

**ZEYNEP BULUT**  
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## **EMPLOYMENT**

Lecturer in Music	Queen's University Belfast 30 January 2017-
Lecturer in Music	King's College London 15 October 2013-27 January 2017

## **RESEARCH AND EDUCATION**

Research Associate	King's College London Department of Music September 2017-2020
Visiting Scholar	Max Planck Institute for the History of Science, Research Group: Epistemes of Modern Acoustics, July-September 2018
Postdoctoral Research Fellow	ICI Berlin Institute for Cultural Inquiry September 2011-July 2013
Ph. D., Critical Studies/Experimental Practices in Music	University of California, San Diego June 2011
M.A., Visual Arts/Visual Communication Design	Sabanci University, Istanbul July 2002
B. A., Sociology	Bogazici University, Istanbul June 2000
Certification, Vocal Arts/Opera	Mimar Sinan University State Conservatory, Istanbul June 1999

## **DISSERTATION TOPIC**

*“La Voix-Peau: Understanding the Physical, Phenomenal and Imaginary Limits of the Voice Through Contemporary Music.”*  
Advisor: Professor Jann Pasler

## PUBLICATION

### Books:

*Building a Voice: Sound, Surface, Skin*, in progress.

### Articles and chapters in edited books and academic journals:

“*Last Breath, Sensing Life*,” *Oxford Handbook of Sound Art*, Eds. Jane Grant, John Matthias, and David Prior, Oxford, New York: Oxford University Press, 2018.

“Planes, Walls, and Bits of Sound: Healing a voice,” Special issue on voice. Eds. J. Martin Daughtry and Clara Latham. *Music and Politics*, X.2 (Summer, 2016).

“Anonymous Voice, Sound and Indifference,” *Einstein on the Beach: Opera beyond Drama*. Eds. Jelena Novak and John Richardson. London: Ashgate, forthcoming.

“Silence and Speech in *Lecture on Nothing* and *Phonophonie*,” *Voice Matters*. Eds. Nina Sun Eidsheim and Annette Schlichter. *Postmodern Culture* 24.3 (May 2014).

“Singing and a song: The intimate difference in Susan Philipsz’s *Lowlands*,” *Gestures of Music Theatre: The Performativity of Song and Dance*. Eds. Millie Taylor and Dominic Symonds. Oxford: Oxford University Press, January 2014, 179-190.

“Theorizing Voice in Performance: György Ligeti’s *Aventures*,” *Perspectives of New Music*. Volume 48, No 1, Winter 2010, 44-65.

“Revisiting the phenomenon of sound as ‘empty container’: The Acoustic Imagination in Kurt Schwitters’ *Ursonata*,” *Proceedings of the 15th International Conference on Auditory Display*, New-Digital Arts Forum, Copenhagen, Denmark, May 2009, 1-7.

“The Problem of Archiving Sound Works,” *UCLA’s Pacific Review of Ethnomusicology*. Volume 11, Winter 2006, 1-16.

### Reviews and Other Articles:

Young, Miriama. *Singing the Body Electric: The Human Voice And Sound Technology* (Farnham: Ashgate, 2015) *Twentieth Century Music* 13.1 (Spring 2016).

Bernhart, Walter & Lawrence Kramer (Eds.) *On Voice* (Amsterdam: Rodopi, 2014) *Journal of Interdisciplinary Voice Studies* Volume 1. Issue 2 (May 2016).

“Cage and Care” in *Dirty Ear Report #1*, edited by Brandon LaBelle, Berlin, Los Angeles: Errant Bodies Press, July 2016.

“A vibration meant-to be,” *LOUD Silence*, Exhibition Catalog No 19, Gallery at CALIT (California Institute for Telecommunications and Information Technology), University of California, San Diego, edited and curated by Amanda Cachia, 2015, 42-51.

## CONFERENCE, WORKSHOP, PANEL AND PAPER PRESENTATIONS

“Voicing Infrasound,” Sensing the sonic: vibratory histories of hearing differently (1800-now), convened by Melissa Van Drie and Melle Kromhout, with the support of the European Research Council Project “Sound and Materialism in the 19th century” directed by David Trippett. Centre for Research in the Arts, Social Sciences and Humanities (CRASSH) at the University of Cambridge (UK), 15-16 June 2018.

