

**David E. Novak**  
**Associate Professor**

Department of Music  
Affiliations: Anthropology, EALCS, Film & Media Studies  
University of California, Santa Barbara  
Telephone: (212) 280-2406  
Email: [dnovak@music.ucsb.edu](mailto:dnovak@music.ucsb.edu)

**Education**

PhD 2006 (with Distinction) Columbia University, Ethnomusicology  
MA 1999 Wesleyan University, Ethnomusicology  
BA 1992 Oberlin College, East Asian Studies

**Research Interests**

Popular Music, Media, Sound, Circulation, Globalization, Japan, Southeast Asia

**Employment**

2013 – Associate Professor, University of California, Santa Barbara  
Spring 2016 Visiting Associate Professor, University of California, Berkeley  
2009 – 2013 Assistant Professor, University of California, Santa Barbara  
2007 – 2010 Postdoctoral Fellow, Society of Fellows in the Humanities, Columbia University  
2005 – 2007 Adjunct Professor, Sarah Lawrence College

**Books**

In press Chinese language translation of *Japanoise: Music at the Edge of Circulation*, trans. Jason Zhu. Old Heaven Books.

In progress *Diggers: A Counterhistory of Global Popular Music*.  
French language translation of *Japanoise: Music at the Edge of Circulation*, trans. Catherine Guesde. Les Presses du réel.  
Japanese language translation of *Keywords in Sound*, trans. Katsushi Nagakawa.

2019 [ジャパノイズ サーキュレーション 終端の音](#). Japanese language publication of *Japanoise: Music at the Edge of Circulation*, trans. Wakao Yu. Suisseisha: Tokyo.

2015 [Keywords in Sound](#). Co-edited with Matt Sakakeeny. Durham: Duke University Press.

2013 [Japanoise: Music at the Edge of Circulation](#). Durham: Duke University Press.

**Journal Articles, Book Chapters, Multimedia Publications**

In press “De la Feedback à la Modularité: Piratage des Circuits Sonores Transculturel (From Feedback to Modularity: Hacking the Transcultural Sound Circuit).” Chapter in *Spectres de l’Audible: Sound Studies, Cultures de l’Ecoute et Arts Sonores*. Paris: Philharmonie de Paris.

“No Noise, No Field, No Work.” Audio CD, mixed from original field recordings to accompany Chinese publication of *Japanoise*. 60m. Old Heaven Books.

- In progress *Digging Cumbia in Mexico City's "Little Columbia."* Video. 16m. Co-director Alexandra Lippman.
- Khun Narin Band: An Initiation.* Documentary of *phin prayuk* performance group at monk ordination ceremony in northern Thailand, 2018. 12m.
- 2022 "[Feedback, Modularity and the Global Subjects of Electronic Soundmaking.](#)" *Echo: A Journal of Music, Thought, and Technology* v.3. doi: 10.47041/EDON6414.
- 2020 "[Handmade Sound Communities.](#)" In *Handmade Electronic Music: The Art of Hardware Hacking* (3<sup>rd</sup> edition), co-written w/Lisa Kori Chung, ed. Nicholas Collins. New York and London: Routledge.
- 2020 "[New Waves of Noise in the 1980s and 1990s.](#)" In *Parergon: Japanese Art of the 1980s and 1990s*, ed. Mika Yoshitake, pp. 192-201. Blum & Poe: Los Angeles.
- 2019 "[The Arts of Gentrification: Creativity, Cultural Policy and Public Space in Kamagasaki.](#)" *City & Society* 31(1):91-118.
- 2019 [シェントリフィケーションにおけるア-ト活: 創造性、文化政策、そして釜ヶ崎の公共空間について.](#) Japanese translation of "The Arts of Gentrification" in [空間・社会・地理思想](#) *Space, Society and Geographical Thought* 23:181-198.
- 2018 "[Sound Recordings.](#)" In *The International Encyclopedia of Anthropology: Anthropology Beyond Text*, ed. Hilary Callan. New York: Wiley-Blackwell.
- 2018 "[In Search of Japanoise: Globalizing Underground Music.](#)" In *Introducing Japanese Popular Culture*, ed. Alisa Freedman and Toby Slade. London and New York: Routledge.
- 2017 "[Project Fukushima! Performativity and the Politics of Festival in post-3/11 Japan.](#)" *Anthropological Quarterly* 89(4):227-255.
- 2015 "[Noise.](#)" In *Keywords in Sound*, ed. D. Novak & M. Sakakeeny. Durham: Duke UP.
- 2015 "[Introduction.](#)" Co-authored with Matt Sakakeeny. In *Keywords in Sound*, ed. D. Novak & M. Sakakeeny. Durham: Duke UP.
- 2014 "[A Beautiful Noise Emerging from the Apparatus of an Obstacle: Trains and the Sound of the Japanese City.](#)" In *The Acoustic City*, ed. Matthew Gandy and Benny Nilsen. Berlin: Jovis. Also field recording composition "[Osaka Train System](#)" on accompanying CD.
- 2014 "[Disturbance.](#)" In *To See Once More the Stars: Living in a Post-Fukushima World*, ed. Daisuke Naito, Ryan Sayre, Heather Swanson, and Satsuki Takahashi. Santa Cruz, CA: New Pacific Press.
- 2013 "[Osaka Inside Out: Recording the Keynote Sounds of the City.](#)" Field recording composition and notes. [Sensory Studies](#), October 2013.
- 2013 "[The Sounds of Japan's Antinuclear Movement.](#)" Podcast and multimedia publication. *post: Notes on Modern and Contemporary Art around the Globe*. The Museum of Modern Art (MoMA).
- 2013 "[Epiphanies.](#)" *The Wire* #352:98.
- 2013 "[Performing Antinuclear Movements in Post-3.11 Japan.](#)" STS Forum on Fukushima 3.11 Virtual Conference: Building a Bridge to Disaster Studies.

