

## Notes on Contributors

**David Clarke** is Professor of Music at Newcastle University. He is a music theorist with a wide range of research interests, encompassing analytical, philosophical, cultural, and critical approaches to music. With Eric Clarke he is co-editor of and contributor to *Music and Consciousness: Philosophical, Psychological, and Cultural Perspectives* (OUP, 2011). He has published widely on the composer Michael Tippett, including a monograph, *The Music and Thought of Michael Tippett: Modern Times and Metaphysics* (CUP, 2001). He has also written on Arvo Pärt and John Cage and on issues of modernism, postmodernism, and cultural pluralism in twentieth-century music, most notably in his article ‘Elvis and Darmstadt’ published in this journal (4/1). He also researches North Indian classical music, in both theory and practice.

**Dai Griffiths** is Senior Lecturer in Music at Oxford Brookes University. He serves on the editorial board of *Popular Music* and is author of books on Radiohead and on Elvis Costello.

**Oded Heilbronner** teaches history and cultural studies at the Shenkar College of Engineering, Design and Art in Tel-Aviv and at the Hebrew University in Jerusalem. He has published widely on German, European, and German-Jewish history, on the Catholic history of Europe, on popular culture in Britain, on theories of cultural studies, and on Nazism, the Holocaust, and anti-Semitism. His articles have appeared in English, Hebrew, and German in journals such as the *Journal of Modern History*, *Comparative Studies in Society and History*, *Historische Zeitschrift*, *Geschichte und Gesellschaft*, and the *Journal of Social History*. His books include *England Dreaming: The Beatles, England and the Sixties* (Carmel, 2008), and *Catholicism, Political Culture and the Countryside: A Social History of the Nazi Party in South Germany* (University of Michigan Press, 1998). His most recent book is *From Popular Liberalism to National Socialism: Religion, Culture and Politics in South-Western Germany, 1860s–1930s* (Routledge, 2016).

**Jake Johnson** is an Assistant Professor of Musicology at the Wanda L. Bass School of Music at Oklahoma City University. His research focuses primarily on twentieth-century American music, and he most recently has been investigating the place musical theatre holds within communities far removed from Times Square. His first book project considers the practice of speaking on behalf of another person and suggests that one way to study this vocal phenomenon is by examining how Mormons frame their religious identity by, and perform a unique theology through, conventions of American musical theatre. His work has been published in a variety of disciplinary settings, including *American Music*, *Journal of the Society for American Music*, *Dialogue: A Journal of Mormon Thought*, *Tempo*, *Elliott Carter Studies Online*, and *Echo: A Music-Centered Journal*.

**George E. Lewis** is Professor of American Music at Columbia University, a Fellow of the American Academy of Arts and Sciences and a Corresponding Fellow of the British Academy. His other honours include a MacArthur Fellowship (2002) and a Guggenheim Fellowship (2015). A member of the Association for the Advancement of Creative Musicians (AACM) since 1971, Lewis is the author of *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press, 2008), which received the American Book Award and the American Musicological Society’s Music in American Culture Award. He is co-editor of the two-volume *Oxford Handbook of Critical Improvisation Studies* (OUP, 2016). His creative work is documented on more than 150 recordings, as presented by the London Philharmonia Orchestra, Mivos Quartet, Ensemble Dal Niente, Spektral Quartet, Talea Ensemble, International Contemporary Ensemble, and others. His opera *Afterword* (2015), a ‘Bildungsoper’ around the AACM, has been performed in the USA, Europe, and UK.

**Judy Lochhead** is a music theorist and musicologist whose work focuses on the most recent musical practices in North America and Europe, with particular emphasis on music of the Western classical tradition. Lochhead has articles appearing in such journals as *Music Theory Spectrum*, *Journal of the American Musicological Society*, *Music Theory Online*, *Theory and Practice*, *In Theory Only*, *Perspectives of New Music*, and in various edited collections. Book-length publications include: *Reconceiving Structure: New Tools in Music Theory and Analysis* (Routledge, 2015); *Music’s Immanent Future: Beyond Past and Present*, co-edited with Sally Macarthur and Jennifer Shaw (Ashgate, 2016); *Sound and Affect: Sound, Music, World*, edited by Stephen Decatur Smith, Judy Lochhead, and Eduardo Mendieta (forthcoming, University of Chicago Press 2017); and *Postmodern Music/Postmodern Thought*, co-edited by Judy Lochhead and Joseph Auner (Routledge 2001).

