
Education and qualifications

- 2004–2009 King’s College London**
2005–2009: PhD on “Adorno’s *Augenblick* and the Ethics of Late Beethoven”
Arts and Humanities Research Council award holder

2004–2005: Master of Music (MMus) with a secondary concentration in Critical Methodologies (French Department): Distinction
Margaret Hilda Watts Prize for highest MMus result
Arts and Humanities Research Board award holder
- 2003–2004 Ruprecht-Karls-Universität, Heidelberg**
Deutscher Akademischer Austauschdienst (DAAD) Kurt Hahn visiting research scholar
- 2000–2003 Selwyn College, University of Cambridge**
BA Hons in Music: Double First-class honours (MA taken in March 2007)
Melbourne Prize (2003)
Tripos Prize (2002)
Selwyn College Scholar (2002–2003)
Williamson Prize for Musical Performance (2001)
Selwyn College Woodward Instrumental Award (2000)
University Instrumental Award Holder (2000–2003)

Appointments

- 2019– Associate Professor, Centre for Interdisciplinary Methodologies, University of Warwick**
Chair, Faculty of Social Sciences Education Committee (2020–)
- 2012–2018** Assistant Professor of Music and affiliated faculty in Comparative Literature, University of Pennsylvania
Mellon Humanities+Urbanism+Design Initiative
Penn Program in Environmental Humanities
Price Lab for Digital Humanities
- 2011–2012** Visiting Assistant Professor and Post-Doctoral Scholar, Indiana University
- 2009–2011** University Research Fellow, City University, London
- 2005–2009** Supervisor and Visiting Lecturer, University of Cambridge
- 2005–2009** Teaching Assistant, King’s College London

Research

Research interests

Transdisciplinary sound studies, including the politics of listening and literary sound studies

Modern European philosophy, especially deconstruction and decolonial theory

Digital and environmental humanities, with a focus on urban sound ecologies and sensory methods

Music theory and aesthetics of 18th- and 19th-century repertoires

1 Monographs

- 1.1 *Music and Belonging Between Revolution and Restoration* (New York and Oxford: Oxford University Press, 2017).

Reviews: Anthony Gritten in *Music & Letters* 100, no. 1 (2019): 145–50; Jeremy Coleman in *Marx and Philosophy Review of Books* (10 March 2019); Beth M. Snyder *Eighteenth-Century Music* (2020): 115–18. Nominated for American Musicological Society Lewis Lockwood Award. Assigned text for the American Musicological Society Music and Philosophy Study Group meeting in 2018.

- 1.2 *Shattering Biopolitics: Militant Listening and the Sound of Life* (New York: Fordham University Press, 2021).

- 1.3 *Mapping (Post)colonial Paris by Ear* (Cambridge: Cambridge University Press) [under contract with publication planned for late 2021].

2 Edited books and issues

- 2.1 Co-edited with Jessica Feldman, special issue on Society after COVID-19—Listening in the Time of Pandemic, *Sociologica* 14, no. 2 (2020).

- 2.2 Co-edited with Alexander Rehding, *A Cultural History of Music, vol. 5, The Industrial Age (1790–1914)*, vol. 5 (London: Bloomsbury) [forthcoming in 2022].

3 Peer-reviewed journal articles

- 3.1 “Disruptive Spatiality and the Experience of Recordings of Bach’s Solo Cello Suites,” *Current Musicology* 82 (2006): 33–59.

- 3.2 “A Minimal Violence: Seven Theses on the Classical Style,” *Les Cahiers de la Société québécoise de recherches en musique* 11, no. 1–2 (2010): 71–80.

- 3.3 “Badiou contra Badiou,” *Current Musicology* 94 (2012): 143–64.

- 3.4 “Rethinking Difference and Community in *Parsifal*,” *Opera Quarterly* 29, no. 3–4 (2013): 355–60.

- 3.5 “The Sound of the Outside,” *boundary 2* 43, no. 1 (2016): 75–105.

- 3.6 “The Time it Takes to Listen,” *Music Theory Spectrum* 39, no. 1 (2017): 18–35.

- 3.7 “Haydn’s Impropriety,” *Journal of Music Theory* 62, no. 1 (2018): 119–44.

- 3.8 “Form and Repetition: Deleuze, Guillaume and Sonata Theory,” *Music Analysis* 37, no. 2 (2018): 150–83.

- 3.9 “Confronting Continental Philosophy’s Fears of Biologism,” *Music & Science* 1 (2018): 1–10.

- 3.10 “The Sonic *Habités* of the Strip: Listening in Las Vegas,” *Sound Studies* 3, no. 2 (2018): 115–33.

