

Tara S. Rodgers, MFA, PhD

www.analogtara.net

EDUCATION

PhD, McGill University: Communication Studies, Feb. 2011

Dissertation: "Synthesizing Sound: Metaphor in Audio-Technical Discourse and Synthesis History." (Advisor: Jonathan Sterne)

MFA, Mills College: Electronic Music & Recording Media, 2006

Thesis: "Butterfly Effects," a four-channel computer music composition and sound installation inspired by behavioral patterns of migrating butterflies.

Thesis essay: "Synthesizing Nature: Data, Oscillations, and Patterns of Living."
(Committee: Maggi Payne, Chris Brown, Fred Frith)

AB with Honors, Brown University: American Studies, 1995

WORK EXPERIENCE

Web and digital strategist for consulting firms and nonprofit organizations, 2013-present

Faculty Positions

Dartmouth College

Visiting Assistant Professor, Digital Musics, Jan.-June 2013 (invited)

University of Maryland, College Park

Assistant Professor, Women's Studies, Feb. 2011-Aug. 2013

Lecturer (while ABD), Women's Studies, Aug. 2010-Jan. 2011

Affiliate Faculty: Musicology & Ethnomusicology; American Studies

Distinguished Faculty Fellow, Digital Cultures & Creativity Program

Founder, Women's Studies Multimedia Studio: An event space and teaching lab for art, performance, and scholarship that critically engages issues of identity and difference.

School of the Museum of Fine Arts, Boston

Visiting Faculty, Sound Area, Aug. 2004-May 2005

SELECTED HONORS AND AWARDS

International Alliance for Women in Music: Pauline Alderman Book Award, 2011

International Alliance for Women in Music: New Genre Composition Prize, 2007

Canada-U.S. Fulbright Scholar, 2006-07

Frog Peak Experimental Music Prize, 2006

McGill University: Richard H. Tomlinson Doctoral Fellowship, 2006-09

McGill Institute for Gender, Sexuality, and Feminist Studies: Margaret Gillett Award, 2009
International Association for the Study of Popular Music, Canada: Student Paper Prize, 2009
Lemelson Center for the Study of Invention and Innovation, National Museum of American History, Smithsonian Institution: Travel to Collections Award, 2009
International Songwriting Competition: Semi-finalist, Dance/Electronica, 2003

PUBLICATIONS

Book

Pink Noises: Women on Electronic Music and Sound, Duke University Press, 2010.

Reviews in refereed academic journals:

Ethnomusicology Review (2013; review in French translation, 2017); *Women & Music* (2012); *Journal of Popular Music Studies* 23, no. 2 (2011); *Popular Music* 30 (2011); *voiceXchange* (2011); *Dancecult* 2, no. 1 (2011); *Computer Music Journal* 35, no. 3 (2011); *Current Musicology* 90 (2010)

Selected reviews in magazines and other periodicals:

Bookforum (2017); *Circuit: Musiques Contemporaines* (2012); *Women's Review of Books* (2011); *Herizons* (Canada) (2011); *The Wire* (UK) (2010); *The Stranger* (Seattle); *Chicago Reader*, *Una Buena Barba* (Madrid); *The Hour* (Montréal)

Selected reviews on websites and blogs:

Tom Tom, *Feminist Review*, *Feminist Music Geek*, *MachineMusic.org*, *The Quietus*, *Hipster Book Club*, *The Onion AV Club*, [Goodreads \(165 votes; 4.28/5\)](#)

Pauline Alderman Book Award: International Alliance for Women in Music, 2011

Website

Pinknoises.com, a website on women DJs, electronic musicians and sound artists, 2000-05.

Selected reviews in music and culture magazines:

Nylon, Feb. 2003; *The Wire* 204, Feb. 2001; *Artbyte*, March-April 2001; *URB* 80, Dec. 2000; *Billboard*, 2000.

Webby Awards: [Best Music Web Site Nominee](#), 2003

Book Chapters

"Approaching Sound," in *The Routledge Companion to Media Studies and Digital Humanities*, edited by Jentery Sayers (New York: Routledge, 2018).

"Toward a Feminist Epistemology of Sound: Refiguring Waves in Audio-Technical Discourse," in *Engaging the World: Thinking After Irigaray*, edited by Mary Rawlinson (SUNY Press, 2016).

"Synthesis," in *Keywords in Sound*, edited by David Novak and Matt Sakakeeny (Duke University Press, 2015).

