

Notes on Contributors

MATTHEW BUTTERFIELD is Associate Professor of Music at Franklin & Marshall College, where he teaches courses in jazz and blues history, songwriting, and music theory. He received his bachelor's degree in music from Amherst College and earned his Ph.D. from the University of Pennsylvania. His research focuses on jazz rhythm, with a specific emphasis on the elusive rhythmic phenomenon known as "swing." His current work concerns the history of this term in relation to African American music and the process of its racialization in the first few decades of the twentieth century.

DANIEL CAMERON is a cognitive neuroscientist and a trained percussionist and drummer. His research investigates the perception of musical rhythm, including cross-cultural differences, development in infancy and childhood, and the neural mechanisms that underlie rhythm's rich relationship with human life. He has degrees in percussion performance and cognitive neuroscience and is currently a postdoctoral fellow at McMaster University.

TREVOR DE CLERCQ is Associate Professor in the Department of Recording Industry at Middle Tennessee State University, where he coordinates the musicianship curriculum and teaches coursework in audio theory and music technology. His research focuses on the ways in which contemporary popular music departs from traditional theoretical frameworks developed primarily within the context of common-practice-era music, especially as shown through computational and corpus methods. His *Nashville Number System Fake Book*, which includes charts for 200 acclaimed country songs, was published in 2015. He holds a Ph.D. in music theory from the Eastman School of Music.

NICK COLLINS is Professor in the Durham University Music Department with strong interests in artificial intelligence techniques applied within music, computer and programming languages as musical instrument, and the history and practice of electronic music. He has performed as composer-programmer-pianist and codiscian, from algoraves to electronic

chamber music. Many papers and much code and music are available from www.composerprogrammer.com.

ALAN DODSON is Assistant Professor of Music Theory at Mount Allison University and previously taught at the University of British Columbia, where he was a founding member of the UBC Rhythm Research Cluster. His analytic case studies on rhythm in recorded music have appeared in *Intersections: Canadian Journal of Music*, *Journal of Music Theory*, *Music Analysis*, *Music Performance Research*, *Music Theory Online*, and *Music Theory Spectrum*. He is currently preparing an annotated translation of Heinrich Schenker's *lessonbooks* from the 1920s for *Schenker Documents Online*.

JESSICA GRAHN is Associate Professor at the Brain and Mind Institute and Department of Psychology at the University of Western Ontario (Western). She has degrees in neuroscience and piano performance from Northwestern University and a Ph.D. from Cambridge University in the neuroscience of music. Her research specializes in rhythm, movement, and cognition.

RUSSELL HARTENBERGER is Professor Emeritus and former Dean of the Faculty of Music, University of Toronto. He has been a member of both Nexus and Steve Reich and Musicians since 1971. His compositions include *The Invisible Proverb*, *Telisi Odyssey*, *Magic Time*, *Requiem for Percussion and Voices*, and *Eagles*, and his arrangements include *Moondog Suite* and *Persian Songs* with Iranian classical vocalist Sepideh Raissadat. He is author of *Performance Practice in the Music of Steve Reich* and editor of *The Cambridge Companion to Percussion*. In 2017 he was awarded the Leonardo da Vinci World Award of Arts by the World Cultural Council.

GRETCHEN HORLACHER writes on issues of musical rhythm and meter in the music of Igor Stravinsky, Béla Bartók and Steve Reich, and music-choreographic relations. She is the author of *Building Blocks: Repetition and Continuity in Stravinsky's Music* and co-editor (with Severine Neff and Maureen Carr) of *The Rite of Spring at 100*, which received the Ruth A. Solie Award from the American Musicological Society. She is Professor of Music Theory at the Jacobs School of Music at Indiana University.

JAMES KIPPEN is Professor Emeritus of Ethnomusicology at the Faculty of Music, University of Toronto. He studied *tabla* with Afaq Hussain of Lucknow, and his book *The Tabla of Lucknow* examined the musical lives of hereditary drummers in a city once famous for its opulent culture. His

interests lie in the history of rhythm and drumming in India, and he analyses manuscripts and early printed works in various Indian languages. His book *Gurudev's Drumming Legacy* is a detailed reconstruction of repertoire and rhythmic theory in the context of rising nationalism and musical institutionalization in the early twentieth century.

HARALD KREBS is Distinguished Professor at the University of Victoria and head of theory at its School of Music. He was President of the Society for Music Theory in 2011–13 and is a fellow of the Royal Society of Canada. His monograph *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* won the Society for Music Theory's Wallace Berry Award. His research on Josephine Lang (1815–80) led to the book *Josephine Lang: Her Life and Songs* (co-authored with Sharon Krebs), and to two editions of songs by Lang. Krebs's recent work focuses on expressive declamation in the German *Lied*.

