

JEREMY WALLACH
Department of Popular Culture
Bowling Green State University
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www.jeremywallach.com

EDUCATION: Department of Anthropology, University of Pennsylvania, Philadelphia, PA
Ph.D., May 2002.
Dissertation: “Modern Noise and Ethnic Accents: Indonesian Popular Music
in the Era of *Reformasi*.”

Haverford College, Haverford, PA
B.A. in Sociology/Anthropology, May 1992.
Senior Thesis: “Rites of the Condemned: Sociomusical Aspects of Speed
Metal Music.”

FULL-TIME PROFESSIONAL TEACHING EXPERIENCE:

Associate Professor. Department of Popular Culture. *Affiliated Faculty*, Program in American
Culture Studies, Program in Asian Studies. Bowling Green State University. Spring 2009-Present.

Assistant Professor. Department of Popular Culture, Bowling Green State University. Fall 2003-
Spring 2009.

Courses Taught: “Introduction to Popular Culture,” “Global Popular Music,” “Youth and Popular
Culture,” “International Popular Culture,” “Cultural Theory and Popular Culture” (senior capstone
seminar), “Genre and Authenticity in World Popular Music Studies” (graduate seminar), “Popular
Music in America” (graduate seminar), “Asian Popular Music,” Heavy Metal Music and Culture,”
“Music as Popular Culture” (graduate proseminar), “Music and Sexuality” (graduate and
undergraduate seminars), “The Dinosaur in Popular Culture,” “Popular Culture Theory and
Methodology” (required graduate seminar), “Key Debates in Cultural Studies” (doctoral seminar).

PUBLICATIONS:

Books:

Wallach, Jeremy. *Modern Noise, Fluid Genres: Popular Music in Indonesia, 1997-2001*. New
Perspectives in Southeast Asian Studies, Volume 3. Madison, WI: University of Wisconsin
Press, 2008.

Wallach, Jeremy, Harris M. Berger, and Paul D. Greene, eds. *Metal Rules the Globe: Heavy Metal
Music around the World*. Durham, NC: Duke University Press, 2011.

Journal Special Issue:

Wallach, Jeremy and Esther Clinton, eds. "Constructing Genre in Indonesian Popular Music: From Colonized Archipelago to Contemporary World Stage." Special Issue of *Asian Music* 44(2); 2013.

Articles:

Harnish, David and Jeremy Wallach. "'Dance to Your Roots': Genre Fusions in the Music of Indonesia's Krakatau." *Asian Music* 44(2): 115-134, 2013.

Hickam, Brian and Jeremy Wallach. "Female Authority and Dominion: Discourse and Distinctions of Heavy Metal Scholarship." *Journal for Cultural Research* 12(3): 255-277, 2011.

Wallach, Jeremy. "Living the Punk Lifestyle in Jakarta." *Ethnomusicology* 52(1): 97-115, 2008. Winner of the 2009 Richard Waterman Junior Scholar Prize.

_____. "Underground Rock Music and Democratization in Indonesia." *World Literature Today* 79 (3-4): 16-20, 2005.

_____. "Of Gongs and Cannons: Music and Power in Island Southeast Asia." *Wacana Seni Journal of Arts Discourse* 3: 1-28, 2004.

_____. "Dangdut Trendy." *Inside Indonesia* 78 (April-June): 30, 2004.

_____. "The Poetics of Electrosonic Presence: Recorded Music and the Materiality of Sound." *Journal of Popular Music Studies* 15(1): 34-64, 2003.

_____. "Exploring Class, Nation, and Xenocentrism in Indonesian Cassette Retail Outlets." *Indonesia* 74 (October): 79-102, 2002.

_____. "Aural Autocracies: Music and Power in Island Southeast Asia." *Middle Atlantic Chapter of the Society for Ethnomusicology Newsletter* 15(2): 3-6, 1996.

Wallach, Jeremy and Esther Clinton. "History, Modernity, and Music Genre in Indonesia: Introduction to the Special Issue." *Asian Music* 44(2): 3-23, 2013.

Wallach, Jeremy and Alexandra Levine, "'I Want You to Support Local Metal': A Theory of Metal Scene Formation." *Popular Music History* 6(1/2): 119-39, 2011.

Book Chapters:

Wallach, Jeremy. "Indieglobalization and the Triumph of Punk in Indonesia." In *Sounds and the City: Essays on Music, Globalisation and Place* (Brett Lashua, Karl Spracklen and Stephen Wagg, eds.), Hampshire, UK: Palgrave Macmillan, pp. 148-161, in press.

_____. Foreword. *Hardcore, Punk, and Other Junk: Aggressive Sounds in Contemporary Music*. Eric James Abbey and Colin Helb, eds., Lanham, MD: Lexington Books, ix-x, 2014.

_____. "Notes on Dangdut Music, Popular Nationalism and Indonesian Islam." In *Sonic Modernities in the Malay World: A History of Popular Music, Social Distinction and Novel Lifestyles (1930s – 2000s)* (Bart Barendregt, ed.), Leiden: Brill, pp. 271-289, 2014.

