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TIMOTHY D. TAYLOR

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POSITIONS HELD

- 2005- Professor, Departments of Anthropology, Ethnomusicology, and Musicology, University of California, Los Angeles.
- Vice Chair for Undergraduate Studies, Department of Ethnomusicology, 2021-.
 - Undergraduate Vice Chair, Department of Ethnomusicology, 2019.
 - Graduate Vice Chair, Department of Ethnomusicology, 2016-17.
 - Director of Graduate Studies, Department of Ethnomusicology, 2015-17.
 - Director, UCLA Ethnomusicology Archive, 2012-15.
 - Vice Chair for Graduate Studies, Department of Musicology, 2006-09, 2012-13.
- 2004-5 Associate Professor, Departments of Ethnomusicology and Musicology, University of California, Los Angeles.
- 2002-04 Associate Professor, Department of Music, Columbia University.
- 1996-2002 Assistant Professor, Department of Music, Columbia University.
- 1995-6 Visiting Assistant Professor, Department of Ethnic Studies, University of California, Berkeley.
- 1994-5 Visiting Assistant Professor, Department of Music, University of California, Berkeley.
- 1993-4 Assistant Professor, Department of Music, Denison University.

EDUCATION

- Ph.D., 1993 Department of Music History/Musicology, University of Michigan. Thesis: "The Voracious Muse: Contemporary Cross-Cultural Musical Borrowings, Culture, and Postmodernism." Supervised by Glenn E. Watkins.

Timothy D. Taylor

- M.A., 1990 Department of Music, Queen's University of Belfast. Thesis: "The String Quartets of Kevin Volans."
- M.A., 1990 Department of Music History/Musicology, University of Michigan. Thesis: "The Symphony and Peter Maxwell Davies's First Symphony (1973-6)."
- M.M., 1985 Yale School of Music. Clarinet performance. Graduated first in the class.
- B.A., 1983 Middlebury College. Music and Northern (Environmental) Studies. *Cum laude*, with honors in Music.

LANGUAGES

French (reading, speaking, writing): Very good.
German (reading, speaking, writing): Fair.

GRANTS AND FELLOWSHIPS

- 2022-23 Faculty Research Grant, Academic Senate, UCLA.
- 2021-22 Bridge Research Grant, Academic Senate, UCLA.
- 2020-21 Research Enabling Grant, Academic Senate, UCLA.
- 2019-20 Research Enabling Grant, Academic Senate, UCLA.
- 2018-19 Research Enabling Grant, Academic Senate, UCLA.
- 2016-17 Research Enabling Grant, Academic Senate, UCLA.
- 2013-14 Research Enabling Grant, Academic Senate, UCLA.
- 2013-14 Research Enabling Grant, Academic Senate, UCLA.
- 2011-12 Research Enabling Grant, Academic Senate, UCLA.
- 2010-11 Research Enabling Grant, Academic Senate, UCLA.
- 2007-08 Faculty Research Grant, Academic Senate, UCLA.
- 2005-06 Research Enabling Grant, Academic Senate, UCLA.
- 2004-06 Charles A. Ryskamp Fellowship, American Council of Learned Societies.
- 2002 Humanities Council Grant, Columbia University.

Timothy D. Taylor

- 2001 J. Walter Thompson Company Research Grant, Hartman Center for Sales, Advertising and Marketing History, Duke University.
- 1999-2000 Junior fellowship, American Council of Learned Societies.
- 1999-2000 Junior fellowship, National Humanities Center, Research Triangle Park, North Carolina.
- 1998 Humanities Council Grant, Columbia University.

AWARDS AND HONORS

Nominations and awards for publications are listed with those publications.

Listed in *Grove Music Online*.

<https://doi.org/10.1093/gmo/9781561592630.article.A2088760>

Listed in *Marquis Who's Who on the Web*.

<http://search.marquiswhoswho.com/profile/100030452509>

Keynote Addresses Given

A complete list of presentations can be provided upon request.

- 2018 “Capitalist and Paracapitalist Values of Cultural Goods.” First of three inaugural lectures, Anthropology of Music Masterclass/Anthropology of Music Lecture Series, Institut für Ethnologie und Afrikastudien, Johannes Gutenberg-Universität Mainz, 27 June.
- 2018 “Musical Performance as a Medium of Value.” Second of three inaugural lectures, Anthropology of Music Masterclass/Anthropology of Music Lecture Series, Institut für Ethnologie und Afrikastudien, Johannes Gutenberg-Universität Mainz, 28 June.
- 2017 “Taking the Gift out and Putting It Back in: From Cultural Goods to Commodities.” Keynote, “Branding ‘Western Music,’” University of Bern, Switzerland, 8 September.
- 2016 “Beyond Flows: Circulation, Value, and Exchange in the Movement of Music.” Keynote address, “Radio and Ethnomusicology: Historical and Contemporary Perspectives,” Museum of Communication and the University of Edinburgh, Burntisland, Scotland, sponsored by the British Forum for Ethnomusicology, 22 October.
- Also given as a keynote at the conference “Capitalism: Culture and the Individual,” Department of Sociology, San Diego State University, 14 April 2018.

