**JIM SYKES**

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# EMPLOYMENT

Associate Professor of Music, University of Pennsylvania (2019-)

Assistant Professor (2013-2019)

Research Fellow, Yale Institute for Sacred Music (2016-2017)

Postdoctoral Research Fellow, Department of Music, King’s College London (2011-2013)

# EDUCATION

**Ph.D.** University of Chicago, Ethnomusicology, Spring 2011

“The Musical Gift: Sound, Sovereignty and Multicultural History in Sri Lanka”. 593 pages. Advisor: Philip V. Bohlman.

**Visiting Exchange Scholar** Tamil language, Columbia University, 2006

**Intensive Language Program** Sinhala language, Cornell University, Summer 2006

**Graduate Study** Gallatin School, MA Program, New York University, Fall 2000

Philosophy and sociology of science

**BMUS** Music, Boston University, 1998

**Study Abroad**  India, School for International Training, 1997

Six months focus on Hindustani music and Hindi language

# HONORS AND AWARDS

Bruno Nettl Award, Society for Ethnomusicology (2019)

Publication Subvention*,* AMS 75 PAYS Endowment (2018)

Penn Program in Environmental Humanities, Research and Teaching Seed Fund, $9000. Core contributor to Professor Anuradha Mathur’s project *Behind the Scenes* (travel to a community in Rajasthan, India, on the border near Pakistan). (2018)

Research Fellowship, Yale Institute for Sacred Music (2016-2017)

University Research Fellowship, University of Pennsylvania (2014)

SAS Research Fellowship, University of Pennsylvania (2014)

Research Fellow for MUSTECIO (“Musical Transitions to European Colonialism in the Eastern Indian Ocean”), funded by the European Research Council (2011-13)

Committee for South Asian Studies, University of Chicago dissertation write-up grants (2009-10)

Fulbright-Hays Doctoral Dissertation Research Abroad Fellowship (2007-2008)

Wenner-Gren Foundation Dissertation Research Fellowship (2007-2008)

Felding Award, Music Department, University of Chicago (2006)

Foreign Language Area Studies (FLAS) for Sinhala language study, Cornell University (2006)

Teaching Fellowships, University of Chicago (2005, 2009)

Mellon Achievement Award for Graduate Excellence - full tuition and stipend (2004-2006)

American Institute for Sri Lankan Studies Language Fellowship for study in Sri Lanka (2004)

Foreign Language Area Studies Fellowship, Hindi Language - full tuition and stipend (2003-2004)

# PUBLICATIONS

**Books**

Sykes, Jim. 2018. *The Musical Gift: Sonic Generosity in Post-War Sri Lanka*. New York: Oxford University Press. Winner, Bruno Nettl Award, Society for Ethnomusicology.

Steingo, Gavin and Jim Sykes, eds. 2019. *Remapping Sound Studies*. Durham: Duke University Press.

In Progress. Sykes, Jim. *Musicianhood: Enchantment and Displacement in the Anthropocene* (Tentative title).

In Progress. Sykes, Jim and Julia Byl, eds. *Sounding the Indian Ocean: Musical Circulations in the Afro-Asiatic Seascape* (tentative title).

**Articles and Book Chapters**

In Progress. W/Gavin Steingo. “Sound Studies: Global Perspectives.” Invited contribution for *Grove Musics in Global Perspectives*, Vol. 1, editors Philip V. Bohlman, Lars-Christian Koch, and Tim Rommen, Oxford University Press.

In Progress. “Sonic Efficacies / Histories of Capital.” Sound and Secularity special issue, *Yale Journal of Music & Religion*.

Under Review. “Indian Ocean Listening Stations: Governmental Ears, the Maritime Silk Road, and the New Cold War between India and China.” Special issue on sound and surveillance in the journal *Diplomatica*, edited by Rebekah Ahrendt, Damien Mahiet, and Frédéric Ramel.

Submitted. “Towards an Anarchist Musicology.” In *Paracolonial Sound Worlds: Music History in the Eastern Indian Ocean Region*, eds. Katherine Schofield, David Lunn, and Julia Byl.

Submitted. “Music Studies, ‘Worlding’, and the Anthropocene.”

Forthcoming. “Musical Gift-Giving in Sri Lankan Buddhism.” In *Music as Everyday Life in South Asia*, Zoe Sherinian and Sarah Morelli, eds. Bloomington, IN: Indiana University Press.

