

## Contributors

**Sam Aaron**'s research focuses on the design of novel domain-specific programming languages to explore liveness, conceptual efficiency, and performance. He is the creator of Sonic Pi which has been successfully used by teachers for computing and music lessons and also by artists to live code music for people to dance to in nightclubs.

**Stephen Baysted** is Professor of Film, TV and Games Composition at the University of Chichester. He has scored many AAA games, films and TV series, and has been nominated for three Jerry Goldsmith Awards, two Motion Picture Sound Editors Golden Reel Awards, a Golden Joystick Award and two Game Audio Network Guild Awards.

**Alan F. Blackwell** is Professor of Interdisciplinary Design in the University of Cambridge Department of Computer Science and Technology. He has been designing novel programming languages since 1983, and has a particular research interest in bringing user experience, art and craft perspectives to programming language design.

**Nicholas Cook** is Emeritus Professor at the University of Cambridge, and author of *Music: A Very Short Introduction* (1998), which is published or forthcoming in sixteen languages. His book *The Schenker Project: Culture, Race, and Music Theory in Fin-de-siècle Vienna* (2007) won the SMT's Wallace Berry Award, while his *Music as Creative Practice* appeared in 2018. He is currently finalising a project on relational and intercultural musicology, which was supported by a British Academy Wolfson Professorship. He is a Doctor of Humane Letters of the University of Chicago and was elected Fellow of the British Academy in 2001.

**Frances Dyson** is Visiting Professorial Fellow at the National Institute for Experimental Arts, University of New South Wales. She is the author of *The Tone of Our Times: Sound, Sense, Economy and Ecology* (2014) and *Sounding New Media: Immersion and Embodiment in the Arts and Culture* (2009).

**Julio d'Escriván** is a composer of music for visual media with a showreel that includes film, documentaries, commercials and film-trailer cues. He is also an electroacoustic composer and occasional live coder and audio-visual performer who lectures in film music composition at the University of Huddersfield.

**K. E. Goldschmitt** is Assistant Professor of Music at Wellesley College. Prior to Wellesley, Goldschmitt held research and teaching positions at University of Cambridge, New College of Florida and Colby College. Specialising in Brazilian and Luso-African music, the global media industries, circulation and music technology, Goldschmitt's first monograph, *Bossa Mundo: Brazilian Music in Transnational Media Industries*, is under contract. Recent publications include essays in *The Routledge Companion to Screen Music and Sound* and *Sounds and the City 2*, and a forthcoming essay in *Music in Contemporary Action Film*.

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**Sumanth Gopinath** is Associate Professor of Music Theory at the University of Minnesota. He is the author of *The Ringtone Dialectic: Economy and Cultural Form* (2013), and, with Jason Stanyek, co-edited *The Oxford Handbook of Mobile Music Studies* (2014). Contributions to scholarly journals and edited collections address subjects ranging from Benjamin Britten, Steve Reich and Bob Dylan to musical minimalism, Marxism and music scholarship, the Nike+ Sport Kit, and the ringtone industry. Current projects revolve around sound in new and formerly new media, the aesthetics of smoothness, and the music of the Scottish composer James Dillon. Together with Anna Schultz, he received the American Musicological Society's H. Colin Slim Award in 2017.

**Stéphan-Eloïse Gras** is an affiliate researcher at MCC-NYU where she studies the ethical values embedded in technological design and their effects in the 'attention economy'. Her forthcoming book *Machines du goût: l'algorithme au coeur de nos sensibilités* traces the emergence of early AI patterns for emotional tracking in music recommendation engines.

**Adam Harper** is an Associate Lecturer in Music at City, University of London, interested in the history of popular music aesthetics and technology. As a music critic, he has written for *The Wire*, *The Fader*, *Resident Advisor* and *Dummy*, and he is the author of *Infinite Music* (2011).

**Monique M. Ingalls** is Assistant Professor of Music at Baylor University. Her work on music in Christian communities has been published in the fields of ethnomusicology, media studies, hymnology and religious studies. She is the author of *Singing the Congregation: How Contemporary Worship Music Forms Evangelical Community* (2018) as well as lead editor of three books on Christian music-making in global perspective. She is series editor for Routledge's Congregational Music Studies book series and is co-founder and programme chair of a biennial academic conference on Christian congregational music.

**Mariana Lopez** is an academic and sound designer. In 2013 she completed her PhD at the University of York on the importance of acoustics in medieval drama. She is a lecturer at York and has worked on a number of film and theatre productions as well as installations.

**Lee Marshall** is a Reader in Sociology at the University of Bristol, specialising in the music industry, popular music consumption, collecting, intellectual property and stardom.

**Alex McLean** is an artist-programmer and interdisciplinary researcher based in Sheffield, UK. He co-founded the Algorave and TOPLAP live coding movements, several international conferences/festivals, and the TidalCycles live coding environment. He is a post-doctoral researcher on the PENELOPE project at Deutsches Museum, Munich, investigating the structures of ancient weaves.

**Peter McMurray** is a Lecturer in Ethnomusicology at University of Cambridge. His work focuses principally on technologies of sonic difference, including cities, audio recording, musical instruments, music videos and architecture. He is currently completing a book and film project, *Pathways to God: The Islamic Acoustics of Turkish Berlin*, and has also written on the history of tape recording, orality and oral poetry, music videos, and materiality and religion. He completed

a PhD from Harvard University in Ethnomusicology with a secondary field in Critical Media Practice, and he has held postdoctoral fellowships at MIT and the Harvard Society of Fellows.