- Also given as the third of three inaugural lectures, Anthropology of Music Masterclass/Anthropology of Music Lecture Series, Institut für Ethnologie und Afrikastudien, Johannes Gutenberg-Universität Mainz, 29 June 2018.
 - Also given as a keynote address at the Colóquio Poderes do Som, Universidade do Vale do Rio dos Sinos, São Leopoldo, Rio Grande do Sul, Brazil, 24 October 2019.
- 2015 “Valuing Music.” MB Lee Distinguished Lecture in the Humanities and keynote address, International Musicological Society, East Asia Regional Association, University of Hong Kong, 4 December.
- Also given as a keynote at the conference “Music & Labour,” University of Toronto, 2 April 2016.
- 2014 “World Music, Value, and Memory.” Keynote address, “The Languages of Popular Music: Communicating Regional Musics in a Globalized World,” University of Osnabrück, Germany, 30 September.
- 2014 “Meaningful Action: Forms of Value of Cultural Commodities.” Keynote address, “Music and Capitalism in Historical and Cross-Cultural Perspective,” University of London, Institute of Musical Research, 8 October.
- Also given as a keynote address, Music – Performance – Contexts: Exploring New Vistas for Interdisciplinary Research, University of Agder, Kristiansand, Norway, 18 June.
- 2013 “Finance Capital, the City, and the Appropriation of Music.” Keynote address, Global Musician Colloquium, Macquarie University, Sydney, Australia, 10 December.
- 2012 “Music and Neoliberal Capitalism.” Keynote presentation, Midwest Graduate Music Consortium conference, Northwestern University, 3 March.
- 2009 “World Music Today.” Keynote address, British Forum for Ethnomusicology, Liverpool, 19 April.
- 2006 “Globalization as a Cultural System.” Keynote address, “Globalization in Contemporary Musical Expressions” conference, University of California, Los Angeles, 20 May.
- 2004 “The Changing Shape of the Culture Industry; Or, How Did Electronica Music Get into Television Commercials?” Keynote address, South-Central Graduate Music Consortium conference, Duke University, 10 September.
- 2003 “Consumerism, Sampling, and the Changing Role of the Producer in Contemporary Music.” Keynote address at a symposium organized around my work, “Hearing the Technological Sublime: Sound, New Media, and Society,” SUNY Stony Brook, 25 April.

- 2001 “Some Versions of Difference: (Post)colonial Hybridities and Transnational Musics, and Third Times.” Invited, keynote-level presentation, Crossing Borders Convocation, the University of Iowa, 3 March.
- 2001 “World Music: Keywords.” Keynote presentation, Here, There, or Everywhere: Popmusic, Globalization, and Identity” conference, Amsterdam, 17 October.
- 2000 “The Global, the Local, and the Digital Flow of Musical Sounds.” Invited keynote-level presentation, Global Connections series, Illinois State University, 4 October.

PUBLICATIONS

Books

- forthcoming *The Oxford Handbook of Economic Ethnomusicology*. Co-edited with Anna Morcom. New York: Oxford University Press.
- 2023 *Working Musicians: Labor and Creativity in Film and Television Production*. Durham: Duke University Press.
- 2017 *Music in the World: Selected Essays*. Chicago: University of Chicago Press. Book website: <http://musicintheworld.org/>
- 2016 *Music and Capitalism: A History of the Present*. Big Issues in Music, edited by Philip V. Bohlman and Ronald Radano. Chicago: University of Chicago Press. Book website: <http://musicandcapitalism.org/>
- 2012 *The Sounds of Capitalism: Advertising, Music, and the Conquest of Culture*. Chicago: University of Chicago Press. Book website: <http://soundsofcapitalism.com/>
- Winner of the 2012 John C. Cawelti Award from the Popular Culture Association/American Culture Association.
 - French translation of a portion of chapter 1, “Musique et publicité aux débuts de la radio,” in *Penser les musiques populaires*, edited by G r me Guibert and Guillaume Heuguet, 291-310. Paris: Philharmonie de Paris, 2022.
- 2012 *Music, Sound, and Technology in America: A Documentary History of Early Phonograph, Cinema, and Radio*. Co-edited with Mark Katz and Tony Grajeda. Durham: Duke University Press. Book website: <http://musicsoundtech.org/>
- Awarded a Certificate of Merit in the Association for Recorded Sound Collections Awards for Excellence for Historical Recorded Sound Research in General Topics.
- 2007 *Beyond Exoticism: Western Music and the World*. Refiguring American Music, edited by Charles McGovern and Ronald Radano. Durham: Duke University Press.

- Polish translation of a portion of chapter 1, “Tonalność,” *Glissando* 41 (2021), 49-51.
- 2001 *Strange Sounds: Music, Technology and Culture*. New York: Routledge.
- Nominated for the Best Popular Music Book of the Year by the International Association for the Study of Popular Music (American chapter).
- 1997 *Global Pop: World Music, World Markets*. New York: Routledge.
- Nominated for Gleason Music Book Award (sponsored by New York University, Broadcast Music, Inc., and *Rolling Stone* magazine).
 - Nominated for the Best Popular Music Book of the Year award by the International Association for the Study of Popular Music (American chapter).
 - The chapter “We Are the World, and the World Is Us” was reprinted in excerpted form in *Globalization: Critical Concepts in Sociology*, edited by Roland Robertson and Kathleen White. London: Routledge, 2003.
 - An excerpt from the chapter “Strategic Inauthenticity” was reprinted in *The Globalization Reader*, edited by Frank J. Lechner and John Boli. 2nd-4th editions. Malden, MA: Blackwell, 2004, 2007, 2012.
 - The chapter “‘Nothin’ but the Same Old Story’: Old Hegemonies, New Musics,” is reprinted in excerpted form in *Peter Gabriel, from Genesis to Growing Up*, edited by Michael Drewett, Sarah Hill, and Kimi Kärki, 131-40. Aldershot, UK: Ashgate, 2010.
 - Chinese translation, to be published by Shanghai Century Publishing Group.