2020. “Musical Labor, Musical Value.” *Critical Themes in World Music* (*Excursions in World*

*Music* textbook reader).

2020. “Music of Southeast Asia.” *Excursions in World Music*.

2020. Co-Written with Julia Byl. “Ethnomusicology and the Indian Ocean: On the Politics of Area Studies.” *Ethnomusicology*, Vol. 64, No. 3, pp. 394-421.

2020. “The Anthropocene and Music Studies.” *Ethnomusicology Review*.

<https://www.ethnomusicologyreview.ucla.edu/journal/volume/22/piece/1030>.

2019. “Sound Studies, Difference, and Global Concept History.” In *Remapping Sound Studies*, ed. Jim Sykes and Gavin Steingo (Durham: Duke University Press).

2019. W/Gavin Steingo. “Introduction: Remapping Sound Studies.” In *Remapping Sound Studies*, ed. Jim Sykes and Gavin Steingo (Durham: Duke University Press).

2018. “On the Sonic Materialization of Buddhist History: Drum Speech in Southern Sri Lanka.” *Analytical Approaches to World Music*, Vol. 7 (1), pp. 1-78

2018. “South Asian Drumming Beyond Tala: The Problem with ‘Meter’ in Buddhist Sri Lanka.” *Analytical Approaches to World Music*, Vol. 6 (2), pp. 1-50

2018. “Ontologies of acoustic endurance: rethinking wartime sound and listening.” *Sound Studies*, pp. 35-60.

2017. “Sound as Promise and Threat: Drumming, Collective Violence and the British Raj in Colonial Ceylon”. In Biddle, Ian and Kirsten Gibson, eds., *Cultural Histories of Noise, Sound and Listening in Europe, 1300-1918*. New York: Routledge, pp. 127-151.

2016. “Music of South Asia.” *Excursions in World Music*, 7th edition (New York: Prentice Hall, 2016), pp. 18-60.

2015. “Sound Studies, Religion, and Public Space: Tamil Music and the Ethical Life in Singapore.” *Ethnomusicology Forum*, Vol. 24 (3), pp. 380-413.

2015. ‘Towards a Malayan Indian Sonic Geography: Sound and Social Relations in Colonial Singapore’. *Journal of Southeast Asian Studies*, Vol. 46 (3), pp. 485-513.

2013. “Culture as Freedom: Musical ‘Liberation’ in Batticaloa, Sri Lanka”. *Ethnomusicology*, Vol. 57 (No. 3), pp. 485-517.

**Field Recordings, Reports, and Reviews**

Forthcoming. Review of Patrick Eisenlohr, *Sounding Islam: Voice, Media, and Atmospheres in an Indian Ocean World*. University of California Press. *Yale Journal of Music & Religion*.

2018. “Remapping Sound Studies.” <https://humanitiesfutures.org/papers/remapping-sound-studies/>

2018. Review of Zoe Sherinian, *Tamil Folk Music as Dalit Liberation Theology*. Bloomington, IN: Indiana University Press (2013). *Ethnomusicology*, Vol. 62 (No. 2), 330-333.

2014. Review of Barley Norton, *Song for the Spirits: Music and Mediums in Modern Vietnam* (Illinois, 2009), and David Harnish, *Bridges to the Ancestors: Music, Myth, and Cultural Politics at an Indonesian Festival* (Hawaii, 2006). *Ethnomusicology*, Vol. 58, No. 3 (Fall 2014), 537-544.

2013. Review of *Music as History in Tamil Nadu*, by T.K. Venkatasubramanian (Primus Books, 2010), in *Studies in History*, 29, 1 (2013): 137-140.

2012. “Musical Knowledge and the Vernacular Past in Post-War Sri Lanka.” Invited paper, *ISA eSympsium for Sociology*, pg. 1-12.

2008. “Dharmasiri Bandaranayake’s Mission for Social Change”. In *Sri Lankan Artists for Social Change*, issue no. 1, March, 2008, [www.slasc.org](http://www.slasc.org).

2008. Field recording of *Bera Poya Hevisi* (a rare Sri Lankan drum ritual) recorded for Young Asia TV and shown on Sri Lankan national television, April 2008.

2008. Review of Sunil Goonasekera, *Walking to Kataragama*. South Asia Newsletter (major forum for reviews of books on South Asia), University of Chicago, Spring, pg. 13-14.

