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# CONTRIBUTORS TO THIS VOLUME

IGNACIO AGRIMBAU is an ethnomusicologist, composer and SEN music specialist. He received his PhD in Music (Ethnomusicology) from SOAS, University of London, in 2020. He is currently a research associate at the Royal College of Music and a member of the Children's Trust Research Governance Committee (UK).

ANGELA K. AHLGREN is an Assistant Professor in the Department of Theatre and Film at Bowling Green State University, where she teaches Performance Studies and Theatre History at the undergraduate and graduate levels. She is the author of *Drumming Asian America: Taiko, Performance, and Cultural Politics* (Oxford University Press, 2018).

ANDREW ALTER is an Associate Professor in Music Studies at Macquarie University in Sydney. He teaches and undertakes research in a diverse range of sub-disciplines including popular music studies, ethnomusicology, composition, and music theory. His research focuses on traditional and popular music in India and Indonesia as well as world music practice in Australia. Andrew has published two books on traditional music of the Himalayas in which he explores connections between ritual action, musical sound, and geographical space.

KELLY ASKEW is a Professor of Anthropology and Afroamerican & African Studies at the University of Michigan. She is author of *Performing the Nation: Swahili Music and Cultural Politics in Tanzania* (2002), and co-director of the film *Maasai Remix* (2019). She received her PhD in Anthropology from Harvard University.

JACQUELINE AVILA is an Associate Professor in Musicology at the University of Tennessee at Knoxville who specialises in film music studies, sound studies, and the musical cultures and new media of Mexico, Latin America, and the Latinx community in the United States. She is the author of *Cinesonidos: Film Music and National Identity in Mexico's Época de Oro* (Oxford University Press, 2019). Additional publications can be found in *Latin American Music Review*, *Opera Quarterly*, and *American Music*.

JIRYIS MURKUS BALLAN is a research student in the Department of Music, School of Arts, University of Haifa. He received a MA in Composition from SUNY at Buffalo as a Fulbright scholar and will shortly begin PhD studies at UC Irvine. He is a composer and *buzuq* player, and co-musical director of the Caravan Orchestra.

MICHAEL BECKERMAN is Carroll and Milton Petrie Professor of Music and Chair of the Department of Music at New York University. He is author of several books including *Janáček as Theorist* and *New Worlds of Dvořák*, and his interests include Czech music and

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culture, music in the camps, film music and the relationship between form and meaning. He is currently working on projects related to the conception of musical middles and Gideon Klein's Trio.

GIORGIO BIANCOROSSO is a Professor of Music and Director of the Society of Fellows in the Humanities, The University of Hong Kong. He is the author, most recently, of *Situated Listening: The Sound of Absorption in Classical Cinema* (Oxford University Press, 2016) and "The Phantom of the Opera and the Performance of Cinema" (*The Opera Quarterly* 34/2–3, 2018). His work on the history and theory of listening reflects a long-standing interest in musical aesthetics, film music, and the history of global cinema. He is completing for Duke University Press a monograph titled, *Remixing Wong Kar Wai*. Biancorosso is also active in Hong Kong as a programmer and curator.

JOCELYN CLARK (PhD Harvard 2005) is a Professor of East Asian Studies (including music) at Pai Chai University (S. Korea). She is the first non-Korean to officially apprentice as part of the national Important Intangible Cultural Asset System. Her current research focuses on music of place, *sanjo* and *byeongchang*, and new music.

VANESSA PALOMA ELBAZ received her PhD in 2018 from Sorbonne Paris Cité's INALCO and is currently a Research Associate at the University of Cambridge. The author of numerous articles and book chapters on Judeo-Spanish music, her forthcoming book is entitled *Chants judéo-espagnoles du Maroc: rôle et fonction centrale d'un répertoire oublié*.

TAISEER ELIAS is a Professor and Chair of the Department of Music, School of Arts, University of Haifa, and previously established the Oriental Music Department at the Jerusalem Academy of Music and Dance. A worldwide leading *oud* and violin player, he specialises in the theory and practice of Arab music. Concertos for *oud* and orchestra have been written for him. He has collaborated with artists including Paco De Lucia, Ravi Shankar and Itzhak Perlman, and was awarded major prizes for "consolidating a multi-cultural musical idiom extending across borders."

