reggaeton's Socio-Sonic Circuitry: An Introduction to Reading Reggaeton." (with Raquel Z. Rivera and Deborah Pacini Hernandez), "Visualizing Reggaeton: Editors' Notes" (with Raquel Z. Rivera), and "Placing Panama in the Reggaeton Narrative: Editor's Notes." In *Reggaeton* (Duke University Press): 1-18, 215-17, 77-80.
- 2009 "Reggaeton," "Ivy Queen," "Daddy Yankee," "Tego Calderon," and "Don Omar." In *The Grove Dictionary of American Music*, 2<sup>nd</sup> edition (Oxford University Press), forthcoming.
- 2009 "Race, Racism, and World Music History." Co-authored with Ronald Radano. In *The Cambridge History of World Music* (Cambridge University Press), ed. by Philip Bohlman, forthcoming.
- 2009 "The Rise of Reggaeton: From Daddy Yankee to Tego Calderon and Beyond." In *Afro-Latin@s in the United States: A Reader* (Duke University Press), ed. by Juan Flores and Miriam Jiménez Román, forthcoming.
- 2008 "What Is Stolen? What Is Lost? Sharing Information in an Age of Litigation." In *Music and Copyright: Historical and Ethnographic Perspectives*, Anthony McCann, ed. (University of Massachusetts Press), forthcoming.
- 2007 "Kool Herc: A Biographical Essay," "Jamaica in Hip-hop," "Hip-hop Goes to Hollywood." In *Icons of Hip-hop: An Encyclopedia of the Movement, Music, and Culture* (Westport, CT: Greenwood), ed. by Mickey Hess, 1-26.
- 2007 "Listening 1: Wayne Marshall." In "Riddim in Lyrics: On the Insurgency of Musical Creativity," Chapter 5 (138-45) of Tina Ramnarine's *Beautiful Cosmos: Performance and Belonging in the Caribbean Diaspora* (London: Pluto Press).
- 2006 "we use so many snares." In *Da Capo Best Music Writing 2006: The Year's Finest Writing on Rock, Hip-Hop, Jazz, Pop, Country, & More* (New York: Da Capo Press), ed. by Daphne Carr and Mary Gaitskill, 260-71.

**Journal Articles / Book Reviews:**

- 2009 Book Review: "Mark J. Butler, *Unlocking the Groove: Rhythm, Meter, and Musical Design in Electronic Dance Music*." *Music Theory Spectrum* 31(1): 192-8.
- 2009 Book Review: "Michael Veal, *Dub: Soundscapes and Shattered Songs in Jamaican Reggae*." *Latin American Music Review* 30(1): (forthcoming).
- 2008 "Dem Bow, Dembow, Dembo: Translation and Transnation in Reggaeton." *Lied und populäre Kultur / Song and Popular Culture: Jahrbuch des Deutschen Volksliedarchivs* 53: 131-51.

- 2008 "Roundtable – VH1's The White Rapper Show: Intrusions, Sightlines, and Authority." (with Kyra Gaunt, Cheryl Keyes, Timothy Mangin, and Joseph Schloss), *Journal of Popular Music Studies* 20(1): 44-78.
- 2008 Book Review: "René T.A. Lysloff and Leslie C. Gay, eds., *Music and Technoculture*." *Journal of the Society for Ethnomusicology* 52(3): 490-2.
- 2006 "Giving Up Hip-hop's Firstborn: A Quest for the Real after the Death of Sampling." *Callaloo* 29(3): 868-892.
- 2006 "The Riddim Method: Aesthetics, Practice, and Ownership in Jamaican Dancehall." Co-authored with Peter Manuel, *Popular Music* 25(3): 447-470.
- 2006 "Bling-bling for Rastafari: How Jamaicans Deal with Hip-hop." *Social and Economic Studies* 55: 1 & 2 (2006): 49-74. [University of the West Indies – Mona; Kingston, Jamaica]
- 2005 "Hearing Hip-hop's Jamaican Accent." *Institute for Studies in American Music Newsletter* 34(2): 8-9, 14-15.
- 2005 Book Review: "Deborah A. Thomas, *Modern Blackness: Nationalism, Globalization, and the Politics of Culture in Jamaica*." *Interventions: International Journal of Postcolonial Studies* 7(2): 270-2.
- 2004 Book Review: "Louise Meintjes, *Sound of Africa!: Making Music Zulu in a South African Studio*." *World of Music* 46(1): 145-152.

