

Dave C. Fossum

dcfossum@asu.edu

ASU Music Building, 50 E Gammage Pkwy, Tempe, AZ 85281

Academic Employment

2019-present Assistant Professor of Musicology, School of Music, Dance and Theatre,
Herberger Institute for Design and the Arts
Arizona State University, Tempe, AZ

2017-8 Postdoctoral Associate, Humanities Center, Dietrich School of Arts and Sciences
University of Pittsburgh, Pittsburgh, PA

Education

2017 Ph.D. in Ethnomusicology, BROWN UNIVERSITY, Providence, RI
Dissertation: "A Cult of Anonymity in the Age of Copyright: Authorship, Ownership, and
Cultural Policy in Turkey's Folk Music Industry"

2010 M.A. in Ethnomusicology, WESLEYAN UNIVERSITY, Middletown, CT

2002 B.A. in English/Comparative Literature, *with Honors, University Scholar*, GEORGE
MASON UNIVERSITY, Fairfax, VA

Books

In press *Copyright Consciousness: Musical Creativity and Intellectual Property in
Turkey*. Wesleyan University Press, June 2025.

Peer-reviewed Journal Articles

In press "Legal Consciousness and Cultural Intimacy in Turkey's Intellectual Property
Reform." *Law and Social Inquiry*.

2025 "Digitization and Music Copyright Reform in Turkey," *Journal of the Copyright Society of the
USA*. 72(1).

2024 "The Frictions of IP and the Schism in Turkey's Collective Management of Music
Copyright," *Journal of Popular Music Studies* 36(2): 52-75.

2023 "Authors and Burners: Imagining Creative Agency in Turkey's Musical Folklore."
Ethnomusicology Forum 32(1):1-21.

2023 "Neşet Ertaş and the Ontologies of Turkey's Folk Music." *Asian Music* 54(1):28-59.

Fossum CV

- 2017 "Principles of Transmission and Collective Composition in Turkmen Dutar Performance." *Analytical Approaches to World Music Journal* 5(2):1-37.
- 2015 "Westernizing Reform and Indigenous Precedent in Traditional Music: Insights from Turkmenistan." *Ethnomusicology* 59(2):202-26.

Other Publications

- 2020 "Turkish Music: Two Titles." Review of *Melancholic Modalities*, by Denise Gill (2017) and *Makamsız*, by Martin Greve (2017). *Asian Music* 52(1):121-6.
- 2019 "The Formal Strategies of Turkmen Dutar Masters." *Turkish Music Academic Circle* (Online journal). Available at: <http://tumac.org/makaleler/>
- 2016 "The Turkmen Dutar." In *Central Asian Music*. Edited by Theodore C. Levin, Saida Daukeyeva, and Elmira Köchümkulova. Bloomington, IN: University of Indiana Press.
- 2014 "Dutar," "Tuiduk," "Ghichak," and "Dilli Tuiduk." In *New Grove Dictionary of Music and Musicians*, third edition. I have revised and expanded these entries to improve the information on the Turkmen variants of these instruments.
- 2012 "The Turkmen Dutar." In *Central Asian Music*. Edited by Theodore C. Levin and Alexander Djumaev. Bishkek, Kyrgyzstan: University of Central Asia.
- 2010 "The Ahal School: Turkmen Dutar and the Individual." MA Thesis, Wesleyan University.

Selected Refereed Conference Papers

- 2024 "Style and Regional Identity in the Turkmen/Iranian Borderlands." *Society for Ethnomusicology Annual Conference (virtual)*. Co-presented with Muhammad Geldi Geldi Nejat.
- 2024 "Microtiming as a Marker of Innovation and Stylistic Lineage in Turkmen *Dutar* Performance." *Analytical Approaches to World Music*, Bologna, Italy
- 2024 "Music Copyright and Legal Consciousness in Turkey's Era of IP Reform." *Law and Society Association*. Denver, CO
- 2023 "Copyright Reform and Legal Consciousness in Turkey's Music Sector." *International Society for the History and Theory of Intellectual Property*, Tel Aviv, Israel
- 2023 "Digital Streaming and the Frictions of Musical Copyright Reform in Turkey." *International Association for the Study of Popular Music*, Minneapolis, MN

