

# Notes on Editor and Contributing Authors

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**Firat Kutluk**, professor of musicology, received his PhD on “Cultural Analysis of Popular Music in Turkey” in 1994. As well as participating in various conferences, he has given a series of lectures on “New Music” and “Music and Politics”. Between 1991 and 2009, he made a number of music programmes for broadcast, and has published the books *Music History* (1997), *Music and Politics* (1997), *In Which Direction Is Music Heading; Cultural and Cognitive Studies in Turkey* (2015), *Illusion, The Adventure of Classical Music of Republican Turkey* (2016), *Sexuality and Gender in Music* (2016), *Music and Politics* (revised and update second edition, 2018). He is currently professor at the University of Dokuz Eylul and principal of Acoustic and Cognitive Musicology Research Centre.

**Martin Stokes** is King Edward professor of music at King’s College London and head of department. Recent publications include *Islam and Popular Culture* (edited with Karin Van Nieuwkerk and Mark LeVine) and *Theory and Practise in the Music of the Islamic World: Essays in Honour of Owen Wright* (edited with Rachel Harris). He is fellow of the British Academy.

**Antti-Ville Kärjä** is adjunct professor of Popular Music Studies at the University of Helsinki. He is also Chair of the Finnish Society for Ethnomusicology and serves as Member at Large in the Executive Committee of the International Association for the Study of Popular Music. His research interests include the intersections of the popular and the sacred in music, music historiography, music and postcolonial theory, and audiovisual ethnomusicology.

**Michael Drewett**, associate professor in Sociology at Rhodes University, South Africa. He is co-editor (with Martin Cloonan) of *Popular Music Censorship in Africa* (Ashgate 2006) and (with Sarah Hill and Kimi Kärki) *Peter Gabriel: From Genesis to Growing Up* (Ashgate 2010) and is currently work-

ing on a book concerning popular music censorship in South Africa. He produced the documentary film *Stopping the Music* (2002) about an instance of South African music censorship. He is the co-ordinator of the Cutting Grooves Censorship of Popular Music in South Africa Archive.

**Claire Levy**, professor in musicology at the Institute of Art Studies with the Bulgarian Academy of Sciences. She received a post-doctoral Fulbright scholarship held in Bloomington, IN, USA, at the Department of African American Studies, Indiana University (1994–1995), and a short term specialization at the Institute of Popular Music in Liverpool, UK (1994). Her scholarly interests lie in the field of popular music studies and cultural theory of music. She is the author of the books *Dialogical Music: Blues, Popular Culture and the Myths of Modernity* (2005), *Ethnojazz: Local Prospects in the Global Village* (2007), *Musical Parody* (2012). In addition to numerous articles and reviews in national and international journals, she has contributed to major edited volumes, including *Jazz Worlds/World Jazz* (The University of Chicago Press, 2016), *Music, Space and Place: Popular Music and Cultural Identity* (Ashgate, 2004), *Modernism and Central and East-European Art and Culture* (Osaka University Press, 2007), *Music, Popular Culture, Identities* (Rodopi, 2002), *Global Noise: Rap and Hip Hop Outside the USA* (Wesleyan University Press, 2001). Levy has been active in IASPM (The International Association for the Study of Popular Music), where she served the Executive Committee as Chair (2003–2005), General Secretary (2001–2003) and Member-at-large (1999–2001). She also served several academic journals: as the Deputy Editor-in-Chief of *Papers of BAS: Humanities & Social Sciences*, as member of the Editorial Board of *Bulgarian Musicology* and the International Advisory Board of *Popular Music*. From 2004 to 2014 she took the position of Deputy Director of the Institute of Art Studies with the Bulgarian Academy of Sciences.

**Jan Hemming**, professor for Systematic Musicology at the University of Kassel, Germany. Works at the intersection of popular music studies and music psychology. Dissertation on the development of popular musicians. Various studies on the 'earworm' (involuntary musical imagery), musical preferences, music and meaning, the notion of experience, and on music and technology. Textbook *Researching Popular Music: A Methodological Framework* (so far in German language) published in 2016.

**Wolf-Georg Zaddach**, studied musicology, arts administration and history in Weimar and Jena, Germany as well as music management and jazz guitar in Prague/Czech Republic. He teaches at the Department of Musicology at the University of Music Weimar as well as the British and Irish Modern Music Institute in Berlin, Germany (BIMM Berlin). For his PhD project

about heavy and extreme metal in the 1980s GDR/East Germany (2013-2017) he received a scholarship by the German National Academic Foundation (Studienstiftung des deutschen Volkes) as well as the Federal Foundation for the Study of Communist Dictatorship in East Germany (Bundesstiftung Aufarbeitung). He frequently performs as a guitarist live and on records and works as a producer.

**Timothy W. Ryback**, author of *Rock Around the Bloc: A History of Rock Music in Eastern Europe and the Soviet Union*. Dr. Ryback is director of the Institute for Historical Justice and Reconciliation, in The Hague, and former deputy director general of the Académie Diplomatique Internationale, in Paris. He also served as Vice President and Resident Director at the Salzburg Global Seminar, in Salzburg. He earned his Ph.D. at Harvard University, where he taught in the Concentration of History and Literature.