2006. Contributor to *Building Back Better: Corporate Sector Response to the Tsunami*, report submitted to President Bill Clinton, Office of the Special Envoy for Tsunami Recovery, United Nations, New York.

2006. Review of Susan Seizer, *Stigmas of the Tamil Stage: An Ethnography of Special Drama Artists in South India*. South Asia Newsletter, University of Chicago, Spring, pg. 13-14.

2005. Review of S.H. Hasbullah and Barrie M. Morrison, eds., *Sri Lankan Society in an Era of Globalization*. South Asia Newsletter, University of Chicago, Spring, pg. 10.

# TEACHING EXPERIENCE

**University of Pennsylvania**

**Undergraduate:**

Experimental Musics in Global Perspective (Fall 2018)

Music in Troubled Places (Spring 2016, Spring 2019, Spring 2021)

Music, Religion, and Ritual in South and Southeast Asia (Spring 2015, Spring 2016, Fall 2017, Fall 2019, Fall 2020)

Introduction to Ethnomusicology (Spring 2015, Fall 2017)

World Musics & Cultures (Fall 2013, Spring 2014, Fall 2014, Fall 2015, Spring 2018, Fall 2018, Fall 2019)

**Graduate**

Ethnomusicology, Or, What to Do About It (Spring 2019)

The Ontological Stakes of Music and Sound (Spring 2018)

Proseminar in Ethnomusicology: Contemplating the Field (Fall 2015)

Field Methods for Ethnomusicology (Fall 2014)

Musical Politics and Forms of Life (Spring 2014)

Guest Lectures: Tim Rommen’s *Creole/Creolization/Creolité* (Fall 2013),Emily Dolan’s *Sound Studies* (Fall 2013), Naomi Waltham-Smith’s *Introduction to Sound Studies* (Spring and Fall 2014)

Independent Studies (Fall 2017, Spring 2016).

**Yale University, Institute for Sacred Music**

Music, Religion, and Colonial Encounter (Spring 2017)

**King’s College London**

The Indian Ocean: Musics of Trade, Labour and Slavery (original course), Fall 2012

Music and Empire (co-taught w/Katherine Schofield), Winter 2012

Guest lecture, Dr. Bettina Varwig’s “Issues in Historiography and Criticism” module, Fall 2011

Reading groups (organized and led discussions for students): Southeast Asian Studies, South Asian Music, 2011-2012

**University of Chicago**

Introduction to World Music, 2009

Introduction to World Music, 2005

Teaching Assistant, Introduction to World Music (for Prof. Travis Jackson), 2004.

**PRESENTATIONS**

“Formations of the Secular in Singapore: Indian, Malay, and Chinese Musical Encounters amidst Ethnic Enclaves and Neoliberal Destruction.” Society for Ethnomusicology Conference, October 29th, 2020.

“The Ontological Stakes of Music History: Buddhism, Non-Humans, and Not-Selves.” Colloquium, University of California at Berkeley, Oct. 11th. 2019.

“Indian and Chinese Musical Relations in Singapore: The Sonic Politics of Sameness/Difference.” Symposium, *Sounding the Indian Ocean*, University of Pennsylvania, March 16th, 2019.

“Sonic Gift Exchange, Efficacy, and the Politics of Protection in Wartime and Post-War Sri Lanka.” Society for Ethnomusicology Conference, November 15-18, 2018.

“Indian and Chinese Musical Relations in Singapore: The Sonic Politics of Sameness/Difference.” *Rethinking Folk Culture in South Asia Symposium,* Annual Conference on South Asia, University of Wisconsin, Madison, October 11-14, 2018.

“Music Studies’ Ontological Turn: Decolonizing Political Futures?” Colloquium, Wesleyan University. September 27th, 2018.

“The Acoustics of Others: Sound, Liberalism, and Ethnic Encounters in Colonial Singapore.” Workshop for *Acoustics of Empire* volume, Harvard University, March 24th, 2018.

“The Ontological Stakes of Music History: Buddhism, Non-Humans, and Not-Selves.” Panelist, “Singing to Buddha: Buddhist Music in Contemporary Asia,” Asian Studies Conference, Washington, D.C., March 22nd, 2018.

“The Ontological Stakes of Music History: Buddhism, Non-Humans, and Not-Selves.” Colloquium, Boston University Department of Music, November 2017.

“Musical Gifts and the Movement of Ghosts: Music History in Post-War Sri Lanka.” South Asia Brown Bag Series, Yale Anthropology Department, April 27th, 2017.

