

David VanderHamm, Ph.D.

Department of Art History and Humanities, Johnson County Community College

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EDUCATION

2017

Ph.D. Musicology

University of North Carolina at Chapel Hill

Dissertation: "The Social Construction of Virtuosity: Musical Labor and the Valuation of Skill in the Age of Electronic Media," advised by Mark Katz

2013

M.A. Musicology

University of North Carolina at Chapel Hill

Thesis: "The Listening Moment: Ludic Wit in Haydn's String Quartets," advised by Mark Evan Bonds

2011

M.M. Guitar Performance

University of Denver

2007

B.A. Music

Colorado Christian University. *Summa Cum Laude*

ACADEMIC APPOINTMENTS

2021-present **Research Associate**, Centre for the Study of Music, Media, and Place, Memorial University Newfoundland

2021-present **Assistant Professor of Humanities**, Department of Art History and Humanities, Johnson County Community College

2019-2021 **Continuing Lecturer**, Department of Humanities and Philosophy, University of Central Oklahoma

2018-2019 **Visiting Teaching Assistant Professor**, Lamont School of Music, University of Denver

2017-2018 **Adjunct Lecturer**, School of Music, University of North Carolina at Greensboro

2017 **Adjunct Lecturer**, Department of Music, University of North Carolina at Chapel Hill

2015-2016 **Teaching Fellow**, Writing Center, University of North Carolina at Chapel Hill

- Conducted 225 face-to-face coaching sessions and over 50 online sessions with a diverse group of undergraduates, international students, and graduate students working on a wide range of writing projects across the arts, humanities, and sciences

2011–2015	Teaching Assistant , Music Department, University of North Carolina at Chapel Hill
2009–2011	Teaching Assistant , Lamont School of Music, University of Denver
2009–2011	Instructor , Arapahoe Community College, Community Education, Littleton, CO

PUBLICATIONS

MONOGRAPH

In Progress *Virtuosities: Musical Labor in the Age of Electronic Media*. In Progress.

EDITED VOLUME

2023 (In Press) *Oxford Handbook of the Phenomenology of Music Cultures*. Edited by Harris M. Berger, Friedlind Riedel, and David VanderHamm. New York: Oxford University Press.
<https://10.1093/oxfordhb/9780190693879.001.0001>

PEER-REVIEWED ARTICLES AND CHAPTERS

2023	"Phenomenological Approaches in the History of Ethnomusicology," co-authored with Harris Berger and Friedlind Riedel. In <i>Oxford Handbook of the Phenomenology of Music Cultures</i> . Edited by Harris M. Berger, Friedlind Riedel, and David VanderHamm. New York: Oxford University Press. In Press.
2021	"Virtuosity, Obviously: Ravi Shankar, Historical Phenomenology, and the Valuation of Skill," in <i>Oxford Handbooks Online</i> . Edited by Harris M. Berger, Friedlind Riedel, and David VanderHamm. New York: Oxford University Press. https://10.1093/oxfordhb/9780190693879.013.13
2021	"All those Homes Beyond the Microphone': Advertising, Domesticity, and Early Country Music Variety Programs in the 1930s," in <i>Oxford Handbook of Music and Advertising</i> , edited by James Deaville, Ron Rodman, and Siu-Lan Tan, 336–351. New York: Oxford University Press, 2021. https://www.doi.org/10.1093/oxfordhb/9780190691240.013.43
2020	"'I'm Just an Armless Guitarist': Tony Melendez, Disability, and the Social Construction of Virtuosity." <i>Journal of the Society for American Music</i> 14, no. 3 (August 2020): 280–307. https://doi.org/10.1017/S1752196320000206

- Awarded the Richard Waterman Junior Scholar Prize from the Popular Music Section of the Society for Ethnomusicology, which recognizes the best article by a junior scholar in the ethnomusicological study of popular music.

2018 "Simple Shaker Folk: Appropriation, American Identity, and *Appalachian Spring*," *American Music* 36, no. 4 (Winter 2018): 507-526.
<http://muse.jhu.edu/article/715974>

2018 "Virtuosity/Virtuoso." In *Oxford Bibliographies in Music*. Ed. Bruce Gustafson. New York: Oxford University Press, January 2018.
<http://doi.org/10.1093/OBO/9780199757824-0236>

- In 2021, *Oxford Bibliographies in Music* highlighted this entry as one of their [10 most popular](#) articles.

