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DOUGLAS COHEN is a composer in the American experimental tradition. He was an early advocate for digital media on the Internet, organized the New-MusNet Conference of Arts Wire with Pauline Oliveros, and later worked for Arts Wire as their systems coordinator. Currently he is on the composition faculty of the Brooklyn College Conservatory of Music of the City University of New York.

SHANA GOLDIN-PERSCHBACHER is assistant professor of music studies at Temple University. She specializes in critical identity studies analyses of sonic, visual, and social media. Her work appears in *Popular Music*, *The Grove Dictionary of American Music*, *Oh Boy! Masculinities and Popular Music*, the *Journal for the Society for American Music*, and *The Oxford Handbook of Queerness and Music* (forthcoming). She is writing a book about transgender and queer performances of folk/roots music, *Trans*musicalities: Transgender Musicians and Americana*. Goldin-Perschbacher was the first queer studies postdoctoral fellow at Stanford University, the postdoctoral fellow in music in the Andrew W. Mellon Fellowship of Scholars in the Humanities at Stanford, and a lecturer in LGBT studies at Yale University. She graduated from the first PhD class in critical and comparative studies in music at the University of Virginia.

SARAH HANKINS is a PhD candidate in ethnomusicology at Harvard University, completing a dissertation on sociomusical life among African and Afro-descendant refugees, labor migrants, and citizens in urban Israel. Her articles and reviews appear in *Black Music Research Journal*, *Anthropos*, *City and Society Journal*, *Signs: Journal of Women in Culture and Society* (forthcoming, 2015), and *Popular Music*. Before pursuing graduate studies, Hankins was a member of the US diplomatic corps, serving in Tel Aviv, in Washington DC, and throughout Latin America. Hankins is also a DJ and dance music producer.

JOSHUA D. PILZER is associate professor of ethnomusicology at the University of Toronto. He is a scholar of Korean and Japanese music, interested in the place of music in the texture of postcolonial Korean life, especially for survivors of colonial and wartime violence and traumatic experience, as well as for socially marginalized groups. He is the author of *Hearts of Pine: Songs in the Lives of Three Korean Survivors of the Japanese "Comfort Women"* (Oxford, 2012) and is currently conducting fieldwork for his next book project, an ethnography of song, speech, and the practice of everyday life among Korean victims of the atomic bombing of Japan and their children.

JESSICA RUDMAN is a composer and theorist currently completing her doctorate at the CUNY Graduate Center. Ms. Rudman's music has been presented across the United States and abroad in festivals such as the Omaha Symphony New Music Symposium, June in Buffalo, Composers Now, and the IAWM International Congress. As a theorist, her research areas include the music of Ellen Taaffe Zwilich, rhythm studies, transformational analysis, and scale theory. Also active in arts administration, Ms. Rudman is on the board for the Women Composers Festival of Hartford, with which she has been involved since 2005.