

Notes on Contributors

Vincent Andrisani, PhD, is an instructor in the School of Journalism and Communication at Carleton University. He writes and lectures on the topics of sound, media, and communication, and his work has appeared in outlets such as Sounding Out! Blog, TEDxSFU, and *Tapuya: Latin American Science, Technology, and Society*. Before his career as an academic, Andrisani spent several years as a performing musician in the city of Toronto. Although he plays live much less these days, he maintains a healthy regimen of Stone-Killers to keep his hands in shape.

Paul Archibald is a Bristol-based drummer and lecturer in music. Current projects include Rob Heron & the Tea Pad Orchestra and Free Nelson Mandomjazz, currently signed to RareNoise Records. International touring (e.g. Jazzfest Berlin, OctLoft China), local festival exposure (e.g. Glastonbury, Wilderness, Bestival), as well as regular radio play (BBC 2, 3, 4) feed into his teachings on the live music industry. Having previously lectured in the sociology of popular music at the University of Bristol, Archibald lectures on research methods and the popular music industry at the British and Irish Modern Music (BIMM) Institute, Bristol.

Steven Baur is Associate Professor of Music at Dalhousie University in Halifax, Nova Scotia. He has published widely on topics in nineteenth- and twentieth-century music from both 'popular' and 'classical' traditions, from Ringo to Ravel and from Musorgsky to the mambo. His work appears in the *Journal of the American Musicological Society*, *Popular Music and Society*, *American Music*, and the *New Grove Dictionary of American Music*, and he has co-edited two books. His current research focuses on drum kit performance practice. Baur is also an accomplished drummer with dozens of recordings and hundreds of live performances to his credit.

adam patrick bell is Associate Professor of Music Education in the School of Creative and Performing Arts at the University of Calgary, Canada. He is the author of *Dawn of the DAW: The Studio as Musical Instrument* (Oxford University Press) and editor of *The Music Technology Cookbook: Ready-Made Recipes for the Classroom* (Oxford University Press). bell has written several peer-reviewed articles and chapters on the topics of music technology in music education and disability in music education. Prior to his career in higher education, he worked as an elementary music teacher by day and music producer by night.

Matt Brennan is Reader in Popular Music at the University of Glasgow. He has served as Chair of the UK and Ireland branch of the International Association for the Study of Popular Music (IASPM), and has authored, co-authored, and edited several books in the field of popular music studies. His latest book, *Kick It: A Social History of the Drum Kit* (Oxford University Press), establishes the drum

kit's central role in shaping the history of music over the last 150 years. His previous monograph, *When Genres Collide* (Bloomsbury), was named as one of Pitchfork's 'Favourite Music Books of 2017' and was awarded the IASPM Canada Book Prize.

Bill Bruford enjoyed a long and fruitful career as a musician and teacher before stepping back out of practice to investigate aspects of creativity and performance psychology. He is an unaffiliated early career scholar, having acquired his doctorate from the University of Surrey, UK (2016). He has given lectures and seminars at multiple European and North American institutions. His academic writing includes journal articles, book reviews, book chapters, and his most recent book, *Uncharted: Creativity and the Expert Drummer*. Dr Bruford was inducted into the Rock & Roll Hall of Fame as a member of the group Yes in 2017.

Daniel Gohn is a faculty member at the Department of Communication and Arts of the University of Sao Carlos, Brazil. His research interests include the use of technology in music education, popular music, and processes for the teaching and learning of percussion instruments. He is the author of *In the World of Drumming* (Hudson Music Digital) and other titles published in Portuguese only: *Music Education and Distance Learning: Approaches and Experiences* (Cortez Editora), *Digital Technologies for Music Education* (EdUFSCar), *Music Self-learning: Technological Alternatives* (Annablume), and *Yamaha's Percussion Book* (Ricordi).

Nat Grant is a multi-skilled artist and researcher: performer, sound artist, and composer working on unceded Wurundjeri country in Melbourne, Australia. Grant has created original music for theatre, dance, film, and live art; holds a PhD in composition from the Victorian College of the Arts; and in 2018 received the Age Music Victoria Award for Best Experimental/Avant-Garde Act. A podcaster and programmer for 3CR community radio, he is interested in the power of sound and music as storytelling tools. A co-curator for the weekly experimental performance series the Make it Up Club, Grant is invested in creating and maintaining community around sound making.