Special Issues of Journals Edited

- 2009 Co-editor, with Kirsty Gillespie, of “Contemporary Ethnomusicology in the Asia-Pacific Region,” a special issue of *The Asia Pacific Journal of Anthropology* 10 (June). <https://www.tandfonline.com/toc/rtap20/10/2?nav=tocList>

Articles in Journals

- 2020 “Circulation, Value, Exchange, and Music.” *Ethnomusicology* 64, no. 2 (Summer): 254-73. <https://doi.org/10.5406/ethnomusicology.64.2.0254>
- Portuguese translation, “Circulação, vaor, trocas e música,” in *Poderes do Som: Políticas, Escutas e Identidades*, edited by José Cláudio S. Castanheira, Dulce Mazer, Pedro Silva Marra, Marcelo Bergamin Conter, Cássio de Borba Lucas, and Mario Arruda, 373-400. Florianópolis, Brazil: Insular Livros, 2020.
- 2016 “The Hip, the Cool, and the Edgy, or the Dominant Cultural Logic of Neoliberal Capitalism.” *Rivista di Analisi e Teoria Musicale* 22: 105-24.

- Italian version, “*Hip, cool, edgy*, ovvero la logica culturale dominante del capitalismo neoliberista,” *Analitica: Rivista online di studi musicali* 9, <http://www.gatm.it/analiticaojs/index.php/analitica/article/view/169/149>
- 2014 “Les festivals de musiques du monde: La diversité comme genre.” *Cahiers d’ethnomusicologie* 27: 49-63.
<https://journals.openedition.org/ethnomusicologie/2162>
- 2014 “Fields, Genres, Brands.” *Culture, Theory and Critique* 55: 159-74.
<https://doi.org/10.1080/14735784.2014.897242>
- 2013 “Stravinsky and Others.” *AVANT: The Journal of the Philosophical-Interdisciplinary Vanguard* 4. <http://avant.edu.pl/wp-content/uploads/Timothy-D-Taylor-Stravinsky-and-Others1.pdf>
- 2010 “The Rise of the Jingle.” *Advertising & Society Review* 11.
http://muse.jhu.edu/journals/advertising_and_society_review/v011/11.2.taylor.html
- 2009 “Advertising and the Conquest of Culture.” *Social Semiotics* 4 (December): 405-25. <https://doi.org/10.1080/10350330903361091>
- 2009 “On Identity: Contemporary Music Research in the Asia-Pacific Region.” With Kirsty Gillespie. Introduction to *The Asia Pacific Journal of Anthropology*, “Contemporary Ethnomusicology in the Asia-Pacific Region” 10 (June): 75-79.
<https://doi.org/10.1080/14442210902859414>
- 2007 “The Changing Shape of the Culture Industry; Or, How Did Electronica Music Get into Television Commercials?” *Television and New Media* 8 (August): 235-58. <https://doi.org/10.1177%2F1527476407301837>
- 2007 “The Commodification of Music at the Dawn of the Era of “Mechanical Music.”” *Ethnomusicology* 51 (spring/summer): 281-305.
<https://www.jstor.org/stable/20174526>
- Awarded the Jaap Kunst Prize by the Society for Ethnomusicology in 2008.
- 2003 “Music and Advertising in Early Radio.” *Echo* 5 (spring),
<http://www.echo.ucla.edu/volume5-issue2/taylor/index.html>
- 2002 “Music and the Rise of Radio in Twenties America: Technological Imperialism, Socialization, and the Transformation of Intimacy.” *Historical Journal of Film, Radio and Television* 22 (October): 425-43.
<https://doi.org/10.1080/0143968022000012138>

- Reprinted in *Wired for Sound: Engineering and Technology in Sonic Cultures*, edited by Thomas Porcello and Paul Greene, 245-68. Middletown, CT: Wesleyan University Press, 2004.
- 2000 “World Music in Television Ads.” *American Music* 18 (Summer): 162-92.
<https://www.jstor.org/stable/3052482>
- Nominated for the Alfred Einstein Award for outstanding article in musicology.
- 1998 “Living in a Postcolonial World: Class and Soul in *The Commitments*.” *Irish Studies Review* 6 (December): 291-302.
<https://doi.org/10.1080/09670889808455614>
- 1998 “Moving in Decency: The Music and Radical Politics of Cornelius Cardew.” *Music & Letters* 79 (November): 555-76. <https://doi.org/10.1093/ml/79.4.555>
- Reprinted in *Music and Protest*, edited by Ian Peddie, 249-70. Burlington, VT: Ashgate, 2012.
- 1997 “Peopling the Stage: Opera, Otherness, and New Musical Representations in the Eighteenth Century.” *Cultural Critique* 36 (Spring): 55-88.
<https://www.jstor.org/stable/1354500>
- 1995 “When We Think about Music and Politics: The Case of Kevin Volans.” *Perspectives of New Music* 33 (Winter and Summer): 504-36.
<https://www.jstor.org/stable/833716>
- 1993 “The Gendered Construction of the Musical Self: The Music of Pauline Oliveros.” *Musical Quarterly* 77 (Fall): 385-96. <https://www.jstor.org/stable/742386>
- 1992 “‘His Name Was in Lights’: Chuck Berry’s ‘Johnny B. Goode.’” *Popular Music* 11 (January): 27-40. <https://www.jstor.org/stable/853225>
- Reprinted in *Reading Pop: Approaches to Textual Analysis in Popular Music*, edited by Richard Middleton, 164-82. Oxford: Oxford University Press, 2000.
- 1991 “Re-signing Mass Culture: Billy Bragg’s ‘There Is Power in a Union.’” *Popular Music and Society* 15 (Summer): 33-48.
<https://doi.org/10.1080/03007769108591433>
- 1990 “Aesthetic and Cultural Issues in Schumann’s *Kinderszenen*.” *International Review of the Aesthetics and Sociology of Music* 21 (December): 161-78.
<https://www.jstor.org/stable/837021>