Articles in Refereed Journals

- “Tinkering with Cultural Memory: Gender and the Politics of Synthesizer Historiography,” *Feminist Media Histories* 1, no. 4 (2015), “Women and Soundwork” special issue, 5-30.
- “Cultivating Activist Lives in Sound,” *Leonardo Music Journal* 25 (2015), “The Politics of Sonic Art” special issue, 79–83.
- “How Art and Research Inform One Another; or, Choose Your Own Adventure,” *Canadian Journal of Communication* 37, no. 1 (2012), “Media Arts Revisited” special issue, edited by Kim Sawchuk, 155-61.
- (Co-authored with Shoshana Magnet) “Stripping for the State: Whole Body Imaging Technologies and the Surveillance of Othered Bodies.” *Feminist Media Studies* 12, no. 1 (March 2012), 101-18.
- “‘What, for me, constitutes life in a sound?’: Electronic Sounds as Lively and Differentiated Individuals.” *American Quarterly* 63, no. 3 (Sept. 2011), “Sound Clash: Listening to American Studies” special issue, edited by Kara Keeling and Josh Kun: 509-30.
- (Co-authored with Jonathan Sterne) “The Poetics of Signal Processing,” *differences: A Journal of Feminist Cultural Studies* 22, no. 3 (Fall 2011), “The Sense of Sound” special issue, edited by Rey Chow and James Steintrager, 31-53.
- “Butterfly Effects: Synthesis, Emergence & Transduction.” *Leonardo Electronic Almanac* 14, (2006), “Wild Nature & Digital Life” special issue, edited by Sue Thomas, Dene Grigar.
- “On the Process and Aesthetics of Sampling in Electronic Music Production.” *Organised Sound* 8, no. 3 (2003): 313-20.

Reprints and Translations

- “Cultivating Activist Lives in Sound,” in *Ljudkonst* anthology on sound art, edited by Andreas Engström and Åsa Helena Stjerna (Stockholm: OEI, 2019). (Swedish translation)
- “Cultivating Activist Lives in Sound,” in *Audio Culture: Readings in Modern Music*, revised ed., edited by Christoph Cox and Daniel Warner (London: Bloomsbury, 2017).
- “Om samplingens process och estetik i elektronisk musikproduktion [On the Process and Aesthetics of Sampling in Electronic Music Production, 2003]”, in *Mer än Ljud/More Than Sound*, edited by Sara Arrhenius and Magnus Bergh (Stockholm: Albert Bonniers Förlag, 2013). (Swedish translation)
- “Toward a Feminist Historiography of Electronic Music” (reprint from *Pink Noises*), in *The Sound Studies Reader*, edited by Jonathan Sterne (New York: Routledge, 2012).
- “On the Process and Aesthetics of Sampling in Electronic Music Production,” in *Electronica, Dance and Club Music*, edited by Mark J. Butler, *The Library of Essays on Popular Music* series (London: Ashgate, 2012).
- “‘What, for me, constitutes life in a sound?’: Electronic Sounds as Lively and Differentiated Individuals,” in *Sound Clash: Listening to American Studies*, edited by Kara Keeling and Josh Kun (Baltimore: Johns Hopkins University Press, 2012).

(Co-authored with Jonathan Sterne) "Poetik der Signalverarbeitung [The Poetics of Signal Processing]," *Zeitschrift für Medienwissenschaft* (Media Studies Journal) 5, no. 2 (2011). (German translation)

Guest Curated Publications

"Sounds Like Now!: Improvisation + Technology," curated CD with introductory essay, *Leonardo Music Journal* 20 (2010), "Improvisation" issue. With invited music from Nancy Tobin, Val Jeanty, William Fowler Collins, Christina Wheeler, Doug Van Nort, Anna Friz, and more.

"Sound and the Social Organization of Space," special section with introductory essay, with invited statements by Carrie Bodle, Beth Coleman and Howard Goldkrand, Chris Kubick and Anne Walsh, Trevor Paglen, and Matt Volla, *Leonardo Music Journal* 16 (2006).

Artist Statements, Blogs, and Other Publication Formats

Personal Archive: Tara Rodgers/Pink Noises Collection, The Riot Grrrl Collection, NYU Fales Library and Special Collections.

Blog post: Her Noise Archive, Arts London Archives and Special Collections at the London College of Communication, in association with Electra and CRiSAP (Creative Research in Sound Arts Practice), Fall 2012.