“Her Voice,” The Audible Spectrum: Sound Studies, Hearing Culture and Sound Art,” organised by the Cité de la musique/Philharmonie de Paris and the H2H LABEX Research project “The factory of sound arts” (University of Paris 8 Vincennes - Saint-Denis). Convened by Bastien Gallet, Stéphane Roth, Matthieu Saladin, 7-9 June 2018.

“Waste, Voice, Recycling: *The Waste Land* and *Environmental Dialogue*,” Research Colloquium, Department of Music, University of Oxford, 2 May 2017.

“*Last Breath*, Sensing Life,” Research Seminar, Department of Music and Sonic Arts Research Centre, Queen’s University Belfast, 8 March 2017.

“The Volume of Christine Sun Kim’s *Nap Disturbance*,” Space and Sonic Identities Seminar Series, convened by the Bartlett Sound Making Space Doctoral Network, Bartlett School of Architecture, University College London, 2 March 2017.

Guest Lecturer, “Feedback Loops: Walks, Talks, Avatars,” Research Seminars in Music Technology and Sound Art, convened by Federico Reuben, Department of Music, University of York, 1 June 2016.

“Words, Sounds, Affects: Formation of Nonsense,” *Symbolisation*, Interdisciplinary Seminar Series, organized by Lesley Caldwell, Psychoanalysis Unit, Research Department of Clinical, Educational and Health Psychology, University College London, 6 May 2016.

Guest Speaker/Respondent, *Bodies That Matter*, Exhibition and Research Soirée of the MA Sound Arts at London College of Communication, UAL, curated by Irene Revell, convened by Thomas Gardner, Flat Time House Gallery, London, UK, 7 December 2015.

Panelist, *Listening Through an Intense Beam of Darkness*, panel discussion on Seth Ayyaz’s exhibition, *Listening Through an Intense Beam of Darkness*, included in the project, fig-2, curated by Fatos Ustek, joined by Fatos Ustek, Seth Ayyaz, Lisa Skuret, and Erik Nystörm, Institute of Contemporary Art, London, 5 December 2015.

“On Building a Voice,” *Embodied Sound: Symposium and Performance*, curated by Guy Harries and supported by the Centre for Performing Arts Development, University of East London, London, UK, 13 May 2015.

“Wireless Encounters: Weather calls Voices in Noises,” *Voices and Noises: A Sound Studies Day* organized and presented by the Audiovisualities Lab at the John Hope Franklin Humanities Institute, Duke University, Durham, USA, 27 March 2015.

“In Transit: Electrical Walks and the Urban Noise,” *Hearing Landscape Critically: Music, Place, and the Spaces of Sound*, organized by the *Hearing Landscape Critically* network, Harvard University, Boston, USA, 14-16 January 2015.

“Lowlands: Matters of Song and Hearing of a Voice,” *Voice, Memory, Song: A Symposium*, in conjunction with the Residency of Ian Bostridge, 2014-2015 Humanitas Professor of Classical Music and Music Education, organized by Jason Stanyek and Laura Tunbridge, University of Oxford, Oxford, UK, 21 November 2014.

*Sound Studies, Ecomusicology, and Post-humanism in/for/with Ethnomusicology*, panelist in the roundtable session conceived by Dr. Allen Roda, Annual Meeting of the Society of Ethnomusicology, Pittsburgh, USA, 13-16 November 2014.

“Draw a straight line and follow it: Experimental Music and Tales of That Uncertain Sound,” *Experience and Resonance Training School with Brian Massumi and Erin Manning* at the Academy of Media Arts Cologne, sponsored by COST Action IS1307 New Materialisms: Networking European Scholarship on “How matter comes to matter,” Cologne, Germany, 23-26 October 2014.

Chaired the session, “Music and Capitalism,” the 4<sup>th</sup> Annual Conference Royal Musical Association Music and Philosophy Study Group, co-hosted by the Department of Music, King’s College London and Institute of Musical Research, University of London, King’s College London, UK, 27-28 June 2014.

