

# NOLAN WARDEN

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## Current Position

**Lecturer** — *University of California, Los Angeles*: Spring 2016 to present  
(Teaching “Music of Latin America: Mexico, Central America, and the Caribbean Isles”)

## Research Interests

Mexico (Wixárika/Huichol people, rural social music, popular music); Cuba (Afro-Cuban); Afro-Atlantic; Latin America; Indigeneity; identity; capitalism; value; piracy and counterfeiting; ethnography as commodification; transculturation; higher education; exoteric ethnomusicology

## Education

**PhD: Ethnomusicology**: September 2008 – December 2015

University of California, Los Angeles (UCLA)

Dissertation: *Wixárika Music, Huichol Music: The Construction and Commodification of an Indigenous Identity*  
(Co-Chairs: Anthony Seeger and Steven Loza)

**MA: Music (Ethnomusicology)**: August 2004 – August 2006

Tufts University, Medford, MA

Thesis: *Cajón pa' los Muertos: Transculturation and Emergent Tradition in Afro-Cuban Ritual Drumming and Song* (Advisor: David Locke)

**BMus: Music Business and Hand Percussion Performance**: June 1999 – December 2002

Berklee College of Music, Boston, MA

Magna Cum Laude

**Percussion Performance and Ethnomusicology Studies**: August 1997 – May 1999

Indiana University School of Music, Bloomington, IN

## Awards, Grants, and Scholarships

- **Dissertation Year Fellowship** — UCLA: 2014–2015
- **International Doctoral Workshop in Ethnomusicology** — Univ. of Hanover: 2014 [declined]
- **Collection Study Grant** — American Museum of Natural History: 2013
- **Fulbright Research Grant** — Institute of International Education: 2012–2013
- **Dissertation Grant** — Institute for Mexico and the United States (UC MEXUS): 2011
- **Full Tuition Scholarship and Stipend** — UCLA: 2008–2015
- **Student Paper Award** — Society for Ethnomusicology, African Music Section: 2010
- **Arnold Rubin Award** — Research grant from Fowler Museum, UCLA: 2010
- **Graduate Summer Research Mentorship Grant** — with Anthony Seeger, UCLA: 2010
- **Ethnomusicology Department Dean's Scholarship** — UCLA: Spring 2010
- **Graduate Summer Research Mentorship Grant** — with Steven Loza, UCLA: 2009
- **UCLA Herb Alpert School of Music Student Opportunity Fund Award** — multiple awards
- **Full Tuition Scholarship and Stipend** — Tufts University: 2004–2006
- **Graduate Student Research Grant** — Tufts University: Spring 2005
- **Talent Scholarship** — Berklee College of Music: May 1999 – December 2002
- **Outstanding Percussionist Award** — Berklee College of Music: Spring 2002

## Publications and Presentations

### Books

- *Afro-Cuban Traditional Music and Transculturation: The Emergence of Cajón pa' los Muertos*. Saarbrücken: VDM, 2007. [Commercial version of updated MA thesis.]

### Refereed Journal Articles

- “Ethnomusicology’s ‘Identity’ Problem: The History and Definitions of a Troubled Term in Music Research.” *El Oído Pensante* 4, no. 2.  
<http://ppct.caicyt.gov.ar/index.php/oidopensante/article/view/9403/8390>
- “Crossing Diaspora’s Borders: Musical Roots Experiences and the Euro-American Presence in Afro-Cuban Religious Music.” *African Music* 8, no. 4 (2010): 101–109.  
[http://nolanwarden.com/Warden-Diaspora's\\_Borders\\_\(2010\).pdf](http://nolanwarden.com/Warden-Diaspora's_Borders_(2010).pdf)
- “A History of the Conga Drum.” *Percussive Notes* 43, no. 1 (February 2005): 8–15.  
[http://www.nolanwarden.com/Conga\\_Drum\\_History%28Warden%29.pdf](http://www.nolanwarden.com/Conga_Drum_History%28Warden%29.pdf)

### Refereed Journal Articles in Preparation

- “A Counterfeit More Original than the Original, or, The Case of the Wixárika (Huichol) Grammy Nominee Who Pirated Himself.” (In preparation for *Ethnomusicology* or *Popular Music*.)
- “Formative Analysis: A Critique of World Music Ensembles by Way of an Experimental Form of Ethnographic Representation.” (In preparation for *Ethnomusicology*.)
- “The Value of Genre for Ideologies and Markets: Making Popular Wixárika (Huichol) Music ‘Traditional.’” (In preparation for *Yearbook for Traditional Music*.)