Artist statement: "Patterns of Movement: Landscapes, Data + Sound," *Fembot Collective: Gender, New Media, and Technology* blog, June 21, 2012.

Blog post: "Into the Woods: A Brief History of Wood Paneling on Synthesizers," *Sounding Out! The Sound Studies Blog*, May 30, 2011.

Book review: Louis Niebur, *Special Sound: The Creation and Legacy of the BBC Radiophonic Workshop*, Oxford Univ Press, 2010, *Journal of Popular Music Studies* 24, no. 2 (2012).

Artist statement: *The Artist's Knowledge: 25 Statements*, curated by Natalie Loveless. Kentler International Drawing Space, Brooklyn, NY, Sept. 2009.

Artist statement and score: "Places I've Lived and Traveled To, 1973-2005," *Tools of Mind*, Linfield Gallery Exhibition Catalogue, Portland, OR, 2007.

Article: "A Beginner's Guide to Women DJs and Electronic Musicians," *Rockrgrrl*, Fall 2003.

Article: "Home Recording: Learn the Ins & Outs of Beatmaking From a Pro," *Venus*, 2003.

Encyclopedia entry: "Cole Porter," *Gay & Lesbian Literature*, v.II. Detroit: St. James Press, 1997.

Selected Interviews

Interview with Tara Rodgers by Ted Coffey. Society for Electro-Acoustic Music in the United States (SEAMUS) newsletter, January 21, 2019.

Artist Case Study: Tara Rodgers. In *The Digital Musician*, 3rd ed., edited by Andrew Hugill (Routledge, 2018).

Interview: Analog Tara. *Truants* blog. July 12, 2018.

"Building Curriculum Diversity: Pink Noises". *New Music Box*, July 13, 2017.

"Media Crafting: Tara Rodgers' Collection of Mini Fibre Arts Audio Gear." *Museum of Portable Sound*, July 7, 2017.

Interview with Analog Tara. *Good Tea Leaf Blog*, November 18, 2016.

"Tara Rodgers: Patterns of Movement Pre-Show Interview." *Stamp Gallery Blog*, July 17, 2012.

Miriampersand. Interview with T. Rodgers (Spanish translation). *Una Buena Barba* (feminist art and culture magazine), Spain, Sept. 2010, 51-53.

MacDonald, Corina. Interview with T. Rodgers. *Vague Terrain* digital arts quarterly, Nov. 2007.

Online discussion: Dene Grigar and Tara Rodgers, "Wild Nature and Digital Life." Transcript published in *Leonardo Electronic Almanac* 15, no. 1-2 (2007).

Radio interviews/performances:

WERA/Arlington/DC: Studio 96, 2019

WBAI/New York: Liquid Sound Lounge, 2001, 2011

CKUT/Montréal: Modular Systems, 2008; XX Files, 2010

CBC/Saskatchewan: 2008

KPFA/Berkeley: No Other Radio Network, 2006

CBC/Montréal: Brave New Waves, 2002

Selected Press

"Eight Artists Defining Washington D.C.'s Experimental Scene." *Bandcamp Daily*, Oct. 17, 2019.

"Analog Tara Puts Techno-Feminist Theory Into Practice." *NPR Music*, July 18, 2018.

"Analog Tara is bringing her 'homemade techno' back to the outside world." *Washington Post*, July 11, 2018.

Top Ten by Lyra Pramuk. *Artforum*, May 2018.

"Sounding out women for a career in the audio industry." *Phys.org*, October 13, 2017.

"How Ableton Pushes Women Forward in Music Tech." *Electronic Beats*, December 8, 2016.

"Ableton Loop: A Summit for Music Makers." *Crack Magazine*, Nov. 18, 2016.

"5 Ableton Loop Events You Can't Miss." *Landr blog*, April 11, 2016.

"How do Cubans Make Electronic Music Without Reliable Internet?" *Thump*, July 2016.

"Politics on the Dance Floor: Reclaiming Queer and Black Roots in Electronic Dance Music." *Yes! Magazine*, April 14, 2016.

Morgan, Frances. "On Site: Sound::Gender::Feminism::Activism," *The Wire* 371, January 2015.

Neset, Anne Hilde. "Flower Power: Women Take Back the Noise," *The Wire* 281, July 2007.

Analog Tara feature. *Women's Wear Daily* Sounds of Style issue, Sept. 2, 2004.

"Home Bass," (Analog Tara feature), *Pistil* (Chicago), Winter-Spring 2004.