Scott Hanenberg is an instructor of music theory and music technology at Virginia Polytechnic Institute and State University. His research uses corpus analysis and positional listening to study meter and groove in popular music. Hanenberg's recent work has investigated the role of the drum kit in shaping listener interpretations of irregular meters.

Patrick Hernly is Lead Faculty of the Music Industry / Recording Arts program at St Petersburg College, where he teaches drum set and hand percussion, music theory, and critical listening for music production, and directs the Rock and R&B ensembles. He has been an active performer across multiple genres for the past two decades, recording and touring in North America, South America, Europe, and Asia. He earned a master's degree at Indiana University and a PhD in Music Education at the University of South Florida. His research on international music education has been presented in national and international conferences and publications.

Cornel Hrisca-Munn is a disabled musician (with no lower arms, and an above-knee right leg amputation), who has played drums and bass guitar in live, recorded, and television settings across the globe. He has a Master of Arts from the University of Oxford in Philosophy and Theology, and has conducted research in the fields of disability, philosophy, and theology in preparation for doctoral study. Hrisca-Munn manages successful online music platforms, playing multiple instruments, recording his playing, and providing online resources for drummers. He has delivered talks internationally, and has written articles regarding drums, disability, and testing musical equipment for manufacturers.

Brett Lashua lectures on the sociology of media and education in the Institute of Education, University College London. His scholarship is concerned primarily with youth leisure, popular music, cultural histories and heritage, and urban geographies. He is author of *Popular Music, Popular Myth and Cultural Heritage in Cleveland: The Moondog*, and *The Buzzard and the Battle for the Rock and Roll Hall of Fame* (Emerald), and co-editor of *Sounds and the City: Popular Music, Globalization and Place* (Palgrave) and *Sounds and the City: Volume 2* (Palgrave). A drummer for more than 35 years, he currently collaborates with the Patternbased collective.

Margaret MacAulay, PhD, is a postdoctoral research fellow at the Stigma and Resilience Among Vulnerable Youth Centre (SARAVYC) at the University of British Columbia's School of Nursing in Vancouver, BC. Her research and teaching focuses on the connections between sexuality, gender, new media, health, and culture. Her work has appeared in outlets such as *Critical Studies in Media and Communication*, the *Canadian Journal of Communication*, and *Signs: Journal of Women in Culture and Society*.

Pedro Ojeda Acosta is a musician, drummer, percussionist, composer, and music producer from Bogotá, Colombia. He has served for the past seventeen years as a university professor at various Colombian universities. He currently has several musical projects with which he has published several albums and has toured globally such as Romperayo, Los Pirañas, and Chupame El Dedo, among others. He also has a documentary project called *Los Propios Bateros*, about Colombian drummers from the fifties, sixties, and seventies.

Joseph Michael Pignato is Professor of Music at the State University of New York, Oneonta, where he teaches music industry courses and beat production, and directs ensembles that perform experimental music and improvised rock. He has published on music composition, improvisation, music teaching and learning, music technology, and drumming. Pignato is a principal investigator for and co-author of *The Music Learning Profiles Project* (Routledge) and leader of the critically acclaimed avant jazz collective Bright Dog Red, which records for Ropeadope Records.

Ben Reimer is a 'genre-bending wiz' (PuSh) and a performer of 'stunning virtuosity' (Ludwig-Van Mtl). Collaborations with composers Nicole Lizée, Eliot Britton, Vincent Ho, and Lukas Ligeti have produced a new repertoire for contemporary classical drum kit. His debut album *Katana of Choice* is an exhilarating musical

ride (WholeNote) and a modern classic (I Care If You Listen). Further recordings include Kickin' It 2.0 (Land's End Ensemble), Bookburners (Nicole Lizée) and A Menacing Plume (Rand Steiger). He holds a Doctor of Music (McGill University), is a member of Architek Percussion and Park Sounds and is a Sabian, Yamaha Canada, and Vic Firth artist.

