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Adam Behan is a Musicologist at Peterhouse, University of Cambridge, where he is a current doctoral student in the Faculty of Music. His research falls broadly within the field of musical performance studies. His interests encompass performance and cultural/social meaning, performance analysis, creativity and creative processes, and individual artistry - cutting across Western classical and popular traditions in the twentieth century. He holds degrees from Trinity College Dublin and the University of Cambridge.

Mimi Haddon is a Lecturer in Music at the University of Sussex. Her research focuses on issues of genre, identity, and processes of legitimization in popular music. Her work has appeared in the journals *Popular Music*, *Women & Music: A Journal of Gender and Culture*, and the *Journal of British Cinema and Television*. Her book, *What is Post-Punk? Genre and Identity in Avant-Garde Popular Music, 1977–1982*, was published by the University of Michigan Press in 2020.

Kjetil Klette Bøhler is a Researcher II (ranked as Associate Professor) at Norwegian Social Research at Oslo Metropolitan University. His main area of research is the intersection between aesthetics and politics, and he has published extensively on this in Cuban music and Brazilian music. He is currently finalizing a Norwegian Research Council-funded research project on the politics of music in Latin America with two books in preparation. He has also published research in political sociology related to the EU projects Active Citizenship for Persons with Disabilities and Negotiate: Overcoming Early Job-Insecurity for Young Adults, and has been published in twenty-three peer-reviewed international publications in musicology, ethnomusicology, and sociology.

Edmund Mendelssohn is a PhD candidate in Musicology at the University of California, Berkeley. He is currently writing a dissertation that employs case studies of Erik Satie, Edgard Varèse, André Schaffner, Pierre Boulez, and John Cage, examined through contemporaneous philosophies of presence from Bergson to Derrida.

Joachim Polack obtained his master's degree in Historical Musicology from the Sorbonne University in 2013, where he studied under Laurent Cugny and Olivier Julien. While in graduate school, he developed interests in both art-music composition and popular songwriting. In parallel, he enrolled in a jazz programme at the conservatory 'Nadia et Lili Boulanger', where he studied piano and arrangement from 2012 to 2015. In 2013, he entered the classical composition (*écriture*) programme of the Conservatoire de Paris (CNSMDP). There, he studied harmony and classical counterpoint between 2013 and 2015. He also took part, as a performer and composer, in a number of professional recording sessions for television and film. As a musicologist, his main area of focus is the study of compositional sophistications and cosmopolitanism in popular music, with a particular concentration on 1960-70 Brazilian repertoires. He received his PhD in Music from the University of Florida in 2020.

Lauren Redhead is Senior Lecturer in Twentieth- and Twenty-first-Century Music at Goldsmiths, University of London. She is also a composer of experimental music whose work is published by Material Press (Berlin), a performer of music for organ and electronics that has been released on the *sfz music* and *pan y rosas discos* labels, and a musicologist who writes about the aesthetics and socio-semiotics of twentieth- and twenty-first-century musics.

Tom Wagner is a Lecturer in Ethnomusicology at University of Manchester. His monograph, *Popular Music, Branding, and Consumer Culture in Church*, which analysed the intersections of popular music, branding, and transcendent religious experiences, was published in 2019 by Routledge. He is currently researching corporate social responsibility and the use of 'fair trade' discourses in the music industries.

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