**Andrew McPherson** is a Reader (Associate Professor) in the Centre for Digital Music at Queen Mary University of London. A composer and electronic engineer by training, his work focuses on creating new digital musical instruments, especially augmented instruments which extend the capabilities of familiar designs.

**Ingrid Monson** is Quincy Jones Professor of African-American Music at Harvard University. Her books include *Freedom Sounds: Civil Rights Call Out to Jazz and Africa* (2007) and *Saying Something: Jazz Improvisation and Interaction* (1996).

**Paul Sanden** is Assistant Professor in Music at the University of Lethbridge, where he teaches music history courses in Western art music and popular music traditions, with an emphasis on music of the twentieth and twenty-first centuries. His research regularly crosses disciplinary and musical-generic boundaries, drawing from musicology, performance studies, media theory and other disciplines to investigate meaning formation in music from Western popular and art music traditions, with a particular focus on the impact of electronic technologies on music's performance. He is the author of *Liveness in Modern Music: Musicians, Technology, and the Perception of Performance* (2013).

**Steve Savage** is an active record producer and recording engineer. He has been the primary engineer on seven records that received Grammy nominations. Savage is also the Executive Director of Blue Bear School of Music in San Francisco. Having received his PhD in musicology, Savage now balances a career as a producer, educator and entrepreneur.

**Martin Scherzinger** is Associate Professor in the Department of Media, Culture and Communication at New York University. He has been a Postdoctoral Fellow at the Princeton University Society of Fellows (2004–7), and received various fellowships (ranging from AMS 50 to ACLS). Martin's research is on sound, music, media, and politics, with a particular focus on global biographies of sound and other ephemera circulating in geographically remote regions. His research examines the poetics of intellectual property in diverse sociotechnical environments, relations between aesthetics and censorship, mathematical geometries of musical time, and histories of sound in philosophy.

**Nick Seaver** is an Assistant Professor in the Department of Anthropology and the Program in Science, Technology and Society at Tufts University. He researches and teaches on the ways that technologists make sense of cultural materials in the design and maintenance of software systems. He has conducted ethnographic research with the developers of algorithmic music recommender systems in the United States, and is currently studying the relationship between machine learning and attention.

**Ben Sinclair** has a professional background in digital music, streaming curation, music supervision and independent film production. He lives in Los Angeles with his wife, Mia, their pets Pickles and Marshall, and a record collection that has long outgrown its space. His talk-free podcast *Sound Contours* offers mixes of terrific, obscure music.

**Graham St John**, PhD, is a cultural anthropologist. Among his eight books are *Mystery School in Hyperspace: A Cultural History of DMT* (2015) and *Global Tribe: Technology, Spirituality and Psytrance* (2012). He is Research Fellow, Social Science, University of Fribourg, Switzerland, and Executive Editor of *Dancecult: Journal of Electronic Dance Music Culture*.

**Jason Stanyek** teaches at the University of Oxford, where he is Associate Professor of Ethnomusicology and Tutorial Fellow at St John's College; before that he was Assistant Professor at New York University. He pursued doctoral studies with George E. Lewis and his research on improvisation, music technology, hip-hop, and Brazilian music and dance has appeared in a range of publications. His essay 'Deadness: Technologies of the Intermundane' (co-written with Benjamin Piekut) received the 2011 'Outstanding Essay Award' from the Association for Theater in Higher Education, while a monograph on Brazilian diasporic performance is forthcoming. He is general editor for Bloomsbury's new series *33½ Brazil*, and co-editor of *Twentieth-Century Music*.

**Shzr Ee Tan** is a Senior Lecturer and ethnomusicologist at Royal Holloway, University of London. While she has a regional specialism in Sinophone worlds, she is interested in how inequalities intersect with music scenes globally. To this end her research is widely focused, ranging from musical indigeneity on the Internet to Latin genres in Singapore, soundscapes of political protests in London and the sonic regimes of Southeast Asian migrant workers. Shzr Ee is current co-editor of *Ethnomusicology Forum*, and has published a monograph plus various edited volumes.

**David Trippett** is Senior Lecturer in the Faculty of Music, University of Cambridge. His research interests focus on nineteenth-century cultural and intellectual history, opera, posthumanism, and the scene of digital culture. His monograph *Wagner's Melodies* examines the cultural and scientific history of melodic theory in relation to Wagner's writings on music, and in 2018 he edited and orchestrated Liszt's only mature opera *Sardanapalo* (for the *Neue Liszt Ausgabe*) to critical acclaim. He currently runs a research group in Cambridge, funded by an ERC starting grant, that examines the dialogue between natural science and music during the nineteenth century.

**Isabella van Elferen** is Professor of Music, Head of the Department of Performing Arts and Director of the Visconti Studio at Kingston University London. She has published extensively on music philosophy, music and moving image, Gothic and horror music, and baroque sacred music. Isabella is First Vice-President of the International Association of the Fantastic in the Arts. She is member of the editorial boards of *The Soundtrack*, *Horror Studies*, and *Aeternum*, and guest editor for *Journal for the Fantastic in the Arts* (2013), *Horror Studies* (2016) and *Contemporary Music Review* (2017).