Fossum CV

- 2023 "Digital Streaming and the Frictions of Musical Copyright Reform in Turkey." *World Social Science Association Annual Conference*, Tempe, AZ
- 2022 "Between State, Market and Media: Musical Craftsmanship and Creativity in Kuwait and Turkey" (Panel discussant), Society for Ethnomusicology Annual Meeting, New Orleans, LA.
- 2021 "Hearing Rural Creativity: A Semiotic Approach to Anonymity in Turkey's Folk Music." Transformations of Creativity Conference, Istanbul, Turkey
- 2021 "Why do Turkmen musicians swing their 8th notes?" Analytical Approaches to World Music Conference (AAWM), Paris, France.
- 2020 "Copyright, Popularized Folk Music, and the Semiotics of Creativity in Turkey." Society for Ethnomusicology Annual Meeting, Ottawa, Ontario (Moved to virtual conference).
- 2020 "Reassessing the Role of Bela Bartok in Turkish Musical Folklore," 22nd Biennial Conference on Balkan and South Slavic Linguistics, Literature and Folklore, ASU, Tempe, AZ. (Paper accepted, conference canceled)
- 2019 "Why do Turkmen Musicians Swing their 8th Notes?" Rhythm in Music Since 1900 Conference, University of Colorado at Boulder, Boulder, CO.
- 2018 "Copyright, Folklore, and the Semiotics of Creativity in Turkey." East Coast Semiotic Anthropology Conference, University of Pennsylvania, Philadelphia, PA.
- 2018 "Copyright and Music Analysis in Turkey: A Meta-Analysis." Musicology in the Age of (Post-)Globalization Conference, City University of New York, NYC.
- 2017 "Copyright Administration as Culture: The Schism in Turkey's Collective Rights Management." Society for Ethnomusicology Annual Conference, Denver, CO.
- 2016 "What We Mean by 'Anonymous' and Why it Matters (at least in Turkey)." Society for Ethnomusicology Annual Conference, Washington, D.C.
- 2016 "Principles of Transmission and Collective Composition in Turkmen Dutar Performance." Analytical Approaches to World Music Conference, The New School, New York.
- 2016 "Time and the Author: The Pragmatics of Chronotopic Framing in Discourse about Turkish Musical Copyright." East Coast Semiotic Anthropology Conference, Philadelphia, PA.

Fossum CV

- 2016 “Forensic Folklore: Determining Authorship and Anonymity in Turkey’s Folk Music Industry.”
Conference on the Music of South, Central, and West Asia, Cambridge, MA.
- 2015 “The Vernacularization of Copyright in the Turkish Folk Music Industry.”
Society for Ethnomusicology Annual Conference, Austin, TX.
- 2015 “Collectors, Copyright, and ‘Kiziroğlu’: Debating Folklore and Intellectual Property in Turkey.”
Society for Ethnomusicology, Pre-conference on Music, Property and Law, Austin, TX.
- 2014 “Exploring the Music of Two Masters of the Turkmen Dutar Through Timing Analysis.”
International Folk Music Analysis Annual Conference, Istanbul, Turkey.
- 2012 “Microtiming Analysis in Ethnomusicology: Examples from Turkmen Dutar Performance.”
Annual Conference of the Society for Music Theory, New Orleans, LA.
- 2012 “Musical Canons in Central Asia and Beyond: Insights from the Case of Turkmen Instrumental Music.”
Conference on Musical Geographies of Central Asia, University of London, London, UK.
- 2011 “Musical Canons in Ethnomusicology: The Case of Turkmen Instrumental Music.”
Annual Meeting of the Society for Ethnomusicology, Philadelphia, PA.

Invited lectures

- 2024 “Where do folk songs come from?: A history of anonymity in Turkey’s musical folklore.”
ASU Melikian Center Works in Progress session 12/3/24.
- 2023 “What’s an Arrangement Worth?: Copyright, Folk Music, and the Value of Creativity in Turkey.” Wesleyan University Music Department Colloquium Series. 11/9/23.
- 2022 “Music in Turkmenistan.” Guest lecture in course on Traditional Turkmen Music, Bursa Uludağ University (instructor Erdem Özdemir), 12/6/22
- 2022 “When Copyright Meets Folk Music.” Guest lecture in course “Introduction to Ethnomusicology,” Bennington College, VT (instructor Joseph Alpar), 12/1/22
- 2022 “What’s a Musical Arrangement Worth?: An Ethnographic Perspective on Copyright Policy.” Bilgi University Music Department seminar series, May 27, 2022.

