

MUSICultures

The Journal of the Canadian Society for Traditional Music
La revue de la Société canadienne pour les traditions musicales

Notes on Contributing Authors Notes sure les collaboratrices et collaborateurs

Volume 50, 2023

URI : <https://id.erudit.org/iderudit/1110007ar>

DOI : <https://doi.org/10.7202/1110007ar>

[Aller au sommaire du numéro](#)

Éditeur(s)

Canadian Society for Traditional Music / La Société canadienne pour les traditions musicales

ISSN

1920-4213 (imprimé)

1920-4221 (numérique)

[Découvrir la revue](#)

Citer ce document

(2023). Notes on Contributing Authors. *MUSICultures*, 50, xvii–xxi.

<https://doi.org/10.7202/1110007ar>

Notes on Contributing Authors / Notes sur les collaboratrices et collaborateurs

AFUA COOPER is a poet, author, scholar, and historian of Black Canadian history. She is a founder of the Canadian Dub Poetry Movement and has served as the Poet Laureate of Halifax Regional Municipality (2018–2020). Cooper has received numerous awards, including the Portia White Prize (Nova Scotia's most distinguished artistic award), the J. M. Abraham Atlantic Poetry Award, the Royal Society of Canada's J. B. Tyrrell Historical Medal for Outstanding Contributions to Canadian History, and the Bob Marley Award. A Full Professor and Killam Research Chair at Dalhousie University, Cooper leads *A Black People's History of Canada*, a research project helping to create new primary and secondary school curricula.

BRIAN JUDE DE LIMA is a racialized jazz pianist with allegiances to the styles of Bud Powell, Claude Debussy, Maurice Ravel, and Olivier Messiaen. He holds a PhD in Musicology/Ethnomusicology, with research interests in examining the importance of learning the arts (particularly African American musics) as intersections of an interdisciplinary unified whole (music, dance, poetics, fine arts, theatrics). He believes that, to teach a musical genre, one must first delineate the socio-cultural/socio-political narratives that have contributed to its cultivation. His work has been published by IASPM, Routledge, Springer, and the University of Chicago Press and in the *Journal of African American Studies*.

MEGHAN FORSYTH is Assistant Professor of Ethnomusicology at Memorial University. Her research focuses on music and dance traditions of the Acadian diaspora. Since 2005, she has also been engaged in collaborative research on the songs and stories of early twentieth-century woods workers from Newfoundland and Labrador. She works on a variety of applied ethnomusicology projects, ranging from digital archives and CDs to exhibits and public programming, and is co-author with Ursula A. Kelly of *The Music of Our Burnished Axes: Songs and Stories of the Woods Workers of Newfoundland and Labrador* (Memorial University Press, 2018).

ERIC TAYLOR GOMES ESCUDERO is a PhD student in Ethnomusicology at Memorial University. Originally from São Paulo, Brazil, Eric's research interests include music sustainability and the musical traditions of southeastern coastal communities in Brazil, especially *fandango caiçara*. He has worked as a research

assistant with different community-engaged projects at the Research Centre for the Study of Music, Media, and Place (Memorial University) and the Centre for Sound Communities (Cape Breton University), including the release and promotion of Lassana Diabaté's album *Bala*.

RACHELLE LANDRY is a Métis fiddler from Manitoba who is committed to preserving and promoting fiddling on the Canadian prairies. While a student at Université de Saint-Boniface, Rachelle was awarded an Undergraduate Research Award, which allowed her to undertake the research on which her co-authored article in this issue is based. Rachelle has since completed her B.Éd. at l'Université Sainte-Anne and will begin as a music educator with the Division scolaire franco-manitobaine in Fall 2023.

MELODY MCKIVER is a musician and composer based in Treaty #1, Winnipeg, Manitoba, where they are Assistant Professor of Indigenous Music in the Desautels Faculty of Music, University of Manitoba. Melody is a member of Obishikokaang Lac Seul First Nation in neighbouring Treaty #3 and a member of the Mizi'we Aana Kwat (LGBTQS+ Council) within the Anishinaabe Nation of Treaty #3. Active as a composer, violist, and drummer/percussionist, Melody was the 2020 recipient of the Canada Council's Robert Flaming Prize awarded to an exceptionally talented young composer.