SUBASH GIRI is a PhD Candidate in Ethnomusicology at the University of Alberta. His research focuses on South Asia, particularly on Nepal and India. His main areas of research interest are applied ethnomusicology, traditional music of South Asia, music and diaspora, music sustainability and cultural continuity, and music and community well-being.

LOAB HAMMOUD is a PhD candidate in Ethnomusicology in the Department of Music, School of Arts, University of Haifa. He has lectured on Arab music theory and music education at the University of Agder (2009–2010), and Sakhnin Academic College (since 2013). His research concerns the Arab art music scene in mandatory Palestine, Palestinian musicians in the diaspora, and their ways of coping with the trauma of exile.

DJ W. HATFIELD is an Associate Professor of History and Anthropology at the Berklee College of Music. He is the author of *Taiwanese Pilgrimage to China: Ritual, Complicity, and Community* (Palgrave, 2010) and a sound installation artist whose current projects focus on Indigenous labour histories and popular musics of Taiwan.

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MADE MANTLE HOOD is a Professor of Ethnomusicology and Director of the Asia-Pacific Music Research Center at the Tainan National University of the Arts, Taiwan. He is the author of *Triguna: a Hindu-Balinese Philosophy for Gamelan Gong Gede Music* (LIT 2010) and serves as the ICTM Liaison Officer for Indonesia.

HUANG PEI-LING holds a Master degree in musicology from National Taiwan University, and is currently a PhD candidate in ethnomusicology at Harvard University. Her dissertation-in-progress explores issues of selfhood, knowledge, voice, and gender that arise in changing contexts of *Shah Jo Rāg* performance over the last one hundred and fifty years.

ESTELA IBÁÑEZ-GARCÍA obtained the PhD in Musicology from The University of Hong Kong. In 2010–11, she was a Research Fellow in the Film Studies Department of the University of Stockholm. She holds degrees in Art History and Musicology, a Higher Diploma in Guitar, and Master's Degrees in Film History and Aesthetics and Advanced Studies in Philosophy. She is currently a Temporary Assistant Professor in the African Studies Programme of The University of Hong Kong.

SHAYLENE JOHNSON grew up in Membertou, spending summers in Potlotek and Eskasoni. She speaks, reads, and writes the Mi'kmaw language, and has performed as a female member of The Sons of Membertou Mi'kmaq drumming and singing group. Johnson has worked in Membertou to provide youth mentoring and programming, including traditional lifeways and skills. Johnson has led Sweat Lodge and Pipe ceremonies and women's teachings. She is dedicated to improving the quality of life in Mi'kmaw communities.

CLAIRE JONES earned the PhD in Ethnomusicology from the University of Washington (2006). A specialist in Zimbabwean music and applied ethnomusicology, she is currently the Festival Coordinator for Zimfest (US). Her publications include *Musical Instruments in Zimbabwe Past and Present* (1992), "Shona *Mbira* Tunings and the Production of New Sounds" in *Mbira Music/Musics: Structures and Processes* (2019), and articles appearing in *African Music* and *Ethnomusicology Forum.*

DEBRA L. KLEIN is a Professor of Anthropology at Gavilan College. She has published an ethnographic monograph and many articles based on her research with performing artists in southwestern Nigeria over the past twenty years. Her current research investigates the negotiation of gender, morality, ethnicity, and nationality in Yorùbá Islamic musical genres in Nigeria. The town of Ẹ̀rìn-Ọ̀ṣun, home to globally renowned traditional drumming and masquerade lineages, recently honoured Debbie with a chieftaincy title.

MARKO KÖLBL is a senior researcher in the Department of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna. He is a specialist in the music and dance of minorities and migrant communities, particularly Burgenland Croats and Afghan refugees in Vienna. He maintains an interest in intersectional, queer-feminist, and postcolonial perspectives. Kölbl currently serves as chair of the ICTM Study Group on Music, Gender and Sexuality.

