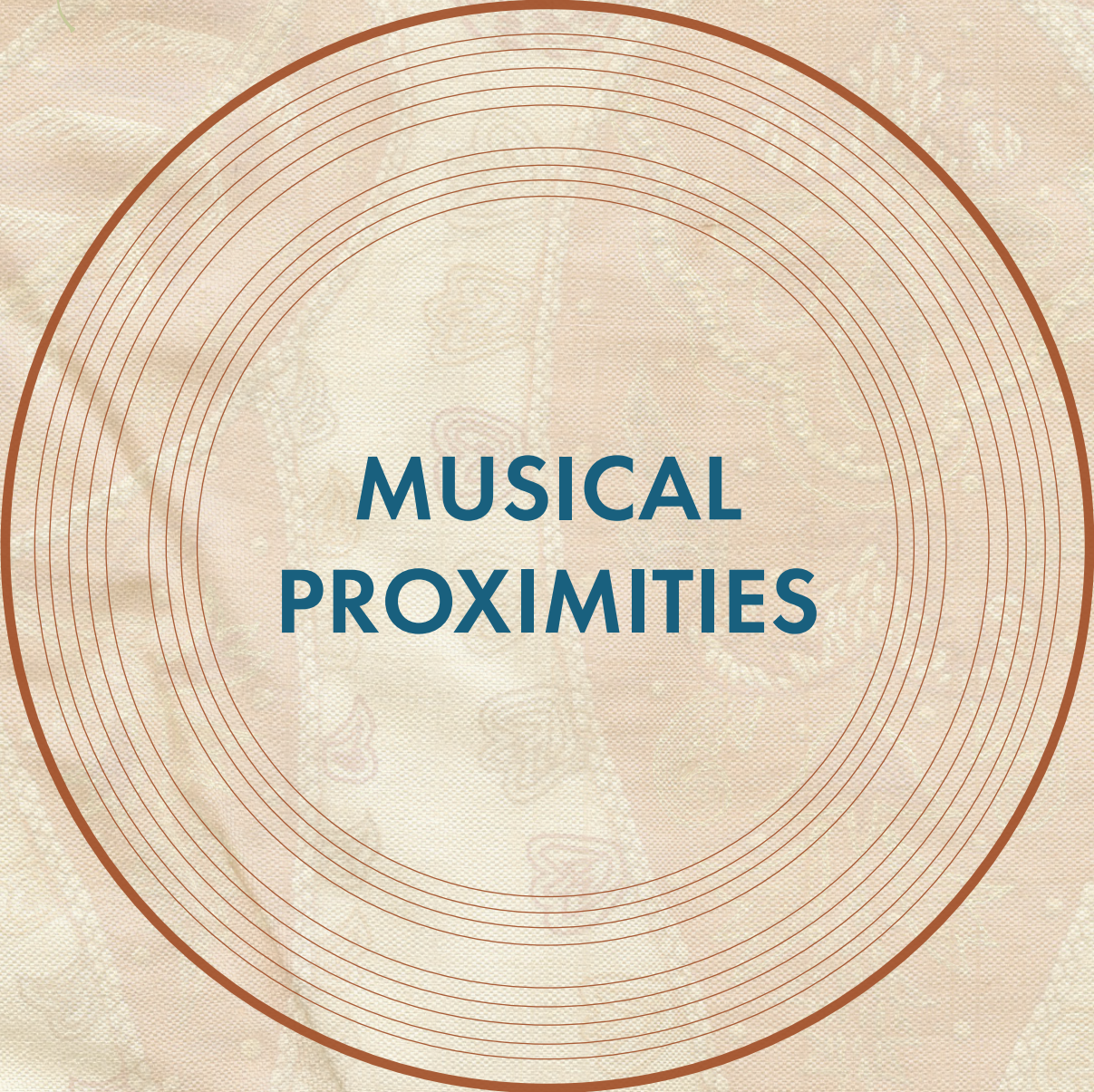




Canadian Society for Traditional Music

Société canadienne pour les traditions musicales



**MUSICAL
PROXIMITIES**

CONFERENCE SCHEDULE

NOVEMBER 19 - 28, 2021



SUNDAY, NOVEMBER 21

6:30 – 8:30 PM EST

DIALOGUES: THE TRANSLATIONS INITIATIVE

Facilitator: Mark Lenini (Memorial University of Newfoundland)

An international roundtable of emerging scholars who will discuss their work in the DIALOGUES Translations initiative, which seeks to address language and decolonization in the field of ethnomusicology.

