

## Notes On Contributing Authors

MICHAEL ASCH, FRSC, (Ph.D. in Anthropology, Columbia University, 1972) is the only child of Moses and Frances Asch, and is the host of Smithsonian Folkways: Sounds to Grow On, a radio series broadcast on CKUA, and podcast through the Smithsonian Folkways website. Dr. Asch is Visiting Professor of Anthropology at the University of Victoria and Professor Emeritus of Anthropology at the University of Alberta. He has published extensively on political relations between Indigenous peoples and the Canadian state.

BRUNO DESCHÊNES est compositeur de formation. Ses œuvres fusionnent instruments asiatiques, orientaux et occidentaux. Depuis 1995, il se consacre à l'étude du shakuhachi japonais, en plus de faire une recherche ethnomusicologique sur l'histoire et l'esthétique de la musique traditionnelle japonaise. Depuis 1999, Bruno Deschênes est journaliste, spécialisé en musiques du monde. Ces divers domaines d'intérêt professionnels l'ont incité à s'intéresser à ces musiciens occidentaux qui désirent devenir interprètes de musiques non occidentales.

JUDITH KLASSEN is an ethnomusicologist, violist, and violin teacher who resides in Winnipeg, MB. She balances academic teaching and a studio of violin students with varied performing interests. Judith completed her Ph.D. at Memorial University of Newfoundland in 2008, where her doctoral research explored the musical practices of Mennonites in northern Mexico. Her other interests include puppetry and Hollywood musicals from the 1930s and 40s.

RONALD LABELLE completed doctoral studies in Ethnology at Université Laval. He worked at the Université de Moncton's Centre d'études acadiennes from 1979 until 2005, and presently holds the McCain Research Chair in Acadian Ethnology and Folklore. His publications include *The Acadians of Chezzetcook* and *Au Village-du-Bois – Mémoires d'une communauté acadienne*. He was a long time editor of the journal *Oral History Forum*, and is currently the President of the Folklore Studies Association of Canada.

CHRISTOPHER MCDONALD lectures at Cape Breton University, and specializes in popular music, Celtic Music and music and social class. He has published on topics such as progressive rock, jazz and Celtic pop, and his book, *Rush, Rock Music and the Middle Class: Dreaming in Middletown* is due out in November 2009 from Indiana University Press.

CATHERINE GAUTHIER MERCIER is a Ph.D. candidate in ethnomusicology at the University of Toronto. Her doctoral research concerns the Brazilian music scenes of Toronto and Montreal with a focus on the role of music in the relations between immigrants and people born in Canada. This research is funded by the SSHRC with a Joseph-Armand Bombardier CGS Doctoral Scholarship.

JAY RAHN is Professor of Music at York University (Toronto). His teaching and research interests span a wide range of topics in music theory, musicology, ethnomusicology and music cognition. His publications include numerous articles and two books: *A Family Heritage: The Story and Songs of LaRena Clark*, co-authored with Edith Fowke (University of Calgary Press 1994) and *A Theory for All Music: Problems and Solutions in the Analysis of Non-Western Forms* (University of Toronto Press, 1983). A former editor of the *Canadian Journal for Traditional Music*, he currently serves on the editorial board of the Society for Music Theory's journal *Music Theory Spectrum* and is list manager for *Music Theory Online*.

HEATHER SPARLING is Assistant Professor of Ethnomusicology at Cape Breton University where she is establishing an ethnomusicology program. She specializes in Gaelic song in Cape Breton, about which she has written several articles, and also teaches Gaelic in the community. Her research interests include genre, cultural capital, relationships between language and music, competitions, and tourism. Her most recent article, "Categorically Speaking: Towards a Theory of (Musical) Genre in Cape Breton Gaelic Culture" appeared in *Ethnomusicology* (2008).

SIJA TSAI is a doctoral student in ethnomusicology and popular music studies at York University. Her research interests include genre, community, and transnationalism, particularly in a Canadian context. Her M.A. research examined related issues within the Winnipeg Folk Festival, and she continues to pursue her interests in contemporary Canadian folk/popular music. Additionally, she has carried out research on the Chinese *erhu* in Toronto, as well as karaoke in transnational settings.

JANICE ESTHER TULK is a SSRHC postdoctoral fellow at Cape Breton University. Her current research revolves around Mi'kmaw musical expressions and their relationship to the soundscape of Mi'kma'ki. Her doctoral dissertation, titled "*Our Strength is Ourselves*": Status, Identity, and Cultural Revitalization Among the Mi'kmaq in Newfoundland (Memorial University, 2008) explores the way in which contemporary music-making practices such as powwow are localized to express both Mi'kmaw identity and First Nations identity more broadly. She is the producer of *Welta'q – It Sounds Good*: Historic Recordings of the Mi'kmaq (2009), the fourth CD in the "Back on Track" archival series produced by the Research Centre for Music, Media and Place (MMaP) at Memorial University.

MARGARET WALKER is a graduate of the University of Toronto (musicology/ethnomusicology) and the Royal Conservatory of Music Professional School (piano performance and pedagogy). She completed her Ph.D. in 2004 with a dissertation titled *Kathak Dance: A Critical History*, which is an in-depth examination of the history of North Indian dance. She began training in *kathak* dance in 1997, and has since studied in Toronto, Ottawa, and Delhi. She has also done extensive fieldwork in India, and is currently assistant professor of musicology/ethnomusicology at Queen's University in Kingston, Ontario, Canada.