- 2011 [“The Sublime Frequencies of New Old Media.”](#) *Public Culture* 23(3): 601-634. See also [online media supplement](#). Republished in *Punk Ethnography: The Sublime Frequencies Companion* (2016), ed. Michael E. Veal and E. Tammy Kim. Middletown: Wesleyan University Press.
- 2010 [“Listening to Kamagasaki.”](#) *Anthropology News* 51(9): 5.
- 2010 [“Onkyô/Oto, Chinmoku/Ma, to Impuro no Sendaitekina Kachi” \[“Sound\(s\), Silence\(s\), and the Global Value of Improvisation”\]](#). In *Nyû Jazu Sutadizu* [The New Jazz Studies], ed. T. Miyawaki, S. Hosokawa and M.S. Molasky, pp. 375-395. Tokyo: Artes.
- 2010 [“Cosmopolitanism, Remediation and the Ghost World of Bollywood.”](#) *Cultural Anthropology* 25(1): 40-72. Also see [online media supplement](#).
- 2010 [“Playing Off Site: The Untranslation of Onkyô.”](#) *Asian Music* 41(1): 36-59.  
Republished in Chinese language translation, [Subjam](#), 2015.
- 2009 [“Sonidos Públicos Transnacionales y el Archive del Ruido”](#) [“Transnational Sound Publics and the Archive of Noise”]. In *Musica, Radio y Documentos Sonoros*, ed. D. Brausin, pp. 45-55. Bogota: Radio Nacional de Colombia.
- 2008 [“2.5 by 6 Metres of Space: Japanese Music Coffeehouses and Experimental Practices of Listening.”](#) *Popular Music* 27(1): 15-34.

### **Interviews, Reviews**

- 2022 [“Unofficial Channels: Tape Archives.”](#) *The Wire* 461:12.
- 2021 [“Making Music with Everyone: Otomo Yoshihide and Yasuhiro Yoshigaki.”](#) Interview co-translated (w/dj sniff) from Japanese. Arts Council Tokyo.
- 2020 [“‘Soundscape’: Two Points of Reflection.”](#) Interview (with Marina Peterson) by Ana María Alarcón Jiménez for *Art Soundscapes*, University of Barcelona, Oct 23.
- 2020 [“Parergon: Japanese Art of the 1980s and 1990s.”](#) Video Interview (with Mika Yoshitake and Peter Kolovos) for Tokyo Art Book Fair, Nov 16.
- 2020 [“Noise and the Megacity: Japanoise.”](#) Interview by Paulus Van Horne for WGXC, broadcast July 21, 2020, archived at Wave Farm [wgxc.org](#).
- 2019 [“Feedback Global et Mort du Son: Une Anthropologie de la Japanoise](#) [Global Feedback and the Death of Sound: An Anthropology of Japanoise].” Interview by Edouard Degay Delpuech in *Volume! La Revue des Musiques Populaires* 15(1):119-133. An edited English-language version was published on the *Books and Ideas* website as [“Japanoise: Affect at the Edge of Music.”](#)
- 2018 [“Scattered Leaves: Flyers and theBreadcrumb Trails of Underground Noise.”](#) Essay in *Pain Jerk Japanoise Flyers 1994 > 2011* exhibition catalogue, BlastFirstPetite/Institute of Sound Recording, University of Surrey, UK.
- 2018 [“Down on the Street.”](#) Essay on Indonesian experimental duo Senyawa. *The Wire* #412, 30-35.

