

Notes on Contributors

Robert O. Beahrs is a sound artist, vocalist, and ethnomusicologist (PhD, University of California Berkeley) working as a postdoctoral fellow in the music department at the University of Pittsburgh. Beahrs's research focuses on post-Soviet revitalization of traditional music and expressive sound-making and listening practices in Turkic Siberia and Mongolia. His book project investigates circulation, transmission, and cultural memory related to Tuva and Mongolian throat-singing (*xöömei*) before and after the collapse of the Soviet Union. His fieldwork in the Tuva Republic (Russia), Mongolia, Europe, and the United States has been supported by a Thomas J. Watson Fellowship, an American Councils Title VIII Research Fellowship, an IIE Graduate Fellowship for International Research, and a Mellon/ACLS Dissertation Completion Fellowship.

Zeynep Bulut is a Lecturer in Music at King's College London. Situated in the fields of voice, experimental music, and sound studies, her work theorizes the emergence, embodiment, and mediation of voice as skin. Her most recent publication, 'Silence and Speech in Lecture on Nothing and Phonophonie' appeared in the special issue of *Postmodern Culture*, *Voice Matters*, edited by Nina Sun Eidsheim and Annette Schlichter (May 2014).

Hyun Kyong Hannah Chang is a Postdoctoral Fellow and Research Professor at the Ewha Music Research Institute, Ewha Women's University, Seoul, Korea. She obtained her PhD in Musicology from UCLA in 2014. Her dissertation on twentieth-century Korean religious music was completed with the support of an AMS 50 Fellowship. The dissertation contextualized, authorized, and contested musical styles in Korean Protestant choral music in the trans-Pacific history of North American missionization, Japan-US rivalry, and the Cold War. Her work has appeared in *Music & Politics* and will appear in the Oxford Handbook of Voice Studies.

Steven Connor is Grace 2 Professor of English at the University of Cambridge. He has published books on Dickens, Beckett, Joyce, and postmodernism, as well as on topics such as ventriloquism, skin, flies, sport, and air. His most recent books are *Beyond Words: Sobbing, Humming and Other Vocalizations* (2014) and *Beckett, Modernism and the Material Imagination* (2014). *Living By Numbers: A Defence of Quantity* will appear from Reaktion in 2016. His website at www.stevenconnor.com includes lectures, broadcasts, unpublished work, and work in progress.

Martin Daughtry is Associate Professor of Ethnomusicology and Sound Studies at New York University. His work centres on acoustic violence, voice, listening, and musics of the Russian-speaking world. His monograph, *Listening to War: Sound, Music, Trauma, and Survival in Wartime Iraq*, was published by OUP in 2015. Daughtry is co-editor, with Jonathan Ritter, of *Music in*

the Post-9/11 World (Routledge, 2007), and has published essays in *Social Text*, *Ethnomusicology*, *Music and Politics*, *Russian Literature*, *Poetics Today*, and a number of edited collections.

Nina Eidsheim is on the faculty of the UCLA Department of Musicology. She is the author of *Sensing Sound: Singing and Listening as Vibrational Practice* (Duke University Press, 2015) and *Measuring Race: Listening to Vocal Timbre and Vocality in African-American Popular Music* (Duke University Press, under contract). She is currently co-editing the *Oxford Handbook of Voice Studies* and a special issue on voice and materiality for the journal *Postmodern Culture*. She is the recipient of the Woodrow Wilson National Career Enhancement Fellowship (2011–12), the Cornell University Society of the Humanities Fellowship (2011–12), and the ACLS Charles A. Ryskamp Fellowship (2015–18).

Richard Elliott is a Lecturer in Popular Music at the University of Sussex. His recent research has focused on the representations of time, age, and experience in popular music as well as the relationship between music and materiality. He is the author of the books *Fado and the Place of Longing* (Ashgate, 2010), *Nina Simone* (Equinox, 2013), and *The Late Voice: Time, Age and Experience in Popular Music* (Bloomsbury Academic, 2015), as well as articles and reviews on popular music, literature, consciousness, memory, nostalgia, place and space, affect, language, and technology. He is currently writing a book on the sound of nonsense.

Caitlin Marshall is a classically trained vocalist and a PhD candidate in Performance Studies at the University of California Berkeley. Her dissertation, "'Power in the Tongue": the Making of American Voice', works between performance, sound, disability, and critical race studies to theorize what it meant to sound American in the nation's first independent century. Her essay 'The Acoustics of Passing: Harriet Beecher Stowe's *Uncle Tom's Cabin* as Supremacist Remix' is published on *Sounding Out!*. 'Crippled Speech', an article on voice, disability, and biopolitics, is published in the *Voice Matters* special edition of *Postmodern Culture*.

David McCarthy is a Writing Fellow of the Graduate Center (CUNY) where he is currently completing a PhD in musicology. His dissertation, 'The Appearance of the Comedy LP', will discuss the politics of listening to comedy LP records during the 1960s. He has published articles on labour and automated call centres in *The Oxford Handbook of Mobile Music Studies* and, with co-author María Zuazu, on Lady Gaga's YouTube pageantry in *The Oxford Handbook of Sound and Image in Digital Media*.

Ceri Owen is a Junior Research Fellow at Sidney Sussex College, Cambridge. She is currently working on a study of twentieth-century English art song and art song

performance. She completed her doctorate at Magdalen College, Oxford, where she was appointed as a Stipendiary Lecturer in Music. She is also active as a pianist and song accompanist, and between 2014 and 2015 was a Fellow in Song Accompaniment at the Guildhall School of Music and Drama, London.

Marcelle Pierson is a Lecturer at the University of Notre Dame. She completed her PhD at the University of Chicago in December 2015 with the support of a write-up fellowship from the Franke Institute for the Humanities. Her dissertation investigated the turn away from melody and towards timbre in late modernist composition; her research interests include voice, music, modernism, and timbre.

Laura Tunbridge is Associate Professor in the Faculty of Music at the University of Oxford, and Henfrey Fellow and Tutor at St Catherine's College. She is currently completing a book on lieder singers in New York and

London between the world wars. Related articles on singing translations and on listening to historical recordings have appeared in *Representations* and the *Journal of the American Musicological Society*. Laura is also editor of the *Journal of the Royal Musical Association*.

Haekyung Um is a Lecturer in Music and a member of the Institute of Popular Music at the University of Liverpool. She specializes in contemporary Asian performing arts, focusing on the politics of performance, identity, cultural policy, transnationalism, and cosmopolitanism. She has published on Asian diasporas and interculturalism, Korean musical drama *p'ansori*, Korean hip hop, and Indian classical music in Britain. She directed a collaborative research project on K-pop fandom in Europe with a book to be published by Routledge. Her current research examines how Korean TV music reality shows contribute to the canonization of Korean popular music and pop nostalgia.