“Sonic Efficacy and Neoliberalism: Tamil Hindu Drumming in Singapore.” Colloquium (Tamil Studies Lecture Series), Washington University, April 7th, 2017.

“Murugan’s Musicians: Tamil Hindu Drumming in Postcolonial Singapore.” Yale University, Institute for Sacred Music, December 1st, 2016.

“Is Sound Studies Secular?” Remapping Sound StudiesConference, Duke University, April 15th, 2016.

“Music History and Decolonization.” Colloquium, Brown University, March 21st, 2016.

“Sound, Secularism, and Exchange.” American Comparative Literature Association seminar, “The Political Economy of Sound,” March 17th, 2016.

“Indigenous Aesthetics and the Ethics of a New Comparativism.” Colloquium, Department of Music, University of Maryland, November 20th, 2015.

“Music Studies and Critical Geography: The Indian Ocean as a Site for Musicological Inquiry.” Connected Histories & Synoptic Methods: Music and Colonial Transition in South and Southeast Asia,King’s College London, April 10th, 2015.

“Tamil Music and the Ethical Life in Singapore.” American Anthropological Association annual meeting, Washington, DC, December 4th, 2014.

“Islands, Oceans and Non-State Spaces: Music History and the Twentieth Century Postcolony.” Society for Ethnomusicology annual meeting, November, 2014.

“Sound as Promise and Threat.” Colloquium, University of Pittsburgh, November 10th, 2014.

“Sound, Labor, and Politics in the Digital Age.” Being a Musician in the Digital Age panel, HAIKU conference, University of Pennsylvania, September 13th, 2014.

“Audiences, Publics, and Sovereigns: Hindu Sounds in Colonial Singapore.” Transitions in Indian Music and Dance in the Colonial Indian Ocean, c1750-1950, University of Pennsylvania, April 26th, 2014.

“Singaporean Hinduism: Tamil Drumming, Ethics and Labor in the Air-Conditioned Nation.” Society for Ethnomusicology annual meeting, November 14-17, 2013.

“Beyond the Musicology of Disaster: A Sri Lankan Music History for the Post-War Period.” National University of Singapore, March 6th, 2013.

“Islands, Oceans and the Non-State: Musicology Without Borders”. Colloquium, King’s College London, November 21st, 2012.

“Beyond the Musicology of Disaster.” Music and War Panel, Society for Ethnomusicology annual meeting, November 2nd 2012.

“Music and the Not-Self: Buddhism’s Challenge to ‘Musical Meaning’”. Royal Musical Association, Music and Philosophy Conference, London, July 21st, 2012.

“Indians at Home: Towards a Singaporean Indian Music History.” Musical Transitions to Colonialism Conference, King’s College London, May 19th, 2012.

“Voice, Destruction and Rebirth in Sri Lanka.” British Association for Asian Studies annual conference, School of Oriental and African Studies, London, April 13th, 2012.

“Philosophies of Music in the Wake of Indenture: Aesthetics and Labour in a Southeast Asian Context.” King’s India Institute, King’s College London, March 12th, 2012.

“Hearing Like a State: Sri Lanka and the Ethics of Musicology.” Institute for Musical Research, London, January 20th, 2012.

“Malaysia and the South Asian Modern: Tamil Musics, Coloniality, Labour.” Society for Ethnomusicology annual meeting, Philadelphia, Nov. 17th, 2011.

“Tamil Musicality across the Indian Ocean.” Colloquium, Oxford University, November 10th, 2011.

“Parai without the Paraiyars: Musical Imaginaries and Contemporary Formations of Sovereignty in Batticaloa.” South Asian Studies Conference, University of Wisconsin, Madison, October 15th, 2010.

“Silence and Devastation in Eastern Sri Lanka.” Yale Graduate Music Society conference, New Haven, CT, March 6th, 2010.

“Linguistic Approaches to Buddhist Musics: Berio and Beyond.” Symposium on “Asian Modernisms” and tribute to Arditti Quartet cellist Rohan de Saram, University of Minnesota, Feb. 10th-12th, 2010.

“Vocal Anthropology and the Musicology of Buddhism: Drum Languages, Sacred Speech and Sonic Felicities in Sri Lanka’s Sinhala Yak Tovil”. Society for Ethnomusicology annual meeting, Mexico City, November 22nd, 2009.