#### CONFERENCE PAPERS

- 2008 "Music, Dance, and Ethnomusicology in the Age of YouTube." Annual Meeting of the Society for Ethnomusicology, Middletown, Connecticut, 25 October.
- 2007 "Bytes and Bites: Global Ghetto-tech and the Postcolonial Hipster." Annual Meeting of the Society for Ethnomusicology, Columbus, Ohio, 27 October.
- 2007 "iReggaeton? Transhemispheric Racial Formations, New Media, and Blanqueamiento." Annual Meeting of the American Studies Association, Philadelphia, 11 October.
- 2007 "Hearing Reggaeton's Socio-Sonic Circuitry." Biennial Conference of the International Association for the Study of Popular Music, Mexico City, 25 June.
- 2007 "Follow Me Now: The Zigzagging Zunguzung Meme." Annual Meeting of the International Association for the Study of Popular Music (US branch), Boston, 28 April; Experience Music Project, Seattle, 20 April.
- 2006 "What Is Stolen? What Is Lost? Sharing Information in an Age of Litigation." Annual Meeting of the Society for Ethnomusicology, Honolulu, 16 November.

- 2006 “Mashup Poetics as Pedagogical Practice.” Annual Meeting, American Musicological Society and Society for Music Theory (SMT Committee for Diversity, Special Session), Los Angeles, 4 November.
- 2006 “Musically Expressed Ideas About Music: Techniques and Technologies for Performing Ethnomusicology in the Digital Age.” Annual Meeting of the Northeast Chapter of the Society for Ethnomusicology, Trinity College, 8 April.
- 2005 “Hearing Hip-hop’s Jamaican Accent.” *Music, Performance and Racial Imaginations*, New York University, 5 March.
- 2004 “It’s a ‘Mad Mad’ Story: Hearing the Histories of Reggae and Hip-hop Together.” Annual Meeting of the Society for Ethnomusicology, Tucson, 5 November.
- 2004 “‘It Always Happens’: Forgetting, Maintaining, and Belonging in Boston’s Reggae Scene.” Annual Meeting of the Northeast Chapter of the Society for Ethnomusicology, Wesleyan University, 17 April.
- 2004 “‘Mad Mad’ Migrations: Caribbean Circulation and the Movement of Jamaican Rhythm.” *Caribbean Soundscapes: A Conference on Caribbean Musics and Culture*, Cuban & Caribbean Studies Institute, Tulane University, 11 March.
- 2004 “Hip-hop in Jamaica, Reggae in Boston: A Preliminary Comparison.” *Dance, Drum, and Drink: Transposing Heritage Through Expressive and Material Culture*, Department of Folklore and Mythology, Harvard University, 7 February.
- 2003 “Hip-hop in Jamaica: Representing the Local through International Sound.” Annual Meeting of the Society for Ethnomusicology, Miami, 5 October.
- 2001 “Situating Hip Hop Sound: Towards an Analysis of Rap’s Music.” *The Hip-Hop Paradigm: Mapping and Transcending its Boundaries*, University of Michigan, 23 March.

#### INVITED PRESENTATIONS

- Keynote Speaker, Brandeis University Cultural Production Program Graduate Student Conference, “Culture Combat: Provoking the Social Imaginary,” 14 March 2009.
- Panelist, President’s Roundtable: “SEM and American Imperialism,” Annual Meeting of the Society for Ethnomusicology, Middletown, Connecticut, 27 October 2008.
- “What Participation Gap? Black Youth Cultural Production in the YouTube Era,” Race, Culture & Inequality Workshop, Harvard University, 3 October 2008.
- Keynote Speaker, Boston University Music Society Graduate Student Conference, Boston University, 12 April 2008.
- Invited Speaker, Symposium: “Center for Africana Studies’ Symposium on the Caribbean: Smut/Slackness in Dancehall Panel,” University of Pennsylvania, 27 March 2008.
- Guest Lecturer, Kiri Miller’s “Musical Youth Cultures,” Brown University, 29 November 2007.

