

Sound at AMS/SEM/SMT 2012

Bill Bahng Boyer

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Abstract

This week brings us #musicon12, the megaconference of the American Musicological Society (AMS), the Society for Ethnomusicology (SEM), and the Society for Music Theory (SMT). This will be the third joint conference of these societies, after Oakland in 1990 and Toronto in 2000.

Keywords

Music (Subfield), Conferences, Listening, Live Music, Noise, Performance

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This week brings us [#musicon12](#), the megaconference of the American Musicological Society ([AMS](#)), the Society for Ethnomusicology ([SEM](#)), and the Society for Music Theory ([SMT](#)). This will be the third joint conference of these societies, after Oakland in 1990 and Toronto in 2000. These roughly decennial gatherings of the three principal scholarly societies of music scholarship provide increased opportunities for cross-disciplinary conversations and amazing live performances. A fact augmented even more by the selection of New Orleans, a city known for its music, for this year's meeting.

The conference takes place in the Sheraton and Astor Crowne Plaza hotels from this Wednesday, October 31st through Sunday, November 4th. It will be preceded by two events. The first, occurring Monday, October 29th and Tuesday, October 30th, at Tulane University's Rogers Memorial Chapel, is [Ecomusicologies2012](#), a pre-conference organized by the AMS Ecocriticism Study Group and the SEM Ecomusicology Special Interest Group. The second, all day Wednesday, October 31st, is the [Preconference Symposium on Crisis and Creativity](#), held at the Lavin-Bernick Center for University Life at Tulane University.

The disciplines of musicology, ethnomusicology, and music theory have focused on sound for centuries. They are the disciplines that Michael Bull argues Sound Studies "goes beyond" in the upcoming anthology [Sound Studies](#). While such a description could lead to the categorization of these disciplines as theoretically or methodologically antiquated, [#musicon12](#) is too large and significant for Sound Studies to ignore, with over 600 individual presentations that all deal with sound or music somehow. The first eleven papers, in chronological order, should give some idea of the overall scope:

- **Dorcinda Knauth** (State University of New York, Dutchess), "Composing the Future by Listening to the Musical Past: Islamic Exegesis in Javanese Folksongs"
- **Ruth Davis** (University of Cambridge), "The Pilgrimage to 'El-Ghriba' and the Musical Aesthetics of a Muslim-Jewish Past"
- **Abigail Wood** (University of Haifa, Israel), "Sound, Aesthetics, and the Narration of Religious Space in Jerusalem's Old City"
- **Jonathan Dueck** (Duke University), "Musical Lives and Aesthetics in the Worship Wars"
- **Kim Carter Muñoz** (University of Washington), "'¡Todos somos huastecos! 'We are all Huastecan!': Performance of the Democratization of Son Huasteco at El Festival de la huasteca (The Festival of the Huasteca)"
- **Raquel Paraíso** (University of Wisconsin-Madison), "Festival Son Raíz: Building Community and Signifying Identity and Culture Ownership across Mexican Regions"
- **Ian Middleton** (University of Illinois, Urbana-Champaign), "Identity, Peace, and Learning at Rural Music Festivals in Colombia's Caribbean Coast"
- **Brenda M. Romero** (University of Colorado, Boulder), "'El Carnaval de Río Sucio No Es Festival' / 'The Carnival of Río Sucio is Not a Festival'"
- **Michael O'Toole** (University of Chicago), "Rehearsing Publics in a 'Turkish Art Music' Ensemble in Berlin"
- **Suzanne Wint** (University of Chicago), "Rehearsing the Social: Becoming a Performer in Kampala's Classical Music Scene"

• **Gregory Weinstein** (University of Chicago), “Recording Rehearsing: The Hidden ‘Process of the Classical Studio Session’”

But for the sake of argument, if Sound Studies is something more than simply the application of long-standing disciplinary approaches to sonic works and events, if, as Jonathan Sterne proposed this year in his introduction to *The Sound Studies Reader*, “the difference between sound studies and... other fields is that they don’t require engagement with alternative epistemologies, methods, or approaches” (4), then we are inclined to pay attention to that work that reaches beyond the limits of conventional music scholarship, namely the sort which strives for some sort of critical self-reflection or interdisciplinary ambition.



Lost Bayou Ramblers. Borrowed from phillipleroyer on Flickr.