Articles in Books

- in production “Forms of Value and the Rise of the Virtuoso.” In *Branding “Western Music”*, edited by Maria Cáceres Piñuel, Alberto Napoli, and Melanie Strumbl. Bern: Peter Lang.
- 2022 “Which Globalization? Whose World Music? On Historicizing, Particularizing, and Finding Value.” In *The Oxford Handbook of Global Popular Music*, edited by Simone Krüger Bridge. New York: Oxford University Press, <https://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780190081379.001.001/oxfordhb-9780190081379-e-71>
- 2021 “Taking the Gift out and Putting it in Again: From Cultural Goods to Commodities.” In *The Oxford Handbook of Music and Advertising*, edited by Siu-Lan Tan, James Deaville, and Ronald Rodman, 378-96. New York: Oxford University Press.
- 2020 “Maintenance and Destruction of an East Side Los Angeles Indie Rock Scene.” In *The Oxford Handbook of Economic Ethnomusicology*, edited by Anna Morcom and Timothy D. Taylor. New York: Oxford University Press. DOI: [10.1093/oxfordhb/9780190859633.013.27](https://doi.org/10.1093/oxfordhb/9780190859633.013.27)
- 2020 “Musical Performance as a Medium of Value.” In *Investigating Musical Performance: Theoretical Models and Intersections*, edited by Gianmario Borio, Giovanni Giuriati, Alessandro Cecchi, and Marco Lutz, 25-38. London: Routledge.
- 2020 “Social Class the Negotiation of Selling Out in a Southern California Indie Rock Scene.” In *The Bloomsbury Handbook of Popular Music and Social Class*, edited by Ian Peddie, 59-75. London: Bloomsbury. <http://dx.doi.org/10.5040/9781501345395.ch-004>
- 2019 “Working in the Cool Capitalism Complex: The Role of Critics in the World Music Field.” In *The Cambridge History of Music Criticism*, edited by Christopher Dingle, 527-41. Cambridge: Cambridge University Press. <https://doi.org/10.1017/9781139795425.028>
- 2016 “The Role of Opera in the Rise of Radio in the United States.” In *Music and the Broadcast Experience: Performance, Production, and Audience*, edited by Christina L. Baade and James A. Deaville, 69-90. New York: Oxford University Press. DOI: [10.1093/acprof:oso/9780199314706.003.0003](https://doi.org/10.1093/acprof:oso/9780199314706.003.0003)
- 2016 “Neoliberal Capitalism and the Rise of Sampling.” In *The Auditory Culture Reader*, edited by Michael Bull and Les Back, 446-52. 2d ed. New York: Berg.
- 2015 “World Music, Value, and Memory.” In *Speaking in Tongues: Pop Lokal Global*, edited by Dietrich Helms and Thomas Phleps, 103-17. *Beiträge zur Populärmusikforschung* 42. Bielefeld, Germany: transcript. <http://geb.uni->

giessen.de/geb/volltexte/2017/12969/pdf/Popularmusikforschung42_07_Taylor.pdf

- 2015 “Music on the Move, as Object, as Commodity.” In *The Cambridge World History*. Vol. 7, *Production, Destruction, and Connection, 1750-Present*. Part 2, *Shared Transformations?*, edited by J. R. McNeill and Kenneth Pomeranz, 205-24. Cambridge: Cambridge University Press.
<https://doi.org/10.1017/CBO9781316182789.010>
- 2015 “Music in Advertising in the US: History and Issues.” In *Handbook of Popular Music*, edited by Andy Bennett and Steve Waksman, 154-67. Thousand Oaks, CA: SAGE. <http://dx.doi.org/10.4135/9781473910362.n9>
- 2014 “Identities and Tourisms in Globalized Neoliberal Capitalist Cultures.” Afterword. In *The Globalization of Musics in Transit: Music Migration and Tourism*, edited by Simone Krüger and Ruxandra Trandafoiu, 318-25. London: Routledge.
- 2014 “The New Capitalism, UNESCO, and the Reenchantment of Culture.” In *Networking the International System: Global Histories of International Organizations*, edited by Madeleine Herren, 163-73. Cham, Switzerland: Springer.
https://doi.org/10.1007/978-3-319-04211-4_11
- 2014 “World Music: The Fabrication of a Genre.” In *The Routledge Companion to Popular Culture*, edited by Toby Miller, 282-91. New York: Routledge.
- 2013 “The Avant Garde in the Family Room.” In *The Oxford Handbook of Sound Studies*, edited by Trevor Pinch and Karin Bijsterveld, 387-408. New York: Oxford University Press. DOI: [10.1093/oxfordhb/9780195388947.013.0091](https://doi.org/10.1093/oxfordhb/9780195388947.013.0091)
- 2013 “Capitalisms and Cosmopolitanisms.” Afterword to *More than Bollywood: Studies in Indian Popular Music*, edited by Gregory D. Booth and Bradley Shope, 316-20. New York: Oxford University Press.
- 2013 “Globalized New Capitalism and the Commodification of Taste.” In *The Cambridge History of World Music*, edited by Philip Bohlman, 744-64. Cambridge: Cambridge University Press.
<https://doi.org/10.1017/CHO9781139029476.041>
- This book was awarded the 2015 Bruno Nettl Prize for the History of Ethnomusicology by the Society for Ethnomusicology.
- 2013 “Music in the New Capitalism.” In *The International Encyclopedia of Media Studies*, edited by Angharad Valdivia. Vol. 2, *Media Production*, edited by Vicki Mayer, 151-70. Malden, MA: Wiley-Blackwell.
<https://doi.org/10.1002/9781444361506.wbiems040>

