

## Notes on Contributing Authors / Notes sur les collaborateurs

ANGELA ACQUIN (Wolastoqew) is a mother, Indigenous educator, script writer, and speaker. She serves as a First Nation Education Support Worker at Devon Middle School in Fredericton, NB. Her heart shares what has been taught to her by seven generations and what she hopes to leave to the next seven. In this work, she shared her family truth and instigated the collaboration with her generosity, courage, and honesty.

ROBIN ATTAS (PhD Music Theory) is a settler educational developer on Haudenosaunee and Anishinaabe territory at the Centre for Teaching and Learning at Queen's University. She is also cross-appointed in Queen's University's Dan School of Drama and Music. Prior to her current role, Robin held appointments in music theory and general education at Mount Allison University, Elon University, and the University of British Columbia.

DOUGLASS FUGAN DINEEN is a musician, Zen Buddhist priest, and an ethnomusicologist currently teaching at Boston College. Fugan's dissertation and primary research is on South Indian music and the system of spoken rhythm known as *solkattu*. He has recently begun working in Deaf Studies with a focus on Deaf innovations in Zen. Fugan performs regularly on *mrdaṅgam*, Middle Eastern and Turkish frame drums, Brazilian and West African percussion, and drumset.

NANA KANEKO received her PhD in ethnomusicology from UC Riverside in 2017. Her dissertation, *Performing Recovery: Music and Disaster Relief in Post-3.11 Japan*, examines the role of musical activities in recovery efforts following the earthquake, tsunami, and nuclear fallout that struck Northeast Japan on March 11, 2011. She is currently a Mellon/ACLS Public Fellow at the Smithsonian Cultural Rescue Initiative as Program Manager for Cultural Disaster Analysis.

MATTHEW E. KNIGHT received his PhD from the University of Illinois at Urbana-Champaign in 2019. His dissertation examines song tourism and folk polyphony in the Republic of Georgia (Caucasus), where he carried out fieldwork between 2012 and 2018. Born and raised in Manitoba, he has also conducted research on Hutterite musical practices, and has worked in Winnipeg as a high school music teacher and university lecturer.

D. LINDA PEARSE is Associate Professor of Music at Mount Allison University and Adjunct Lecturer at Indiana University Bloomington. She is the Artistic Director of the San Francisco Early Music Summer Baroque Workshop, the Sackville Festival of Early Music, and the chamber music ensemble ¡Sacabuche! Her research focuses on intercultural encounters and collisions in the early modern period. She engages in research-creation, creating interdisciplinary artistic works that combine text, soundscape, and music to tell complex stories.

DR. KIP PEGLEY is an Associate Professor in the Dan School of Drama and Music at Queen's University and author of *Coming to You Wherever You Are: MuchMusic, MTV, and Youth Identities* (Wesleyan 2008). Pegley is also the co-editor of a volume entitled *Music, Politics, and Violence* (Wesleyan University Press 2012) that examines the role of music in both advancing and opposing a range of 20th and 21st century political conflicts.

RYAN PERSADIE is a PhD student in Women and Gender Studies at the University of Toronto. He holds a MA in Ethnomusicology and Sexual Diversity Studies from the University of Toronto and a Bachelor of Music from the University of Western Ontario. His research, which investigates queer Indo-Caribbean diasporas, explores the interrelations of soca and chutney music, queer Carnival geographies, queer Indo-Afro-Caribbean intimacies, and LGBTQI+ Caribbean identity, performance, and embodiment.

ANN WALTNER is chair of the Department of History at the University of Minnesota, where she works on the history and literature of China and on comparative women's history. Recent projects include a website on the novel *Dream of the Red Chamber* and its transformation into a contemporary opera ([z.umn.edu/redchamber](http://z.umn.edu/redchamber)). She has collaborated with Linda Pearce and the musicians of ¡Sacabuche! as a scriptwriter and performer on several projects.