- 2017 [“On Location: Asian Meeting Festival 2017.”](#) *The Wire* #406, pg. 83.
- 2016 [“Senyawa.”](#) Interview with Indonesian duo. *Bomb Magazine*. Posted August 10.
- 2016 Review of Pirozzi, John. [“Don’t Think I’ve Forgotten: Cambodia’s Lost Rock and Roll \(2014\).”](#) *Pacific Affairs* 89:3:512-514.
- 2015 [“Expressive Noise: An Interview with Naoki Kato on Carnival Folklore 2045.”](#) *Film International*. Posted December 21<sup>st</sup>.
- 2014 [“David Novak on Noise, Fukushima and More.”](#) Interview by Todd L. Burns, Red Bull Music Academy website. Posted October 14. Japanese version [here](#).
- 2013 [“Portal to Online Sound Archives.”](#) *The Wire* website. Posted June 5.
- 2012 [Review of Sterling, Marvin D. \*Babylon East: Performing Dancehall, Roots Reggae, and Rastafari in Japan\*](#) (Duke University Press, 2010). *The Journal of Japanese Studies* 38(2): 442-447.
- 2003 Review of “Ju-Jikan: Ten Hours of Sound from Japan” CD; 23five Inc./SF MOMA. *Improvvised Music From Japan Extra 2003*.
- 2002-3 “The Global Circuits of Experimental Music.” *C/P* vols. 5-10. 6-part essay serialized in bimonthly magazine of Osaka City Arts Council, Osaka, Japan.
- 2000 Review of “Indonesian Guitars” CD; Smithsonian Folkways. *Yearbook for Traditional Music* 32: 241-42.
- 1996 “Morikeba Kouyate.” Commentary and liner notes to “Morikeba Kouyate: Music of Senegal” CD. *Traditional Crossroads*.

## Awards

British Forum for Ethnomusicology Book Prize. Awarded for best book in the field of Ethnomusicology, for *Japanoise: Music at the Edge of Circulation*.

Richard Waterman Prize. Awarded by the Popular Music Section of the Society for Ethnomusicology for the best article by a junior scholar, for “2.5 by 6 Metres of Space: Japanese Music Coffeehouses and Experimental Practices of Listening.”

Jaap Kunst Prize (Honorable Mention). Awarded by the Society for Ethnomusicology for the most significant article in the field, for “The Sublime Frequencies of New Old Media.”

David Plath Media Award (Honorable Mention). Awarded by the American Anthropological Association, Society for East Asian Anthropology for “The Sounds of Japan’s Antinuclear Movement” podcast and online resource.

## Fellowships and Grants

- 2022 Social Science Research Grant (Institute for Social, Behavioral, and Economic Research, UCSB) for *Diggers: A Media Archaeology of Global Popular Music*
- 2022 Aaron Warner Fund (University Seminars, Columbia University) for French translation of *Japanoise*

- 2022 Faculty-led Collaborative Research and Public-Program Projects with Global Partners (Orfalea Center for Global and International Studies, UCSB) for *Irama Nusantara: Digitizing Popular Music Archives in Contemporary Indonesia*
- 2022 Support of Global Scholars and External Research Grants and Fellowships (East Asian Center, UCSB) for *Irama Nusantara: Digitizing Popular Music Archives in Contemporary Indonesia*
- 2021 Regents Humanities Faculty Fellowship for *Diggers: A Media Archaeology of Global Popular Music*
- 2019 Academic Senate Faculty Research Grant for *Diggers: A Media Archaeology of Global Popular Music*
- NEAC Short Term Research Travel Grant to Japan (Association for Asian Studies)
- 2017 Robert Emmons Award for *Experimental Music and the Politics of Sound in Globalizing Asia*
- Academic Senate Faculty Research Grant for *Experimental Music and the Politics of Sound in Globalizing Asia*
- 2015 Japan Foundation Short-Term Research Fellowship for *The Politics of Festival: The Role of Music in Japan's Antinuclear Movement*
- 2014 Academic Senate Faculty Research Grant for *Project Fukushima! Performing Antinuclear Movements in Post-3.11 Japan*
- 2013 NSF Seed Grant on Societal Issues for New Technologies for 12 months of research on *Public Sentiment and the Performance of Protest in Japan's Antinuclear Movement*. (Center for Nanotechnology in Society)
- 2012 Hellman Faculty Fellowship [declined]
- 2012 IHC Fellowship/Release Time Award, Interdisciplinary Humanities Center
- 2012 NEAC Short Term Research Travel Grant to Japan (Association for Asian Studies)
- 2011 Regent's Junior Faculty Fellowship
- Residential Research Group Fellowship, "Vocal Matters: Technologies of Self and the Materiality of the Voice" [declined] (UC Humanities Research Institute)
- 2010 Academic Senate Faculty Research Grant for "Sound, Public Space, and Social Activism in South Osaka"
- 2009 Aaron Warner Fund (University Seminars, Columbia University) for Japanese translation of *Japanoise*
- 2007 - 2010 Society of Fellows in the Humanities Postdoctoral Fellowship, Heyman Center (Columbia University)
- 2007 Center for the Humanities Mellon Postdoctoral Fellowship (Tufts University) [declined]
- 2006 Independent Faculty Research Grant (Sarah Lawrence College)
- 2005 Reid Hall Summer Fellowship