MONDAY, NOVEMBER 22

2:30 – 4:30 PM EST

CSTM ROUNDTABLE

“Piloting an Emerging Model for Community Music Education in the Time of COVID-19: A Mali-Canada Collaboration”

Marcia Ostashewski (Cape Breton University)

Fodé Lassana Diabaté (Association Foli-Lakana)

Eric Escudero (Memorial University of Newfoundland)

Michael B. McDonald (McEwan University)

Hamidreza Salehyar (University of Toronto)

Daniel Akira Stadnicki (McGill University)

6:30 PM EST

LIVE MUSIC

Featuring Canada Folk Music Awards-nominated artist Dana Wylie, singer/songwriter

TUESDAY, NOVEMBER 23

1:00 – 2:30 PM EST

DIALOGUES: ANTI-RACIST PEDAGOGIES WORKSHOPS

co-sponsored by ICTM

“Starting with the Syllabus” Day 1

Deonte Harris (Duke University)

Carolyn Ramzy (Carleton University)

Margaret Walker (Queens University)

Anaar Desi-Stephens (University of Rochester)

Farzaneh Hemmasi (University of Toronto)

Facilitator: Meghan Forsyth (Memorial University of Newfoundland)



7:00 – 8:45 PM EST
ARCHIVAL LISTENING SESSION

Host: Heather Sparling (Cape Breton University)

The Fonds Jean Trudel (Québec)

Laura Risk (University of Toronto, Scarborough)

Virginie Lalibouté Bouchard (University of Toronto)

Tyler Hastings (University of Toronto)

Sher Yao (University of Toronto)

Meera Mohindra (University of Toronto, Scarborough)

Aysha Terra Turgeon (University of Toronto, Scarborough)

Ness Wong (University of Toronto)

Vélez (Colombia) Traditional Music Preservation Project

Sonia Caceres (Carleton University)

WEDNESDAY, NOVEMBER 24

1:00 – 2:30 PM EST

DIALOGUES: ANTI-RACIST PEDAGOGIES WORKSHOPS

co-sponsored by ICTM

“Starting with the Syllabus” Day 2

Hadi Milanloo (University of Toronto)

Ellen Waterman (Carleton University)

Yun Emily Wang (Duke University)

Ameera Nimjee (University of Puget Sound)

6:30 – 8:00 PM EST

ARCHIVAL LISTENING SESSION

Host: M Sam Cronk (The ArQuives)

Indigenous Perspectives on Gospel Music in Western Canada

Carl Urion (University of Alberta)

Métis chansons in the Centre du Patrimoine Archives

Monique Giroux (University of Lethbridge)



THURSDAY, NOVEMBER 25

**6:30 PM EST
INAUGURAL EVENT OF THE NEW VIRTUAL HOUSE
CONCERT SERIES!**

[Register here](#)

Featuring award-winning composer Farhad Khosravi, santour
Live from the home of the Stadnicki Family, Edmonton, Alberta

FRIDAY, NOVEMBER 26

GRADUATE STUDENT PROFESSIONAL DEVELOPMENT DAY: "Finding Your Calling Card"

[Register here for all Friday sessions](#)

**3:00 – 4:30 EST
WHAT TO DO WITH YOUR GRADUATE DEGREE?**

Cindy Boucher (NorQuest College)
Dana Wylie (CFMA-nominated Recording Artist)
Sarah Pocklington (Citadel Theatre, First Peoples Cultural Council)

**5:00 – 6:30 EST
ADVICE ON PEER REVIEW + GRANT WRITING**

Katherine Brucher (DePaul University, Incoming Editor of Ethnomusicology)
Marcia Ostashevski (Director, CSC at Cape Breton University)

**7:00 – 8:30 EST
"FINDING YOUR CALLING CARD": ACADEMIC NETWORKING
WORKSHOP**

Daniel Akira Stadnicki (McGill University)
Julia Byl (University of Alberta)

SATURDAY, NOVEMBER 27

[Register here for all Saturday sessions](#)

11:00 – 1:00 EST

PANEL I: REPERTOIRE/RÉPRETOIRE

Chair: Byron Dueck (Open University)

