

Notes On Contributing Authors

BEVERLEY DIAMOND, FRSC, Trudeau Fellow, is a Tier I Canada Research Chair in Traditional Music and Ethnomusicology at Memorial University of Newfoundland. She has published widely on her research interests, which include Indigenous and First Nations music contexts, the roles of media and place with respect to musical creation and dissemination, as well as gender and historiographic topics. Dr. Diamond's scholarly accomplishments have been recognized recently in a tribute volume, *Music Traditions, Cultures, and Contexts* (2010), which includes an introductory chapter on her life and work.

LESLIE HALL is an Associate Professor of music at Ryerson University in Toronto. She wrote her doctoral dissertation on the Turkish Fasil and has done fieldwork in Turkey, Cuba and Toronto. Along with her research on musical and social dimensions in synchronized skating, she has presented papers and published articles on Latin dance in Toronto, Turkish music, and the potential effects of music on people with chronic obstructive pulmonary disease (COPD).

KLISALA HARRISON is the Postdoctoral Teaching and Research Fellow in Ethnomusicology at the University of British Columbia. Dr. Harrison's research areas include Native North American music with a focus on urban contexts and Northwest Coast First Nations styles, applied ethnomusicology, music of Native Canadian theatre, and the roles of music in urban poverty situations, Aboriginal well-being and cultural property debates. Dr. Harrison is the Vice-Chairperson of the of the Study Group in Applied Ethnomusicology for the International Council for Traditional Music.

JAY HODGSON teaches popular music practice and history, songwriting, and music production and engineering in the undergraduate and graduate popular music and culture programs at the University of Western Ontario. His research has been published in, and is forthcoming in, the *Journal of the Arts of Record Production*, *Explorations in Media Ecology*, *Popular Music Studies*, and *Discourses in Music*. His survey of the rock tradition in Canada, *Rock: A Canadian Perspective*, an adaptation of Larry Starr and Christopher Waterman's *American Popular Music: The Rock Years*, was published by Oxford University Press in 2008. His most recent book, *Understanding Records: A Field Guide to Recording Practice*, will be published by Continuum Press in the Fall of 2010.

RICHARD MACKINNON is a Tier I Canada Research Chair in Intangible Cultural Heritage at Cape Breton University. He has published widely on his research interests, which include all aspects of Atlantic Canada's culture: oral tradition, music, language, material culture and vernacular architecture, among others. Dr. MacKinnon is the editor of the scholarly journal, *Material Culture Review*, as well as being the founding director of the Centre for Cape Breton Studies, a research centre at Cape Breton University,

that includes digitization and music performance lab facilities used by faculty, visiting scholars, undergraduate, graduate, and postdoctoral students.

CHARITY MARSH is a Tier II Canada Research Chair in Interactive Media and Performance, and an Associate Professor in the Department of Media Studies in the Faculty of Fine Arts, at the University of Regina. Her areas of research focus on Indigenous Hip Hop Culture, DJ Cultures and Electronic Dance Music, and the performance and production of popular music in western and northern Canada.

KIM CHOW MORRIS is an Assistant Professor of music at Ryerson University in Toronto. She founded York University's Chinese music program in 2000, and previously taught at the University of Toronto. She has performed on Chinese musical instruments, including the *dizi*, *xiao*, *bawu*, *hulusi*, and flute in China, Hong Kong, India, Canada, and the United States, and recorded broadcasts on China's CCTV, History television, OMNI, CBC, and Fairchild Radio. She has published her research in *Asian Music*, and *Flute Talk*.

CHRISTOPHER SCALES is an Assistant Professor of Ethnomusicology at Michigan State University. His research focuses on contemporary Northern powwow culture and musical creation, both on the powwow grounds and in Aboriginal recording studios. Aspects of this work have appeared in *Ethnomusicology*, *Worlds of Music*, and the *Canadian University Music Review*. Dr. Scales has also been active in collaborating with Native musicians and has produced, recorded, or performed on several powwow and contemporary Native music CD projects for Arbor Records and War Pony Records, independent record labels specializing in North American indigenous music.

GILLIAN TURNBULL recently completed a Ph.D. in Ethnomusicology at York University. Her dissertation focused on issues of identity, community, and independence, in the roots and country music scene in Calgary, Alberta. Her research interests include popular music and urban geography, community media, and the music industry. She has worked in community radio in Edmonton and Toronto, and currently teaches at Ryerson 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. Dr. Walker is an Assistant Professor musicology/ethnomusicology at Queen's University in Kingston, Ontario, Canada, where she was recently appointed Director of the School of Music.