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## Contributors

## Collaborateurs

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**Paul Cadrin** possède un Ph.D. (option « études théoriques ») de l'Université de Colombie-Britannique, où il a étudié avec Wallace Berry. Il est professeur à l'École de musique de l'Université Laval depuis 1974. Ses recherches portent principalement sur Karol Szymanowski et sur les fondements théoriques du contrepoint et son rôle dans notre perception du langage tonal traditionnel. Il dirige depuis 1986 un ensemble vocal de Québec, la Camerata vocale, qui vient de faire paraître son premier disque.

**Murray Dineen** is an Assistant Professor in the Department of Music at the University of Ottawa, where he teaches music theory. He is at work on monographs dealing with spatial qualities in music and with Arnold Schoenberg's concept of tonality.

**Vivianne Émond** est étudiante au doctorat en musicologie à l'Université Laval et rédige une thèse intitulée « Frédéric Pelletier (1870–1944), critique musical, chroniqueur et musicographe à Montréal dans la première moitié du XX<sup>e</sup> siècle ».

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**Patrick Halliwell** was born in Canada. He completed his undergraduate studies at the University of Ottawa, and holds Master's degrees in ethnomusicology from the University of California at Berkeley and the Tokyo National University of Fine Arts and Music. His doctoral dissertation on Japanese *koto* music has recently been submitted to the Université de Montréal. He has taught at the University of Nigeria, Nsukka, and is currently Assistant Professor at Tokyo Eiwa College in Yokohama.

**Marc Honegger** est professeur honoraire à l'Université des sciences humaines de Strasbourg. Il a été le maître d'œuvre de la publication du *Dictionnaire de la musique* et, avec Paul Prévost, du *Dictionnaire des œuvres de l'art vocal*, tous deux publiés par Bordas.

**Bernard Katz** is Head of Library Academic Support at the University of Guelph Library and the current treasurer of the Bibliographical Society of Canada. He has a special interest in the music of the late seventeenth and early eighteenth centuries and is a co-author of *The Travellers: Canada to 1900—An Annotated Bibliography of Works Published in English from 1577*.

**Roberta Lamb** is an Assistant Professor in the School of Music and past Co-coordinator of the Women's Studies Program at Queen's University in Kingston, Ontario. She is a founding member of Gender Research in Music Education (GRIME). Her research concerns feminist theories and music education, and women in music, with particular reference to issues of difference in music education.

**Marie-Thérèse Lefebvre** est professeure de musicologie à la Faculté de musique de l'Université de Montréal. Elle est l'auteure de *Serge Garant et la révolution musicale au Québec* (Montréal : Louise Courteau éditrice, 1986), de *La création musicale des femmes au Québec* (Montréal : Éditions du Remue-Ménage, 1991) ainsi que de nombreux articles et comptes rendus parus dans divers périodiques canadiens.

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**Jean-Jacques Nattiez** est professeur de musicologie à l'Université de Montréal depuis 1972, où il a dirigé de 1974 à 1980 le Groupe de recherches en sémiologie musicale. Il a fondé en 1990 *Circuit : revue nord-américaine de musique du XX<sup>e</sup> siècle*. Il est le codirecteur, avec Pierre Boulez, de la collection *Musique/Passé/Présent*, publiée à Paris chez Christian Bourgois.

**Paul F. Rice** is an Associate Professor of Musicology at Memorial University of Newfoundland. His research interests include theatrical music of eighteenth-century France and England. He is the author of the monograph, *The Performing Arts at Fontainebleau from Louis XIV to Louis XVI*, and several journal articles.

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