“Bodies, Matters, and Soundscapes,” guest lecture/seminar, presented as a part of the Art and Aesthetics Concentration Seminar, *Representation*, conceived by Geoff Lehman, Bard College Berlin, Germany, 7 May 2014, 3 May 2013.

“Planes, Walls, Bits of Sound: Healing a Voice,” *Voice at the Limits of Hearing: Historical and Contemporary Perspectives on Sonic Materiality and Expression*, organized by NYU Music Department and NYU Humanities Initiative Working Group “Contemplating Voice,” NYU, New York, USA, 7 March 2014.

“Anonymous Voice, Sound, and Indifference,” *Resonances: Music, Affect and the City*, organized by the Max Planck Institute for Human Development in collaboration with Harvard University’s Sawyer Seminar “Hearing Modernity,” Max Planck Institute for Human Development, Berlin, Germany, 7-8 November 2013.

“Peripheral Sounds, Central Vocalities: Experimental Music and Speech Pathology,” *Klangdenken Series*, Sound Studies Lab, Humboldt University, Berlin, Germany, 26 June 2013.

“What Einstein Sings: A Voice And A Series of Sounds That Speak,” *Einstein on the Beach: Opera after Drama*, University of Amsterdam, Amsterdam, The Netherlands, 5-6 January 2013.

“Silence and Speech in *Phonophonie* and *Lecture on Nothing*,” *Deaf World/Hearing World: Spaces, Techniques, and Things in Culture*, The Max Planck Institute for the History of Science in Berlin in conjunction with Project Biocultures at the University of Illinois at Chicago, Berlin, Germany, 10-11 December 2012.

“Walking Hearing Sounding: Founding the Voice as Skin in *Song Books*, *Electrical Walks*, and *Sound Walks*,” *Hearing, Summer Workshop on Seeing and Imagining: Music and the Visual Arts*, The Institute

for Music in Human and Social Development, University of Edinburgh in collaboration with Queen's University, UK, 28-31 August 2012.

"Language or Skin: The Touch of the Voice in Contemporary Music and Life," *Music and the Body Conference*, University of Hong Kong, Hong Kong, 9-11 March 2012.

"Amplified and Live: Sound in Sound Art," conceived and conducted the workshop, Sandberg Institute-Fine Arts, Amsterdam, The Netherlands, 9 February 2012.

"Sonorities of the Human Body in Stockhausen's *Mikrofonie*: Voice as a Corporeal Assemblage," *Song, Stage, Screen Conference on Voice*, University of Winchester, UK, 3-5 September 2010.

"Sing as the following objects pass through your throat: Sensory Modalities of the Everyday Voice," *Sensory Communication Symposium: Expressive Culture and Youth Media*, University of California, San Diego, USA, 14-15 April 2010.

"Maps of Musical Knowledge: Placing John Cage's *Song Books* in Personal Acoustics," *British Forum for Ethnomusicology*, University of Oxford, UK, 8-11 April 2010.

"Far-Fetched Bodies' Voices: The 'heart' of melodrama in Mauricio Kagel's *Phonophonie*," *Society of Musicology/Royal Music Academy Joint Annual Conference in Dublin*, Ireland, 9-12 July 2009.

"Revisiting the phenomenon of sound as 'empty container': The Acoustic Imagination in Kurt Schwitters' *Ursonata*," *International Conference on Auditory Display*, Copenhagen, Denmark, May 2009.

"A Theatre of Corporeality: Hearing Mine in Pauline Oliveros's *Sound Patterns*," *Theatre Noise Conference*, Center for Speech and Drama, University of London, UK, April 2009.

Chaired the session, "Atonality and Meaning," *A Conference on Roger Scruton's Aesthetics*, Durham University, Durham, UK, July 2008.

"The Track of Sound and Image: On the movement of...and they had heard the mermaid," *Music and The Moving Image Conference*, NYU, New York, USA, May 2007.

"Reading sarah's *Panorama*: A Study on the "Third Voice." *Architecture|Music|Acoustics*, *International Cross-Disciplinary Conference*, Ryerson University, Toronto, Canada, June 2006.