2015 "Preserving Heritage, Fostering Change: Accidental Archives in Country Music and Hip-Hop," co-authored with Mark Katz, *Public Historian* 37, no. 4 (November 2015): 32–46. <http://doi.org/10.1525/tph.2015.37.4.32>

NON-PEER-REVIEWED

2022 "Preface," co-authored with Harris Berger and Friedlind Riedel. In *Oxford Handbook of the Phenomenology of Music Cultures*. Edited by Harris M. Berger, Friedlind Riedel, and David VanderHamm. New York: Oxford University Press. Forthcoming.

BOOK REVIEWS

2016 Review of Timothy Taylor, *The Sounds of Capitalism: Advertising, Music, and the Conquest of Culture*. *Journal of the Society for American Music* 10, no. 2 (May 2016): 226–28. <http://doi.org/10.1017/S1752196316000146>

2015 Review of Jessica Wiskus, *The Rhythm of Thought: Art, Literature, and Music after Merleau-Ponty*. In *MAKE: A Literary Magazine*, <http://makemag.com/review-the-rhythm-of-thought-by-jessica-wiskus/>.

2014 Review of Kathleen Marie Higgins, *The Music Between Us: Is Music a Universal Language?* In *MAKE: A Literary Magazine*, <http://makemag.com/review-the-music-between-us-by-kathleen-marie-higgins/>.

2013 Review of Maggie Andrews, *Domesticating the Airwaves: Broadcasting, Domesticity and Femininity*. In *MAKE: A Literary Magazine*, <http://makemag.com/review-domesticating-the-airwaves-andrews/>.

FELLOWSHIPS AND AWARDS

2022 *College Scholar Award*, Johnson County Community College

2021 *The Richard Waterman Junior Scholar Prize*, Popular Music Section of the Society for Ethnomusicology

2017 *Oxford Bibliographies in Music Graduate Student Article Award*

2016–2017 *Dissertation Completion Fellowship*, UNC Graduate School

2016 *Graduate Student Mentor Award for Excellence in Mentoring Undergraduates*, UNC Office for Undergraduate Research

2015 *The Jean Cameron Grainger Summer Research Fellowship*, UNC Graduate School

2014 *American Musicological Society Southeast Chapter Student Presentation Award*

2013 *Berea College Appalachian Sound Archives Fellowship*

2011 *Outstanding Graduate Student in Academic Achievement*, University of Denver

2010 *Graduate Recital of Distinction*, University of Denver

REFEREED CONFERENCE PRESENTATIONS

2022 “‘Listeners’ Ideal National Barn Dance’: Musical Personae and Downhome Virtuosity on 1930s Radio,” Joint Annual Meeting of the Society for Ethnomusicology, American Musicological Society, and Society for Music Theory, New Orleans, November 2022.

 “‘Listeners’ Ideal National Barn Dance’: Musical Personae and Downhome Virtuosity on 1930s Radio,” International Association for the Study of Popular Music (US Branch) Annual Meeting, Ann Arbor, Michigan, May 2022.

2021 “‘Merely a Mighty Good Fiddler’: Downhome Virtuosity and the Stakes of Language,” Society for Ethnomusicology Annual Meeting, Virtual Conference, October 2021.

2018 “‘He’s Using his Feet!’: Tony Melendez, Disability, and the Meanings of Musical Skill,” Society for Ethnomusicology Annual Meeting, Albuquerque, New Mexico, November 2018.

“‘The Excitement is Precisely Because We are Different’: Ravi Shankar, Yehudi Menuhin, and the Construction of Cosmopolitan Virtuosity,” American Musicological Society Annual Meeting, San Antonio, Texas, November 2018.

2017 “‘Merely a Mighty Good Fiddler’: Downhome Virtuosity and the Stakes of Language,” Society for American Music Annual Meeting, Montreal, Quebec, March 2017.

