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Mark Katz is John P. Barker Distinguished Professor of Music at the University of North Carolina at Chapel Hill. His most recent book is *Rap and Redemption on Death Row*, co-authored with incarcerated musician Alim Braxton (University of North Carolina Press, 2024). His other books include *Capturing Sound: How Technology has Changed Music* (University of California Press, 2004, rev. 2010), *Build: The Power of Hip Hop Diplomacy in a Divided World* (OUP, 2019), and *Music and Technology: A Very Short Introduction* (OUP, 2022). He was co-editor of *Music, Sound, and Technology in America: A Documentary History* (2012) and served as editor of the *Journal of the Society for American Music* from 2012 to 2015.

Hannah C. J. McLaughlin is a PhD candidate in musicology at Princeton University. Her forthcoming dissertation discusses the utopian and apocalyptic aesthetics of the Russian composer Alexander Scriabin and his reception among the Bolsheviks. Her primary scholarly interest is in music such as Scriabin's *Mysterium*, that is, music which does not, and perhaps cannot, exist alive but only within the speculative imagination.

David H. Miller is Assistant Professor of Practice in the Department of Music at the University of California, Berkeley, where he also teaches in the Interdisciplinary American Studies Program. He holds a PhD in musicology from Cornell University, and his research focuses on the performance and reception histories of modernist music, in particular the music of Anton Webern. In addition to his scholarly work, he is an active performer on the double bass and viola da gamba. He has worked with groups such as the Handel and Haydn Society, New York Baroque Incorporated, and Arcadia Players, and performs regularly with the Renaissance band Seven Times Salt.

Russell C. Rodríguez is Assistant Professor in the Department of Music at the University of California, Santa Cruz (UCSC). He received his PhD in Anthropology from UCSC, and trained as a cultural anthropologist. He has worked for over forty-five years as a mariachi musician in a transnational *Mexicano* and Chicano arts world. Additionally, he has composed, arranged, and produced music for a variety of communal entities such as Teatro Vision, a premiere Chicanx theatre company in San José, California. His research interests focus on Greater Mexico, expressive culture, cultural production, popular culture, transnational migration, performance, and aesthetics. In addition to working in academia, Rodríguez worked extensively in the public sector with the non-profit Alliance for California Traditional Arts and as a consultant and curator with the Center for Folklife and Cultural Heritage and Folkways Recordings at the Smithsonian Institute.

Eduardo Sato is Assistant Professor of Musicology/Ethnomusicology at Virginia Tech. He earned his PhD in Musicology from the University of North Carolina in Chapel Hill. His dissertation examines how Brazilian music was recurrently negotiated in the context of transatlantic travels during the first half of the twentieth century. His work has been supported by the American Musicological Society, the Society for American Music, and the American Philosophical Society.

Carlos van Tongeren is a Lecturer in Spanish Cultural Studies at the University of Manchester. His research broadly concerns the cultural production of Spain and Latin America with a focus on literary narrative, essays and performative forms. As a scholar and musician, he is currently working on a series of interrelated projects about flamenco. In a short monograph, under contract with Cambridge University Press, he will explore the musical and cultural dimensions of rhythm and heritage in modern flamenco guitar. In a full-length monograph, tentatively called *Flamenco after Franco: Performances of Memory in the Spanish Transition*, he draws on theories and methods from cultural studies, performance studies, and musicology to examine how flamenco music has become a medium for artists and wider communities to express personal and collective memories of the Franco-dictatorship (1939–75) since Spain's transition to democracy.

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