"The Problem of Archiving Sound Works," *Ethnomusicology at Work and in Action*, University of California, Los Angeles, USA, April 2005.

"A Flower: A study on the performing experience suggested by the 'interpenetration of sound and voice'" *Cage Conference*, University of Calgary, Calgary, Canada, January 2005.

"Giacinto Scelsi and John Cage: The Other Avant-Garde" Panel, organized by Istanbul Technical University's Dr. Erol Uçer Center for Advanced Studies in Music (MIAM), Istanbul, Turkey, December 2004.

"The Role Of The Voice In a Composer/Performer-Created Language: Giacinto Scelsi And Michiko Hirayama," *Approaches to Analysis and Music Theories in Ethnomusicology EthNoise!* University of Chicago 3rd Annual Conference, Chicago, USA, May 2004.

## EXHIBITS, CONCERTS AND PERFORMANCES

Member of HIVE Experimental Vocal Choir (October 2017- present). HIVE's recent performances took place at Black Box Theatre and PS2 Gallery Belfast.

*Flight*, sound installation (for female bird sounds, voice, drawing), included in the exhibition, *Still*, curated by Min Kim. PS2 Gallery Belfast, 6 March-17 March 2018.

*re-work soulmates*, performance piece for voice, electronics and plastic bags (2007, 2016). Performed by EXAUDI Vocal Ensemble in the concert of the conference, "False Alarm: Aurality, Errancy, and Voice," initiated and conceived two-day conference and performance, King's College London, supported by KCL's Music Department and Arts and Humanities Faculty Research Grant, King's College London, with in-kind contributions from Goldsmiths, University of London. The Chapel of King's College London, 25 June 2016.

*Migrant Steps*, theatre project initiated and directed by actor and researcher Goze Saner (Goldsmiths, University of London), sound design by Zeynep Bulut. The project was realized in cooperation with Goldsmiths, University of London and Daymer, and funded by the Arts Council England, London, 8-9 March 2014.

*Cage and Care*, audio track for *Dirty Ear Forum*, a sound art forum and exhibition initiated by scholar/artist Brandon LaBelle, participated in the forum/exhibition, Errant Bodies Project Space, included in the Transmediale/reSource Festival, Berlin, 19 January- 3 February 2013.

*Speech Performance*, based on Pier Paolo Pasolini's poems, conceived in collaboration with sound artist Alessandro Bosetti (Berlin), ICI Berlin Library Event, ICI Berlin Institute for Cultural Inquiry, Berlin, 12 December 2012.

*The Ecomusicology Listening Room*, multimedia exhibition chaired by Mark Pedelty (University of Minnesota), participated in designing the exhibition. Co-sponsored by the SEM Sound Studies Interest Group and the AMS Popular Music Study, the exhibition will be held in the American Musicological Society's Annual Meeting, New Orleans, 1-4 November 2012.

*Clean Happy Valentines*, live performance exhibited during the Supermarket Music Event at Ralph's Grocery Store, La Jolla CA, in collaboration with the visual artists and musicians from UCSD, February 2010.

*The Auctioning of Shoreline* by Alison Knowles, participated in the performance with Alison Knowles, Charles Curtis, Carolyn Chen and Clinton McCallum, Conrad Prebys Music Center Entrance Stairs, University of California, San Diego, October 2009.

"Patricia Bardi's Rocca Project: Vocal Dance/Voice Movement Integration Workshop," participated in the workshop, Italy, 14-19 July, 2009.

*sounds like my feet*, and *blood vessel music*, voice pieces for seven performers, composed by Zeynep Bulut, performed as a part of the "Boundary Music for Bodies" Event, Conrad Prebys Music Center Experimental Black Box Theatre, University of California, San Diego, May 2009.

*for solo voice*, composed by Carolyn Chen, performed by Zeynep Bulut as a part of the “Breathing Music in the Dark” Event, Conrad Prebys Music Center Experimental Black Box Theatre, University of California, San Diego, May 2009.

*washing machine*, Electroacoustic music piece, composed by Zeynep Bulut, exhibited at the International Women’s Electroacoustic Listening Room Project part of the 7<sup>th</sup> Annual New Music Festival “Inclusive Voices: Healing the Divide”, California State University at Fullerton, March 2008.

