

Canadian University Music Review

Revue de musique des universités canadiennes

Contributors

Collaborateurs

Volume 19, Number 2, 1999

URI: <https://id.erudit.org/iderudit/1014453ar>

DOI: <https://doi.org/10.7202/1014453ar>

[See table of contents](#)

Publisher(s)

Canadian University Music Society / Société de musique des universités canadiennes

ISSN

0710-0353 (print)

2291-2436 (digital)

[Explore this journal](#)

Cite this document

(1999). Contributors / Collaborateurs. *Canadian University Music Review / Revue de musique des universités canadiennes*, 19(2), 125–126.

<https://doi.org/10.7202/1014453ar>

All Rights Reserved © Canadian University Music Society / Société de musique des universités canadiennes, 1999

This document is protected by copyright law. Use of the services of Érudit (including reproduction) is subject to its terms and conditions, which can be viewed online.

<https://apropos.erudit.org/en/users/policy-on-use/>



This article is disseminated and preserved by Érudit.

Érudit is a non-profit inter-university consortium of the Université de Montréal, Université Laval, and the Université du Québec à Montréal. Its mission is to promote and disseminate research.

<https://www.erudit.org/en/>

CONTRIBUTORS/COLLABORATEURS

Nicole Beaudry enseigne présentement au Département de musique de l'Université du Québec à Montréal. Anthropologue et ethnomusicologue, ses intérêts de recherches portent sur les traditions musicales et ludiques des régions arctiques (Inuit) et subarctiques (Athapascans du Nord). Plusieurs articles portent notamment sur la danse à tambour yupik (Alaska), la danse à tambour dènèe (T.N.-O.), le syncrétisme religieux chez les Dènès, jeu et chamanisme dènè et la problématique du terrain en milieu nordique.

Beverley Diamond is an ethnomusicologist at York University, known for her publications in Native American studies, Canadian music historiography, and feminist musicology. A previous collaboration with Robert Witmer resulted in *Canadian Music: Issues of Hegemony and Identity* (Canadian Scholars Press, 1994). Her newest book, co-edited with the Finnish ethnomusicologist, Pirkko Moisala, is *Music and Gender: Negotiating Shifting Worlds* (University of Illinois Press, scheduled to appear in March 2000).

Annemarie Gallagher is a Ph.D. candidate in ethnomusicology at York University. Her research interests include the popular musics of Latin America and the Caribbean, particularly as those musics are used to perform and construct a variety of social, political, and cultural identities and localities within the Latin American and Caribbean diaspora. She has been published in *Canadian Music: Issues of Hegemony and Identity* (1994), *Encyclopedia of Music in Canada* (1992), and *The Reordering of Culture* (1995).

Pauline Greenhill is Professor of Women's Studies at the University of Winnipeg. Her most recent book, co-edited and co-introduced with Dr. Diane Tye, *Undisciplined Women: Tradition and Culture in Canada* (McGill-Queen's University Press, 1997) won the Elli Kaija Kongas Maranda Prize of the American Folklore Society Women's Section in 1998.

Brad Klump is a Ph.D. candidate in ethnomusicology at York University. He holds an undergraduate degree in Music Education from McGill University, and a Master's degree in Music Education from Indiana University. His research interests include recording technologies and the history of the music industry. He is also active as a professional freelance musician in recording, production, and performance.

Michael Marcuzzi is a Ph.D. candidate in ethnomusicology at York University. He has previously studied at the University of Windsor, the University of Toronto, Escuela de Superación Profesional, Ignacio Cervantes, and the Banff Centre. He is the musical director of Ilédè, a Toronto-based Afrocuban drum and dance ensemble, and also maintains an active freelance career in Toronto as a trumpeter and arranger.

Kathy M. McKinley is a Ph.D. candidate at Brown University, with a specialty in the music of Cambodia. She received scholarships from the Fonds FCAR (Fonds pour la formation de chercheurs et l'aide à la recherche) and the Association for

Asian Studies to pursue fieldwork in Phnom Penh, Cambodia, and is writing a dissertation on urban wedding music practices in contemporary Phnom Penh.

Robert Ollikkala is an instructor in theory and piano at the Algoma Conservatory of Music in Sault Ste. Marie, and an adjunct professor at Algoma University College. Initially trained as a pianist and piano pedagogue (B.Mus. and M.Mus. degrees in Piano Literature and Performance from the University of Western Ontario, and a licentiate in Piano Pedagogy from the Western Conservatory), he received the Ph.D. with a specialization in ethnomusicology in 1997 from the University of Illinois.

Jay Rahn is Associate Professor and music coordinator in the Fine Arts Department, Atkinson College, and a faculty member in the Graduate Program in Music at York University. Best known for *A Theory for All Music* (1983), he has edited for several years the *Canadian Journal for Traditional Music*.

Christopher Scales is a Ph.D. candidate in the School of Music at the University of Illinois at Urbana-Champaign and has carried out fieldwork in Vancouver and, more recently, in Winnipeg, working with Native rock and pop musicians. His research interests include the Canadian Native music industry and contemporary Native popular culture, including popular music and powwow drumming and dancing.

Gordon E. Smith is Associate Professor of music at Queen's University. He completed his Ph.D. degree (University of Toronto, 1989) with a dissertation on the life and work of the pioneer Canadian folksong scholar Ernest Gagnon. As well as continuing to research Canadian folksong and folksong scholarship, he is a specialist in the Micmac musical culture of Atlantic Canada.

Angela Taranger is an Edmonton-area music teacher and performer. Her interest in the expression of the sacred through music has been explored through graduate studies and research conducted at the University of Alberta and association with the Centre for Ethnomusicology at the University of Alberta. She is primarily concerned with the dynamic role of music in reflecting and initiating intercultural communion.

Robert Witmer is Associate Professor of music at York University. His research concerns North American and Caribbean music, and he is the author of *The Musical Life of the Blood Indians* (1982), editor of *Ethnomusicology in Canada* (1990), and co-editor with Beverley Diamond of *Canadian Music: Issues of Hegemony and Identity* (1994). A former member of the Vancouver Symphony, he has also been active as a jazz and commercial musician.