- 2004 Lane Cooper Dissertation Writing Fellowship
- 2003 Social Science Research Council Dissertation Fellowship
- 2002 Fulbright I.I.E. Graduate Research Fellowship
- 1992 Darmasiswa Fellowship (Department of Education and Culture, Republic of Indonesia)

**Invited Talks**

*Cambridge University*

"Tape Recording: Archaeologies of a Medium." Workshop II (Discussant). December 2022.

*University of Chicago*

"Community Sound Archives and Counterhistories of Cambodian Rock." April 2022.

*Northwestern University*

"The Ethics of Excavation: Informal Archives of Global Popular Music." April 2022.

*University of Pittsburgh*

"Digging Cambodian Rock: Global Media Archaeologies of Popular Music." September 2021.

*Cornell University*

"Toward a Media Archeology of Popular Music." April 2021 (virtual).

*Boston University*

"Dubbing a Global Archive." April 2021 (virtual).

*University of Colorado*

"Counterhistories of Cambodian Cassette Culture." April 2021 (virtual).

*Cambridge University*

"Tape Recording: Archaeologies of a Medium" Workshop. Sept. 2020, March 2021 (virtual).

*University of Oregon*

"From Phnom Penh to Portland: A Global Media Archeology of Cambodian Rock." May 2020 (virtual).

*Princeton University*

"Doing Media Archeology in the Informal Archives of Global Popular Music." October 2019.

*New York Public Library*

"From the Crates to the Archives: Preserving Popular Music Recordings in Contemporary Southeast Asia," Talk and Listening Session w/Nate Hun. October 2019.

*University of Illinois, Urbana-Champaign*

"Global Sound Networks and The Politics of Access." Keynote lecture at Illinois Student Association of Music Scholars "Sounding Community, Communities of Sound." October 2018.

*Philharmonie de Paris*

"Hacking toward a Trans-Asian Sound Circuit." *Spectres de l'Audible: Sound Studies, Cultures de l'Ecoute et Arts Sonores*. June 2018.

*John Hope Franklin Center, Duke University*

"Hacking out the Noise of Global Asia: Experimental Music as Neoliberal Cultural Policy." April 2018.

*Institut Català d'Antropologia*

"Noise as a Transcultural Network." March 2018.

*School of Oriental and African Studies*

"Improvising Musical Politics in Post-3.11 Japan." March 2018

*Northern Arizona University*

"Writing Noise and Punk Histories in Japan." November 2017.

*University of Arizona, Tucson*

"Creativity, Cocoroom, and the Cultural City of Kamagasaki." November 2017.

*University of Minnesota, Minneapolis*

"A Sound Ethnomusicology." November 2016.

*Wesleyan University*

"On the Subject of 'Sound.'" November 2016.

*Bryn Mawr College*

"Performativity, Protest, and Sound in Contemporary Japan." November 2016.

*Center for Science and Innovation Studies/STS, University of California, Davis.*

"The Dubbing of a New Era: Audiocassettes, Open Access, and the Dissonances of Digital Democracy." May 2016.

*University of Pennsylvania*

"It's All Right! Who Cares! Activism and Ambivalence in Fukushima City." March 2016.

*University of Virginia*

"Music and the Politics of Survival in Fukushima." October 2015.

*Heyman Center for the Humanities, Columbia University*

"Keywords in Sound: A Roundtable Discussion." September 2015.

*Indiana University*

"Unheard Voices, Unseen Radiation, and the Uncanniness of Festival in Post-3.11 Fukushima,"  
Keynote lecture, Folklore and Ethnomusicology Joint University Conference. April 2015.

*Center for Ethnomusicology, Columbia University*

"The Politics of Festival in Japan's Nuclear Village." March 2015.

*SUNY Stonybrook Music Department Colloquium*

"The Dialectics of Noise." March 2015

*Chronos Art Center Shanghai*

"Japanoise and the Cultural Feedback of Experimental Music." August 2014.

*University of California, San Diego*

"Noise, Music, Feedback, Media." May 2014.

*Reed College*

"From Music to Noise and Back (and Forth)." April 2014.

*University of Arizona, Tucson*

"Japanoise and the Cultural Feedback of Global Media." March 2014.

*Bard College*

"Music, Sound, and Affect in Japan's Antinuclear Movement." February 2014.

*George Washington University*

"Music and Protest in Japan's Antinuclear Movement." February 2014.

