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CURRICULUM VITAE

- Employment:** Research Fellow, Royal Holloway University, 2015-2016
- James and Constance Alsop Chair, School of Music, University of Liverpool, 2005-2015
- Associate Professor, Department of Communication and Media Studies, Fordham University, 2002-2005, Assistant Professor, 1996-2002
- Co-Director, Literary Studies Program, 2002-2005; Associate Director, Literary Studies Program, Fordham University, 2001-2002; Program Faculty, Literary Studies Program, Fordham University, 1996-2005
- Program Faculty, Literary and Women's Studies Programs, Fordham University, 1996-2005
- Lecturer, Armenian Studies Summer Program at University of Connecticut, 2004
- Lecturer, Armenian Studies Summer Program at Bradford College, 1996
- Lecturer, California State University, Fresno, Program in Women's Studies, 1995-96
- Development Consultant, including Women's Philharmonic Orchestra, San Francisco Bay Area, 1993-95
- Lecturer, San Francisco State University, Department of Cinema, 1994
- Lecturer (p/t), Stanford Summer Mass Media Institute, 1993
- Education:** Ph.D., Modern Thought and Literature, Stanford University, 1993
Visiting Scholar, Musicology Institute, Göteborg University, 1988
A.M., Modern Thought and Literature, Stanford University, 1988
B.A., summa cum laude, Media Studies (dept. honors), Fordham University, The College at Lincoln Center, 1986
- Grants, Honors, Awards:** Culture, Value, and Attention at Home, Expert Workshop for Cultural Value Project, Elena Boschi (Liverpool Hope, PI), Marta García Quiñones (Barcelona), and Kassabian, organisers, May 2014

Guest Researcher, Institute of Cultural Sciences, Göteborg University, September-December 2011 (also listed in Employment)

Faculty Fellowship, Fordham University, 2002-03

Ames Fund Faculty Grant, 1998-2000 (research leave)

Whiting Fellow in the Humanities, 1990-91 (doctoral grant)

Stanford University Departmental Fellow, 1986–90 (doctoral grant)

Kaltenborn Foundation Grant, 1988 (for study in Sweden)

American-Scandinavian Foundation Grant, 1988 (for study in Sweden)

Books:

Ubiquitous Listening: Affect, Attention, and Distributed Subjectivities (Berkeley/Los Angeles: University of California Press, 2013)

Theorises a model of non-individual subjectivity based on affect that has listening to ‘background’ or ubiquitous musics, across a spectrum of attention, as one of its primary conditions of possibility. Case studies include film, tv, “the internet home”, smartphones, video art, coffee shops, and Armenian diasporan jazz.

Hearing Film: Tracking Identification in Contemporary Hollywood Film Music (New York and London: Routledge, 2001)

Argues that shifts in contemporary film scoring demand a new theory of assimilating vs. affiliating identification and that compiled and composed scores condition identification differently. Case studies include films with strong central female characters, action-adventure films, and films with interracial romances.

Books Edited:

Ubiquitous Music, co-editors Elena Boschi, Marta García Quiñones, and Anahid Kassabian (London: Ashgate Popular Music Series, 2013)

On music in everyday life, including ringtones in India, Edison’s mood music experiments, and more. Articles by, e.g, Lawrence Kramer, Jonathan Sterne, Amit Rai, Tony Grajeda, Christina Baade, and Franco Fabbri

The Aunt Lute Anthology of U.S. Women Writers, Volume Two: The 20th Century, General Editors: Lisa Maria Hogeland and Shay Brawn, Co-Editors: Juliana Chang, Linda Garber, Michelle Gibson, Anahid Kassabian, Deborah T. Meem, Rhonda Pettit, María Josefina Saldaña-Portillo (San Francisco: Aunt Lute, 2008)

Keeping Score: Music, Disciplinarity, Culture, co-editors David Schwarz and Anahid Kassabian (Charlottesville, VA: University Press of Virginia, 1997), includes

articles by Susan McClary, Patrick McCreless, Jennifer Rycenga, Robert Walser, and Ola Stockfelt.

**Journals
Edited:**

Music, Sound, and the Moving Image, co-founded with Ian Gardiner, Liverpool University Press, 2012 (first issue published Spring 2007; co-edited four and a half volumes)

Journal of Popular Music Studies, 1996-2000, including special issue on pedagogy and curriculum. (Resurrected from several years of non-publication; after four years, Taylor and Francis took it over, now published by Blackwell.)

'*And the walls come a-tumblin' down*': *Music in the Age of Post-disciplinarity*, special issue of *Stanford Humanities Review* 3.2, January 1994

**Refereed
Journal
Articles:**

"Sound and Immersion in 'Timekiller Games,'" *Journal of Sonic Studies* 10
<https://www.researchcatalogue.net/view/219904/219905>

"For New Musicology: A Farewell," Invited contributor for special issue on "What is (was?) critical musicology?," *Radical Musicology*, 2012

"Filming the Catastrophe: Egoyan's *Ararat*," with D. Kazanjian, *Armenian Review*, v49 n1, 2005

"From Somewhere Else: Egoyan's *Calendar*, Freud's *Rat Man*, and Armenian Diasporic Nationalism", with D. Kazanjian, *Third Text*, Spring 2005

"Would You Like World Music with Your Latte?: Starbucks, Putumayo, and Distributed Tourism," *Twentieth Century Music* 1:2, Spring 2005 (reprinted in Spanish in *La Música que no se escucha*, Garcia Quiñones, ed, Orquestra del Caos, Barcelona: 2008, and reprinted in Chinese Popular Music Studies Encyclopedia)

"One-and-a-half little blue pills: on separation, theory and history" *Qualitative Inquiry*, 8:2 (239-245), April 2002

"Ubisub: Ubiquitous Listening and Networked Subjectivity," *Echo: A Music-Centered Journal*, 3:2, 2001

“The Ghosted Writing of a Haunted Poststructuralism, Or, How I learned to read,” (in a group of essays on *The End(s) of Ethnography* by Patricia T. Clough) *Qualitative Inquiry* 7:5 (542-544), October 2001