_____. "Underground Rock Music and Democratization in Indonesia." In *Out of the Absurdity of Life: Globale Musik*, Norient 012 (Thomas Burkhalter and Theresa Beyer, eds.), Solothurn, Germany: Traversion, pp. 172-181, 2012.

_____. "Distortion-Drenched Dystopias: Metal in Island Southeast Asia." In *Reflections in the Metal Void* (Niall W. R. Scott, ed.), Oxford, UK: Inter-Disciplinary Press, pp. 101-119, 2012.

_____. "Unleashed in the East: Metal Music, Masculinity, and 'Malayness' in Indonesia, Malaysia and Singapore." In *Metal Rules the Globe: Heavy Metal Music around the World* (Jeremy Wallach, Harris M. Berger, and Paul D. Greene, eds.). Durham, NC: Duke University Press, pp. 86-105, 2011.

_____. "Living the Punk Lifestyle in Jakarta." In *White Riot: Punk Rock and the Politics of Race*. (Stephen Duncombe and Maxwell Tremblay, eds.). London: Verso, pp. 317-332, 2011.

_____. "Engineering Techno-Hybrid Grooves in Two Indonesian Sound Studios." In *Wired for Sound: Engineering and Technologies in Sonic Cultures* (Paul D. Greene and Thomas Porcello, eds.). Middletown, CT: Wesleyan University Press, pp. 138-155, 2005.

_____. "Snapshot 11.4: World Beat." In *Music Cultures in the United States: An Introduction* (Ellen Koskoff, ed.). New York: Routledge, pp. 370-377, 2005. (Reprint of *Garland Encyclopedia* entry.)

_____. "'Goodbye My Blind Majesty': Music, Language, and Politics in the Indonesian Underground." In *Global Pop, Local Language* (Harris M. Berger and Michael T. Carroll, eds.). Jackson, MS: University Press of Mississippi, pp. 53-86, 2003.

Wallach, Jeremy, Harris M. Berger, and Paul D. Greene. "Affective Overdrive, Scene Dynamics, and Identity in the Global Metal Scene." In *Metal Rules the Globe: Heavy Metal Music around the World* (Jeremy Wallach, Harris M. Berger, and Paul D. Greene, eds.). Durham, NC: Duke University Press, pp. 3-33, 2011.

Wallach, Jeremy and Alexandra Levine, "'I Want *You* to Support Local Metal': A Theory of Metal Scene Formation." In *Heavy Metal: Controversies and Countercultures* (Titus Hjelm, Keith Kahn-Harris, and Mark LeVine, eds.), Bristol, CT: Equinox Press, pp. 117-135, 2013.

Book and Recording Reviews:

Wallach, Jeremy. "Review Essay: Echoes of the Twentieth Century" (Review of *Echo & Reverb: Fabricating Space in Popular Music Recording, 1900-1960* by Peter Doyle, Middletown, CT: Wesleyan University Press, 2005). *Ars Lyrica* 18: 225-229, 2009.

_____. Review of *Making Scenes: Reggae, Punk, and Death Metal in 1990s Bali* by Emma Baulch (Durham: Duke University Press, 2007). *Journal of Anthropological Research* 65: 331-333, 2009.

_____. Review of *Black Mirror: Reflections in Global Musics* (Dust-to-Digital DTD-10; 2007). *Ethnomusicology* 53(1): 176-178, 2009.

_____. Review of *New York City: Global Beat of the Boroughs* (Smithsonian Folkways Recordings SFW CD 40493; 2001). *Ethnomusicology* 49(3): 209-212, 2005.

_____. Review of *Songs and Gifts at the Frontier: Person and Exchange in the Agusan Manobo Possession Ritual* by José Buenconsejo (Current Research in Ethnomusicology Volume 4, New York: Routledge, 2002). *Asian Music* 36(1): 123-127, 2005.

_____. Review of *The Rough Guide to the Music of Indonesia* (World Music Network RGNET 1055 CD; 2000), *Ethnomusicology* 48(3): 464-468, 2004.

_____. Review of *Prison Songs: Historical Recordings from Parchman Farm 1947-48*, Vols.1 and 2 (Rounder Records CD 1714, 1715; 1997). *Yearbook for Traditional Music* 32: 235-36, 2000.

_____. Review of "A History of Siamese Music Reconstructed from Western Documents, 1505-1932" (T. Miller and J. Chonpairot; *Crossroads* 8/2:1-192, 1994). *Khosana* 24: 3-4, 1997.

_____. Review of *My Music* (S. Crafts, D. Cavicchi, C. Keil, and the Music in Daily Life Project; Hanover, NH: University Press of New England, 1993). *Oral History Review* 23(2): 128-30, 1996.

Online Publications:

Wallach, Jeremy. "Rock Music in Indonesia." *Norient: Network for Local and Global Sounds and Media Culture*. October 22, 2013. Available on Norient.com.