DAVID LOCKE is Professor in the Music Department at Tufts University. An ethnomusicologist, his research interests include music-cultures of Africa, documentation and musical analysis of traditional African music, relationship of music and dance, and new contexts for roots traditions. Author of three books on African music, two online monographs, numerous scholarly articles, and the African chapter in *Worlds of Music* textbook, he is also the founder of the Agbekor Society, a Boston-based group for African performance.

PETER MANUEL has researched and published extensively on musics of India, the Caribbean, Spain, and elsewhere. His several books include *Caribbean Currents: Caribbean Music from Rumba to Reggae*, *Cassette Culture: Popular Music and Technology in North India*, and *Tales, Tunes, and Tassa Drums: Retention and Invention in Indo-Caribbean Music*. He has also produced three documentary videos, including *Tassa Thunder: Folk Music from India to the Caribbean*. Formerly an amateur performer of sitar, jazz piano, flamenco guitar, and highland bagpipes, he teaches ethnomusicology at John Jay College and the Graduate Center of the City University of New York.

RYAN MCCLELLAND is Professor of Music Theory at the University of Toronto and also serves as Associate Dean, Academic & Student Affairs in the Faculty of Music. His research interests include rhythmic-metric theory, Schenkerian analysis, and performance studies. He has published on these subjects in journals including *Music Analysis* and *Music Theory Spectrum*, as well as in essay collections devoted to Brahms and to

Schubert. He has published two books: *Brahms and the Scherzo* and *Analysis of 18th- and 19th-Century Musical Works in the Classical Tradition* (co-authored with David Beach).

KRISTINA F. NIELSEN is Assistant Professor of Musicology at Southern Methodist University. Her research focuses on the performance of Indigenous music in the Mexican American diaspora, Indigenous cultural revitalization movements, and the development of *danzas de conquista* in colonial-era Mexico. She has contributed to *Flower World: Music Archaeology of the Americas*, and her book reviews have appeared in *The Journal of the Royal Anthropological Institute* and *Ethnomusicology*.

MITCHELL OHRINER is Assistant Professor of Music Theory at the University of Denver where he teaches core music theory courses, modal counterpoint, pedagogy, and non-major courses on hip-hop as well as the psychology of preference for music genres. His research on computational music analysis and rap music is detailed in the monograph *Flow: The Rhythmic Voice in Rap Music*. Other writings can be found in *Music Theory Online*, *Empirical Musicology Review*, *The Journal of New Music Research*, and *The Oxford Handbook of Music Theory Concepts*.

DAVID ROBERTSON is a conductor, artist, and thinker who occupies some of the most prominent platforms in the worlds of opera, orchestral music, and new music. He has served in numerous artistic leadership positions, including with the St. Louis and Sydney Symphony Orchestras, and, as a protégé of Pierre Boulez, the *Ensemble InterContemporain*. He appears regularly with The Metropolitan Opera, Royal Concertgebouw Orchestra, *Bayerischen Rundfunk*, New York Philharmonic, and with major orchestras and in leading opera houses internationally. Robertson is the recipient of numerous awards and serves as Director of Conducting Studies and Distinguished Visiting Professor at The Juilliard School.

STEVEN SCHICK is a percussionist, conductor, and author who has commissioned more than 150 works, many of which are standard repertoire for percussionists. Schick founded the percussion group red fish blue fish – now celebrating its twentieth anniversary – and was the original percussionist of the Bang on a Can All-Stars. He is currently music director of the La Jolla Symphony and Chorus and artistic director of the San Francisco Contemporary Music Players. Schick is Distinguished Professor of Music at the University of California, San Diego and holds the Reed Family Presidential Chair in Performance.

ADAM SLIWINSKI has built a dynamic career of creative collaboration as percussionist, pianist, conductor, teacher, and writer. A member of the ensemble Sō Percussion since 2002, Adam has performed at venues around the world. He is co-director of the Sō Percussion Summer Institute, an annual intensive course on the campus of Princeton University. He has taught in residencies and masterclasses at more than 100 conservatories and universities in the United States and internationally. Along with his colleagues in Sō Percussion, Sliwinski is Edward T. Cone performer-in-residence at Princeton University. He holds the Doctor of Musical Arts degree from Yale University.

LESLIE TILLEY is Associate Professor of Music at the Massachusetts Institute of Technology. She received her Ph.D. in ethnomusicology at the University of British Columbia, carrying out fieldwork in Bali, Indonesia. She is particularly interested in exploring analytic approaches to world musics and has published in *Ethnomusicology*, *The Springer Handbook of Systematic Musicology*, and the *Current Research in Systematic Musicology* volume *Computational Phonogram Archiving*. Her book *Making It Up Together: The Art of Collective Improvisation in Balinese Music and Beyond* considers collective processes of improvisation across genres and cultures, using close analyses of diverse Balinese practices to establish broad analytic concepts and frameworks.