This is not an easy task given the vast number of papers and performances at such a large conference and the scarcity of information found in brief titles and abstracts. We can assume that every presentation challenges these conventions to some extent, but for the sake of this preview, here are a few items that venture beyond the traditional limits of music scholarship. You can find the full #musicon12 program [here](#).

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Featured Image: Mardi Gras 2005, By Robert Garcia, The City Project

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*New Orleans Jazz National Historical Park, 2005,
Borrowed From Robert Garcia, The City Project*

MONDAY, October 29

Ecomusicologies2012

All events at Rogers Memorial Chapel, Tulane University

5-6pm Soundwalk

Tyler Kinnear (University of British Columbia), “Environmental Listening and the Tulane Soundscape” (meeting place outside the entrance of the Rogers Memorial Chapel, Tulane University)

7-9pm Paper Jam

Chair: Aaron S. Allen (University of North Carolina, Greensboro)

Joe Browning (School of Oriental and African Studies, University of London) (virtual presentation), “Crane Calls and Shakuhachi Sounds: Interconnections, Disjunctures and New Directions in the Tsuru no Sugomori Pieces”

Travis Stimeling (Millikin University) (virtual presentation), “Music, Television Advertising, and the Green Positioning of the Global Energy Industry in the United States”

Olga Sánchez-Kisielewska (Northwestern University) (virtual presentation), “Theorizing the Musical Landscapes of John Luther Adams”

Andrew Mark (York University) (virtual presentation), “Consciousness, Solidarity, and Musicking: Ecoethnographic Justice”

Leah G. Weinberg (University of Michigan), “Orchestrating Nature: Music, Manipulation, and 1950s America in Disney’s True- Life Adventure Films”

Settimio Fiorenzo Palermo (Middlesex University), “Sounds Heard: the Environmental Ethics & Aesthetics of Hugh Davies’s Music”

Sabine Feisst (Arizona State University), “Negotiating Nature & Music Through Technology: Ecological Reflections in the Works of Maggi Payne & Laurie Spiegel”



The Canal Street Line. Borrowed from Hmeriomx on Flickr.

TUESDAY, October 30

Ecomusicologies2012 (cont.)

All events at Rogers Memorial Chapel, Tulane University

8:30-10:30am Panel: Beyond Metaphor

Mark Pedelty (University of Minnesota), Chair

Marc Perlman (Brown University), "Instrument Builders As Environmental Activists: A Tale of Two Tonewoods"

Kevin Dawe (University of Leeds), "Small is Beautiful: Guitar Making, Sustainability and Community Building in Britain and Africa"

Jeff Todd Titon (Brown University), "Why Thoreau?"

Jennifer C. Post (New Zealand School of Music, Victoria University, Wellington), "Beyond Birds: (Ethno)musicologists, Environmental Scientists & the Evolution of Soundscape Ecology"

11am-1pm Panel: 20th & 21st-century Composers

Denise Von Glahn (Florida State University), Chair

Eric Drott (University of Texas at Austin), “The Peasant’s Voice and the Tourist’s Gaze: Listening to Landscape in Luc Ferrari’s *Petite symphonie intuitive pour un paysage de printemps*”

You Nakai (New York University), “An Electronic Ecology: The Natures of David Tudor’s Electronic Music”

Jacob A. Cohen (The Graduate Center, CUNY), “Carl Ruggles, Walt Whitman, and the Gendered Place of Men and Mountains”

Joseph Finkel (Arizona State University), “Searching for a Sonic Ecology: John Luther Adams’s *Dark Waves*”

2-3:30pm, Panel: Contemporary Issues

Sabine Feisst (Arizona State University), Chair

Melissa J. de Graaf (University of Miami), “‘The Music of Nature Makes Me Dream and Sleep’: Intersections of Nature, Gender, and Ultramodernism”

Alexandra Hui (Mississippi State University), “Agency and Aural Rights: Negotiating the Soundscape, 1948 to the Present”

Tyler Kinnear (University of British Columbia), “Emergent Soundscapes: Uses of Nature and Technology in Two Electroacoustic Compositions”

4-6pm, Panel: Ethnographic Approaches

William Bares (University of North Carolina, Asheville), Chair

Dan Bendrups (Queensland Conservatorium Research Centre, Griffith University), “Mapping Outdoor Music Festival Engagement with Ecological and Environmental Issues in Australia”