*University of California, Los Angeles*

"Making Noise to Power: Music and Social Protest in Japan's Antinuclear Movement." February 2014.

*University of California, Los Angeles*

"Toward an Ethnography of Global Media." January 2014.

*Northwestern University*

"Getting Beyond Genre." November 2013.

*Art Institute of Chicago*

"Making Noise on a Global Scale." November 2013.

*Center for Popular Culture Studies, Bowling Green State University*

"Analog Circuits of Social Media," April 2013.

*Oberlin College*

"Ethnomusicology, World Music, and the Public Sphere." April 2013.

*Humanities Institute at The Ohio State University*

"Sound Demos and the Politics of Protest in Post-3.11 Japan." April 2013

*Boston University*

"Music, Mediation, and the Creative Destruction of Japanoise." April 2013.

*Comparative Media Studies Colloquium, MIT.*

"The Cultural Feedback of Noise." April 2013.

*University of Toronto*

"Japanoise and Cultural Feedback." February 2013.

*University of California, Berkeley*

"Sound, Soundscapes, and Social Effects of Noise." February 2012.

*Japan Society NYC*

"The Art of Noise." Lecture and moderator of pre-concert dialogue with Ôtomo Yoshihide and Christian Marclay. November 2011.

*University of Chicago*

"World Music 2.0 and the Ethics of New Media." October 2011.

*Art Institute of Chicago*

"The Cultural Politics of Circuit-Bending." October 2011.

*Interdisciplinary Humanities Center, UCSB*

"Sonic Maps of the Japanese Underground." April 2011.

*New York University*

"From Transculture to Technoculture." March 2011.

*Brown University*

"The Politics of Soundscape." November 2009.

*Radio Nacional de Colombia*



*"Sonicos Publicos Transnacionales y el Archivo del Ruido"* [Transnational Sound Publics and the Archive of Noise]. August 2009.

*University of Rochester*

"Distorting Music: The Cultural Feedback of Japanese Noise." February 2009.

*University of Pittsburgh*

"Overwhelming Techne." February 2009.

*University of Oklahoma*

"Media Circulation and Cultural Politics." January 2009.

*Heyman Center for the Humanities, Columbia University*

"No Source, No Signal: Global Media Circulation and the Cultural Meanings of Noise." November 2007.

*John Hope Franklin Center, Duke University*

"Culture Experiments: Japanese Feedback in the Noise of Transnational Circulation." January 2007.

### **Conference Papers**

"Archiving Asian Popular Music in Global Media Circulation." Paper delivered as video file for American Musicological Society/Society for Music Theory conference (virtual). November 2020.

"A Counterhistory of Cambodian Rock in 5 Records or Less." Paper delivered as audio podcast for Distribute 2020 virtual conference of the Society for Cultural Anthropology and Society for Visual Anthropology, hosted by University of Toronto, March 2020.

"Southeast Asian Diggers." Paper at "Suppressed Songs, Suspicious Sounds: Popular Music, Archiving & Cultural Amnesia in Southeast Asia" symposium, KITLV, Leiden U., Netherlands, December 2019.

"Indonesian Sound Archives and the Materiality of Global Music." Paper at International Council for Traditional Music World Conference, Bangkok, Thailand, July 2019.

"Archival Archipelagos: Sound Media and Digital Materiality in Indonesian Popular Music." Paper and Chair of "The Politics of Sound Mediation: Creative Technologies of Asian Popular Music" panel at AAS-In-Asia Conference, Bangkok, Thailand, July 2019.

"Digital Media and Materiality in Indonesian Popular Music Archives." Paper at Association for Recorded Sound Collections, Portland, OR, May 2019.

"Vulgar Sounds: The Aural Politics of Hierarchy and Memory in Modern Japan." Discussant at American Anthropological Association, Washington, DC, December 2017.

"Hacking the Modularity: Synthesizing Neoliberal Temporalities in Indonesian Experimental Music Networks." Society for Literature, Science, and the Arts, Tempe, AZ, November 2017.

"After the Music is Gone: Creative Cities, Cultural Policy, and the Resonance of Everyday Life in Kamagasaki." Presenter at Society for Ethnomusicology, Denver, CO, October 2017.

"Who Sings the Song of the 'Creative City'? Gentrification, Arts Policy, and Public Sound in South Osaka." Presenter at American Anthropological Association, Minneapolis, MN, November 2016.

"Acoustic Methodologies: The 2015 Soundtable." Presenter at American Anthropological Association, Denver, CO, November 2015.

"Loudness: Amping up the Politics of Sound." Chair and discussant at American Anthropological Association, Denver, CO, November 2015.

"The Place of Sound: Ethnomusicology, Anthropology, Sound Studies." Organizer and presenter at Society for Ethnomusicology, Austin, TX, October 2015.