- 11:00 “Bahamian Rhymes, Games, and Children’s Songs: Expressions of Gender and Sexuality and an Exploration of the Adult-Child Community”
Chanel Rolle (Memorial University of Newfoundland)
- 11:30 “Storytelling Métis Fiddle Dance History”
Giroux, Monique (University of Lethbridge)
- 12:00 “Gender Dynamics in a Kurdish Music Culture: A Study of a Yaresani Nazr Ceremony”
Mohammad Hossein Hashempour (University of Alberta)
- 12:30 “Patterns of repertoire amongst Toronto Chinese Orchestras (1990s-2020s)”
Yao Cui (York University)

1:30 – 3:30 EST

PANEL II: MUSIC, IN THE WEEDS

Chair: Scott Smallwood (University of Alberta)

- 1:30 “Whither Groovology? Rethinking Groove in Music Scholarship”
José Vicente Neglia (The University of Hong Kong)
- 2:00 “Egalitarian Voicing in North Sumatran Pop Trios”
Julia Byl (University of Alberta)
- 2:30 “Teaching/Learning Arab Music in the Present-Day: Muwashshahat as the Basis for a Culturally Sustaining Pedagogy”
Ziyad Marcus (University of Alberta)
- 3:00 “Konnakol Duet in a 75-pulse Tāla: Stretching Rhythmic Coordination Abilities Across Boundaries and Borders”
Oscar Smith (University of British Columbia)



4:00 – 5:30 EST

PANEL III: RETHINKING COMPOSITION

Chair: Melody McKiver (Brandon University)

4:00 “Music in the Pandemic: Practicing Cultural Inclusivity in an Online Composition Course”

Jing Xia (Memorial University of Newfoundland)

4:30 Blending Fieldwork and Technical Work on Tour with Cirque du Soleil Sound Technicians

Jacob Ashworth Danson Faraday (Memorial University of Newfoundland)

5:00 Amália Rodrigues “Live” in Paris: Musical Circuits, Amplification, Extraction

Ellen Gray (Dickinson College)

7:00 EST

ANNUAL GENERAL MEETING

[Register here for AGM and Social](#)

8:30 – 9:30 EST

SOCIAL + PERFORMANCES

Centre for Sound Communities Welcomes CSTM/SCTM Home!

Featuring: Graham Marshall
Julian Kytasty
Fodé Lassana Diabaté
Eric and Ana Escudero
The Capers Bhangra Crew



SUNDAY, NOVEMBER 28

[*Register here for all Sunday sessions*](#)

11:00 – 1:00 EST

PANEL IV: MUSICAL EXPERIENCE

Chair: Harris Berger (Memorial University of Newfoundland)

11:00 “Performing Pious Sounds: Improvisational Agency in Shia Mourning Rituals in Tehran, Iran”

Hamidreza Salehyar (University of Toronto)

11:30 “Shadhana, Affect, and Proximity: Baul Performances at Akhra Spaces in Bangladesh”
Golam Rabbani (Queens University)

12:00 “Atmospherics of Listening: Jamming in the Zoomesphere”
Ellen Waterman (Carleton University)

12:30 “Emulating Proximity Despite the Distance: The Ethno Movement and Grassroots International Music Exchanges”
Élise Gayraud (Universtät Siegen)

1:30 – 3:00 EST

PANEL V: PEDAGOGIES

Chair: Sean Williams (Evergreen University)

1:30 “Imagine This! Reflections on 91.3 FM CJTR Regina’s Community Radio Programming for Kids During the Covid-19 Pandemic”

Charity Marsh (University of Regina)
Evie Ruddy (Carleton University)

2:00 “Contemplating Contemporary World Crises through Hindi Poetry and Raag Music”
Ashwani Kumar (Mount Saint Vincent University)

2:30 “Selecting Songs for Use in Elementary Music: A Song Repertoire Investigation in the Orff Schulwerk Program in Canada”
Kim Friesen (University of Alberta)



3:30 – 5:30 EST

PANEL VI: SECULAR/SACRED

Chair: Maisie Sum (University of Waterloo)

- 3:30 “Collaborative Research on Ewamian Country: Building Relationships, Earning Respect, and Accepting Responsibility”
Markos Koumoulas (University of Sydney)
- 4:00 “The Japanese Shakuhachi: An Orientalist Sense of Place”
Bruno Deschênes (Independent Researcher)
- 4:30 “Quranic Verses or Secular Songs? Sounds of Death Rituals in Iran”
Behrang Nikaeen (University of Alberta)
- 5:00 “Maintaining the Tradition Through Secularization: The Revival of Dongjing Music of in Heijung, Yunnan, Southwestern China”
Eva (Yi) Yang (Eastman School of Music)

