

CURRICULUM VITAE

Igor Contreras Zubillaga (Born in Pamplona (Spain), 9 April 1979).

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EDUCATION

2017 – PhD, École des hautes études en sciences sociales (EHESS), Paris. Thesis title: ‘L’avant-garde musicale espagnole sous le franquisme. Une histoire politique’. Supervisor: Prof Esteban Buch. Jury’s Special Mention at the ‘Prix de Thèse PSL en Sciences humaines et sociales (Prix Arts et esthétique)’, 2018.

2006 – Master II, EHESS in ‘Théorie et pratique du langage et des arts. Spécialité Musique’. Grade: ‘Très bien’ (A+).

2005 – Diplôme [bachelor’s degree], EHESS in ‘Musique, histoire et société’.

ACADEMIC POSTS

2018-2022 – British Academy Postdoctoral Fellow, University of Huddersfield.

2006-2018 – Member of the CRAL (EHESS/CNRS), Paris.

RESIDENCIES

2019 – Visiting Scholar at Harvard University, November.

TEACHING

Undergraduate teaching

2020-2021 – ‘Music and Politics’ Module, Year 2 (AIM 2317) and Year 3 (AHM 3318), University of Huddersfield. Learning Methods: Lectures and Seminars. Number of students: 18. Content: Focusing primarily on large-scale 20th century political formations, but also on their intersection with the everyday politics of class, race, and gender, we shall interrogate the role played by music in enabling political agency and in consolidating or destabilising the status quo. Assessment: Portfolio of short written exercises (40%), 3000-word essay or 5-minute video blog exploring a case study (60%).

2019-2020 – ‘Research for Music’ Module, Year 3 (AHM 3310), University of Huddersfield. Learning Methods: Seminars. Number of students: 23. Content: Through close readings of set texts, the module introduces students to current scholarship in musicology and related disciplines. They will then be equipped to embark on an extended essay on an approved musicological subject of their own choice. Assessment: Takeaway Open Exam Paper (40%), 3000-word extended essay (60%).

Postgraduate teaching (lectures)

2018 – Máster Universitario en Música Española e Hispanoamericana, ‘Música española II’, Universidad Complutense de Madrid, 3 December.

2018 – CeReNeM Postgraduate Seminar, ‘Politics of Identity’, University of Huddersfield, 9 October.

2015 – Séminaire ‘Musique et sciences sociales’ (core in MA ‘Théorie et pratique du langage et des arts. Spécialité Musique’), EHESS, 2 Mars.

2008 – PhD Students Seminar, ‘Recherches dans les arts: présentation de travaux en cours’, EHESS, 14 January.

RESEARCH FUNDING

2018-2022 – British Academy Postdoctoral Fellowship, £312,379.40

2019-2021 – Co-investigator, ‘Música y danza en los procesos socioculturales, identitarios y políticos del segundo franquismo y la transición (1959-1978)’, Spanish Ministry of Science and Innovation grant, 66,550€

2013-2016 – Co-investigator, ‘Música durante la Guerra Civil y el franquismo (1936-1960): Culturas populares, vida musical e intercambios hispano-americanos’, Spanish Ministry of Science and Innovation grant, 36,000€

2010-2013 – Co-investigator, ‘Música, ideología y política en la cultura artística durante el franquismo (1938-1975)’, Spanish Ministry of Science and Innovation grant, 29,000€

2010 – Doctoral Research Grant , École des hautes études hispaniques et ibériques (EHEHI), Casa de Velázquez, Madrid (Spain). 1,250€

2006-2009 – Allocataire de recherche [Fully Funded PhD candidate], EHESS.

PUBLICATIONS

Books

(Forthcoming, October 2020) – « *Tant que les révolutions ressemblent à cela* » : *L’avant-garde musicale espagnole sous Franco* [“As Long as Revolutions Look Like This”: The Spanish Musical Avant-Garde Under Franco's Dictatorship], Paris, Éditions Horizons d’Attente, <https://horizonsdattente.fr> (Spanish translation under contract with publisher Marcial Pons).