JESSICA MCMANN is an Alberta-based Cree (Cowessess, SK) multidisciplinary artist. She interweaves land, Indigenous identity, history, and language throughout her dance and music creation/performance practice. A classically trained flutist, she holds a Bachelor of Music degree from the University of Calgary and an MFA in Contemporary Arts from Simon Fraser University. Her work fuses together traditional language and dance with her own contemporary experiences as an Indigenous woman and Two-Spirit person. Jessica currently resides in Cochrane, Alberta, where she works for the City of Calgary as Curator of Indigenous Art. She is also co-founder and co-director Wild Mint Arts, an Indigenous arts company and is a Laureate of the Hnatyshyn Foundation REVEAL Indigenous Art Awards (2017).

MARCIA OSTASHEWSKI founded the Centre for Sound Communities in 2016. The Centre and its interdisciplinary research teams focus their efforts on projects with, by and for Indigenous, Black, racialized, minoritized and marginalized groups. Recent accolades for this work include SEM's Helen Roberts Prize (2021), and the ICTM Article Prize (2020) for "Fostering Reconciliation through Collaborative Research in Unama'ki: Engaging Communities through

Indigenous Methodologies and Research-Creation.” In 2022, with co-editor Tan Sooi Beng, Ostashevski released a new digital publication, “Dialogues: Towards Decolonization of Music and Dance Studies” (ictmdialogues.org).

SANDRIA P. BOULIANE est professeure adjointe de musicologie à l’Université Laval. Spécialiste de l’histoire de la musique au Québec, ses recherches se concentrent sur les relations interculturelles entre les communautés musicales québécoises et américaines. Sa démarche musicologique favorise la recherche interdisciplinaire et puise dans les méthodes de la microhistoire et de l’historiographie critique pour examiner les multiples facettes de la vie culturelle. Elle est chercheuse principale du projet « Vie musicale au Québec » (avec V. Blais-Tremblay et L. Risk) et cochercheuse du projet « Changing the Colonial Narrative in Music History » (avec M. Walker et L. Pearse).

D. LINDA PEARSE est professeure associée de musique à Mount Allison University et titulaire de la Chaire de recherche du Canada « Music, Contact, and Conflict ». Forte de sa vaste expérience d’interprète et d’enseignante de musique ancienne européenne, Pearse s’appuie sur des méthodes à la fois artistiques et musicologiques, éclairées par des études en musicologie (McGill) et en interprétation (Schola Cantorum Basiliensis et Indiana University). Son travail sur la collaboration interculturelle rassemble des historiens, des artistes et des porteurs de culture. Il génère des résultats à la fois performatifs et écrits, offrant diverses perspectives sur les interactions de la musique ancienne européenne avec d’autres musiques.

TIMOTHY RICE, Distinguished Professor, Emeritus, of Ethnomusicology at the University of California, Los Angeles (UCLA), taught at the University of Toronto from 1974 to 1987. A specialist in the traditional music of Bulgaria, he is the author of *May It Fill Your Soul: Experiencing Bulgarian Music* (University of Chicago Press, 1994) and *Music in Bulgaria: Experiencing Music, Expressing Culture* (Oxford University Press, 2004). He also writes about theory and method in ethnomusicology, including *Ethnomusicology: A Very Short Introduction* (Oxford University Press, 2014) and *Modeling Ethnomusicology* (Oxford University Press, 2017). His research has been translated into Chinese, Czech, Georgian, Korean, Italian, Persian, and Spanish.

CHANEL ROLLE was born in Nassau, Bahamas. She has an extensive choral background singing and travelling with the Highgrove Singers, the Bahamas National Children’s Choir and Youth Choir as an ambassador for the Bahamas. She holds a Bachelor of Music in Voice and Musicology and a Master of

Music in Voice Performance and Pedagogy from Memorial University of Newfoundland and Labrador, Canada. Chanel is passionate about increasing diverse representation in the arts.