- 3.11 “A Music Worthy of the Name; Or, Agamben’s Musicology,” special issue on Music and Theory ed. Irving Goh and Christopher Swithinbank, *CR: The New Centennial Review* 18, no. 2 (2018): 179–202.

- 3.12 “The Use of Ears: Agamben Overhearing Derrida Overhearing Heidegger,” *parrhesia: a journal of critical philosophy* 33 (2019): 113–49.
- 3.13 “Turning Ears; Or, Ec(h)totechnics,” special issue on The Turn ed. Andrea Bechner and Carlos Rojas, *Diacritics* 47, no. 4 (2019): 110–29.
- 3.14 “Listening without Response-ability,” *Portable Gray* 2, no. 1 (2019): 79–88.
- 3.15 “Giving the Microphone to the Other,” forum on Pooja Rangan’s *Immediations: The Humanitarian Impulse in Documentary*, *The Cambridge Journal of Postcolonial Literary Inquiry* 7, no. 2 (2020): 216–24.
- 3.16 “For Transdisciplinarity,” colloquy on Stephen Amico’s essay, “‘We Are All Musicologists Now’; or, the End of Ethnomusicology,” *Journal of Musicology* 37, no. 1 (2020): 51–62.
- 3.17 “Listening Alone Together. Political Subjectivation in the Time of Pandemic,” special issue on Listening in the Time of Pandemic, ed. with Jessica Feldman, *Sociologica* 14, no. 2 (2020): 27–35.
- 3.18 “*Hurler avec les loupes*: Vestiges of beastly writing in Nancy, Derrida, and Cixous,” special issue on Jean-Luc Nancy and the Poetics, Politics, and Erotics of Exscription ed. Stefanie Heine, Philippe Haensler, and John Ricco, *parallax* 26, no. 4 (2020): 384–99.
- 3.19 “The Silences of Feeling,” special issue on Rewriting/Rereading Lyotard’s *Le différend*, ed. Daniel Hoffman-Schwartz and Simon Morgan Wortham, *Philosophy Today* [in press].
- 3.20 “Learning How to Talk with Ghosts: Mourning, Nationalism, and the New International” special issue on Derrida’s *Specters of Marx* at 30, *CR; The New Centennial Review* 22, no. 1 (2022).
- 3.21 “Unflappable,” special issue on Derrida’s *Geschlecht III*, ed. Katie Chenoweth and Julia Ng, *Paragraph* (2022).
- 3.22 “Ultra-red: From Ambient Music to Militant Sound Investigation” [under review].

4 Peer-reviewed chapters in edited volumes

- 4.1 “Sequence,” in *Oxford Handbook of Critical Concepts in Music Theory*, ed. Alexander Rehding and Steven Rings, 577–601 (New York: Oxford University Press, 2019 [online in 2016]).
- 4.2 “Deconstruction and Timbre,” in *Oxford Handbook of Timbre and Orchestration*, ed. Alexander Rehding and Emily Dolan (New York: Oxford University Press, 2020 [online in 2018]).
- 4.3 “*Après-coup*—Deconstruction Is/In the UK,” in *French Thought and Literary Theory in the UK*, ed. Irving Goh, 146–53. (London and New York: Routledge, 2020).
- 4.4 “Deconstruction,” in *Oxford Handbook of Western Music and Philosophy*, ed. Tomás McAuley, Nanette Nielsen, and Jerrold Levinson, 403–14 (New York: Oxford University Press, 2020).
- 4.5 “Sonic Methodologies by Way of Deconstruction,” in *The Bloomsbury Handbook of Sonic Methodologies*, ed. Marcel Cobussen and Michael Bull, 57–73 (London: Bloomsbury, 2020).
- 4.6 “Universal Eco-Homophony: Overtaking Translation,” *Theory, Translation, Universality*, ed. Gavin Arnell and Katie Chenoweth (New York: Fordham University Press, 2021).
- 4.7 “The Rhythm of Democracy, The Pulse of Deconstruction,” in *The Politics of Friendship: Incisions*, ed. Georgios Tsagdis, Cillian Ó Fathaigh, and Luke Collison (Edinburgh: Edinburgh University Press, 2021).
- 4.8 “Politics,” in *A Cultural History of Music in the Industrial Age (1790–1914)*, vol. 5, ed. Alexander Rehding and Naomi Waltham-Smith (London: Bloomsbury) [forthcoming].
- 4.9 “Whispered Secrets, Encrypted Lives,” *Der Alltag der Dekonstruktion*, ed. Stefanie Heine and Philipp Hubmann (Vienna: Passagen Verlag, 2021).
- 4.10 “Unexceptional Events; Or, Scarcely Audible Literature,” in *Literature and Event: Twenty-First Century Reformulations*, ed. Derek Attridge and Mantra Mukim (New York: Routledge, 2021).
- 4.11 “‘A Chest Full of Cello Boughs’: The Sonorous Force of Writing in Deconstructive Readings of Celan,” in *Frontier, Encounter, Celan and Philosophy* ed. Kristina Mendicino and Dominik Zechner (Albany: SUNY Press, 2022) [forthcoming].

