

BENJAMIN LAPIDUS
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EDUCATION

Ph.D. in Ethnomusicology May 2002

The Graduate School and University Center, The City University of New York
Dissertation: *An Examination of the Changüi Genre of Guantánamo, Cuba*

Master of Philosophy in Music June 2001

The Graduate School and University Center, The City University of New York

Master of Arts in Ethnomusicology June 2000

Hunter College, The City University of New York

Bachelor of Music in Jazz Performance: Guitar May 1995

Oberlin College Conservatory of Music

Bachelor of Arts in Comparative Literature May 1994

Oberlin College

TEACHING EXPERIENCE

Associate Professor of Music, John Jay College of Criminal Justice, CUNY, Fall 2006-present. Promoted from Assistant Professor, Fall 2010.

Private Lesson Faculty, New School University, Jazz and Contemporary Music Program, Fall 2004-2006.

Adjunct Assistant Professor, Queens College, CUNY, Sociology 240: NY Jams: Latin/Caribbean Music and Culture in the City, Fall 2003.

Adjunct Assistant Professor, John Jay College of Criminal Justice, CUNY, Music 104: World Music, Fall 2003.

Adjunct Assistant Professor, John Jay College of Criminal Justice, CUNY, Music 110: Popular Music of the Caribbean, Fall 2003.

Adjunct Assistant Professor, John Jay College of Criminal Justice, CUNY, Music 110: Popular Music of the Caribbean, Fall 2002.

Guitar and Percussion Instructor, Bronx House, Bronx, NY, Fall 2002- Spring 2003.

Adjunct Lecturer, John Jay College of Criminal Justice, CUNY, Music 110: Popular Musics of the Caribbean, Fall 2001.

Workshop Teacher, History of Latin American and Caribbean Music, 1998 to present
Smithsonian Institution/Durham Museum of Western Heritage, Carnegie Hall Neighborhood Concert Series, NY; Grinnell College, IA; Roosevelt University, IL; Wauwatosa East High School, WI; Bryn Mawr College, PA; Orange County Community College, Middletown, NY; Montauk Public School, Montauk, NY; Union College, Schenectady, NY.

PUBLICATIONS

“Entre el afinque, folclor y el jazz: Una perspectiva personal sobre la encrucijada de la música caribeña y el jazz y el resultando o posible sistema para calificar el jazz latino,” in *El jazz desde la perspectiva caribeña* edited by Darío Tejeda (Santiago de los Caballeros, Dominican Republic, Instituto de estudios caribeños, forthcoming 2012).

“¡Cuba Linda!: La personificación de Cuba como mujer en las canciones y boleros patrióticos de la guerra de diez años y la guerra de independencia,” in *El bolero en la cultura caribeña y su proyección universal* edited by Darío Tejeda (Santiago de los Caballeros, Dominican Republic, Instituto de estudios caribeños, 2010).

Origins of Cuban Music and Dance: Changüí (Lanham, MD: Scarecrow Press, 2008).

“¡Este bongó que te llama!: El changüí guantanamero y las influencias extranjeras en el son cubano,” in *El son y la salsa en la identidad del Caribe* edited by Darío Tejeda (Santiago de los Caballeros, Dominican Republic: Instituto de estudios caribeños, 2008): 339-350.

Review of *Jíbaro Hasta el Hueso: Mountain Music of Puerto Rico* by Ecos de Borinquen. *The World of Music* 48(3) - *Journal of the Department of Ethnomusicology, Otto-Friedrich-University of Bamberg* (2006): 97-99.

“Típica ’73” essay in accompanying booklet, *Típica ’73: En Cuba - Intercambio Cultural* [Fania 1979] Emusica (forthcoming).

“Típica ’73” essay in accompanying booklet *Charangueando Con La Tipica '73* [Fania 1980] Emusica 130027, 2006. Compact Disc.

Teachers Resource Guide for Latin Legends: Orquesta Broadway, Grades 6-12. New Jersey Performing Arts Center, 2006.

“Larry Harlow” essay in accompanying booklet, *Larry Harlow, Live in Quad*. [Fania 1974] Emusica 130153, 2006. Compact Disc.

“Típica ’73” essay in accompanying booklet, *Típica ’73: Into The 80's* [Fania 1981] Emusica 130130, 2006. Compact Disc.