_____. "Distortion-Drenched Dystopias: Metal and Modernity in Southeast Asia." In *The Metal Void: First Gatherings Critical Issues Volume 88* (Niall W. R. Scott, ed.). Oxford, UK: The Inter-Disciplinary Press, pp. 357-366, 2010. E-Book available from interdisciplinary.net.

Encyclopedia Entries:

Wallach, Jeremy. "Dangdut" and "Global Metal." In *Encyclopedia of Popular Music of the World, Volume IV: Genres* (John Shepherd, David Horn, Dave Laing, Paul Oliver, and Peter Wicke, eds.). London: Continuum, forthcoming.

_____. "World Beat." In *The Garland Encyclopedia of World Music Volume 3: The United States and Canada* (Ellen Koskoff, ed.). New York: Garland, pp. 337-342, 2001.

Wallach, Jeremy and Vinay Dharwadker. "South and Southeast Asia." In *The Greenwood Encyclopedia of World Popular Culture, Volume 6: Asia and Pacific Oceania* (Vinay Dharwadker and Gary Xu, eds., Gary Hoppenstand, General Editor). Westport, CT: Greenwood, pp. 211-226, 2007.

Translation:

Wallach, Jeremy. *Modern Noise, Fluid Genres: Musik Popular di Indonesia, 1997-2001*. Edisi Bahasa Indonesia [Indonesian Language Edition]. With a new preface. Jakarta: Penerbit Komunitas Bambu, forthcoming.

IN PREPARATION:

Clinton, Esther, Jeremy Wallach, and Kristen Rudisill, eds., *Researching Popular Culture: An Introduction*. Forthcoming edited volume to be submitted to University of Wisconsin Press.

Wallach, Jeremy. "The Ethnomusicology of Popular Music: A Critical Survey and New Approaches." Book manuscript in progress.

_____. "Pengantar [Introduction]: Indonesia di Dunia Global/Indonesia and the Globalized World." In *Komunikasi dan Komodifikasi: Kajian Budaya dan Media Kritis* [Communication and Commodification: Critical Media and Cultural Research], by Idi Subandy Ibrahim and Bachruddin Ali A. Completed book manuscript.

Wallach, Jeremy and Esther Clinton, eds. *Metal, Race, and Ethnicity*. Contributions selected; book proposal to be submitted to Wesleyan University Press, Music/Culture Series, in Summer 2014.

CONFERENCE PAPERS AND PRESENTATIONS:

Co-Presenter with David Harnish, “‘Dance to Your Roots’: Border-Crossing with Krakatau, Indonesia’s Jazz-Gamelan Fusion Band.” To be presented at the Third Rhythm Changes Conference, “Jazz Beyond Borders,” Conservatory of Amsterdam, Amsterdam, the Netherlands; September 2014.

“Theorizing Heavy Metal Community: Learning from Indonesia.” Invited Presentation. Symposium on Heavy Metal Music and the Communal Experience, University of Puerto Rico, Center for Social Research, San Juan, Puerto Rico; March 2014.

“‘Indieglobalization’ and the Triumph of Punk in Indonesia.” Presented (in absentia) at the 35th Annual Southwest Popular Culture and American Culture Associations Conference, Albuquerque, New Mexico; February 2014.

“Straddling Indonesian Punk and Metal while Challenging Extremists: The Extraordinary Music Career of Arian Tigabelas.” Panel: “The Spider Web of Genre: Individual, Social, and Disciplinary Threads (And the Spaces In Between).” Presented at the Society for Ethnomusicology 58th Annual Meeting, Indianapolis, Indiana; November 2013.

Invited Panelist, “The Political Economy of Musical Labor.” Public Policy Session Organized by the SEM Board. Society for Ethnomusicology 58th Annual Meeting, Indianapolis, Indiana; November 2013.

“Heavy Metal Democracy in Indonesia.” Asian Studies Fall Forum. Bowling Green State University Bowling Green, Ohio; October 2013.

“Poison Snails and *Kampung* Tales: Travels of an Indonesian Viral Video.” Panel: “Indonesia On(the)Line: National Culture in the Digital Age.” Presented at the Association for Asian Studies Annual Conference, San Diego, California; March 2013.

Co-Presenter with Esther Clinton, “Losing the House: Reflections on Narrative, Memory, and the Future of Popular Culture at BGSU.” The Ray Browne Conference on Popular Culture, Bowling Green State University, Bowling Green, Ohio; February 2013.

“Diversification and the Duality of Domination in Global Heavy Metal.” Invited Presentation. Symposium on Heavy Metal and Globalization, University of Dayton, Dayton, Ohio; November 2012.

Co-Presenter with Esther Clinton, "Performance and Performativity in the Academic Conference." "The World is a Contact Zone: Performativities in Contested Identities, Publics, Epistemologies, and Popular Culture," Performance Studies Conference. Invited Keynote Address. Bowling Green State University, Bowling Green, Ohio; April 2012.

Invited Discussant. Panel: "Cold War Pop Culture: Culture in the Second Half of the 20th Century." "Borders, Boundaries, and Beyond," International Graduate Historical Studies Conference, Central Michigan University, Mount Pleasant, Michigan; April 2012.