Robin Ryan (Western Australian Academy of Performing Arts, Edith Cowan University), “Eucalyptus as Musical Resource: Some Ecological Considerations”

Michael Silvers (University of California, Los Angeles), “Birdsong, Popular Music, & Predicting Rain in Northeastern Brazil”

Charlotte D'Evelyn (University of Hawaii), "Sounds of the Grasslands: An Ecomusicological Crisis of Romanticism, Loss, & Inheritance in Inner Mongolia, China"

6:30-8pm, Panel: Canadian Perspectives

Ellen Waterman (Memorial University of Newfoundland), Chair

Kate Galloway (Memorial University of Newfoundland), "Sounding the Environmental Past and Present: Repurposing and Representing Soundscape in Contemporary Canadian Compositions"

Erin Scheffer (University of Toronto), "The Mis-imagined Native: Musically Constructing Nativeness in 1940s Canadian Radio and Film Docudramas"

Jeremy Strachan (University of Toronto), "Sounding Empire: Coloniality and Environment in Canadian Art Music"

8-9pm, Reception & Concert

James Harley (University of Guelph), computer, and Ellen Waterman (Memorial University of Newfoundland), amplified flutes, "Birding," an eco-improvisational performance by ~spin~



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WEDNESDAY, October 31

SEM Pre-conference Symposium, Crisis and Creativity

All events at Lavin-Bernick Center for University Life, Tulane University

9:00-10:30am, Hurricane Katrina and New Orleans

Matt Sakakeeny (Tulane University), Chair

Nick Spitzer, Professor of Anthropology (Tulane University), **Holly Hobbs**, Director of the NOLA Hip-Hop Archive (Tulane University), **Bennie Pete**, leader of Hot 8 Brass Band

10:45-12:15pm New Realities: Haitian Performing Arts and the Built Environment

Joyce Jackson (Louisiana State University), Chair

Gage Averill, Dean of Arts (University of British Columbia)

Michael Largey, Professor of Ethnomusicology (Michigan State University)

Jean Montes, Director of Orchestral Studies (Loyola University New Orleans)

1:15-2:45pm, Environmental Crises in South Louisiana: Scientific, Sociological, and Ethnomusicological Perspectives

Mark DeWitt (University of Louisiana at Lafayette), Chair

Tommy Michot, Research Scientist (UL Lafayette), and member of Les Frères Michot

Robert Gramling, Professor of Sociology (UL Lafayette)

Mark DeWitt, Professor of Music (UL Lafayette)

3:00-5:00pm, Field Trip by Bus to Musician's Village, New Orleans Area Habitat for Humanity (Upper Ninth Ward), House of Dance and Feathers (Lower Ninth Ward)



Miltenberger House. Borrowed from DavidPaulOhmer on Flickr.

THURSDAY, November 1

8:30-10:30am, The Beautiful, The Good, and The Story: Aesthetics and Narrative in Religious Music

Session 1-1 (SEM) A: Astor Ballroom 1

Jonathan Dueck (Duke University), Chair

Dorcinda Knauth (State University of New York, Dutchess), “Composing the Future by Listening to the Musical Past: Islamic Exegesis in Javanese Folksongs”

Ruth Davis (University of Cambridge), “The Pilgrimage to ‘El-Ghriba’ and the Musical Aesthetics of a Muslim-Jewish Past”

Abigail Wood (University of Haifa, Israel), “Sound, Aesthetics, and the Narration of Religious Space in Jerusalem’s Old City”

Jonathan Dueck (Duke University), “Musical Lives and Aesthetics in the Worship Wars”

12:30-1:30pm, SEM Sound Studies Special Interest Group Meeting

S: Oakley

3:30-5:00pm, On Bells, Bugs, and Disintegrating Tape: Listening for Metaphysics in Ambient Sound

Session 1-44 AMS/SEM S. Edgewood

Mitchell Morris (University of California, Los Angeles), Chair

Paul Chaikin (University of Southern California), “Clattering Bells as a Field of Experience and Cognition”

James Edwards (University of California, Los Angeles), “Nature and the Metaphysics of Voice in Edo Period Aesthetics”

Joanna Demers (University of Southern California), “The Ethics of Apocalypse”