Edited volumes

2016 – E. Buch, I. Contreras, M. Silva (eds.), *Composing for the State: Music in Twentieth-Century Dictatorships*, Routledge, 236pp. Reviewed in: *Music and Letters* 99/2, 2018, 304-307; *The Journal of Modern History* 90/3, 2018, 675-677; *Transposition. Musique et sciences sociales* 7, 2018; *Notes* 75/2, 2018, 285-287; *Passato e presente* 37/106, 2019, 193-195; *Revue de Musicologie* 105/2, 2019, 496-497.

2013 – M. Combes, I. Contreras, P. Yavuz (eds.), *À l’avant-garde ! Art et politique dans les années 1960 et 1970*, Peter Lang, 198pp.

2011 – I. Contreras, S. Iglesias (eds.), *Le son des rouages. Représentations musicales des rapports homme-machine au 20^e siècle*, [The Sound of the Wheels: Musical Representations of Human-Machine Relationship in 20th Century], Éditions Delatour France, 226pp.

Refereed journal articles

(In preparation) – ‘Music and Diplomacy in the Iberian Dictatorships: The Participation of Spain in Portugal’s Centenary Commemorations of 1940’ (with M. Silva), *International Journal of Iberian Studies*.

2011 – ‘El eco de las batallas: música y guerra en el bando nacional durante la contienda civil española (1936-1939)’, *Amnis. Revue de civilisation contemporaine Europes/Amériques* 10, <http://journals.openedition.org/amnis/1195>

2009 – ‘Un ejemplo del reajuste del ámbito musical bajo el franquismo: la depuración de los profesores del Conservatorio de Música de Madrid’, *Revista de musicología* 32/1, 569-583.

2007 – ‘Arte de vanguardia y franquismo: a propósito de la politización de los *Encuentros* 72 de Pamplona’, *Huarte de San Juan. Geografía e Historia* 14, 235-255.

Edited journal issues

(Accepted, October 2021) – ‘Spain in Our Ears: International Musical Responses in Support of the Republic during the Spanish Civil War (1936-39)’ (with E. Moreda Rodríguez), *Journal of War & Culture Studies*.

2018 – ‘Musique, histoire, sociétés. Les études sur la musique à l’EHESS’ (with T. Bachir-Loopuyt), *Transposition. Musique et sciences sociales*, hors-série 1, <https://journals.openedition.org/transposition/1667>

2013 – ‘Musique et théorie queer’, *Transposition. Musique et sciences sociales* 3, <http://journals.openedition.org/transposition/79>

Book chapters

(Forthcoming, October 2020) – ‘Composing for the Francoist Side in the Spanish Civil War’, in G. Pérez Zalduondo, I. Iglesias (eds.), *Music and Spanish Civil War*, Peter Lang.

(Forthcoming, September 2020) – ‘El artista y el aparato: repensar la relación entre el compositor y el Estado en contexto de dictadura’, in Z. Box, C. Rina (eds.), *El franquismo en caleidoscopio. Perspectivas y estudios transdisciplinares sobre dictadura*, Editorial Comares.