"Pluralism vs. Islamic Fundamentalism in Jakarta's Extreme Metal Scene." Presented at the International Association for the Study of Popular Music—US/Experience Music Project Combined Annual Conference, New York, New York; March 2012.

Invited Panelist, "Asian Popular Culture and International Diplomacy," Harvard Project for Asian and International Relations Conference, Cambridge, Massachusetts; February 2012.

"One Finger Metal: Debating Violence in Indonesia's Heavy Metal Scene." Panel: "Aesthetics of Fear and Violence in Contemporary Popular Music." Presented at the American Folklore Society 123rd Annual Meeting, Bloomington, Indiana; October 2011.

"'Like a Real Dinosaur': Notes on the Quest for Authenticity in Popular Culture." Department of Popular Culture Colloquium Series, Bowling Green State University, Bowling Green, Ohio; September 2011.

"Technohybridity and Genre Formation in Democratic Indonesia." Invited presentation at "The Impact of Music in Shaping Southeast Asian Societies," First International Conference of the PhD in Music Program of the University of the Philippines College of Music, Manila, Philippines; September 2011.

"Forging Heavy Metal in the Furnace of the Factory Town: Interrogating the Genre's Dystopic Origin Myth." Panel: "Imagining Utopian and Dystopian Landscapes in Current Popular Music" (Organizer). Presented at the International Association for the Study of Popular Music—Canada Annual Conference, Montreal, Canada; June 2011.

"'El Metal No Tiene Fronteras': The Global Conquest of an Outcast Genre." Panel: "Metal Rules the Globe: Case Studies in Metal Music around the World" (Organizer and Chair). Presented at the IASPM-US Annual Conference, Cincinnati, Ohio; March 2011.

"Using Indonesian and American Jazz to Understand American Culture." Plenary presentation at the Culture, English Language Teaching and Literature (CELT) Third Annual International Seminar, Soegijapranata Catholic University, Semarang, Indonesia; January 2011.

- “*Wajah Pribumi: Iwan Fals and the Performance of Indonesian Masculinity.*” Presented at “The Beat Goes On: Popular Music in Twentieth Century Southeast Asia,” Workshop sponsored by the Royal Netherlands Institute for Southeast Asian and Caribbean Studies (KITLV), Jakarta, Indonesia; January 2011.
- “‘Easy Listening’: Rethinking Taste Hierarchies in Indonesian Pop.” Panel: “Toward an Aesthetic Analysis in Global Popular Musics” (Organizer and Chair). Presented at the Society for Ethnomusicology 55th Annual Meeting, Los Angeles, California; November 2010.
- “Rethinking Folk, Popular, and Elite Culture: The Legacy of Ray Browne.” Panel discussion at the American Folklore Society 122nd Annual Meeting, Nashville, Tennessee; October 2010.
- “Ghostly Presences: On the Uncanniness of Recordings.” Presented at the Culture and Communication Graduate Colloquium Series, Drexel University, Philadelphia, Pennsylvania, March 2010.
- “Of Remixes and Robots: Analytical Approaches to Asian Popular Culture.” Presented at the Department of Popular Culture Colloquium Series, Bowling Green State University, Bowling Green, Ohio; January 2010.
- “Love Songs and the Global Sound of Pop Romance.” Panel Title: “Sonic Mediation and Studio Technology.” Presented at the Society for Ethnomusicology 54th Annual Meeting, Mexico City, Mexico; November 2009.
- “Future Directions in the Ethnomusicology of Popular Musics” (Open Forum). Moderator. Society for Ethnomusicology 54th Annual Meeting, Mexico City, Mexico; November 2009.
- Co-presenter with Brian Hickam, Thomas Atwood, and Laura Wiebe Taylor. “Rising Force: The Current State of Heavy Metal Scholarship.” Presented at the Midwest Popular Culture Association Annual Meeting, Detroit, Michigan, October 2009.
- Co-presenter with Brian Hickam. “Female Authority and Dominion: Discourse and Distinctions of Heavy Metal Scholarship.” Presented at the Heavy Metal and Gender Conference, Cologne, Germany; October 2009.
- “Popular Music Genres in Democratic Indonesia, 1998-2009.” Musicology Colloquium, Oberlin College, Oberlin, Ohio; September 2009.
- “Popular Music and the Mass Media in Indonesia.” Presented at the Lamont School of Music, University of Denver, Denver, Colorado; March 2009.
- “Fluid Genres: Indonesian Popular Music, National Identity, and Globalization.” Presented at Colorado College, Colorado Springs, Colorado; March 2009.

