

## Contributors of Articles and Reviews

**Beverley Diamond** is an ethnomusicologist teaching at York University, Toronto. She has worked extensively in Inuit and First Nations communities in the Northwest Territories, Labrador, Quebec and Ontario, on such issues as cross-cultural representation, historiography, gender, and identity. She is the co-author of *Visions of Sound: Musical Instruments of First Nations Communities in Northeastern America* (1994), and co-editor of *Canadian Music: Issues of Hegemony and Identity* (1994), and *Music and Gender* (2000).

**E. David Gregory** is associate professor of History and Humanities in the Centre for Global & Social Analysis, Athabasca University. His publications include *The Athabasca Ryga* (1990) and *Athabasca Landing: An Illustrated History* (rev. ed., 1998). He is now writing a book on the folk song revival in England between 1935 and 1960. His article "A. L. Lloyd and the English Folk Song Revival, 1934-44" was published in *Canadian Journal for Traditional Music*, 25: 14-28, and his study of Alan Lomax's contribution to English folk music has been accepted for future publication in *Folk Music Journal*.

**Sherry Johnson** taught high school choral music in Cali, Colombia before completing her Master's degree in Education at Queen's University in Kingston, Ontario. She is currently a Ph.D. candidate in ethnomusicology at York University, Toronto, Ontario, and active in the world of Canadian old-time fiddling and step dancing as a performer, competitor, teacher, and judge.

**Gordon E. Smith** is associate professor of ethnomusicology and Canadian music at Queen's University, Kingston, Ontario. He has done fieldwork in Quebec, and most recently, in Cape Breton, where he has worked at the Micmac community of Eskasoni with local musicians. Among his publications are musical transcriptions and commentaries in poet Rita Joe's autobiography *Song of Rita Joe: Autobiography of a Mi'kmaq Poet* (1996), and his article "Lee Cremo: Narratives about a Micmac Fiddler", which is published in *Canadian Music: Issues of Hegemony and Identity*, eds. B. Diamond and R. Witmer (1994).

**Heather Sparling** is a Ph.D. student in ethnomusicology at York University. Her doctoral research is expanding on her Master's thesis, entitled "Puirt-a-Beul: An Ethnographic Study of Mouth Music in Cape Breton" (York University), by combining sociolinguistics and ethnography in order to study the effects of language attitudes on musical choice. She has presented papers at numerous conferences, including CSTM. A classical and folk flutist, Heather is also a Scots Gaelic teacher in the Toronto area.