- 2016 – ‘El Concierto de la Paz (1964): Three Commissions to Celebrate 25 Years of Francoism’, in E. Buch *et al.* (eds.), *Composing for the State*, 168-186.
- 2013 – ‘“Obligados a convivir pared con pared”. Los intercambios musicales entre España y Portugal durante los primeros años del franquismo (1939-1944)’ (with M. Silva), in G. Pérez Zalduondo, G. Gan Quesada (eds.), *Music and Francoism*, Brepols, 25-57.
- 2013 – ‘L’ambiguïté politique de l’avant-garde artistique sous le franquisme: l’exemple du festival *Encuentros* de Pampelune (1972)’, in M. Combes *et al.* (eds.), *À l’avant-garde !*, 109-124.
- 2012 – ‘El ‘empeño apostólico-literario’ de Federico Sopena: sueños, lecturas y reivindicaciones musicales’, in T. Cascudo, M. Palacios (eds.), *Los señores de la crítica. Periodismo musical e ideología del modernismo en Madrid (1910-1950)*, Doble J., 309-347.
- 2011 – ‘Vis, courroies et soupapes: la machine et ses représentations dans la musique prolétarienne’, in I. Contreras, S. Iglesias (eds.), *Le son des rouages*, Sampzon, 41-63.
- 2009 – ‘Ciencia e ideología en el III congreso de la Sociedad Internacional de Musicología (Barcelona, 18-25 abril de 1936)’, in M. Nagore, L. Sánchez, E. Torres (eds.), *Música y cultura en la Edad de Plata, 1915-1939*, ICCMU, 143-156.

Conference proceedings

- 2006 – ‘L’utilisation de la figure et de l’œuvre de Manuel de Falla sous le premier et le deuxième Gouvernement Régulier de Franco’, in M. Combes, S. Iglesias, M. Lambiet (eds.), *Musique et pouvoir: de l’institution à la passion*, on-line: <http://cral.ehess.fr/index.php?1082>

Other texts

- 2018 – ‘Maneras de distinción, deseos de pertenencia’, *Scherzo* 344 (dossier: ‘Nueva Música, sesenta años’), 93-96.

Book reviews

- 2018 – S. Llano, *Whose Spain? Negotiating Spanish Music in Paris, 1908-1929* (OUP, 2013), in *Transposition. Musique et sciences sociales* 7, <https://journals.openedition.org/transposition/2646>
- 2012 – E. Buch, D. Riout, Ph. Roussin (eds.), *Réévaluer l’art moderne et les avant-gardes* (Éd. de l’EHESS, 2010), in *Transposition. Musique et sciences sociales* 2, <http://journals.openedition.org/transposition/128>
- 2011 – Y. Simon, *Composer sous Vichy* (Symétrie, 2009), in *Revue de Musicologie* 97/1, 188-191.
- 2011 – D. Fosler-Lussier, *Music Divided. Bartók’s Legacy in Cold War Culture* (UC Press, 2007), in *Transposition. Musique et sciences sociales* 1, <http://journals.openedition.org/transposition/146>
- 2009 – S. Mikkonen, *Music and Power in the Soviet 1930s: A History of Composers’ Bureaucracy* (Edwin Mellen Press, 2009), in *Cahiers du Monde russe* 50/4, 814-817.

Interviews conducted

- 2016 – ‘“My responsibility is to be bold.” An interview with Georgina Born’ (with A. Fryberger), *Transposition. Musique et sciences sociales* 6, <http://journals.openedition.org/transposition/1511>
- 2013 – ‘Pensar la música desde las ciencias sociales. Entrevista a Esteban Buch’ (with S. Hernández Barbosa), in *TRANS-Revista Transcultural de Música/Transcultural Music Review* 17, <http://www.sibetrans.com/trans/articulo/449/pensar-la-musica-desde-las-ciencias-sociales-entrevista-a-esteban-buch>
- 2013 – ‘Transferts culturels vécus. Entretien avec Annegret Fauser’ (with E. Rieu), in *Transposition. Musique et sciences sociales* 3, <http://journals.openedition.org/transposition/361>
- 2011 – ‘Towards a cultural history of music. Interview with Karen Painter’ (with E. Rieu), in *Transposition. Musique et sciences sociales* 1, <http://journals.openedition.org/transposition/421>
- 2008 – ‘La musique en arrêts. Entretien avec Laurent Feneyrou’ (with D. Christoffel), *Portail Musique de l’EHESS*, http://www.academia.edu/2032373/La_musique_en_arrêts_Entretien_avec_Laurent_Feneyrou

Translations

English-French

2013 – B. Kutschke, ‘Le tournant prolétarien de Hans Werner Henze. Improvisation à la manière cubaine’ (with Malika Combes and Perin Emel Yavuz), in M. Combes *et al.* (eds.), *À l'avant-garde !*, 59-77.