- “Two Indonesian Perspectives on American Popular Culture” (Moderator/Discussant).
Department of Popular Culture Colloquium Series, Bowling Green State University,
Bowling Green, Ohio; January 2009.
- “Global Underground Rock, Mass Mediation, and the Problem of Authenticity.” Panel Title:
“Action, Cut, Print! New Cultures of Media Production.” Presented at the American
Anthropological 106th Annual Meeting, San Francisco, California; November 2008.
- “Distortion-Drenched Dystopias: Metal and Modernity in Southeast Asia.” Presented at the
“Heavy Fundamentalisms: Music, Metal, and Politics” First International Conference,
Salzburg, Austria; November 2008.
- “‘Dangdut Is the Best’: Popular Music, Genre Ideology, and the Middle Class.” Panel Title:
“Contesting Genre in Indonesia and on the World Stage” (Co-Organizer). Presented at the
Society for Ethnomusicology 53rd Annual Meeting, Middletown, Connecticut; October
2008.
- “A New Subfield? Comics and Music” (Panel Discussion—Organizer and Chair). Presented at
“The Comic Book in Popular Culture” conference sponsored by the BGSU Department of
Popular Culture, Bowling Green, OH; October 2008.
- “Genre and Authenticity in the Jazz/World Fusion of Indonesia's Krakatau.” Presented at the
Midwest Chapter of the Society for Ethnomusicology Annual Meeting, Ypsilanti,
Michigan; March 2008.
- “Punk, Metal, Globalization.” Presented at the Popular Culture Association/American
Culture Association 30th National Conference, San Francisco, California; March 2008.
- “Genre, Authenticity, and Hybridity in Indonesian Popular Music.” Presented at the
Department of Popular Culture Colloquium Series, Bowling Green State University,
Bowling Green, Ohio; March 2008.
- “The Relationship between Music and Culture.” Presented at the Honors College, Florida
Atlantic University, Jupiter, Florida; February 2008.
- “‘Dangdut Is the Music of My Country’: Popular Music After Soeharto.” Presented at the
Center for Southeast Asian Studies, Univ. of Michigan, Ann Arbor, MI; January 2008.
- “Technology, Commodification, and Authenticity in Popular Music.” Keynote address presented
at the Fifth Annual Conference of the South Central Graduate Music Consortium, Duke
University, Durham, North Carolina; September 2007.
- “Iwan Fals, Bruce Springsteen, and the Performance of Indonesian Masculinity.” Panel
Title: “Global Rock: New Voices, New Perspectives.” Presented at the Society for
Ethnomusicology 50th Annual Meeting, Atlanta, Georgia; November 2005.

- “Popular Music and Islam in Post-Soeharto Indonesia.” Presented at the Center for Southeast Asian Studies, Northern Illinois University, DeKalb, Illinois; April 2005.
- “Vampires and Mosh Pits in the Global Village: Producing an Indonesian Rock Music Video.” Presented as part of the Haverford College Young Alumni Lecture Series, Haverford, Pennsylvania; February 2005.
- “Playful Identifications and Hybridic Performativity at Urban Indonesian *Acara*.” Presented at the Society for East Asian Anthropology Conference, Berkeley, CA; November 2004.
- “*Dangdut Underground*: ‘Low Class’ Music and National Belonging in Indonesian Student Culture.” Presented at the School of Music Colloquium Series, University of Wisconsin—Madison, Madison, Wisconsin; March 2004.
- “Dangdut Music, Indonesian Islam, and ‘Unofficial Nationalism.’” Presented at the Royal Netherlands Institute of South-East Asian and Caribbean Studies 17th Annual International Workshop on South-East Asian Studies. Workshop Title: “South-East Asian Pop Music in a Comparative Perspective.” Leiden University, The Netherlands; December 2003.
- “From Theme Park to Mall: Representing Tradition and Modernity in an Indonesian Music Video.” Department of Popular Culture Colloquium Series, Bowling Green State University, Bowling Green, Ohio; October 2003.
- “Relieving Stress, Resisting Desire: Gendered Exchange at Jakartan Dangdut Performances.” Panel Title: “Music, Desire and Attraction” (Chair). Presented at the Society for Ethnomusicology 48th Annual Meeting, Miami, Florida; October 2003.
- “Popular Culture and Grassroots Nationalism: The Case of *Dangdut* Music in Indonesia.” Presented at the Department of Popular Culture, Bowling Green State University, Bowling Green, Ohio; April 2003.
- “Metacultural Performance: Music, Nation, and Mediation in Jakarta, Indonesia.” Presented for the Anthropology Program, MIT, Cambridge, Massachusetts; February 2003.
- “From Studio to Street Corner: Production, Reception, and Replication of *Dangdut* Music in Indonesia.” Presented at the Department of Music, University of Richmond, Richmond, Virginia; January 2003.
- “Rock and *Reformasi*: Indonesian Student Culture and the Demise of the New Order.” Panel Title: “Can the Subaltern Sing?: Asian Youth, Popular Music, and Social Movements” (Co-Organizer). Presented at the American Anthropological Association 100th Annual Meeting, New Orleans, Louisiana; November 2002.

“Hebdige Was Wrong!: Living the Punk Lifestyle in Jakarta.” Panel Title: “Punk in the 21st Century” (Co-Organizer and Chair). Presented at the Society for Ethnomusicology 47th Annual Meeting, Estes Park, Colorado; October 2002.