4:00-5:30pm, Musically Meaningful Soundscapes

Session 1-52 SEM S: Maurepas

Tom Porcello (Vassar College), Chair

Alison Furlong (Ohio State University), “Sound, Space, and Social Practice in the Zionskirche”

Kate Galloway (Memorial University of Newfoundland), “Sounding and Composing the Harbour: Performing Landscape and Re-contextualizing the Soundscape of Place in the Harbour Symphony (St. John’s, Newfoundland)”

Jessamyn Doan (University of Pennsylvania), “‘Bringin’ Back the Roots’: Rearticulating a Creole Sound in Southern Louisiana”

5:30–6:30pm, SEM First-Time Attendees and New Members

Reception S: Sheraton Grand B

5:30–6:30pm, AMS Ecocriticism SG* and SEM Ecomusicology SIG Joint Business Meeting

S: Oak Alley

7:30–midnight, Zydeco Dance Lesson and Evening at Rock’n’Bowl

Organized by the SEM 2012 Local Arrangements Committee and the SEM Dance, Movement, and Gesture Section

Dance Lesson at Sheraton Grand E (no ticket required), 7:30–8:30 p.m.

Evening at Rock’n’Bowl. Bus Departs Sheraton: 8:45 p.m. Bus Departs Rock’n’Bowl for Sheraton: 12:00 midnight

8:00–11:00 AMS Music and Philosophy SG Session

A: Astor Ballroom III

8:00–11:00pm, Fantasy, Cinema, Sound, and Music

Session 1-58 AMS S: Oak Alley

Mark Brill (University of Texas at San Antonio)

James Deaville (Carleton University)

J. Drew Stephen (University of Texas at San Antonio)

Jamie Lynn Webster (Portland, Ore.)

8:00–11:00pm, Music and Nature: Relations, Awareness, Knowledge

Session 1-64 AMS S: Borgne

Sponsored by the AMS Ecocriticism SG

Aaron Allen (University of North Carolina, Greensboro), Chair

Kevin Dawe (University of Leeds), “RELATIONS—A Social and Environmental History of Small Guitar Workshops in England”

Sabine Feisst (Arizona State University), “AWARENESS—‘Hello, the Earth is Speaking’: Four Case Studies of Ecological Composition, Performance, and Listening”

David E. Cohen (Columbia University), “KNOWLEDGE—Nature, Culture, and the First Principle(s) of Music: Two Myths of Theoretical Revelation”



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FRIDAY, November 2

7:00–8:00am, SEM SIG for Voice Studies

S: Estherwood

7:00–8:30am, SMT Committee on the Status of Women

S: Roux Bistro Private

9:00-noon, The Ecomusicology Listening Room

Session 2-17 AMS/SEM S: Gallier

Co-Sponsored by the SEM Sound Studies Interest Group and the AMS Popular Music Study Group

Mark Pedelty (University of Minnesota), Chair

Robert Fallon (Carnegie Mellon University), **Ellen Waterman** (Memorial University of Newfoundland), **Tyler Kinnear** (University of British Columbia), **Aaron Allen** (University of North Carolina, Greensboro), **Denise Von Glahn** (Florida State University), **Kate Galloway** (Memorial University of Newfoundland), **Naomi Perley** (CUNY), **William Bares** (Harvard University), **Rachel Mundy** (Columbia University), **Jeremy Woodruff** (University of Pittsburgh), **Justin D. Burton** (Rider University), **Michael Austin** (University of Texas at Dallas), **Michael B. Silvers** (University of California, Los Angeles), **Miki Kaneda** (Museum of Modern Art), **Zeynep Bulut** (Berlin Institute for Cultural Inquiry)

10:30-noon, Beyond Hearing: Soundscapes and Ideoscape in Early Nineteenth-Century America

Session 2-25 AMS/SEM A: Iberville

Deane Root (University of Pittsburgh), Chair

Sarah Gerk (University of Michigan), “Love, Loyalty, and Fear: American Reception of Thomas Moore’s Irish Melodies”

Bonnie Gordon (University of Virginia), “Mr. Jefferson’s Ears”