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VICTORIA LINDSAY LEVINE is a Professor of Music at Colorado College, located on traditional lands of the Ute, Cheyenne, and Arapaho peoples. Her publications include *Choctaw Music and Dance* (with James Howard, 1990); *Music in the Rubén Cobos Collection of Spanish New Mexican Folklore: A Descriptive Catalogue* (with Amanda Chace, 1999); *Writing American Indian Music: Historic Transcriptions, Notations, and Arrangements* (2002); *This Thing Called Music: Essays in Honor of Bruno Nettl* (co-editor Philip V. Bohlman, 2015), and *Music and Modernity among First Peoples of North America* (co-editor Dylan Robinson, 2019). She works with Native peoples to research music in ceremonial life, revitalization, and reclaiming tradition.

ELIZABETH MCLEAN MACY received the PhD in Ethnomusicology from UCLA in 2010, and is currently an Assistant Professor of Ethnomusicology in the Department of Music at Metropolitan State University of Denver. Her research focuses on I Made Lasmawan and his wife Ni Ketut Marni, and the music and dance traditions of their village in Bali.

GRAHAM MARSHALL grew up in Membertou First Nation. He speaks and sings Mi'kmaw and is a founding member of the Sons of Membertou traditional drum group, as well as The Kun'tewiktuk Singers. Marshall has worked as a youth worker and counsellor. Currently, as a Membertou Council Member, he focuses on Indigenous policies and governance. Marshall is dedicated to continuing and passing on Mi'kmaq singing, drumming, and other traditional knowledge to the next generation.

JENNIFER MILIOTO MATSUE received the PhD in Ethnomusicology from the University of Chicago in 2003 and currently is a Professor at Union College in upstate New York. She is the author of *Making Music in Japan's Underground: The Tokyo Hardcore Scene* (Routledge 2008) and *Focus: Music in Contemporary Japan* (Routledge 2015).

ANNA MORCOM is the Mohindar Brar Sambhi Chair of Indian Music in the Department of Ethnomusicology, UCLA. Her work focuses on Indian and Tibetan music and dance from a variety of perspectives including politics, nationalism, modern history, media, gender, and economy and development, following doctoral research on Hindi film music.

KRISTINA F. NIELSEN is an Assistant Professor at Southern Methodist University in Dallas, Texas. Her research examines themes of Indigeneity and historicism in Aztec dance communities in the United States. Previous published research includes a study of Maya ocarinas that is published in *Flower World: Music Archaeology of the Americas*.

BARLEY NORTON is a Reader in Ethnomusicology in the music department at Goldsmiths, University of London. Publications include the book *Songs for the Spirits* (University of Illinois Press, 2009) and two films *Hanoi Eclipse* (DER 2010) and *Make a Silence* (JAF 2020). He has also co-edited two volumes, *Music and Protest in 1968* (CUP 2013) and *Music as Heritage* (Routledge 2019).

MARCIA OSTASHEWSKI enrolls ethnomusicology in research-creation that attends to community interests and critical issues. In 2016, she established the Centre for Sound

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Communities (Cape Breton U), an arts-led social innovation lab. Ostashewski works with artists and community leaders from underserved groups in collaborative research/teaching initiatives. Her work is published in such numerous journals such as the *World of Music*, *Arti Musices*, *MUSICultures*, *Ethnologies*, and *Jeunesse: Young People, Texts, Cultures*; and she produces research-based interactive multimedia.

GERGANA PANOVA-TEKATH received her Habilitation in Ethnomusicology from the Bulgarian Academy of Sciences and D.Sc. in Cultural Philosophy and Communicative Sciences from the Technical University of Dortmund. She is an Associate Professor at the Folkwang University of Arts, a member of BAS, and author of *Tanz nach der Wende,* Vol.1/2 (Klartext, 2010/2011).

CLIFFORD PAUL grew up in Membertou. He is a recognised Traditional Knowledge Holder who reads, writes, and publishes in Mi'kmaw. Paul serves as the Unama'ki Institute of Natural Resources Moose Management Coordinator, coordinating moose and fish harvests including activities for youth. Additionally, Paul works to re-indigenise historic sites and parks; to provide Indigenous Perceptions Training; and to create curriculum resources based on traditional knowledge. He is also an award-winning journalist.