“El Tres,” in *Latin Beat Magazine* 15(8) October 2005.

“The Changüí Genre of Guantánamo, Cuba,” in *Ethnomusicology* 49(1) January 2005.

“Stirring the Ajiaco: Changüí, Son and the Haitian Connection,” in *Cuban Counterpoints: The Legacy of Fernando Ortiz* edited by Mauricio A. Font, Alfonso W. Quiroz, and Pamela Smorkaloff (Lexington Books, 2004).

“Yo tengo sentido, tengo rima: Cano Estremera and the Art of the Soneo,” in *Centro: Journal of the Center for Puerto Rican Studies* Puerto Rican Music: RicanStructing Roots and Routes, vol. 2 (October 2004).

Review of Daniele Sestili, La voce degli dèi: Musica e religione nel rito giapponese del *kagura* in *Asian Music* 34(1) Fall/Winter 2002/2003.

Review of Sue Steward, The Rough Guide Latin: 100 Essential CDs in *Songlines* July/August 2002.

Review of Alejo Carpentier, Music in Cuba in *Yearbook for Traditional Music* 33 (2001).

PAPERS READ AT SCHOLARLY CONFERENCES

“Entre el afinque, folclor y el jazz: Una perspectiva personal sobre la encrucijada de la música caribeña y el jazz y el resultando o posible sistema para calificar el jazz latino,” Fourth International Conference on Music, Identity, and Culture in the Caribbean “Jazz from a Caribbean Perspective,” Centro León, Santiago de los Caballeros, Dominican Republic, April 14-17, 2011.

Panel Moderator, “El Jazz en La República Dominicana II: Protagonistas,” Fourth International Conference on Music, Identity, and Culture in the Caribbean “Jazz from a Caribbean Perspective,” Centro León, Santiago de los Caballeros, Dominican Republic, April 14-17, 2011.

“Latin Jazz 101 and Beyond for the Jazz Guitarist,” Second Annual Jazz Education Network Conference, New Orleans, LA, January 5-9, 2011.

“¡Cuba Linda!: La personificación de Cuba como mujer en las canciones y boleros patrióticos de la guerra de diez años y la guerra de independencia,” Third International Conference on Music, Identity, and Culture in the Caribbean “The Bolero in Caribbean Culture and Its Worldwide Circulation,” Centro León, Santiago de los Caballeros, Dominican Republic, April 17-19, 2009.

Panel Moderator, “El Bolero en Cuba (IV): Continuidad y proyecciones,” Third International Conference on Music, Identity, and Culture in the Caribbean “The Bolero in Caribbean Culture and Its Worldwide Circulation,” Centro León, Santiago de los Caballeros, Dominican Republic, April 17-19, 2009.

“Yo soy la plena borinqueña: Angel Luis Torruellas and the internationalization of his plena *ajibarada*,” 53rd Annual Meeting of the Society for Ethnomusicology, Middletown, CT, October 25-28, 2008.

“*Entre el afinque, folklor y el jazz: A Personal Account of the Intersection of Spanish Caribbean Music and Jazz*,” Transcending Borders: Latin American and Latino Music in North Carolina and the United States, University of North Carolina at Chapel Hill, March 28, 2008.

“*¡Este bongó que te llama!: El changüü guantanamero y las influencias extranjeras en el son cubano*,” Second International Conference on Music, Identity, and Culture in the Caribbean “Son and Salsa in Caribbean Identity,” Centro León, Santiago de los Caballeros, Dominican Republic, April 13, 2007.

“The Musical Language of Latin jazz and Five Possibilities for Defining and Teaching Latin jazz,” 50th Annual Meeting of the Society for Ethnomusicology, Atlanta, Georgia, November 20, 2005.

“El tres tiene sus trucos: Idiosyncrasies and Performance Techniques of The Cuban Tres,” The Sounds of the Guitar: A Global Crossroads, School of Music, University of Leeds, Leeds, United Kingdom, November 27, 2004.

