

## Notes on Contributing Authors / Notes sur les collaborateurs

MICHAEL B. BAKAN is Professor of Ethnomusicology and Head of World Music in the College of Music at Florida State University, where he directs the Balinese gamelan program and the Omnimusica intercultural ensemble. He is the author of the books *Music of Death and New Creation: Experiences in the World of Balinese Gamelan Beleganjur* and *World Music: Traditions and Transformations*. Bakan's many articles have appeared in journals including *Ethnomusicology*, *Asian Music*, *College Music Symposium*, and *Ethnomusicology Forum*, and as book chapters in several edited volumes. His current research on the ethnomusicology of autism has been supported by the National Endowment for the Arts and other agencies. He serves as series editor for the Routledge Focus on World Music Series, was formerly president of the Society for Ethnomusicology's Southeast/Caribbean Chapter, and is an active composer and professional percussionist. He has been an invited lecturer or visiting professor at numerous institutions, including Harvard, Yale, Columbia and Indiana universities; the universities of Chicago, Texas and Washington; and the Berklee College of Music.

ARIANE COUTURE effectue un stage postdoctoral à l'Université Laval sous la supervision de Sophie Stévançe. Elle cherche à établir une typologie des chercheurs-créateurs en musique afin d'analyser leur rôle et de proposer une pragmatique du milieu musical universitaire. Elle est également coordonnatrice du site Université Laval de l'Observatoire interdisciplinaire de création et de recherche en musique et rédactrice des recensions francophones pour *Intersections : Revue canadienne de musique*.

Professeur à la Faculté de musique et titulaire de la chaire en musicologie de l'Université de Montréal, MICHEL DUCHESNEAU est auteur d'ouvrages, d'articles, de conférences et co-éditeur de collectifs sur la musique française de la première moitié du xx<sup>e</sup> siècle. Il dirige un projet de recherche sur le développement des publics de la musique au Québec à l'Observatoire interdisciplinaire de création et de recherche en musique dont il est directeur depuis 2004.

Professeure à la Faculté de musique de l'Université de Montréal (UdeM), FLAVIA GERVASI a soutenu une thèse sur l'expérience esthétique des chanteurs paysans et revivalistes du sud de l'Italie en 2012 (direction : Jean-Jacques Nattiez). Ses recherches post-doctorales ont touché la voix chantée (ULaval), l'esthétique et les politiques culturelles (UdeM). Elle fait partie de groupes de recherche au Québec (OICRM, UdeM-ULaval) et à Genève (Storie e memoria del tarantismo, Université de Genève).

KLISALA HARRISON (Ph.D., York University) is Chairperson of the Study Group on Applied Ethnomusicology for the International Council for Traditional Music. She has edited one anthology on applied ethnomusicology, *Applied Ethnomusicology: Historical and Contemporary Approaches*, and published five scholarly articles on applied ethnomusicology theory, method and practice in journals including *Ethnomusicology*, the *Journal of the Central Conservatory of Music in Beijing* and the *Oxford Handbook of Applied Ethnomusicology*. Her other research topics include Indigenous music of Canada and Scandinavia, music and poverty and music for theatre and film. Dr. Harrison works as a Fellow at the Helsinki Collegium for Advanced Studies, an international research institute at the University of Helsinki, Finland.

MICHAEL B. MACDONALD is an Assistant Professor of Music at MacEwan University in the Faculty of Fine Arts and Communications, Western Canada's only BMus in Jazz and Contemporary Popular Music. He teaches courses in ethnomusicology, music history and cultural studies, and publishes widely on topics in popular music and popular music education with special attention to critical youth studies, critical pedagogy for music education, cultural aesthetics and ethnomusicology.