“Muzak,” in *Public* 20, “Lexicon: 20th Century A.D.” Volume 2 of 2, 2000

“Roundtable: The future of popular music studies,” in *Journal of Popular Music Studies* 11/12: 1999/2000. With Line Grenier, David Brackett, and Will Straw

“ ‘You Have to Want to Be an Armenian Here’: Nationalisms, Sexualities, and the Problem of Armenian Diasporic Identity,” w/D. Kazanjian, *Armenian Forum* 1:1, 1998

“A Woman Scored,” *Studies in Symbolic Interaction* vol. 15, JAI Press, 1994

“Naming the Armenian Genocide,” w/David Kazanjian, *new formations* 8, Summer 1989

**Invited Refer-
eed Journal
Roundtables**

“Remembering David Sanjek (1952–2011)”, Fischer, Coates, Kassabian, and Garofalo, *Journal of Popular Music Studies*, V25 n1, pages 1–12, March 2013

"On Theoretical Canons in Popular Music Studies," part of a group of essays on the topic solicited by special section editor S. Waksman, *Journal of Popular Music Studies* v22 n1 2010

“Inattentive Engagements: The New Problematics of Sound and Music” in *Cinema Journal* v48 n1, 2008

**Book Chapters
and other
articles:**

"Roundtable: Current Perspectives on Music, Sound, and Narrative in Screen Media" conceived and convened, participants include Claudia Gorbman, James Buhler, and Roger Moseley, in Miguel Mera, Ron Sadoff, and Benjamin Winters, eds, *The Routledge Companion to Screen Music and Sound*. (Routledge, 2017)

" "You mean I can make a tv show?": Web series, assertive music, and African-American women producers", *The Routledge Research Companion to Popular Music and Gender*, ed Stan Hawkins (Ashgate, 2016)

"Game and Play in Video Game Music", *Ludomusicology: Approaches to Video Game Music*, ed by Michiel Kamp, Tim Summers, and Mark Sweeney (Equinox, 2016)

“Improvising Diasporan Identities: Armenian Jazz,” *Jazz/World: New Repertoires, New Productions*, G Plastino and PV Bohlman eds., University of Chicago Press, in press, 2015

“Listening and Digital Technologies”, Hanacek, Pappenburg, and Schulze, eds *Sound as Popular Culture: A Research Compendium*. MIT Press, in press, 2015.

“Ubiquitous Musics: Technology, Listening, and Subjectivity”, in Bennett and Waksman, *SAGE Handbook of Popular Music*, 2015.

“The End of Diegesis as We Know It (and I feel fine): Why audiovisual studies should stop focussing on film”, C Gorbman and J Richardson, eds., *Oxford Handbook of New Audiovisual Aesthetics*, New York: Oxford University Press, 2013

“Music for Sleeping”, M Thompson and I Biddle, eds., *Sound, Music, Affect: Theorizing Sonic Experience*, New York: Bloomsbury Academic, 2013

“Ubiquitous Listening,” in *Popular Music Studies*, D Hesmondhalgh and K Negus, eds., Oxford 2002 (Translated in *ECUS Cadernos de Pesquisa: Interdisciplinaridade e Cultura* (Brazil), forthcoming, and as “L’ascoltoubiquo” in *Sound Tracks: Tracce per lo studio Interdisciplinare della Popular Music*, Francesco D’Amato, ed., Meltemi 2002)

“Afterword,” *Sounds of the Slayer: Music and Silence in Buffy the Vampire Slayer*, VNM Knights and P Attinello, eds., Ashgate: 2010

“Music, Sound, and the Moving Image: The Present and a Future,” *Postgraduate Research Handbook in Popular Music Studies*, Derek Scott, ed., Ashgate: 2009

“Some Futures for the Study of Sound, Music, and the Moving Image”, *CineMusic? Constructing the Film Score*, David Cooper, Christopher Fox and Ian Sapiro, ed., Cambridge Scholars Press: 2008

“Rethinking Point of Audition in *The Cell*,” *Lowering the Boom*, Tony Grajeda and Jay Beck, eds., University of Illinois Press: 2008

“Listening to Video Art and the problem of too many homelands,” in *Sound and Vision*, John Richardson and Stan Hawkins, eds., University of Helsinki Press: 2007

“On not paying attention to music”, *Bulgarian Journal of Musicology*, 2006

“Introduction,” *Pop Fictions*, Lannin and Caley, eds., Intellect Books, 2005

“The Sound of a New Film Form,” in *Popular Music and Film*, Inglis, ed., Wallflower, 2003

“Listening for Identifications,” in *Experiencing the Soundtrack: Cinesonic 3*, Brophy, ed., 2001, Allen and Unwin

“Popular” in *Key Terms in Popular Music and Culture*, Swiss and Horner, eds., Blackwell Publishers, Malden, MA and Oxford, 1999

“Melancholic Memories and Manic Politics: Feminism, Documentary, and the Armenian Diaspora” (w/D. Kazanjian) in *Feminism and Documentary*, Walker and Waldman, eds., University of Minnesota Press, 1999

“At the Twilight’s Last Scoring” in *Keeping Score*, Schwarz, Kassabian, and Siegel, eds., University Press of Virginia, 1997

“The Sound of the Mail Truck, or, How I Learned to Stop Worrying and Read Rejection Letters,” in *On the Market*, Olsen and Boufis, eds., Riverhead Books, 1997

“Naming the Armenian Genocide,” in *Space and Place, Theories of Identity and Location*, Lawrence and Wishart, 1993 (orig. appeared in *nf*8)

**Referee for
Journals,
Book Pub-
lishers, and
Funders:**

Arts & Humanities Research Council UK
Ashgate Publishing Ltd
Bloomsbury
Body & Society (Journal)
Cinema Journal
Critical Studies and Media Communication (Journal)
Cultural Critique (Journal)
Economic and Social Research Council UK
Feminist Formations (Journal)
Hong Kong Research Grants Council
Humanities (Journal)
Journal of Popular Music Studies
Journal of Sonic Studies
Journal of Sound Studies
Journal of the Society for American Music
Journal of South Asian Popular Culture
MIT Press
MUSICultures (Journal)
Oxford University Press
Popular Communication (Journal)
Rockefeller Archive Center
Routledge