*for sanitary reasons*, solo piece for double bass and cleaning supplies, composed by Zeynep Bulut, performed by Han Han Cho, at Cho’s DMA Recital, Mandeville Recital Hall, University of California, San Diego, November 2007.

*speaking the real voices*, multimedia performance, four voice pieces composed and performed by Zeynep Bulut, William Brent, Joachim Gossmann, Chris Tonelli, and Linda Sundstrom, sponsored by the California Institute for Telecommunications and Information Technology, and the Center for Research in Computing in the Arts, May 2007.

*i can’t hear you behind the glass*, audio-visual installation project by Zeynep Bulut and Veronika Bauer, exhibited at the Lui Valezquez Gallery, Tijuana, Baja, CA, May 2007.

*..and they had heard the mermaid*, video project by Selim Birsal, music composed and performed by Zeynep Bulut, exhibited as a part of the *Timeline: Artists Film and Video Collection* at Konstfack, University College Of Art and Design in Stockholm, August 2006.

*incomplete*, site specific sound installation project by Zeynep Bulut, Veronika Bauer, and Grace Leslie, exhibited at Mandeville Recital Hall’s Women Dressing Room, University of California, San Diego, November 2005.

*Ford Mach I*, theatre project, by Istanbul Bilsak Theatre Company, sound design and original theme music composed by Zeynep Bulut, exhibited at the 14<sup>th</sup> Istanbul International Theatre Festival, June 2004.

*three some-s*, sound video project by Zeynep Bulut, realized with Fabrica Musica and Fabrica Video, at Benetton’s Research and Communication Center, Treviso, Italy, November 2002.

## **TEACHING EXPERIENCE**

### **Lecturer in Music, Queen’s University Belfast:**

. Introduction to Music, Spring 2018

. Disco Culture, Fall 2017

. Introduction to Music, Spring 2017 (First Year Module, contributed to the module with four lectures on Futurism, Sound Poetry, Voice in Twentieth-Century Music, and Mobile Music).

. Music in History, Spring 2018, Spring 2017 (First Year Module, coordinating the module for Spring 2017 and 2018, contributed to the module with two lectures on John Cage, and Olivier Messiaen, Pierre Boulez and Darmstadt School).

## **Lecturer in Music, King's College London:**

### **Self-Designed Courses:**

. Experimental Pop: Avant-garde Falls into Everyday, Fall 2013, Fall 2014 (First Year Module, included in the module series, Issues and Topics in Music).

Discussed the cross-meetings between avant-garde and popular music within the 1960s and 70s, in particular in the United States and Britain, with a special emphasis on (1) the cross-disciplinary art networks, (2) the notion of experimentalism in music and everyday life, (3) social economies of mass media, and (4) the role of technology in the creation, consumption and dissemination of popular music. Cases include Velvet Underground, Beatles, David Bowie and Iggy Pop. Looking at the cross-disciplinary art networks and these cases, the goal is to revisit what counts as experimental and popular music.

. Disco Culture, Fall 2015, Fall 2016 (First Year Module, included in the module series, Issues and Topics in Music).

This course will discuss the social and musical origins of the disco culture in the 1970s in New York. Some questions include how disco culture relates to queer and multi-ethnic immigrant culture, how it becomes an alternative site for survival and political, and yet, how it is also associated with hedonism and later incorporated into mainstream culture.

. Bodies, Matters, Soundscapes: Discourses and Practices in Sound Art, Fall 2014, Spring 2016 (Third Year Undergraduate Module, upgraded as a Graduate Module for students pursuing a Master's degree)

Drawing on the shared discourses and practices in contemporary classical music and sound art (such as sound as embodied perception and experience, a marker of time and space, a mode of thought and dialogue, an affective way of knowing, and perhaps, as a challenge against language and its norms) this course will discuss the historical and aesthetic affinities between contemporary classical music and sound art.