6:00 – 7:30 EST

PANEL VII: ON DECOLONIZATION

Chair: Tara Browner (University of California, Los Angeles)

- 6:00 “Towards Messiness and Micronarratives: Complicating White Supremacist Colonial Narratives in Canadian Music Research”
Gale Franklin (Carleton University)
- 6:30 “Decolonizing Understandings of Rhythm”
Eshantha Joseph Peiris (University of British Columbia)
- 7:00 “Detuning the Anthem: Using Research-Creation to Critically Deconstruct the Sounds of Settler-Colonialism”
Tyler Stewart (University of Lethbridge)

ABSTRACTS

ARCHIVAL LISTENING SESSIONS

The Fonds Jean Trudel: Activating Archival Field Recordings of Traditional Music from Quebec

Laura Risk, Virginie Lalibouté Bouchard, Tyler Hastings, Sher Yao, Meera Mohindra, Aysha Terra Turgeon, Ness Wong

This presentation reports on an ongoing project to digitize and disseminate a large cache of field recordings of traditional instrumental music from Quebec. These recordings, made by folklorist Jean Trudel from 1965 to 1975, document musical life in the province at an historic moment when younger revivalists had just begun seeking out older tradition bearers. Trudel covered an extensive geographic range, visiting nearly every administrative region in Quebec, and documented key figures in traditional music, including accordionists Philippe Bruneau and Marcel Messervier, and fiddlers Jos Bouchard and Thérèse Rioux. His collection spans the latter part of Quebec's Quiet Revolution and the subsequent rise of the separatist movement, itself closely linked to traditional music-making (Handler 1984; Berthiaume 2006). The Fonds Jean Trudel, which was in private hands until 2020, has recently been acquired by the Canadian Museum of History. Over the past year, our research team has worked in collaboration with the museum and the Conseil québécois du patrimoine vivant, an umbrella organization for cultural heritage in Quebec, to lay the groundwork for future dissemination of a subset of 150 audio and 103 video tapes (approx. 150 hours of total recording time). In this presentation, we describe our collaborative working processes and detail several outputs to date, including a preliminary performer database and soundmap. Following Nannyonga-Tamusuza and Weintraub (2012), this project envisions archives not as passive storage sites but rather as dialogic spaces that may generate spatial and temporal proximities for practitioners, listeners, and community members.

Vélez (Colombia) Traditional Music Preservation: Exploring Histories and Practices **Sonia Caceres**

Vélez, Santander (Colombia) is known for its musical traditions and its rich culture, the survival of which relies on oral transmission and local tradition-bearers. This town is the home of the folkloric group Corazón Santandereano (Santander Heart), an ensemble founded around 1970 that comprises four generations of family members who perform and are carriers of the musical and cultural traditions of Vélez. As an active member of this intergenerational family-based musical group, I have closely observed the external and internal dynamics of this music, including its transmission, preservation and fragility. Vélez music transmission and preservation depends on music bearers. Through the effort of locals and some national and international authors (Abadia 1970, Caceres 2012, Uribe 2012, Koorn 1977), Vélez music has received some academic attention, yet there is urgency around its preservation as the founding generation – the keepers of the knowledge of this tradition – is growing older. This research project involved working with members of Corazón Santandereano for the creation of a website that will serve as a virtual repository for videos, interviews, images and information about Vélez music and the music ensemble. In this presentation I show how this research-creation project contributes to the transmission, accessibility and preservation of this music and recognizes the carriers of this tradition in and beyond Vélez.

Métis Chansons in the Centre du Patrimoine Archives **Monique Giroux**

Between 1969 and 1980, museum curator, Henri Létourneau, travelled across Manitoba, Saskatchewan, and North Dakota—from Duck Lake to Winnipeg to Belcourt—collecting the oral histories of French-speakers. His extensive collection includes a subgroup of oral histories, those of French- and Michif-speaking Métis people. In these interviews, Létourneau asked Métis about their early life, their medicines and foods, their stories, and their music. His oral history project therefore resulted in a large

collection of Métis chansons, that is, non-ceremonial songs adapted from old French songs (or newly composed in the old French style), sometimes with new lyrics in Cree or Michif. Although this collection is now freely accessible online through the Centre du Patrimoine archive in St. Boniface, Manitoba, it remains largely unknown. This listening session therefore aims to draw attention to this collection and, more importantly, to the stories that the collection tells through song.

