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Notes on Contributors

G. Douglas Barrett is an Assistant Professor at Salisbury University in Maryland (USA) and a scholar and practitioner of experimental music and contemporary art. He is the author of *After Sound: Toward a Critical Music* (Bloomsbury, 2016) and *Experimenting the Human: Experimental Music and the Contemporary Posthuman* (University of Chicago Press, forthcoming).

Jessica Bissett Perea is an interdisciplinary musician-scholar whose Indigenous-led and Indigeneity-centred work advances radical and relational ways of being, knowing, and doing to generate more just futures for Indigenous communities. Her current projects include co-directing the 'Radical and Relational Approaches to Food Fermentation and Food Security' project and co-convening an Asia-Pacific Indigenous Studies seminar, which are supported by international partnerships with researchers from Ilisimatusarfik Kalaallit Nunaat (Nuuk, Greenland) and Universiti Malaya (Kuala Lumpur, Malaysia), respectively. Her book *Sound Relations: Native Ways of Doing Music History in Alaska* (Oxford University Press, 2021) delves into histories of Inuit musical life across a range of genres – from hip hop to Christian hymnody and drumsongs to funk and R&B – to amplify the broader significance of sound as integral to Indigenous self-determination and resurgence movements. She currently serves as an editorial board member for *Ethnomusicology* and the *Journal of the Society of American Music*.

Cintia Cristiá is the Academic Lead at the Modern Literature and Culture Research Centre where she teaches courses on popular music, Latin American music, media aesthetics, and culture at the RTA School of Media and The Creative School, both at Ryerson University in Toronto (Canada). She holds a PhD in Musicology and History of Music and an MA in Music from the Université de Paris-Sorbonne. As the author of a groundbreaking book on painter, sculptor, and experimental musician Alejandro Xul Solar, and the editor of a critical volume on interart aesthetics, her scholarly and curatorial work explores the cultural values underpinning the relationship between modern and contemporary music, art, and media. She was tenured professor at Litoral National University (Argentina) for a decade. Her current projects look into popular music and gender relations in the 1920s, as well as the use of visual innovation in new media to enhance orchestral music audience remote engagement during COVID-19 social restrictions (SSHRC PEG 2020).

Daniel Elphick is a musicologist and researcher at Royal Holloway, University of London, specializing in the history and analysis of Russian and East European music from 1800 to the present. Broader interests include music and politics, music theory, critical theory, popular music, and music since 1900. He is a Fellow of the Centre for Russian Music at Goldsmiths, University of London, a member of the Centre for Russian, East-Central European and Post-Soviet Music Studies (Heidelberg/Moscow), and a member of the editorial board for *DSCH*, the Shostakovich journal. His first book, *Music Behind the Iron Curtain*, is available from Cambridge University Press.

Laura Hamer is a Senior Lecturer in Music at the Open University. Her main research interests are in women in music. She is the author of *Female Composers, Conductors, Performers: Musiciennes of Interwar France, 1919–1939* (Routledge, 2018) and editor of *The Cambridge Companion to Women in Music since 1900* (Cambridge University Press, 2021). She is currently co-editing, with Helen Julia Minors, *The Routledge Companion to Women's Musical Leadership: The Nineteenth Century and Beyond* (Routledge, forthcoming).

Gabriel Jones is a pianist and musicologist currently completing a practice-led PhD at the University of Leeds on the performance practice of Stockhausen's Klavierstücke. The finished project will feature experimental studio recordings of Klavierstücke I, VII, and X, offering a range of alternatives to the established traditions surveyed in the thesis. Prior to starting his PhD, he worked as a piano teacher and lecturer at KM Conservatory of Music and Technology in Chennai, India. Current research interests include the aesthetics and performance practice of post-Second World War New Music, and contemporary methodologies and applications of performance analysis.

Braxton D. Shelley is a musicologist who specializes in African American popular music. He is a tenured Associate Professor of music, of sacred music, and of divinity in the Department of Music, the Institute of Sacred Music, and Yale University's Divinity School. His research and critical interests, while especially focused on African American gospel performance, extend into media studies, sound studies, phenomenology, homiletics, and theology. His work has been awarded the Alfred Einstein Prize and the Paul A. Pisk Prize from the American Musicological Society, the Jaap Kunst Prize from the Society for Ethnomusicology, and the Adam Krims Award from the Society for Music Theory's Popular Music Interest Group.

Stephen Wilford is an academic based within the Faculty of Music at the University of Cambridge and a Junior Research Fellow of Wolfson College Cambridge. His work focuses on North African musics, particularly those of Algeria, and spans a range of traditional and contemporary styles. He is currently a member of the research team working on the European Research Council-funded project 'Past and Present Musical Encounters Across the Strait of Gibraltar'. His research sits at the intersection of ethnomusicology, history, and sound studies. He is a member of both the national committee of the British Forum for Ethnomusicology and the Ethnomusicology-Ethnochoreology committee of the Royal Anthropological Institute.

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