French-Spanish

2012 – *Encuentros con los años 30*, exhibition catalogue, La Fábrica Editorial/Museo Reina Sofía de Madrid, n.p.

2011 – *Mama Casset*, La Fábrica Editorial, n.p.

2011 – C. Caujolle, ‘Memoria hoy’, in C. Bernad, *Desvelados*, Alkibla Editorial, 17-20.

2011 – S. Njami, ‘Samuel Fosso o Dorian Gray en Bangui’, in *Samuel Fosso*, La Fábrica Editorial, n.p.

2010 – Q. Bajac, ‘Un fotógrafo postmoderno’, in *Martin Parr por Martin Parr. Un diálogo con Quentin Bajac*, La Fábrica Editorial, 11-15.

2010 – A. Léki Dago, ‘Shebeen Blues’, *OjodePez* 23, p. 86.

2010 – P. Martin Saint Leon, Jean Loup Pivin, ‘Kinshasa, noche y día’, in *Jean Depara*, La Fábrica Editorial, n.p.

2010 – C. Caujolle, ‘El amor y el éxtasis’, in *Isabel Muñoz. Obras Maestras*, La Fábrica Editorial, 334-336.

2010 – A. Mingam, ‘La mirada a flor de piel’, in *Isabel Muñoz. Obras Maestras*, La Fábrica Editorial, 22-27.

2010 – G. Macé, ‘Cortina Rasgada’, in *Isabel Muñoz. Obras Maestras*, La Fábrica Editorial, 18-21.

2010 – J. Lageira, ‘Tempos fugit’, in *Entretiempos. Instantes, intervalos, duraciones*, La Fábrica Editorial, 18-25.

2010 – J.-F. Chevrier, ‘Helen Levitt. Jugar, trazar’, in *Helen Levitt. Lírica Urbana*, La Fábrica Editorial, 108-119.

2002 – L. Coupaye, ‘Los velos de la muerte’, in *Corinne Mercadier*, Actes Sud/Altadis, n.p.

PAPERS IN CONFERENCES, SYMPOSIUMS, STUDY DAYS AND WORKSHOPS

2020 – ‘New Music and the Democratic Imaginary in Post-Francoist Spain’, Themed session ‘Music and the Third Wave of Democratisation in Southern Europe and the Global South’, with R. Adlington (Chair), A. Papaeti, D. Party, J. Pistorius (Panelists), 56th Annual Conference of the Royal Musical Association, Goldsmiths, University of London, 8/9/10 September.

2019 – ‘Group Music-Making as an Alternative Democracy in Post-Francoist Spain’, International Conference ‘Arts and Models of Democracy in post-authoritarian Iberian Peninsula’, University of Huddersfield, 28/29 November.

2019 – ‘Experimenting Musically with Democracy in post-Francoist Spain’, 55th Annual Conference of the Royal Musical Association, University of Manchester/Royal Northern College of Music, 11/12/13 September.

2019 – ‘Singing Sexual Freedom in late-Francoist Spain? On González Acilu’s *Hymne an Lesbierinnen* (1972)’, Eleventh Biennial International Conference on Music Since 1900, University of Huddersfield, 8/9/10 September.

2019 – ‘“La noche más larga”: Music against Capital Punishment in Late-Francoist Spain’, Themed session ‘Humanity on Stage: Music, Ballets, and Human Rights after 1945’, with E. Buch (Chair), S. Gonçalves, P. Anagnostou, A. Fléchet (Panelists), International Conference ‘Culture & International History VI: Visions of Humanity’, Freie Universität Berlin, 6/7/8 May.

2019 – Participation to the workshop ‘Music Institutions and Internationalism’ convened by S. Collins, L. Tunbridge, B. Kelly, The Oxford Research Centre in the Humanities (TORCH), 18/19 January.