Juan David Rubio Restrepo is a drummer/percussionist, improviser, composer, conductor, multimedia artist, and scholar. His creative practice goes from the acoustic to the digital in traditional, non-traditional, and multisite-telematic collaborative settings. Rubio Restrepo has collaborated with bands 1280 Almas and Asdrubal, and saxophonist Antonio Arnedo in Colombia. In the United States, he has performed with artists like flutist Nicole Mitchell, trombonist Michael Dessen, and double-bassist Mark Dresser. His current academic research deals with issues of alterity, media industries, and nationhood in Latin America. He holds a BM from Pontificia Universidad Javeriana (Bogotá, Colombia), an MFA in music in Integrated, Composition and Technology from UC Irvine, and a PhD in Music with a focus on Integrative Studies from UC San Diego. He is currently Assistant Professor of Music and Chicano Studies, The University of Texas at El Paso.

Carlos Xavier Rodriguez is Associate Professor of Music Education at University of Michigan. He holds a BA from Pitzer College, an MA from UCLA, and a PhD from Northwestern University. He was previously appointed at University of South Florida, University of Iowa, and The Ohio State University. He teaches secondary general methods, introduction to music teaching, student teaching seminar, music technology, and international perspectives of music education. A leading authority on popular music and music education, he has published and lectured worldwide on musicality, creativity, and popular music and culture. He has recently edited the book *Coming of Age: Teaching and Learning Popular Music in Academia* (Maize Books).

Mandy Smith is Director of Education at the Rock and Roll Hall of Fame. She oversees all pre-kindergarten through college onsite and online learning as well as The Garage, the Rock Hall's interactive musical instrument exhibit. She earned a PhD in Musicology from Case Western Reserve University, an MA in Musicology from California State University, Long Beach, and a BA in History of Rock and Roll Music from Indiana University. Smith has drummed in punk, metal, alternative, and prog rock bands since the early 1990s. She recently had the honour of jamming with Kirk Hammett and Robert Trujillo of Metallica.

Gareth Dylan Smith is Assistant Professor of Music (Music Education) at Boston University. He is a board member of the International Society for Music Education, a founding editor of the *Journal of Popular Music Education*, and a drummer. Smith's 2013 monograph, *I drum, therefore I am: being and becoming a drummer*, was the first scholarly book-length study of kit drummers. His research interests include drum kit performance, aesthetic experience, distributed telematic performance, punk pedagogies, and eudaimonia. Smith plays drums with Stephen Wheel, Build a Fort, and Black Belt Jesus. He is currently working on two monographs about playing the drums.

Daniel Akira Stadnicki is a SSHRC Postdoctoral Fellow at McGill University and former Vanier Canada Graduate Scholar at the University of Alberta, where he also taught courses in both world and popular music studies. An award-winning drummer, scholar, and educator, Stadnicki was recently the principal drumming instructor at the Sarah McLachlan School of Music in Edmonton. He has presented at numerous international conferences, published articles in drumming trade magazines, as well as in the *Journal of Popular Music Education*. With Matt Brennan and Joseph Michael Pignato, Stadnicki is co-editing a special issue for the *Journal of Popular Music Education* on Drum Kit Studies in 2021.

Bryden Stillie is Senior Lecturer in Music and Head of Learning and Teaching in the School of Creative Industries at Edinburgh Napier University, Scotland. Stillie graduated from the prestigious BA Applied Music programme at The University of Strathclyde, Glasgow, in 1999, and continues to work as a professional drummer. His teaching specialisms are in drum kit performance, music technology, music education and musicianship skills. His current research interests focus on the areas of electronic drum kit pedagogy, supporting music student transitions into higher education, and effective use of blended and online learning in music.

Paul Thompson is a drummer and professional recording engineer who has worked in the music industry for more than 15 years. He is currently Reader at Leeds Beckett University in the School of the Arts and his research is centred on record production, audio education, popular music learning practices, creativity, and cultural production in popular music. His book *Creativity in the Recording Studio: Alternative Takes* was published in early 2019 by Palgrave MacMillan.