Science Fiction Film and Television (Journal)
Social Sciences and Humanities Research Council of Canada UK SBS
University of California Press

**Referee for
Promotion
and Tenure
Committees:**

City University London
Columbia University
The New School
University of Newcastle
Northeastern University
Smith College
University of Toronto
Vassar College
Yale University

**Reviews of
Programs and
Departments**

External Review of Media Studies Department, National
University of Ireland, Maynooth, 2006 (Final report submitted
June 2007)

Assessment Report for proposed MA program in Music and Culture, Carleton
University, Ottawa

**Research
Networks:**

Participating Member, Norsound: Nordic Research Network for
Sound Studies (2011-2015; funded by the Nordic Research Council)

International Guest, Sound in Media Culture (participated in three of six
meetings 2012-2014; funded by the German Research Foundation)

Project Consultant, "Listening to the moving images: new interdisciplinary
methodologies for the study of sound and music on Portuguese cinema and
media", project funded by Fundação para a Ciência e a Tecnologia, 2010-2013

**Curatorial
Projects:**

Liverpool Arabic Arts Festival, Women Filmmakers of the Arab World 2014

Liverpool Arabic Arts Festival, July 2010

San Francisco Armenian Film Festival, February 2006

Cinema East Screening Series, Diaspora/Other category,

ArteEast, NY, Spring 2004

New York Armenian Film Festival, Nor Alik, March 2004

San Francisco Armenian Film Festival, February 2004

New York Armenian Film Festival, Alwan for the Arts, June 2002

Translations: “Adequate Modes of Listening,” trans. w/L. G. Svendsen from Swedish, *Stanford Humanities Review* 3.2, January 1994 (reprinted in *Keeping Score*)

Conference Proceedings: IASPM, “Digital media and the changing nature of synchronisation” *International Association for the Study of Popular Music*, Asturias, June 2013

IASPM’s First Score: Sampling twenty years of the International Association for the Study of Popular Music (wrote introduction and edited booklet of excerpts from 20 years of newsletters, members’ personal photos, etc.)

“Tracking Identifications,” *Changing Sounds: New Directions and Configurations in Popular Music*, International Association for the Study of Popular Music, University of Technology, Sydney, 2001

“Race, Gender, and Nationalism in Contemporary Hollywood Film Music,” *Popular Music: Style and Identity*, International Association for the Study of Popular Music, Stockton, CA, 1995

“Feminist Theory and the Study of Popular Music,” *Popular Music Perspectives* (v5), International Association for the Study of Popular Music, Berlin, 1995

Review Essays and Encyclopedia Entries: “Music and Broadcasting” anthology edited by Christina Baade and James Deaville, in *American Music* (forthcoming)

“Music and Media” and “Film Musicals”, J Shepherd, D Laing, and D Horn eds., *Encyclopedia of Popular Musics of the World*, London: Continuum, forthcoming (these are substantial essays with multiple authors)

Entry on Reebee Garofalo, *Grove Dictionary of American Music*, 2nd edition, Charles Hiroshi Garrett, ed., 2010

“Academic Frostbite (A Cautionary Tale),” in *WSQ*, Fall/Winter 2005

“*Music and Cinema*,” for *Popular Music*, Volume 24, Issue 01, Jan 2005, pp 155-157

“Anthologies on Feminist Film Theory,” *Women’s Studies Quarterly*, 30:1-2, Spring/Summer 2002, pp 328-332. Special issue: “Looking Across the Lens: Women’s Studies and Film.”

“Film Music,” *Encyclopedia of North American Music*, Ellen Koskoff, ed., Garland Press, 2000

“Introduction,” *Keeping Score*, University Press of Virginia, 1997

“Mass Mediating Diaspora,” with D. Kazanjian, on Hamid Naficy, *The Making of Exile Culture*, in *Diaspora*, 1997

“Introduction,” *Stanford Humanities Review* 3.2, 1994

Review essay on film music and musicals, including Gorbman, *Unheard Melodies*, and Altman, *The American Film Musical*, *Screen* 31:1, Spring 1990

Reviews and other journalism:

“Virtually Advising,” chief advisor, website providing on-line academic advising for national student community, 9/2000-2008

“Is cramming really that bad?,” *Student Advantage*, Winter 2000

“Airing our dirty laundry,” on Ryan’s *Bleach*, in *Armenian Forum*, v2 n2, 2000.

“Too small to count,” in “85 Years After,” *Armenian Weekly*, January 1, 2000

Reviews of 11 U.S. and international fiction films for Magill’s Online Service and *Magill’s Cinema Annual* from 1989 to 1993

“Film music,” *The Movie Disk*, J. Monaco, editor (MicroSoft Corp., 1992)

“The Sounds of Feminism,” *Ms.*, Sept./Oct. 1992

PhD Theses Supervised:

Current: Signe Kjaer Jensen, “Children’s Animated Films: The Sound of an Aesthetic Experience”, Department of Film and Television, Linnaeus University (Sweden)

At University of Liverpool
1st Supervisions Completed:

Elena Boschi, *Playing Cultural Identities In and Out of the Cinematic Nation: Popular Songs in British, Spanish, and Italian Cinema of the Late 1990s*, 2010

Timothy McNelis, *Popular Music, Identity, and Musical Agency in U.S. Youth Films*, 2010

Melanie Rudig, *Sonorous Negotiations of Politico-Cultural Identity: Popular Music in Tyrol*, 2010

John McGrath, *Semantic Fluidity: Samuel Beckett, Repetition, and Modern Music* (2014)

Jacqueline Waldo, *Urban Domestic Soundscape: A New Perspective* (2014)

Áine Mangaoang, *Dangerous Mediations: YouTube, Pop Music and Power in a Philippine Prison Video* (2015)

2nd Supervisions Completed:

Ling Yan Cheng, *Cross-media and cultural study of music in Hong Kong film and Cantonese opera* 2012

Paula Wolfe, *On Women and Music Production*

Morteza Abolhasani, *On TV Advertising* (School of Management Student)