- 4.12 “The Demonstration of Accent: Media, *Manif*, Monstrosity,” in *Thinking with an Accent*, ed. Pooja Rangan, Akshya Saxena, Ragini Tharoor Srinivasan, and Pavitra Sundar (Berkeley: University of California Press, 2022) [forthcoming].
- 4.13 “The Veil of Sound: Bloody Buccality in Francophone Transcolonial Women’s Writing,” in *Dissonant Loves: The Conviviality of Contemporary Sound Diasporas*, ed. Malcolm James and Michael Bull (New York: Routledge) [forthcoming].
- 4.14 “The Aesthetic Interrupted,” in *Unhearing the Absolute: Thinking and Composing After Absolute Music*, ed. G. Douglas Barrett, Georgina Born, and Christian Grüny (New York: Oxford University Press) [forthcoming].
- 4.15 “Beethoven Between Cosmopolitanism and Nationalism,” in *Rethinking Beethoven and Enlightenment*, ed. Daniel K. L. Chua and Nicholas Chong [forthcoming].
- 4.16 “Rhythms of Ec(h)otechnics: Carrying You By Ear After the World Has Gone to Hell,” in *Negentropy and the Future of Exteriorization*, ed. Mark Hansen and Bryan Norton [in preparation].

5 Review articles

- 5.1 Nicky Losseff and Jenny Doctor, eds., *Silence, Music, Silent Music, Music & Letters* 90, no. 2 (2009): 317–20.
- 5.2 William E. Caplin, James Hepokoski and James Webster, *Musical Form, Forms & Formenlehre: Three Methodological Reflections*, ed. Pieter Bergé, *Eighteenth-Century Music* 8, no. 1 (2011): 105–107.
- 5.3 *The Correspondence of Christian Gottfried Krause: A Music Lover in the Age of Sensibility*, trans. and ed. Darrell M. Berg, *Journal for Eighteenth-Century Studies* 35, no. 2 (2012): 259–60.
- 5.4 Owen Jander, *Beethoven’s “Orpheus” Concerto: The Fourth Piano Concerto in its Cultural Context*, *Journal for Eighteenth-Century Studies* 35, no. 2 (2012): 284–85.
- 5.5 Julia Simon, *Rousseau Among the Moderns: Music, Aesthetics, Politics*, *Eighteenth-Century Music* 13, no. 2 (2016): 314–16.
- 5.6 “Untying Bodies” [review of Peter Szendy, *Phantom Limbs: On Musical Bodies*], *Los Angeles Review of Books*, September 9, 2016.
- 5.7 Dominic Pettman, *Sonic Intimacy: Voice, Species, Technics (or, How to Listen to the World)*, *b2o*, June 1, 2017.
- 5.8 “À” [review of Irving Goh, *L’existence prépositionnelle*], *b2o*, October 28, 2020.
- 5.9 Lawrence Kramer, *The Hum of the World: A Philosophy of Listening*, *Music & Letters* 101, no. 3 (2020).
- 5.10 “An Education Worthy of the Name: In Undignified Conversation with Emile Bojesen’s *Forms of Education*,” *Discourse: Studies in the Cultural Politics of Education* 42, no. 3 (2021).
- 5.11 Lorenzo Ferrarini and Nicola Scaldaferrri, *Sonic Ethnography: Identity, Heritage, and Creative Research Practice in Basilicata, Southern Italy*, *Entanglements Journal* [forthcoming].
- 5.12 Martha Feldman and Judith T. Zeitlin, eds., *The Voice as Something More: Essays Toward Materiality*, *Journal of the American Musicological Society* [forthcoming].

6 Other publications

- 6.1 “The End of the Topic, or Indexicality at its Limit,” in *Proceedings of the International Conference on Music Semiotics in Memory of Raymond Monelle*, ed. Nearchos Panos et al., 209–18 (Edinburgh: International Project on Music and Dance Semiotics, 2013).
- 6.2 “Urban Sound and the Politics of Habitability,” Perry World House blog post (January 2018).
- 6.3 “Listening as Monument,” invited essay on Emeka Ogboh’s sound installation *Logan Squared: Ode to Philly* featuring poet Ursula Rucker, in *Monument Lab: Creative Speculations for Philadelphia*, ed. Ken Lum and Paul M. Farber, 137–44 (Philadelphia: Temple University Press, 2019).

