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Cayenna Ponchione-Bailey holds masters' degrees in orchestral conducting, percussion and musicology and a doctorate in music from the University of Oxford where she wrote her thesis on authorship and creativity in orchestral performance. She is currently a postdoctoral researcher on the AHRC-funded research project *Transforming 19th-Century Historically Informed Practice* and is Director of Performance at St Catherine's College, University of Oxford, as well as the Associate Conductor of the Orchestra of St John's and Director of Research for the Oxford Conducting Institute. A recent book chapter, 'The Body Orchestral' in *Collaborative and Distributed Processes in Contemporary Music-Making*, edited by Lauren Redhead and Richard Glover, explores the cognitive mechanisms that underpin orchestral co-performer communication.

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Chopin Online website (www.chopinonline.ac.uk), including Chopin's First Editions Online and the Online Chopin Variorum Edition, funded respectively by the Arts and Humanities Research Council and the Andrew W. Mellon Foundation. He also directed the £2.3 million AHRC Research Centre for Musical Performance as Creative Practice (www.cmpcp.ac.uk), as well as other collaborative initiatives. His extensive publication list includes six books published with Cambridge University Press; volumes in *The Complete Chopin - A New Critical Edition* (of which he is General Editor); and a number of other books, including one in a five-volume series which he directed for Oxford University Press.

Elizabeth Monzingo is a PhD student in music theory at The Ohio State University, where she teaches music theory and aural skills. She was previously a research assistant in the Working Memory and Language Laboratory at Boys Town National Research Hospital in Omaha, Nebraska, and she is currently a member of the Center for Cognitive and Brain Sciences at OSU. Her conference talk entitled "Hidden Aural Skills: Implicit Learning through Experience" was awarded an Outstanding Student Presentation award at the 2019 Pedagogy into Practice conference. She currently researches the cognitive strategies that listeners engage to aurally understand music.

Daniel Shanahan is assistant professor of Music Theory and Cognition at The Ohio State University. His work has been published in *Music Perception*, *The Journal of New Music Research*, *The Journal of Jazz Studies*, *The Journal of the Acoustical Society of America*, *Cognition and Emotion*, and *Musicae Scientiae,* among others, and he is the co-editor of *Empirical Musicology Review* and the forthcoming *Oxford Handbook of Music and Corpus Studies.* He currently serves on the editorial boards of *Musicae Scientiae, Indiana Theory Review,* and *Music Theory Spectrum.*

Sarah Fuchs is Assistant Professor of Music History and Cultures at Syracuse University. Grounded in archival research, her scholarship cuts across disciplinary boundaries, drawing together perspectives from opera, media, and nationalism studies to articulate new understandings of French and British operatic cultures over the long nineteenth century. She is currently working on two books: the first examines how emerging sound technologies shaped operatic culture in Paris and the French provinces around the turn of the nineteenth century, and the second investigates how sheet music mediated the reception of Italian opera (and Italian culture more broadly) in late Georgian Britain. Her research, which has been supported by fellowships from the American Association of University Women, the Presser Foundation, and the Houghton Library at Harvard University, has appeared (or is about to appear) in the *Cambridge Opera Journal* and the edited collection *London Voices, 1820–1840: Vocal Performers, Practices, Histories.*

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