

## Notes on Contributors

**Lori Burns** is Professor of Music at the University of Ottawa and Director of the School of Music. Her interdisciplinary research merges cultural theory and musical analysis to explore representations of gender in the lyrical, musical and visual texts of popular music. She has articles in edited collections published by Oxford, Garland, Routledge, and the University of Michigan Press, as well as in leading journals (*Popular Music*, *Popular Music and Society*, *The Journal for Music, Sound, and Moving Image*, *Studies in Music*, *Music Theory Spectrum*, *Music Theory Online*, and *The Journal for Music Theory*). Along with co-researcher Marc Lafrance, she is the recipient of an Insight Grant from the Social Sciences and Humanities Research Council of Canada (2013–18): ‘Constructing Genre in Narrative Music Videos: Intersecting Identities of Gender, Sexuality, Race, Class, Age and Ability in Word, Music, and Image’.

**Sarah Collins** is currently a postdoctoral research fellow at the University of New South Wales, in the Centre for Modernism Studies in Australia. Prior to this appointment, she was a lecturer in Musicology at Monash University. She completed her doctoral study jointly through the University of Queensland and King’s College London. Her current research focuses on British music criticism and aesthetics in the late nineteenth and early twentieth centuries. She is the author of *The Aesthetic Life of Cyril Scott* (Boydell, 2013) and has articles published and forthcoming in journals such as the *Journal of the Royal Musical Association*, *Music & Letters*, and the *Australasian Journal of Victorian Studies*.

**Jonathan Cross** is Professor of Musicology at the University of Oxford, and Student and Tutor in Music at Christ Church, Oxford. He has written, lectured and broadcast widely on issues in twentieth- and twenty-first-century music, and on musical theory and analysis. His publications include *The Stravinsky Legacy* (Cambridge University Press, 1998), *Harrison Birtwistle: Man, Mind, Music* (Faber and Faber, 2000), *Harrison Birtwistle: The Mask of Orpheus* (Ashgate, 2009), and *Igor Stravinsky* (Reaktion, forthcoming 2015). He also edited the *Cambridge Companion to Stravinsky* (2003). He served as editor of the journal *Music Analysis* between 2000 and 2004. In 2015–16 he will be Research Associate at IRCAM, Paris, investigating spectral music.

**David Hesmondhalgh** is Professor of Media, Music and Culture in the School of Media and Communication at the University of Leeds. He is the author of *Why Music Matters* (Blackwell, 2013), *Creative Labour: Media Work in Three Cultural Industries* (Routledge, 2011, co-written with

Sarah Baker), and *The Cultural Industries*, now in its third edition (Sage, 2013). He is also editor or co-editor of seven books and journal special issues, including *The Media and Social Theory* (with Jason Toynbee, Routledge, 2008) and (with Anamik Saha) a special issue of the journal *Popular Communication* on “Race, Ethnicity and Cultural Production” (2013).

**Miki Kaneda** received her PhD in Music from the University of California, Berkeley in 2012. Her interdisciplinary work and publications cover topics including video games, improvisation and sculptural practice, and experimental music. Between 2012 and 2013, she was a researcher and founding co-editor of post (post.at.moma.org), a web-based magazine of modern and contemporary art across geographies at the Museum of Modern Art. She is currently working on a book titled *The Unexpected Collectives: Intermedia Art in Postwar Japan* and teaches at Boston University.

**Marc Lafrance** is Assistant Professor of Sociology at Concordia University, Montreal, Quebec. Informed by contemporary cultural theory and the field of critical masculinity studies, he explores representations of gender, sexuality, race, and class in the North American mass media. His work has been published in a variety of refereed journals such as *Popular Music and Society* and edited collections such as *The Music and Culture Reader*, *Pop Music Pedagogy in the Classroom* and *Lady Gaga and Popular Music: Performing Gender, Fashion and Culture*.

**Nicholas Reyland** is Senior Lecturer in Music at Keele University. He specializes in twentieth-century Polish music (especially Lutoslawski), screen music, and, more broadly, the theory, analysis, and criticism of music since 1900. He has recently published his first two books: *Zbigniew Preisner’s ‘Three Colors’ Trilogy: A Film Score Guide* (Scarecrow, 2012) and (as co-editor with Michael Klein) *Music and Narrative since 1900* (Indiana University Press, 2013). His essays have appeared in journals including *Music Analysis*, *Music & Letters*, and *Music, Sound and the Moving Image*. He serves on the editorial boards of *Music Analysis* and *Twentieth-Century Music*.

**Alyssa Woods** completed her PhD at the University of Michigan in 2009 and teaches courses in music theory, music history, and popular music studies at the University of Ottawa and Carleton University. Her research involves an interdisciplinary approach to musical theoretical and sociocultural analysis, focusing on the study of gender and race in popular music with particular emphasis on hip-hop. She has published articles in *Music Theory Online* as well as the edited collections *Pop-Culture Pedagogy in the Music Classroom* and *The Cambridge Companion to the Singer-Songwriter*.