“Music History in the Vernacular: On ‘Community’, ‘Ethnicity’, and the Cultural Logics of Sovereignty in Sri Lanka.” One of two graduate student speakers at “Sound Works: Musicians and Media in South Asian Cities”, University of Chicago, May 14th-15th, 2009.

“Sri Lankan Musics, Ethnicity and War: From Batticaloa to the Grammys”. Ethnoise! Ethnomusicology Workshop, University of Chicago, February 19th, 2009.

“Sound and Sociality: On Cultural Geography, Musical Migration, and Multicultural History in Sri Lanka”. South Asian Languages & Cultures Department, University of Chicago, January 22nd, 2009.

“Sound and Sociality: On Cultural Geography, Musical Migration, and Multicultural History in Sri Lanka”. Society for Ethnomusicology, Wesleyan University, October 27th, 2008.

“Being a Musician in the U.S. and Sri Lanka: A Comparative Perspective”. Institute for Aesthetic Studies, Eastern University, Batticaloa, Sri Lanka, June 30th, 2008.

“Frozen Sounds: On the Politics of Archived Musical Recordings”. ‘The Curious Lives of Documents’ Conference, Anthropology Department, University of California, Davis, March 2nd, 2007.

“Historical Anthropology and the Anthropology of Sound: Sacred Music, Collective Violence, and the Historiography of Riots in Colonial Ceylon”. Society for Ethnomusicology, Honolulu, Hawaii, November 19th, 2006.

“Sound, Violence and Urban Space in Colonial Ceylon”. Ethnoise! Workshop, University of Chicago, November 9th, 2006.

“Ethnomusicology and Cultural Recognition: Towards a Historiography of Music and Violence.” Society for Ethnomusicology Conference, Atlanta, Georgia, November 16th, 2005.

“The Sad Fate of the Philosophy of Music.” Midwest Graduate Consortium (MGMC) conference, Madison, WI, February 25th, 2005.

“Music, War and the Politics of Belonging in Sri Lanka.” Ethnoise! Workshop, University of Chicago, February 10th, 2005.

“Sounding Alternate Histories: Music, Nationalism and the Ethnic Conflict in Sri Lanka.” Columbia University Music Scholarship Conference, January 29th, 2005.

# OTHER TALKS

**Faculty Commentator,** Sri Lankan StudiesDissertation Workshop, Annual Conference on South Asia, Madison, WI., Oct. 17th, 2019.

**Invited Discussant,** Sound and Secularity Symposium, Stony Brook University, April 12th, 2019.

**Research Tea,** Music Library, University of Pennsylvania, November 28th, 2018.

**Invited Speaker,** Session on ‘Why we Listen to Music,’ *Food for Thought*, Harrison College House, University of Pennsylvania, March 28th, 2018.

**Invited Talk,** Center for Teaching and Learning, University of Pennsylvania, March 27th, 2018.

**Panelist,** “Why Does the Sacred Matter?” Yale Divinity School, April 20th, 2017.

**Co-Organizer,** Remapping Sound StudiesConference, Duke University, April 15th-16th, 2016.

**Invited Speaker,** Berio’s Sequenza XIV for solo cello, Discussion and performance, with cellist Tom Kraines, January 29th, 2016.

**Co-Colloquium Speaker,** “Turning Your Dissertation into a Book” (with Naomi Waltham-Smith), Department of Music, University of Pennsylvania, November 3rd, 2015.

**Lecture/Demonstration,** Philly Drum Collective. Discussed my research, played fieldwork videos, and performed on drums for local drummers in Philadelphia. September 15th, 2015.

**Invited Talk,** Center for Teaching and Learning, University of Pennsylvania, March 2015.

**Discussant,** UPenn Undergraduate Humanities Forum Conference, March 27th, 2015.

**Chair,** “Music and Method.” American Anthropological Association annual conference, December 4th, 2014.

**Guest Speaker,** “Sri Lanka: Music, Dance, and Color.” Penn Undergraduate Humanities Forum on Color, October 28th, 2014.

**Panel Organizer,** “Being a Musician in the Digital Age.” HAIKU Conference, University of Pennsylvania, September 13th, 2014.

**Roundtable Member**, “Neuroscience, History, and Social Dynamics in Beethoven’s *Great Fugue*.” HAIKU conference, UPenn, September 12th, 2014.

**Co-Organizer,** Conference, Transitions in Indian Music and Dance in the Colonial Indian Ocean, c1750-1950, UPenn, April 25th and 26th, 2014.