- 2012 “World Music Today.” In *Music and Globalization: Critical Encounters*, edited by Bob W. White, 172-88. Bloomington: Indiana University Press.
- 2010 “World Music Revisited.” In *Musik und kulturelle Identität: Bericht über den VIII. Internationalen Kongress der Gesellschaft für Musikforschung Weimar 2004*. Vol. 1, edited by Detlef Altenburg and Rainer Bayreuther, 145-53. Kassel: Bärenreiter.
<https://musiconn.qucosa.de/api/qucosa%3A71782/attachment/ATT-0/>
- 2009 “Performance and Nostalgia on the Oldies Circuit.” In *Sound Souvenirs: Audio Technologies, Memory and Cultural Practices*, edited by Karin Bijsterveld and José van Dijck, 94-106. Amsterdam: Amsterdam University Press.
<https://www.jstor.org/stable/j.ctt45kf7f.11>
- 2007 “Old and New (Ethno)Musicologies.” In “Etnomusicologia e studi di popular music: quale possibile convergenza?,” edited by Laura Leante (July).
<http://www.cini.it/italiano/04attivita/seminari/etno/etno2005/etno.html>
- 2006 “Music and Digital Culture: New Forms of Consumption and Commodification.” In *Digital Media: Transformation in Human Communication*, edited by Paul Messaris and Lee Humphreys, 87-94. New York: Peter Lang.
- 2004 “Bad World Music.” In *Bad Music: The Music We Love to Hate*, edited by Chris Washburne and Maiken Derno, 83-103. New York: Routledge.
- 2004 “Some Versions of Difference: Discourses of Hybridity in Transnational Musics.” In *Global Currents: Media and Technology Now*, edited by Tasha G. Oren and Patrice Petro, 219-44. New Brunswick, NJ: Rutgers University Press.
- 2003 “A Riddle Wrapped in a Mystery: Transnational Music Sampling and Enigma’s ‘Return to Innocence.’” In *Technoculture and Music*, edited by René T. A. Lysloff and Leslie Gay, Jr., 64-92. Middletown, CT: Wesleyan University Press.
- 2003 “Gaelicer Than Thou” (afterword). *Celtic Modern: Music at the Global Fringe*, edited by Martin Stokes and Philip Bohlman, 275-84. Lanham, MD: Scarecrow Press.
- 2002 “Music and Musical Practices in Postmodernity.” In *Postmodern Music/Postmodern Thought*, edited by Judith Lochhead and Joseph Auner, 93-118. New York: Routledge.
- 2000 “Music at Home, Politics Afar.” In *Decomposition: Post-Disciplinary Performance*, edited by Philip Brett, Sue-Ellen Case, and Susan Leigh Foster, 135-69. Bloomington: Indiana University Press.

- 1999 “Korla Pandit: Music, Exoticism and Mysticism.” In *Widening the Horizon: Exoticism in Post-War Popular Music*, edited by Philip Hayward, 19-44. Sydney: John Libbey/Perfect Beat Publications.

Encyclopedia/Dictionary Entries

- 2019 “Anthropology and Ethnomusicology.” In *The SAGE International Encyclopedia of Music and Culture*. Edited by Janet L. Sturman. Thousand Oaks, CA: SAGE.
- 2013 “Advertising, Music in.” *The New Grove Dictionary of American Music*. 2d ed. Edited by Charles Hiroshi Garrett. New York: Oxford University Press.
- 2013 “Jingle.” *The New Grove Dictionary of American Music*. 2d ed. Edited by Charles Hiroshi Garrett. New York: Oxford University Press.
- 2001 “Berry, Chuck.” *The New Grove Dictionary of Music and Musicians*. 2d ed. Edited by Stanley Sadie and John Tyrrell. New York: Oxford University Press.
- 2001 “Oliveros, Pauline.” *The New Grove Dictionary of Music and Musicians*. 2d ed. Edited by Stanley Sadie and John Tyrrell. New York: Oxford University Press.
- 2001 “Volans, Kevin.” *The New Grove Dictionary of Music and Musicians*. 2d ed. Edited by Stanley Sadie and John Tyrrell. New York: Oxford University Press.

Review Essays and other Short Articles

- 2020 “Inside 1960s Folk Music.” *Yearbook for Traditional Music*. “Inside 1960s Folk Music.” *Yearbook for Traditional Music* 52 (November): 246-49. DOI: <https://doi.org/10.1017/ytm.2020.22>
- 2014 “Thirty Years of World Music.” *Journal of World Popular Music* 1: 192-200. DOI: <http://dx.doi.org/10.1558/jwpm.v1i2.26062>
- 2014 “The Absence of Culture in the Study of Music, or, Culture as a Cultural System.” *Cultural Musicology*, <http://culturalmusicology.org/timothy-taylor-the-absence-of-culture-in-the-study-of-music-or-culture-as-a-cultural-system/>
- 2012 “From Multiculturalism to Globalization: A Response to Terese Volk Tuohey.” In *Tanglewood II—Summoning the Future of Music Education*, edited by Anthony J. Palmer and André de Quadros, 143-46. Chicago: GIA Publications.
- 2011 “The Seductions of Technology.” *Journal of Music, Technology & Education* 4 (July): 227-32. https://doi.org/10.1386/jmte.4.2-3.227_1
- 2010 “The Big Question: Is There a Global Canon? World Music.” *World Policy Journal* (fall): 4-5. <https://www.jstor.org/stable/40964049>

- 2010 “Canons, History, Capitalism: Some Mid-Career Reflections.” *Journal of Popular Music Studies* 22: 85-9. <https://doi.org/10.1111/j.1533-1598.2010.01225.x>
- 2006 “Culture/History.” *Pacific Review of Ethnomusicology* 12 (fall), <http://www.ethnomusic.ucla.edu/PRE/journal/>
- 2000 “Postwar Music, Technology, and Anxiety.” *Ideas* 7: 37-47.
- 1998 “Fair Use Isn’t Fair: A Response to Sheila Whiteley.” *Popular Music* 17 (January): 129-132. <https://doi.org/10.1017/S026114300000520>
- 1997 Review of Tricia Rose, *Black Noise: Rap Music and Black Culture in Contemporary America* (Middletown, CT: Wesleyan University Press, 1994); Andrew Ross and Tricia Rose, eds., *Microphone Fiends: Youth Music & Youth Culture* (New York: Routledge, 1994); and Barry Shank, *Dissonant Identities: The Rock ‘n’ Roll Scene in Austin, Texas* (Middletown, CT: Wesleyan University Press, 1994), *TDR* 41 (Spring): 163-170. <https://www.jstor.org/stable/1146633>
- 1993 Review of Douglas Kahn and Gregory Whitehead, eds., *The Wireless Imagination: Sound, Radio, and the Avant-Garde* (Cambridge, MA: MIT Press, 1992), *Postmodern Culture* 4 (September), http://muse.jhu.edu/journals/postmodern_culture/v004/4.1r_taylor.html