2016 “Historical Phenomenology and the Lived Experience of Mediated Virtuosity,” Anthropology of Sound Forum at Society for Ethnomusicology Annual Meeting, Washington, D.C., November 2016.
“Ravi Shankar, Yehudi Menuhin, and the Social Construction of Cosmopolitan Virtuosity,” Society for Ethnomusicology Annual Meeting, Washington, D.C., November 2016.
“The Other End of the Cable: Guitar Amplifiers, Instrumentality, and Sonic Ecology,” Musical Networks and Ecologies, Chapel Hill, North Carolina, August 2016.

“Agency in Excess: Tony Melendez and the Intersecting Performance of Virtuosity, Disability, and Religiosity,” International Association for the Study of Popular Music, U.S. and Canada Branch, Calgary, May 2016.

2015 “Agency in Excess: Tony Melendez and Musical Virtuosity at the Intersection of Disability, Religiosity, and Latino Identity,” Society for Disability Studies, Atlanta, GA, June 2015.
“African Others and the Virtuoso Self: Collaboration and Cultural Capital in Béla Fleck’s *Throw Down Your Heart*,” Sight and Sound Conference, London, UK, May 2015.

2014 “Cosmopolitan Virtuosity, Cultural Capital, and Representations of Africa in Béla Fleck’s *Throw Down Your Heart*,” Society for Ethnomusicology Annual Meeting, Pittsburgh, PA, November 2014.
“Sounding the Limits: Technology, Virtuosity, and Disability,” American Musicological Society Annual Meeting, Milwaukee, WI, November 2014.
“Simple Shaker Folk: American Mythology, Appropriation, and Copland’s *Appalachian Spring*,” Aaron Copland and the American Cultural Imagination, Chapel Hill, NC, August 2014.
“‘The Martyrs of Artworks’: Adorno on Virtuosity, Performance, and Musical Labor,” Music, Marxism, and the Frankfurt School, Dublin, Ireland, July 2014.

“Sounding the Limits: Technology, Virtuosity, and Disability,” Technology in Music: Production, Preservation, and Dissemination, Chapel Hill, NC, May 2014.

“Them Boys kin Shore Tromp on the Strings:’ Down-Home Virtuosity in Rural Variety Radio,” International Association for the Study of Popular Music, US Branch Annual Meeting, Chapel Hill, NC, March 2014.

2013 “Where Does this Cable Go?: Guitar Amplifiers, Instrumentality, and Sonic Ecology,” Society for Ethnomusicology Annual Meeting, Indianapolis, IN, November 2013.

“Broadcasting ‘Hillbilly’ Virtuosity: Showcasing Musical Skill in a Down-Home Way,” Meeting of the American Musicological Society, Southeast Chapter, Greenville, NC, November 2013.

“The Other End of the Cable: Guitar Amplifiers, Instrumentality, and Sonic Ecology,” Western University Graduate Symposium on Music, London, Ontario, August 2013.

“Bringing the Banjo (Back) to Africa: Construction of Origins and the Ethics of Virtuosity in Béla Fleck’s *Throw Down Your Heart*,” Southern Sounds/Out of Bounds Conference, Chapel Hill, NC, February 2013.

2012 “A Time for Wit: Listening to Haydn’s Op. 76 Quartets,” South Central Graduate Music Consortium, Charlottesville, VA, September 2012.

“The Commodified Comprehensible: Schoenberg’s *String Trio* and the ‘Contemporary Classic’ Recording,” Meeting of the American Musicological Society, Southeast Chapter, Boone, NC, September 2012.

NON-REFEREED PRESENTATIONS

2022 “Linda Bessemer, *Fold # 84*,” Noon at the Nerman Series. Johnson County Community College, Overland Park, KS, March 2022.

2019 Comment on “Différance, Inherent Variation and Musical Notation,” Mountain-Plains Philosophy Conference, Edmond, Oklahoma, October 2019.

“*Game of Thrones*, Cameos, and (Failed) Entertainment Value,” A Roundtable of Ice and Fire, hosted by the University of Central Oklahoma Philosophy Club, Edmond, Oklahoma, September 2019.

2012 “‘Inexorable Foe’ Turned Essential Ally: The Role of Recording and the String Trio, Op. 45,” Arnold Schönberg Akademie, Vienna, Austria, June 2012.

INVITED PRESENTATIONS

2018 "Virtuosity, Ravi Shankar, and the Valuation of Skill," Phenomenology and Ethnomusicology 2018: The St. John's Conference, St. John's, Canada, June 2018.