**Invited Speaker and Panelist,** (Re)Sounding Truth, Veritas Forum (Penn Year of Sound), UPenn, January 29th, 2014.

**Consultant, Field Recording, and Interview,** Afropop Worldwide, National Public Radio, “African Sounds of the Indian Subcontinent,” 2013. <http://www.afropop.org/wp/8504/african-sounds-of-the-indian-subcontinent/>

**Organizer (w/Martin Stokes)** **and Panelist**, “Musical Exchange: Music, Emotions and the Distribution of Musical Affect.” Ethnomusicology, History & Critical Theory Forum, King’s College London, Oct. 26th, 2012.

**Panel Organizer,** “Ethnomusicology and the Philosophy of Music,” Royal Musical Association Music and Philosophy Group conference, July 21st, 2012.

**Chair,** “Before Nautch Girl was a Racehorse: Indian Music and Dance, 1800-1857.” Institute for Musical Research, London, May 21st, 2012.

**Panel Organizer,** “The New Cultural History of South Asian Music: Archival Questions,” British Association for Asian Studies annual meeting, School of Oriental and African Studies, London, April 13th, 2012.

**Panel Organizer**, “Decentering the South Asian Art Music Canon”, Society for Ethnomusicology, Wesleyan University, October 25th-28th, 2008.

**Consultant and Curator,** Musical Instruments Museum, Arizona, 2008. Worked on the Sri Lanka exhibit for this major new museum; my exhibit was the pilot for the entire museum and features my fieldwork videos and my teacher’s instruments and masks.

**Grant Writer and Archivist,** Trikone Arts Centre, Colombo, Sri Lanka. Documented human rights abuses against artists in Sri Lanka; helped organize an archive on the Sri Lankan Tamil arts; wrote grant proposals, 2007-08.

**Co-Editor,** *Sri Lankan Artists for Social Change*, [www.slasc.org](http://www.slasc.org) (now defunct), 2007-2008.

**Intern, President Bill Clinton's office,** Office of the Special Envoy for Tsunami Recovery, United Nations. Researched and wrote on corporate sector response to the tsunami.

**Conference Co-Coordinator**, *Music and Cultural Politics* Conference, Ethnoise! Ethnomusicology Workshop, University of Chicago, May 21st, 2005.

**Invited discussant** on careers in the arts, '*C2*': Collegiate Multicultural Arts Program, Chicago Cultural Center, winter 2004.

# PROFESSIONAL WORK AND SERVICE

**Advisor (Invited),** “Documentation of Sri Lanka Portuguese,” Dr. Hugo Cardoso (PI), University of Lisbon. Funded by the Endangered Languages Documentation Programme, 2017-2018.

**Treasurer,** MACSEM (Mid-Atlantic Chapter of the Society for Ethnomusicology), 2014-2017

**Member, Faculty planning group** to establish a school-wide strategy for Penn’s research and teaching agenda on India, 2015-2016

**FLAS Committee,** Penn, 2015-2016

**Colloquium Coordinator,** Penn Music Department, 2015-2016, 2018-2019

**Committee on Open Expression,** Penn, 2014-2016

**Pre-Majors Advisor**, Penn, 2014-2016

**Performance Committee,** Penn Music Department, 2014-2015

**Music 50 Supervisor**,Penn Music Department, 2014

**Comprehensive Exams Committee**, Penn Music Department, 2013-2014, 2017-2018

**Graduate Group on India,** Penn, 2013-

**Job Search Committees,** MUSTECIOResearch Associate Position and Urdu Translator Searches, King’s College London, Spring 2012.

**Student Director of the University Gamelan,** University of Chicago, 2003-2004.

**Ethnomusicology Editor,** *VoicExchange* (Graduate Student Journal), 2003-2004.

**Secretary,** Graduate Music Society, University of Chicago, 2003-2004.

**Recordings Collection Associate**, Regenstein Library, University of Chicago, 2003-2004

**Recordings Manager.** World Music Institute, New York, NY, 2001-2002.

**Research Assistant**. Alan Lomax Archives, New York, NY, 2001-2002.

**Advising and Committee Work**

Dissertation Advisor:

Keisuke Yamada, “Ecologies of Instrumentality: Politics, Practice and Sustainability of Shamisen Making.” Ecomusicology, materiality, critical organology

Shelley Zhang, European Classical Musics in China, transnationalism, Chinese identity

Katherine Scahill, Thai Buddhist nuns, sound, the voice

Committee:

Joe Lieuw (Penn Comp Lit). “The persistence of Chineseness: Spectrality and genealogy of the nation in the Nanyang.” Defended 2017.

