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MUSIC
CULTURE

We are pleased to announce
new series editors:

Deborah Wong
Sherrie Tucker
Jeremy Wallach



Deborah Wong is Professor of Music at the University of California, Riverside. She is the author of *Speak It Louder: Asian Americans Making Music* and *Sounding the Center: History and Aesthetics in Thai Buddhist Ritual*. She served as president of the Society for Ethnomusicology from 2007 to 2009, and currently serves on the Smithsonian Institution's Center for Folklife and Cultural Heritage Advisory Council and the board of directors for the Alliance for California Traditional Arts.



Sherrie Tucker is Professor of American Studies at the University of Kansas. She is the author of *Swing Shift: "All-Girl" Bands of the 1940s* and coeditor of *Big Ears: Listening for Gender in Jazz Studies*. Her latest book *Dance Floor Democracy: The Social Geography of Memory at the Hollywood Canteen* is forthcoming in 2014. She is part of the Collaborative Research Initiative of the Social Sciences and Humanities Research Council of Canada, and a member of the Melba Liston Research Collective and the AUMI (Adaptive Use Musical Instrument) research team of the Deep Listening Institute. She coedits the journal *American Studies*.



Jeremy Wallach is Associate Professor in the Department of Popular Culture at Bowling Green State University in Ohio. He is the author of *Modern Noise, Fluid Genres: Popular Music in Indonesia, 1997–2001*, and coeditor of a special issue of *Asian Music* on Indonesian popular music. Wallach is also coeditor of *Metal Rules the Globe: Heavy Metal Music around the World* and has written extensively on metal-related phenomena in Southeast Asia, the US, and the world.

Now celebrating its twentieth anniversary, the Music/Culture series has consistently reshaped and redirected music scholarship. Founded in 1993 by George Lipsitz, Susan McClary, and Robert Walser, the series features outstanding critical work on music. Unconstrained by disciplinary divides, the series addresses music and power through a range of times, places, and approaches. From ethnographic classics to cutting-edge studies, Music/Culture zeroes in on how musicians articulate social needs, conflicts, coalitions, and hope. Books in the series investigate the cultural work of music in urgent and sometimes experimental ways, from the radical fringe to the quotidian. Music/Culture asks deep and broad questions about music through the framework of the most restless and rigorous critical theory.

For more information on the series or to submit a proposal, contact Parker Smathers at psmathers@wesleyan.edu