

The Contributors

KJETIL KLETTE BØHLER is Professor of Music at the University of South-Eastern Norway. In 2013 he defended his doctoral monograph *Grooves, Pleasures and Politics in Salsa Cubana*. He has published numerous articles and book chapters, as well as one edited research anthology, within musicology, sociology, and anthropology. His publications appear in *Twentieth Century Music*, *Musical Quarterly*, and *Latin American Music Review*. His main area of research is Brazilian and Cuban popular music, with a particular focus on musical grooves and musical politics. He is currently working on a project that examines how jingles are used in Brazilian elections, funded by the Research Council of Norway.

RAGNHILD BRØVIG is Professor of Popular Music Studies at the Department of Musicology, and at RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion, at the University of Oslo, Norway. She has published articles and book chapters on music production and digitization; sampling in hip-hop and remix music; and rhythm, groove, and sound. She is the author of *Parody in the Age of Remix: Mashup Creativity vs. the Takedown* (MIT Press, 2023) and *Digital Signatures: The Impact of Digitization on Popular Music Sound* (with Anne Danielsen, MIT Press, 2016).

ANNE DANIELSEN is Professor of Musicology and Deputy Director of RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion at the University of Oslo, Norway, and project leader of TIME: Timing and Sound in Musical Microrhythm (2016–2023). She has published widely on theoretical, aesthetic, cultural and perceptual aspects of rhythm, groove and technology in postwar popular music and is the author of *Presence and Pleasure: The Funk Grooves of James Brown and Parliament* (2006) and *Digital Signatures: The Impact of Digitization on Popular Music Sound* (with Ragnhild Brøvig-Hanssen, 2016), and editor of *Musical Rhythm in the Age of Digital Reproduction* (2010/2016).

MATS JOHANSSON is Professor of Musicology at the Department of Traditional Arts and Traditional Music, University of South-Eastern Norway. He recently led the grant-funded research projects Participatory Aesthetic Practices and Changing Regimes of Aesthetic Value, and participates in the RITMO centre of excellence projects TIME and MIRAGE. Johansson's research interests and publication record span several areas, including rhythmic performance and microrhythm; improvisation; musical learning and embodiment; participatory culture; representations of gender in musical performance; and authorship, copyrights and cultural ownership.

CLAIRE MCLEISH researches music copyright and intertextuality, with a special focus on sampling in hip-hop. She holds an MA in Popular Music and Culture from Western University (2013) and a Ph.D. in Musicology from McGill University (2020). Her dissertation examined sampling and copyright lawsuits in golden-age hip-hop. Along with her colleague Benjamin Duinker, she developed a course

entitled 'Rap Music and Hip-hop Culture' in her final year at McGill, for which she won a McGill Graduate Teaching Award and received an Honourable Mention from the Society for Music Theory's Award for Diversity Course Design. Based in Montréal, Claire works as a musicologist and copyright researcher for Third Side Music, an independent music publisher. She also offers forensic musicologist consulting, working on infringements, sample uses, and public domain issues for clients based in Canada. Formerly an active singer-songwriter with several recordings, Claire still enjoys making music in her spare time.

VERONIKA MUCHITSCH is a postdoctoral research fellow in gender studies and musicology at Södertörn University, Stockholm, and affiliated with the University of Oslo. Her research explores how digital popular music cultures mediate music and its various associations with formations of subjectivity and meaning. Her interdisciplinary methodology combines music and discourse analytical approaches with feminist theory and theories of materiality. This article develops her doctoral research (Uppsala University), which introduces the concept of vocal figurations to theorise how gendered voices materialise in the multiply mediated context of twenty-first-century pop music. In her ongoing project, she investigates mediations of music and gender in music streaming as they emerge at the intersections of discursive, algorithmic, and curatorial processes.

SAMUEL ROBLES is a Panamanian musicologist, composer, and conductor. Research interests include traditional dance music from the Panamanian Pacific littoral, music of the Caribbean, the music of Panamanian violinists in the nineteenth century, and twentieth-century Panamanian composers. Previously, Samuel had worked with allegory and memory in medieval music, and the music of the Ballets Russes. His compositions have been performed by soloists, ensembles, and orchestras around the world, such as the Pacifica String Quartet, Laurel Zucker, the Guanajuato Symphony, Jon Bisesi and Stuart Gerber. He has served on the music faculties of Florida State University-Panama and the University of Panama, where he was also the music director of the University Symphony. Samuel holds degrees from the Universidad Santa María La Antigua, the University of Cincinnati College-Conservatory of Music, the University of Chicago, and North-West University. Samuel is currently staff researcher at the Center for Historical, Anthropological and Cultural Research (CIHAC AIP) in Panama, and is a research associate at the Smithsonian Tropical Research Institute.

ELODIE A. ROY is a music and material culture theorist, with a specialism in the history of recorded sound. She is the author of *Grounding the Groove: Media, Materiality and Memory* (Routledge), *Shellac in Visual and Sonic Culture: Unsettled Matter* (Amsterdam University Press, forthcoming) and the co-editor (with Eva Moreda Rodriguez) of *Phonographic Encounters: Mapping Transnational Cultures of Sound, 1890–1945* (Routledge). She currently works as a Research Fellow at Northumbria University, researching the history of library music practices as part of the Leverhulme-funded project *Anonymous Creativity: Library Music and Screen Cultures in the 1960s and 1970s* (PI Jamie Sexton, CI Nessa Johnston). Roy previously held research and teaching positions at HEIs in the UK and Germany (including the Glasgow School of Art, the University of Glasgow, Newcastle University, and Humboldt University of Berlin).

BJØRNAR E. SANDVIK is a Ph.D. student at RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion at the University of Oslo, Norway. His research focuses on past and present electronic and digital instruments and production tools, and their impact on practices and aesthetics in popular music. His doctoral thesis considers different practices of what he calls 'time tinkering'—the deliberate experimentation with time, structure, and rhythm in contexts of producing machine rhythm. He is also part of the TIME project, which investigates how features of sound interact with timing at the micro level of auditory perception.

ARTUR SZARECKI is an associate professor of cultural studies at the Nicolai Copernicus University in Toruń. His research focuses on embodiment, popular culture, and capitalism. His most recent project draws on posthegemony theory and new materialist ontologies in order to reframe the cultural politics of popular music. Occasionally, he also writes as a freelance music journalist, currently acting as an editor at beehype – an online platform that presents local music from around the world to a global audience.