- 6.4 “Music’s Tact,” translator’s introduction to Jean-Luc Nancy, “*Galant Music*,” trans. Naomi Waltham-Smith and Jerrold Levinson, in *Oxford Handbook of Western Music and Philosophy*, ed. Tomás McAuley, Nanette Nielsen, and Jerrold Levinson, 1019–27 (New York: Oxford University Press, 2020).
- 6.5 “Lisa Nandy’s Latest Promise is Straight Out of the Thatcher Playbook: The Labour leadership candidate’s pledge to listen to voters echoes the Tory underdog’s winning pitch,” *The Independent*, February 25, 2020.
- 6.6 “Sovereignty’s Alibi,” *Provocations 3: “I’m Not Like Everybody Else: Biopolitics, Neoliberalism & American Popular Music”* (University of Nebraska Press) [forthcoming].

7 Invited talks

- 7.1 “Whose Music is it Anyway?” City University Research Seminar Series (April 2010).
- 7.2 “Haydn Prophet, or Beethoven Apostle? On Fidelity to Badiou’s Event,” University of Cambridge Faculty of Music Colloquia Series (November 2010).
- 7.3 “Badiou *contra* Badiou,” Music and Philosophy Study Group, American Musicological Society Annual Meeting (November 2011).
- 7.4 “Music and the Deconstruction of Touch,” Directions in Musical Research Seminar Series, Institute of Musical Research, London (March 2012).
- 7.5 “Neuroscience, History, and Social Dynamics in Beethoven’s Great Fugue,” A Live Performance and Conversation with Jim Sykes, Mike Kaplan and the Daedalus Quartet, HAIKU Conference, University of Pennsylvania (September 2014).
- 7.6 “Haydn’s *Auctoritas*,” Duke Lectures in Musicology Series (January 2015).
- 7.7 “The Sound of Immunity,” Penn Comparative Literature Theorizing Series (October 2015).
- 7.8 “The Sound of Precarity,” Mellon Humanities + Urbanism + Design Colloquium (October 2015).
- 7.9 “Glorious Resonance: Some Notes on Frances Dyson’s Free Use of Agamben,” Music and Philosophy Study Group, Society for Music Theory Annual Meeting (November 2015).
- 7.10 “The Sound of Insecurity,” Temple Music Studies Colloquia Series (February 2016).
- 7.11 “Sounding Precarity: Militant Sound Investigations in Social Movements,” University of California, San Diego Colloquium (September 2016).
- 7.12 “The Sound of Biopolitics,” CalArts School of Critical Studies Colloquium (October 2016).
- 7.13 “All Work and No Play,” City University Research Seminar Series (May 2011).
- 7.14 “Over-Hearing, Or the Voluntary Prisoners of the Ear,” Stanford University Ron Alexander Memorial Lectures in Musicology (October 2016).
- 7.15 “Urban Listening,” Perry World House workshop on Advancing the New Urban Agenda in a Shifting World (December 2016).
- 7.16 “Fascist Listening,” University of Pennsylvania Department of Germanic Literatures & Languages Colloquium (February 2017).
- 7.17 “The Sonic *Habités* of the Strip,” Hong Kong University Colloquium Series (March 2017).
- 7.18 “‘Ni Le Pen, ni Macron’: Parisian Soundscapes of Resistance,” *Sounding Out!* 61, podcast (May 2017).
- 7.19 Conversation with Jean-Luc Nancy, Royal Musical Association Music and Philosophy 6th Biennial Conference (July 2017).
- 7.20 “Listening Under Global Trumpism,” Lightbulb Café, Philadelphia (October 2017).
- 7.21 “Sensing the City,” The Mellon Humanities + Urbanism + Design Initiative Annual Public Lecture, University of Pennsylvania, with Francesca Ammon and David Barnes (February 2018).

