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Notes on Contributors

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Gabrielle Cornish is Assistant Professor of Musicology at the University of Miami's Frost School of Music. Her research broadly considers music and everyday life in the Soviet Union. In particular, her monograph-in-progress, *Socialist Noise: Sound and Soviet Identity after Stalin*, traces the intersections between music, technology, and the politics of socialist modernity during the Cold War. Her research has been supported by the Fulbright Program, the American Musicological Society, the American Council of Learned Societies, and the Association for Slavic, East European, and Eurasian Studies. Her writing has appeared or is forthcoming in the *Journal of Musicology* and the *Journal of the American Musicological Society*, and she has bylines in *Slate*, the *Washington Post*, and the *New York Times*. She has also appeared as a guest to discuss Russian history, culture, and politics on NBC Nightly News, BBC World Service Television, and BBC Radio Newsday.

Anaar Desai-Stephens is an Assistant Professor of Ethnomusicology at the Eastman School of Music, University of Rochester. Her current research focuses on Bollywood songs as mediums for 'dreamwork' with attention to how these songs enable personal and political transformation in a neoliberalizing cultural economy. This work has been supported by the Cornell University's Randel Dissertation and Teaching fellowship, the American Musicological Society's Howard Mayer Brown Fellowship, and the American Association of University Women's Post-doctoral Research Fellowship. Trained as a violinist, Anaar is an active performer across a range of genres.

Simon Desbruslais is Lecturer in Music at the University of Hull and was educated at King's College London, the Royal College of Music, and Christ Church, Oxford. He is a trumpet soloist and musicologist. Equally active in Baroque and contemporary music, he has recorded extensively for the Signum, Resonus, Nimbus, and Chandos labels. Radio and television broadcasts form an integral output to his work and over the last decade he has performed live on BBC 1 Television, BBC Radio 3 and 4, and German Radio SWR2 to millions of viewers and listeners worldwide. He has appeared as concerto soloist on the natural trumpet at Wigmore Hall, and with Royal Northern Sinfonia, English Symphony Orchestra, BBC National Orchestra of Wales, Orchestra of the Swan, Charivari Agréable, Brook Street Band, and Ensemble Diderot. His first book, *The Music and Music Theory of Paul Hindemith*, was published in 2018 by Boydell & Brewer.

Kate Galloway is on faculty at Rensselaer Polytechnic Institute in the Electronic Arts, Music, and Games and Simulation Arts and Sciences programs. Her research and teaching address sonic responses to environmentalism, sound studies, digital culture and interactive media, and Indigenous musical modernities and ecological knowledge. Her monograph *Remix, Reuse, Recycle: Music, Media Technologies, and Remediating the Environment* under contract with Oxford University Press examines how and why contemporary artists remix and recycle sounds, music, and texts encoded with environmental knowledge. In 2021, she co-organized with Drs Paula Harper and Christa Bentley the first international Taylor Swift conference 'Taylor Swift Study Day: Eras, Narrative, Digital Media' and is co-editing a volume of essays that developed from the event.

K. E. Goldschmitt is Associate Professor of Music at Wellesley College. Their research focuses on popular music in the media industries, including film and new media formats. In addition to articles and chapters on Brazilian popular music, they have also published on streaming music services such as Spotify. They are author of *Bossa Mundo: Brazilian Music in Transnational Media Industries* (Oxford University Press, 2020) and co-editor of the *Journal of Popular Music Studies*. Prior to Wellesley College, they held research and teaching positions at the University of Cambridge, New College of Florida, and Colby College.

Paula Clare Harper is a musicologist who studies music, sound, and the internet. She is interested in putting digital ephemera and oddities into broader context, in hearing the musicality of online meme cultures, and in tracking music's creation and circulation across digital platforms and communities. She holds the position of Assistant Professor in the Department of Music and the College at the University of Chicago, and her research has been published in the journals *Popular Music & Society*, *American Music*, *The Soundtrack*, and *Current Musicology*.

Hannah Judd is a PhD candidate in ethnomusicology at the University of Chicago. A cellist and electronic musician, her academic work focuses on archives, memory, digitization, and virality. Her writing can be found at jazzspeaks.org as well as the New Door Press anthology *Ways of Walking*.

Mike Levine is Assistant Professor of Musicology at Wichita State University. His research utilizes ethnographic fieldwork conducted in Havana, Miami, and digital platforms to investigate *el paquete semanal* (Cuba's offline internet) and its relationship to media piracy and Cuban reggaetón and

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Byrd McDaniel is a Project Manager at Rhode Island School of Design, where he leads a sustainability-focused research collaborative that brings together musicians, artists, biologists, architects, designers, technologists, and industry partners from around the world. His published work appears in academic journals and popular press outlets, all of which engage topics related to listening, disability, and digital cultures. He is currently completing a book, *Spectacular Listening: Music and Disability in the Digital Age*, which will be forthcoming from Oxford University Press.

Simon Warner is a Visiting Research Fellow in Popular Music Studies at the University of Leeds, UK. His research has focused on the relationship between the Beat Generation writers and popular music of various forms. The interaction between this literary community and rock, jazz, and other genres has been investigated in a number of published works including, as author, *Text and Drugs and Rock'n'Roll: The Beats and Rock Culture* (Bloomsbury, 2013) and, as co-editor, *Kerouac on Record: A Literary Soundtrack* (Bloomsbury, 2018). Additionally, he is Founding Editor of the website *Rock and the Beat Generation* (simonwarner.substack.com), launched in 2021. Other selected articles by the writer have appeared in *Remembering Woodstock* (2004), *Countercultures and Popular Music* (2014), and *Lady Gaga and Popular Music* (2014).

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