2018 – ‘“Equal Conditions for All”: New Musical Organisations and Democracy in post-Francoist Spain’, 54th Annual Conference of the Royal Musical Association, University of Bristol, 13/14/15 September.

2018 – ‘Music, Internationalism and Dictatorship: the Celebration of the 39th ISCM Festival in Francoist Spain’, Symposium ‘A “Musical League of Nations”?: Music Institutions and the Politics of Internationalism’, Institute of Musical Research, London, 29/30 June.

2018 – Respondent to Esteban Buch’s conference ‘Sonidos del heroísmo, dilemas de la libertad’, Bienal de Música Isabelina ‘Música y libertad. En el 150 aniversario de la Revolución de septiembre’, Sociedad para el Estudio de la Música Isabelina (SPEMI), Museo Nacional del Romanticismo (Madrid), 20/21 April.

- 2013 – ‘El 1^{er} Festival de Música de América y España (14-31 octubre 1964): música, política y diplomacia en la España franquista durante la Guerra Fría’, Conference ‘IV Encuentro de Jóvenes Investigadores en Historia Contemporánea’, Universitat de València, 10/12/13 September.
- 2013 – ‘Le compositeur et l’État: à propos de l’avant-garde musicale sous le régime de Franco’, Study Days ‘Musique et rapports de pouvoir dans les mondes ibériques’, Université de Toulouse II-Le Mirail, Institut de Recherche Intersites Etudes Culturelles (IRIEC), 15 Mars.
- 2013 – ‘L’Hymne national espagnol sous le franquisme: résistances, querelles et stratégies de diffusion’, Study Days ‘Musique et politique symbolique au 20^e siècle: catégories, usages et stratégies’, EHESS, 24/25 January.
- 2011 – ‘Art d’avant-garde et engagement politique dans les dernières années du franquisme: controverses à l’occasion du festival *Encuentros* de Pampelune (1972)’, Séminaire de l’association Adelante ‘Art, culture et politique en Espagne, des prémices de la Guerre Civile à la fin du 20^e siècle’, Cité Nationale de l’Histoire de l’Immigration de Paris, 25 June.
- 2011 – ‘Los intercambios musicales entre España y Portugal durante los primeros años del franquismo’ (with M. Silva), Study Days ‘Música, ideología y política en la cultura artística durante el franquismo (1938-1975)’, Universidad de Granada, 27 May.
- 2011 – ‘El Concierto de la paz: tres encargos estatales para celebrar los 25 años del franquismo’, Seminario de Historia Contemporánea, Fundación Ortega y Gasset (Madrid), 24 February.
- 2010 – ‘L’avant-garde musicale espagnole sous le régime de Franco: le groupe *Nueva Música*’, Study Days ‘Attention, travaux! Le CRAL présente ses recherches’, EHESS, 29 October.
- 2010 – ‘L’ambiguïté politique de l’avant-garde artistique sous le franquisme: quelques réflexions à partir du festival *Encuentros* de Pampelune (1972)’, Symposium ‘Avant-gardes artistiques / avant-gardes politiques dans les années 1960 et 1970: un parallèle en question’, Institut national d’histoire de l’art (Paris), 6/7 May.
- 2010 – ‘Estudiar la música bajo el franquismo: reflexiones en torno a cuestiones teóricas y metodológicas’, III jornadas de estudiantes de musicología y jóvenes musicólogos ‘Franqueando Barreras Académicas: la Musicología en busca del Acercamiento Interdisciplinar’, Universidad Complutense de Madrid, 21/22/23 April.
- 2009 – ‘A Voice for Spain: Europeanism and Nationalism in Music Criticism in 1950s Spain’, Sixth Biennial International Conference on Music Since 1900, Keele University, 2/3/4/5 July.
- 2009 – ‘Le Concert de la Paix: trois commandes d’Etat pour célébrer les 25 ans du franquisme’, International Conference ‘Musique d’État et dictature / State Music and Dictatorship’, EHESS, 14/15/16 May.
- 2008 – ‘Desenredando encrucijadas musicales: periodismo musical e ideología en la *Revista Trimestral Música*, de Federico Sopena’, Study Days ‘El modernismo musical en España: discursos, representaciones, ideología’, Universidad de La Rioja, 20/21 November.
- 2008 – ‘Un ejemplo del reajuste del ámbito musical bajo el franquismo: la depuración de los profesores del Conservatorio de Música de Madrid’, VII Congreso de la Sociedad Española de Musicología (SEdeM), Cáceres, 12/13/14/15 November.
- 2008 – ‘Le Conservatoire de Madrid après la guerre civile: les ‘épurations’’, Colloque de doctorants et jeunes chercheurs organisé par le Centre Régional Universitaire Lorrain d’Histoire (CRULH) et la Société Française de Musicologie (SFM) ‘Recherches en musicologie: Nouvelles perspectives’, Université Paul Verlaine-Metz, 11/12/13 September.
- 2008 – ‘Ciencia e ideología en el III congreso de la Sociedad Internacional de Musicología (Barcelona, 18-25 abril de 1936)’, Seminario Internacional Complutense ‘Música y cultura en la Edad de Plata, 1915-1939. En el cincuentenario de Adolfo Salazar’, Universidad Complutense de Madrid, 17/18/19 April.
- 2007 – ‘De la *Symphonie des sirènes* d’Avraamov au *Boulon* de Chostakovitch: des machines pour une musique prolétarienne’, Symposium ‘Le son des rouages: Représentations musicales des rapports homme-machine au 20^e siècle’, EHESS, 18/19 May.
- 2006 – ‘L’utilisation de la figure et de l’œuvre de Manuel de Falla sous le premier et le deuxième Gouvernement Régulier de Franco’, Study Days ‘Musique et Pouvoir: de l’institution à la passion’, EHESS, 26/27 May.