12:00–2:00pm, AMS/SMT Music and Philosophy SG/IG

S: Sheraton Grand A

12:30–1:30pm, SEM Medical Ethnomusicology SIG

A: Astor Grand A

12:30–1:30pm, SEM Section on the Status of Women

S: Bayside C

2:00-5:00pm, Embodiment and Gesture

Session 2-38 AMS/SMT S: Oak Alley

Arnie Cox (Oberlin College), Chair

Margaret Britton (University of Texas at Austin), “Four Gestural Types in Chopin’s Mazurka in C-sharp Minor, Op. 50, no. 3”

Drew Massey (Binghamton University), “Thomas Adès’s Glossary”

Meghan Goodchild (CIRMMT / McGill University), “Towards a PerceptuallyBased Theory of Orchestral Gestures”

Zachary Wallmark, Marco Iacoboni (University of California, Los Angeles), “Embodied Listening and Musical Empathy: Perspectives from Mirror Neuron Research”

4:00-5:30pm, SEM Charles Seeger Lecture

Session 2-49 SEM S: Sheraton Grand C

Portia Maultsby (Indiana University), “‘Everybody Wanna Sing my Blues . . . Nobody Wanna Live My Blues’: Deconstructing Narratives of Race, Culture and Power in African American Music Scholarship”

Cheryl L. Keyes (University of California, Los Angeles), Introduction

6:00pm, Sound Studies Special Interest Group Soundwalk

Meet in front of the Sheraton Hotel on Canal Street

Matt Sakakeeny (Tulane University), organizer

8:00-11:00pm, Music and Video Games: History, Theory, Ethnography

Session 2-55 AMS S: Gallier

William Cheng (Harvard University), Moderator

Mark Katz (University of North Carolina, Chapel Hill), Respondent

Neil Lerner (Davidson College), “Musicological Contributions to Early Video Game Studies”

Roger Moseley (Cornell University), “Digital Analogies”

William Gibbons (Texas Christian University), “Framing Devices for Gaming Devices: Applying Film Music Theory to Video Games”

Elizabeth Medina-Gray (Yale University), “Modularity and Dynamic Play: Video Game Music and Its Avant-garde Antecedents”

Kiri Miller (Brown University), “Dance Central and the Listening Body”



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SATURDAY, November 3

7:00–8:30am, SMT Music and Disability IG

S: Salon 828

7:00–8:45am, AMS Committee on Women and Gender

S: Salon 825

8:30–10:30am, Emergent Forms of Music Tourism, I: Music Tourism in the Aftermath of Rupture in New Orleans, Berlin, Bali

Session 3-2 SEM S: Bayside B

Daniel Sharp (Tulane University), Chair

Elizabeth Macy (University of California, Los Angeles), “Music and Cultural Tourism in Post-Disaster Economies”

Luis-Manuel Garcia (Tulane University), “Consuming Atmospheres and Social Worlds: ‘Techno-Tourismus’ and Post-Tourist Tourism in Berlin’s Electronic Dance Music Scenes”

Daniel Sharp (Tulane University), “Dithyrambalina: A Shantytown Sound Installation in Post-Katrina New Orleans”

Sherrilynn Colby-Bottel (University of Virginia), “Authenticity Seekers: Music Post-Tourists and the Shifting Sound-Scapes of New Orleans”

8:30–10:30am, Online Musical Communities

Session 3-7 AMS/SEM A: Astor Ballroom 1

Marc Gidal (Ramapo College of New Jersey), Chair

Tara Browner (University of California, Los Angeles), “Bach Culture: Performers, Scholars, and Bachfreunde in the Twenty-First Century”

Olga Panteleeva (University of California, Berkeley), “Für Kenner und Liebhaber 2.0: Modes of Expertise in Online File-Sharing Communities”

Tom Artiss (University of Cambridge), “Solitary Socialities: Music Surf-Sharing in Nain, Labrador”

Charles Hiroshi Garrett (University of Michigan), “Joking Matters: Music, Humor, and the Digital Revolution”

9:00–10:30am, Language and the Senses

Session 3-10 AMS/SMT S: Edgewood

Donald Boomgaarden (Loyola University New Orleans), Chair

Charles Dill (University of Wisconsin-Madison), “Le Cerf’s Epistemology of Music”

Amy M. Cimini (University of Pennsylvania), “René Descartes’ Unfinished Compendium of Music: Rethinking Music and the Politics of Sensation after the Thirty Years’ War