CAROLINE MARCOUX-GENDRON effectue une maîtrise en ethnomusicologie à l'Université de Montréal (direction : Nathalie Fernando). Elle s'intéresse aux parcours de musiciens migrants d'origine arabe dans le milieu musical montréalais, et mène parallèlement des recherches sur les publics du Festival du monde arabe à Montréal au sein de l'équipe de sociomusicologie de l'Observatoire interdisciplinaire de création et de recherche en musique (OICRM). Depuis 2011, elle agit comme coordonnatrice d'activités scientifiques de l'OICRM.

MARCIA OSTASHEWSKI holds a Canada Research Chair in Communities and Cultures and is Assistant Professor of Ethnomusicology at Cape Breton University. Her research investigates the cultural expressions of a diversity of ethnocultural and other communities, including Eastern and Central Europeans, Indigenous groups, at-risk youth, newcomers to Canada and other communities of practice and interest. She collaborates with a wide range of communities to conduct critical scholarly inquiry into innovative and creative music, dance and digital media projects that address community issues and social problems.

GLENN PATTERSON is a doctoral student in ethnomusicology at Memorial University under the supervision of Dr. Beverley Diamond. His research focuses on the musical culture of Anglophone communities on Quebec's Gaspé Coast, and considers themes of community archiving, cultural memory, aging and health care, minority-language identities and cultural policy, and their intersections with popular and traditional music in Quebec and Canada. He plays and performs old-

time fiddle music from the southern and mid-western United States and Quebec's Gaspé coast, is co-creator of the blog *Erskine Morris: Old-Time Fiddle Music from the Gaspé Coast*, and is a co-producer, with Laura Risk, on the community CD project *Douglastown: Music and Song from the Gaspé Coast*.

LAURA RISK is a Ph.D. candidate in musicology at McGill University. Her doctoral research, under the supervision of David Brackett, examines the transatlantic and transnational currents that shaped the traditional instrumental music of Québec in the 19<sup>th</sup> and early 20<sup>th</sup> centuries. She was awarded a Vanier Canada Graduate Scholarship in 2010, and currently holds a Doctoral Award from Bibliothèque et Archives nationales du Québec. Laura maintains an active career as a performer and teacher of traditional fiddle music. She is a co-author of *The Glengarry Collection: The Highland Fiddle Music of Aonghas Grant* and, with Glenn Patterson, a co-producer of the CD *Douglastown: Music and Song from the Gaspé Coast*.

JEFF TODD TITON is emeritus professor of music at Brown University, where for 27 years he directed the doctoral program in ethnomusicology. He has written or edited eight books (including the forthcoming *Oxford Handbook of Applied Ethnomusicology*) and numerous essays, produced recordings and documentary films, and his scholarship focuses on sound and vernacular music cultures in the United States. He has theorized (and practiced) an applied ethnomusicology of friendship-based fieldwork and collaborative partnership. He is also considered a pioneer in phenomenological approaches to ethnomusicology, in hypertext-multi-media representations of people making music, and in shifting the discourse in folklore and ethnomusicology from conservation to sustainability. His most recent work has been in ecomusicology; it has involved Thoreau, soundscape ecology and a call for a managed acoustic commons for all living creatures. It may be tracked on his blog at <http://sustainablemusic.blogspot.com>. In 2016, he will hold the Basler Chair of Excellence for the Integration of the Arts, Rhetoric, and the Sciences at East Tennessee State University.

BOB W. WHITE is Professor in the Department of Anthropology at the University of Montreal. His book *Rumba Rules: The Politics of Dance Music in Mobutu's Zaire* (Duke University Press, 2008) was the recipient of the Anthony Leeds Prize (2009) and the Joel Gregory Prize (2010). He has published on the globalization and the reception of popular music, on the history and the use of the culture concept, and on collaborative research methods. As the director of LABRRI (Laboratoire de recherche en relations interculturelles), his recent research is focused on the dynamics of intercultural communication in contemporary urban environments. He is currently finishing a book entitled *Breakdown and Breakthrough: An Anthropological Theory of Intercultural Knowledge*.