

## Contributors

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**Eric Clarke** ([eric.clarke@music.ox.ac.uk](mailto:eric.clarke@music.ox.ac.uk)) is Heather Professor of Music at the University of Oxford. He has published on issues in the psychology of music, musical meaning, music and consciousness, and the analysis of pop music, including *Ways of Listening* (OUP, 2005) and *Music and Consciousness* (OUP, 2011, with David Clarke). He was Associate Director of the AHRC Research Centre for Musical Performance as Creative Practice (2009–14) and is a Fellow of the British Academy.

**Brigid Cohen** ([bc64@nyu.edu](mailto:bc64@nyu.edu)) is an Assistant Professor of Music at New York University. Her research centres on twentieth-century avant-gardes, migration and diaspora, and intersections of music, the visual arts and literature. Her book *Stefan Wolpe and the Avant-Garde Diaspora* (CUP, 2012) won the Lewis Lockwood Award from the American Musicological Society. She is currently writing the monograph *Musical Migration and the Global City: New York, 1947–1965*, which explores questions of displacement and citizenship through a study of cold war New York concert avant-gardes, electronic music, jazz and performance art.

**Martin Čurda** ([curdam@cardiff.ac.uk](mailto:curdam@cardiff.ac.uk)) is a graduate of the Masaryk University, Brno, and a final-year Ph.D. candidate in musicology at Cardiff University, where he is studying the music of the Czech composer Pavel Haas from analytical, hermeneutical and cultural-critical perspectives. He has presented a number of conference papers on Haas's work (mostly in the UK), and himself organized the first international conference focusing specifically on this composer (Cardiff, 30 January 2016).

**James Currie** ([jcurrie@buffalo.edu](mailto:jcurrie@buffalo.edu)) is an Associate Professor in the Department of Music at the University at Buffalo, New York, where he is also on the faculty of the Center for the Study of Psychoanalysis and Culture. In spring 2015 he was a full-time Visiting Associate Professor in the Department of Music at New York University. His book *Music and the Politics of Indiana* (Indiana University Press) came out in 2012 and he is presently working on a collection of essays tentatively entitled *Desperate Listening: Music in a Troubled Time*. He is also active as a performance artist.

**Mark Doffman** ([mark.doffman@music.ox.ac.uk](mailto:mark.doffman@music.ox.ac.uk)) is a Leverhulme Early Career Fellow in the Faculty of Music, University of Oxford. From 2011 to 2014 he was postdoctoral research assistant on the AHRC-funded project 'Creative Practice in Contemporary Concert Music', led by Eric Clarke at the University of Oxford. Prior to his work at Oxford, Doffman was a full-time researcher in the Sociology Department at the Open University investigating the working lives of black British jazz musicians.

**Deirdre Loughridge** ([dloughridge@berkeley.edu](mailto:dloughridge@berkeley.edu)) is a Lecturer in the Department of Music at the University of California, Berkeley. She has held fellowships from the Mellon Foundation and the American Council of Learned Societies. Her first book, *Haydn's Sunrise, Beethoven's Shadow: Audiovisual Culture and the Emergence of Musical Romanticism*, is forthcoming from University of Chicago Press (2016). Her work on music and visual technologies in the eighteenth and nineteenth centuries has also appeared in the *Journal of Musicology* and *Eighteenth-Century Music*.

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**Sindhumathi Revuluri** ([revuluri@fas.harvard.edu](mailto:revuluri@fas.harvard.edu)) is Assistant Dean for Faculty Affairs, and formerly Associate Professor of Music, at Harvard University. She regularly teaches courses on Music and Empire and Global Pop Music, and also works on the music of nineteenth- and twentieth-century France, with particular attention to musical modernism. She is currently completing a book, *Sounding Empire in Fin-de-siècle France*, which examines the dual currents of exoticist representation and nationalism and situates them in the context of French imperial aspirations. Revuluri also works on contemporary Indian music and film, focusing on south India's urban centres. She has organized conferences on a wide range of topics, from Postcolonial Music Studies (Radcliffe Institute, 2009) to Proust and the Arts (Harvard University,

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**Mark Slater** ([m.slater@hull.ac.uk](mailto:m.slater@hull.ac.uk)) is a Senior Lecturer in the School of Drama, Music and Screen at the University of Hull and is a composer, producer, performer and researcher. The improvisatory and accidental play a large part in his creative output, which explores the convergences between the popular and the experimental, the planned and the surprising, the restricted and the liberated. His research projects centre on processes of musical creativity with a particular focus on how recordings are made. His most recent published works on this topic appear in *Popular Music* and in the edited volume *Music, Technology and Education: Critical Perspectives* (Routledge, 2016).

**Martin Stokes** ([martin.stokes@kcl.ac.uk](mailto:martin.stokes@kcl.ac.uk)) is King Edward Professor of Music and Head of Department at King's College, London. His research focuses on the music of Europe and the Middle East, with particular interest in Turkey and Egypt. His most recent book is *The Republic of Love: Cultural Intimacy and Popular Music in Turkey* (University of Chicago Press, 2010). *Islam and Popular Culture*, co-edited with Karin Van Nieuwkerk and Mark Levine, is forthcoming from the University of Texas Press. He is a Fellow of the British Academy.

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**Giovanni Zanovello** ([giovzano@indiana.edu](mailto:giovzano@indiana.edu)) is an Associate Professor of Musicology at the Indiana University Jacobs School of Music. He specializes in the history of fifteenth-century musical institutions, music in fifteenth-century culture and the composer Heinrich Isaac. He has received research grants and awards from various institutions, including the University of Padua, the Centre National de la Recherche Scientifique, Villa I Tatti, Indiana University and the Swiss Society of Musicology.