

Notes on Contributors

Julius Reder Carlson is Associate Professor of Music and Artistic Director of The Da Camera Society at Mount Saint Mary's University, Los Angeles. His current research focuses on the transnational resonances of the South American Nueva Canción. He has written on the state and identity politics of Felix Mendelssohn's music in Restoration-era Prussia, and has published on subjects including the protest songs of singer-songwriter Atahualpa Yupanqui and the career of Argentine folklorist Andrés Chazarreta. He has received Fulbright-Hays and DAAD grants for his research.

Giacomo Fiore is an Italian-born guitarist and musicologist who has premiered more than two dozen new works for justly tuned, electric, and classical guitars, and released thirteen recordings for Other Minds, Populist, Cold Blue, Pinna, Spectropol, Paper Garden Records, and his own impressum. His research, focusing on US experimental music and tuning theories, has been published in *Music Theory Spectrum*, *TEMPO*, and the *Journal for the Society of American Music*. He teaches a wide range of historical and practical music courses at UC Santa Cruz and the University of San Francisco. He is a member of Ninth Planet New Music, and an occasional performer for sfSound, New Music Works, and other Bay Area ensembles.

Aimee Mollaghan is a Senior Lecturer in Film and Screen Studies at Queen's University, Belfast. She is the author of a monograph *The Visual Music Film* (Palgrave Macmillan, 2015). Her current research concerns hauntology, sound, and the moving image and her collection *Haunted Soundtracks: Audiovisual Cultures of Memory, Landscape and Sound* was co-edited with Kevin Donnelly (Bloomsbury, 2023). Her book chapter on ASMR and female vocality in the moving image will be published in the *Oxford Handbook of Media and Vocality* later this year.

Veronika Muchitsch is a lecturer in Gender Studies at Södertörn University, Stockholm. Her research examines the relations between music, subjectivities, and technologies in contemporary music and media cultures. This work is part of her postdoctoral research on mediations of music and gender at the intersections of algorithmic, curatorial, and discursive processes in music streaming.

Joseph Salem is Associate Professor in Musicology at the University of Victoria, Canada. He holds degrees in piano

performance, music theory, and musicology (PhD) and teaches music spanning from 1750 to the present. Research interests include musical semiotics, form, post-war music, non-notated music, and sound studies. He recently published *Pierre Boulez: The Formative Years* (Oxford, 2023) and has begun a new project on the *12 Hommages à Paul Sacher* (1976) as a reflection of Sacher's influence on serialism. His research has been published by Ashgate, Cambridge, Oxford, and Wesleyan, as well as in the *Journal of the American Musicological Society*, *Contemporary Music Review*, *The Journal of Music Theory*, *Music Theory Spectrum*, and *Twentieth-Century Music*. His work was previously supported by the Fulbright Foundation and the Paul Sacher Stiftung, and is currently supported by a Canada Council SSHRC Insight Grant.

Jeremy W. Smith is an Assistant Professor of Music Theory at The Ohio State University. His research is primarily on the theory and analysis of electronic dance music (EDM), especially continuous processes (such as glissandi and filter sweeps) in that repertoire. He has published on this topic in *Music Theory Online* and contributed a chapter to *The Evolution of Electronic Dance Music* (Bloomsbury, 2021). A secondary research interest is video-game music and music in multimedia generally. He is also a low-brass performer who has played euphonium and trombone with many local ensembles.

Ann Werner is Associate Professor in Gender Studies at Södertörn University and Senior Lecturer at the Department of Musicology at Uppsala University, Sweden. In her research, she has investigated algorithmic culture and gender in music streaming, feminism and gender politics in the music industries, and teenage girls' uses of popular music. In her ongoing research project, she studies nation and gender in conservatoire teaching in Europe.

Samuel J. Wilson is a lecturer on critical performance theory at the London Contemporary Dance School and on music aesthetics at the Guildhall School of Music and Drama, and researcher of critical theory, contemporary music, and sound art. He has a particular interest in using materialist philosophies and psychoanalytic approaches to think about music and sound. In addition to articles and chapters, he is the author of *New Music and the Crises of Materiality: Sounding Bodies and Objects in Late Modernity* (Routledge, 2021), edited *Music—Psychoanalysis—Musicology* (Routledge, 2018), and co-edited a special issue of the journal *Contemporary Music Review*, on 'Musical Materialisms' (2020).