Raewyn Bailey, *Compositions about the Knights Hospitaller* (MPhil)

At CUNY: Greg Goldberg, *Own Nothing, Have Everything: Peer-to-peer Networks and the New Cultural Economy*, 2009 (Dept. of Sociology, Committee Member)

At Stanford University: Abie Hadjitarkhani, *Last Man Becoming: The Development of Clint Eastwood's 'man with No Name' Persona in Sergio Leone's Spaghetti Westerns and Its Reflections in 1960s American and Italian Culture*, 2002 (Program in Comparative Literature, Stanford University, Committee Member)

Guest PhD Students:

Meng Lu, for 2013, on Shanghai city soundscapes in film, from East China Normal University (ECNU), Shanghai (Comparative Literature & Cross-cultural Study)

Laura Miranda González, for three months in 2009, on the film music of Manuel Parada, from Universidad de Oviedo (Musicology)

Eduardo Viñuela Suárez, for three months in 2008, on music videos, from Universidad de Oviedo (Musicology)

Marta García Quiñones, for three months in 2007, on distracted listening, from University of Barcelona (Philosophy)

Courses Taught:

At Institute for
Musical
Research:

PhD Reading Group: “Classical Texts in Cultural Theory for Music Scholars” 2010-2016

At University
of Liverpool:

“Mediations of Race in Music,” 2016
“Contemporary Issues in the Study of Audiovisual Music,” 2014
“Reception Studies in Music and Culture,” 2011–present
“Researching Music”, 2011–present
“Studying Popular Music,” MA, 2005–2011, 2014
“PhD Seminar: Research” and “PhD Seminar: Teaching & Professional Issues”, 2005–2013
“Dissertation” (Undergraduate), 2006, 2013
“Dissertation”, Postgraduate (MA), 2011–2013
“Sound, Technology and Society”, 2011
“Studying Music” (first year), 2009–present
“Music and AV Media: World Cinema”, 2009–2012
(contributing lecturer)
“Music and Culture,” first year compulsory, 2009–2011
“Music and Media” (first year), 2008–2009
“Study Skills” (first year), 2008–2009 (contributing lecturer)
“Textual Analysis,” MA (co-taught), 2006–2012
“Composition for the Moving Image”, 2006–2009
“Globalisation and the Music Industry”, 2006–2009
(contributing lecturer)
“Studying Music in Audio-Visual Media” (first year), 2005–2008
“Studying Music in Audio-Visual Media”, MA, 2005–2008

At Fordham
University:

“Listening to Literature,” Spring 2005
“Journalism Workshop,” Spring 2005
“Theories of Media, Culture and Society,” Fall 2004
“Middle East Film and Literature,” Fall 2003
“Soundscape Studies,” Spring 2002
“Film and Gender,” Fall 1996, Spring 1998, Spring 2002
“Introduction to Communication and Media Studies,” Spring 1998, Spring 1999, Spring 2000, Fall 2000, Spring 2001, Fall 2001, Spring 2004, Spring 2005
“Popular Music as Communication,” Fall 1997, Fall 1998, Fall 1999, Fall 2000, Fall 2001, Fall 2003, Spring 2004
“Film Theory,” Spring 1997, Spring 1999, Fall 2001, Fall 2004

“Mass Communication and Society,” Fall 1996, Spring 1997, Fall 1997, Fall 1998,
Fall 1999, Spring 2001
“Gender(s) and Color(s) of Contemporary Hollywood Film,”
Spring 2000
“Arts Journalism,” Spring 2000
“Contemporary Studies in Gender and Media,” Spring 1999
Honors Thesis Advising, Literary Studies Program, (film topics)
1998, 1999
“Feminist Theories in Intercultural Perspective,” Spring 1998
“Understanding Television,” Spring 1997
“Modern American Film,” Fall 1997
“Introduction to Film,” Fall 1996

Elsewhere:

“Diversity in the U.S.”; undergraduate and graduate
“Introduction to Women’s Studies”
“Film and Social Change”; undergraduate and graduate
“Film Aesthetics”
“Articulating Diasporas: Armenian Film”
“Race and Racism in the U.S.”
“Popular Culture and Color in the U.S.” (freshman writing)
“The Gender(s) and Color(s) of Contemporary American Film”
“Analyzing the Barrage: Writing About the Media” (two-quarter
sequence taught twice; freshman writing)
“Feminist Film and Television Theory”; separate undergraduate
and graduate sections
Senior Honors Thesis Advising
“Film Criticism,” Communication Department (TA)
“19th C. British Novel into 20th C. Film,” English Dept (TA)
“Advanced Topics in Musical Theater,” Drama Department (TA)
“History of American Musical Theater,” Drama Department (TA)

**External
Examining:**

Steven Colburn, *Amateur Concert Filming for YouTube*, University of Sussex, 2012

Rachel Segal, *Franz Waxman: The Composer as Auteur in Golden Era Hollywood*,
Newcastle University, 2010

Joy Roles, *Forming Soundmarks: A Critical Evaluation of the Sonic Brand within the
Contemporary Mediascape*, University of East London, 2009

Laura Ahonen, *Mediated Music Makers: Constructing
Author Images in Popular Music*, University of Helsinki (Finland) 2006

Freya Jarman, *Breaking Voices: Fragmentation, Subjectivity & Vocality in Popular Music*, University of Newcastle, 2006

Janeen Kirkham, *The Singing Subject: Women and Voice in Contemporary Cinema*, University of New England (Australia) 2005

**Invited
Lectures:**

“Web series and the changing roles of music in audiovisual contexts”, The Sound of Movies, Norsk Filmklubbforbundet and Z Filmtidsskrift Filmseminar 2015

“How film music studies and its offshoots are changing musicology,” Peter le Huray Lecture, 51st Annual Conference of the Royal Musical Association, Birmingham University, September 2015 (cancelled due to illness)

“The Future of Musicology”, University of Oslo Department of Musicology Annual Study Day, September 2014

Keynote Address, Creativity, Circulation, and Copyright: Sonic and Visual Media in the Digital Age, March 2014, Cambridge University