Invited Speaker, "A Nova Ordem Musical," Pólo de Pensamento Contemporâneo, Rio de Janeiro, 12 November 2007.

Forum Participant, Future of Music Coalition, Brazil Meeting, Rio de Janeiro, 8-10 November 2007.

Guest Lecturer, Marisol Negron's "Latin Music in the US," Brandeis University, 2 November 2007.

Guest Lecturer, Orlando Patterson's "Caribbean Societies," Harvard University, Spring, Summer, Fall 2007-08.

Panelist, Forum: "VH1's The White Rapper Show: Intrusions, Sightlines, and Authority" (Sponsored by the Diversity Committee), Annual Meeting of the International Association for the Study of Popular Music (US branch), Boston, 28 April 2007.

"To Turn the Text Upside-Down: Versioning the Foreign in Jamaica," Caribbean Music Seminar, Royal Holloway College, University of London, 9 March 2007.

Invited Speaker, Symposium: "A Closer Look at Reggaeton," Center for Puerto Rican Studies, Hunter College, 5 May 2006.

Guest Lecturer, Beth Coleman's "History of Media and Technology," Massachusetts Institute of Technology, 4 April 2006.

"Hearing Hip-hop and Reggae in Reggaeton: Sonic-Social Connections from the Caribbean to the U.S. and Back," Symposium: "Reggaeton Rising," Tufts University, 28 March 2006.

Invited Speaker, "On Mixes, Mashups, Copyright, and the Commons," ibiblio forum, UNC-Chapel Hill, 24 March 2006.

Guest Instructor, David Novak's "Transnational Circulations of Popular Music," Sarah Lawrence College, 1 March 2006.

Invited Speaker, Commonwealth School, 9 February 2006.

"Remix Research: Musical Circuits of Cultural Agency," Cultural Agents Initiative, Harvard University, 15 November 2005.

Panelist, Future of Music Coalition Summit, George Washington University, 13 Sept. 2005.

Invited Speaker, *Signal or Noise?* Conference, Berkman Center for Internet and Society, Harvard Law School, 8 April 2005.

Guest Lecturer, Joe Schloss's "Hip-hop in American Culture," Tufts University. (2005-6)

Guest Lecturer, Patricia Tang's "Popular Musics of the World," Massachusetts Institute of Technology. (Spring 2005, Spring 2008, Spring 2009)

"Routes, Rap, Reggae." Brown University Music Department, *Graduate Reading Group* colloquium series, 25 February 2005.

Guest Lecturer, Antony Flackett's "Beat Research," Massachusetts College of Art. (2004-5)

"Hip-hop in Jamaica: Some Preliminary Remarks." University of the West Indies-Mona, Reggae Studies Institute, 6 September 2002.

### GRANTS, FELLOWSHIPS, AND AWARDS

- 2009 Mellon Fellowship, Foreign Languages and Literatures, Massachusetts Institute of Technology.
- 2007 Florence Levy Kay Fellowship, Music and African/Afro-American Studies, Brandies University.
- 2006 Postdoctoral Fellowship, Department of Music, University of Chicago.
- 2004 Certificate of Distinction in Teaching, Harvard University.
- 2003 University of Wisconsin-Madison School of Music Travel Grant, to present at SEM.
- 2003 University Dissertator Fellowship, University of Wisconsin-Madison.
- 2002 Vilas Travel Fellowship, University of Wisconsin-Madison, for travel to Kingston, Jamaica (six months).
- 2002 Tinker-Nave/LACIS (Latin American, Caribbean, and Iberian Studies) Travel Grant, University of Wisconsin-Madison, for travel to Kingston, Jamaica (one month).
- 2001 University of Wisconsin-Madison School of Music Travel Grant, to present at *The Hip-Hop Paradigm: Mapping and Transcending its Boundaries*, University of Michigan.
- 2000 University Fellowship, University of Wisconsin-Madison.
- 1999 Vilas Welcome Award, University of Wisconsin-Madison.