Fossum CV

- 2021 "Hearing Rural Creativity in Turkey's Folk Music," University of Bristol (UK) Music Department seminar series, December 7, 2021.
- 2021 "Moral Rights, Music, and Turkey." Guest lecture in course "Musical Theft," University of Denver (instructor Aleyasia Whitmore), 11/16/21.
- 2021 "Copyright Consciousness: Constructing Legality in Turkey's Music Sector," ASU Melikian Center Works in Progress presentation, 11/3/21.
- 2021 "Colonialism, Copyright, and Musical Creativity in Turkey," presented (in Turkish) to Turkish Music Academic Circle "Scholarship and Arts" lecture series, March 20, 2021.
- 2020 "Music of Turkmenistan." Guest lecture in course "Music Cultures Around Iran," University of California, Los Angeles (instructor Amir Hosein Pourjavady), 4/16/20 and 1/28/2021.
- 2020 "Music in the Middle East." Presentation to docents in training at the Musical Instrument Museum, Phoenix, AZ, 3/2/20.
- 2019 "Folk Music, Creative Agency, and Turkey's Cult of Anonymity." ASU Melikian Center Works in Progress presentation 9/11/19.
- 2017 "Copyright as Culture: Ethnography of the Law, the Global, and Turkey's Music Industry." University of Pittsburgh Humanities Center Colloquium.
- 2015 "Collectors, Copyright, and 'Kiziroğlu': Debating Folklore and Intellectual Property in Turkey." American Research Institute in Turkey. Istanbul, Turkey.
- 2013 "Researching Instrumental Music in Turkmenistan." Istanbul Technical University, Center for Advanced Research in Music. Istanbul, Turkey.

Selected Fellowships, Grants, and Awards

- 2024 Melikian Center subvention funds to pay for indexing for *Copyright Consciousness* (\$359.85)
- 2024 American Musicological Society subvention grant for publication costs related to *Copyright Consciousness* (\$2500)
- 2024 ASU Humanities Institute Subvention Award to pay for indexing for *Copyright Consciousness* (\$1000)

Fossum CV

- 2024-5 Arizona State University Herberger Institute Research Building Investment (HIRBI) Fellowship (principal investigator), "Social Justice in Music Copyright and Decolonial Approaches to Post-Soviet Culture: Research in Two DC Archives" (\$10,000)
- 2024 Arizona State University Herberger Institute Research Building Investment (HIRBI) Fellowship (co-investigator), "MILES: Music Immersive Learning Experiences" (\$10,000)
- 2023 Arizona State University Melikian Center Research Funds Fellowship (\$1500). Supported Summer field research in Istanbul, Turkey (May-June).
- 2020-2 Arizona State University Institute Humanities Research, Grant for Research Cluster on "Accommodating and Accounting for Diverse Creativities" (co-director)
- 2020-1 Arizona State University Institute for Humanities Research Fellowship
- 2018 University of Pittsburgh Center for Russian and East European Studies Faculty Small Grant (for summer research in Turkey)
- 2016 Rob Schulz Junior Scholar Award for the best paper presented by a junior scholar (within five years of the Ph.D.) at the Analytical Approaches to World Music Conference, New York, June 2016
- 2016 Brown University Joukowsky Summer Research Award (for dissertation research in Turkey)
- 2015 Reed Foundation, Ruth Landes Memorial Research Fund Grant (for dissertation research in Turkey)
- 2013-4 American Research Institute in Turkey Fellowship (for dissertation research in Turkey)
- 2013 American Research Institute in Turkey, Boğaziçi University Fellowship (funds tuition, stipend, and airfare for Boğaziçi's advanced Turkish summer program).
- 2012 Charles Seeger Prize for most distinguished student paper presented at the Annual Conference of the Society for Ethnomusicology, Philadelphia, November 2011.
- 2011 U.S. State Department Critical Languages Scholarship (for summer intensive Turkish language study in İzmir, Turkey)
- 2010-1 Tisch Foundation Fellowship, Brown University

Fossum CV

2009 American Councils Eurasian Regional Language Program Fellowship (for intensive summer Turkmen study in Ashgabat, Turkmenistan).

Teaching

2019- *Assistant Professor, Arizona State University*

Developed and taught the following courses:

MHL 346 Music in the Middle East (S19, S20)

- In Spring 2019, I developed this survey of music in the Middle East and North Africa. Through the lens of folk, popular, and classical musics of the region, students learn how music coheres identity and community; how conflict and displacement affect musicians and musical practices; how music is used as a means of social protest; how musical forms define or transcend political boundaries, ethnic lines, and religious divides; how religious belief and practice constrain and stimulate musical expression; and how music intersects with gender and sexuality.