### Other Published Articles

- “The Spousal Subvention: The Unofficial and Unsung Funding Source.” *SEM Student News* 8 (2014): 13.
- “On Facebook: Part One: Why You Should and When You Should Not.” *SEM Student News* 6 (2013): 14–15.
- with A Tribe Called Red. “‘General Generations’: An Archival Collaboration with A Tribe Called Red.” *Ethnomusicology Review* 16 (2011).  
<http://ethnomusicologyreview.ucla.edu/journal/volume/16/piece/471>
- “Notes on the Collaboration with A Tribe Called Red.” *Ethnomusicology Review* website (2011).  
<http://ethnomusicologyreview.ucla.edu/content/notes-collaboration-tribe-called-red>
- “A New Era for the Journal.” *Ethnomusicology Review* 16 (2011).  
<http://ethnomusicologyreview.ucla.edu/journal/volume/16/piece/518>
- “A Brief History of the Journal’s Web Presence.” *Ethnomusicology Review* website (2011).  
<http://ethnomusicologyreview.ucla.edu/content/brief-history-journals-web-presence>
- co-authored with Jessie Vallejo. “Interview with Steven Loza.” *Pacific Review of Ethnomusicology* 15 (2010). <http://ethnomusicologyreview.ucla.edu/journal/volume/15/piece/478>
- “Cajón pa’ los Muertos.” *World Percussion & Rhythm* 9, no. 2 (Spring/Summer 2008): 28–29.  
[http://www.nolanwarden.com/Warden-Cajon\\_pa\\_los\\_Muertos%28WPR-2008%29.pdf](http://www.nolanwarden.com/Warden-Cajon_pa_los_Muertos%28WPR-2008%29.pdf)
- Interview with Angel Guerrero, Abakuá singer. *World Percussion & Rhythm* 8, no. 2 (Spring/Summer 2007): 12–13.  
[http://www.nolanwarden.com/Angel\\_Guerrero\\_Interview%28WPR-2007%29.pdf](http://www.nolanwarden.com/Angel_Guerrero_Interview%28WPR-2007%29.pdf)
- “Mongo Santamaria Conga Solo.” *Latin Percussionist* 11 (Fall 2000): 9.  
[http://www.nolanwarden.com/Mongo\\_Santamaria\\_Conga\\_Solo.pdf](http://www.nolanwarden.com/Mongo_Santamaria_Conga_Solo.pdf)

### Encyclopedia and Dictionary Entries

- “Conga drum” in *The Grove Dictionary of American Music*, 2<sup>nd</sup> ed. Oxford: Oxford University Press (2013). <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2218907>
- “Afro-Cuban,” “Bongó,” “Guaguanco,” “Tito Puente,” “Rumba,” “Timbal,” and “Tumbadora” in *Encyclopedia of Latin American Popular Music*. Westport, CT: Greenwood (2013).

### Book and Media Reviews

- *The Artistry of Afro-Cuban Batá Drumming: Aesthetics, Transmission, Bonding, and Creativity* by Kenneth Schweitzer. Forthcoming in *Latin American Music Review*.
- *My Havana: The Musical City of Carlos Varela* edited by María Carida Cumana, Karen Dubinsky, and Xenia Reloba de la Cruz. Reviewed in *Notes* 73, no. 1 (September 2016): 117–120. [https://www.academia.edu/27691225/\\_Review\\_My\\_Havana\\_The\\_Musical\\_City\\_of\\_Carlos\\_Varela](https://www.academia.edu/27691225/_Review_My_Havana_The_Musical_City_of_Carlos_Varela)
- *Afro-Cuban Music: A Bibliographic Guide* by John Gray. Reviewed in *Notes* 70, no. 3 (March 2014): 455–457. [https://www.academia.edu/5928820/\\_Review\\_Afro-Cuban\\_Music\\_A\\_Bibliographic\\_Guide\\_By\\_John\\_Gray](https://www.academia.edu/5928820/_Review_Afro-Cuban_Music_A_Bibliographic_Guide_By_John_Gray)
- *Embodying Mexico: Tourism, Nationalism, and Performance* by Ruth Hellier-Tinoco. Reviewed in *Notes* 69, no. 2 (December 2012): 323–325. [https://www.academia.edu/5928771/\\_Review\\_Embodying\\_Mexico\\_Tourism\\_Nationalism\\_and\\_Performance\\_By\\_Ruth\\_Hellier-Tinoco](https://www.academia.edu/5928771/_Review_Embodying_Mexico_Tourism_Nationalism_and_Performance_By_Ruth_Hellier-Tinoco)