“‘Because My Soul is Malay’: Genre, Class and National Authenticity in the Indonesian Student Music Scene.” Presented for the Department of Music, Ethnomusicology Colloquium Series, Columbia University, New York City; February 2002.

“*Ska Dangdut?* The Cultural Politics of the Indonesian Ska Craze.” Presented at the Society for Ethnomusicology 46th Annual Meeting, Southfield, Michigan; October 2001.

“The Modern Noise Makes Modern People, Part Two: *Dangdut* Goes Underground.” Department of Anthropology Graduate Student Colloquium Series, University of Pennsylvania, Philadelphia, Pennsylvania; March 2001.

“Rocking in the Free World: Global Perspectives on Heavy Metal” (Panel Discussion). Organizer and Chair. Society for Ethnomusicology 45th Annual Meeting, Toronto, Canada; November 2000.

“Engineering Techno-Hybrid Grooves in an Indonesian Sound Studio.” Presented (in absentia) at the Society for Ethnomusicology 44th Annual Meeting, Austin, Texas; November 1999.

“Natural and Unnatural Sounds: Indonesian Pop as Musical Cyborg.” Presented at the American Ethnological Society 121st Annual Meeting, Portland, Oregon; March 1999.

Student Commentator. Ethnohistory Workshop, University of Pennsylvania, Philadelphia, Pennsylvania; January 1999.

“*Muzik Popular Malaysia dan Masyarakat Moden* [Malaysian Popular Music and Modern Society].” Presented at Universiti Kebangsaan Malaysia, Bangi, Selangor, Malaysia; August 1998.

“Underground Rock at Jakarta’s Poster Café.” Presented at the Middle Atlantic Chapter of the Society for Ethnomusicology Annual Meeting, College of William and Mary, Williamsburg, Virginia; April 1998.

“‘The Modern Noise Makes Modern People [*sic*]’: Notes from the Jakarta Underground.” Department of Anthropology Graduate Student Colloquium Series, University of Pennsylvania, Philadelphia, Pennsylvania; January 1998.

“Beyond Performance: Music Recordings and the Materiality of Sound.” Presented at the Society for Ethnomusicology 42nd Annual Meeting, Pittsburgh, Pennsylvania; October 1997.

“Identity and Its Discontents: Popular Music, Modernity, and Changing Conceptions of the Self.” Department of Anthropology Graduate Student Colloquium Series, University of Pennsylvania, Philadelphia, Pennsylvania; September 1996.

“Aural Autocracies: Music and Power in Island Southeast Asia.” Presented at the Middle Atlantic Chapter of the Society for Ethnomusicology Annual Meeting, Peabody Conservatory, Baltimore, Maryland; March 1996.

“Love and Pronouns: Discourse Analysis of an Indonesian Pop Song.” Presented at the East Asian Studies Graduate Student Conference, Columbia University, New York, New York; February 1996.

“Cooperation Between the Subfields: Is It Possible?” (Open Departmental Forum). Organizer and Lead Presenter. Department of Anthropology Graduate Student Colloquium Series, University of Pennsylvania, Philadelphia, Pennsylvania; October 1995.

“Cultural Greyout and Rock ’n’ Roll Sellout: Authenticity, Ethnomusicology and Popular Music.” Presented at the Society for Ethnomusicology 40th Annual Meeting, Los Angeles, California; October 1995.

HONORS, GRANTS, AND FELLOWSHIPS:

Thesis Adviser to Anthony Thibodeau, Shanklin Graduate Research Award Finalist, Bowling Green State University, 2014.

Invited Presenter, Symposium on Heavy Metal Music and the Communal Experience, University of Puerto Rico, Center for Social Research. March 5-7, 2014.

Nominated for the Bowling Green State University Master Teacher Award, 2013.

Invited Speaker, Symposium on Heavy Metal and Globalization, University of Dayton, November 9, 2012 in Dayton, Ohio.

Invited Speaker, First International Conference of the PhD in Music Program in the University of the Philippines College of Music, September 2-3, 2011 in Manila, the Philippines.

Finalist, Olscamp Research Award, Bowling Green State University, March 2011.

Invited Plenary Speaker for the Culture, English Language Teaching and Literature (CELTE) Third Annual International Seminar, Soegijapranata Catholic University, January 19-20, 2011 in Semarang, Indonesia.

Invited Participant, “The Beat Goes On: Popular Music in Twentieth Century Southeast Asia.” Workshop sponsored by the Royal Netherlands Institute for Southeast Asian and Caribbean Studies (KITLV) held January 10-11, 2011 in Jakarta, Indonesia.

Faculty Improvement Leave, Bowling Green State University, 2010-2011 Academic Year.

Richard Waterman Junior Scholar Prize, Popular Music Section of the Society for Ethnomusicology, for “Living the Punk Lifestyle in Jakarta” (*Ethnomusicology* 52[1]: 97-115, 2008), 2009.

Nominated for the Young Scholar Award, Bowling Green State University, 2008.

