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Kip Pegley is Professor of Music in the Dan School of Drama and Music at Queen's University, Canada. He is the author of *Coming to You Wherever You Are: MuchMusic, MTV and Youth Identities* (Wesleyan University Press, 2008) and co-editor of *Music, Politics and Violence* (Wesleyan University Press, 2012). More recently, his work on sound and trauma has appeared in the *Journal of Military, Veteran and Family Health* (2015), *Singing Death: Reflections on Music and Mortality* (Routledge, 2017), *Music and War in the United States* (Routledge, 2019), and *MUSICultures* (2019).

Ho-yan Tang is a researcher and a choral conductor. She is a graduate of The University of Hong Kong's PhD program in musicology. Her dissertation, "The Singing Public in Hong Kong: Choral Music as Social Life" emphasizes the corporeal aspects of choral music in relation to the making of social life. Her research focuses on notions of identity, performative aspects of collective singing, and public space. In the past, she presented her works at the Royal Music Association 57th Annual Conference, The University of Music and Performing Arts Graz Doctoral School for Artistic Research, and Hong Kong Studies Symposium.

Audrey M. Wozniak is a doctoral candidate in ethnomusicology at Harvard University who writes about discursive and material constructions of kinship and the state, particularly in diasporic contexts. Wozniak has conducted extensive fieldwork in Turkey since 2015 and is an accomplished violinist performing Western and Turkish classical music. She has published academic and journalistic writing in *Urban People*, *Applied Linguistics Review*, *China Dialogue*, and *ABC News* as well as the forthcoming edited volume *Music and Cultural Diplomacy in the Middle East*. Her publications and performances can be found at www.audreywoz.com.