

**WAYNE G. MARSHALL**  
wayne@wayneandwax.com

## **CURRENT**

Assistant Professor, Music History / Liberal Arts, Berklee College of Music

## **EDUCATION**

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

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

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

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

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

## **TEACHING**

LMAS 223 (*DJ Cultures and American Social Dance*), Berklee College of Music (Summer, Fall 2016, Fall 2017, Spring 2018)

MHIS 221 (*Music of the African Diaspora in the US*), Berklee College of Music (Spring, Summer, Fall 2015, Spring, Summer, Fall 2016, Spring, Fall 2017, Spring 2018)

Music 190r (*Technomusicology*), Harvard Extension School (Summer 2014, Spring 2015, Summer 2015, Spring 2016, Spring 2017, Summer 2017, Spring 2018)

Music 208r (*Technomusicology and Popular Music Studies*), Harvard University (Spring 2017)

MHIS 332 (*History of Rock Music*), Berklee College of Music (Spring, Fall 2015, Spring 2016)

Music 208r (*Musical Publics*), Harvard University (Spring 2013)

Music 97c (*Music in Cross-Cultural Perspective*), Harvard University (Spring 2013)

Music 190r (*Technomusicology*), Harvard University (Fall 2012)

Music 207r (*Music, Race, and Nation*), Harvard University (Fall 2012)

AAAS 135b (*Global Hip-hop*), Brandeis University (Spring 2008, Spring 2012)

AAAS 171a (*Reggae, Race, and Nation*), Brandeis University (Fall 2008, Fall 2011)

AMST 235 (*Social History of Popular Music*), University of Massachusetts-Boston (Fall 2011)

21F.060 (*Music Industry and Digital Youth Culture*), MIT (Spring 2010, Spring 2011)

- 21F.035 (*Global Reggae: Reggae as Transnational Culture*), MIT (Fall 2010)
- Music 31b (*Music and Globalization*), Brandeis University (Spring 2009)
- Music 160a (*Digital Pop from Hip-hop to Mashup*), Brandeis University (Fall 2007)
- Music 332 (*Music, Migration, and Nation*), University of Chicago. (Spring 2007)
- Music 102 (*Introduction to World Music*), University of Chicago. (Winter 2006)
- Music 233 (*Introduction to Social and Cultural Study of Music*), University of Chicago. (Autumn 2006)
- Music E-145 (*Electronic Music: History and Aesthetics of Popular Music Since the 1960s*), Harvard Extension School. (Fall 2007, Spring 2006, Spring 2005)
- Music 0123-S02 (*Routes, Rap, Reggae: Hearing the Histories of Hip-hop and Reggae Together*), Brown University. (Spring 2005)
- Foreign Cultures 46 (*Caribbean Societies: Socioeconomic Change and Cultural Adaptations*), Harvard University, teaching assistant to Prof. Orlando Patterson. Lectured on Afro-Latin music and history of reggae. (Fall 2005, Fall 2004, Fall 2003)
- Music 103 (*Introduction to Music Cultures of the World*), University of Wisconsin-Madison. (Spring 2002, Spring 2001)
- High School Teacher, English and Social Studies, Cambridge Rindge and Latin. (1998-99)

## **PUBLICATIONS**

### **Books / Edited Collections:**

- 2015 “Hip-hop’s Irrepressible Refashionability.” In *The Cultural Matrix: Understanding Black Youth* (Harvard University Press), ed. by Orlando Patterson, 167-97.
- 2015 “Hearing Reggaeton's African American Address.” In *African Diaspora in the Cultures of Latin America, the Caribbean, and the United States* (University of Delaware Press), ed. by Persephone Braham, 127-34.
- 2014 “Treble Culture.” In *The Oxford Handbook of Mobile Music and Sound Studies* (Oxford University Press), ed. by Sumanth Gopinath and Jason Stanyek, 43-76.
- 2013 “Musical Antinomies of Race and Empire.” Co-authored with Ronald Radano. In *The Cambridge History of World Music* (Cambridge University Press), ed. by Philip Bohlman, 726-43.
- 2011 “Mashup Poetics as Pedagogical Practice.” In *Pop-Culture Pedagogy in the Music Classroom: Teaching Tools from American Idol to YouTube* (Scarecrow), ed. by Nicole Biamonte, 307-15.
- 2010 “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, 396-403.

- 2009 *Reggaeton*. Co-edited w/ Raquel 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 Rivera and Deborah Pacini Hernandez), “Visualizing Reggaeton: Editors’ Notes” (with Raquel 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,” “Calle 13,” and “Don Omar.” In *The Grove Dictionary of American Music*, 2<sup>nd</sup> edition (Oxford University Press).
- 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) in 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:

