

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

Mellon Fellow, Foreign Languages and Literatures, 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:

- 2010 “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, forthcoming.
- 2010 “Treble Culture.” In *The Oxford Handbook of Mobile Music and Sound Studies* (Oxford University Press), ed. by Sumanth Gopinath and Jason Stanyek, forthcoming.
- 2010 “Mashup Poetics as Pedagogical Practice.” In *Pop-Culture Tools for the Music Classroom* (Scarecrow Press), ed. by Nicole Biamonte, forthcoming.
- 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,” “Calle 13,” and “Don Omar.” In *The Grove Dictionary of American Music*, 2<sup>nd</sup> edition (Oxford University Press), 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: “Michael Veal, *Dub: Soundscapes and Shattered Songs in Jamaican Reggae*.” *Latin American Music Review* 30(2): 145-51.

- 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.
- 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 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.
- 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

- Colloquium: “Música Negra to Música Urbana: Reggaeton, Race, and Commerce,” Transnational Studies Initiative, Harvard University, 3 December 2009.
- Colloquium: “Música Negra to Música Urbana: Reggaeton, Race, and Commerce,” Brown University, 2 December 2009.
- Guest Lecturer, Kiri Miller’s “Latino Diaspora Music,” Brown University, 2 December 2009.
- Guest Lecturer, Orlando Patterson’s “Caribbean Societies,” Harvard University, Spring, Summer, Fall 2007-09.
- Symposium: “Reggaetón: Critical Perspectives,” Princeton University, 12 November 2009.

Colloquium: “Skinny Jeans and Fruity Loops: The Networked Publics of Global Youth Culture,”  
Foreign Languages and Literatures, 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 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.

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.

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.

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.

“On Mixes, Mashups, Copyright, and the Commons,” ibiblio forum, UNC-Chapel Hill, 24 March 2006.

Guest Lecturer, David Novak’s “Transnational Circulations of Popular Music,” Sarah Lawrence College,  
1 March 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,edsupdayal,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, Seattle, Mexico City and Cholula. 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

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.

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*, *Wadabagei: A Journal of the Caribbean and its Diaspora*, and *Echo: A Music-Centered Journal* (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 Wire* (“Dancehall 2,” Spring 2010), *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)