GUEST LECTURES

2020 "Virtuosities," Music, Virtuosity, Labor (Graduate Seminar), Colorado State University, May 2020.

2019 "Undoing Authenticity," Introduction to World Musics (Undergraduate), University of Denver, March 2019.

COURSES TAUGHT (2009-2022)

UNDERGRADUATE MUSIC COURSES

- American Popular Music
- Beginning Guitar
- Global Pop
- Great Musical Works
- Guitar for non-majors
- The Guitar across Musical Cultures
- Introduction to World Musics
- Music History III (1750-present)
- Music Theory I

GRADUATE AND UNDERGRADUATE SEMINARS

- Music as Work, Play, and In Between
- Music, Virtuosity, and Value

UNDERGRADUATE HUMANITIES COURSES

- Classical Mythology
- Introduction to Humanities
- General Humanities: Renaissance to Modern

ONLINE

- Classical Mythology
- General Humanities: Renaissance to Modern
- Introduction to Rock
- Introduction to World Musics

RECITATION SECTIONS

- Aural Skills I
- Great Musical Works
- Introduction to World Musics

Western Music Survey

PEDAGOGICAL TRAINING AND CERTIFICATIONS

2020 **Advanced Workshop for eLearning**, Center for eLearning and Connected Environments, University of Central Oklahoma

2020 **Learning Experience Design Certification**, Institute for Learning Environment Design, University of Central Oklahoma

2019 **eLearning Facilitation Certification**, Center for eLearning and Connected Environments, University of Central Oklahoma

2018 **Advanced Seminar Workshop**, Writing Program, University of Denver

2014 **Future Faculty Fellowship**, Center for Faculty Excellence, University of North Carolina at Chapel Hill

CONFERENCE, PANEL, SYMPOSIUM COORDINATION

2014 **Co-Organizer, “Collaboration and Capital in Africa”**
Panel at Society for Ethnomusicology Annual Meeting, Pittsburgh, PA, Nov. 2014

2014 **Co-Organizer, “Aaron Copland and the American Cultural Imagination”**
Graduate Symposium, Chapel Hill, NC, July 2014

2013–2014 **Committee Chair, Carolina Symposia on Music and Culture**
Led a graduate-student committee that organized the UNC music lecture series that spanned historical musicology and ethnomusicology, overseeing the selection and invitation of 6 scholars as well as all logistics and event management

ACADEMIC SERVICE

2019-2021 **Undergraduate Research and Creative Activities Team**, University of Central Oklahoma
Supported and promoted undergraduate research activities, including reviewing applications for undergraduate research grants

2019-2021 **Enrollment Committee Member**, University of Central Oklahoma
Organized and engaged in campus-wide outreach in order to increase enrollment in the humanities and philosophy majors

2018-2019 **Spirituals Project Faculty Affiliate**, University of Denver
Further organizational goals of preserving and revitalization the tradition of

the Spirituals through performance, a choral festival, and triennial national conference

2015–2016 **Senator, Graduate and Professional Student Federation,**
University of North Carolina at Chapel Hill

2014–2015 **Pre-Graduate Education Advisor,** University of North Carolina at Chapel Hill
Volunteered within career services to advise UNC undergraduate students considering applying to graduate school

SERVICE TO THE PROFESSION

PEER REVIEW

Anonymous Reviewer, *Ethnomusicology*
Anonymous Reviewer, *Journal of the Society for American Music*
Anonymous Reviewer, *Oxford Handbooks in Music*
Anonymous Reviewer, *Southwest Philosophy Review*
Anonymous Reviewer, *Yale Journal of Music and Religion*
Anonymous Reviewer, *Yearbook for Traditional Music*

CONFERENCE SERVICE

Committee Chair, Waterman Junior Scholar Prize, Popular Music Section of the Society for Ethnomusicology, 2022

Panel Chair, “From Radio to Social Media,” Joint Meeting of the American Musicological Society, Society for Ethnomusicology, and Society for Music Theory, New Orleans Louisiana, November 2022

Panel Chair, “Traditional and Modern Guitar,” American Musicological Society, Online, November 2020

MEMBERSHIP IN SCHOLARLY SOCIETIES

American Musicological Society
International Association for the Study of Popular Music, US Branch
Society for American Music
Society for Ethnomusicology