Elise Cavicchi. Italy, folk music, tourism, ecomusicology, animal/human relations, sound studies.

Jeffrey Dyer, Boston University, Music, religion, and ethnic politics in Cambodia (invited).

Gene Lai, Wesleyan University, Tamil music in Singapore (invited).

**Referee**

Routledge, NIAS Press, *Ethnomusicology*, *Ethnomusicology Forum, Journal of Southeast Asian Studies, International Journal of Hindu Studies, The South Asianist*, *Cultural and Social History*, The Council for the Humanities of the Netherlands Organisation for Scientific Research (NWO).

# RESEARCH ACTIVITIES AND FIELD STUDY

Rajasthan, India: trip with PennDesign Professor Anuradha Mathur and students, February 2018.

Sri Lanka (two years): Fall 2004, Fall 2006, Summer 2007-Summer 2008, Winter 2013, Summer 2015. Includes trips to South India.

Singapore (one year; with trips to Malaysia): Archival research and interviews conducted while living in London (2011-2013) with fieldwork in Summer 2011, Winter 2012, Spring 2013, Summer 2017.

Egypt and Turkey: Six months of independent musical research, with travel through Syria and Jordan, 1999.

North India: Six months of studies on sitar and tabla in Delhi, Udaipur (Rajasthan), and Varanasi, 1997.

# SCHOLARLY AFFILIATIONS

Present: Society for Ethnomusicology, American Anthropological Association, American Institute for Sri Lankan Studies, Association for Asian Studies. Past: British Forum for Ethnomusicology, Royal Music Association Music and Philosophy Group, British Association of Asian Studies.

# RESEARCH LANGUAGES

Sinhala, Tamil, Hindi, French, German.

# PERFORMANCE EXPERIENCE

**Instruments:** Drum set, Low Country Sri Lankan drum (*yak beraya*), Javanese Gamelan, guitar, veena (beginning), sitar and tabla (beginning).

## Selected Discography/Performances (as drummer)

* Invisible Things, new album, forthcoming.
* Collaboration with Tom Kraines (Deadalus Quartet), forthcoming.
* Hidden Rifles (2017), *Across the Neighborhoods* (Total Life Society), featuring legendary punk bassist Mike Watt, guitarist Norman Westburg (Swans), Mark Shippy (U.S. Maple), and Matt Wascovich (Scarcity of Tanks).
* Invisible Things, *Time AS One Axis* (New Atlantis Records, 2015), recorded by Martin Bisi (producer of Sonic Youth, John Zorn, Herbie Hancock, Whitney Houston).
* Invisible Things, *Home IS the Sun* (Porter Records, 2012), featuring Mark Shippy of U.S. Maple (reviews in Vice Magazine and elsewhere).
* Grooms, *Prom* (Kanine Records, 2011, reviews in Pitchfork and elsewhere).
* Touring drummer for Marnie Stern, one of the **“**hundred best guitarists of all time” (Spin Magazine) whose 2007 album was the “rock debut of the year” (New York Times).
* Touring drummer for White Magic (Drag City Records).
* Industry showcases: SXSW (Austin, TX, 2009-2011), CMJ (New York, 2008-2010).
* Boredoms *77 Boadrum* (Thrill Jockey, CD and DVD, 2008), and 88 Boadrum. I was a drummer for these events, the first of which was the subject of a documentary film.
* Pie, *Our Plastic Destiny* (Wax Orchard, 2005), re-release of *LP* (Shrimper, 1994).
* Tyondai Braxton, “October” (Narnack Records Compilation, 2004). Recording with Anthony Braxton’s son, from the renowned band Battles.
* Parts and Labor *Groundswell* (Jagjaguwar, JMZ, 2003). Founding drummer of the long-running Brooklyn indie rock group.
* Polaris Mine, *S/T* (Beatville Records, 2002).

# REFERENCES

Timothy Rommen, Davidson Kennedy Professor in the College, University of Pennsylvania

Philip V. Bohlman, Mary Werkman Professor of Humanities and Music, University of Chicago

Martin Stokes, King Edward Professor of Music, King’s College London

Katherine Schofield, Lecturer in Music, King’s College London

Fabian Holt, Associate Professor of Music, Roskilde University, Denmark