Keynote Address, “Ubiquitous Listening and Distributed Subjectivity,” at Soundscape: Hearing in the Age of Digital Media, Vanderbilt University, Comparative Media Arts Program & Max Rhode Center, Nashville, November 2013

Lecture, “Video Editing, Online Video Genres, and Synchronisation”, Research Seminar Series, Iceland Academy of the Arts, September 2013

Keynote Address, Music, Digitisation, Mediation: Towards Interdisciplinary Music Studies Conference, Music and Digitisation Research Group, Oxford University, July 2013

Keynote Address, Norsound: Nordic Sound Research Seminar, Copenhagen, June 2013

Keynote Address, “Sound Studies: Where Are We?”, Sound Expression Research, Helsinki, December 2012

Keynote Address, “New Media Forms and New Audio-visual Relationships”, La Creación Musical en la Banda Sonora, Universidad de Oviedo, December 2012

Lecture, “Sound, Media & Culture”, Sound Design and Acoustic Ecology, Milan, October 2012

Lecture, “Ubiquity”, Kulturwissenschaft, Humbolt University, June 2012

Keynote Address, "On Disciplinarity and the Study of Video Game Music"
Ludomusicology: Game Music Research, Royal Musical Association Study Day,
St Catherine's College, Oxford University, April 2012

Public Lecture, "The changing nature of audio-visual relationships and the joys
of editing", CADRE, University of Wolverhampton, January 2012

Public Lecture, "Listening to Films", Norwegian Federation of Film Societies,
October 2011

Research Seminar, "New Media Forms, and New Audio-Visual Relationships",
University of Oslo, October 2011

Keynote Address, "iPhone Apps, Future Environments, and the Challenges of
Interactive Media", 100 Years of Musicological Scholarship in Finland –
Celebration Symposium, Helsinki University, March 2011

Research Seminar, "Affective Listening", University of York,
February 2011

Research Seminar, "Affective Listening", Oxford University, February 2011

Keynote, 'Music, Visuals, and Transmedia' international conference in Brazil,
August 2010 (conference cancelled)

Sound in Media Culture, 1st meeting of international research network, Berlin,
June 2010

Keynote Address, Conference on *Ideologies and Ethics in the Uses and Abuses of
Sound*, World Acoustic Ecology Forum, Koli Finland, June 2010

"Affect, Thought Experiments, and Sound and Music in Audiovisual Media,"
Experimenting in Music: Duke University Music Department Lecture Series
2009-10, November 2009

Research Seminar, "Affect, Distributed Subjectivity, and Identity in Ubiquitous
Musics," Leeds University, October 2009

Research Seminar, "Affect, Listening, and New Media," University of Hull, May
2009

Research Seminar, "Listening, Affect, and Distributed Subjectivity," LICA
Seminar Series, Lancaster University, February 2009

Lecture, "TV Musicals and Camp: A Strange Story of Retraction," University of Oslo (Norway), December 2008

Research Seminar, "New Media, Affect, and the Problem of Simultaneity," PMRC Seminars Series, University of Salford, December 2008

Research Seminar, "New Media, Affect, and the Problem of Simultaneity," University of Bristol, October 2008

Lecture, "From synchronisation to affect: attention, listening, ubiquity," CHARM Symposium 5, Cultures of Recording, April 2008

Lecture, "The Sound of a New Film Form", University of Oviedo (Spain), March 2008

Research Seminar, "Musicals Hit the Small Screen: Attention, Listening, and TV Musical Episodes," Music Seminar Series, City University, London, 28 February 2008

"Musical Episodes of TV Shows", IASPM Study Day, *format, stereotype: cinema, radio, television, and popular music as factories of meanings*, University of Turin, 2007

Keynote Address, Sound, Music and the Moving Image, London 2007

Keynote Address, Sounds from the Overground, Institute of Popular Music, University of Liverpool, May 2006

Workshop, "Analyzing Film Scores," 2nd Annual Bradford Film Music Conference, March 2006

Lecture (3), "On not paying attention to music," University of Durham, November 2005; University of Edinburgh, December 2005; University of York, March 2006

Keynote Address, Popular Music Symposium, Renvall Institute, Helsinki, March 2005

Lecture, "On Listening: A Question of Method," Finnish Research Council, March 2005

Keynote Address, Sound and Vision Symposium, University of Jyväskylä, March 2005

Keynote Address, Over the Waves: Music and Broadcasting Conference, Dept. of Music, McMaster University, Toronto Canada, March 2005

Lecture (4) and Graduate Seminar (1) Series at Dept. of Music, University of Helsinki, November 2004

Lecture (1) and Graduate Seminar (2) Series at Dept. of Music, University of Turku, November 2004

Guest Lecture, Graduate Seminar Series, Dept. of Music, Aabo University, November 2004

“Which Film Was This?” w/David Kazanjian, Roundtable with the director on Atom Egoyan’s *Ararat*, Columbia University Film Program and Middle East Studies Department, November, 2003.

“Women, Immigration, and Displacement in Middle East Film,” Arte East, co-sponsored by NYU Program on Gender and Sexuality, October 2003.

“On Fate, Diaspora and Displacement,” Screening of work by Tina Bastajian, Friends of UCLA Armenian Studies Program, June 2003.

“The World in a Cup of Coffee: Starbucks, Putumayo, and World Music,” School of Music, University of North Texas, April 2003, Dept. of Music, University of Newcastle (UK), December 2002, and Dept. of Communication, McGill University, November 2002

“How to Teach with Film Music,” Lowell High School, San Francisco, Teachers’ Advancement Program, March 2003

“World Music and Distributed Subjectivity,” Background Listening and Music Composition Speaker Series, Fundacio La Caixa, Barcelona, February 2003

“The Sound of a New Film Form,” Film Studies Program, University of Newcastle (UK), December 2002 and Women’s Studies Program, Santa Clara University, February 2002

“Theorizing Ubiquitous Subjectivity,” Center for the Analysis of Culture, Carnegie-Mellon University, April 2001

“The Challenges of Ubiquitous Musics,” Distinguished Lecture Series, Department of Musicology, UCLA, March 2001

“Hearing Film Anew,” Keynote Address, See/Hear (Conference on Film Music), Newcastle, England, November, 2000