Reviews

- 2006 Jonathan Sterne, *The Audible Past: Cultural Origins of Sound Reproduction* (Durham: Duke University Press, 2003). *Ethnomusicology* 50 (Fall): 513-15.
- 2005 Andy Bennett, and Richard A. Peterson, eds., *Music Scenes: Local, Translocal, and Virtual* (Nashville: Vanderbilt University Press, 2004). *Notes* 61 (June): 1026-28.
- 2004 Leora M. Sies and Luther F. Sies. Jefferson, eds., *The Encyclopedia of Women in Radio, 1920-1960* (Jefferson, NC: McFarland and Company, 2003). *ARSC Journal* 35 (spring): 104.
- 2003 Andreas Gebesmair and Alfred Smudits, eds., *Global Repertoires: Popular Music within and beyond the Transnational Music Industry* (Burlington, VT: Ashgate, 2001); and Fred Metting, *The Unbroken Circle: Tradition and Innovation in the Music of Ry Cooder and Taj Mahal* (Lanham, MD: Scarecrow Press, 2001). *Popular Music* 22 (January): 109-110.
- 2001 Conjunto Casino: *Montun en Neptuno #960*; and Julio Padron y los Amigos de Sta. Amaila: *Descarga Santa* [compact discs]. *MultiCultural Review*, December, 106.

- 2001 Takashi Hirayasu and Bob Brozman. *Nankuru Naisa* [compact disc]. *MultiCultural Review*, December, 106.
- 2001 *The Rough Guide to the Music of Scandinavia: Polkas, Joiks, Accordions and Fiddles* [compact disc]. *MultiCultural Review*, December, 107.
- 2000 Veit Erlmann, *Music, Modernity, and the Global Imagination: South Africa and the West* (New York: Oxford University Press, 1999). *Yearbook for Traditional Music* 32: 212-13.
- 2000 Steven Loza, *Tito Puente and the Making of Latin Music*, *Music in American Life* (Urbana and Chicago: University of Illinois Press, 1999). *MultiCultural Review* 9 (March): 74.
- 2000 Derek B. Scott, ed., *Music, Culture, and Society: A Reader* (Oxford: Oxford University Press, 2000). *Current Musicology* 70 (fall): 128-31.
- 1999 Tracy Mishkin, *The Harlem and Irish Renaissances: Language, Identity and Representation* (Gainesville: University Press of Florida, 1998). *Irish Studies Review* 7: 409-10.
- 1999 *Songlines* [magazine]. *World of Music* 41: 181-3.
- 1999 Harry White, *The Keeper's Recital: Music and Cultural History in Ireland 1770-1970* (Cork: Cork University Press, 1998). *Irish Studies Review* 7 (spring): 135-6.
- 1998 *China: A Time to Listen* [compact disc set]. *MultiCultural Review* (December): 99.
- 1998 E Zezi: *Pummarola Black* [compact disc]. *International Yearbook for Traditional Music* 30: 211.
- 1998 Ruth Stone, Ruth, ed., *The Garland Encyclopedia of World Music*, vol. 1: *Africa* (New York: Garland, 1997). *MultiCultural Review* 7 (March): 95.
- 1997 Charles Hamm, *Putting Popular Music in its Place* (New York: Cambridge University Press, 1995). *Institute for Studies in American Music Newsletter* (fall): 15.

Publications in the Popular Press

- 1999 "Credit Where Credit's Due." *Songlines* [London] (summer/autumn), 26-7.
- 1997 "Ry Cooder's Next Grammy." *Village Voice*, December 9, 88.

Works in Progress

Producing Value, Valuing Production: Selected Essays.

In the Factory of Fine Arts: Nickel-and-Dime Capitalism in the First Decades of Television Background Music.

INTERVIEWS, PROFILES, etc.

- 2022 Interview by Matt McButter and Mike Weider, Beatseeker, <https://www.beatseeker.fm/episodes/episode-42-music-and-advertising>
- 2022 Interview by Steve Kraske, *Up to Date*, KCUR radio, 2 March.
- 2020 *Sound Expertise: Conversations with Scholars about Music.* <https://soundexpertise.org/>
- 2019 “You’re not Crazy—that Catchy Song is Designed to Stick in Your Head.” *Vox*, <https://www.vox.com/ad/17960634/earworm-song-jingle-advertising-science>
- 2019 “Sonic Sculptor: Suzanne Ciani,” *Lost Notes*, 9 May, <https://www.kcrw.com/culture/shows/lost-notes/sonic-sculptor-suzanne-ciani>
- 2018 “Jingles.” Interview by James Introcaso. *Twenty Thousand Hertz*, <https://www.20k.org/episodes/jingles>
- 2016 “Jingle Brains.” Interview by Matthew Billy. *Between the Liner Notes*, 9 May, <http://www.betweenthelinernotes.com/episodes-1/jingles>
- 2016 Papantoni, Suzie. “Music Professor Uses Irish Flute to Relive Travels, Revive Traditions.” *Daily Bruin*, 8 January. <http://dailybruin.com/2016/01/08/music-professor-uses-irish-flute-to-relive-travels-revive-traditions/>
- 2013 Interview by Kennedy. *Hit & Run* blog, 26 April. <http://reason.com/blog/2013/04/26/livestream-today-2pm-et11am-pt-the-sound>
- 2013 Burton, Justin D. “IASPM-US Interview Series: Timothy Taylor, The Sounds of Capitalism.” <http://iaspm-us.net/iaspm-us-interview-series-timothy-taylor-the-sounds-of-capitalism/>, 15 April.
- 2013 Interview by Marisha Ray for *Brain Food Daily*, 13 March 2013. <https://www.youtube.com/watch?v=0L4RwedU38U>
- 2013 “Long Story Short.” *Daily Bruin Radio*, <http://dailybruin.com/2013/03/11/long-story-short-march-11-2013/>