**Noriko Manabe** is Associate Professor of Music Studies at Temple University. Her monograph *The Revolution Will Not Be Televised: Protest Music After Fukushima* (OUP, 2015) won the John Whitney Hall Book Prize from the Association for Asian Studies and Honorable Mention for the Alan Merriam Prize from the Society for Ethnomusicology. Her monograph *Revolution Remixed: Intertextuality in Protest Music* and co-edited volumes *Nuclear Music* (with Jessica Schwartz) and *Oxford Handbook of Protest Music* (with Eric Drott) are under contract with Oxford University Press. She is series editor for 33 1/3 Japan, a book series on Japanese popular music at Bloomsbury. Her articles on Japanese rap, hip-hop DJs, online radio, the music business, wartime children’s songs, and Cuban music have appeared in *Ethnomusicology*, *Popular Music*, *Asian Music*, *Asia-Pacific Journal*, *Oxford Handbook of Children’s Musical Cultures*, *Oxford Handbook of Mobile Music Studies*, among other volumes. Before joining academia, she was an analyst covering Japanese technology and media for JP Morgan.

**David Metzger** teaches at the University of British Columbia. His areas of research include modernism, popular music, the history of emotions, and issues of race, gender, and sexuality. He is the author of *Quotation and Cultural Meaning in Twentieth-Century Music, Musical Modernism at the Turn of the Twenty-First Century*, and *The Ballad in American Popular Music: From Elvis to Beyoncé*. Articles of his have appeared in *Journal of the American Musicological Society*, *Popular Music*, and *Modernism/modernity*, among other journals.

**Ndwamato George Mugovhani** is Professor and Head of the Department of Performing Arts (Dance, Musical Theatre, Vocal Art and Jazz and Popular Music) at the Faculty of the Arts of Tshwane University of Technology in South Africa. He holds several academic qualifications in the humanities and the performing arts from undergraduate to doctoral level. His qualifications include Bachelor of Arts (UNISA), Bachelor of Music (UCT), Master of Music (WITS), Doctor of Musicology (UNISA), Higher Diploma in Education (UCT), and a Performers Licentiate in Music (UNISA). He has published widely in accredited journals on African cultural studies, oral history, folklore, indigenous music, choral music, and sociology. Over and above reviewing a number of books and appointed as external examiner for postgraduate dissertations and theses, he has also contributed with chapters in numerous books on various topics related to the fields aforementioned. He has lectured at various colleges and universities, and co-edited three books already published.

**Patrick Nickleson** is a Visiting Assistant Professor in music history at Mount Allison University in Sackville, New Brunswick. He completed his PhD at the University of Toronto where his dissertation, 'The Names of Minimalism: Authorship and the Historiography of Dispute in New York Minimalism, 1960–1982', was supported by the Social Sciences and Humanities Research Council of Canada.

**Laudan Nooshin** is Reader in Music and Head of the Music Department at City, University London, UK. Her research interests include creative processes in Iranian music, music and youth culture in Iran, music and gender, neo/post-colonialism and Orientalism, and music in Iranian cinema. Recent publications include the monograph *Iranian Classical Music: The Discourses and Practice of Creativity* (Ashgate, 2015) and two edited volumes: *Music and the Play of Power in the Middle East, North Africa and Central Asia* (Ashgate, 2009) and *The Ethnomusicology of Western Art Music* (Routledge, 2013). Between 2007 and 2011, Laudan was co-editor of the journal *Ethnomusicology Forum*. She is currently a council member and trustee of the Royal Musical Association and on the Advisory Board of the Institute of Musical Research.

**Benjamin Piekut** is an Associate Professor of Music at Cornell University and studies experimental music after

1960. His first book, *Experimentalism Otherwise*, was published by the University of California Press (2011); he recently completed a second book manuscript on the British rock band Henry Cow. He is the co-editor (with George E. Lewis) of the *Oxford Handbook of Critical Improvisation Studies* (OUP, 2016) and sole editor of *Tomorrow Is the Question: New Directions in Experimental Music Studies* (University of Michigan Press, 2014). His article 'Deadness', co-authored with Jason Stanyek, won the 2011 Outstanding Article Award from the Association for Theatre in Higher Education, and was named one of MIT Press's '50 Most Influential Articles' in all disciplines. Prior to joining the Department of Music at Cornell, he taught at the University of Southampton (UK).