- 7.23 “Ec(h)otechnics,” University of Toronto Centre for Comparative Literature (February 2018).
- 7.24 “The Sound of Biopolitics: Shatter,” The New School (April 2018).
- 7.25 “Ordinary Social Listening in the Psychotechnological Age,” Stanford University Digital Civil Society Lab (April 2018).
- 7.26 “Sound Activism from Sharon Hayes to Ultra-red,” Harvard University Barwick Colloquium Series (October 2018).
- 7.27 “What’s Left of Listening? On the Use of Ears,” University of Michigan Carrigan Lecture Series (October 2018).
- 7.28 “Sound Activism from Sharon Hayes to Ultra-red,” University of Chicago Musicology Colloquium Series (October 2018).
- 7.29 “The Use of Music,” University of Oklahoma Norton Lecture Series (November 2018).
- 7.30 “Sound Activism from Sharon Hayes to Ultra-red,” University of California, Berkeley Music Studies Colloquium Series (November 2018).
- 7.31 “The Uselessness of Ears,” Plenary lecture for *Música Analítica: International Symposium of the Analysis and Theory of Music*, Porto (March 2019).
- 7.32 “Speaking of Extinction; or, Ec(h)otechnics,” Voice and Environment workshop, Institute for Cultural Inquiry, Berlin (March 2019).
- 7.33 “*Cor((p)s)don*; or, Listening Telephonidomatically,” Deconstruction in Conversation: Conversation in Deconstruction, University of Winchester (April 2019).
- 7.34 “Unflappable,” Sex, Race, Nation, Humanity: Derrida’s *Geschlecht III*, Goldsmiths, London (April 2019).
- 7.35 “A Motley Music: The Music Analyst Lends an Ear to Democracy,” University of Oxford Seminar in Music Theory and Analysis (October 2019).
- 7.36 “Oto-Resistances: Derrida, Freud, and Listening under Authoritarian Neoliberalism,” at the American Musicological Society Annual Meeting (“Musical Autonomy and Forms of Resistance” seminar), Boston (November 2019).
- 7.37 “Homofaunice: Non-Human Tonalities of Listening in Derrida and Cixous,” Centre for Research in Philosophy, Literature and the Arts seminar series, University of Warwick (January 2020).
- 7.38 “Sound Activism and the Crises of Democracy,” University of Cardiff John Bird Lecture Series (February 2020).
- 7.39 “Listening—A Crisis,” Nottingham Contemporary *Sonic Continuum* public programme (February 2020).
- 7.40 “The Demonstration of Accent: Media, *Manif*, Metaphysics,” at Accent: Politics, Technologies, Desires, Amherst College (May 2020).
- 7.41 “Shattered Life,” Seminar on *La vie/la vita*, University of Salerno (July 2020—postponed to 2022).
- 7.42 “Whispered Secrets, Encrypted Lives,” Keynote for The Everyday Life of Deconstruction: On the Anecdotal in Jacques Derrida and Hélène Cixous, University of Zürich (September 2020).
- 7.43 “The Rhythm of Democracy—The Pulse of Deconstruction,” Centre for Research in Post-Kantian European Philosophy seminar series, University of Warwick (October 2020).
- 7.44 “Sound of Care” roundtable in partnership with ISM Berlin, CRI Paris, Museums for the United Nations, and BBC Media Action, sponsored by EIT Climate-KIC, at UNESCO #LearningPlanet Festival (January 2021).
- 7.45 “Interweaving Methodologies,” Interdisciplinary Research Network Symposium, University of Stirling (May 2021).
- 7.46 With Emile Bojesen, “The Limits of Conversation—Listening Overboard,” at Ethics of Conversation and Disagreement, Tilburg University and Turkish-German University Istanbul (June 2021).

- 7.47 Postgraduate Symposium panel, Department of Music, City University (June 2021).
- 7.48 “Shattered Sound,” American University of Paris (September 2021).
- 7.49 “What Sounds (Are) Normal?” Keynote for the International Congress of the Gesellschaft für Musikforschung, University of Bonn (September 2021—postponed from 2020).