### **Module Coordination and Standard Courses:**

. Sound Studies (Module Coordinator, Second and Third Year Undergraduate Students)

This module provides an introduction to the field of sound studies by means of a historical overview of its key concepts. Some highlights include soundscape, acoustics and space, hearing and aurality, silence and noise, speech and voice, forms and technologies of listening, embodiment and mediation of sound. We review these concepts, as contested in the fields of music, literary studies, cultural studies, history of science and technology, and media and communication studies. In line with the readings, we consider examples from music, sound art, new media and visual arts. Taken together, the goal is to discuss what constitutes the experience and knowledge of sound, and reflect on the role and significance of such knowledge in dynamic narratives of modernity and self.

. Dissertation, 2013-2014, 2014-2015 (Module Coordinator)



Introduced third year undergraduate students to interdisciplinary topics, critical questions, bibliography and methods of musicological research. Supervised individual projects, which vary from popular music to contemporary music studies, sound art, music therapy, and music and disability studies.

. Issues and Topics in Music (emphasis in 20<sup>th</sup> century music), Spring 2015, Spring 2016

This course introduces first year undergraduate students to the history of the early 20<sup>th</sup> century Western art music, with a particular emphasis on Richard Wagner, Claude Debussy, Erik Satie, Igor Stravinsky and Arnold Schoenberg.

. Internship Module

This module is designed for Liberal Arts students in collaboration with Careers and Employability Service at King's.

### **Instructor, Department of Music, University of California, San Diego:**

#### **Self-Designed Courses:**

- . Critical Studies Seminar: Sensory Anatomies of the Voice in Experimental Music, Spring 2011.
- . Critical Studies Seminar: From 60s Experimentalism to Millennium Multimedia Performance, Summer 2010.
- . Critical Studies Seminar: Voice in Contemporary Classical Music, Summer 2009.

Designed and taught these upper division courses to a group of 10-13 students; analyzed the historical context and the philosophical underpinnings of the body and voice in experimental music; focused on the aesthetic forms in experimental music in line with the aesthetic forms in contemporary visual arts, performance art and physical theatre; discussed cross-disciplinary performance networks such as Fluxus and Judson Dance Theatre.

#### **Standard Courses:**

- . Introduction to Western Music History, Fall 2010.

Lectured 300 students; surveyed the musical and social course of the Medieval/Renaissance, Baroque, Classic, Romantic, Early Twentieth and Late Twentieth-Century Music.

### **Teaching Assistant, University of California, San Diego:**

- . Thurgood Marshall College, Dimensions of Culture Writing Program (Diversity, Justice, Imagination), Fall 2007-2010.
- . Music in and from Japan, Spring 2007.
- . Symphony, Winter 2007.
- . Music of Asia, Fall 2006.
- . Music of Africa, Spring 2006.
- . Popular Music: The Beatles, Winter 2006.
- . Introduction to Western Music, Fall 2006.

Led discussion sections (including 10-13 students) for the courses indicated above; organized live performances, and exercises of conceptual mapping, argumentative reading and writing.

### **ADDITIONAL TEACHING INTERESTS:**

#### **Undergraduate Courses:**

##### **Survey Courses:**

- . Introduction to Western Art Music
- . 20<sup>th</sup> Century Music History
- . Contemporary Opera and New Media

##### **Self-Designed Specialty Courses:**

- . Everyday Aurality: Ecology, Technology, and Performance of Sound
- . Sensory Modalities, Affect, and Embodiment in Sonic Arts

#### **Graduate Seminars:**

##### **Self-Designed Specialty Courses:**

- . A History of Speech: Materiality of Voice and Language in Experimental Music
- . Hearing Abilities: Deaf Performance and Voicing
- . Technologies of Soundings: Concepts of Vibration and Resonance in Culture, Science, and Medicine
- . Acoustic Imagination: Psychoanalytic Readings of Sound
- . Sound Art: Ecological and Phenomenological Approaches
- . Voice and Environment

### **ACADEMIC SERVICE**

Sound Review Editor (UK), *Sound Studies: An Interdisciplinary Journal*, Eds. Michael Bull & Veit Erlmann. Routledge, Taylor & Francis Online.