Panels moderated

2019 – ‘Writing, Politics and Survival of Censorship’ (speakers: A. P. Ferreira, A. Hernández Grande), ‘Institutional Culture’ (speakers: L. de Oliveira, L. Visglerio Gómez) International Conference ‘Arts and Models of Democracy in post-authoritarian Iberian Peninsula’, University of Huddersfield, 28/29 November.

2019 – ‘Other Times, Other Places: Postmodern Meaning in Contemporary Spanish Music’ (speakers: V. Benavides, C. Villar-Taboada), Eleventh Biennial International Conference on Music Since 1900, University of Huddersfield, 9 September.

2009 – ‘Amérique Latine’ (speakers: V. Mayer, S. Münz, L. Velasco-Pufleau), International Conference ‘Musique d’État et dictature / State Music and Dictatorship’, EHESS, 15 May.

INVITED GUEST LECTURES

2019 – ‘Music and Democracy in post-Francoist Spain (1975-1986)’, Music department’s research seminar series, University of Huddersfield, 4 April.

2018 – ‘Politics of the Musical Avant-Garde in Francoist Spain’, Music Research Forums, University of Manchester, 29 November.

2018 – ‘Ways of Distinction, Desires of Belonging: the *Nueva Música* Group and the Avant-Garde Musical Culture in Francoist Spain’, RMA Research Colloquia series at the University of Glasgow, 31 October.

IMPACT AND PUBLIC ENGAGEMENT

2018 – Radio broadcast *Música Viva*, Radio Clásica (Radio Nacional de España), produced by J. L. Besada, 15 April, <http://www.rtve.es/alacarta/audios/musica-viva/>

2017 – Moderator of the encounter ‘Helmut Lachenmann, l’histoire à vif’, IRCAM, Paris, 24 November, <https://medias.ircam.fr/x715968>

2013 – Texts for the exhibition ‘Música y cultura artística en el Franquismo’. Panels ‘La música clásica en los años del ‘desarrollismo’’, ‘Depuración’ (with G. Pérez Zalduondo), ‘Los intercambios musicales entre España y Portugal’ (with M. Silva), Universidad de Granada (November 2013/Mars 2014) and Universidad de Oviedo (Mars/April 2014).

