
Contributors' Notes

RYAN BLAKELEY is a Ph.D. candidate in musicology at the Eastman School of Music. His research investigates how digital platforms, such as music streaming services, are affecting listening habits, creative practices, and music industry power dynamics. He also analyzes popular music through the lens of genre and narrative.

DAVE FOSSUM is an assistant professor of musicology in the School of Music, Dance and Theatre at Arizona State University. His current book project, *Copyright Consciousness: Musical Creativity and Intellectual Property in Turkey*, examines how diverse music industry actors have experienced, debated, and shaped the dramatic reform of Turkey's copyright system since the 1980s. It shows how they make sense of and respond to the music copyright system's purported failures and perceived injustices, often by integrating their experiences into larger narratives about Turkish society, the nature and value of musical creativity, or the histories of national genres. Fossom also plays guitar, Turkmen *dutar*, *ud*, and *baglama*.

SIMON FRITH is emeritus professor of music at the University of Edinburgh.

DAVID B. GREEN JR. is an assistant professor of women's, gender & sexuality studies at California State University, Los Angeles. His teaching, research, and writing include social justice education, the histories and cultures of Black queer life, and leadership approaches to diversity, equity, inclusion, and belonging (DEIB) in and beyond higher education. His book reviews have appeared in journals such as *Callaloo*, *Souls*, and the *American Studies Journal*, and his essays have appeared in major academic journals, anthologies, and public media journals.

ROSS HAGEN is an associate professor of music studies at Utah Valley University in Orem, UT, where he teaches classes on popular music, classical music, and world music. His academic publications include *Darkthrone - A Blaze in the Northern Sky* (2020) and *Medievalism and Metal Music Studies* (2019), and the upcoming book *Ancestral North: Spirituality and Cultural Imagination in Nordic Folk Music* (2024).

KEITH HARRIS is the co-founder and co-editor of Racket, a Twin Cities alternative arts and news website. He has been a music journalist for more than 25 years, and his work has appeared in the *New York Times*, *Rolling Stone*, *Pitchfork*, and too many defunct publications and sites to mention. He lives in Minneapolis.

MELISSA M. HIDALGO teaches popular culture, film, and literature classes in the Department of Women's, Gender & Sexuality Studies at California State University, Long Beach. She is a Fulbright Scholar and author of *Morrissey Fans in the Borderlands* (Headpress, 2016).

ROBIN JAMES is a writer, editor, and former associate professor of philosophy at UNC Charlotte. Her fifth book, *Good Vibes Only: Phenomenology and the Biopolitics of Algorithmic Legitimation*, is under contract with Duke University Press. Her previous four books are *The Future of Rock and Roll: 97X WOXY and the Fight for True Independence* (UNC Press, 2023), *The Sonic Episteme: acoustic resonance, neoliberalism, & biopolitics* (Duke University Press, 2019), *Resilience & Melancholy: pop music, feminism, and neoliberalism* (Zero, 2015), and *The Conjectural Body: gender, race and the philosophy of music* (Lexington Books, 2010). Her writing has appeared in venues such as *Jezebel*, *The Guardian*, *LARB*, *Real Life*, *BELT Magazine*, *The New Inquiry*, *SoundingOut!*, *Hypatia*, *differences*, *the Journal of Popular Music Studies*, and elsewhere across the internet.

CAMERON MACDONALD is a Ph.D. candidate in the Department of English and an SSHRC Canada Graduate Scholarship (CGS-D) recipient at the University of Toronto. MacDonald's research orbits around literary and cultural production, queer theory, and sound and music studies, with a focus on how logics of listening and sonority can intimate vital shifts in navigating time, space, identity, and relation. His dissertation project explores sonic phenomena, events, and metaphors in late-nineteenth to mid-twentieth-century American literature as a method of attuning to queer selfhoods, belongings, temporalities, and affects that query the discursive, linguistic, and technological formations of subjectivity and embodiment imposed by the twinned emergence of modern sexology and sound recording.

MARIA MURPHY is the associate director at the Center for Research in Feminist, Queer, and Transgender Studies at the University of Pennsylvania. Her work examines the relationship between performance, technology, and body politics through multimedia performance art and aesthetic activism in the twentieth and twenty-first centuries. Her writing has been published in *Feminist Review*, *The Routledge Companion to Popular Music and Gender*, *Popular Music and the Politics of Hope: Queer and Feminist Interventions*, *the International Association for Popular Music—United States blog*, *Sonic Circulations*, *Title Magazine*, and *Present Tense Pamphlets*.

RICHARD T. RODRÍGUEZ is professor of English at the University of California, Riverside. He is the author of *Next of Kin: The Family in Chicano/a Cultural Politics* (2009) and *A Kiss Across the Ocean: Transatlantic Intimacies of British Post-Punk and U.S. Latinidad* (2022), both published by Duke University Press.

JULIA SIMON is professor of French and a faculty member of the Cultural Studies Graduate Group at the University of California, Davis. A cultural historian, she is the author of six books, three of which focus on the blues: *Time in the Blues* (Oxford, 2017), *The Inconvenient Lonnie Johnson: Blues, Race, Identity* (Penn State, 2022), and *Debt and Redemption in the Blues: The Call for Justice* (Penn State, 2023). ■