"Pinknoisemaking: Internet Trailblazer and Radical Musician Analog Tara Offers Some Thoughts on Feminism and Electronic Music Culture." *XLR8R* 68, June 2003.

MUSIC, SOUND ART, AND PERFORMANCE

Selected Solo Recordings

Written, performed, and produced by Tara Rodgers, self-released unless otherwise noted.

Dimensions (2020, forthcoming) — 1432 R (US). Four-track techno EP, vinyl and digital.

Synthetic Fields — Zeromoon (US). Four-track ambient EP.

At the Switch Hotel (2020 Remaster). Four-track techno EP, reissued from 2003.

Upper Limits of Normal (20th Anniversary). Full-length slow grooves album, reissued from 2001.

Sketches with Piano + Analog Noise (2018) — VF Industrial (US). Algorithmic compositions combining piano improvisations with sounds of analog modular synths.

Fundamentals (2018) — 1432 R (US). Four-track techno and ambient EP, vinyl and digital.

Analog Tara Mixtape (2017). Excerpts and outtakes from self-released albums since 1998.

Sand, Snow, Breeze (2012). Audiovisual compositions converting color information from nature photographs into filtered noise.

Resolutions (2012). A multimedia self-portrait in which a recording of my voice speaks pixel data from a digital photograph.

Sonic Panoramas (2007-09). Panoramic portraits of cities with color data converted to sound.

Butterfly Effects (2007). A four-channel composition in SuperCollider derived from behavioral aspects and ecosystem dynamics of monarch butterflies and inspired by the “butterfly effect” concept of chaos theory.

Ocean State (2007). A piano-centered electroacoustic album with field recordings, Moog and ARP synths, SuperCollider sounds, and drums and percussion by Curt Newton.

Flows (2006). A series of compositions that render patterns of movement from U.S. Census data in oscillating audiovisual signals.

Magnus Harmonica (2006). Ambient music using 1950s toy electric organs as source material.

Commissioned Remixes

Beauty Pill, Analog Tara remix for vinyl edition of *Please Advise* EP, Northern Spy, 2020.

Le Tigre, Analog Tara remix for *Le Tigre 12"*, Mr. Lady/Chicks on Speed, vinyl and CD, 2002.

Tracks on Compilations

Women Take Back the Noise, Ubuibi (US), 2006.

Girls In Space, Higher Octave (US), 2003.

Difficult Music for Difficult People, Raw Research Recordings (Belgium), 2002.

File Sound Art Series (UK), 2001.

opensource:players, Source Records (Germany), 2001.

Dance and Performance Collaborations

CANE: a responsive environment dancework by Thomas F. DeFrantz, presented by SLIPPAGE. Music contributions to performances at M.I.T. Department of Music and Theater Arts (2009) and Duke University (2013, 2018).

Insert [coda] Here: Dance/music/video collaboration with Sharon Mansur and Brian Harris, 2015. Screenings include: Citizen Jane Film Festival (Columbia, MO), Project 1612 Film Fest (Peoria, IL), Artcroft Film & Video Festival (Carlisle, KY), Greensboro (NC) Dance Film Festival, Detroit (MI) Dance City Festival, DanceBARN Screendance Festival (Battle Lake, MN), Tiny Dance Film Festival (San Francisco, CA), Midwest RAD Fest (Kalamazoo, MI), 2016; and Light Moves screendance festival (Limerick, Ireland), 2015.

Dance Place, Washington DC: Music and sound contributions to *Insert [] Here* full premiere with Sharon Mansur, Nick Bryson, and collaborators, June 21-22, 2014.

Clarice Smith Performing Arts Center, University of Maryland: Music and sound for *Insert [] Here*, a collaborative performance project co-directed by Sharon Mansur and Nick Bryson, Nov. 15-17, 2013.

Sonic Circuits Experimental Music Festival, Washington, DC: Electronic music performance in collaboration with Sharon Mansur, October 5, 2013.

Atomic Centre, Winnipeg, MB: Music contributions to *Church of Nano Bio Info Cogno*, a performance by Praba Pilar, May 25, 2013.

Residencies and Other Commissions

Department of Music, University of Virginia, residency to work with the ARP 2500 synthesizer, October 2018.

Diapason Gallery, New York: residency to develop a multichannel sound installation, May 2009.

OBORO New Media Lab Production Assistance Program, Montréal: “20 Largest State-to-State Migration Flows” production residency, March 2009.