2011 – Radio broadcast *Cuarteto Clásico de RNE*, Radio Clásica (Radio Nacional de España), produced by F. Delgado, 10 July, <http://www.rtve.es/alacarta/audios/cuarteto-clasico-de-rne/>

2009 – Organiser and chair of the round table ‘Welcome to the machine: la máquina y sus representaciones en la música del siglo XX’, Festival IN-SONORA V, Intermediae Matadero (Madrid), 26 November.

ACADEMIC LEADERSHIP

Conference organising

2020 – Convenor (with R. Adlington), Study Day ‘Music and Political Democratisation in Late Twentieth Century’, University of Huddersfield, 5/6 November.

2020 – Programme Committee, Symposium ‘Capitalist Realism: 10 Years On’, University of Huddersfield, 15/16 February.

2019 – Convenor (with G. Quaggio), International Conference ‘Arts and Models of Democracy in post-authoritarian Iberian Peninsula’, University of Huddersfield, 28/29 November.

2019 – Convenor (with R. Adlington), Study Days ‘Music and Democracy: Beyond Metaphors and Idealisation’, University of Huddersfield, 20/21 June.

2018 – Scientific Committee, Bienal de Música Isabelina ‘Música y libertad. En el 150 aniversario de la Revolución de septiembre’, Sociedad para el Estudio de la Música Isabelina (SPEMI), Museo Nacional del Romanticismo (Madrid), 20/21 April.

2013 – Convenor (with L. Velasco-Pufleau), Study Days ‘Musique et politique symbolique au 20^e siècle: catégories, usages et stratégies’, EHESS, 24/25 January.

2010 – Convenor (with M. Combes and P. Emel Yavuz), Symposium ‘Avant-gardes artistiques / avant-gardes politiques dans les années 1960 et 1970: un parallèle en question’, EHESS, 6/7 May.

2009 – Convenor (with E. Buch and M. Silva), International Conference ‘Musique d’État et dictature / State Music and Dictatorship’, EHESS, 14/15/16 May.

2007 – Convenor (with S. Iglesias), Symposium ‘Le son des rouages. Représentations musicales des rapports homme-machine au 20^e siècle’, EHESS, 18/19 May.

Department service

2019-2020 – Convenor (with J. Pistorius), Music Research Seminar Series, School of Music, Humanities and Media, University of Huddersfield.

2007-2009 – Convenor (with M. Cañardo, J. Comtois, P. Emel Yavuz, T. Schmitz), PhD Students Seminar, ‘Recherches dans les arts: présentation de travaux en cours’, EHESS.

Editorial work

Since 2012 – Advisory board member of the electronic journal *Síneris. Revista de musicología*, (e-ISSN: 2254-3643), <http://sineris.es>

Since 2010 – Co-founder, Editorial Board member and, since 2014, reviews editor of the electronic journal *Transposition. Musique et sciences sociales* (e-ISSN: 2110-6134), <https://journals.openedition.org/transposition/>

Referee work

Journal submissions: *Anuario Musical* (Spain), 2019; *Contemporary Music Review* (UK), 2018; *Revista de Musicología* (Spain), 2018; *Revista Portuguesa de Musicologia* (Portugal), 2017; *Revista Pensamiento Actual* (Costa Rica), 2017; *Cuadernos de Música Iberoamericana* (Spain), 2019 and 2016. Book proposals: Palgrave Macmillan, 2019; Genuève ediciones (Spain), 2011.

LANGUAGE SKILLS

Spanish and Basque: native speaker; French: fluent – Reading, writing and speaking (DALF C2); English: excellent – Reading, writing and speaking (Cambridge English: Advanced C1); Catalan: beginner (A2), Portuguese and Italian: good reading competency.