Indigenous Perspective on Gospel Music in Western Canada

Carl Urion

Three or four examples from a project exploring the history of gospel music in Western Canada illustrate how the Indigenous concept of Treaty informs its organization.

PANEL I: REPERTOIRE/RÉPRETOIRE

Bahamian Rhymes, Games, and Children's Songs: Expressions of Gender and Sexuality and an Exploration of the Adult-Child Community

Chanel Rolle

From classrooms to schoolyards and house parties, Bahamian children express and entertain themselves through various embodied practices and musical plays. Like most children's expressive practices around the world, these plays possess themes of silliness, the obscene, and the grotesque. My research illustrates that children's games and songs from the Bahamas are also imbued with themes of sexuality. Inspired by research on children's cultures by ethnomusicologists Amanda Minks and Kyra Gaunt, this paper explores the function of Bahamian children's games and musical plays in gender socialization by analyzing the performance of these games. Subsequently, I examine the sexual content in children's games and songs, exploring the possible sources of their sexual nature. Children's music is "essentially a part of and derived from the cultural heritage of the whole adult-child community" as children's culture is shaped by their experiences growing up in specific subsets of society and sociocultural groups, which often involve encounters with adults (Kartomi 1980: 211). To better understand the relationship between children's and adult's musical expressive practices, I consider songs by Bahamian popular artists Bodine Victoria and Avvy, demonstrating their dependence on, and the aesthetic manipulation of, children's songs in their music. Whether consciously or unconsciously, the performance of children's expressive practices reinforces and reflects the Bahamas' sociocultural perspectives on gender roles and expectations, and sexual expression.

Storytelling Métis Fiddle Dance History

Monique Giroux

Much of the work on Métis fiddle dance traditions—here understood as including overlapping Métis and First Nations practices in the Canadian Prairies—has centred on tracing the origins of the style and repertoire. Anne Lederman's foundational research, for example, included a section analyzing the origins of about one hundred tunes recorded by ten Indigenous fiddlers (1986, 59). Her analysis ultimately divided the repertoire into Métis tunes (i.e., tunes with no known antecedents), tunes with roots in Quebec, tunes with Scots-Irish roots, tunes with Ukrainian origins, and tunes from early America. Similar approaches are evident in Gibbons' paper comparing "La Grande Gigue Simple" with the "Red River Jig" and in sections of Giroux's more recent book chapter on Métis fiddling (2020). While this approach to Métis fiddle dance history provides a compelling look into cultural exchange and the flow of tunes across the Atlantic and North America, I argue that it has flattened the importance of place, community, and kinship; it has failed to prioritize the ways in which fiddling is embedded in the larger context of Indigenous cultural practices and worldviews. In response, this paper (re)tells the history of Métis fiddling through the storytelling of Elders and community members, examining the themes embedded in these counternarratives. In contrast to accounts that prioritize the importance of understanding European lineage, these Métis stories position Indigenous fiddle dance as a form of musicking that emerged through interactions within local (Indigenous) community and with animal kin.

Gender Dynamics in a Kurdish Music Culture: A Study of Yaresanis' Nazr Ceremony

Mohammad Hossein Hashempour

In festive celebrations like Mehrگان at the beginning of autumn, Yaresani Kurdish men and women of Western Iran gather in public and play the tanbur, a long-necked lute, in big groups. Within the context of Iranian music, Yaresanis are egalitarian in many aspects of their music culture. In holy ceremonies, however, women are excluded from participation. Drawing on my fieldwork in the city of Sahne, Iran, this paper examines the participation of women in holy ceremonies within the comparatively egalitarian Yaresani community. Yaresani religious practices may seem similar to Iran's dominant Shi'a Islam: for instance, one of the most important religious figures in both religious practices is Imam Ali. And there are several ceremonies common in both, including the Nazr (meaning "sacrifice" in Islamic practice) ritual. In Yaresanism, however, music is a big part of Nazr and it can only be viewed by dedicated Yaresani men, whom I refer to as the inner circle.

I argue that elements of Yaresanism also exhibit relations to Zoroastrianism, and that the flexibility that I witnessed at a Nazr ceremony complicates the discourse of inclusion or exclusion. In this paper, my focus is the Nazr ceremony: the ritual function of the musician, the application of gender rules, and the inner circle. Being a Kurd, who plays the tanbur and grew up in Kermanshah, I bring a semi-insider point of view to a Nazr ceremony that I witnessed, in which the "inner circle" of ritual music was unexpectedly expanded. I also examine the relations of Yaresanism to Islam and the ancient, Persian belief system Zoroastrianism, and their influences on gender dynamics in Yaresani societies.

