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## Education

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**The Graduate Center, City University of New York, New York, NY** **2009-February 2018**  
*PhD in Ethnomusicology*, conferred February 1, 2018

Dissertation: "The Musicality of Salsa Dancers: An Ethnomusicological Study"

This work analyzes the musical knowledge and aesthetics acquired by improvisatory dancers who hone close listening skills through corporeal means. Dancers' engage their musicality through kinesthetic entrainment, interpretation of musical convention(s) such as hypermeter, microtiming of rhythms and other patterns, as well as "flow" and "feel." The project utilizes in-depth feedback interviews with participants of New York City salsa/mambo scenes to contribute an analytical foundation of improvising and aesthetics within the conventions of this popular dance music.

Advisor, Stephen Blum; First Reader, Peter Manuel; committee, Emily Wilbourne,  
Chris Stover, and Howard Meltzer  
Additional studies with William Rothstein and Stanley Aronowitz

*Master of Philosophy* **February 2014**  
Awarded upon completion of coursework and comprehensive exams

**Boston University, Boston, MA** **January 2009**  
*Master of Arts in Music, Musicology*  
Thesis: "Philip Hale: A Crucial Link in the History of American Music Criticism."

Often regarded as a remnant of the "old-guard" by current historians, 19<sup>th</sup>- to early 20<sup>th</sup>-century American critic Philip Hale's source materials provide evidence of a forward-thinking critic ready to introduce new musics such as jazz, world, and contemporary "classical" music to a conservative Boston public. The social standing of this self-professed "newspaper man" allowed him a platform from which to address racism, elitism, and gender issues through use of sharp wit and humor. His reviews urged his readers to take an active stance on the arts and encouraged independent thinking among the listening public—a crucial difference between him and his predecessors that links him to a modern-day sensibility.

Advisor: Joel Sheveloff; First Reader: Joshua Rifkin.

**University of Bridgeport, Bridgeport, CT** **May 2005**  
*Bachelor of Music*

Summa cum laude, initiated into honors society Phi Kappa Phi.  
Mentor: Jeffrey Johnson

## Teaching Experience

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**Borough of Manhattan Community College, City University of New York** 1/13-present  
*Adjunct Lecturer*

Introduction to World Music: A writing-intensive course (Writing Across the Curriculum) focusing on various world and local genres as well musical experience. Created and implemented this course utilizing open educational resources to build students' familiarity in writing summary and response papers to academic articles, essays, and book excerpts. Use of Blackboard for electronic assignment submission.

Music and Western Civilization: A writing-intensive course (Writing Across the Curriculum) emphasizing the place of Western art music in Western society and its influences by and on other cultures through a multifaceted analysis of historical, socio-political, philosophical, and music-theoretical perspectives. *Ways of Listening*, by Howard Meltzer (2014).

Introduction to World Music: Survey with focus on "getting into" the music through analytical listening and discussion of dance. *World Music: A Global Journey*, by Miller and Shahriari, various editions.

Principles of Music: Survey of Western European and American art music from Middle Ages to Modern era with focus listening as lived experience and formal analyses based on listening for boundary indicators and utilization of musical terminology. *Listen*, Kerman and Tomlinson; *Music: An Appreciation| Brief*, Kamien. Utilized McGraw Hill's Connect platform for web-enhanced class. Created Zero-Cost Textbook/Open Educational Resources section of course with Open Educational Resources for Spring 2018 semester.

African-American Music: Survey with focus on musical characteristics of African-American musical genres from slavery to hip hop/rap. *Lift Every Voice: The History of African-American Music*, Burton Peretti.

**Hunter College, City University of New York** August 2017-December 2017  
*Adjunct Lecturer* August 2011-December 2012

Worlds of Music: Large survey (seventy students) with focus on "getting into" the music through analytical listening and inclusion of dance. Collaborated with librarian Patricia Woodard to enhance students' research projects. *World Music: A Global Journey*, Miller and Shahirari, various editions.

**Boston Youth Symphony Orchestra** September 2006-May 2007  
*Teacher*

Taught elementary theory, sight singing, and ear training to members of the youth orchestra.

**Boston University, College of Fine Arts** September-November 2006  
*Facilitator/Teaching Assistant* January-May 2006

Facilitated section of fully-online African music course for Master of Music Education students.

*Teaching Assistant*

Assisted blind graduate student with Western Art music survey course for non-music majors.  
Organized and planned class lecture on jazz.

## Dance Experience

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### Formal Lessons

*Salsa*: One year with Edwin (Eddie) Perez (not related to the co-founder of El Gran Combo) focusing on “New York Style” on 1. One year focusing on “New York on 2” partner moves with Alex Mathieu.

*Kathak*: One year of formal lessons with Rachna Ramya Agrawal.

*Bellydance*: Three years, various teachers.

*Afro-Cuban orisha*: One year with Richard Gonzalez and La Mora.

*Swing/early jazz*: Six months with Paolo Lanna.

*Dunham Technique*: One-and-a-half years with Joan Peters.

### Practical experience

**1999-present**

*Salsa/Mambo*: Social dancer of salsa and mambo in New York, Connecticut, Massachusetts, as well as while traveling to such places as Bonaire, Curacao, Mexico City, New Orleans, Philadelphia, Los Angeles, among other places.

### Independent Salsa/Latin dance instructor

**2000-2005**

Organized and taught adult education classes, private lessons, and implemented a one-year contract with ESCAPE to the Arts/YMCA (a non-profit, after-school program targeting urban youth), special emphasis on cultural and musical aspects of the dance form.