"Cajun Pride." Paper at Society for Ethnomusicology, Pittsburgh, PA, November 2014.

"Housing the Global Underground: Cassette Culture in the 1980s." Paper and Chair of "Old Mobilities" panel at the Experience Music Project Pop Conference, Seattle, WA, April 2014.

"Sound Demos and the Performance of Antinuclear Protest in Post-3.11 Japan." Paper at the meeting of the American Anthropological Association, Chicago, IL, November 2013.

"Project Fukushima! Music, Sound, Noise and the Public Perception of Nuclear Power in Post-3.11 Japan." Paper at the meeting of the Society for Ethnomusicology, Indianapolis, IN, November 2013.

"Music and the Social Amplification of Risk around Nuclear Power in Japan." Paper at the meeting of the Society for Social Studies of Science, San Diego, CA, October 2013.

"Media and the Regional/Transnational Circulation of Nuclear Politics and Fear." Discussant at the meeting of the Society for Social Studies of Science, San Diego, CA, October 2013.

"Feedback and Submergence: Making (non)Sense of Global Media." Paper at Music, Digitization and Mediation: Towards Interdisciplinary Music Studies Conference, Oxford University, UK. July 2013.

"Doing Ethnography In/Of Transnational Circulation." Paper at Mediations of Ethnography Workshop, Ethnography and Cultural Studies Research Focus Group, UCSB. May 2013.

"Learning Not to Hear, in Order to Listen." Paper at Inter-Asia Popular Music Studies Conference, Taipei, Taiwan. July 2012.

"Remediating the Japanese Soundscape." Paper at Japan Remediations Symposium, Center for East Asian Studies, University of Chicago. May 2012.

"The Technocultural Politics of Japanoise." Paper and co-organizer of "Japanese Music, Japanese Sound, Japanese Noise" panel at the meeting of the Association for Asian Studies, Toronto, Canada. March 2012.

"Noise." Paper and co-organizer of "Music, Sound, Noise, Silence: Towards a Conceptual Lexicon for Sound Studies" at the meetings of the American Anthropological Association, Montreal, Canada and the Society for Ethnomusicology, Philadelphia, PA. November 2011.

Discussant for "Sound Studies, Sound Traces" panel at the meeting of the American Anthropological Association, Montreal, Canada. November 2011.

"Kansai Mix." Multimedia soundscape presentation at Digital Humanities Research Slam, UCSB English Department. May 2011.

"Scholarly Publishing at the Crossroads." CISM-sponsored panel discussion at Davidson Library, UCSB. April 2011.

"The Cultural Feedback of Japanoise." Paper at "In the Mix: Asian Popular Music and Culture," Princeton University. March 2011.

"Feeding Back from Music to Noise." Paper and Organizer of "Sound Circulations" panel at the meeting of the American Anthropological Association, New Orleans, LA. November 2010.

"New Media, New Music, New World?" Paper and Organizer of "New Media Ecologies of World Music" panel at the meeting of the Society for Ethnomusicology, Los Angeles, CA. November 2010.

"Cassette Culture: Imagining Social Reciprocity through Informal Media Exchange." Paper at the meeting of the American Anthropological Association, Philadelphia, PA. December 2009.

"Feedback, Experience and Subjectivity in Japanese." Paper and co-organizer of "Listening In, Feeding Back" Conference, Columbia University. February 2009.

"Of Tents and Trains: Public Soundscapes and Urban Displacement in South Osaka." Paper at the meeting of the American Anthropological Association, San Francisco, CA. November 2008.

"The Transcultural Ghost World of Bollywood." Paper and Chair of "Appropriation and Remediation" panel at the meeting of the Society for Ethnomusicology, Middletown, CT. October 2008.

"1986 Mixtape: How American Music played out at the end of the 1980s." Lecture, mixtape project and collaboration with artist Matt Keegan at Anna Helwing Gallery in Los Angeles, CA. September 2008.

"Experiments in World Music, Vol. 2: The Sublime Frequencies of Cultural Appropriation." Paper at the Experience Music Project Conference, Seattle, WA. April 2008.

"Sonic and Social Experiments with Technocultural Globalization." Paper at the meeting of the American Anthropological Association, Washington, D.C. November 2007.

"Cassette Culture, Sonic Democracy and the Social Formats of Underground Media." Paper at "Sound in the Era of Mechanical Reproduction" Conference, Hagley Museum and Library, Wilmington, DE. November 2007.

"The Distinctive Sound of the Japanese Train? Composing Soundscapes of Global Cities." Paper and Co-Chair of "Listening to the Urban Soundscapes of Japan" panel at the meeting of the Society for Ethnomusicology, Columbus, OH. October 2007.