### PERFORMANCES / RECORDINGS / PRODUCTIONS

*wayne&wax* – Blog. <<http://wayneandwax.com>> (2003 – present)

- public thoughts on music and culture for a general audience
- featured in the *Village Voice* "Education Supplement" (Spring 2005):
  - <<http://www.villagevoice.com/arts/0515,edsuppdalay,62903,12.html>>
- "we use so many snares" (4 August 2005) selected for *Da Capo Best Music Writing 2006*
  - <<http://wayneandwax.blogspot.com/2005/08/we-use-so-many-snares.html>>

*wayne&wax* – DJ/rapper/producer. Regular appearances in the Boston area, with invited performances in New York, Montreal, Chapel Hill, Chicago, and Seattle. Online mixes, mashups, and recordings available @ <[http://wayneandwax.com/?page\\_id=2](http://wayneandwax.com/?page_id=2)> (2003 – present)

*Beat Research* – Weekly DJ residence at Enormous Room, Cambridge; responsible for bookings, promotions, and weekly performances of "experimental party music." (2007 – present)

*Wicked Wicked* – Monthly DJ residence at River Gods, Cambridge. (2004-2006)

Performer/Lecturer, Somerville *ArtBeat* Festival (presenting on mash-ups and “mash culture” and performing the “Boston Mashacre”) and Hip-hop History Jam (representing hip-hop’s “funky reggae roots”). (Summer 2005)

*A It Dat* – 12” single, released on Mashit Records. <<http://mashit.com/005info.html>> (Fall 2004)

*Boston Jerk* – self-released CD <<http://www.wayneandwax.com/boston-jerk.html>> (Spring 2004)

- a critical, playful, sonic version of my dissertation research and field recordings

*Puppet Macbeth* – original electronic score for puppet-show Shakespeare production at Harvard University (Kronauer Space, Adams House); performed live from laptop. (Fall 2002)  
<[http://wayneandwax.com/?page\\_id=41](http://wayneandwax.com/?page_id=41)>

*Gamelan Kyai Telaga Rukmi*, University of Wisconsin-Madison. (1999-2002)

## **OTHER WORK EXPERIENCE / SERVICE**

*Music Unites Us* World Music Residency Co-Chair, Brandeis University, Spring 2009.

Provost's Advisory Committee on the Arts, Brandeis University (2007-09)

Program Committee Chair, Annual Meeting of International Association for the Study of Popular Music, United States branch (IASPM-US), Iowa City, April 2008.

Peer Reviewer, submissions to *Journal of Popular Music Studies*, *Space and Culture*, *Black Music Research Journal*, and *Wadabagei: A Journal of the Caribbean and its Diaspora* (Fall 2006 – present)

Contributor, *Boston Phoenix*, Music Section. (2005 – 2007)

- feature on reggaeton, “The Rise of Reggaeton,” widely cited as a reference on the genre
  - see, e.g., <<http://en.wikipedia.org/wiki/Reggaeton>>

Freelance Contributor, *The Fader* (“Funky Nassau,” Spring 2008), *XLR8R* (“War Inna Babylon,” Aug 2005), *Sonicheart* (“Reggae-Tinged Resonances of a Wicked Wicked City,” July 2005).

Grant Application Reviewer, Somerville Arts Council LCC Music Grant Panel. (Fall 2005)

Lecturer/Contributor, “Re:Sound” Exhibit and Interactive Listening Event, Cambridge Arts Council.  
<[http://www.cambridgema.gov/~CAC/exhibitions\\_past\\_self.html](http://www.cambridgema.gov/~CAC/exhibitions_past_self.html)> (Fall 2004)

Instructor/Coordinator, Digital Music Workshops, Roxbury, Dorchester, and Lowell, MA and Kingston, Jamaica. <<http://www.wayneandwax.org>> (2002-2004)

Project Director/Digital Music Coordinator, *Jamaica Project*, Berkman Center for Internet and Society, Harvard Law School. (2002-2003)

Colloquium Planning Committee, School of Music, University of Wisconsin-Madison. (2000-2002)

Director/DJ, Jazz Department, 95.3 FM WHRB, Harvard University student radio station. (1998)