

## Notes on Contributing Authors / Notes sur les collaborateurs

AILEEN DILLANE is an ethnomusicologist and Irish traditional musician based in the Irish World Academy of Music and Dance, University of Limerick. She co-edited *Morrissey: Fandom, Representations, Identities* (2011) and is preparing a book based on her Irish music fieldwork experiences in Chicago. Her current research projects include Limerick Soundscapes, an interactive, ethnographic-based mapping of the music/sounds of Limerick and its citizens, and Songs of Social Protest, which looks at some contemporary singer-songwriters seeking to challenge the status quo.

ANDY HILLHOUSE is currently working toward his PhD in ethnomusicology at the University of Toronto, where he researches avant-garde folk music sensibilities, transnational musicians' networks, and musical exchange and interaction on folk festival circuits, by mapping the socio-musical connections of the late Canadian fiddler Oliver Schroer. His research interests include non-diasporic transnationalisms, ethnographic approaches to social network analysis, the discourse and practice of transcultural musical collaborations, and Irish traditional music and globalization.

MATS MELIN is a Swedish-born traditional dancer, choreographer and researcher. Mats has worked professionally with dance in Scotland and Ireland since 1995. He has been engaged in freelance work nationally and internationally and was Traditional Dancer in Residence for four Scottish Local Authorities. Mats co-started the dynamic Scottish performance group Dannsa in 1999. Mats is a Lecturer in dance at the Irish World Academy, University of Limerick, and holds an MA in ethnochoreology. His PhD explored percussive routes and transmission processes in Cape Breton step dancing.

MURIEL SMITH is a doctoral candidate at the University of York, England. Her interests include the development, and the interconnections between lineages, of singing pedagogy, cultures and empires, and the evolution of culturally based repertoires. As an adjunct professor, Muriel has taught courses in ethnomusicology, research techniques, and 19th- and 20th-century music histories. Her spare time is shared with her husband enjoying their many sporting activities.

ALEYSIA K. WHITMORE is a PhD candidate in ethnomusicology at Brown University. Her dissertation, entitled “Performing Pleasure: Africa and its Diaspora on the World Music Stage,” looks at African-Cuban music in the world music industry. She received her Bachelor of Music from the University of Toronto in 2008 and her MA in ethnomusicology from Brown University in 2010. An earlier version of Aleyasia’s article was the winner of the 2012 Society for Ethnomusicology’s African Music Section student paper prize.

FRANCES WILKINS is a lecturer in ethnomusicology at the Elphinstone Institute, University of Aberdeen and website reviews editor for the *world of music (new series) [sic]* journal. Since 2011 she has been conducting research into the historical connections between Scottish and Cree fiddle music in the James Bay area of Canada. Her research interests include Scottish fiddle music and sacred singing traditions, English concertina performance, and traditional music education and transmission. She has written articles and book chapters on her research, including “The Fiddle at Sea: Tradition and Innovation Among Shetland’s Sailors since the Eighteenth Century,” which was published in *Crossing Over: Fiddle and Dance Studies from Around the North Atlantic 3*.