### Invited Lectures and Presentations

- “Música Wixárika / Wixárika Music.” Latin American Music course at UCLA, taught by Jessie Vallejo. Los Angeles, CA, April 15, 2015.
- “Música ritual afrocubana entre Cuba y los Estados Unidos: la problemática de la diáspora africana como concepto heurístico.” Conferencia magistral [a one-hour topical keynote]. Quinto Seminario Internacional de Etnomusicología [Fifth International Ethnomusicology Seminar]. Ciudad Guzmán, Jalisco, June 5, 2014.
- “Historias de la música wixárika y sus investigadores.” Cátedra Catzín Huehuetotl. Colotlán, Jalisco, May 5, 2014.
- “Músicos y transculturación: construyendo la tradición de ‘cajón pa’ los muertos’ en Cuba” [ethnomusicology version]. Centro Universitario de Arte, Arquitectura y Diseño (CUAAD), Universidad de Guadalajara. Guadalajara, Jalisco, April 15, 2013.
- “Músicos y transculturación: construyendo la tradición de ‘cajón pa’ los muertos’ en Cuba” [anthropology version]. Centro Universitario del Norte (CUNorte), Universidad de Guadalajara. Colotlán, Jalisco, April 12, 2013.
- “PressPausePlay: Post-Screening Discussion.” Panelist on Open Access issues in academic publishing. Melnitz Movies at UCLA. Los Angeles, CA, October 25, 2011.
- “Afro-Cuban Music and Rhythmic Concepts.” World Music Systems & Structures course at UCLA, taught by Münir Beken. Los Angeles, CA, February 2009, 2010, and 2011.
- “Early Career Publishing.” Panel member. Annual Meeting of the Southern California & Hawaii Chapter of the Society for Ethnomusicology (SEMSCHC). Los Angeles, CA, February 22, 2009.
- “Transculturation in Cuban *Cajón pa’ los Muertos* Ceremonies.” Music, Blackness, Caribbean Latinos course at Tufts University, taught by Deborah Pacini Hernandez and Raquel Rivera. Medford, MA, February 14, 2005.

### Conference Panels Organized/Chaired

- “Tradition Transformed: Economic Determinants and Artistic Priorities.” Annual Meeting of the Society for Ethnomusicology (SEM). Washing, DC, Nov. 11, 2016.
- “‘Pirated’ Indigeneity? Perspectives on a Discourse of Music Ownership, Use, and Entitlement.” Annual Meeting of the Society for Ethnomusicology (SEM). Pittsburgh, PA, Nov. 15, 2014.

