

## Contributors

A southerner at heart, **Christina Azahar** is a Salvadoran-American ethnomusicologist born and raised in Milledgeville, GA, and currently residing in the San Francisco Bay Area. Her research explores popular music, feminism, social justice movements, and spatial politics in and between Latin America and the United States, especially in Chile and the Southern Cone.

**John Brackett** is instructor of music at Vance-Granville Community College in Henderson, North Carolina. His current research considers the music and culture of the Grateful Dead and the progressive dance music of Arthur Russell. Brackett also composes, performs, and records 80s-influenced electronic dance music under the name “Colorless Green Ideas.”

**Kirsty Fairclough** is reader in screen studies at the School of Digital Arts at Manchester Metropolitan University, UK. Fairclough researches in the areas of celebrity studies, popular music, and gender representation with an emphasis on the life and legacy of Prince. Fairclough’s work has been published in *Senses of Cinema*, *Feminist Media Studies*, *SERIES*, and *Celebrity Studies* journals and has been featured on BBC4 and BBC2, and, among others, in the *Guardian* and *Creative Review* publications. She is chair of the Manchester Jazz Festival.

**Daniel Guberman** is a senior instructional developer with the Center for Instructional Excellence and a provost fellow with the Division of Diversity and Inclusion at Purdue University. A faculty developer and musicologist, his most recent publications appear in *Teaching and Learning Inquiry*, *Arts and Humanities in Higher Education*, and *Teaching and Learning Together in Higher Education*. His current focus involves promoting inclusive and equity-oriented teaching practices with an emphasis on rethinking grading.

**Jasmine A. Henry** is a musicology PhD candidate and part-time lecturer at Rutgers University—New Brunswick whose research centers on independent music-making, Black cultural production, and critical race theory. Her current dissertation project focuses on the production and circulation of Jersey club music, a Black independent music subgenre and scene in Newark, New Jersey.

**Matthew J. Jones** is a musicologist living in Houston, TX. He is the author of *Love Don’t Need a Reason: The Life and Music of Michael Callen* (punctum books, 2020), and *How to Make Music in an Epidemic: Popular Music-Making During the AIDS*

*Crisis: 1981–1996* (forthcoming, Routledge), as well as the recipient of the 2017 Deems Taylor/Virgil Thomson award for concert music criticism for his essay, “Enough of Being Basely Tearful: ‘Glitter and Be Gay’ and the Camp Politics of Queer Resistance.”

**Lena Leson** is a PhD candidate in musicology at the University of Michigan. Her research explores transnationalism in music for the stage, focusing on Cold War cultural exchange and twentieth-century ballet. She is currently writing a dissertation on the politics and musical practices of New York City Ballet co-founder and choreographer George Balanchine.

**Laura Lohman** is professor of music and director of the Center for the Advancement of Faculty Excellence at Queens University of Charlotte. Her music publications include *Hail Columbia! American Music and Politics in the Early Nation* (2020); *Umm Kulthum: Artistic Agency and the Shaping of an Arab Legend, 1967–2007* (2010); and the edited volume *Researching Secular Music and Dance in the Early United States: Extending the Legacy of Kate Van Winkle Keller* (2021).

**Elizabeth Newton** holds a PhD in musicology from the CUNY Graduate Center. She lives in New York City, where she works at a grocery cooperative. Her work engages the intellectual history of poetry, song, and writing about music. In her dissertation, “Audio Quality as Content,” she theorizes the relationship between content and mediation in recordings of popular music.

**Nathan Platte** is an associate professor of musicology at the University of Iowa, where he holds an affiliated appointment with the Department of Cinematic Arts. His research and teaching interests span film music, collaborative creativity, music and human rights, and musical adaptations across media. The author of *Making Music in Selznick’s Hollywood* (2018), Nathan also cohosts the podcast *Sounding Cinema*.