

David Novak
Associate Professor

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Education

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

Research Interests

Popular Music, Circulation, Japan, Digital Culture, Sound and Public Space

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

Publications

Books

- 2015 [*Keywords in Sound*](#). Co-edited with Matt Sakakeeny. Durham, NC: Duke University Press.
- 2013 [*Japanoise: Music at the Edge of Circulation*](#). Durham, NC: Duke University Press.

Articles, Chapters, Online Publications

- 2017 [“Project Fukushima! Performativity and the Politics of Festival in post-3.11 Japan.”](#) *Anthropological Quarterly* 89(4):227-255.
- 2014 [“A Beautiful Noise Emerging from the Apparatus of an Obstacle: Trains and the Sound of the Japanese City.”](#) In *The Acoustic City*, Matthew Gandy and Benny Nilsen, eds. 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*, Daisuke Naito, Ryan Sayre, Heather Swanson, and Satsuki Takahashi, eds. 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](#).

Reprinted in *Punk Ethnography: The Sublime Frequencies Companion* (2016), eds. 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.
- 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.
- 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.
- Reviews, Misc.*
- 2016 [“Senyawa.”](#) *Bomb Magazine*, August 2016.

- 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*, December 21st.
- 2013 ["Portal to Online Sound Archives."](#) *The Wire* magazine website, June 2013.
- 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*.
- 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*.

In Press/Preparation

- Chapter "In Search of Japanoise: Globalizing Underground Music." In *Introducing Japanese Popular Culture*, ed. Alisa Freedman and Toby Slade. London and New York: Routledge. In press, forthcoming in September 2017.
- Chapter "Sound Recordings." In *The International Encyclopaedia of Anthropology: Anthropology Beyond Text*, ed. Hilary Callan. New York: Wiley-Blackwell. In press, forthcoming in December 2016.
- Article "The Aesthetics of Gentrification: Creativity, Cultural Policy and Public Space in Kamagasaki." In review at *City & Society*.

Awards

British Forum for Ethnomusicology Book Prize. Awarded for best book in the field of Ethnomusicology (*Japanoise*).

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.

Grants and Fellowships

- 2017 Robert Emmons Award 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 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*. (NSF, 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
- 2011 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)
- 2007 - 2010 Society of Fellows in the Humanities Mellon Postdoctoral Fellowship (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)

Presentations

Invited Talks

“A Sound Ethnomusicology.” University of Minnesota, Minneapolis, November 2016.

“On the Subject of ‘Sound.’” Wesleyan University, November 2016.

“Performativity, Protest, and Sound in Contemporary Japan.” Bryn Mawr College, November 2016.

“The Dubbing of a New Era: Audiocassettes, Open Access, and the Dissonances of Digital Democracy.” Center for Science and Innovation Studies/STS, University of California, Davis, May 2016.

“It’s All Right! Who Cares! Activism and Ambivalence in Fukushima City.” University of Pennsylvania, March 2016.

“Music and the Politics of Survival in Fukushima.” University of Virginia, October 2015.

“Keywords in Sound: A Roundtable Discussion.” Heyman Center for the Humanities, Columbia University, September 2015.

“Unheard Voices, Unseen Radiation, and the Uncanniness of Festival in Post-3.11 Fukushima.” Keynote lecture at “The Familiar and the Obscure” Folklore and Ethnomusicology Joint University Conference, Indiana University. April 2015.

“The Politics of Festival in Japan’s Nuclear Village.” Center for Ethnomusicology, Columbia University. March 2015.

“The Dialectics of Noise.” SUNY Stonybrook Music Department Colloquium, March 2015.

“Japanoise and the Cultural Feedback of Experimental Music.” Chronos Art Center, Shanghai, China. August 2014.

“Noise, Music, Feedback, Media.” UCSD. May 2014.

“From Music to Noise and Back (and Forth).” Reed College. April 2014.

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

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

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

"Japanoise and the Cultural Feedback of Global Media." Georgetown University, February 2014.

"Making Noise to Power: Music and Social Protest in Japan's Antinuclear Movement." Culture, Power, Social Change Interest Group, Department of Anthropology, UCLA. February 2014.

"Toward an Ethnography of Global Media." Ethnomusicology Colloquium, UCLA. January 2014.

"Getting Beyond Genre." Music Department Colloquium, Northwestern University. November 2013.

"Making Noise on a Global Scale." Graduate Seminar in Sound, Art Institute of Chicago. November 2013.