ANDREW SNYDER is an Integrated Researcher in the Instituto de Etnomusicologia at the Universidade Nova de Lisboa. He is the author of *Critical Brass: Street Carnival and Musical Activism in Olympic Rio de Janeiro* (Wesleyan University Press, 2022) and the co-editor of *HONK! A Street Music Renaissance of Music and Activism* (Routledge, 2020) and *At the Crossroads of Music and Social Justice* (Indiana University Press, 2023). He has also published various articles about the politics of festivity.

HEATHER SPARLING is Professor of Ethnomusicology at Cape Breton University and was the Canada Research Chair in Musical Traditions (2013–2023). She researches Gaelic song, music, and dance in Nova Scotia and Atlantic Canadian disaster songs, with interests in digital humanities, memorialization, and language revitalization. She is currently directing the SSHRC-funded Language & Lyrics project and her most recent book is *Disaster Songs as Intangible Memorials in Atlantic Canada* (Routledge, 2023). She is a fluent Gaelic learner, and she plays flute with the Cape Breton Orchestra.

DANIEL AKIRA STADNICKI is an award-winning mixed Japanese Canadian drummer, scholar, and popular music educator based in Amiskwaciy Waskahikan (Edmonton), where he teaches drums+percussion at MacEwan University. In addition to performing with a wide range of global folk and traditional artists (see www.danielstadnicki.com), Daniel Akira has also written on drumming-related topics for the *Journal of Popular Music Education* (JPME), *The Drummers Journal*, and *The Cambridge Companion to the Drum Kit*.

JODY STARK is an Associate Professor at the University of Manitoba where she serves as music education area head and works with pre-service music educators, non-music majors, and occasionally children. Her current research examines epistemologies for learning diverse musical practices and decolonizing and Indigenizing pedagogies and practices for music education. In the summer of 2019, Jody had the pleasure of supervising the research for the article in this issue and working with her co-author Rachelle Landry.

TAN SOOI BENG (PhD) is Professor of Ethnomusicology at the School of the Arts, Universiti Sains Malaysia (USM), Penang, and a Vice-President of the International Council for Traditional Music. She is the author of *Bangsawan: A Social and Stylistic History of Popular Malay Opera* (Oxford University Press,

1993) and co-author of *Music of Malaysia: Classical, Folk and Syncretic Traditions* (Routledge, 2017). Tan is actively engaged in community theatre projects for young people in Penang.

TOH LAI CHEE is Senior Lecturer at the Institute of Teacher Education in Penang and a music reference expert for the music program at the Institute of Teacher Education Malaysia. In 2015, she headed the team to develop the Arts Education module that is currently used by all programs in the Institute of Teacher Education. Her research interest focuses on twenty-first century pedagogical approaches in teaching and learning from multiple intelligence pathways.

MARGARET E. WALKER is Professor of Ethnomusicology and Musicology at Queen's University, Kingston. Her monograph *India's Kathak Dance in Historical Perspective* (Routledge, 2014) focused on the critical historiography of *kathak* dance, and her work on *kathak* also addresses issues of gender, caste, diaspora, and colonialism. Her current research focuses on global, decolonized, and anti-racist music history and takes these topics into the classroom in a cluster of interrelated projects on historiography, knowledge production, and curriculum.

JING XIA is an ethnomusicologist, educator, and zheng artist based in Newfoundland. She studies Chinese instrumentalists in diaspora and their intercultural and transnational music-making. Xia teaches music, shares research, and leads workshops around the world. She has worked with the Currently Arts Society, the Research Centre for the Study of Music, Media, and Place (MMaP), and Smithsonian Folkways Recordings, and has performed in events such as the Newfoundland Folk Festival, Nashville Chinese New Year Festival, and Vancouver International Jazz Festival. Her debut zheng CD, *The Numinous Journey*, earned the 2022 MusicNL Rising Star Award and two 2023 East Coast Music Awards nominations.