Patterns of repertoire amongst Toronto Chinese Orchestras (1990s-2020s)

Yao Cui

Toronto, among the most diverse cities in the world, is home to a massive Chinese diaspora and hosts no less than five Chinese orchestras. Varying in size from twenty members to sixty members, and in status from professional to amateur, these orchestras have been providing a home for Chinese instrumentalists and exposing Torontonians to Chinese music since 1993. In this paper, I analyze the repertoire choices of three of these orchestras since 1993 to consider how their repertoire relates to their members' identities and the organizations' goals. In particular, I argue that the repertoire represents complex negotiations of diasporic communities, both with their audiences and amongst the orchestra members themselves; for instance, how do these orchestras' directors find the balance between new repertoire and old repertoire without losing audiences? Moreover, these negotiations demonstrate the impact of globalization and transculturalization on diasporic Chinese communities in Toronto. The city's multicultural environment enables these Chinese orchestras to collaborate with musicians and music groups from different cultural backgrounds. This paper provides insights into how the history of Chinese orchestras in Toronto contributes to our understanding of how Chinese diaspora music history is actually Canadian music history.

PANEL II: MUSIC, IN THE WEEDS

Whither Groovology? Rethinking Groove in Music Scholarship

José Vicente Neglia

Scholarship on groove is an area of scholarly enquiry that is as wide-ranging as it is interdisciplinary, with contributions from music theory, ethnomusicology, psychology, and aesthetics. Generally speaking, groove refers to ways of musicking that are conducive to physical movement, particularly as it relates to how we synchronise our bodies through dancing, finger-snapping, nodding along, and so on. A more precise definition, however, can be elusive. For example, should one understand groove as firstly defined by its musical properties? Or is it an aesthetic concept that is subjective and contingent? Likewise, is groove a cross-cultural analytic that applies to all musics, or is it an emic concept particular to certain genres? The first part of this paper will problematize the ways in which groove has been understood in the scholarly literature. I draw most particularly on Tiger Roholt's phenomenology

of groove in order to clarify some of the conceptual confusion around what groove is and what an empirically grounded approach to groove might entail. In the second part of the paper, I make my case by way of an ethnographic survey of a series of instructional videos available on social media, which focus on aspects of rhythm and groove for instrumentalists and dancers. Ultimately, I argue that scholarship should concern itself less with what groove is than it should with the processes by which listeners “get into groove,” that is, the bodily techniques and mediations through which listeners experience groove in intuitive, felt ways.

Egalitarian Voicing in North Sumatran Pop Trios

Julia Byl

Indonesia’s regional pop genres have long been described as musically impoverished (Yampolsky 1989, Wallach 2008): rudimentary functional harmony supplants the logics of traditional music, and local sensibility is audible only when a bamboo flute plays an instrumental break. Pop Batak is one of the earliest and most influential regional pop industries in Indonesia, due to the history in North Sumatra of Western choral traditions taught in the German Lutheran church. Broad facility with harmony and a preference for an open vocal timbre allowed Batak musicians to adapt to the demands of global popular music, forming Indonesian as well as regional popular preferences. However, the narrative of extant Indonesian popular traditions uncritically accepting Western techniques needs rethinking. In the post-war period until the late 1990s, Pop Batak engaged creatively with Western compositional techniques, featuring subtle three-part harmony with unusual progressions. Moreover, the genre developed specific rules for harmonic voicing that allowed maximum flexibility and participation. In this paper, I analyze the vocal arrangements of the group Trio Amsisi 2000, paying attention to the opportunities the harmonic arrangement offers to move popular recordings back into the improvised social sphere, and suggesting how Batak musicians are claiming and transforming a presumably elite Western music theory.