8 Conference papers

- 8.1 “An Ear for the Flesh of Speech?” at Music and Language, University of Aberdeen (June 2004).
- 8.2 “Captive Audiences,” at Representing Performance, University of London (October 2004).
- 8.3 “*Experimentum Linguae*: Giving Voice to late Beethoven,” at the 14th International Conference on Nineteenth-Century Music, University of Manchester (July 2006).
- 8.4 “Late Beethoven and the Experience of Language,” at the Interdisciplinary Nineteenth-Century Studies Conference, Durham University (July 2006).
- 8.5 “Speechlessness in Late Beethoven,” at the 2nd International Music and Gesture Conference, Royal Northern College of Music (July 2006).
- 8.6 “Music as *Desœurement*,” at Music and/as Right Action, University of East Anglia (June 2007).
- 8.7 “Subtracting Affect from Emotion in Sonata Theory,” at the International Conference on Music and Emotion, Durham University (September 2009).
- 8.8 “Towards a Theory of the Refrain,” at the Sixteenth International Conference on Nineteenth-Century Music, University of Southampton (July 2010).
- 8.9 “Touching the Musically Monstrous,” at The Monster Inside Us, The Monsters Around Us: Monstrosity and Humanity, De Monfort University, Leicester (November 2011).
- 8.10 “The End of the Topic, or Indexicality at its Limit,” at the International Conference on Music Semiotics in Memory of Raymond Monelle, University of Edinburgh (October 2012).
- 8.11 “Haydn’s *Auctoritas* and his London Symphonies,” at Reconfiguring Authorship, Ghent University (November 2012).
- 8.12 “Modelling Touch in Musical Performance Using the iPad,” at the Performance Studies Network International Conference, University of Cambridge, (April 2013).
- 8.13 “Benjamin’s Ear, Or a Free Use of the Coming Humanities,” at Benjamin’s Figures: Dialogue on the Vocation of the Humanities, Leiden University (August 2013).
- 8.14 “The Camera’s Ear: The Image of Sound in Italian Street Photography,” at the Association for Study of Modern Italy Annual Conference, London (November 2013).
- 8.15 “The Sound of Immunity,” at Immunity and Modernity, University of Leuven (May 2015).
- 8.16 “The Sound of Quadrillage,” a theoretical counterpoint to an installation by sound/performance artist chukwumaa, at the 12th International Architectural Humanities Research Association Conference, Leeds University (November 2015).
- 8.17 “The Sound of Urban Precarity,” at the American Comparative Association Literature Annual Meeting (co-organizer of “The Political Economy of Sound” seminar), Harvard University (March 2016).
- 8.18 “Sonic Occupations: Rethinking Precarity through Berlin’s Soundscapes,” at the German Studies Association Annual Conference (Music and Sound Studies Network), San Diego (October 2016).
- 8.19 “Are You Deaf? Historical Materialism and the Art of the (Im)possible,” at the Joint Annual Meeting of the American Musicological Society and Society for Music Theory, Vancouver (November 2016).
- 8.20 “The Sonic *Habités* of the Strip,” at Ear Pieces, University of Cambridge (December 2016).
- 8.21 “Parisian Soundstates of Emergency,” at the International Musicological Society 20th Quinquennial Congress, Tokyo (March 2017).

- 8.22 “The Overhearing of Benjamin,” at the American Comparative Literature Association Annual Meeting (“New Approaches to Walter Benjamin” seminar), Universiteit Utrecht (July 2017).
- 8.23 “The [Sait] of Sound,” at the German Studies Association Annual Conference (“Sights and Sounds: Mediating the Senses in German-Speaking Europe” seminar), Atlanta (October 2017).
- 8.24 “City Listening,” at the Society for American City and Regional Planning History 17th National Conference (Mellon-sponsored “Sensing the City” panel), Cleveland (October 2017).
- 8.25 “Populism and Infinite Sovereignty,” at the American Comparative Literature Association Annual Meeting (“Italian Thought: Its Vicissitudes and Inclinations” seminar), UCLA (March 2018).
- 8.26 “The Way of the Ear” at the International Communication Association Annual Conference (“Making Noise Matter: Audibility, Authority, and the Technopolitics of Listening” panel), Prague (May 2018).
- 8.27 “The Habit of Deconstruction,” at Derrida Today (“Derrida’s Energetics” panel), Montreal (May 2018).
- 8.28 “Celan’s Carry-Over between Poetry and Philosophy,” at the German Studies Association Annual Conference (“Frontiers, Encounters: Celan and Philosophy” seminar), Pittsburgh (September 2018).
- 8.29 “Rhythm in Deconstruction,” at the College Art Association Annual Conference, (“Rhythm, Race, and Aesthetics of Being Together” panel), New York (February 2019).
- 8.30 “Where Gentleness Lodges Itself,” at the American Comparative Literature Association Annual Meeting (“Language Dislodged” seminar), Georgetown, DC (March 2019).
- 8.31 “Homophony, Women’s Voices, and the Ruin of Translation in Cixous, Dufourmantelle, and Derrida,” at Translating Philosophy and Theory—Style, Rhetoric and Concepts, University of Warwick (May 2019).
- 8.32 “The Aesthetic Interrupted,” at the Royal Musical Association Music and Philosophy 7th Biennial Conference (“Unhearing the Absolute” panel), London (July 2019).
- 8.33 “Sounding Literature: Music and the Animal Cry in Cixous’s *Jours de l’an*,” at the Society for French Studies Annual Conference (“Sound and Prose” panel), London (July 2019).
- 8.34 “Music and the Animal Cry in Hélène Cixous,” at the Royal Musical Association Annual Conference (“Music, Sound, and Prose: Interactions in the French Tradition” panel), London (September 2019).
- 8.35 “Homofaunie: Cixous, Derrida, and Non-Human Tonalities,” at the Society for Literatures, Science, and the Arts 33rd Annual Meeting—Experimental Engagements (“Experiments in Deconstruction: More-than-human Politics and Poetics of the Sensible” panel), Irvine, CA (November 2019).
- 8.36 “Unexceptional Events; Or, Scarcely Audible Literature,” at Literature and Event: Reformulations of the Literary in the 21st Century, University of Warwick (February 2020).
- 8.37 “Life on Edge: COVID-19 in Isolation,” at Derrida—Frontières, bords, limites (“Débordements—Of Life” panel), Aix-en-Provence (June 2020).
- 8.38 “Life, Would that it Might be to Say—Power: Metaphor, *Tragen*, *Épuis(s)ement*,” at Derrida Today (“Life/Power” panel), Aix-en-Provence (June 2020—postponed until tbc).
- 8.39 “The Rhythm of Democracy,” at the Society for European Philosophy and the Forum for “Revisiting Derrida’s *Politics of Friendship*” panel) European Philosophy, online (October–November 2020).
- 8.40 “Blood in the Mouth: Blood in the Water: Listening Around Subjection and Across Species,” at Blood on the Leaves, University of Warwick (June 2021).
- 8.41 “Between Demagogic and Democratic Tones: Derrida, Kant, and Philosophical Nationalism,” at the Society for French Studies Annual Conference (“Le son et le ton de la philosophie: rhétorique, politique, sémiotique” panel), online (June 2021).