## Conference Presentations

- “Holy Death, Jesus Bad-Green, and NAFTA: Economic Interpretations of Ultraviolence and Consumerism in Mexico's New Narcocorridos” Annual Meeting of the Society for Ethnomusicology (SEM). Washing, DC, Nov. 11, 2016.
- “Are Indigenous Wixárika (Huichol) Music Groups “Traditional Mariachi?”: A Study of Value in Genre Assignations for Ideologies and Markets.” Annual Meeting of the Society for Ethnomusicology (SEM). Austin, TX, Dec. 4, 2015.
- “A Counterfeit More Original than the Original, or, The Case of the Wixárika (Huichol) Grammy Nominee Who Pirated Himself.” Annual Meeting of the Society for Ethnomusicology (SEM). Pittsburgh, PA, Nov. 15, 2014.
- “Return to Huilotita: What 115 Years of Recorded Wixárika (Huichol) Music Tells Us About Ethnomusicology Today.” Annual Meeting of the Society for Ethnomusicology (SEM). Indianapolis, IN, Nov. 14, 2013.
- “Huichol Music and the Commodification of Identity.” World Conference of the International Council for Traditional Music (ICTM). St. John’s, Newfoundland, Canada, July 18, 2011.
- “Crossing Diaspora’s Borders: Musical Roots Experiences and the Euro-American Presence in Afro-Cuban Religious Music.” Annual Meeting of the African Studies Association (ASA). San Francisco, CA, Nov. 18, 2010. Other versions presented at the Annual Meeting of the Society for Ethnomusicology (SEM). Mexico City, Nov. 19, 2009, and Africa Meets North America conference (AMNA). Los Angeles, CA, Oct. 24, 2009.
- “The Sacralization of *Cubanidad*: Making the Nation Sacred in Cuban Cajón Ceremonies.” Annual Meeting of the Society for Ethnomusicology (SEM). Los Angeles, CA, Nov. 14, 2010.
- “Formative Analysis: A Complementary Method of Ethnomusicological Representation.” Annual Meeting of the Southern California & Hawaii Chapter of the Society for Ethnomusicology (SEMSCHC). Scripps College, Claremont, CA, Feb. 20, 2009.
- “Transculturation in Cuban Cajón Ceremonies: Grounds for a Reconsideration of Syncretism in Afro-Cuban Culture.” Annual Meeting of the Society for Ethnomusicology (SEM). Columbus, OH, Oct. 25, 2007.
- “Cajón al Muerto: Musical Transculturation in Afro-Cuban Reverence for the Dead.” Annual Meeting of the New England Chapter of the Society for Ethnomusicology (NECSEM). Trinity College, Hartford, CT, April 8, 2006.
- “Cajón al Muerto.” Caribbean Soundscapes. Tulane University, New Orleans, LA, March 12, 2004.

## Teaching Experience

### Academic Instructor

- Lecturer – *University of California, Los Angeles*: Spring 2016 to present  
(Teaching “Music of Latin America: Mexico, Central America, and the Caribbean Isles”)
- Teaching Assistant Consultant – *University of California, Los Angeles*: Fall 2010 & 2011  
(Taught “TA Practicum,” a pedagogical training and orientation course for new TAs)
- Adjunct Faculty – *College of Lake County* (Waukegan, IL): Spring 2007 – Fall 2007  
(Taught “Introduction to Music”)
- Adjunct Faculty – *Malcolm X College* (Chicago, IL): Spring 2007  
(Taught “Introduction to Music” and “Group Piano 1”)

### Teaching Associate / Assistant

- Teaching Assistantships – *University of California, Los Angeles*: 2009–2011  
(“Chicano & Latino Music in the U.S.” and “Latin American Music” with Steven Loza; “Music of Africa & the Near East” with A.J. Racy; “Jazz until 1940” with Charley Harrison)

- Afro-Cuban Ensemble Assistant – *University of California, Los Angeles*: 2008–2009  
(Assisted Francisco Aguabella with course administration and some instruction)
- Online Course Facilitator – *Boston University*: Fall 2006 – Spring 2007  
(Facilitated graduate courses on African music, History of Music Education, and Blues)
- Teaching Assistantships – *Tufts University*: 2004–2006  
(“Introduction to World Music” with Peter Kvetko; “Music as Culture” with Joe Schloss)

### Music Instructor

- Private Percussion Instructor – *Indiana, Boston, Chicago, Los Angeles*: 1998–2009  
(Teaching hand percussion, orchestral percussion, drum set, and music fundamentals)
- Drumline Instructor – *Southmont High School, Southmont, IN*: Summer 2000  
(Taught drumline that won “Best Percussion” at Indiana State Marching Band Comp.)
- Assistant Percussion Instructor – *Jefferson High School, Lafayette, IN*: Summer 2000

## Research and Performance

### Field Research

- Mexico: 2012–2015  
Conducted dissertation fieldwork in Mexico, primarily in the states of Jalisco, Nayarit, & Zacatecas. Studied popular *música regional*, ritual musical practices, and quotidian music of the Wixárika (Huichol) people with grants from Fulbright-III, UC MEXUS, and others. Repatriated various archival recordings and photographs from U.S.-based archives and museums to source communities.
- Mexico: August–September 2010  
Laid dissertation groundwork in Jalisco funded by the Arnold Rubin Award from UCLA’s Fowler Museum.
- United States: Summer 2009  
Documented history of Afro-Cuban religious music in the U.S., primarily in metropolitan areas of San Francisco, Chicago, Boston, and New York, with funding from UCLA.
- Cuba: multiple trips, 2000–2005  
Studied *batá* drumming and *cajón pa’ los muertos* ceremonies with funding from Tufts University, leading to MA thesis in ethnomusicology.
- Ghana: Spring 2005  
Studied *Ewe* and Dagomba drumming at Dagbe Cultural Center with Agbeli family, Prof. David Locke, and ethnomusicology students from Tufts University.
- United States: Spring 2005  
Studied musical and religious practices of the United House of Prayer in Roxbury, Massachusetts, an African-American church whose worship services are driven by charismatic trombone ensembles.
- Mexico: multiple trips, 2000–2010  
Conducted participant-observation in events such as *bailes*, *quinceañeras*, weddings, *matachines* dances, *ferias*, and other regional community events in Colotlán, Jalisco and Guadalajara.