Teaching/Learning Arab Music in the Present-Day: Muwashshahat as the Basis for an Intersectional Culturally Sustaining Pedagogy

Ziyad Marcus

The contemporary performance practice of the Egyptian muwashshah, a poetic song-form with medieval Andalusian roots, engages a complex array of rhythmic structures that both serve as the aesthetic foundation of the genre, and help to trace a jagged and discontinuous lineage to antique origins in 9th century Spain (Sawa 1990). My point of literary departure is a seminal musical treatise dating from the mid-19th century that preserves 365 muwashshahs and 25 rhythmic modes (Al-Din 1840). This paper proposes a curricular application of the musical treatise in order to engage Arab-American youth with an Arabized mediation of culturally sustaining pedagogy (Paris and Alim 2017). Concurrently, this paper enacts a backwards-mapping historical approach that engages ethnomusicological literature that associates the song-form with early-ninth century (Schuyler 1978) and late-ninth century Cordoba (Guettat 2001); the fall of the Umayyad dynasty in 1027 (Rahim 1987); and A.J. Racy’s belief that the muwashshah was brought into Cairo “from Aleppo in the late-seventeenth century” (Racy 1981: 10; Kamil 1971: 10). Ultimately, the research presented here will endeavor to locate the muwashshah and its constitutive rhythmic modes among the performances and pedagogies of culture-bearers sustaining its Egyptian manifestation in Cairo today. In doing so, it will maintain a scholarly orientation toward discourse critiquing emic narratives deeming its practice to be authentic.

Konnakol Duet in a 75-pulse Tāla: Stretching Rhythmic Coordination Abilities Across Boundaries and Borders

Oscar Smith

Through a close analysis of a virtual collaboration by Bengaluru-born Karnatak musicians BC Manjunath and Varijashree Venugopal, I will show how Manjunath’s composition stretches our imagination for how musicians can coordinate in time. In this piece, Manjunath uses an asymmetrical

75-pulse tāla cycle to demonstrate consummate control over South-Indian time shaping strategies. Using some psychological theories of meter and rhythm as a benchmark, I demonstrate that their unique, non-isochronous tāla with no apparent beat is one of a growing number of examples of music from around the world that stretch the ostensible limits (Polak 2010, 2018; Clayton 2020) of metrical perception stated by psychological literature (London, 2012). In the example analysed, the musicians replace the need for meter as a coordination strategy with an additive rhythmic game that they externalise in their clapping and tapping gestures. On top of this, this irregular tāla forms the basis of large-scale durational processes of augmentation and diminution, which are subverted through rhythmic feats, the impressiveness of which is highlighted by the multitracked nature of their video. This example also chimes into a body of research concerning the presence of cycles in music (Tenzer 2011; Roeder 2019), discussing how ‘cycle’ and ‘meter’ are words in a nebulous network of overlapping terminologies for temporal organisation.

PANEL III: RETHINKING COMPOSITION

Music in the Pandemic: Practicing Cultural Inclusivity in an Online Composition Course **Jing Xia**

The outbreak of the COVID-19 pandemic in March 2020 has had profound impacts on music activities around the world. With the increasing violence and hate directed against Asians in the “COVID-19 blame game”, Asian musicians have been making music under ethnic pressure on top of the asymmetrical power phenomenon in North America. Under this circumstance, in early 2021, composer and music professor Andrew Staniland organized a collaborative project between Memorial University of Newfoundland (MUN) in St. John’s and the PhoeNX ensemble, an Asia-West fusion chamber ensemble in Toronto. To facilitate intercultural understanding and communication, seven undergraduate composition students at MUN received training on writing intercultural compositions for Chinese and Western instruments. As a zheng/guzheng player in this project, I encountered a series of cultural issues while negotiating with students who attempted to write zheng music with Western music logics. The negotiations showcased what Dylan Robinson (2020) calls “listening positionality” in which the intersections and influences of “race, class, gender, sexuality, ability, and cultural background” (10) are at work during the listening process. Drawing on Robinson and employing autoethnographic methods, I examine how cultural inclusivity was achieved through negotiations of cultural conflicts and listening positionalities were managed in the context of an online composition course during the pandemic.

Blending Fieldwork and Technical Work on Tour with Cirque du Soleil Sound Technicians