9:00-10:30am, Music and Gaming

Session 3-12 AMS A: Iberville

Kiri Miller (Brown University), Chair

Christopher Tonelli (Memorial University of Newfoundland), “The Chiptuning of the World”

Neil Lerner (Davidson College), “Investigating the Origins of Video Game Music Style, 1977–1983: The Early Cinema Hypothesis”

9:00-noon, Performing Music, Performing Disability

Session 3-19 AMS/SEM/SMT S: Bayside A

Joseph Straus (Graduate Center, CUNY), Chair

Michael Bakan (Florida State University), **Michael Beckerman** (New York University), **Stefan Honisch** (University of British Columbia), **Blake Howe** (Louisiana State University), **Stephanie Jensen-Moulton** (Brooklyn College, CUNY), **Bruce Quaglia** (University of Utah)

9:00-noon, Sound, Language, and Mysticism from Vienna to L.A.

Session 3-22 AMS S:Borgne

Brian Kane (Yale University), Chair

Clara Latham (New York University), “The Impact of Sound and Voice on the Invention of Psychoanalysis”

Sherry Lee (University of Toronto), “‘Still, o schweige’: Music, Language, OpernKrise (Schoenberg’s Die glückliche Hand)”

Nicholas Attfield (Edinburgh University), “A Medieval Model for the 1920s: Anton Bruckner as Mystic”

J. Daniel Jenkins (University of South Carolina), “I Care If You Listen: Schoenberg’s ‘School of Criticism’ and the Role of the Amateur”

10:30-noon, Twentieth-Century Music and Advertising

Session 3-28 AMS A: Iberville

Jason Hanley (Rock and Roll Hall of Fame and Museum), Chair

Paul Christiansen (University of Southern Maine), “‘It’s Morning Again in America’: How the Tuesday Team Revolutionized the Use of Music in Political Ads”

Jonathan Waxman (New York University), “I Went to the New York Philharmonic and Came Home with a Cadillac: The Alliance Between Business and the Arts in the Early Twentieth Century

12:00–2:00pm, SMT Committee on the Status of Women Brown Bag Open Lunch

S: Salon 828

12:30–1:30pm SEM Gender and Sexualities Taskforce

S: Bayside C

1:45-3:45pm, Acoustics and Experiences of the Limit

Session 3-39 SEM S: Maurepas

Louise Meintjes (Duke University), Chair

Louise Meintjes (Duke University), “Pushing at the Edge of the Social”

Jairo Moreno (University of Pennsylvania), “Signatures of the Audible”

Ana Maria Ochoa (Columbia University), “South American Acoustics: Amerindian Perspectivism and Non-Linear Musical Histories”

Gary Tomlinson (Yale University), “Singing at the Limit of the Human”

1:45-3:45pm, Emergent Forms of Music Tourism, II: Multimedia, Spectacles and Memorials

Session 3-43 SEM S: Grand Chenier

Sponsored by the Popular Music Section (PMSSEM)

Lynda Paul (Yale University), Chair

Elizabeth Whittenburg Ozment (University of Georgia), “Elvis Presley and the Reanimation of Robert E. Lee”

Lynda Paul (Yale University), “Las Vegas and Virtual Tourism: Sonic Shaping of Simulated Worlds”

Michael Heller (Harvard University), “Deployments of Deadness at the Louis Armstrong House Museum”

Nicol Hammond (New York University), “‘The History Is in the Music’? Music, Museums, and the Politics of Presence in Post-Apartheid Cultural Tourism”

8:00-11:00pm, Music and Disability: Works in Progress Seminar

AMS/SMT S: Bayside A

Sponsored by the AMS Disability SG and SMT Disability IG

Michael Bakan (Florida State University), **James Deaville** (Carleton University), **Stefan Honisch** (University of British Columbia), **Jeanette Jones** (Boston University), **Anabel Maler** (University of Chicago), **Julie Saiki** (Stanford University), **Joseph Straus** (Graduate Center, CUNY)

9:00pm, KNOCKABOUT: wandering beats from across urban America.

Handsome Willy's at 218 South Robertson St. No cover. 21+

5 DJs converge on Handsome Willy's for KNOCKABOUT, a dance party featuring every genre you've ever loved and fly beats that you neva eva heard before.

