



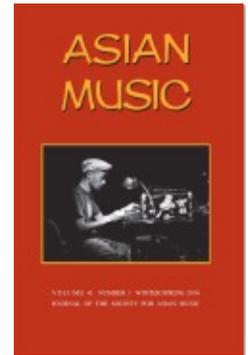
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About the Contributors

Asian Music, Volume 41, Number 1, Winter/Spring 2010, pp. 186-188 (Article)

Published by University of Texas Press

DOI: <https://doi.org/10.1353/amu.0.0053>



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About the Contributors

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Virginia Danielson is the Richard F. French Librarian of the Loeb Music Library at Harvard University and Curator of the University's Archive of World Music. Danielson is the author of the award-winning monograph *The Voice of Egypt: Umm Kulthum, Arabic Song, and Egyptian Society in the Twentieth Century* (University of Chicago Press, 1997) and coeditor of *The Middle East*, volume 6 of *The Garland Encyclopedia of World Music* (Routledge, 2002). She has authored numerous articles on music of the Middle East, women in Middle Eastern music, and Muslim devotional music, and served as principal advisor to the film *A Voice Like Egypt*, premiered at the New York Film Festival in 1996.

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Edward O. Henry is Professor Emeritus at San Diego State University. He was awarded a PhD degree in Anthropology at Michigan State University, where he studied with Dr. Ralph Nicholas, Dr. Charles Morrison, and Dr. Alfred Bacon Hudson. Under a student exchange program with Indiana University, he studied the anthropology of music with Dr. Alan P. Merriam.

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David Novak is Assistant Professor of Music at the University of California–Santa Barbara. He is the author of *Japanoise: Media Circulation and the Transnational Feedback of Experimental Music* (forthcoming, Duke University Press), a multisited ethnography on the circulation of Noise between North America and Japan. His work deals with popular music, media technology, and social practices of listening as critical discourses of global modernity. Other research interests include music as intellectual property, film music, and the public uses of sound in urban spaces.

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Christina Sunardi is an assistant professor of ethnomusicology in the School of Music at the University of Washington–Seattle. She has studied Javanese performing arts in Indonesia and in the United States since 1997, earning her PhD degree from the University of California–Berkeley in 2007.

Hwee-San Tan obtained her PhD degree and completed a postdoctoral fellowship at the School of Oriental and African Studies (SOAS), University of London, following a year of lecturing at the University of Durham. After a 3-year lectureship at University College Dublin, she currently lectures at Goldsmiths College London and the University of Surrey, and is also a research and teaching associate at SOAS. She has published on Buddhist liturgical music and is currently preparing a monograph on Buddhist rites for the dead and their music in Fujian, China.

Yuhwen Wang is an assistant professor in the Graduate Institute of Musicology at National Taiwan University. She received her PhD degree in Music Theory from Columbia University. She has published articles on goal orientedness and nongoal orientedness as aesthetic values in Western music criticism, as well as on somatic significance in Chinese traditional music. Her recent research focuses on the traditional aesthetic practices of *guqin* and the interrelationship among music, bodily health, and virtues. She is currently working on a book on the artistic significance of mind/body/consciousness association in various genres of traditional Chinese music.