“Ubiquitous Musics, Ubiquitous Listening,” Department of Music, Newcastle, England, November, 2000

“The Soundscapes of Contemporary Film Music,” Studia Generalia Lecture Series, University of Turku, Finland, October, 2000

“From Somewhere Else: Nationalism and Masculinity in Egoyan’s *Calendar*,” Women’s Studies Program, CUNY Graduate Center, October 2000

“Listening for identifications: Compiled vs. Composed Scores in Contemporary Hollywood Films,” Cinesonic 3, Melbourne Australia, June/July 2000

“Assimilating Identifications: Hollywood Sings American,” Comparative Literature Club, Fordham University, November 1999

“Melancholic Memories and Manic Politics,” 20th Century Seminar, CUNY Graduate Center, May 1997

“At the Twilight’s Last Scoring: Nationalism, Gender and Action-Adventure Films,” Department of Music, Amherst College, November 1996 and Department of Musicology, UCLA, May 1996

Respondent to Benedict Anderson, “Risk and Ground: The Meaning of Exile in a Postcolonial World,” Fordham University, September 1996

“Hearing is Believing, Too,” 1895: The Culture That Made Cinema, Stanford Theater, April 1995

“Hollywood and the Musical Making of the Nation,” Drake University, Cultural Studies Program, April 1995

“The Toll at the Border: Interdisciplinary Music Studies in a Disciplined Academy,” Drake University Cultural Studies Faculty Seminar, April 1995, and Border Crossings: Disciplinarity and Music, Carleton University, Ottawa, March 1995

“Nationalism, Assimilation, and the Action-Adventure Film,” Sociology Colloquium Series, UC Santa Cruz, May 1994

“At the Twilight’s Last Scoring,” Media Series, Stanford, April 1994

“You have to want to be an Armenian here,” Stanford Middle East Focus, with D. Kazanjian, April 1993

“Issues in Film Music,” Two-part seminar at Göteborg University Musicology Institute, Sweden, December 1988

“Male and Female Stereotypes in Film Music,” with Philip Tagg, Aalborg University Centre Music Department, Aalborg, Denmark, October 1988

Media

Appearances:

Interview with Roger Phillips, BBC Radio Merseyside, 2/2012

Panel Discussion, ‘On the Beat’, BBC Radio Merseyside, 7/09

Interview, Pacifica Radio, 2/06

Interview, Swedish language radio in Finland, 11/04

Roundtable on music in film, Swedish Radio, 11/27/04

Interview on Armenian film and festival, *Hairenik* (Armenian Language) and *Armenian Weekly* (English Language), 4/04

One-hour roundtable on popular music in film, “Odyssey”, Chicago Public Radio, 4/19/02

Interview on Finnish National Evening News, July 2001

Profile in *Turun Saanomat*, daily newspaper, Turku Finland, July 2001

“Arts Alive!” Nationally distributed Australian community radio program, 1/2001 (Recording of talk given 7/2000)

“Women in College,” Student Advantage Website, September 2000

“Light Rock, Leftist Talk,” Webcast, Indy Media Center, September 2000

Interview on Triple J Radio Melbourne with Megan Spencer, July 2000, Sydney with Jo Chichester, July 2000

Feature article in *The Age* (Melbourne), July 2000

Guest on “Hye-Talk,” nationally distributed Fresno, CA-based Armenian issues half-hour television program, April 1996

Public

Engagement:

"Freedom Hour", Liverpool Arab Arts Festival, 2014. Discussion of the place of the arts in individual and collective understandings of ethnic, national, and

other identities.

Liverpool Arab Arts Festival film screenings and literary events. I regularly introduce events, host discussions, and/or give brief talks before or after the events to offer some context. 2008-present.

"The Roles of Arts and Culture for Homelands and Diasporas in 'Times of Crisis'", at the event "Yemen today & the role of Yemeni diaspora supporting Yemen tomorrow", organised by ChangePoint Liverpool, January 2012. There were 75 people in the audience, scholars, activists, journalists, and lawyers from Yemen and its diasporas.

"The Power of Sound", a full day of events co-organised with Jacqueline Waldock May 2011 at FACT. It included presentations by School of Music postgraduate researchers, teens from Gay Youth Are Out (GYRO), schoolchildren from several local junior schools, etc. Total attendance was approximately 100.

Pre-Concert Talk, Liverpool Philharmonic, June 2008; approximately 50 attendees. The orchestra performed live to the film of *Der Rosenkavalier*.

Literary

Readings:

Readings and Performances on Music and Migration, "Coming and Going", Static Gallery, Liverpool, November 2008

"Suits, Socks, and Little Blue Pills: On Separation," Ziryab Arab-American Writers Reading Series, Fall 2004; Gartal Armenian-American Writers Reading Series, Cornelia Street Café, October 2003

Installation Art:

"Solemnity", collaboration with Hrayr Anmahouni Eulmessekian, premiering November 2010 at Pratt Institute in Brooklyn as part of the Blind Dates Project (www.blinddatesproject.org)

Papers

Presented:

"The changing nature of audio-visual relationships and the joys of editing", Culturgest, FCT, New University of Lisbon, May 2012

"The changing nature of audio-visual relationships and the joys of editing", Sound in Media Culture Workshop, Humboldt University, Berlin, October 2011

"The ConDem Coalition, The Department of Business, Innovation and Skills, and Tuition Fees: Life in British Universities", Cultural Studies Association, March 2011

“Ubiquitous Listening and Distributed Subjectivity”, Cultural Studies Association, University of California, Berkeley, March 2010

'Improvising Diasporan Identities: Armenian jazz fusion projects,' Migrations and Identities, Liverpool University, June 2010

Discussion, with Marta García Quiñones, on the separation of the senses, Sound in Media Culture (first meeting of research network), May 2010

“Popular Music and Technologies of Memory: The Late Modern Urban Imaginary”, X Congreso de la SIBE-Sociedad de Etnomusicología V Congreso de IASPM-España II Congreso de músicas populares del mundo hispano y lusófono, Music Conservatoire, Salamanca (Spain), March 2008

