

## Notes on Contributors

**Laura Anderson** is a postdoctoral research fellow at the University of Leeds. She is part of the research team on the Arts and Humanities Research Council-funded project ‘The Professional Career and Output of Trevor Jones’. She completed her PhD, also supported by the AHRC, at Royal Holloway, University of London, in 2013. Her doctoral thesis focused on Jean Cocteau’s approach to music and sound in his films. Her main research interests are in the areas of film music, film sound design, and French music.

**Joseph Auner** is Professor of Music at Tufts University. His work focuses on Schoenberg and the Second Viennese School, turn of the century Vienna, Weimar Berlin, and music and technology. Recent publications include *Music in the 20<sup>th</sup> - and 21<sup>st</sup> Centuries* and *Anthology of Music in the 20<sup>th</sup> - and 21<sup>st</sup> Centuries* (Norton, 2013) and *A Cambridge Companion to Schoenberg*, ed. with Jennifer Shaw (Cambridge, 2010).

**Gianmario Borio** is Professor of Musicology at the University of Pavia and director of the Institute of Music at the Fondazione Giorgio Cini, Venice. In 1999 he was awarded the Dent Medal by the Royal Musical Association. In 2013, he was Distinguished Visiting Professor at the Italian Academy for Advanced Studies in America. His publications deal with several aspects of the music of the twentieth century (theory and aesthetics, political background, audiovisual experience), with the history of musical concepts, and the theory of musical form. He is fellow of the *Accademia Europaea*.

**Georgina Born** FBA is Professor of Music and Anthropology at Oxford University and Professor II in the Department of Musicology at Oslo University. She is Schulich Distinguished Visiting Professor at McGill University and recently gave the Bloch Lectures at the University of California, Berkeley. Her work focuses on cultural production, often via ethnographies of major Western cultural institutions, notably the BBC and IRCAM. She directs the European Research Council-funded programme ‘Music, Digitization, Mediation: Towards Interdisciplinary Music Studies’. Recent books are *Music, Sound and Space* (CUP, 2013) and *Interdisciplinarity: Reconfigurations of the Social and Natural Sciences* (Routledge, 2013). *Improvisation and Social Aesthetics* will be published by Duke in 2016.

**Nick Braae** is a doctoral student at the University of Waikato, Hamilton, New Zealand. His current research is on the musical style of British rock band Queen. He teaches composition and musicianship at an undergraduate level, and is the manager of the New Zealand Chamber Soloists piano trio.

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**Kyle Gann** is a composer, and also a teacher at Bard College. He is author of six books on American music: *The Music of Conlon Nancarrow* (Cambridge University Press, 1995); *American Music in the Twentieth Century* (Schirmer Books, 1997); *Music Downtown: Writings from the Village Voice* (University California Press, 2006); *No Such Thing as Silence: John Cage’s 4’33”* (Yale University Press, 2010); *Robert Ashley (American Composers)* (University of Illinois Press, 2012); and *Essays After a Sonata: Charles Ives’s Concord* (Yale University Press, 2015).

**Tammy L. Kernodle** is Professor of Musicology at Miami University (Ohio) where she teaches in the areas of African American music and music and gender studies.

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**Patrick Valiquet** holds a Postdoctoral Research Fellowship in Music at the University of Edinburgh with funding from the Fonds de Recherche du Québec – Société et Culture. In 2014 he completed a DPhil in Music at the University of Oxford with a research studentship on the European Research Council-funded research programme ‘Music, Digitisation, Mediation: Towards Interdisciplinary Music Studies’ and a doctoral award from the Social Sciences and Humanities Research Council of Canada. He is currently working on a project considering how experimental studies of auditory perception by electroacoustic composers contributed to late twentieth-century reforms in music education.

**Sebastian Wedler** is currently completing his doctorate at Merton College, University of Oxford, and serves as Stipendiary Lecturer in Music at Merton College, University College, and The Queen’s College, University of Oxford. His doctoral dissertation will put forward the first extensive study of Anton Webern’s tonal music

(1899–1908), under the supervision of Professor Jonathan Cross and funded by the Arts and Humanities Research Council in conjunction with Merton College and the Paul Sacher Foundation where he was appointed a Fellow for

2014. He is the recipient of the ‘Merton College Prize Scholarship’ (2014/15), as well as the ‘Link 2 Future Award’ (2011) from the Institute of Psychoanalysis, Zurich (PSZ).