### Musical Performance and Study

- Professional Percussionist: 1996 to 2013
  - Appearances on numerous recordings and live sessions in a variety of genres including Afro-Cuban, jazz, rock, orchestral, Zimbabwean mbira and marimba, and Afro-Pop.
  - Performance highlights include Carnegie Hall (NYC), Lincoln Center (NYC), Korea (Seoul International Drum Festival), Casa da Música (Portugal), Barbican Centre (London), Canary Islands, and throughout the U.S.
  - Percussionist in *La Pasión Según San Marcos* by Osvaldo Golijov, 2004 to 2013

- Afro-Cuban traditional and popular music: 1997 to present
  - Hired to drum and sing in Afro-Cuban rituals in Boston and Chicago (2005–2008)
  - Student of Mikael Ringquist & Ernesto Díaz (Boston), Felix Sanabria (NYC), Regino Jimenez (Havana), Francisco Aguabella (Los Angeles), and Grupo Cuero y Cajón (Havana)
- *Ewe* and Dagomba (Ghanaian) drumming studies: 2000 to 2008
  - Student of Joe Galeota (Berklee College of Music), David Locke (Tufts University), Gideon Foli Alorwoyie (Ghana / Univ. of North Texas), Dolsinaa Abubakari Lunna (Ghana / Tufts Univ.), Agbeli family (Ghana)
- Mexican mariachi and conjunto music: 2010 to 2014
  - Studied *vibuela*, a guitar-like instrument, at UCLA and in northern Jalisco

## Related Experience

### Professional Activities

- *Ethnomusicology Review* (formerly *Pacific Review of Ethnomusicology*)
  - *Editor-in-Chief*: 2010–2011 (coordinated name change and complete website overhaul)
  - *Managing Editor*: 2008–2009 (oversaw funding, submissions, and administration)
- University of Chicago Department of Music – *Student Affairs Assistant*: 2007–2008
  - Advised graduate students on their advancement through degree requirements.
- Massachusetts Cultural Council – *Intern*: Fall 2003 – Spring 2004
  - Worked with Maggie Holtzberg, Director of Traditional Arts and Heritage Program

### Service

- Society for Ethnomusicology
  - *Manuscript Editor for Ethnomusicology Translations*: 2016
  - *Academic Labor Committee*: 2014–2015
  - *Peer reviewer for journal Ethnomusicology*: since 2013
- Society for Ethnomusicology Student Union
  - *Chair, Nominating Committee*: 2013–2014
  - *Member, Career Concerns Committee*: 2013–2014
- UCLA Ethnomusicology Graduate Student Organization (EGSO)
  - *Consultant and active member*: 2009–2015
  - *Executive Board Member* (i.e., co-president): 2008–2009
- UCLA Herb Albert School of Music – *Student Council Member*: 2008–2009
- Society for World Music, Berklee College of Music – *Founder & President*: 1999–2001
- Ethnomusicology Students' Association, Indiana University – *Secretary*: 1998–1999

### Languages

- English (native speaker)
- Spanish (fluent speaking and reading, advanced writing)
- Portuguese (intermediate reading, basic speaking and writing)
- Wixárika (basic reading, speaking and writing)

### Professional Memberships

- American Anthropological Association
  - Music and Sound Interest Group
  - Society for Cultural Anthropology
  - Society for Latin American and Caribbean Anthropology
- American Musicological Society
- College Music Society
- International Council for Traditional Music

- Percussive Arts Society
- Society for Ethnomusicology
  - Economic Ethnomusicology Special Interest Group
  - Indigenous Music Section
  - Latin American and Caribbean Music Section