“Distributing Subjectivity in Transit,” International Association for the Study of Popular Music (IASPM), Rome, July 2005

“Scoring Bus Stations, or, Listening to Classical Music,” IASPM-US, October 2004

“Rethinking Point of Audition in *The Cell*,” Society for Cinema and Media Studies, 2004

Discussant, Women, Immigration and Displacement Program, (Screening of three Middle East short films) Cinema East, October 2003

“Musicals Hit the Small Screen,” IASPM-US, September 2003

“Listening and Distributed Subjectivity: a performance,” Midwest Sociological Society, April 2003

“The World in a Cup of Coffee: Starbucks, Putumayo, and World Music,” New Soundscapes Conference, University of Roma La Sapienza, November 2002

“La Música Omnipresenta y La Subjectividad Conectada,” International Association for the Study of Popular Music, Latin American Branch, April 2002

“Ubiquitous Music: Soundscapes of the 21st Century,” Roundtable on Soundscape Studies, IASPM, Turku Finland, July 2001

“Hearing the Discourse of Listening,” Toronto 2000 Music Conference, November 2000

“Valuing the Popular?”, Literary Studies Colloquium, Fordham University, May 2000

“One and a half little blue pills,” Cultural Studies and Postmodern Mothers, Midwest Sociological Society, April 2000

“Fitting Feminism, Fits of Feminism,” Women in the Profession, Midwest Sociological Society, April 2000

“Repetition Compulsion in Egoyan’s *Calendar*,” Middle East Studies Association, November 1999

“Masculinity and the Contemporary Hollywood Score,” Masculinities Seminar, National Communication Association, November 1999

“The Music No One Listens To,” International Association for the Study of Popular Music, US Branch, October 1999

“Assimilating and Affiliating Identifications: *The Mask of Zorro*,” International Association for the Study of Popular Music, Sydney, Australia, July 1999

“Differences Attract: Scoring Interracial Romance” Cinema and Popular Song, University of Iowa Department of Film, April 1999

“The End(s) of Ethnography in Media Studies,” Author Meets Critics, Midwest Sociological Society, March 1999

Participant, Roundtable on Ethnomusicology and Communication, New York State Communication Association, October 1998

“What’s Popular about Popular Music Studies?” International Communication Association, July 1998

“I think we took a wrong turn at that massacre in the desert...”
Midwest Sociological Society, April 1998

Participant, Plenary Roundtable on Future Directions in Popular Music Studies, IASPM-US, October 1997

“Scoring Empire: The *Star Trek* series’ themes,” New York State Speech Communication Association, September 1997

Participant, Roundtable on Critical Ethnography, New York State Speech Communication Association, September 1997

“Is film music scholarship *Clueless* when it comes to contemporary scores?”
IASPM-US, October 1996

“*Mississippi Masala’s* America,” IASPM-US, October 1995

“Who’s Eyeing Identity: Two Films on the Armenian Diaspora,” Society for
Cinema Studies, New York, March 1995

“*Back to Ararat: A Controversy Over Feminism and Theories of the Nation,*”
Visible Evidence II, University of Southern California, August 1994

“Hollywood Filmmakers and Sociological Film Critics: A Conversation,” Society
for the Study of Symbolic Interaction, Los Angeles, August 1994

“Race, Gender, and Nationalism in Contemporary Hollywood Film Music,”
Plenary Session on Gender, Sexuality, and Audiences, 7th International Meeting
of the International Association for the Study of Popular Music, University of
the Pacific, July 1993

“Boyz ’n’ the Flag: Who Gets to Sound American in Hollywood Movies?”
Midwest Sociological Society, Kansas City, April 1993

“Masculinity and the Contemporary Symphonic Score,” Society for Cinema
Studies, New Orleans, February 1993

“Is there a market for theory?” in “Can Academic Criticism Be Popularized? And
Should It Be?” Gerald Graff, Chair, MLA, December 1992

“Singing a song of sexuality: Analyzing the Score of *Thelma and Louise,*” Ohio
University Film Conference XIV, November 1992

“Who’s Scoring Now: The Articulation of Racial and Ethnic Identities in
Hollywood Film Music,” IASPM-US, University of North Texas, October 1992

“A Woman Scored,” Midwest Sociological Society, Chicago, April
1992

“Music for Dangerous Women: Female Sexualities in Contemporary Hollywood
Film,” Chicago Music ’91, October 1991

“Music, Meaning, and Gender: The Case of Film and TV Title Themes,” Music
and Gender Conference, London, July 1991

“Feminist Theory and the Study of Popular Music,” Plenary Session on Instituting Popular Music Studies, 6th International Meeting of the International Association for the Study of Popular Music, Berlin, July 1991

“Meaning and Ideologies of Gender in Film Music,” Screen Studies Conference, Glasgow, June 1991

“Communication and Competence: How Film Music Works,” Resonant Intervals: Interdisciplinary Perspectives of Music, Calgary, May 1991

“Unconscious Workings/Emotional Appeals: Gender, Film Music and Identification Processes,” Society for Cinema Studies, 1989

“Gender and the Multiple Texts of Film,” Midwest Sociological Society Conference, Milwaukee, March 1988

“Feminist Film Theory Meets the Novel,” Philological Assn. of the Pacific Coast Conference, University of California Davis, November 1987

“That COSMO Girl: Sex and Relationships the Day After Feminism,” with Lisa Hogeland, Stanford Popular Culture Conference, April 1987

**Respondent
and
Moderator:**

Copenhagen Norsound Seminar, Reading Group Convenor, Copenhagen, November 2012

Turino Music and Media Conference, Panel Chairperson and Representative, Milan (Bergamo), June 2012

Practitioners’ Panel Chair, “Renew, Reuse, Recycle: From Quotation to Remediation in Art and Popular Music”, CRASSH, University of Cambridge, March 2011

Panel Participant, “Interdisciplinary Challenges,” RMA Research Students’ Conference, King’s College, University of London, January 2009

Respondent, Day One, Beyond Biopolitics, CUNY Graduate Center, March 2006

“Rethinking Concepts,” IASPM, Montreal, July 2005

Master of Ceremonies, New York Armenian Film Festival, June 2002

Master of Ceremonies, San Francisco Armenian Film Festival, 2004 and 2006

“Performing Theory,” International Association for the Study of Popular Music, Montreal, July 2003

“Ken Burns’ *Jazz*,” Modern Languages Association, December 2001.