### Papers/Workshops Presented

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“*Tiene Sabor: A Metaphor for the Transmission of Musical Affect*,” (revised abridged version to be submitted for possible publication) presented at the Society for Ethnomusicology’s 62<sup>nd</sup> Annual Conference in Denver, CO, October 27, 2017.

“I knew something was going to happen then, I just didn’t know what”: Hypermetric expectations in musical salsa dancers,” presented at Approaching Dance: Transdisciplinary Methodologies and Modalities of the Moving Body in Performance organized by the CUNY Doctoral Theatre Students’ Association 2017 Conference at The Graduate Center, CUNY, May 11, 2017 and presented at the Society for Ethnomusicology’s 61<sup>st</sup> Annual Conference in Washington, D.C., November 10, 2016. Panel chair and organizer.

"Counting on your partner: Transposition, connection, and skill in salsa dancing," presented at the Society for Ethnomusicology's 60<sup>th</sup> Annual Conference in Austin, TX, December 5, 2015.

"Styling Gender: Solo Movements in Salsa Dance" co-presented with Sydney Hutchinson at Society for Ethnomusicology's 2014 Annual Conference in Pittsburgh, PA, November 15, 2014.

"*Tiene Sabor: A Metaphor for the Transmission of Musical Affect*" at the Mid-Atlantic Chapter of the Society for Ethnomusicology, March 31, 2012; revised version presented at the CUNY Graduate Center's Hispanic and Luso-Brazilian Literatures and Languages 18<sup>th</sup> Annual Graduate Students' Conference, April 5, 2013.

"The Forgetfulness of History: Philip Hale and Music Criticism in the United States, 1889-1934" presented at the Boston Public Library, February 17, 2011.

## Research Projects (in-process)

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“The Dvořák Argument: Philip Hale, Henry Krehbiel, and the American School of Music.” Joseph Horowitz’s 2005 *Classical Music in America—A History* compares Hale and Krehbiel’s perspectives on Dvořák’s *New World Symphony*. This article will contribute an alternative view of Hale’s side of the argument based on archival findings.

“Philip Hale and Music Criticism in Early 20<sup>th</sup>-Century United States.” This article will readdress current notions of Hale as an old-guard music critic through an analysis of his writings on jazz, world, and contemporary Western art music.

"*Tiene Sabor: The Transmission of Musical Affect.*” This article will offer the first English-language, cross-cultural, and detailed investigation of the concept of *sabor* as it applies to music and dance.

## Awards and scholarships

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| Distinguished Teaching Award,<br>Borough of Manhattan Community College, CUNY | March 2018                      |
| Elebash Dissertation Award, The Graduate Center, CUNY                         | February 2015 and February 2016 |
| Doctoral Student Research Grant, The Graduate Center, CUNY                    | February 2013                   |
| Elebash Research Grant, The Graduate Center, CUNY                             | November 2012                   |
| Alicia Monti Research Fellowship, Boston Public Library                       | April 2007                      |
| Aristeia Award, Phi Kappa Phi Chapter 216, University of Bridgeport           | May 2005                        |
| Capstone Writing Prize, University of Bridgeport                              | May 2005                        |

## Areas of Interest

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Interdisciplinary studies of musics  
Music and social theory  
Rhythm/form theory (music/dance)  
(Cosmopolitan) dance and dance musics  
Aesthetics and criticism  
Social context of music creation

## University Service

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**Borough of Manhattan Community College, City University of New York** 2014-present  
*Assessment and Curriculum Committee, Music and Art Department*

Worked with committee members to establish and maintain continuity across sections of high-enrollment courses, as well as create and collect assessments for department. Aid in organizing section coordinators to create Best Practices Packages for both incoming and already-established full- and part-time faculty.

*Workgroup coordinator for Open Educational Resource (OER)/  
Zero-Textbook Cost (ZTC) sections of MUS102*

Created workgroup for full- and part-time faculty who wished to teach their sections of our high-enrollment Western art music survey course as OER/ZTC sections. Encouraged part-time faculty to undertake training in OER/ZTC use, coordinated with Open Knowledge Librarian Jean Amaral, and served as contact person with course coordinator and assessment sub-committee members.

Janice I. Mahinka, Ethno/musicology

## **Boston University Music Society**

*President and Co-Founder*

*Treasurer*

**September 2006-May 2007**

**May 2007-May 2008**

Student organization comprised of graduate and undergraduate students admitted to degree-granting programs in the fields of Musicology, Ethnomusicology, and Music Theory at Boston University. The aim of the society is to discuss current issues in our respective fields and to present papers of original research in a conference-style forum.

## **Professional Memberships and Associations**

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American Musicological Society

Society for American Music

Society for Ethnomusicology

Society for Music Theory

## **References**

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Howard Meltzer, Professor, Department of Music and Art  
Borough of Manhattan Community College, City University of New York  
(212) 346-8655 hmeltzer@bmcc.cuny.edu

Christopher Stover, Assistant Professor, School of Music  
Arizona State University  
(480) 965-6841 cdstover@asu.edu (general letter available through Interfolio)

Stephen Blum, Professor, Department of Music  
The Graduate Center, City University of New York  
(212) 817-8609 SBlum@gc.cuny.edu (general letter available through Interfolio)

Jeffrey Johnson, Assistant Provost for Student Success, Professor of Music  
University of Bridgeport  
(203) 576-4407 jjohnson@bridgeport.edu

jean amaral, Open Knowledge Librarian, Coordinator of Open Educational Resources  
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