

Contributors

Birgit Abels is professor of cultural musicology at Georg August University Göttingen. Her research interests include neo-phenomenological and Pacific Indigenous approaches to the performing arts. The geographic foci of her research are the Pacific Ocean, North India, and the Southeast Asian Island world. Her books include *Sounds of Articulating Identity. Tradition and Transition in the Music of Palau, Micronesia* (2008), recognized with the ICAS Book Prize 2009; *The Harmonium in North Indian Music* (2010); and *Music Worlding in Palau. Chanting, Atmospheres, and Meaningfulness* (2022). She is the PI of the ERC project *Sound Knowledge. Alternative Epistemologies of Music in the Western Pacific Island World*. ORCID: 0000-0003-0400-137X.

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Leo Dick studied composition and opera direction in Berlin and continued as a masterclass student of Georges Aperghis at the Bern University of the Arts (HKB). The focus of his artistic work is on forms of new music theater. Since 2009, he has been teaching in the master program Composition and Creative Practice at the HKB. Since 2017 he has been also member of the research team at the HKB. In 2019, he received a four-year postdoctoral grant (*Ambizione*) from the Swiss National Science Foundation (SNF) for his research project *Helvetia mediatrix: Advanced Music Theatre and Collective Identity Formation in Switzerland Since 1945*. ORCID: 0000-0001-6031-6013

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Daphne Leong's work, which focuses on rhythm, analysis and performance, and music since 1900, appears in her book, *Performing Knowledge: Twentieth-Century Music in Analysis and Performance* (Oxford University Press, 2019); in journals such as *Journal of Music Theory*, *Perspectives of New Music*, and *Music Theory Online*; and in edited collections. Leong is an active pianist and chamber musician, whose performances and recordings include premieres of current music. She has served as Vice President of the Society for Music Theory. In 2013 she received the Excellence in Teaching Award of the University of Colorado Boulder, where she is Professor of Music Theory. ORCID: 0000-0002-6732-9885

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Simon Rose (UK/DE) is a musician-composer, researcher and writer. He's a recognised baritone saxophonist and performs regularly in numerous collaborations in Europe. He frequently performs in interdisciplinary settings. Rose holds a PhD from Glasgow Caledonian University and has authored two books: *The lived experience of improvisation: in music, learning and life* (2017) and *Relational Improvisation: Music, Dance and Contemporary Art* (2024). ORCID: 0000–0002–4727–9606

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Bobbi Jene Smith is a director, choreographer and dancer who makes work for both live theater and film. She danced for the Batsheva Company from 2005–2014. Since then she has choreographed original work for the Paris Ballet, Basel Ballet, Royal Danish Ballet, Martha Graham Dance Company, Los Angeles Dance Project, VAIL Dance Festival, the Batsheva Dance Company, and others. Her dance and music theater works have been presented by the American Repertory Theater, PS122, La Mama, 92NY, Luminato Festival. Additionally, she has starred in or choreographed films including Elvira Lind’s *Bobbi Jene*, Georgia Parris’s *Mari*, and Alex Garland’s *Annihilation*. She has directed her own dance films including *Broken Theater* and *Gallop Apace*.

Daniel Suer studied music education and English (1st state exam, University of Siegen) and earned his M. A. in musicology at the Cologne University of Music and Dance. He completed his PhD about the relation of music and dance in heavy metal within a research project funded by the German Research Foundation (DFG). As part of this project, he worked as a research assistant at the chair of popular music and gender studies at the University of Siegen. Currently, he is a research assistant (postdoc) at the Nuremberg University of Music. ORCID: 0000-0001-9330-406X

John Toenjes is professor of Dance at the University of Illinois and past President of the International Guild of Musicians in Dance. “Musidance” pieces include *Inventions Suite* (2008), *e’s of water* (2007), and *SoundWave Surfing* (2022). His 2014 *Kama Begata Nihilum* featured a phone app that involved the audience in the stage action. This inspired him to establish the Laboratory for Audience Interactive Technologies (LAIT), which designed smartphone apps for theatrical use. Works using LAIT include *Public Figure* (2016), *Critical Mass* (2018), *Mycelial* (2018), and *Alternate Reality* (2019). He is now working on “Master Dancer,” a VR historical view of dancer Loïe Fuller and a dance action game designed to teach creative movement principles. ORCID: 0000-0002-1469-0730

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