“Diaspora and Memory,” Middle East Studies Association, November 1999

“Is Music, Is Not Music,” International Association for the Study of Popular Music, US Branch, October 1999

“Ubiquitous Musics,” International Association for the Study of Popular Music, Sydney, Australia, July 1999

“Popular Music as Vocation,” Plenary Roundtable on Academic Jobs in Popular Music Studies, International Association for the Study of Popular Music, October 1998

“McLuhan and Poststructuralism,” McLuhan Conference, Fordham University, March 1998

“Pomo Theories in Motion,” International Association for the Study of Popular Music, U.S. Branch, October 1997

“What is to be done?” (roundtable on future directions in popular music studies), International Association for the Study of Popular Music, U.S. Branch, October 1997

“Popular Music and Nationalism,” International Association for the Study of Popular Music, U.S. Branch, October 1995

“Cultural Studies III: Music,” Midwest Sociological Society, March 1995

“Being Feminist, Doing Feminism,” Society for the Study of Symbolic Interaction, Los Angeles, August 1994

“Popular Music, Cultural Studies, and Identities,” Midwest Sociological Society, Saint Louis, April 1994

“Music in Film and Television,” 7th International Meeting of the International Association for the Study of Popular Music, University of the Pacific, July 1993

“Screening the Nation,” When Worlds Collide: Culture and the Crisis of the Nation, Stanford University, April 1993

“Women in Advertising,” Stanford Graduate School of Business, Spring 1990

“Musical Subject to Ch-ch-changes,” 1970s Conference, Stanford University, May 1989

**Community
Service:**

Member, Board of Directors, Liverpool Arabic Arts Festival, 2010-present (first board formed 2010; formerly Advisory Board Member)

Charter Member and Treasurer, Board of Directors, Aunt Lute Foundation Books, 1994-present

Founding member, Board of Directors, Nor Alik/New Wave, 2003-04

Board of Directors, The Armenian Center at Columbia University, 1998-2002

Advisory Board Member, For Those in Pain, Inc., 1996-2002

Advisory Board Member, Disabled Student Services, CSU Fresno, 1995-96

Workshop Leader, Functioning with Chronic Pain, CSU Fresno, March 1996 and December 1995

Founding Member, Asian and Asian-American Faculty and Staff Association, CSU Fresno, 1995-96

Board of Directors, Patient Advocates, Inc. (provides non-medical services to chronic pain patients, their families, and their care providers), 1995-1996

Charter Member, Non-Traditional Women Students Collective, Fordham University CLC, 1984-86

**Service at
Liverpool:
Department**

Departmental Director of Taught Postgraduate Programmes, 2014

Departmental Director of Postgraduate Studies, 2009-2013

Chair, Boards of Studies, 2006-2007

Organiser, Departmental Research Seminar Series, 2006-7, 2011-12

Research Committee, 2007-2015

University Liverpool University and Colleges Union Branch Committee Member, 2010-2012

Founding member, Disabled Staff Network, 2006-present;
Chair, 2009-10

Founding member, Disability Policy sub-group, 2006-09

**Service
at Fordham:
Departmental**

Teaching Committee; Curriculum Committee; Search Committee; Scholarships Committee; Scholarship Selection Committee; Library Committee; Video Committee; Merit Committee; Multimedia Lab Coordinator

University Dean's Strategic Planning Committee, 2004

Freshman Faculty Forum speaker, October 2003, March, 2002, October 2001

Literary Studies Program Co-Director, 2003-2006

Dean's Ad Hoc Academic Integrity Committee, Spring 2002

Literary Studies Executive Committee, 2000-2001

Women's Studies Executive Committee, 1997-2005

University committees, including Dean's Scholars Recruitment, Freshman advisor, Borderline Admissions and Dean's Yield Team, 1996-2000

Alumni College speaker, 1997, 1998, 1999

Professional Program Committee Member, Music and Media Study Group of the International Musicological Society, 2012, 2013

Advisory Board Member, Institute for Musical Research, School of Advanced Studies, University of London, 2006-2012

Local Arrangements Committee, IASPM International Conference, Liverpool, July 2009

Program Committee, Feminist Theory and Music VIII, 2004-05

Advisory Board, ArteEast, 2003-present

Chair, Executive Committee, International Association for the Study of Popular Music, 1999-2003

Associate Editor, *Critical Studies in Media Communication*, 2001-present

Editor, *Journal of Popular Music Studies*, 1997-2000; Advisory Board, 2000-present

Executive Board, International Association for the Study of Popular Music, US Branch, 1992-2000

Founding editorial board member, *Armenian Forum*, 1998-2003

Manuscript Development and Acquisition Committee, Aunt Lute Foundation Books, 1993-1996

Editor, *Stanford Humanities Review*, 1992-1994; Assistant Editor, 1990-92

Program Review Committee, Program in Modern Thought and Literature, Stanford University, 1989-91; Student Representative, 1990-91; Qualifying Exam List Revision Committee, 1991

Feminist Studies Program Board, Stanford University, 1989-90

Scholars Selection Committee, Institute for Research on Women and Gender, Stanford University, 1989-90

Conference Committee, 1970's Conference, Stanford, April 1989; Media Installation Organizer, "Talking Terrorism," Stanford, February 1988; Conference Committee, Popular Culture Conference, Stanford, April 1987

Boothe Essay Prize (Freshman Writing Program Award) Selection Committee, Stanford University, Spring 1988

Languages: Fluent Danish; Reading French, Armenian, Swedish and Norwegian

Professional

Memberships: European Sound Studies Association (founding member)
International Association for the Study of Popular Music
Society for Ethnomusicology
Society for Cinema and Media Studies

References (contact information available on request):

David Shumway
Carnegie Mellon University

Steve Waksman
Smith College

Jason Stanyek
St. John's College, Oxford

Miguel Mera
City University London

Martin Stokes
Kings College London