Creative projects

Sampling Sounds of Coventry's Future (2021)

A six-month collaborative project with artists involving participatory soundwalks, online workshops, and public performances co-curated with Noortje Marres and Nimal Puwar for Coventry City of Culture

Out of Work: An Audio-Visual Scrapbook (2020–21)

An online archive of sounds and photographs project exploring changing conditions of labour and leisure during the Coronavirus pandemic: www.outofwork.work.

Out-of-Work—Through the Looking-Glass (2020)

An installation in a vitrine containing photographs from the above project with VR codes linking to audio clips which will be on display in Stuttgart during November–December 2020

Sensing Environments with Care: Feminist Practices & Technologies of Embodiment (2020)

A sensory walk and series of workshops and panel discussions over two days in Stuttgart with Nerea Calvillo, Sasha Engelman, and Sophie Dyer exploring feminist approaches to environmental sensing and the intersections between atmospheres, technologies, bodies, and data

Anti-fascist Silent Disco (2019)

A sound and photo installation exhibited at the Akademie Schloss Solitude Sommerfest in June 2019 and as part of a group show at Projektraum Römerstraße in Stuttgart in November–December 2019

Listening under global Trumpism (2016–)

A globally crowd-sourced archive of field recordings charting the rise of right-wing populisms

Sonic Spectres of China's Urban Villages (2016–2018)

A collaboration with photographer Alessandro Zanoni to create “sonic stills” of Shanghai and Shenzhen

Grants, fellowships, and awards

Research and impact

- ESRC Impact Acceleration Account Evolving Impact grant for a public engagement programme in Elephant and Castle entitled “Listening to Listen—Unheard Voices in Regeneration” (2021–22)
- Warwick Productivity and Futures of Work Global Research Priority project grant (2020)
- Warwick Research Development Fund award for a project entitled “Listening, Democracy, Deconstruction: From Nationalist Myths to Typographies of Resistance” (2019–2020)
- Akademie Schloss Solitude Fellowship in the category of Economy/Economics for a project entitled “Cart-otographies of Cities: Soundmapping Urban Political Economies” (2019–2020)
- Warwick grant for the ESRC Festival for Social Science for public urban sensory walk and discussion with Nerea Calvillo and Maria Puig de la Bellacasa (2019)
- Andrew W. Mellon Fellowship at the Price Lab for Digital Humanities (2018)
- Penn Mellon Humanities + Urbanism + Design Initiative research grant (2014–2018)
- Penn Mellon Humanities + Urbanism + Design Initiative conference grant (2017)
- Price Lab for Digital Humanities project incubation grant (2015)
- Penn School of Arts and Sciences Research Opportunity Grant (2014–2015)
- Deutscher Akademischer Austauschdiest (DAAD) research grant (2008)
- Arts and Humanities Research Council doctoral (2005–2008) and Master's award (2004–2005)
- Royal Musical Association travel award (2006)

- *Music & Letters* Trust travel award (2005)
- Society for Music Analysis Development Fund award (2004)
- Deutscher Akademischer Austauschdiest (DAAD) Kurt Hahn Research Fellowship (2003–2004)

Teaching and mentoring

- Warwick Award for Teaching Excellence (2021)
- Penn Mellon Humanities + Urbanism + Design Initiative course development grants (2016, 2018)
- Penn Grant for Faculty Mentoring Undergraduate Research (2016)
- Penn Institute for Urban Research Undergraduate Urban Research Colloquium grant (2014, 2016)
- Penn Benjamin Franklin Scholars Course Design grant (2013–2014)
- Penn Undergraduate Research Mentoring Program grant (2013)