- 2015 “Tales of the Tape: Cassette Culture, Community Radio, and the Birth of Rap Music in Boston.” Co-authored with Pacey Foster. *Creative Industries Journal* 8(2): 164-76.
- 2015 “Contortions to Match Your Confusion: Digital Disfigurement and the Music of Arca.” *Literature and Arts of the Americas* 48(1): 118-22.
- 2013 “Hearing Raggamuffin Hip-hop: Musical Records as Historical Record.” Co-authored with Pacey Foster. *Ethnomusicology Review* 18. <<http://ethnomusicologyreview.ucla.edu/content/hearing-raggamuffin-hip-hop-musical-records-historical-record-wayne-marshall-and-pacey>>
- 2012 “It Takes a Little Lawsuit: The Flowering Garden of Bollywood Exoticism in the Age of its Technological Reproducibility.” Co-authored with Jayson Beaster-Jones. *South Asian Popular Culture* 10(3): 1-12.
- 2011 “No Logos?” *Journal of Popular Music Studies* 23(2): 190-5.
- 2010 “Los circuitos socio-sónicos del reggaeton.” Co-authored with Raquel Z. Rivera and Deborah Pacini Hernandez. *Revista Transcultural de Música / Transcultural Music Review* 14. <<http://www.sibetrans.com/trans/trans14/art17.htm>>
- 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 "VH1's The White Rapper Show: Intrusions, Sightlines, and Authority." (Roundtable with Kyra Gaunt, Cheryl Keyes, Timothy Mangin, and Joseph Schloss), *Journal of Popular Music Studies* 20(1): 44-78.
- 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]

### **Book Reviews:**

- 2018 "Listening to the Sound of Culture." *Small Axe* 55: forthcoming.
- 2016 Anne M. Galvin, *Sounds of the Citizens: Dancehall and Community in Jamaica*. *Latin American Music Review* 37(2): 240-2.
- 2013 Mark Katz, *Groove Music: The Art and Culture of the Hip-Hop DJ*. *Journal for Popular Music Studies* 26: 195-98.
- 2010 Dave Tompkins, *How to Wreck a Nice Beach* & Steve Goodman, *Sonic Warfare*. *Current Musicology* 90: 93-103.
- 2009 Michael Veal, *Dub: Soundscapes and Shattered Songs in Jamaican Reggae*. *Latin American Music Review* 30(2): 145-51.
- 2009 Mark J. Butler, *Unlocking the Groove: Rhythm, Meter, and Musical Design in Electronic Dance Music*. *Music Theory Spectrum* 31(1): 192-8.
- 2008 René T.A. Lysloff and Leslie C. Gay, eds., *Music and Technoculture*. *Journal of the Society for Ethnomusicology* 52(3): 490-2.
- 2005 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 Louise Meintjes, *Sound of Africa!: Making Music Zulu in a South African Studio*. *World of Music* 46(1): 145-152.

### **CONFERENCE PAPERS**

- 2012 "Music as Social Life in an Age of Platform Politricks." Experience Music Project / Annual Meeting of International Association for the Study of Popular Music, New York City, 24 March.
- 2010 "Uneasy Peers and Unstable Platforms: The Making and Breaking of World Music 2.0." Annual Meeting of the Society for Ethnomusicology, Los Angeles, California, 14 November.

- 2010 “Visualizing Music Citation Networks” (with Pacey Foster), *Visual Interpretations: Aesthetics, Methods, and Critiques of Information Visualization in the Humanities, Arts, and Social Sciences*, Massachusetts Institute of Technology, 21 May.
- 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 Ghettech 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.

## INVITED PRESENTATIONS

- 2017 **Keynote:** “From Breakbeats to Fruityloops: Small Sounds and Scenes in the Age of the DAW,” *The Future Sound of Pop Music*, Bern, Switzerland, 2 December.
- 2016 **Keynote:** “The Caribbean Roots of Modern Pop,” *ADE Beats*, Amsterdam, NL, 21 October.
- 2014 **Keynote:** “The Dutch-Caribbean Roots of Club Music,” *Electric Festival*, Aruba, 4 September.
- 2011 **Keynote:** “The Rotterdam Roots of International Club Music: Multicultural Bubblings, New Media Ecologies, and National Belongings,” *Rotterdam Beats*, Rotterdam, Netherlands, 19 Nov.
- 2011 “Hearing Reggaeton’s Afro-American Address,” *The African Americas Project*, Latin American Studies, University of Delaware, 7 October.
- 2011 “Look at Me Now: Dutch Club Music from Invisible Local Marginality to Invisible Global Ubiquity,” *Media Morphologies*, Rotterdam, Netherlands, 1 September.
- 2011 **Keynote:** “Imagined Community Organizing,” *Sights and Sounds of Transnationalism: Sensing Through the Nation-State*, Transnational Studies Working Group, Tufts University, 29 April.
- 2011 *Social Media & Electro Diasporas: (Post-)Regional Dance Musics and their Transformation through the Internet*, Cornell University, 12 March.
- 2010 “The Unstable Platforms and Uneasy Peers of Brave New World Music,” Berkman Center Luncheon Series, Harvard University, 14 December.
- 2010 “The Pleasures and Politics of Treble Culture,” *Music, Sensory Ecologies, and the Body* (seminar series), Harvard University, 21 September.
- 2010 “Performing Ethnomusicology in the Digital Age,” *Campus Party*, Mexico City, 13 August.
- 2010 Speaker / Curator, *Postopolis! DF*, Mexico City, 8-12 June.
- 2010 “Brave New World, With No Money In It?” *Intellectual Property and the Making and Marketing of Music in the Digital Age* (symposium), Princeton University, 24 April.
- 2010 “The Sound of Skinny Jeans: New Media, Networked Publics, and Affective Labor,” Music and Sound Studies (colloquium), University of Minnesota, 2 April.
- 2010 **Keynote:** “Following the Musical Money Across the Social Web,” Columbia Music Scholarship Conference, 6 March.
- 2010 “Re-fashionable Media,” Comparative Media Studies (colloquium), Massachusetts Institute of Technology, 4 February.
- 2009 “Música Negra to Música Urbana: Reggaeton, Race, and Commerce,” Transnational Studies Initiative, Harvard University, 3 December.
- 2009 Symposium: *Reggaetón: Critical Perspectives*, Princeton University, 12 November.

