

Notes on Contributing Authors / Notes sur les collaborateurs

NADIA CHANA is a settler of South Asian descent who grew up in amiskwaciwâskahikan/Edmonton (Alberta) singing in choirs. This context directly shapes her work however invisibly. An assistant professor of Ethnomusicology at the University of Wisconsin-Madison and a faculty affiliate of Project Spectrum, Nadia thinks about listening, singing, racialization, ecological crisis, and settler colonialism.

MICHAEL FRISHKOPF is Professor of Music and Adjunct Professor in the Faculty of Medicine and Dentistry, and Director of the Canadian Centre for Ethnomusicology at the University of Alberta. His research, which includes fieldwork in Egypt and Ghana, centres on music and development, music and global health, music and Islam, music and architecture, digital repositories, virtual and augmented reality, music as medicine, Artificial Intelligence for Adaptive Therapeutic Soundscapes, and Social Network Analysis.

KATE GALLOWAY is on faculty in Ethnomusicology and Games at Rensselaer Polytechnic Institute in the Music, Electronic Arts, and Games and Simulation Arts and Sciences programs. Her monograph, *Remix, Reuse, Recycle: Music, Media Technologies, and Remediating the Environment*, under contract with Oxford University Press, examines how and why contemporary artists remix and recycle sounds, musics, and texts encoded with environmental knowledge.

KLISALA HARRISON is a prize-winning author and Associate Professor of Music Anthropology at Aarhus University, Denmark. She conducts music-anthropological research towards addressing societal problems including issues of poverty, health, human rights, gender, and the environment. Harrison has published internationally on Arctic musics, Indigenous musics, and popular musics. Her most recent book is *Music Downtown Eastside: Human Rights and Capability Development through Music in Urban Poverty* (Oxford University Press, 2020).

FARZANEH HEMMASI is Associate Professor of Ethnomusicology at the University of Toronto whose work focuses on Iranian diaspora and music in cities. Her monograph *Tehrangelles Dreaming: Intimacy and Imagination in Southern California's Iranian Pop Music* (Duke University Press 2020) is the inaugural recipient of the Association for Iranian Studies' Hamid Naficy Book

Award. She also leads a community-engaged ethnographic research project on music, sound, affordability in Toronto's Kensington Market neighbourhood.

ANNA HOEFNAGELS is Professor of Ethnomusicology in the School for Studies in Art and Culture (Music) at Carleton University, where she is also cross-appointed to the School of Indigenous and Canadian Studies and the Feminist Institute for Social Transformation. In her research, she explores Indigenous music and culture in the eastern Ontario / western Quebec region with a focus on cultural education through the arts and women's leadership and music-making.

DAITHÍ KEARNEY is an ethnomusicologist, geographer, and performer. He is a lecturer in music, theatre, tourism as well as co-director of the Creative Arts Research Centre at Dundalk Institute of Technology. His research is primarily focused on Irish traditional music but extends to include performance studies, community music and music tourism. Daithí has toured regularly as a musician, singer and dancer with groups including Siamsa Tíre, The National Folk Theatre of Ireland. He is organist and choir director in St. Brigid's Church, Dunleer, Co. Louth.

JUDITH KLASSEN is an ethnomusicologist and curator of Cultural Expression at the Canadian Museum of History. In addition to research and collection development in areas of sound, puppetry arts, and other aspects of expressive culture, she publishes in popular and academic fora and, with Hoefnagels and Johnson, is co-editor of *Contemporary Musical Expressions in Canada* (McGill-Queen's University Press, 2019). Klassen is past president of the CSTM/SCTM and has worked as a violist and string instructor in Canada, Mexico, and Paraguay.

JOSHUA THUNDER LITTLE, a member of the Oglala Lakota Nation, is a PhD student in History at the University of California, Riverside. He researches the history of water rights in Lakota communities and uses Native epistemologies to bring forth methods to maintain Indigenous sovereign rights through resistance efforts.

HADI MILANLOO is a PhD candidate (Ethnomusicology) in the Faculty of Music at the University of Toronto. Focusing on the music and lives of female instrumentalists who perform Iranian classical music, his dissertation explores the intersections of music, gender, and resistance/resilience in Iran. He works towards an ethnomusicological approach that accounts for

both aesthetic contributions and social activism of Iranian female musicians. He is also a performer and has studied Setar and the *radif* of Iranian Classical Music with Dariush Talai and Hamid Sokuti, among others.

LIZ PRZYBYLSKI is Associate Professor of Ethnomusicology at the University of California, Riverside. A hip hop scholar with expertise in online/offline research methods, she is the author of *Hybrid Ethnography: Online, Offline, and In Between*. She has also authored numerous publications on the creation and circulation of urban Indigenous music.

SHAMS BIN QUADER currently works as an Equity Researcher with WISE-atlantic (an NSERC-funded research program) at Mount Saint Vincent University in Halifax. He also teaches as a part-time instructor at Mount Saint Vincent as well as at Dalhousie University, Saint Mary's University, and Acadia University. His research interests are informed by intersectional, feminist, and qualitative approaches that draw from Gender, Media, and Cultural studies. Specifically, he is interested in such areas as creative labour, Canadian music industries, Indigenous musicians, intersectionality, equity, diversity, and inclusion in music industries, sustainable independent cultural production, music ecology, music scenes, and transnational and intersectional feminisms.

LAURA RISK is Assistant Professor of Music and Culture in the Department of Arts, Culture and Media at the University of Toronto Scarborough, with a graduate cross-appointment at the Faculty of Music at the University of Toronto. Her research examines genre formation and the mechanics of innovation within aural musical communities, with a focus on traditional music from Quebec; and, more recently, the impact of the COVID-19 pandemic on musicians and musical communities. She is also a fiddler and has worked on a number of proactive archiving projects.

YUN EMILY WANG is Assistant Professor of Music at Duke University. Working at the nexus of sound studies, Asian American and diaspora studies, and intersectional queer and feminist thought, Emily's current book project is an ethnography of everyday sounding and listening among Sinophone immigrants in multicultural Canada. Emily holds a PhD in ethnomusicology from the University of Toronto and was previously a Mellon Postdoctoral Fellow in Music at Columbia University.

ALEYSIA K. WHITMORE is Assistant Professor of Ethnomusicology at the University of Denver. Her research examines the music industry, globalization,

cultural policy, community music, and social justice. Her current book, *Sounds of a Porte Ouverte*, examines how cultural policies engage with cultural diversity in southeastern France. Her *World Music and the Black Atlantic* (Oxford University Press, 2020), analyzed music production and consumption in the music industry.

ALEXA WOLOSHYN is the Cooper-Siegel Associate Professor of Musicology at Carnegie Mellon University. Her research considers how electronic, physiological, and socio-cultural technologies mediate music making and listening. Her book on the Canadian Electronic Ensemble is forthcoming with McGill-Queen's University Press. She also researches settler-Indigenous listening encounters and anti-/de-coloniality. Her recent work has been published in *Intersections*, *Contemporary Music Review*, and the *Journal of Popular Music Studies*, as well as chapters in *The Bloomsbury Handbook of Music Production* and *Popular Music and the Politics of Hope: Queer and Feminist Interventions*.