PAPERS READ AT SCHOLARLY CONFERENCES (*continued*)

- “Algunas observaciones sobre el lenguaje musical de Latin jazz,” 2004 Latin Jazz Symposium, Universidad del Sagrado Corazón, Santurce, Puerto Rico, April 13, 2004.
- “Del Guaso a La Habana: Three Local Musical Personalities from Guantánamo and their Impact on National Styles of Music,” 5th Annual Cuban Research Institute Conference on Cuban and Cuban-American Studies, October 29-November 1, 2003, Miami, Florida.
- “¡Lo tuyo no rima na’!: Current Trends in Salsa Vocal Improvisation,” 48th Annual Meeting of the Society for Ethnomusicology, Miami, Florida, October 2-5, 2003.
- “Exploring the Relationship Between Music and Text in Latin America.” XXIV Congreso de Literatura Española y Latinoamericana, Montclair State University, Montclair, NJ, April 11, 2003.
- “Como se toca se baila, como se baila se toca: Syncopation and Spatio-Motor Movement in Changüí.” University of Iowa, March 26, 2001 and at The 45th Annual Meeting of the Society for Ethnomusicology, Toronto, Canada, November 2-5, 2000.
- “Changüí: La presencia afro-haitiana en el oriente de Cuba y el desarrollo del son cubano,” Cuban Counterpoints: The Fernando Ortiz Symposium on Cuban Culture and History, The CUNY Graduate Center, March 20-22, 2000.
- “*Changüí* and the Racial Categorization of Folklore in Guantánamo, Cuba.” 44th Annual Meeting of the Society for Ethnomusicology, Austin, Texas, November 18-21, 1999 and at The 3rd Annual Cuban Research Institute Conference on Cuban and Cuban-American Studies, Miami, Florida, October 18-21, 2000.
- “¡Cuba Linda!: The Personification of Cuba as a Woman in Cuban Patriotic Songs from the Spanish-American War.” Centennial Commemoration of the Spanish-American Conflict, 1898-1998: Conference on Culture, Popular Participation, and the Spanish-American War, The CUNY Graduate Center, March 27, 1998.

OTHER LECTURES AND PRESENTATIONS

- Guitar Seminar, V Jazz Festival del Conservatorio de Música de Puerto Rico, San Juan, Puerto Rico, April 16, 2010.
- Improvisation Workshop, V Jazz Festival del Conservatorio de Música de Puerto Rico, San Juan, Puerto Rico, April 17, 2010.
- “Teaching Music of the Americas for Undergraduates,” Music Department Teaching Seminar, CUNY Graduate Center, April 23, 2009.
- Book Presentation/Performance, “Origins of Popular Cuban Music and Dance: Changüí,” John Jay College of Criminal Justice, April 21, 2009.
- Lecture/Performance, “Sounds of the Caribbean,” College of Mount St. Vincent, March 26, 2009.
- Jewish Theological Seminary and Jewish Museum of New York Humanitarian Mission to Cuba, May 27-June 3, 2008. Scholar-in-residence.

OTHER LECTURES AND PRESENTATIONS (*continued*)

“A Taste of Jewish Cuba,” Panelist and Moderator, JCC of Manhattan, March 27, 2008.

“Cuban Jewry: Past, Present, and Future” The East Midwood Jewish Center, Brooklyn, NY, October 23, 2006 and at Congregation Schomre Israel, Poughkeepsie, NY, June 4, 2006.

“Latin Jazz 101.” Smithsonian Institution/Durham Museum of Western Heritage, Omaha, Nebraska, April 4, 2006.

Lecture/Performance, “The Cuban Tres and the Puerto Rican Cuatro.” Calhoun College, Yale University, February 17, 2006.

Moderator/Panelist, “The Seeds, Roots, and Branches of Latin Jazz: A panel discussion with Paquito D’Rivera, Robert Farris Thompson, and Ben Lapidus,” Chicago Humanities Festival, Chicago, IL, November 12, 2005.

Panelist for “Habana/Harlem,” Aaron Davis Hall, New York, October 29, 2005.

Clinic, “Head-Arranging for Latin Jazz Combos,” IAJE Chicago Regional Conference, Columbia College, April 9, 2005.

Scholar-in-residence presentation, “The Jewish Cemeteries of Havana,” Jewish Museum Solidarity Mission to Cuba, Guanabacoa, Cuba, February 16, 2005.

Scholar-in-residence lecture, “The Jews of Cuba,” Jewish Museum Solidarity Mission to Cuba, Havana, Cuba, April 26, 2006 and February 13, 2005.

Masterclass, “La historia y técnica de la guitarra en el jazz.” Barranquijazz Festival, Barranquilla, Colombia, September 10, 2004.

