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Tobin Chodos is a composer, jazz pianist and writer. He was a 2003 Brubeck Fellow, holds a BA in Classics from Columbia, and is pursuing a Ph. D. at the University of California, San Diego. He works on various improvised musics, religion in music, and the philosophical considerations of MIR (musical information retrieval).

Andrew Chung is currently a first-year Ph.D. student in music theory at Yale University. He earned a BA from Wesleyan University where he wrote a thesis on transformational analysis under the direction of Yonatan Malin. Andrew is trained as a pianist and is particularly fond of music of the past century.

Scott Interrante is a Master's student at Hunter College whose research focuses on contemporary pop music and gender. He earned his B.M. in Music Composition from SUNY Purchase College where he was known as "that classical composer who listens to too much Katy Perry."

Ryan Mack is in the second year of his MA in Music and Culture at Carleton University, Ottawa, Canada. He holds a Bachelor of Arts degree in Psychology with a strong interest in music. His research interests include gender and masculinity studies, popular and subcultural musics, topic theory, and music video analysis.

Alexander Martin is a first-year doctoral student at the CUNY Graduate Center. His interests include Schenkerian analysis, nineteenth-century chromaticism, and music & poetry. He recently received his master's degree from the University of British Columbia, where his thesis work concerned Schenkerian approaches to text-music relations in selected Lieder by Robert Schumann.

Imani Mosley is a musicologist originally from Raleigh, North Carolina. Ms. Mosley received Masters in Musicology from Peabody and Columbia University where she wrote theses on *The Rape of Lucretia* and *Billy Budd*. She now attends Duke University where she will finish her doctoral studies. Her research interests include Benjamin Britten, gender, queer, gay and lesbian studies, reception history, contemporary opera and the aesthetics and philosophy of music.

Trevor Nelson is a first year graduate student at Michigan State University. He is pursuing a M.A. in Historical Musicology and a Graduate Specialization in Women's and Gender Studies. His research interests include feminist and queer protest music, intersections between music, gender, and popular culture, and music history pedagogy.

Garrett Schumann is a second-year doctoral student in Music Composition at the University of Michigan. His other academic interests include analyzing heavy metal music and applying sociological ideas to his field. Garrett regularly writes on musical topics for UMSlobby.org and his own website, garrettschumann.com.

Michael Weinstein-Reiman is a composer, music theorist, and educator. He holds a BA in music from Brandeis University and a MM in composition from Mannes College where he studied with Robert Cuckson and Carl Schachter. He is currently pursuing a MA in music theory at the University of Oregon, where he is the recipient of a Graduate Teaching Fellowship. www.weinsteinreiman.com.

Andrew Wilson is a Ph.D. candidate in music theory at the CUNY Graduate Center. His research interests include the meter, musical meaning and semiotics, formal ambiguity, and voice leading in post-tonal music. Andrew's dissertation proposes a new theory of meter derived from the metrical experiences of several Baroque dance genres.

HE Xian is a Ph.D. candidate from the Music Department of The Chinese University of Hong Kong. He majors in historical musicology. His main interests include gender and sexuality, modern opera, Chinese nationality, topic theory and archetype theory.