
Notes on Contributors

Dan Bendrups is a Lecturer in Ethnomusicology at the University of Otago, New Zealand. His PhD research, undertaken in Macquarie University's Department of Contemporary Music Studies, concerned the history of Rapanui (Easter Island) music, and he has published widely on topics relating to contemporary Rapanui performance culture. His research interests include the music of the wider Pacific, Latin American popular musics, and music migration.

Rowena Braddock is a PhD candidate at the University of Sydney, having recently spent two years in France conducting research and teaching at the University of Paris VII. Her research, drawing on the intersections between literature and philosophy and taking up Jacques Derrida's ethics of hospitality as its primary theme, explores the possibility that particular instances in literature may lead to an encounter with the Other.

Aaron Corn is an Australian Postdoctoral Fellow in ethnomusicology at the University of Sydney. His ARC Discovery Project, *When the Waters Will be One*, explores the introduction of performance traditions from Arnhem Land to new media and audiences. His work with colleagues is outlined at <www.aboriginalartists.com.au/NRP.htm>.

Hugh de Ferranti is a researcher of Japanese musical culture. He has written in English and Japanese about the *biwa* traditions and Takemitsu Toru's compositions for *biwa*. He is the author of *Japanese Musical Instruments* (OUP, 2000), and co-editor of *A Way Alone: Writings on Toru Takemitsu* (Academia Music, 2002). During 2007–2009 he is leading a collaborative research project on musical life in interwar Osaka.

Peter Dunbar-Hall is Associate Dean (Graduate Studies) at the Sydney Conservatorium of Music. His research interests are in Aboriginal music, music education, and Balinese music and dance. His publications include *Deadly Sounds, Deadly Places: Contemporary Aboriginal Music in Australia* (UNSW Press, 2005).

Dorottya Fabian lectures in musicology at the University of New South Wales. Her main research interest is performance styles on sound recordings. She aims to combine historical-analytical investigations with experimental examination of listeners' perception. Her recent book on twentieth-century Bach performance and the early music movement was published by Ashgate.

Charles Fairchild is a Lecturer in Music at the Sydney Conservatorium of Music. He received his PhD from the Department of American Studies at the State University of New York at Buffalo. He is the author of *Community Radio and Public Culture* (Hampton, 2001) and *Pop Idols and Pirates* (Ashgate, forthcoming).

Dianna T. Kenny is Professor of Psychology, Professor of Music and Director, Australian Centre for Applied Research in Music Performance, Sydney Conservatorium of Music. She conducts interdisciplinary research at the interface of psychology and music with special interest in music performance anxiety, the acoustics and perception of the singing voice and performance-related musculoskeletal problems of performing musicians.

Ian Maxwell is Chair of the Department of Performance Studies at the University of Sydney. He has written extensively on hip hop culture, and his current research interests include sport as performance and a sociology of fandom.

Nicholas Routley is Honorary Associate Professor in Music at the University of Sydney, and a professional conductor. His doctoral thesis at the University of Cambridge was in musical analysis, and he has published on various subjects including *musica ficta*, Debussy, eighteenth-century opera, and Monteverdi's *Lamento d'Ariana*. He has a particular interest in recent Australian music, having commissioned over a dozen pieces, and since 1996 has contributed to it as a composer, having written several vocal works, a symphony and the symphonic poem *Icarus*, and a guitar concerto. He is the founding director of the Sydney Chamber Choir.

Emery Schubert is a Senior Research Fellow in the School of English, Media and Performing Arts at the University of New South Wales. He is leader of the UNSW Empirical Musicology Group, co-editor of *Acoustics Australia* and Secretary of the Australian Music and Psychology Society (AMPS). His key research areas are in music perception and cognition.

Jennifer Shaw is currently Pro-Dean and Head of School at the Sydney Conservatorium of Music, University of Sydney. Her work in musicology has been recognised by presentation, publication and teaching awards in the United States and Australia, as well as by National Endowment for the Humanities (USA) and Australian Academy of the Humanities fellowships. With Joseph Auner, she is co-editing *The Cambridge Companion to Schoenberg*.

Cecilia Sun is a Lecturer in Musicology at the University of Sydney. She holds a PhD in historical musicology from the University of California, Los Angeles, and a DMA in piano performance from the Eastman School of Music. She is currently working on a book project on experimental music that combines her interests in historiography, cultural studies and performance practice.

Sally Treloyn recently completed a PhD thesis on *jadmi* songs from the Kimberley region of northwest Australia, under the supervision of Linda Barwick and Allan Marett at the University of Sydney. Her research is primarily concerned with the role that understanding musical compositional processes can play in better appreciating the significance of Aboriginal ceremonial and social creativity.

Paul Watt is a Research Officer in the School of Music—Conservatorium, Monash University, and Editor of *Musicology Australia*. His current research interests include Josef Holbrooke's friendship with Percy Grainger, and the social history of music at the New Brighton Tower and Recreational Grounds in Cheshire. Also in preparation is an intellectual biography of Ernest Newman.