- 2009 “Skinny Jeans and Fruity Loops: The Networked Publics of Global Youth Culture,” Foreign Languages and Literatures (colloquium), MIT, 10 November.
- 2009 Panelist, DJ/Lecture Series on “World Street Music”: “To Meme Or Not to Meme?” POP Montreal Festival, 3 October.
- 2009 **Keynote:** *Culture Combat: Provoking the Social Imaginary*, Brandeis University Cultural Production Program Graduate Student Conference, 14 March.
- 2008 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:** Boston University Music Society Graduate Student Conference, BU, 12 April.
- 2008 Symposium: “Smut/Slackness in Dancehall Panel,” Center for Africana Studies Symposium on the Caribbean, University of Pennsylvania, 27 March.
- 2007 “To Turn the Text Upside-Down: Versioning the Foreign in Jamaica,” Caribbean Music Seminar, Royal Holloway College, University of London, 9 March.
- 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.
- 2005 “Remix Research: Musical Circuits of Cultural Agency,” Cultural Agents Initiative, Harvard University, 15 November.
- 2002 “Hip-hop in Jamaica: Some Preliminary Remarks.” University of the West Indies-Mona, Reggae Studies Institute, 6 September.

#### **GRANTS, FELLOWSHIPS, & AWARDS**

- 2012 Certificate of Distinction in Teaching, Harvard University.
- 2009 Mellon Fellowship, Foreign Languages and Literatures, Massachusetts Institute of Technology.
- 2007 Florence Levy Kay Fellowship, Music and African/Afro-American Studies, Brandeis University.
- 2006 Postdoctoral Fellowship, Department of Music, University of Chicago.
- 2004 Certificate of Distinction in Teaching, Harvard University.
- 2003 University Dissertator Fellowship, University of Wisconsin-Madison.
- 2000 University Fellowship, University of Wisconsin-Madison.

## PERFORMANCES, RECORDINGS, PROJECTS

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

- endorsed in *Rolling Stone* (Issue 1103, 29 April 2010) by Vampire Weekend’s Ezra Koenig
- featured in the *Village Voice* “Education Supplement” (Spring 2005)
- “we use so many snares” (4 August 2005) selected for *Da Capo Best Music Writing 2006*

*wayne&wax* – DJ/producer. Regular appearances in the Boston area, with performances in New York, Montreal, Chapel Hill, Chicago, Seattle, Mexico City, Rotterdam, &c. 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 Good Life, Boston; responsible for bookings, promotions, and weekly performances of “experimental party music.” (2007 – 2012)

*Boston Pirate Party* – Audio collage based on recordings of Boston radio transmissions, performed live at Harvard’s metaLAB’s openLAB\_03, 7 September 2011.  
<<http://www.theclustermag.com/blog/?p=2179>>

*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)>

*Selected portfolio*: <[http://wayneandwax.com/?page\\_id=5116](http://wayneandwax.com/?page_id=5116)>

## OTHER WORK / SERVICE

Freelance Contributor: *The Wire*, *Boston Phoenix*, *The Fader*, *Wax Poetics*, *Vulture*, *The National*, *Cluster*, *Woofah*, *XLR8R*, *Red Bull Music Academy* (2005-present).

Faculty Associate, Berkman Center for Internet and Society, Harvard University (2011-15)

Associate Editor, *Journal for Popular Music Studies* (2010 - 2013).

Peer Reviewer, submissions to *Journal of Popular Music Studies*, *Popular Music*, *Space and Culture*, *Black Music Research Journal*, *Latin American Music Review*, *Small Axe*, *Wadabagei: A Journal of the Caribbean and its Diaspora*, and *Echo: A Music-Centered Journal* (Fall 2006 – present)

Audio Commentator, Joshua Rosenstock’s “Shrine to the Funky Drummer,” *ASPECT: The Chronicle of New Media Art*, Volume 16: “Low-Tech” (DVD), 2010.

Legal consulting / expert witness for cases regarding music and copyright (Boston International Music, Inc., et al. v. Fred Durst, et al. [2005]; Sony BMG Music Entertainment, et al. v. Joel Tenenbaum [2009]; Osama Ahmed Fahmy v. Jay-Z, et al. [2009]).

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



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

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)

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