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- 2013 “Musicologist’s Book Wins Award from Pop Culture Scholars.” *UCLA Today*, <http://today.ucla.edu/portal/ut/musicologist-s-book-wins-award-from-pop-culture-scholars.aspx>, 26 February.
- 2013 Interview by Marcus Smith for *Morning Show*, BYU Radio, 20 February.
- 2013 “Paper Trail.” Interview by Eric Harvey. *Pitchfork*, 4 February, <http://pitchfork.com/features/paper-trail/9048-tim-taylor/>
- 2013 Interview by Raphael Smarzoch for West German State Radio, 28 January.
- 2012 Interview by Tom Ashbrook for *On Point*, National Public Radio, 18 December. <http://onpoint.wbur.org/2012/12/18/advertising-and-pop-music>
- 2012 Interview by Ann Strainchamps for *To the Best of Our Knowledge*, National Public Radio, 11 November. <http://tbook.org/book/timothy-taylor-sounds-capitalism>
- 2012 Interview by Tommy Mischke. WCCO radio, Minneapolis, 1 October. <http://minnesota.cbslocal.com/audio/1015-the-nite-showmischke-til-midnight/10-2-the-nite-show-11-pm/>
- 2012 Interview by Andrea Young. Aspen Public Radio. Aspen, Colorado, 1 November. http://www.aspenpublicradio.org/pod_listen.php?row=2563
- 2012 Interview by Mike McConnell. WGN radio, Chicago, 14 September. <http://www.wgnradio.com/shows/mikemcconnell/wgnam-mike-mcconnell-91412-1100am1200pm-20120914,0,2287299.mp3file>
- 2012 Interview on *Bax & O’Brien*. WAQY-FM, Hartford, CT, 13 September.
- 2012 Feuer, Jack. “I’d Like to Teach the World to Sell.” *UCLA magazine*, July, p. 12,j <http://magazine.ucla.edu/depts/quicktakes/id-like-to-teach-the-world-to-sell/>
- 2012 “Tim Taylor: ‘Sounds of Capitalism.’” <http://newsroom.ucla.edu/portal/ucla/tim-taylor-sounds-of-capitalism-233073.aspx>
- 2012 Nazar, Jessica. “After Hours: the Irish Pub Musician.” *UCLA Today*, 12 March. http://today.ucla.edu/portal/ut/_prv-after-hours-the-irish-pub-musician-230439.aspx
- 2005 Interview by David Dye. *World Café*, National Public Radio, 15 April.
- 2000 Interview by Steve Paulsen. *To the Best of Our Knowledge*, National Public Radio, 31 March.
- 1998 Interviewed on KSDS-FM, San Diego, California, 22 April.

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- 1998 Interview by Rick Cengari, *Table of Contents*, WOXY-FM, Cincinnati, Ohio, 9 March.
- 1997 Interview by Kate Garroway, *Artattack*. WKCR-FM, New York City, 21 November.
- 1997 Interview on News Channel 8 television, Springfield, Virginia (greater Washington, D.C.), 22 August.
- 1997 Interview by Bernie Bernard, Voice of America, 21 August.
- 1997 Interview by Frank Stasio, *The Derek McGinty Show*, WAMU-FM, 21 August.
- 1997 Interview by Jim Fleming, *To the Best of Our Knowledge*, National Public Radio, 16 February.

MEMBERSHIPS IN PROFESSIONAL ORGANIZATIONS

American Anthropological Association
British Forum for Ethnomusicology
International Council for Traditional Music
Society for American Music
Society for Cultural Anthropology
Society for Economic Anthropology
Society for Ethnomusicology

PROFESSIONAL SERVICE

- 2020-21 Member, 2021 International Association for the Study of Popular Music Prize Jury.
- 2014-16 Member, Bruno Nettl Prize committee, Society for Ethnomusicology.
- 2013-14 Reader, Dr. Markus Verne, Habilitationsschrift, Department of Anthropology, University of Bayreuth.
- 2012-13 Member, Diversity Action Plan Committee, Society for Ethnomusicology.
- 2012- Peer reviewer in ethnomusicology for the Italian Agency for the Evaluation of Research and Universities.
- 2012-13 Member, Ki Mantle Hood Prize Committee, Society for Ethnomusicology, Southern California-Hawai'i chapter.
- 2010 Member of panel for the National Endowment for the Humanities, "Bridging Cultures Through Film Development and Production Grants," September 28.
- 2009 Member, Jaap Kunst Prize committee, Society for Ethnomusicology.