"A Silence Beyond Culture: Improvising Universalism in a Local Japanese Genre." Paper and Organizer of "Ethnomusicology and Music Beyond Culture" panel at the meeting of the Society for Ethnomusicology, Honolulu, HI. November 2006.

"Noise is Dead, Long Live Noise: Recorded Sound, Circulation, and Technologically Mediated Listening." Paper and Chair of "Liveness and Mediation" panel at the US meeting of the International Association for the Study of Popular Music, Murphysboro, TN. February 2006.

"No Map, No Territory: How to Hear your Way through the Noise of Popular Music." Paper and Chair of "Locating Cultural Sites in the Transnational Circulation of Media" panel at the meeting of the American Anthropological Association, Washington, D.C. December 2005.

"Cities, Sounds, and 'Dopplered Ears' in Translocal Music Scenes." Paper at "Out of Bounds: Japan Without the West, Japan Without Japan," UCLA Japan Studies Symposium, Los Angeles, CA. May 2005.

"Mixing the Aural 'Superflat.'" *The Aesthetics and Politics of Superflat* Symposium for Japan Society program "Cool Japan: Otaku Strikes!" Donald Keene Center, Columbia University. April 2005.

"Sounding Electric Shadows: Film and Performance in Technological Genres of Postwar Japanese Music." JPEX: Japanese Experimental Film and Video Conference-Workshop, McGill University, Montreal, Canada. January 2005.

“Social Listening in Japan’s Music Coffeehouses.” Paper at the meeting of the Society for Ethnomusicology, Tucson, AZ. November 2004.

“Noise at the Source of the Signal.” Paper at the meeting of the International Association for the Study of Popular Music, Montreal, Canada. July 2003.

“The Global Circuits of Experimental Music Scenes.” Paper at Social Science Research Council Arts Committee Workshop, New York, NY. October 2002.

## Course History

UCSB (2010 - present )

- Anthropology of Music
- Ethnographic Writing
- Ethnomusicology Forum
- Dissertation Writing Workshop
- Globalization and Popular Music
- Global Screens, Global Sounds
- History and Practice of the Recording Studio
- Independent Music in America
- Making Radio
- Music as Media
- Music, Media, Materiality
- Music and Society
- Music and Documentary Film
- Music in Modern Japan
- Sound Studies
- World Music

Columbia University (2006 - 2009)

- Asian Music Humanities: South/West Asia
- Asian Music Humanities: East/Southeast Asia
- Globalization and Media
- Musical Traditions and Modern Society in Japan

Sarah Lawrence College (2005 - 2007)

- Transnational Circulations of Popular Music
- Technologies of Recorded Sound
- Music and Language
- Studies in Music and Culture
- Global Sounds

## PhD Advising

### *Chair*

- Choi, Stephanie (Music, UCSB, 2020)
- Blue, Alex (Music, UCSB, 2020)
- Jack, Max (Music, UCSB, 2019)

### *Committee*

- Karvales, Alexander (Music, UCSB, 2023)
- Degay, Edouard Delpeuch (Anthropology, EHSS, 2022)
- Ragheb, Nicholas (Music, UCSB, 2019)

Drake, Randy (Music, UCSB, 2017)  
Flood, Lauren (Music, Columbia University 2017)  
Browning, Joseph (Anthropology, SOAS, 2016)  
Gordon, Lillie (Music, UCSB, 2014)  
Blanton, Andrew (Anthropology, Columbia University, 2011)  
Lovell, Joe (East Asian Studies, UCSB, 2022)  
Sasono, Mohammad Rizky (Music, University of Pittsburgh, ABD)  
Murphy, Philip (Music, UCSB, ABD)

## **Professional Activity and Service**

### *Directorships/Boards & Affiliations/Research Groups*

*Center for the Interdisciplinary Study of Music*, Director, UCSB 2017 –  
(Co-director, 2013 – 2017; Board Member 2011 – 12)

*East Asian Languages and Cultural Studies*, Affiliate, UCSB 2011 –  
*Anthropology*, Affiliate, UCSB 2012 –  
*Film and Media Studies*, Affiliate, UCSB 2012 –

*Carsey-Wolf Center*, Advisory Board, UCSB, 2020 –

*Digital Arts and Humanities Commons*, Advisory Board, UCSB, 2017 –

*Japan Foundation Graduate Research Accelerator Grant*, Committee, UCSB, 2020 -

*Journal of World Popular Music*, Advisory Board, 2018 –

*Sound Studies* journal, Advisory Board, 2014 – 2020

*Interdisciplinary Humanities Center*, Advisory Board, UCSB, 2014 – 2017

*American Anthropological Association*, Founder and Convener of Music and Sound  
Interest Group, 2008 – 2010

*Society for East Asian Anthropology*, American Anthropological Association,  
Committee Chair (2015) and Member (2016), Plath Media Award

*Society for Ethnomusicology*, Program Committee, 2012; 21<sup>st</sup> Century Prize  
Committee, 2017-19; Liason to American Anthropological Association, 2012 –

*University Seminar on Modern East Asia: Japan*, Columbia University, Associate  
Member, 2009 –

*Ethnography and Cultural Studies Research Focus Group*, Interdisciplinary  
Humanities Center, Co-convener, UCSB, 2012 – 2013

*UCSB Faculty Legislature*, 2010 – 2015

### *Conference organization/Reviewing*

Co-organizer of *Listening to Cumbia* conference, two-day international conference,  
screening, and concert at UCSB, April 11<sup>th</sup> and 12<sup>th</sup>, 2023.

