

Notes on Contributors

VICTORIA ARMSTRONG is a Lecturer at the University of Surrey. Her research revolves around gender and inclusion. She is the author of *Technology and the Gendering of Music Education*, and her second monograph, *Women's Musical Lives*, uses digital ethnography to explore the gendered dimensions of labour in cultural work. She serves on the editorial board of *Music Education Research*.

MANUELLA BLACKBURN is Lecturer at Keele University in Music Technology (since 2019) and previously worked at Liverpool Hope University between 2010 and 2019. Her practice-based research covers the exploration of short sound-file use within compositional activity along with methodologies for handling larger quantities of these materials. Manuella has written on topics such as sampling, cultural sound borrowing, intercultural creativity, and music education.

LEAH BRANSTETTER, PhD, is a music historian and educator. She runs womeninrockproject.org, a web project preserving the stories of women in early rock and roll. She has also contributed to education initiatives for the Rock & Roll Hall of Fame and Steven Van Zandt's Rock and Roll Forever Foundation.

MICHAEL BROCKEN was one of the first Popular Music Studies PhDs at the Institute of Popular Music (University of Liverpool). While Senior Lecturer at Liverpool Hope University he devised and taught the world's first master's degree concerning the Beatles. He currently presents *Folkscene* on BBC Radio Merseyside and lectures at Wirral 3Ls.

FLANNERY CUNNINGHAM is a composer and musicologist who investigates the voice, compositional processes, and live electronics aimed at amplifying the musicality of human performers. She is a winner of the National Sawdust's Hildegard Competition and her work has been performed at festivals including Aspen, June in Buffalo, and Copland House's CULTIVATE.

CLARE K. DUFFIN is Lecturer in Commercial Music at the University of the West of Scotland and has a portfolio career that sees her practice span over

a wide range of musical operations, including her role as an artist manager; as a drummer with Suspire; and in various community music practice positions.

SOPHIE FULLER'S main research interest is in ensuring that women composers' voices are given the hearing they deserve. She is the author of *The Pandora Guide to Women Composers* (1994) and numerous articles and chapters on women's engagement with music and music making. Sophie currently works at Trinity Laban Conservatoire of Music and Dance (London).

LAURA HAMER is Staff Tutor and Lecturer in Music at the Open University. Her research interests lie in women in music. She is the author of *Female Composers, Performers, Conductors: Musiciennes of Interwar France, 1919–1939* (Routledge, 2018) and co-editor, with Helen Julia Minors, of *The Routledge Companion to Women and Musical Leadership: The Nineteenth Century and Beyond* (Routledge, forthcoming).

ELIZABETH HOFFMAN is a New-York-City-based composer. She works in acoustic and computer-driven media. Compositional interests include a focus on timbre and spatialisation as means of creating signification and immersive sound worlds.

ELAINE KELLY is Senior Lecturer in Music at the University of Edinburgh. Her work focuses on music and politics during the Cold War, with a particular emphasis on the GDR. She is currently a Leverhulme Major Research Fellow and is researching musical relations between the GDR and the postcolonial world.

TAMMY L. KERNODLE is Professor of Musicology at Miami University in Ohio. Her scholarship, which focuses primarily on African American music (popular and classical) appears in a number of anthologies and journals. She is the author of *Soul on Soul: The Life and Music of Mary Lou Williams* (Second Edition; University of Illinois Press, 2020).

VIRGINIA KETTLE is a singer-songwriter born in Manchester, UK. She performs both solo and with award-winning folk rock band Merry Hell. Since childhood, Virginia has been influenced by all styles of popular music. Her songs create snapshots of humanity, using equal measures of beautiful imagery and kitchen-sink irony.

ASTRID KVALBEIN is a researcher at the Norwegian Academy of Music, specialising in Nordic music history, particularly twentieth-century

processes of modernisation, gender issues, and contemporary music. Her PhD was on the composer Pauline Hall (1890–1969), and she has written for *A Cultural History of the Avant-Garde in the Nordic Countries* (Brill, forthcoming).

ROBERT LEGG's research uses critical social theory and narrative methods to interrogate aspects of schooling. He has written extensively on social justice in music education. In addition to his regular involvement in music theatre, he is active as a choral conductor and as a composer of music for young voices.

KRISTIN J. LIEB is an Associate Professor at Emerson College. Her interdisciplinary research, about the production and consumption of popular music, sits at the intersection of media studies, production studies, and gender and sexuality studies. Her writing often investigates how popular music stars are created, branded, popularised, credited, and received.

RHIANNON MATHIAS is Lecturer and Music Fellow at Bangor University, and is the author of *Lutyens, Maconchy, Williams and Twentieth-Century British Music* (Ashgate, 2012). She is Editor of the *Routledge International Handbook on Women's Work in Music* (forthcoming), and Editor-in-Chief of Cambridge University Press's Elements: Women in Music series.

LOUIS NIEBUR is Associate Professor at the University of Nevada, Reno, and received his PhD from UCLA. His research examines post-war music bridging high and low culture through media technology. *Special Sound: The Creation and Legacy of the BBC Radiophonic Workshop* was published in 2010 by Oxford University Press.

FRANCESCA PLACANICA (PhD, University of Southampton, 2013) currently lectures and directs the Performance Programme at Maynooth University (Republic of Ireland). She is co-editor of *Cathy Berberian: Pioneer of Contemporary Vocality* (Ashgate, 2014). She is the recipient of a Marie Curie Individual Fellowship at the University of Huddersfield, due to start in September 2021.

STEPH POWER is a composer, writer, and critic. Recent commissions include music for Uproar and the Vale of Glamorgan and Fishguard International Festivals. Amongst other publications, she writes for *BBC Music Magazine* and *The Stage*. A contributor to *The Music of Simon Holt* (Boydell, 2017), she chairs Tŷ Cerdd, Music Centre Wales.

MARGARET SCHEDEL has an interdisciplinary career blending classical training, audio research, and innovative education, which transcends the boundaries of disparate fields to produce work at the nexus of computation and the arts. She has a diverse output, ranging from books to sculptures, and is internationally recognised for the creation and performance of ferociously interactive media.

JACQUELINE WARWICK is Professor of Musicology at Dalhousie University, Canada. She is the author of *Girl Groups, Girl Culture: Popular Music and Identity in the 1960s* (Routledge, 2007) and co-editor, with Allison Adrian, of *Voicing Girlhood in Popular Music: Performance, Authority, Authenticity* (Routledge, 2016). She is currently preparing *Musical Prodigies and the Performance of Childhood* for Oxford University Press.

KATHERINE WILLIAMS is Lecturer in Music and Performance Pathway Leader at the University of Plymouth. She has published on the singer-songwriter and on songwriting more widely; gender and music; music and geography; jazz; improvisation; and Duke Ellington. She is currently editor of the *Jazz Research Journal*.