Klaus Wachsmann Prize, Society for Ethnomusicology. Awarded to *Wired for Sound* (Greene and Porcello, eds., Middletown, CT: Wesleyan University Press, 2005), 2006.

Gustave Reese Publication Fund of the American Musicological Society. Publication subvention awarded for *Modern Noise, Fluid Genres: Popular Music in Indonesia, 1997-2001* (University of Wisconsin Press), 2006.

Bowling Green State University Scholars Assistance Program. Publication subvention awarded for *Modern Noise, Fluid Genres*, 2005.

Center for Southeast Asian Studies, University of Wisconsin—Madison. Publication subvention for *Modern Noise, Fluid Genres*. 2005.

Thesis Advisor, “My Boy Elvis: Gender, Fandom, and Performance in Rock and Roll” by Angela Fitzpatrick (M.A., American Culture Studies, 2005), winner of the BGSU Graduate College 2005 Distinguished Thesis Award.

Invited to attend the BGSU 37th and 38th Annual Honors and Awards Reception as a “Favorite Faculty Member.” Spring 2005, Spring 2006.

Invited Participant, The Royal Netherlands Institute of South-East Asian and Caribbean Studies 17th Annual International Workshop on South-East Asian Studies. Workshop Title: “South-East Asian Pop Music in a Comparative Perspective.” Leiden, The Netherlands. December 2003.

Teaching Assistantships, Department of Anthropology, University of Pennsylvania. 2000, 1996, 1995.

United States-Indonesia Society Travel Grant. Supported travel costs for overseas dissertation research. 2000.

United States Department of Education, Fulbright Hays Group Projects Abroad Program. Fellowship and tuition waiver for language study at the Consortium for the Teaching of Indonesian and Malaysian, University Kebangsaan Malaysia. 1998.

Departmental Field Funds. Department of Anthropology, University of Pennsylvania. Supported a pre-dissertation pilot study in Indonesia. 1997.

Writing Fellow, Writing Across the University, University of Pennsylvania. 1993-1997.

Foreign Language Area Studies Fellowship (Title VI) for language study at the Southeast Asian Studies Summer Institute, University of Wisconsin--Madison and Arizona State University. 1995, 1996.

Hewitt Pantaleoni Student Paper Prize, Middle Atlantic Chapter of the Society for Ethnomusicology. 1995.

Honorable Mention, Usha Mahajani Prize, Southeast Asian Studies Summer Institute, University of Wisconsin-Madison. 1995.

Magill-Rhoads Scholar, Haverford College.
1991, 1990, 1989

SELECTED PROFESSIONAL SERVICE:

Series Editor, Music/Culture Series, Wesleyan University Press, 2013-present.

International Partner, Modern Heavy Metal Conference, Helsinki, Finland, 2015.

Planning Committee, Heavy Metal and Cultural Impact Conference, University of Dayton, November 2014.

Editorial Advisory Board, *Metal Music Studies*, peer-reviewed academic journal, UK., 2013-present.

Proposal Reviewer, Netherlands Organization for Scientific Research (NWO), 2014.

Proposal Referee, Canadian Social Science and Humanities Research Council, 2013.

Richard Waterman Junior Scholar Prize Committee, Popular Music Section of the Society for Ethnomusicology, 2012, 2013.

Organizing Committee Chair, "BGSU Heavy Metal and Popular Culture International Conference." International academic conference held at Bowling Green State University, April 4-7, 2013.

Publicity Coordinator/Newsletter Editor, Department of Popular Culture, Bowling Green State University, 2009-2012.

Society for Ethnomusicology Council, 2009-2012.

Graduate Admissions Committee, Department of Popular Culture, Bowling Green State University. 2012, 2009, 2004.

School Director Search Committee, School of Cultural and Critical Studies, 2011.

Chair, Popular Music Section of the Society for Ethnomusicology, 2010-2012.

President, Midwest Chapter of the Society for Ethnomusicology (MIDSEM), 2010-2011.

Organizer and Program Committee Chair, "Music and Everyday Life" Conference/2011 MIDSEM Chapter Meeting, Bowling Green State University, 2011.

Co-Organizer, Asian Popular Culture Symposium, Bowling Green State University, 2010.

Program Committee, Midwestern Chapter of the Society for Ethnomusicology (MIDSEM) Annual Meeting, 2010.

Asian Studies Program Advisory Committee, Bowling Green State University. 2005-2014.

American Culture Studies Advisory Committee, Bowling Green State University. 2006-2010.

Co-Organizer, Three-Day Residency at Bowling Green State University featuring Dr. Sarah Morelli, Kathak Dancer and Ethnomusicologist, 2009.

Chair, Keynote Speaker Committee. Popular Music Section of the Society for Ethnomusicology. 2008-2009.

Inter-Disciplinary.Net Steering Group for the Music, Metal and Politics project, 2008-2010.

Ethnic Cultural Arts Program (ECAP) Executive Committee, Bowling Green State University, 2003-2010.