Teaching

2019–

University of Warwick

- IM933: Media Activism (convenor)
- IM937: Listening to Urban Waters (convenor)—EUTOPIA module
- IM902: Approaches to Digital Media (co-convenor and lectures on “Subjects” and “Labour”)
- IM904: Digital Objects, Digital Methods (lecture on “Listening”)

2012–2018

University of Pennsylvania

Courses in in continental theory and sound studies

- Music/Urban Studies 18: Introduction to Sound Studies
- Music 246: Sound Studies
- Music/Architecture 320: Media and Memories of the Future—Sound and Environment in Berlin [Mellon H+U+D Initiative city seminar co-taught with Daniel Barber (Architecture) with class study trip to Berlin]
- Music 621: Urban Street Sound
- Music 621/Historic Preservation 638: Cities and Sound [Mellon H+U+D Initiative seminar co-taught with Francesca Ammon (City and Regional Planning)]
- Music 780: Touching Deconstruction Touching Music
- Music 780: Music and Belonging
- Music 780/Comparative Literature 780/German 529: Aurality and Deconstruction [co-taught with Ian Fleishman (German)]
- Music 781: Writing Sound—Sounding Literature

Courses in music theory

- Music 70: Making Sense of Music
- Music 170: Music Theory and Musicianship I
- Music 171: Music Theory and Musicianship II
- Music 270: Theory and Musicianship III
- Music 370: Seminar in Theory and Composition—Sonata Theory

- 2011–2012** **Indiana University**
- Undergraduate seminar on the aesthetics of fantasy in modernity
 - Dissertation Adorno and Benjamin
- 2005–2011** **University of Cambridge**
- Visiting Lecturer for Part IB Music Analysis
 - Supervisor for Part IA and IB Music Analysis, Part II dissertations, and Part II analysis portfolios at 13 Colleges
- 2009–2011** **City University**
- Undergraduate seminar on 18th-century aesthetics and lectures on music history
 - Master’s seminar in critical theory and aesthetics
- 2005–2009** **King’s College London**
- Musical Analysis 1
 - MMus seminar in critical theory

Administration, service, and other activities

At Warwick

- Chair of the Education Committee, Faculty of Social Sciences (2020–2023)
- Director of Postgraduate Teaching, Centre for Interdisciplinary Methodologies (2019–)
- Elected Representative of Assembly on Senate (2020–23)
- Member of Centre for Research in Post-Kantian European Philosophy
- Member of the Centre for Research in Philosophy, Literature and the Arts
- Public engagement activity: ESRC Festival for Social Science public urban sensory walk and discussion with Nerea Calvillo and Maria Puig de la Bellacasa (2019)

At Penn

- Departmental roles: Graduate Examinations; Graduate Admissions and Fellowships; Colloquium and Performance Co-Ordinators
- PhD committees: Vanessa Williams (Musicology, 2017), Tristan Paré-Morin (Musicology, 2019), Andrew Kingston (Comparative Literature at Emory, 2019)
- Mellon Humanities + Urbanism + Design Initiative Colloquium (2014–2018)
- Faculty Working Group on Environmental Humanities (2016–2018)
- Faculty Fellow, Collegium Institute (2016–2018)
- Contributor to *Genealogies of Modernity* summer seminar (2018)
- Series on “Music: Why We Listen to it and Why We Should” for *Food for Thought* series (2018)
- Field-recording workshop with Tod Machover (MIT) at the Slought Foundation (2017)
- *Music and Social Change* residential programme workshops (2015–2017)
- Graduate workshop on “The Politics of Teaching” for the Center for Learning and Teaching (2017)
- Workshop on “The Philosophy of Beauty” for the *Coffee with the Classics* series (2016)

Services to the field

- *Journal of Musicology* Editorial Board (2019–2024)
- *Music Theory Online* Editorial Board (2017–2021)
- *Resonances: Critical Engagements with Music and Philosophy* Editorial Board, Edinburgh University Press book series (2020–)
- Mentor, Society for Music Analysis Mentoring for Women Scheme (2020–)
- Advisory Member, Royal Musical Association Music and Philosophy Study Group (2018–)
- Co-Chair of the Society for Music Theory Music and Philosophy Interest Group (2014–2019)
- Member-at-Large, Music Theory Society of the Mid-Atlantic (2016–2018)
- Reviewer for various journals and academic presses (Oxford University Press, Edinburgh University Press, Bloomsbury, Palgrave Macmillan)
- Member of UKRI Future Leaders Fellowships Peer Review College (2021–)
- Member of Arts and Humanities Research Council Peer Review College (2020–)
- External reviewer for European Research Council and Deutsche Forschungsgemeinschaft