HELEN REES received the PhD in Music (Ethnomusicology) from the University of Pittsburgh and is a Professor at UCLA, where she directs the World Music Center. Her research on Chinese music has resulted in numerous textual publications, twelve collaborative ethnographic CDs, and the prize-winning documentary *Playing the Flute in Shanghai*.

REBECCA SAGER earned the PhD from the University of Texas at Austin in 2002 and is Associate Professor at Florida A&M University. She has written about entrainment in ethnomusicology and music and transcendence, including the article, "My Song is My Bond: Haitian Vodou Singing and the Transformation of Being" (2009).

MARK SLOBIN is Winslow-Kaplan Professor of Music emeritus at Wesleyan University. He has written extensively on Central Asian music, Eastern European Jewish music, film music, and theory and method of ethnomusicology.

CHRISTIAN SPENCER-ESPINOSA graduated in Sociology (1997) and Music (2001) from the Catholic University in Santiago de Chile. He obtained the PhD from the Universidad Complutense de Madrid and Universidade Nova de Lisboa. His major research interests are the relationships between popular, traditional, and folk music in Chile. Currently he is an Associate Professor (Faculty of Humanities) and the Director of the Arts & Humanities Research Centre at Universidad Mayor, Chile.

GRIJDA SPIRI's research interests lie in the intersection of Balkan music, gender roles, and nationalism. She is currently pursuing a PhD at the University of California, Santa Cruz, and holds the Bachelor's and Master's degrees in violin and piano performance. Her research is funded by the University of California Santa Cruz and the Onassis Foundation.

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She has presented her research at the Society for Ethnomusicology Annual Meeting Conference (Indiana, 2019), International Council for Traditional Music (Thailand, 2019), and other regional conferences.

TIMOTHY D. TAYLOR, is a Professor in the Department of Ethnomusicology at UCLA, and is the author of many articles and books, most recently, *Music in the World: Selected Essays* (University of Chicago Press, 2017). He is currently co-editing, with Anna Morcom, *The Oxford Handbook of Economic Ethnomusicology*, and is completing an ethnographic study of film and television music workers in southern California.

MINAKO WASEDA received the PhD in Ethnomusicology from the University of California, Santa Barbara, and currently teaches at the Tokyo University of the Arts. Her major field of study is the musical cultures of the Japanese diaspora, particularly in Hawai'i and California. She is an advisor and narrator of Shirley Muramoto's film, *Hidden Legacy: Japanese Traditional Performing Arts in the World War II Internment Camps* (2014) (http://jcalegacy.com/).

RICHARD WIDDESS is Emeritus Professor of Musicology, SOAS University of London. His research area is the music of South Asia, including vocal music of North India, the history of music theory and practice, and religious music of the Newars of Nepal. His publications include *The Ragas of Early Indian Music* (Oxford, 1995), *Dhrupad: Tradition and Performance in North Indian Vocal Music* (Ashgate, 2004), and *Dāphā: Sacred Singing in a South Asian City* (Ashgate, 2013). More recently he has been working on music and cognition with reference to Indian classical music. In 2015 he was elected Fellow of the British Academy.

ABIGAIL WOOD is a Senior Lecturer in Ethnomusicology in the Department of Music, School of Arts, University of Haifa, and in 2019 held a visiting fellowship at the Woolf Institute, Cambridge. Her research is primarily concerned with musical life in urban spaces, from contemporary Jewish musics to the reflection of the Israeli-Palestinian conflict in the contested soundscapes of Jerusalem's Old City.

PIIN-SHIUAN WU received the PhD in Ethnomusicology from Indiana University Bloomington in 2015. Currently, she is an independent researcher working on her book manuscript about Old Shanghai mediasphere with a focus on the contemporary imaginations and performances of pre-communist Shanghai/Shanghais.

LING ZHANG is an Assistant Professor of Cinema Studies at SUNY Purchase College. She is completing her book manuscript, *Sounding Ambiance: Chinese Cinema and Transnational Acoustic Culture, 1929–1949*. Zhang received the PhD from the Department of Cinema and Media Studies at the University of Chicago and specialises in film sound, Chinese-language cinema, and cinematic travel. She has published in *Film Quarterly*, *Journal of Chinese Cinemas*, *Comparative Cinema*, and *Asian Cinema*.

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