Jaap Kunst Prize Committee, Society for Ethnomusicology. Prize awarded to the most outstanding article in ethnomusicology published during the previous calendar year, 2008.

American Culture Studies Ph.D. Executive Committee. Bowling Green State University, 2008.

Faculty Adviser, Bowling Green State University Hillel, 2005-2007.

Consultant, *Global Metal* (documentary film), Banger Productions, 2006-2008.

Keynote Speaker Committee. Popular Music Section of the Society for Ethnomusicology. 2003-2008.

Program Committee, Midwestern Chapter of the Society for Ethnomusicology (MIDSEM) Annual Meeting, Spring 2005.

Proposal Screener, International Dissertation Field Research Fellowship Program, sponsored by the Social Science Research Council and American Council of Learned Societies. 2004, 2005.

Tenure-Track Faculty Recruitment Committee, Department of Popular Culture, 2004-2005.
Instructor Recruitment Committee, Department of Popular Culture, Summer 2004.

Co-Organizer, Concert at Bowling Green State University featuring Krakatau (Indonesian ethnic jazz fusion group), Summer 2004.

Lise Waxer Memorial Prize Committee. Popular Music Section of the Society for Ethnomusicology. 2003.

Senior Copywriter. IndonesianArt.net (Jakarta, Indonesia). Contributed, translated, and edited copy for a multimedia Web site focusing on the art, music, literature, and mass media of Indonesia. Summer 2000.

Research Assistant. Dr. Guthrie Ramsey, University of Pennsylvania, Department of Music. Fall 1998.

Research Assistant. Dr. Webb Keane, University of Pennsylvania, Department of Anthropology. 1995- 1996.

Co-Founder and Publicity Manager. University of Pennsylvania Department of Anthropology Graduate Student Colloquium Series, 1995-96, 1998-99.

Manuscript Reviews:

Ethnomusicology, 2014.

Humanities Diliman: A Journal on Philippine Humanities, 2014.

Culture, Theory and Critique, 2013-2014.

Metal Music Studies, 2013.

Wesleyan University Press, 2013.

Journal of Popular Music Studies, 2012.

Syllecta Classica, 2012.

European Journal of Cultural Studies, 2012.

Perfect Beat: The Pacific Journal of Research into Contemporary Music and Popular Culture, 2011.

STM-Online (The Swedish Musicological Society's Internet Publication), 2010.

American Ethnologist, 2010.

Book Series of the European Association of Social Anthropologists, 2010.

Asia Pacific Journal of Anthropology, 2009.

Visual Anthropology Review, 2009.

Asian Music, 2008.

Oxford University Press, 2008.

International Association for the Study of Popular Music—New Zealand (IASPM-NZ) Conference Proceedings, 2008.

Kasarinlan: Philippine Journal of Third World Studies, 2007.

Journal of Popular Music Studies, 2006.

World Literature Today, 2006.

Internet Journal of Ethnomusicology, 2002.

OTHER TEACHING EXPERIENCE:

Adjunct Instructor. Ramapo College of New Jersey, School of Contemporary Arts. *Course Title:* “Women, Music and Culture.” Fall 2002, Spring 2003.

Teaching Assistant. University of Pennsylvania, Undergraduate Pilot Core Curriculum. *Course Title:* “Globalization.” Fall 2000.

Instructor. Universitas Atma Jaya (Jakarta, Indonesia), Department of Business Administration. *Course Taught:* “Introduction to Anthropology,” “Managing Across Cultures.” Spring 2000. All teaching conducted in Indonesian.

Instructor. University of Pennsylvania, Department of Anthropology. *Course Title:* “World Ethnography.” Summer 1999.

Adjunct Instructor. Pennsylvania State University, Delaware County, Department of Integrative Arts. *Course Title:* “Popular Music in America: 1899-1999.” Spring 1999.

Teaching Assistant. University of Pennsylvania, Department of Anthropology. *Course Title:* “Introduction to Cultural Anthropology.” Spring 1995.

Teaching Assistant. Haverford College, Department of Sociology/Anthropology. Fall 1992. *Course Title:* “Sociology of Crime.”

Guest Lecturer. Bowling Green State University, Columbia University, Drexel University, Germantown Friends School, Haverford College, Northern Illinois University, Oberlin College, Owens Community College, Pennsylvania State University—Delaware County, Pennsylvania State University—Ogontz, Universitas Atma Jaya (Indonesia), University of Denver, University of Pennsylvania, University of the Philippines, University of Richmond, University of Toledo. *Topics include:* studio technology, anthropology of music, language and culture, the ethnomusicology of rock and roll, Indonesian popular music, jazz history, music and multiculturalism, popular music and aesthetics, popular musics as global phenomena, music and nationalism, anthropology and business, Balinese music, music and religion, music and ritual, music and politics, hip hop aesthetics and production techniques, postmodern theory and history, Indonesian political history, western classical borrowings from popular and world musics, structural and symbolic anthropology. 1993-present.

LANGUAGES: Indonesian, Malay (Malaysian), Jakartanese Malay.