

## Notes on Contributing Authors / Notes sur les collaborateurs

CAROL M. BABRIACKI, Associate Professor in the Department of Art and Music Histories and Director of the South Asia Center at Syracuse University, received a PhD from the University of Illinois, Urbana-Champaign and has taught at Brown University and Harvard University. Her research concerns music, dance, historiography, gender, ethnic identity, and globalization in South Asia, where she has been doing field research and performing for the past 36 years.

ANAAR DESAI-STEPHENS holds a PhD in Ethnomusicology from Cornell University and is a Visiting Assistant Professor at the Eastman School of Music. Her current research focuses on reality music television shows and the role of popular music in the cultivation of new forms of subjectivity in liberalizing India. Anaar is also an active violinist in both Indian and Western genres.

RAKAE REHMAN JAMIL is a lecturer in the MA Music program of the University College of Arts and Design at the University of the Punjab, and a visiting lecturer at Lahore University of Management Sciences. In addition to holding an MA with a concentration in ethnomusicology from the Masters of Arts Program in the Humanities at the University of Chicago, he is a professional performer, recording artist, composer, and music producer.

REHANNA KHESHGI is Assistant Professor of Music at St. Olaf College, currently researching and teaching in India as a 2017-18 Fulbright Scholar. Her research has received support from the American Institute of Indian Studies, the American Association for University Women, and Yale University's Institute of Sacred Music where she was a 2016-17 Postdoctoral Fellow. Her first book is entitled *Sounding Rural Modernities: Gender, Performance, and the Body in Assam, India*.

TIZIANA LEUCCI is a senior research fellow at the French National Center for the Scientific Research (CNRS) attached to the Centre d'Etudes de l'Inde et de l'Asie du Sud in Paris. Leucci studied ballet and contemporary dance in Rome, and Bharatanatyam and Odissi in India. She has authored a book and several articles on Anthropology and Dance History. She also continues to teach Bharatanatyam at the Conservatoire Gabriel Fauré, Les Lilas.

KALEY MASON is Assistant Professor of Music at Lewis & Clark College in Portland, Oregon. His research is broadly concerned with the interplay of creative agency and material constraints in contemporary musical experience. This is the focus of his first book, *The Labor of Music: South Indian Performers and Cultural Mobility* (under contract with Oxford). His current work in India tracks the relationship between art and activism in song.

ADRIAN MCNEIL is a senior lecturer in ethnomusicology at Monash University, Melbourne. He has written widely on Hindustani music, from the social organization of the tradition, to models of musical creativity. His monograph *Inventing the Sarod* was published in 2004, and presents a detailed sonic and social history of the sarod and its musicians. Trained extensively on the sarod, he performs regularly in India and beyond, and his research sits at the intersection of textual scholarship and performance.

DANIEL M. NEUMAN holds the Sambhi Chair in Indian Music at UCLA, where he is Professor in the Department of Ethnomusicology after serving as Executive Vice Chancellor and Provost and earlier as Dean. He is the author of *The Life of Music in North India* and *Studying Indian's Musicians: Four Decades of Selected Articles*, and co-author of *Bards, Ballads and Boundaries: An Ethnographic Atlas of Musical Cultures in West Rajasthan*.

PAVITHRA PRASAD is Assistant Professor in the Department of Communication Studies at California State University, Northridge. She holds a PhD in Performance Studies from Northwestern University. Her interdisciplinary research engages ethnographic methodology, critical race theory, and decolonial/postcolonial studies to focus on transgressive expressive cultures in contemporary South Asia. Her work on electronic dance music and tourism has appeared in *Text and Performance Quarterly*, *Ecumenica*, and *Critical Arts*.

JEFF ROY is a Postdoctoral Fellow with “Projet Autoritas” at Le Centre d’ Études de l’Inde et de l’Asie du Sud (CEIAS) in Paris. Roy earned a PhD in Ethnomusicology from UCLA, and has taught for the Department of Communication Studies at California State University, Northridge. His work centres on transgender and *hījrā* performance through the lens of documentary filmmaking, and has been supported by Fulbright-Hays, Fulbright-mtvU, the American Institute for Indian Studies, the Society for Asian Music, and Film Independent.

SITARA THOBANI is an Assistant Professor at the Residential College in the Arts and Humanities, Michigan State University. Her research focuses on the politics of South Asian cultural production in postcolonial, diasporic, and multicultural contexts. She is the author of *Indian Classical Dance and the Making of Postcolonial National Identities: Dancing on Empire’s Stage*. Sitara received her DPhil in Social and Cultural Anthropology from the University of Oxford.

MARGARET WALKER is Associate Professor of Ethnomusicology and Musicology at Queen’s University, Kingston. Her research focuses primarily on North Indian *kathak* dance and its historiography, but also includes work on gender, diaspora, and colonialism. Her monograph, *India’s Kathak Dance in Historical Perspective* (Routledge 2014), examines and deconstructs the accepted history of *kathak*, proposing an alternate reading. She is currently keenly involved in re-examining post-secondary musicology and ethnomusicology curricula.