Art&D Lab, Société des Arts Technologiques, Montréal: residency with Owen Chapman; commission for custom software in SuperCollider for use with ice sculpture, March 2008.

The Western Front, Vancouver: Artist residency for development of multichannel sound installation, and recording studio mentor for a week-long program, October 2007.

Sound and Multimedia Art - Solo Exhibition

Stamp Gallery, University of Maryland: *Patterns of Movement: Data and Sound Works, 2005-12*, July 23-Aug. 24, 2012.

Sound and Multimedia Art - Group Shows

Sound Acts festival of music, performance, and identity, Athens, Greece: *Gear Demos* video installation, April 24-26, 2015.

SlowFloat/Ear to the Earth performance on the Delaware River: “Wavecycles” sound installation, Aug. 6, 2011.

MAERZ Artist Association, Centrifuge Exhibition, Linz, Austria: "Places I've Lived & Traveled To," and selections from "20 Largest State-to-State Migration Flows," 2009.

Museum of Contemporary Canadian Art, Toronto: "Sonic Panorama, Montréal," 2008

Galerie B312, Montréal: "Butterfly Effects," 2008

The Western Front, Vancouver: "Three Sonic Panoramas, Vancouver," 2007

SOIL Gallery, Groundtruthing Exhibition, Seattle: "Places I've Lived...," 2007

Radio Papesse, Gender Bender Festival, Bologna, Italy: "Unspeakable Items," 2007

Santa Fe International Festival of Electroacoustic Music: "Butterfly Effects," 2007

Harvest Moon Festival, Concordia University, Montréal: "Butterfly Effects," 2006

Wild Information Network outdoor installation, Catskills, NY: "Butterfly Effects," 2006

Eyebeam Museum, Circuit #2 Exhibition, New York: "Places I've Lived...," 2006

Signal Flow Festival, Mills College, Oakland: "Butterfly Effects" and "20 Largest...," 2006

Fresno Metropolitan Museum (CA): "Ground Creeper Variations" (Remix for Ed Osborn), 2006

Selected Music Performances (electronic music, unless otherwise noted)

Rhizome, Washington, DC, 2016-20

MUTEK festival, Montréal, 2018

Tritriangle, Chicago, IL, 2018

Crosstown Arts, Memphis, 2018

The Bridge, Charlottesville, VA, 2017

Sonic Circuits Festival, Washington, DC, 2016

Windup Space, Baltimore, 2015

opensignal Electronic Music Festival, Brown University, Providence, RI, 2014

Album release for Carly Ptak, Baltimore, 2011

Queer City Cinema Festival, Regina, SK, 2010

HTMIles Festival, Montréal, 2007

Rockrgrl Music Conference, Seattle, 2005

Ladyfest Festivals: Chicago, 2001; Texas, 2003-04

Austin Museum of Digital Arts, 2003

AS220, Providence, 2003

Solo jazz piano at venues in NYC, including 55 Bar, Ciel Rouge, Cornelia Street Café, 1995-99

INVITED PRESENTATIONS

Keynotes and Other Public Lectures

MUTEK Festival: Keynote, "What does field transformation sound like? Feminist refrains of sound, freedom, and power in electronic music," Keychange/Amplify: Empowering Women in Digital Arts and Electronic Music, Montréal, QC, August 22, 2018.

Crosstown Arts: Performance and artist talk, Memphis, TN, March 31, 2018.

Ableton Loop Summit: Lecture, "Electronic Music Dreams and Designs: Learning from the History of Synthesized Sound," and workshop, "Gear Talk: Creative and Critical Thinking with Electronic Music Tools," Berlin, Germany, November 5-6, 2016.

London College of Communication, University of the Arts: Keynote, "Cultivating Activist Lives in Sound," Sound::Gender::Feminism::Activism, London, October 17, 2014.

opensignal Festival, Brown University: Keynote, "Archiving Electronic Music Cultures: Process, Pedagogies, and Politics," and performance, Providence, RI, May 17, 2014.

CTM Festival: Keynote (virtual): "Sound Knowledge: Rethinking Electronic Music Histories and Futures," Berlin, Germany, February 1, 2014.

Tate Modern: *Her Noise: Feminisms and the Sonic* symposium, London, May 5, 2012.

Utopia Festival of women in electronic arts: Keynote (virtual), Vancouver, March 5, 2011.

