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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.

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- 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.

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- 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, Joahannes 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 *Making Value: Musical and the Social*. Durham: Duke University Press.
- 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=toeList>

#### 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](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. <https://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/Populärmusikforschung42\\_07\\_Taylor.pdf](http://geb.uni-giessen.de/geb/volltexte/2017/12969/pdf/Populärmusikforschung42_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](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://musicconn.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](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/S0261143000000520>
- 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](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

*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. <https://www.kcur.org/podcast/up-to-date/2022-03-09/kansas-city-companies-have-produced-their-fair-share-of-standout-jingles>
- 2020 *Sound Expertise: Conversations with Scholars about Music.* <https://soundexpertise.org/capitalism-and-the-value-of-music-with-timothy-taylor/>
- 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.

Timothy D. Taylor

- 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/>
- 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](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](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.



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- 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.
- 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.

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- 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*
- *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 American History*
- *Journal of Communication*
- *Journal of Material Culture*
- *Journal of Popular Music Studies*
- *Journal of the American Musicological Society*
- *Journal of the Royal Musical Association*
- *Journal of the Society of American Music*
- *Itinerario*
- *Latin American Music Review*
- *Modernism/Modernity*
- *Mosaic*
- *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
- Schirmer Books
- Temple University Press

- Bloomsbury Academic
- Bristol University Press
- Clemson University Press
- Duke University Press
- Harvard University Press
- MIT Press
- New York University Press
- Oxford University Press
- Pennsylvania State University Press
- Polity Press
- Routledge
- Rowman and Littlefield
- 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
- 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.

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- 2003- Member, steering committee, Critical World (<http://www.criticalworld.net>).
- 1997- Book Review Editor, *Ethnomusicology Online* (the electronic journal of the Society  
2000 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.