MHL 394 Global Popular Music: Appropriation and Hybridity (S25)

- In Spring 2025, I designed a course for the downtown Phoenix campus, where most BA popular music students are based. The course examines how popular genres and songs emerge from the mixture of musical styles with distinct histories and from musical borrowings that often transgress communal boundaries. Drawing on a range of literature from ethnomusicology and popular music studies, I offer the students a conceptual toolbox for thinking through the complexities of these issues especially as they relate to their own creative production and consumption.

MHL 445/545 Music of the Silk Road (F19, F20, F22, F23, F24)

- In Fall 2019, I developed this course that surveys music across Central Asia and Iran to the Mediterranean. In keeping with the theme of the “silk road,” students study the dynamics of musical exchange and change, the relationship of music to ecology within this varied geography, and how political interventions into the realm of culture have informed musical meaning, often by obscuring or highlighting long-standing social interconnections that have structured musical sound. They furthermore study the relationship of belief systems, economic patterns, and gender ideologies to music.

MHL 494/598 Global Popular Music (F21)

- In Fall 2021, I designed and taught this survey course of mass-mediated popular musics with a focus on non-western contexts. The course focused on processes of genre formation, popular music’s role in mediating social relationships, and how industry gatekeepers curate and brand non-western popular music that reaches western audiences.

Fossum CV

MHL 598 Music and Intellectual Property (S19, S20, F22, S24, S25)

- In Spring 2019, I introduced my course on music and intellectual property (IP). While students become familiar with basic principles and concepts in IP law along the way, the main aim of the course is to provide a critical perspective on the intersections of IP and music. Specific topics range from the philosophical bases of copyright law; to ideologies of authorship and creativity; to the expansion of copyright and its effects on free expression; to cultures of piracy; to the legal and ethical implications of sampling, remix, collage, and other appropriative genres; to sociolegal perspectives on race, gender, and intersectionality in IP law; to debates over legally protecting indigenous and traditional culture.

MHL 494 Music and Intellectual Property (S22)

- In Spring 2022 I adapted my music and IP course for undergraduates.

MHL 598 Middle Eastern Music and Society (S22, S23)

- In Spring 2022 I developed a graduate-level survey of music in Middle East. The course examines the music of majority Arab countries, Turkey, and Iran in relation to its social contexts.

MHL 691/598 Global Classical Traditions (S23, F23, F24)

- In Spring 2023, I developed a graduate-level course that surveys a range of “the other classical musics”—the traditional art musics of places like Turkey, India, Indonesia, Japan, Iran and Central Asia. I aim first to help students understand the logics that govern how these musical systems work. Second, students consider the theoretical question of why practitioners and scholars of these musics call them classical. They examine what these traditions share with other classical musics (including Western art music), but the course particularly approaches the question historically by examining the (often post-colonial) processes through which they have been “classicized.”

MHL 691 Music, Language, and Semiotics (F19, F20, F21)

- In Fall 2019, I developed a course that examines the connections between music and language as modes of human expression and signification. Through classroom discussion of a variety of theoretical approaches and a series of case studies—from song forms on pacific islands, to Indigenous North American practices, to jazz, to popular music, classical, and more—students approach this topic from several angles. Is music a kind of language? Why or why not? What is musical about language? What is linguistic about music? What does music do for language, such as when a text is set to a tune? How have musical composers drawn inspiration from language? Finally, how can we use concepts from the study of language and other sign systems to describe music and how it works?

Fossum CV

MHL 798 Musicology Colloquium and MHL 601 Current Issues in Music Research (Faculty panel member S19-S25 and instructor of record F19 and F24)

- I have been a faculty panel member for our musicology area colloquium each semester at ASU. Two semesters I was instructor of record; in both of these instances I designed a series of meetings and assignments that focused on developing our doctoral students professionally and preparing them for the job market and application process for academic jobs.

2017-8 *Instructor/Postdoctoral Associate, University of Pittsburgh*

Courses taught: Introduction to World Music, Music and Intellectual Property, Music in the Middle East

2016 *Instructor, Brown University*

2010-5 *Teaching Assistant, Brown University*

2010-1 *Middle Eastern Ensemble Director*

Co-coordinated Middle Eastern Music Interest Group at Wesleyan University. Directed Middle Eastern Ensemble at Brown.

