

## Contributors

**Lucy Caplan** is a lecturer on History and Literature at Harvard University. She holds a PhD in American Studies and African American Studies from Yale University. Her research interests include African American music, opera, cultural criticism, and the relationship between music and intellectual history. She is working on a book project about African Americans and opera during the early twentieth century.

**Chris Goertzen** teaches at the University of Southern Mississippi. He has written several books on American fiddling, as well as *Fiddling for Norway: Revival and Identity* (1997) and *Made in Mexico: Tradition, Tourism, and Political Ferment in Oaxaca* (2010). He also co-edited the *Garland Encyclopedia of World Music, Europe* (2000).

**Andrew Granade** is professor of musicology and Associate Dean of Academic and Faculty Affairs at the University of Missouri–Kansas City Conservatory. Granade's research focuses on the American Experimental Tradition, particularly the composer and instrument builder Harry Partch, and he is the author of *Harry Partch, Hobo Composer*. He also has an active interest in music history pedagogy, the American wind band, and science fiction television and film scores.

**Elizabeth Hambleton** is a PhD candidate of music theory at the University of California, Santa Barbara. Her dissertation topic explores methods of electronic composition and analysis of the notation of interactive electroacoustic music created within digital audio workspaces, particularly in terms of augmented reality, virtual reality, and video games.

**Jessica A. Holmes** is a postdoctoral fellow of musicology at the University of California, Los Angeles. Her scholarship examines the politics and aesthetics of disability in emerging art and popular music in relationship to gender, sexuality, and race. Her work appears in the *Journal of the American Musicological Society*, the *Journal of Popular Music Studies*, and the *Journal of Interdisciplinary Voice Studies*. Her current book project explores the multi-sensory contours of music through the accounts of contemporary deaf musicians (University of Michigan Press, under contract).

**John Michael McCluskey** is chair of the music department and assistant professor of music at Shorter University in Rome, Georgia, where he teaches courses on

western music history, world musics, and other music topics. Prior to joining the faculty at Shorter, he taught at Transylvania University and the University of Kentucky, where he completed his PhD. His research centers on music and sport, and his writing has appeared in *American Music* and in a previous issue of the *Journal of the Society for American Music*.

**Gregory N. Reish** is professor of music history and director of the Center for Popular Music at Middle Tennessee State University. His recent work has appeared in *The Oxford Handbook of Country Music* and *Honky Tonk on the Left*. He is co-editor of *Tyranny and Music* and co-narrator of *John Hartford's Mammoth Collection of Fiddle Tunes*. Reish is currently engaged in projects focused on conjunto music from South Texas and *son jarocho* from Veracruz.

**Paul Allen Sommerfeld** is a Music Specialist in the Music Division of the Library of Congress. He specializes in music for film, television, and other media, especially in media franchises and branding. He holds a PhD in Musicology from Duke University and has several forthcoming publications on music in the *Star Trek* franchise.

**David VanderHamm** is a lecturer in the Department of Humanities and Philosophy at the University of Central Oklahoma, where he teaches courses in interdisciplinary humanities. His research pursues the theme of virtuosities through both fieldwork and archival methods, exploring how wide-ranging displays and discourses of musical skill carry meaning for audiences in the United States during the age of electronic media. Dr. VanderHamm's published work appears in *American Music*, *Oxford Bibliographies*, and *The Public Historian*.

**Katherine Williams's** research interests include jazz (with a particular focus on Duke Ellington, cultural values associated with jazz in a changing society, and improvisation), popular music, and gender in music. Williams has recently taken on—with Nicolas Pillai—the editorship of the *Jazz Research Journal*. She is a lecturer in music at the University of Plymouth, where she also leads the Performance Pathway for undergraduates.