"Analog Circuits of Social Media." Center for Popular Culture Studies Colloquium, Bowling Green State University. April 2013.

"Ethnomusicology, World Music, and the Public Sphere." Richard Murphy Colloquium, Oberlin College. April 2013.

"Sound Demos and the Politics of Protest in Post-3.11 Japan." Humanities Institute at The Ohio State University. April 2013.

"Music, Mediation, and the Creative Destruction of Japanoise." Music Department Colloquium, Boston University. April 2013.

"The Cultural Feedback of Noise." Comparative Media Studies Colloquium, MIT. April 2013.

"Japanoise and Cultural Feedback." Music Department Colloquium, University of Toronto. February 2013.

"Sound, Soundscapes, and Social Effects of Noise." Department of Music Colloquium Series, UC Berkeley. February 2012.

"The Art of Noise." Lecture and moderator of pre-concert dialogue with Ôtomo Yoshihide and Christian Marclay at Turntable Duo concert, Japan Society, New York City. November 2011.

"World Music 2.0 and the Ethics of New Media." Department of Anthropology Colloquium Series, University of Chicago. October 2011.

"The Cultural Politics of Circuit-Bending." Department of Sound Colloquium Series, and Visiting Artist for "Hardware Hacking" class, Art Institute of Chicago. October 2011.

"Sonic Maps of the Japanese Underground." "Geographies of Place" series at Interdisciplinary Humanities Center, UCSB. April 2011.

"From Transculture to Technoculture." Asian/Pacific/American Studies Colloquium Series, New York University. March 2011.

"The Politics of Soundscape." Ethnomusicology Colloquium, Music Department, Brown University. November 2009.

"Sonicos Publicos Transnacionales y el Archivo del Ruido" [Transnational Sound Publics and the Archive of Noise]. "Music, Radio, and Aural Documents" Seminar of Radio Nacional de Colombia, Bogotá, Colombia. August 2009.

"Distorting Music: The Cultural Feedback of Japanese Noise." Global East Asia Humanities Project Symposium, University of Rochester. February 2009.

"Overwhelming Techne." Music Department Colloquium, University of Pittsburgh. February 2009.

"Media Circulation and Cultural Politics." Honors College Faculty Seminar, University of Oklahoma. January 2009.

"No Source, No Signal: Global Media Circulation and the Cultural Meanings of Noise." Heyman Center for the Humanities, Columbia University. November 2007.

"Culture Experiments: Japanese Feedback in the Noise of Transnational Circulation." John Hope Franklin Center, Duke University. January 2007.

"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.

Conference Papers

"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 Japanese.” 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 Japanese." 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.

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

Columbia University (2006 - 2009)

- Globalization and Media
- Asian Music Humanities: South/West Asia
- Asian Music Humanities: East/Southeast Asia

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

Professional Activity and Service

Affiliations/Boards & Committees/Research Groups

Affiliate, East Asian Languages and Cultural Studies, UCSB 2011 –

Affiliate, Anthropology, UCSB 2012 –

Affiliate, Film and Media Studies, UCSB 2012 –

Co-director, Center for the Interdisciplinary Study of Music, UCSB, 2013 –

Advisory Board, Interdisciplinary Humanities Center, UCSB, 2014 –

Executive Board, *Sound Studies* journal, 2014 –

Liason to the American Anthropological Association, Society for
Ethnomusicology, 2012 –

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

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

Program Committee Member for Society for Ethnomusicology/American
Musicological Society/Society for Music Theory Meeting, New Orleans, LA, 2012.

Departmental Representative, UCSB Faculty Legislature 2010 – 2015

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

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

Conference organization/Reviewing/Other professional service

Organizer and Program Committee Co-chair of The 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 CISM “Rock Docs” Film Series (2011, 2012, 2013, 2015, 2016).

Organizer of *Listening In, Feeding Back: An Interdisciplinary Conference on Sound*. Two-day international conference and concert at Columbia University, February 13th and 14th, 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 Oxford University Press, University of Minnesota Press, Duke University Press, Wesleyan University Press, National Science Foundation, the Wellcome Trust, *JAMS*, *Cultural Anthropology*, *Leonardo*, *European Journal of Cultural Studies*, *Music and Politics*, and *Sound Studies*.

Selected Performance History

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

Sound and Multimedia Productions

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.

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.

Radio Host, 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](#).