

Notes on Contributors

Fernando Benadon has published his work on microtiming and rhythm perception in leading journals, including *Psychological Research*, *Ethnomusicology*, and *Music Theory Spectrum*. As a composer, his music has been honoured with numerous performances and fellowships in the US and abroad. A graduate of Berklee and UC Berkeley, he teaches theory and composition at American University in Washington DC.

Tara Browner is Professor of Ethnomusicology at the University of California, Los Angeles. She is the author of *Heartbeat of the People: Music and Dance of the Northern Pow-Wow* (2002), editor of *Music of the First Nations: Tradition and Innovation in Native North American Music* (2009), and editor of *Songs from “A New Circle of Voices”: The 16th Annual Pow-wow at UCLA* (2009), has published in several major journals including *Ethnomusicology*, *The Journal of Musicological Research*, *American Music*, and numerous essays in collections. She is currently under contract (with Thomas Riis) with the University of Illinois press for a new collection titled *Rethinking American Music*.

Parag Chordia is currently an author and futurist working on a book about how technology will shape the next hundred years. Formerly, he was Chief Scientist at Smule, where he developed intelligent music algorithms that power music creation apps used by over 100 million people worldwide, including AutoRap, Songify and LaDiDa. He was also a professor at Georgia Tech where he was the Director of the Music Intelligence Lab and recipient of an NSF CAREER award for research on predictive models of music. He is an active performer on the sarod, a fretless, plucked instrument used in North Indian classical music, and is a senior disciple of Padma Bhushan Pandit Buddhadev Das Gupta.

Anne Danielsen is Professor of Popular Music Studies in the Department of Musicology, University of Oslo. She has published widely on rhythm, groove, and music production in postwar African American popular music and is the author of *Presence and Pleasure: The Funk Grooves of James Brown and Parliament* (Wesleyan University Press, 2006), for which she received the Lowens Book Award from the Society for American Music. She is also the editor of *Musical Rhythm in the Age of Digital Reproduction* (Ashgate, 2010).

Pauline Fairclough is Senior Lecturer in Music at the University of Bristol. She is editor of *Shostakovich Studies 2* (CUP) and *Twentieth Century Music and Politics* (Ashgate), and has published on Shostakovich and 1930s Soviet culture. She is currently working on a monograph about Soviet concert repertoire.

Emilia Gómez is a post-doctoral researcher and an assistant professor at the Music Technology Group (MTG), Department of Information and Communication Technologies (DTIC), Universitat Pompeu Fabra (UPF). She graduated as a Telecommunication Engineer with a

specialization in signal processing from the Universidad de Sevilla. Subsequently, she received a DEA in Acoustics, Signal Processing and Computer Science applied to Music (ATIAM) at IRCAM, Paris. In July 2006, she completed her PhD in Computer Science and Digital Communication at UPF on the topic of ‘Tonal Description of Music Audio Signals’. Her main research interests are related to melodic and tonal description of music audio signals, computer-assisted music analysis, and computational ethnomusicology.

Sumanth Gopinath is the author of *The Ringtone Dialectic: Economy and Cultural Form* (2013). His writings on Steve Reich, musical minimalism, Marxism, academic politics, ringtones, Bob Dylan, and Benjamin Britten have appeared in scholarly journals including *Music Theory Spectrum*, *Journal of the Society for American Music*, and *First Monday*, and in the edited collections *Sound Commitments*, *Highway 61 Revisited*, and *Music and Narrative since 1900*.

Dai Griffiths is Senior Lecturer in Music at Oxford Brookes University, and author of monographs on Radiohead and Elvis Costello. His research is now mostly on words in songs, while his teaching is mostly in tonal harmony and analysis. He currently divides his working time equally between the University and fatherhood.

Erinn Knyt is Assistant Professor of Music History at the University of Massachusetts Amherst. She completed her PhD in Music and Humanities in 2010 at Stanford University where she held a Mellon Foundation Dissertation Completion Fellowship. She has published in the *Journal of Musicology* and the *Journal of the Royal Musical Association*, and further articles will shortly appear in *American Music* and the *Journal of Music History Pedagogy*. Knyt recently received a Healey Endowment Grant to conduct research leading to a monograph about Busoni reception.

Kiri Miller is Associate Professor of Music and Director of Graduate Study for Ethnomusicology at Brown University. Her research focuses on participatory culture, communities of practice, interactive digital media, and multisensory musicality. She is the author of *Traveling Home: Sacred Harp Singing and American Pluralism* (Illinois, 2008) and *Playing Along: Digital Games, YouTube, and Virtual Performance* (Oxford, 2012).