“Map a Voice,” collaborative innovation project workshop, developed in collaboration with King’s College London’s Department of Music and Department of Media and Computing & Rapid-Mix at Goldsmiths, University of London, supported by the Cultural Institute at King’s as part of the Early Career Researchers scheme. The workshops took place at the Anatomy Museum, King’s College London (January 2017), and at the Department of Music at Cornell University for Dr. Marianthi Papalexandri-Alexandri’s composition course, “Shaping Sound” (October 2017). Map a Voice is currently developed at the Sonic Arts Research Centre at Queen’s University Belfast. For more information, please visit: <http://www.mapavoice.co.uk>

Committee Member of the Sonorities Festival Belfast 2018. Co-convened the Sonorities Symposium “Techno-Human Encounters,” with Dr. Kurt Werner, Queen’s University Belfast, 21 April 2018.

“False Alarm: Aurality, Errancy, and Voice,” initiated and conceived two-day conference and performance, King’s College London, supported by KCL’s Music Department and Arts and Humanities Faculty

Research Grant, King's College London, with in-kind contributions from Goldsmiths, University of London, 25-26 June 2016.

"Habits and Spirits: Sound, Place, Technology," one-day workshop, conceived in collaboration with Dr. Brendan J. Thornton (UNC), supported by the Joint Research Grant of King's College London & University of North Carolina at Chapel Hill, 3 May 2016.

"Resonant Bodies: Landscapes of Acoustic Tension," initiated and conceived a three-days symposium (conference, exhibition and performance), co-organized the event with Dr. Claudia Peppel (ICI Berlin) and Dr. Brandon LaBelle (Bergen Academy of Art and Design), ICI Berlin Institute for Cultural Inquiry, Berlin, Germany, 13-15 June, 2013, in cooperation with and funded by the Volkswagen Foundation (See attached summary and list of participants).

The Sound Studies Special Interest Group, Sponsorship Committee Member (with Bill Bahng Boyer and Andra McCartney) for the annual meeting of the Society of Ethnomusicology, 14-17 November 2013, Indianapolis, USA.

The Society of Ethnomusicology, Voice Studies Special Interest Group, Member, 2012-present.

American Musicological Society, Ingolf Dahl Award 2008, Selection Committee Member, May 2009.

#### **ADMINISTRATIVE EXPERIENCE**

- . Music Events Coordinator at Queen's University Belfast, January 2018-present
- . Music Faculty Representative for the Library Services at King's College London, October 2013-February 2017
- . Liberal Arts Faculty Representative for the Library Services at King's College London, August 2015-February 2017
- . Member of the Department's Website Improvement Committee, King's College London, 2013-2015.
- . Music and Career Liaison, Liberal Arts, August 2015-February 2017
- . Major Advisor for Music, Liberal Arts, August 2015-February 2017
- . MMus Tutor, Department of Music, September 2016-February 2017

#### **HONORS AND AWARDS:**

Major Fund Music Bequests for Creative Projects, Department of Music and Sonic Arts Research Centre, Queen's University Belfast, March 2018-January 2019.

Collaborative Innovation Grant for Early Career Researchers, Cultural Institute at King's College London, June-December 2016.

Faculty Research Grant for Conference, King's College London, July 2015 (for the academic year of 2015-16).

King's College Fund for King's College London and UNC Joint Projects, in collaboration with Dr. Brendan Jamal Thornton (UNC), May 2016.

Summer Graduate Teaching Fellowship, University of California, San Diego, August 2009.

Erickson Award for Excellence in Graduate Research Exhibited through a Publishable Paper, “Theorizing Voice in Performance: György Ligeti’s *Aventures*.” University of California, San Diego, June 2009.

Friends of the International Center Award, University of California, San Diego, grant for participating in somatic voice and movement specialist Patricia Bardi’s workshop on vocal dance in Italy, June 2009.

Teaching Assistant Honorable Mention, University of California, San Diego, June 2006.

Full Tuition Scholarship, University of California, San Diego, 2005-2011.

Full Tuition Scholarship, Sabanci University, Istanbul, 2000-2002.

## **LANGUAGES**

- . Turkish, Native
- . English, Fluent
- . French, Intermediate
- . German, Beginner