Theses supervised:

2025- Ray Lebert (PhD musicology) [in progress]

2025 Sarah Turner (Barrett UG Honors), "Harmonizing Access: Exploring the Feasibility of Creating a Subscription-based Digital Platform for Musical Scores"

2023 Alexis Baril (MA ethnomusicology), "Indigenizing Country: Indigenous Women and Stories in Country Music"

2022 Cameo Flores (MA ethnomusicology), "Sounds of 'Difference,' Stories of Strength: Femininity in Professional United States Mariachis Femeniles"

2022 Lawson Malnory (MA ethnomusicology), "Can You Hear Me Now?: Achieving Spiritual Connection and Emotional Health Through Sound-Supported Ecstatic Trance at the Cuyamungue Institute"

2021 Tabitha Branson (MA ethnomusicology), "Capital, Hard Work, and Luck: How Part-Time Instrumental Music Educators in Arizona Continue to Work Despite the COVID-19 Pandemic"

2021 Martin Eslava (Barrett UG Honors), "*Let us now set aside all earthly cares: The Theology of Music in the Divine Liturgy of Saint John Chrysostom*"

2021 Eric Cureno (MA ethnomusicology), "Negotiating Artistic Representation in the Era of #worldmusic: Trends, Challenges, Authenticity, and the Artist's Perspective"

Thesis committee memberships:

In progress Sicheng Li (DMA, piano)

Fossum CV

- In progress Siyi Chen (DMA, piano)
In progress Daniel Torres (DMA, guitar)
2025 Anne-Marie Shaver (PhD Musicology in progress)
2023 Tanya Dimitrov (MFA Dance), “Life’s Gifts”
2023 Mohammadgeldi Geldinejat (MA ethnomusicology, Wesleyan University), “Gürgen Yoly: Turkmen Bardic Performance Style in Iran”
2023 Nicholas Jordan (MA ethnomusicology), “Voicing the Void: Sonic and Musical Evocations of Space”
2022 Burçin Bahadır Güner (PhD ethnomusicology, Istanbul Technical University), “A Phenomenological Approach to Sufi Culture, Ritual Structure, and its Subjective Experience in Kadirihane”
2021 Francisco Javier (Paco) de Alba (DMA, clarinet), “A Linguistic Analysis of Clarinet Articulation Pedagogy Literature”
2021 Madison Archer (MA ethnomusicology), “The People Behind the Music: How Collaboration in 21st Century Film Scores Creates Musical Spaces for Marginalized Communities”
2021 Spencer Brand (DMA, trumpet), “Czech Trumpet Repertoire and Style: An Investigation of Essential Czech Trumpet Music Elements”
2020 Alex Rossi (MA ethnomusicology), “Music-Movement Synchronization in Capoeira (A Brazilian Martial Art/Dance Form)”
2020 Sophia Zarvas (BA Honors, University of Colorado at Boulder), “Arabesk, Erdoğan, and Palingenesis in the New Turkey”

Professional Service

- 2024 Panel Chair, UNESCO, Society for Ethnomusicology annual meeting, 10/20/24
- 2024 Facilitator, SEM Special Interest Group for Music Analysis discussion of Stephen Blum’s book *Music Theory in Ethnomusicology*, 2/26/24
- 2023 Panel Chair, *Music, Media, and Platforms*, International Association for the Study of Popular Music, Minneapolis, MN, 6/28/23
- 2017- Editorial consultant, journals *Analytical Approaches to World Music*, *Ethnomusicology Forum*, *Journal of the American Musicological Society*, *Journal of Musicological Research*, *World of Music*, *American Music*, *Musicologica Austriaca*, *Open Cultural Studies*. Reviewed articles submitted for publication.
- 2023 Panel Chair, *Music, Media, and Platforms*, International Association for the Study of Popular Music, Minneapolis, MN, 6/28/23
- 2022 Via ASU Institute for Humanities Research Cluster, organized week-long writing workshop with colleagues from several universities.