Rachel Mundy is an assistant professor of musicology at the University of Pittsburgh. She specializes in twentieth-century music with interests in posthuman scholarship, and she studies portrayals of musical animals to understand how boundaries of race and species are constructed through sound. She is currently writing *Animal Musicalities*, a book tracing animal vocalization research from the 1870s to the present day. Her work speaks to broader questions about how the arts and sciences define what it means to be fully human.

Jann Pasler is Professor of Music at UC San Diego. She has recently published *Saint-Saëns and his World* (Princeton University Press, 2012). Her *Composing the Citizen: Music as Public Utility in Third Republic France* (2009), which won an ASCAP Deems Taylor Award in 2010, is shortly to

be published in French translation by Editions Gallimard. She is currently writing two monographs: *Music, Race, and Colonialism in the French Empire, 1880s-1950s* and *La Race, l'hybridité, et les implications coloniales des premières ethnographies musicales de l'empire français (1860–1950)*, the latter based on lectures delivered in 2012 at the Université de Montréal.

David Rothenberg is the author of *Why Birds Sing, Thousand Mile Song*, and *Survival of the Beautiful*. He often writes on the connection between music, art, and nature, jamming live in the field with whales, birds, and now insects with his latest book and CD, *Bug Music*. His writings have been published in at least ten languages, and his work is the subject of several films, including the feature-length BBC documentary *Why Birds Sing*. As a musician his latest major label music CD is *One Dark Night I Left My Silent House*, a duet with pianist Marilyn Crispell, on ECM Records. Rothenberg is professor of philosophy and music at the New Jersey Institute of Technology.

Jennifer Roth-Gordon is Associate Professor of Linguistic Anthropology at the University of Arizona. She is currently working on a book manuscript entitled *Race and the Brazilian Body: Language and Discipline in Rio de Janeiro* (forthcoming with Palgrave Macmillan Press) that explores how Brazilian youth embrace linguistic practices to shape the racial appearance of their bodies. Her publications, and transcriptions, can be found in multiple journals including *American Anthropologist*, *Language & Communication*, *The Journal of Linguistic Anthropology*, and the *Journal of Latin American and Caribbean Anthropology*.

Jason Stanyek teaches at the University of Oxford, where he is Associate Professor of Ethnomusicology and Tutorial Fellow at St. John's College. He has published on subjects ranging from Brazilian hip hop to Pan-African jazz, from free improvisation to posthumous duets. The two-volume *Oxford Handbook of Mobile Music Studies* (co-edited with Sumanth Gopinath) was published in 2014 and his ethnographic monograph on music and dance in the Brazilian diaspora and a co-edited volume (with Frederick Moehn) on the history of bossa nova in the United States are forthcoming.

Jay Summach is a Fellow in the Thompson Writing Program at Duke University, where he instructs students in academic writing through the practice of popular music analysis. His field of research is mainstream rock music from the 1950s to the 1980s, with a particular interest in formal convention. He completed his PhD at Yale University in 2012, and has published work on rock pre-choruses in *Music Theory Online*. Currently, he is developing a study of the Bee Gees which situates their idiom at a historical and stylistic intersection between relatively teleological and non-teleological practices.

Benjamin Tausig received his PhD in ethnomusicology from New York University in 2013. His research focuses on music and sound in Thailand, including an ethnography of musicians and broadcasters at that country's recent massive anti-government protests. Further interests include urban space, noise legislation, and relationships between music and transnational labour.

Hollis Taylor is a Chancellor's Postdoctoral Research Fellow at the University of Technology, Sydney. Previous fellowships include at the Wissenschaftskolleg zu Berlin Institute for Advanced Study (2011/2012) and at the Laboratoire d'Eco-anthropologie & Ethnobiologie of the Muséum National d'Histoire Naturelle in Paris (2010/2011). Her dissertation 'Towards a Species Songbook: Illuminating the Song of the Australian Pied Butcherbird (*Cracticus nigrogularis*)' straddles the fields of zoömusicology, ornithology, and composition. She lectures on 'The Music of Nature and the Nature of Music' and performs on the violin her compositions based on pied butcherbird song. She is the author of *Post Impressions: A Travel Book for Tragic Intellectuals*, and webmaster of www.zoömusicology.com.

Michael Tenzer has been active as composer, performer, ethnomusicologist, and music theorist. Professor of Music at the University of British Columbia, his compositions have been performed and commissioned by ensembles as diverse as the Chicago Symphony, the pianist Jane Coop, and numerous village gamelan in Bali. Tenzer's publications include four books and articles on a range of topics.