

ANTHONY WILLIAM RASMUSSEN

University of California
Institute for Mexico and the United States
3324 Olmsted Hall
University of California
Riverside, California 92521-0147

EDUCATION

Ph.D. Ethnomusicology, University of California, Riverside, September 2017

M.F.A. Integrated Composition, Improvisation, and Technology, University of California, Irvine, 2009

B.M. *cum laude*, Music Composition, California State University, Los Angeles, 2007

PROFESSIONAL APPOINTMENTS

2017–present **Postdoctoral Research Fellowship**, University of California Institute for Mexico and the United States (UC MEXUS) and Mexico’s National Council for Science and Technology (CONACYT) at the National Autonomous University of Mexico (UNAM), “The People Whistle and the Train Begins to Move: Aurality and Agency in the Whistle Practices of Iztapalapa, Mexico City”

PUBLICATIONS

Refereed Journal Articles

“Acoustic Patriarchy: Hearing Gender Violence in Mexico City’s Public Spaces.” *Women and Music: A Journal of Gender and Culture* (forthcoming, 2019).

“Sales and Survival within the Contested Acoustic Territories of Mexico City’s Historic Centre.” *Ethnomusicology Forum* 26 (3): 307–330 (2017).

TEACHING EXPERIENCE

National Autonomous University of Mexico (UNAM)

2018 **Visiting Professor**, Sound Studies, spring semester

University of California, Riverside

2017	Guest Lecturer , Music, Politics, and Social Movements, Dr. Xóchitl Chávez (1 lecture)
2017	Teaching Assistant , Introduction to Media Studies, summer quarter
2016–2017	Teaching Assistant , Beginning Composition (Instructor of record)
2016	Associate Instructor , Introduction to World Music, summer quarter
2013–2014	Teaching Assistant , Music Basics

University of California, Los Angeles

2010–2014	Music Instructor , DJ Mixing and Music Production Cultural and Recreational Affairs Department, summer semester
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Gertz-Ressler High School

2010–2011	Music Instructor , Rock Ensemble After-School All Stars Program Los Angeles, California
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University of California, Irvine

2010–2012	Guest Lecturer , Music Technology, Dr. Michael Dessen (3 lectures)
2010–2011	Lecturer , Fundamentals of Music
2008–2009	Teaching Assistant , Fundamentals of Music (Instructor of record)
2007–2008	Teaching Assistant , Music Theory and Analysis

AWARDS

2016	LACSEM Student Paper Prize , awarded by the Latin American and Caribbean Section of the Society for Ethnomusicology
2014	Manolito Romero Memorial Award , awarded by the UC Riverside Department of Music

GRANTS AND FELLOWSHIPS

2015	Graduate Research Mentorship Fellowship , University of California, Riverside
2015	Dissertation Research Grant , University of California Institute for Mexico and the United States (UC MEXUS)
2014	Humanities Graduate Student Research Grant , University of California, Riverside
2012	Chancellor's Distinguished Fellowship , University of California, Riverside, two-year tuition remission

CONFERENCE ACTIVITY/PARTICIPATION

Papers Presented

“Acoustic Patriarchy: Hearing Gender Violence in Mexico City’s Public Spaces.”

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| 2018 | Sonic Fluidities: An Interdisciplinary Graduate Conference, University of California, San Diego, La Jolla, California, March 3 |
| 2018 | Society for Ethnomusicology Southern California and Hawaii Chapter Annual Meeting, Claremont, California, February 25 |
| 2017 | Society for Ethnomusicology Annual Meeting, Denver, Colorado, October 28 |
| 2017 | Música en la Calle Colloquium, Department of Cultural Studies, University of Guanajuato, León, Mexico, September 23 [in Spanish] |

“Pregones Perdidos: Sales and Survival within the Contested Acoustic Territories of Mexico City’s Historic Center.”

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| 2017 | Society for Ethnomusicology Southern California and Hawaii Chapter Annual Meeting, Fullerton, California, February 18 |
| 2016 | Society for Ethnomusicology Annual Meeting, Washington, D.C., November 12 |

“Resistance Resounds: An Acoustemology of Mexico City’s Chopo Cultural Bazaar.”

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| 2015 | Society for Ethnomusicology Annual Meeting, Austin, Texas, December 3 |
| 2015 | IV Latin American Congress of Anthropology, Mexico City, Mexico, October 7 [in Spanish] |

SERVICE TO PROFESSION

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| 2017–present | Prize Selection Committee Member , Latin American and Caribbean Music Section, Society for Ethnomusicology |
| 2017 | Reviewer , <i>Ethnomusicology</i> |
| 2015–2017 | Co-chair , Sound Studies Special Interest Group, Society for Ethnomusicology |

INSTRUMENTS STUDIED

Classical guitar, electric guitar, jarana jarocho, requinto jarocho (guitarra de son), trumpet, voice (Western classical/Persian classical)

COURSES PREPARED TO TEACH

Musics of the World, Musics of Latin America, Music and Gender, Introduction to Sound Studies, Music and Social Movements, Music and Popular Media, Musics of America, History of Rock and Roll, Introduction to Music

LANGUAGES

Spanish: Fluent speaking, reading, and writing

French: Intermediate reading and writing

PROFESSIONAL ACTIVITIES/AFFILIATIONS

2018	American Musicological Society, member
2015	Installation artist, “El Caracol: A Stroll through Space and Time in Mexico City,” audiovisual installation, 1st SEM Sounding Board Exhibition, Austin, Texas
2015	Composer, <i>Clown in the Wild</i> , film score, directed by Elizabeth Yng-Wong
2015–present	Latin American Studies Association, student member
2015–present	Latin American Anthropological Association, student member
2013	Composer/performer, <i>The Fantastic Toes</i> , Vinyl LP
2012	Composer, <i>Black American Gothic</i> , film score, directed by Carla Wilson
2012–present	Society for Ethnomusicology, member
2011	Installation artist, “The Revenant,” Electronics Live! Showcase, Culver Center of the Arts, Riverside, California, April 7
1999–present	Broadcast Music Incorporated, affiliated songwriters