Fossum CV

- 2019-21 Co-Chair, Special Interest Group for Music Analysis, Society for Ethnomusicology. Sponsored roundtable discussion on Decolonizing Music Analysis. Co-Led ongoing monthly meetings with 20-50 SIG members on addressing racism and coloniality in music analysis.
- 2017-9 Co-chair, Special Interest Group on the Anatolian Ecumene, Society for Ethnomusicology. Sponsored roundtable discussion on conducting scholarship in times of political distress as well as other panels and film presentations. Coordinated online discussions among group members and facilitated meetings at annual conferences.
- 2018 Analytical Approaches to World Music Conference Program Committee Member/abstract reviewer
- 2017 Panel Organizer, "Expanding and Contesting the Purview of Copyright," Society for Ethnomusicology Annual Conference, Denver, CO
- 2017 Graduate Student Representative, Brown University Music Department diversity and inclusion climate survey committee
- 2016 Graduate Student Representative, Brown University Music Department committee for formulating the departmental diversity and inclusion action plan (DDIAP)
- 2013 Member, Society for Ethnomusicology Charles Seeger Prize selection committee
- 2011-2 Co-coordinator, Brown University Music Department colloquium series

ASU Service

- 2025 Sponsor/Supervisor, Visiting Scholar Burçin Bahadır Güner (hosted by Melikian Center, funded by Turkish state organization TÜBİTAK), January 12-October 12.
- 2024 Co-organizer, *Workshop on Intellectual Property and Traditional Culture*. Co-sponsored by ASU Humanities Institute Research Cluster on "Diverse Creativities" and ASU College of Law. Brought several external scholars for 3-day writing workshop and research presentations.
- 2024- Member, ASU School of Music, Dance and Theatre Undergraduate Curriculum Committee
- 2024- Participant, ASU School of Music, Dance and Theatre Educational Inclusion and Belonging Cohort. The Cohort develops inclusive pedagogy, identifies barriers to belonging, and creates solutions for greater inclusion in MDT
- 2022- Member, ASU Layali Al Sham Middle Eastern Music Ensemble. Performed public

Fossum CV

concerts on ASU campus, at the Musical Instrument Museum, the Phoenix Zoo, and Peoria Global Sounds Fest

2024 Coordinated C.O.D.E./SafeZone Training for School of Music, Dance and Theatre faculty and staff (1/12/24)

2023 Organized guest artist visit for Şendoğan Karadeli (1/17-19/2023).

2022 Organized guest artist residency for Necati Çelik, co-sponsored by the School of Music, Dance and Theatre and the Melikian Center (4/20-23/2022).

2021-22 Member, Hiring committee, Assistant Professor of Music Theory Search

2019-22 Member, School of Music Graduate Curriculum Committee

2021 Co-director, ASU Institute for Humanities Research “Accommodating and Accounting for Diverse Creativities” Research Cluster; organized public lecture series

2020 Organized guest artist residency for Necati Çelik (canceled due to COVID)

2019-20 Member, Hiring committee, Assistant Professor Composition Search

2019- Member, ASU-Phoenix Symphony Collaboration Technology Committee

2019 Organized guest artist visit and performances for Batyr Ödeyev 9/26-7/19

2019 Organized guest artist visit and performance for Duo Juthoor 3/13/19

Other Relevant Experience

2008-10 Graduate Curator, Virtual Instrument Museum, Wesleyan University. Catalogued and maintained the university’s instrument collection and updated and expanded the virtual museum (<http://www.wesleyan.edu/music/vim/>).

2009 Contractor, Musical Instrument Museum, Phoenix, AZ. Acquired instruments, video, audio, and data for museum’s Turkmenistan exhibit and archives.

2007-8 Financial Management Specialist, U.S. Peace Corps Headquarters.

2007 Intern, Smithsonian Folkways Recordings. Proofread liner notes, manuscripts, and marketing materials. Composed CD blurbs. Documented performances at 2007 Smithsonian Folklife Festival.

Fossum CV

2004-6 Education Volunteer, U.S. Peace Corps, Turkmenistan. Trained teachers, developed educational curriculum, and taught English in Serdar, Turkmenistan for a school of approximately 500 students. Planned and led workshops and seminars for 20 to 50 people. Coordinated and negotiated with government officials to facilitate events.

2002-3 Website Editor, Kotobuki GmbH, Munich, Germany. Maintained a website for an art dealership hosting bi-weekly online auctions of Japanese woodblock prints. Edited texts and translated from German to English.

Other Skills

Languages

Turkish (advanced), German (advanced), Turkmen (advanced), Russian (intermediate), Spanish (limited), Italian (limited)

Musical instruments played

Guitar, Turkmen dutar, ud, bağlama, Javanese gamelan

Professional Activities

Member, Society for Ethnomusicology, American Musicological Society, and International Council for Traditional Music and Dance

Sections and Special Interest Groups: Historical Ethnomusicology Section; SIG on Music in Iran and Central Asia; SIG on the Anatolian Ecumene; Religion, Music, and Sound Section; SIG for Music Analysis