Lecture/Performance, “100 Years of Latin American and Caribbean Music in New York City.” NY Technical College, CUNY, March 23, 2004 and Fordham University, April 17, 2001.

Scholar-in-residence lecture/performance, “Cuban Music and The Jewish Community,” Jewish Museum Solidarity Mission to Cuba, Havana, Cuba, February 15 and January 15, 2005, January 17, 2004.

Scholar-in-residence lecture/performance, “Cuban Musical Culture,” Jewish Museum Solidarity Mission to Cuba, Havana, Cuba, May-June, 2008, April 30, 2006, February 12 and January 13, 2005, January 15, 2004.

Masterclass, “Music and Dance from Cuba.” University of Vermont, April 5, 2003.

Masterclass, “Latin Jazz.” New England Conservatory of Music, February 22, 2003.

Lecture/Performance, “Latin Music in New York.” Montclair State University, Montclair, NJ, November 14, 2002.

Lecture/Performance, “The History of Salsa.” Montclair State University, Montclair, NJ, March 19, 2002.

OTHER LECTURES AND PRESENTATIONS (*continued*)

Presentation, "Following the Beat: The Hall of African Peoples and The Hall of Asian Peoples." American Museum of Natural History, New York, NY, January 19, February 2-3, 2002.

Lecture, "An Overview of Cuban Music." New York University, February 27, 2001.

Lecture/Performance, "The African Heritage in Latin American and Caribbean Music." Baruch College, February 15, 2001.

Panelist for presentation on Latin-American and Caribbean Studies Minor, Baruch College, May 4, 2000.

PERFORMANCE EXPERIENCE (Guitar, Cuban Tres, Puerto Rican Cuatro)**Musical Director/Arranger**

Sonido Isleño throughout New York, Italy, Colombia, United States, *The Early Show with Bryant Gumbel & Jane Clayson*, CBS, and TNN James Bond Marathon Commercials, 1996-present.

Herencia Judía throughout New York, 2008-present.

Seepuertorico.com with Elliot Erwit: The Governor, The Boat, The Beach (performed/arranged) 2009-2010.

Kaori Fujii, Japan, May 28-June 2, 2007; August 17-23, 2008.

"All-Star Descarga Jam" featuring Paquito D'Rivera, Jerry Gonzalez, Paoli Mejias and guests. Hothouse Jazz En Clave Festival, Chicago, November 13, 2005.

Musician

Jazz Education Network All-Star Pro Latin Jam, New Orleans, LA, Jan. 8, 2011.

Bobby Sanabria y Trulla Caliente, Telemundo (Channel 47) Christmas Special, Dec. 25, 2010.

La Raza Latina: A Salsa Suite with Larry Harlow and Ruben Blades, World Premiere Performance at Lincoln Center, NY, August 14, 2010.

Baby Loves Salsa, Fox 5 Morning Show, Joe's Pub, Central Park Summerstage 2008.

José Conde y Ola Fresca, New York, Connecticut, Atlanta, and Miami, March 2006.

International Association of Jazz Educators Conference Latin Pro Jam: January 2001, 2004, 2006, 2007 in New York.

Paquito D'Rivera, Humberto Ramírez, Ralph Irizarry, Jesús Caunedo, Gabriel Rodríguez in Puerto Rico and on WIPR Canal 6 TuTv - Public Television (Puerto Rico).

Lisandro Arias, Candido Camero, Ray Martínez y Conjunto Criollo, Bobby Sanabria, Harvie S. (formerly Harvie Swartz), Pedro Martínez, Román Díaz, Onel Mulet, Aryetos Dance Company, Brian Lynch, Mark Weinstein, Chico Álvarez, Alfredo "Chocolate" Armenteros, Emilio Barretto, Eddie Zervigón, José Fajardo, Rudy Calzado, Juan Pablo Torres, Larry Harlow ("El Judió Maravilloso") Y Su Orquesta, Mo'Guajiro/Nu Guajiro,

PERFORMANCE EXPERIENCE (*continued*)

Dick Hyman, Joe Farnsworth, Joe Giardullo, Joe McPhee, Tanni Tabbal, Thomas Workman, Larry Goldings throughout New York Tri-State Area, 1995-present.