**Roger Redgate** is Professor of Composition at Goldsmiths, University of London, where he is Director of the Contemporary Music Research Unit, and also a composer, conductor, and improviser. He graduated at the Royal College of Music, where he won prizes for composition, violin performance, harmony, and counterpoint, studying composition with Edwin Roxburgh and electronic music with Lawrence Casserley. He continued his studies in Freiberg with Brian Ferneyhough. He was invited as guest composer and conductor at the Darmstädter Ferienkurse für Neue Musik from 1984 to 1994 where he received the Kranichsteiner Musikpreis for composition. His compositions have been performed extensively throughout Europe, Australia, and the USA and he has received commissions from the BBC, the European Commission, the French Ministry of Culture, the Darmstädter Ferienkurse für Neue Musik, the Huddersfield Festival, the Venice Biennale, and Ensemble 21 New York. His compositions are published by Editions Henry Lemoine, Paris and United Music Publishers, London.

**J. Griffith Rollefson** is Lecturer in Popular Music Studies at University College Cork, National University of Ireland. He has served on the faculties of music at the University of Cambridge and the University of California, Berkeley, where he also served as UC Chancellor's Public Scholar. Rollefson's research has been recognized by the British Academy, AMS, Volkswagen Stiftung, DAAD, ACLS, and European Commission and is published in *Black Music Research Journal*, *American Music*, *Popular Music and Society*, in the edited volumes *Crosscurrents: European and American Music in Interaction*, *Hip Hop in Europe*, *Native Tongues: An African Hip Hop Reader*, *The Oxford Handbook of Hip Hop Studies*, and elsewhere. Of his book, *Flip the Script: European Hip Hop and the Politics of Postcoloniality* (University of Chicago Press, 2017), Paul Gilroy writes: 'detailed, innovative, and exhilarating . . . At last we have a critical survey that can match the complexity and power of the music.'

**Peter Schmelz** is Associate Professor of Musicology at Arizona State University, Tempe. He is the author of *Such Freedom, If Only Musical: Unofficial Soviet Music during the Thaw* (OUP, 2009), and is currently completing two

books: *Sonic Overload: Polystylism as Cultural Practice in the late USSR* and *Alfred Schnittke: Concerto Grosso no. 1*. He is an editor for the *Journal of Musicology* and the book series Russian Music Studies published by Indiana University Press. He recently received a fellowship from the American Academy in Berlin.

**Victor Szabo** is Assistant Professor of Music at Hampden-Sydney College. He completed his PhD in Critical and Comparative Studies at the University of Virginia's Department of Music in 2015. His current book project, under contract with Oxford University Press, explores the confluence of minimalist aesthetics, countercultural praxis, and lifestyle marketing in the formation of the ambient genre of recorded music during the late twentieth century. His work on queer vocal performance and aesthetic evaluation also appears in the *Journal of Popular Music Studies*.

**Marie Thompson** is a Lecturer of Media, Sound and Culture, based in the University of Lincoln's School of Film and Media. Her research centres on the affective, political, and gendered dimensions of sound and music. She is the author of *Beyond Unwanted Sound: Noise, Affect and Aesthetic Moralism* (Bloomsbury, 2017) and the co-editor of *Sound, Music, Affect: Theorizing Sonic Experience* (Bloomsbury, 2013). Marie is the academic lead of the University of Lincoln's Extra-Sonic Practice (ESP) research group.

**David Toop** is a composer/musician, author, and curator based in London who has worked in many fields of sound

art, music, performance, and writing. He has recorded Yanomami shamanism in Amazonas, appeared on *Top of the Pops*, exhibited sound installations internationally, and collaborated with many musicians and artists. His books include *Ocean of Sound*, *Haunted Weather*, *Sinister Resonance*, and *Into the Maelstrom*. He has released twelve solo albums, including *Screen Ceremonies*, *Black Chamber*, *Sound Body*, and *Entities Inertias Faint Beings*, and as a theorist and critic has written for many publications. Exhibitions he has curated include *Sonic Boom* at the Hayward Gallery, London. He is Professor of Audio Culture and Improvisation at London College of Communication.

**Hon-Lun Yang** is Professor of Music at Hong Kong Baptist University. Yang's research is cross-cultural and interdisciplinary. The monograph *China and the West: Music, Representation, and Reception* that she co-edited with Michael Saffle was recently published by the University of Michigan Press (2017). She is the author of over forty articles that appeared in journals such as *Asian Music*, *Music and Politics*, *CHIME*, *American Music*, and *BLOK* and in the following monographs: *Composing for the State* (Ashgate, 2016), *The Oxford Handbook of Music Censorship* (OUP, 2015), *Music and Protest in 1968* (CUP, 2013), and *Music and Politics* (Ashgate, 2013). In 2015, Yang received the Certificate of Commendation from the Secretary for Home Affairs of Hong Kong for making outstanding contributions to the development of arts and culture.