- 2005-07 Member, Committee on Cultural Diversity, American Musicological Society.
- 2005 Member, selection committee, Committee on Cultural Diversity Travel Fund, American Musicological Society.
- 2004- Reader of applications to/assessments for:
- American Academy in Berlin
 - American Council of Learned Societies
 - Austrian Science Fund
 - British Academy
 - The European Commission
 - European Research Council
 - Humanities Fund in Israel
 - Paris Institute for Advance Studies
 - National Humanities Center
 - National Science Foundation
 - Netherlands Organisation for Scientific Research
 - Research Council of Norway
 - Social Sciences and Humanities Research Council of Canada
 - Swiss National Science Foundation
- 2004-05 Committee member, Irving Lowens Award for Best Article, Society for American Music.
- 2002-05 Member, Society for Ethnomusicology Council (elected).
- 2002-03 Merriam Prize Committee, Society for Ethnomusicology.
- 2002- Reader of applications, National Endowment for the Humanities.
- 2001-04 Member, American Musicological Society Council (elected).
- 2001-02 American Musicological Society, Council Nominating Committee.
- 2000-01 Book award committee, International Association for the Study of Popular Music, U.S. chapter.
- 1998- Manuscript reviewer for the following journals:
- *Acta Musicologica*
 - *Action, Criticism, and Theory for Music Education*
 - *American Anthropologist*
 - *American Music*
 - *American Quarterly*
 - *American Sociological Review*
 - *Journal of American History*
 - *Journal of Communication*
 - *Journal of Material Culture*
 - *Journal of Popular Music Studies*
 - *Journal of the American Musicological Society*

- *American Studies*
- *Anthropology & Education Quarterly*
- *Asian Journal of Social Science*
- *BACH: Journal of the Riemenschneider Bach Institute*
- *British Journal of Ethnomusicology*
- *Consumption, Markets and Culture*
- *Contexts*
- *Continuum: Journal of Media & Cultural Studies*
- *Convergence*
- *Critical Studies in Improvisation*
- *Crossings - the electronic journal of Art and Technology*
- *Cultural Anthropology*
- *Cultural History*
- *Cybernetics and Systems*
- *Dancecult: Journal of Electronic Dance Music Culture*
- *Echo: A Music-Centered Journal*
- *Ethnomusicology*
- *Ethnomusicology Review*
- *Enterprise and Society*
- *European Journal of Cultural Studies*
- *Historia Contemporánea*
- *International Journal of Communications*
- *International Journal of Technology Management*
- *Journal of the Royal Musical Association*
- *Journal of the Society of American Music*
- *Itinerario*
- *Latin American Music Review*
- *Modernism/Modernity*
- *Music Theory Online*
- *Musicology Australia*
- *MUSICultures*
- *Popular Music*
- *Popular Music and Society*
- *Popular Music History*
- *Proceedings of the IEEE*
- *The Public Historian*
- *Research Studies in Music Education*
- *Revista de Estudios Norteamericanos*
- *Science & Technology Studies*
- *Science, Technology & Human Values*
- *Shima*
- *Social Identities*
- *South Asian Popular Culture*
- *Technology and Culture*
- *Technoculture*
- *Television and New Media*
- *Theory and Society*
- *Twentieth-Century Music*
- *Volume! La revue des musiques populaires*

1996- Manuscript/proposal reviewer for the following presses:

- Ashgate
- Blackwell Publishing
- Bloomsbury Academic
- Bristol University Press
- Clemson University Press
- Duke University Press
- Harvard University Press
- MIT Press
- New York University Press
- Schirmer Books
- Temple University Press
- University Press of New England
- University of California Press
- University of Chicago Press
- University of Illinois Press
- University of Michigan Press
- University of Minnesota Press
- University of North Texas Press

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- Oxford University Press
- Pennsylvania State University Press
- Polity Press
- Routledge
- Rowman and Littlefield
- University of Pennsylvania Press
- University of Rochester Press
- University of Virginia Press
- Wesleyan University Press
- Wilfrid Laurier University Press

1994- Referee for the John D. and Catherine T. MacArthur Foundation.

EDITORSHIPS

2014- Member, advisory board, American Popular Music series, University of Massachusetts Press.

2014- Member, editorial board, *ECHO: A Music-Centered Journal*.

2014- Member, editorial board, *Sound Studies: An Interdisciplinary Journal of the Arts, Humanities and Social Sciences*.

2013- Member, editorial board, *Journal of World Popular Music*.

2012- Member, Editorial Board, *Mediamusic*, <http://www.es.rae.ru/mediamusic/>.

2011- Member, Editorial Board, *Journal of Music, Technology & Education*.

2008- Member, Advisory Board, Eastman/Rochester Studies in Ethnomusicology series, University of Rochester Press.

2015-18 Member, Editorial Advisory Board, *Ethnomusicology*.

2008-12 Member, Advisory Board, *Journal of Musicology*.

2006- Member, Advisory Board, *The Grove Dictionary of American Music*, 2d ed.

2005- Member, Advisory Board, *Pacific Review of Ethnomusicology*.

2004- International Advisory Panel, AHRB Research Centre for the History and Analysis of Recorded Music (CHARM), based at Royal Holloway, University of London.

2003- Member, steering committee, Critical World (<http://www.criticalworld.net>).

1997-2000 Book Review Editor, *Ethnomusicology Online* (the electronic journal of the Society for Ethnomusicology). <http://research.umbc.edu/eol/>.

1997- Corresponding Editor, *Perfect Beat* (an Australian journal covering musics in the Pacific Rim).

1994-6 Editorial board, *repercussions*.

CONFERENCES, WORKSHOPS, PANELS ORGANIZED

2012 Program committee member, Society for Ethnomusicology, Southern California and Hawai'i chapter.

2011 Program committee chair, Society for Ethnomusicology, Southern California and Hawai'i Chapter.

2009 Program committee member, Society for Ethnomusicology, Southern California Chapter.

2001 "Bad Music." Panel co-organized with Chris Washburne for the Society for Ethnomusicology, Southfield, Michigan, 25 October.

2000 "Music, New Media, and Digital Culture." Panel co-organized with Joseph Auner for the American Musicological Society, Toronto, 3 November.

1995 "Sounding the Difference: Musics and the Politics of Identity in America and Beyond." Conference at the University of California, Berkeley, 14-15 October. Organizer.

1994 "Music in a Transnational World." Workshop organizer, the Society for Cultural Anthropology, Chicago, 14 May.