Luce Irigaray Circle: Plenary lecture, "Toward a Feminist Epistemology of Sound." State University of New York at Stony Brook, Manhattan, Sept. 12, 2009.

Academic Department Visits and Colloquia

Brooklyn College: Guest artist online talk, Sonic Arts Student Union, May 8, 2020.

Brown University: Music Now Colloquium, Music Department, September 30, 2019.

School of the Art Institute of Chicago: Artist talk and studio visits, Sound Department, April 2018.

College of William & Mary: Guest artist (virtual), Music Department, Nov. 16, 2017.

Northeastern University: Performance and discussion, Music Department, October 18, 2017.

University of Virginia: Lecture and performance, Music Department Colloquium, April 21, 2017.

Johns Hopkins University: Panelist, *New Forms/New Paths* program on electronic music aesthetics and politics, Digital Media Center, Baltimore, MD, March 5, 2017.

University of Maryland: Research and artist talk, Music Department Colloquium, Nov. 16, 2012.

Salisbury University: Research talk and music technology workshop, March 26, 2012.

Johns Hopkins University: Artist talk, Digital Media Center, Baltimore, Nov. 20, 2011.

University of Maryland: Guest lecture on sound studies and feminist theory, Critical Theory Colloquium, Department of English, April 1, 2011.

Jutland Art Academy: Visiting lecturer, sound art, Aarhus, Denmark, March 21-22, 2011.

University of Maryland: Guest lecture, "Representing Lively Bodies in Sound: Legacies of Analog Signification in Digital Audio." Digital Dialogues lecture series, Maryland Institute for Technology in the Humanities, Nov. 16, 2010.

University of Regina: Guest lecture, graduate seminar on interactive media and performance. Department of Media Production and Studies, June 11, 2010.

University of Washington: Guest lecture, "Pink Noises: Feminist Ethnographic and Historiographic Research on Audio Technologies and Cultures." HASTAC lecture series, Simpson Center for the Humanities, April 16, 2010.

Queens University: Guest lecture on gender, electroacoustic music and sound, Department of Music, Kingston, ON, Nov. 23, 2009.

McGill University: Research talk, "Pink Noises: Sound Studies and Feminist Historiography." Tomlinson Talks, a multidisciplinary lecture series, Montréal, March 24, 2009.

Brown University: Artist talk, Depts. of Visual Art and Music, Providence, RI, March 2009.

McGill University: Guest lecture, graduate seminar on contemporary music performance and sound art. Department of Music, Montréal, Feb. 2009.

McGill University: Guest lecture on *Pink Noises* project, undergraduate course on women in music. Department of Music, Montréal, Nov. 2008.

University of Regina: Guest lecture and audio workshop, Department of Media Production and Studies, Flatland Scratch Seminar/Workshop Series, March 2008.

Studio XX, a feminist digital art center: Artist talk, Montréal, March 2008.

HTMLles Festival: Artist talk, Montréal, Oct. 2007.

Refereed Conference Proceedings

International Alliance for Women in Music and Feminist Theory & Music Joint Conference: "Synthetic Fields," Performance and lecture. Berklee College, Boston, MA, June 8, 2019.

Society for Ethnomusicology: "Feminist Approaches to Electronic Music and Sound Historiography." *Feminist Approaches to Music and Sound Technologies: History, Theory, and Practice* panel. New Orleans, LA, Nov. 4, 2012.

National Women's Studies Association: *From ArchAndroid to Pretty Girl Rock: Current Conversations on Gender, Race, and Sexuality in Popular Music* (roundtable). Atlanta, GA, Nov. 12, 2011.

American Studies Association: "Genesis of Synthesis." *Automation or Imagination? Aesthetics and Politics in the History of Electrical Communication* panel. Baltimore, Oct. 22, 2011.

American Studies Association: Sound studies roundtable. San Antonio, Nov. 18, 2010.

Cultural Studies Association: "Growth, Sustain, and Decay: Amplitude Envelopes and Animal Sounds as Synthesized Forms of Life." Berkeley, March 19, 2010.

International Association for the Study of Popular Music, Canada: "Revisiting Atlantis: Waves, Tides, and Voyage in Epistemologies of Sound." Halifax, NS, June 12, 2009.

Media in Transition: “An Uneasy Ocean of Air: Sound Waves as Media & Metaphors of Storage & Transmission.” Massachusetts Institute of Technology, Cambridge, April 25, 2009.