New York Ska-Jazz Ensemble throughout New York, France and Germany.

Los Afortunados throughout Connecticut, New York, and Pennsylvania.

Recordings

Pablo Menéndez and Mezcla, *I'll See You in Cuba!* Zoho Records 8809560. 2010.

Various Artists, *Puerto Rico Heineken JazzFest 2009*. HNK Records. 2009.

Spencer World, *Secrets* (SpencerWorldMusic 84501157261), 2009.

Roberto Rodríguez, *Timba Talmud* (Tzadik TZA 8140), 2009.

Baby Loves Salsa, *Salsa For Kittens & Puppies*, (Baby Loves Everything), 2008.

“Chuletas (clarinet septet)” Tokyo Clarinet Ensemble *The Brilliant Clarinet Ensemble*. ALM Records ALCD-3084, 2008.

Benjamin Lapidus, *Herencia Judía*. Tresero Productions TP-1106. 2008.

La Mar Enfortuna, *Convivencia*. Tzadik 8120. 2008.

Almazal, *Almazal*. 2007.

José Conde y Ola Fresca, *(R)evolución*. Mr. Bongo Records. 2007.

Kaori Fujii and Benjamin Lapidus, *Garota de Ipanema*. JVC-Victor Entertainment VICP-63789. 2007.

Maurice El Médioni & Roberto Rodriguez, *Descarga Oriental*, Piranha CD-PIR2003. 2006.

Sherri Roberts, *The Sky Could Send You*. Blue House Recordings/Pacific Coast Jazz 70001. 2005.

Sonido Isleño, *Vive Jazz*. Tresero Productions TP-1105. 2005.

Ralph Irizarry y Son Café, *Bailando con azucar*. BKS Records BKS-18902. 2005.

Score, “Anna in the Tropics.” Dallas, Los Angeles, New Mexico productions. 2004.

Sonido Isleño, *Blue Tres*. Tresero Productions TP-1104. 2004.

Cuban Dreams, *A Reunion: The New York Sessions*. Pimienta/Universal Records 245360549-2. 2004. This recording features members of The Buena Vista Social Club: Ibrahim Ferrer, Pio Leiva, Manuel “Guajiro” Mirabal, Orlando “Cachaito” Lopez, Juan Pablo Torres, and others.

Hot Peas 'N Butter, *Volume 2: A Second Helping*. Hot Peas 'N Butter Inc. 2002.

Adelante, Morena. Gee Jam/SONY 2307561001. 2002.

Various Artists, *A Musical Gift of Greatness*. Latin Percussion, Inc. J323. 2001.

“Óyeme Criticón,” as performed by Universales del Son, *Guateque en Yateras (Changüü)*. Envidia A707033. 2001.

Sonido Isleño, *Tres is the Place*. Tresero Productions TP-1103. 2001.

PERFORMANCE EXPERIENCE (continued)

Various Artists, *Real Latin Jazz: Percussion, Piano and Strings*. EMI-Capitol Records 72435-28299-27. 2000.

Video Game Soundtrack, *Last Call*. Simon & Schuster Interactive/Cutler Creative. 2000.

Film Soundtrack, *Crucible of Empire: The Spanish-American War*. PBS/Great Projects Film Company. 1999.

Sonido Isleño, *El Asunto*. Tresero Productions TP-1102. 1999.

Sonido Isleño, *¿Quién Tiene Ritmo?* Tresero Productions TP-1101. 1998.

AWARDS AND HONORS

John Jay College Faculty Mid-Career Research Award 2011-2012

The Fund for U.S. Artists at International Festivals and Exhibitions, Performing Arts Grants, May 2004 Round, to perform at The Barranquijazz Festival in Barranquilla, Colombia, September 9-12, 2004.

Graduate Center, The City University of New York, Dissertation Year Fellowship, 2001-2002.

Meet the Composer Award, July 2001

The City University of New York Caribbean Exchange Program Grant for research in ethnomusicology on the changüí genre in Guantánamo, Cuba, 1998-1999.

LANGUAGES

Fluent in Spanish and Italian

Reading and writing proficiency in French and Hebrew

PROFESSIONAL AFFILIATIONS

International Council for Traditional Music

Latin Academy of Recording Arts and Sciences

National Academy of Recording Arts and Sciences

Society for Ethnomusicology

Jazz Education Network