DJ Yamin (NOLA): Hip-hop, funk, reggae, Afrobeat www.nolamix.com

DJ Super Squirrel (Boston): Dancehall, global mashup www.djsupersquirrel.com

The Attic Bat (L.A.): Hip-hop and dubstep www.derricomusic.com

LMGM (Chicago, Berlin): House and disco www.thelusisgarcia.com

Shilo Bourne (L.A.) UK bass



Roger Lewis. Borrowed from fantailmedia at Flickr.

SUNDAY, November 4

8:30-10:30am, Music and YouTube: Sound, Media, and Sociality

Session 4-5 SEM A: Astor Grand A

Sponsored by the Popular Music Section (PMSSEM)

Monique M. Ingalls (University of Cambridge), Chair

Fabian Holt (Roskilde University, Denmark), “Social Media Video and the Festivalization of Electronic Dance Music in Europe”

Monique M. Ingalls (University of Cambridge), “Worship on the Web: Building Online Religious Community through Christian Devotional Music Videos”

Patricia G. Lange (California College of the Arts), “In Synch with Lip-Synching: A Riff on Teen Sociality”

Trevor S. Harvey (University of Iowa), “Dulcimerica: Mediating a Musical Community through Video Podcasts”

8:30-10:30am, Musical Propertization in the Digital Age:

Session 4-7 SEM A: Astor Ballroom 1

From “Piracy” to Ontological Politics

Andrew Eisenberg (University of Oxford), Chair

Andrew Eisenberg (University of Oxford), “M-Commerce and the (Re)making of the Music Industry in Kenya”

Aditi Deo (University of Oxford), “Folk Music in the Digital Realm: Public Commons or Cultural Property?”

Alexandrine Boudreault-Fournier (University of Victoria), “Pirates of the Caribbean: Music Circulation in Late Socialist Cuba”

Henry Stobart (Royal Holloway, University of London), “Shifting Properties: Ownership, Informality, and the Digital Music Video in Bolivia”

9:00-noon, The City is a Medium

Session 4-16 AMS/SEM/SMT S: Edgewood

Alexander Rehding (Harvard University), Chair

Veit Erlmann (University of Texas at Austin), Respondent

Benjamin Tausig (New York University), “The City is Burning: Informal Musical Commerce at Urban Protest Movements”

Tiffany Ng (University of California, Berkeley), “An Instrument of Urban Planning: Bells and the Sonic Remediation of Community Space in the Southeastern United States”

John Melillo (University of Arizona), “Phatic Emphatic: Listening to New York City in Downtown Poetry and Punk”

Peter McMurray (Harvard University), “Heterophony of a Metropolis: Rites of Passage and Contestation Turkish Berlin”

10:45-12:15pm, Feminist Approaches to Music and Sound Technologies: History, Theory, and Practice

Session 4-29 SEM A: Astor Ballroom 1

Sponsored by the Section on the Status of Women (SSW)

Tara Rodgers (University of Maryland), Chair

Tara Rodgers (University of Maryland), “Feminist Approaches to Electronic Music and Sound Historiography”

Charity Marsh (University of Regina), “Reluctant Hip Hop Warriors”: Feminist Approaches to Hop Hop Community Projects”

10:45-12:15pm, Intersections of Ethnomusicology with Other Fields

Session 4-31 SEM S: Bayside B

Theresa Allison (University of California, San Francisco), Chair

Francesca R. Sborgi Lawson (Brigham Young University), “Has Ethnomusicology Met Its Calling? An Ethnomusicologist’s Response to Biomusicology”

Monique McGrath (University of Toronto), “What Does Ethnomusicology Have to Say to Music Therapy?”

Jeremy Day-O’Connell (Knox College), “‘Motherese’ and Universals of Musical Pitch

10:45-12:15pm, Sounds and Space in New Orleans

Session 4-35 SEM S: Maurepas

Marié Abe (Boston University), Chair

Danielle Adomaitis (Florida State University), “Sonic Fixtures and Drifting Buskers: Soundmarks of New Orleans and the Street Musicians Who Construct Them”

Zarah Ersoff (University of California, Los Angeles), “Treme’s Aural Verisimilitude”

Julie Raimondi (Tufts University), “Music, [SEO Agency](#), and the Social Construction of Space in New Orleans

2:00–6:00pm, AMS Ecocriticism SG and SEM Ecomusicology SIG Outing:

Barataria Preserve Hike