International Communication Association: “‘What, for Me, Constitutes Life in a Sound?’: Encounters of Gender, Nature, and Technology in Synthesized Sound.” *Gender and Technology in Contemporary Music Practice* panel. Montréal, May 24, 2008.

Society for Literature, Science, and the Arts: “‘The “Now” for the First and Last Time’: The Convergence of Cybernetics, Early Computer Music, and Countercultural Critique in the Work of Herbert Brün.” *Art and Affect* panel. Portland, ME, Nov. 2, 2007.

Feminist Theory & Music: “Pink Noises and Sound Reproductivity: Time in Women’s Productions of Electronic Music.” Montréal, June 7, 2007.

Experience Music Project: “On the Process and Aesthetics of Sampling in Electronic Music Production.” Making Popular Music conference, Seattle, April 12, 2002.

Other Conference Activities and Workshops

Girls Rock! DC Summer Camp: Beatmaking workshop leader, Washington, DC, July 2018.

Resampled Music Production Workshops: Guest lecture (virtual), Toronto, July 14, 2013.

Winter Music Conference (premier annual event for electronic dance music industry): Panelist for International Women’s Day, Miami, March 8, 2011.

Experience Music Project Pop Conference: Feminist Working Group panelist, *The Pop Machine: Music and Technology*, Seattle, April 17, 2010.

Rockgrl Music Conference: Community-Building 101 panelist, Seattle, 2005.

CMJ Music Festival: Women DJs & Electronic Musicians panelist, New York, 2000.

TEACHING

Courses

Dartmouth College

MUS 101: History of Electronic Music and Sonic Arts (graduate seminar), Winter 2013

MUS 16: Music and Image (undergraduate course), Spring 2013

University of Maryland

HDCC 208E: Digital Cultures & Creativity Seminar: Digital Music and Sound, Fall 2012

Syllabus is included in [Digital Pedagogy in the Humanities: Concepts, Models, and Experiments](#), a collection of teaching resources from the Modern Language Association.

HDCC 209B: Practicum in Digital Cultures & Creativity, Spring 2012

HDCC 208C: Digital Cultures & Creativity Seminar: Sound Cultures and Practice, Fall 2011

WMST 400: Theories of Feminism, Spring 2012, Fall 2012

WMST 488R: Senior Seminar on Gender and Popular Music, Fall 2011

WMST 250: Introduction to Women's Studies: Women, Art, and Culture, Spring 2011,
Summer 2011 (online)

WMST 498T/698X; 298B: Media and Feminist Studies, Fall 2010, Spring 2011

School of the Museum of Fine Arts, Boston

SND 4052: History of Sonic Art (lecture course), Fall 2004, Spring 2005

SND 1039: Sound 1: Introduction to Sound (studio course), Spring 2005

Advising

Dartmouth College, Digital Musics M.A. theses:

Phillip Hermans, "Cooperation and Competition in Music Composition," May 2013

Ryan Maguire, "Format Bending," May 2013

Jessica Thompson, "Neural Decoding of Subjective Music Listening Experiences," May 2013

University of Maryland, Music Department D.M.A. thesis:

Tomek Regulski, *Amber Leaves* (composition for sitar and live electronics), Nov. 2012

University of Maryland, Digital Cultures & Creativity undergraduate honors program:

Curriculum advisor to 17 students, Fall 2012

Capstone project advisor to 10 students, Spring 2011

SERVICE ACTIVITIES

Editorial Board, *Leonardo Music Journal* (MIT Press), 2012-present

Advisory Board, *Sounding Out!: The Sound Studies Blog*, Nov. 2012-present

Editorial Board, *Women & Music* (University of Nebraska Press), 2014-15

Manuscript Reviewer, Duke University Press, University of California Press, University of
Chicago Press, 2011-14

Co-organizer (with Jennifer Guiliano, Assistant Director, Maryland Institute for Technology in the
Humanities), Digital Humanities and Difference Working Group, 2011-12

Undergraduate Curriculum Committee, Women's Studies, University of Maryland, 2011-12

Graduate Admissions Committee, Women's Studies, University of Maryland, 2011-12

Programming Committee (chair), Women's Studies, University of Maryland, 2011

Programming Committee, Studio XX, a bilingual, feminist, artist-run center, Montréal, 2011-2012

Composition Reviewer, 38th International Computer Music Conference (ICMC), Slovenia, 2012

Sound Art Reviewer, Irish Sound, Science and Technological Association (ISSTA), 2011