Organizer and Program Committee Co-chair of *Anthropology of Sound Forum*, a  
special collaborative SEM/MSIG event held at the Society for Ethnomusicology  
annual meeting in Washington, DC, November 11, 2016.

Co-organizer of *Mediations of Ethnography* workshop of the Ethnography and Cultural Studies Research Focus Group, Interdisciplinary Humanities Center, UCSB, May 2013.

Organizer of annual CISM “Rock Docs” Film Series (2011-present).

Organizer of *Listening In, Feeding Back: An Interdisciplinary Conference on Sound*. Two-day international conference and concert at Columbia University, February 13<sup>th</sup> and 14<sup>th</sup>, 2009.

Co-organizer of *Violence and its Critique*, Society of Fellows lecture series, Heyman Center, Columbia University, Spring 2010.

Co-organizer of *Intellectual Property and its Discontents*, Society of Fellows lecture series, Heyman Center, Columbia University, Spring 2009.

Co-organizer of *Poetics of Production*, Society of Fellows lecture series, Heyman Center, Columbia University, Spring 2008.

Reviewer for scholarly presses, journals, and granting organizations including National Science Foundation, Wellcome Trust, Oxford University Press, University of Minnesota Press, Duke University Press, Wesleyan University Press, *Journal of the American Musicological Society*, *Cultural Anthropology*, *American Anthropologist*, *Anthropological Quarterly*, *American Ethnologist*, *Leonardo*, *European Journal of Cultural Studies*, *Journal of Japanese Studies*, *Music and Politics*, and *Sound Studies*.

Reviewer of tenure cases in Music, Anthropology, and East Asian Studies.

### **Selected Performance History**

Habit Trail (Original Rock Songs)  
Anthony Braxton Ensemble (bassoon, contrabassoon, and other reeds)  
Maestros (Electroacoustic Improvisation)  
Dymaxion (Experimental Pop)  
New York Gagaku Ensemble

### **Sound and Multimedia Productions**

CISM Podcast Series. [Center for the Interdisciplinary Study of Music website](#).

Producer and Engineer for weekly radio show on KCSB-FM, “[Selectric Davyland](#).”

Producer and engineer for “Onkyo-kei” podcast for Sub Jam online radio program [Radio Enemy #15](#), edited in Beijing by Yan Jun. 2015.

Producer and engineer for [The Sounds of Japan’s Antinuclear Movement](#), a podcast and online multimedia piece for MoMA’s website *post: notes on modern and contemporary art around the globe*. 2013.

Producer and engineer for *Kansai Soundscapes*, a multi-sited recording project with Osaka and Kyoto-based sound artists Fujiwara Hide, David Hopkins, Nakagawa Kôhei, and Nakajima Akifumi. 2007 and 2012. Resulting publication: “[Osaka Inside Out: Recording the Keynote Sounds of the City](#).” Field recording composition and notes. [Sensory Studies](#), October 2013.

Producer and engineer for “[Whose Cash? Our Cash!](#),” a radio piece documenting protests at Sotheby’s auction of Johnny Cash’s estate during the 2004 Republican National Convention in New York City. 2004.

Producer and engineer for weekly radio program on WKCR-FM, "Afternoon New Music." 2000-2003.

Freelance Recording Engineer (Project History includes jazz, rock, and experimental ensembles, film and theatre productions, radio documentary work, soundscape recordings, an educational website for The Smithsonian Institution, and an audio guide for the Museum of Fine Arts in Boston). Ongoing.

Audio Archivist (Projects included developing the audio migration and digital preservation lab for the Laura Boulton archive and digital and analog migration of ethnomusicological field recordings, as well as oral histories of US immigrant groups, historical labor movements and a multi-year migration of Yiddish language interviews). 1997-2006. Center for Ethnomusicology and CMC, Columbia University; World Music Archive, Wesleyan University.

Music contributor, *Handmade Electronic Music: The Art of Hardware Hacking*, Nicholas Collins (Routledge, 2006). The piece "Electricity and its Double" by [Maestros](#) (David Novak & James Fei) is included on the companion CD and [website for this volume](#).