Jacob Danson Faraday

For Cirque du Soleil’s touring arena show, *Corteo*, music is a central feature of every performance. Music facilitates an audience’s affective—and sometimes visceral—connection to the show’s narrative and to the action on stage. But the music an audience hears depends on much more than the nightly performances of *Corteo*’s live musicians. Through their many forms of hidden labour, the four touring sound technicians play an essential role in the show’s musical presentation. In this paper, I discuss an innovative methodological approach to my ethnographic research of *Corteo*’s sound technicians, a methodology that provides new insights into large-scale intermedia performance environments like *Corteo*. Through participant observation, public intercept interviews, and what I call “working interviews”—interviews with the sound technicians that take place during performances or other operational activities—I engage directly with the technical practices of musical production on *Corteo*’s international tour. A former Cirque du Soleil sound technician myself, my methodology is deeply influenced by my technical background. During my field research, I was a fully integrated member of *Corteo*’s sound department, and this close proximity to the work on tour gave me the multidisciplinary perspective of an ethnomusicologist and live sound technician. Cirque du Soleil is an important

presence in Canadian arts, and its industry-defining musical practice continues to influence generations of performers. Through my research of under-studied live sound technicians, I show that the sound technicians' hidden labour and backstage relationships are just as important to Corteo's music as the notes on the page.

Amália Rodrigues “Live” in Paris: Musical Circuits, Amplification, Extraction **Lila Ellen Gray**

The voice of Amália Rodrigues (1920-1999), the “Queen of Fado” and Portugal’s most celebrated diva, was extraordinary for its interpretive power, soul wrenching sound, and international reach. Amália Rodrigues: Live at the Olympia (1957) is a recording of her first performance at the fabled Olympia Theater in Paris in 1956. This album, which was re-issued for multiple markets (including: USA; France; Italy; Great Britain; South Africa; Japan), catapulted her into the international limelight. Drawing on archival and ethnographic research, my paper uses this iconic album as a prism through which to examine processes which shaped the internationalization of peripheral popular musics, the performance of female vocal celebrity, and the formation of mass musical intimacy and publics in the mid-20th century. My research has revealed that this “live” album had been edited, and that much information relating to the framing of the performance has been omitted (e.g., Rodrigues’ plaintive fado singing in her Olympia debut took place in the context of a Parisian revue, during an evening of performances that included a fabled strongwoman and acrobats.) I examine relationships between the context of performance and the “live recording” to develop an understanding of the multiple frames for performance, listening, and reception at play. I contextualize Rodrigues’ performance within the frictions wrought by Portuguese dictatorship-era cultural policy (which censored and promoted fado as national music) and the internationalization of a genre (fado) from Europe’s periphery.

PANEL IV: MUSICAL EXPERIENCE

Performing Pious Sounds: Improvisational Agency in Shia Mourning Rituals in Tehran, Iran

Hamidreza Salehyar

While ethnomusicologists identify improvisation as a critical component of lament performances (e.g., Blum 1998), the performers of Shia mourning rituals in Tehran do not usually refer to improvisation in their discussions of ritual performances. Rather than innovative sonic/musical tactics, these performers emphasize the role of moral self-cultivation and divine intervention in the creation of affective lament performances. Given that improvisation is often presented as the subject’s (semi) volitional “negotiation” within a scene of constraint (Siddall and Waterman 2016), could we also analyze improvisation in terms of one’s “submission” to the Divine’s will, realized through ritual prayers characterized by obligation, fixity, and conventionality? Investigating the implications of my interlocutors’ discourses for the ethnomusicological conceptions of improvisation, I argue that these discourses on moral self-cultivation and divine intervention both challenge and expand our understanding of agency in improvisational performances. Inspired by the anthropologists of Islam who define agency and selfhood through actors’ cultural codes (e.g., Mahmood 2005; Mittermaier 2011), I investigate new definitions of selfhood to explain how ritual performers’ reliance on formalized ritual prayers and their openness to the possibility of divine intervention may lead them to affect the inner emotional and spiritual states of themselves and their listeners. Engaging with the works of ethnomusicologists who present improvisation in the Middle Eastern musical traditions as an intersubjective process (e.g., Shannon 2003), I present how my interlocutors’ discourses define improvisation as an integral element of everyday life whose analysis also requires careful consideration of encounters and decision-makings beyond the moment of musical performance.

Shadhana, Affect, and Proximity: Baul Performances at Akhra Spaces in Bangladesh **Golam Rabbani**

This paper examines the spiritual experience achieved through Baul music performed at Akhra spaces, where both performers and the audience must remain in close proximity. Bauls are itinerant communities, sometimes defined as “mystics,” in Bangladesh and West Bengal, India, who express their philosophy through music. Akhra is the traditional public performing space for Bauls to practice meditation and music, while a Baul guru also shares the philosophy of the songs with the audience. Akhra performances embody a significant part of Baul shadhana, the combination of music, philosophy, and meditative practices and rituals in Baul culture. This study explains the crucial aspects of proximity among the performers and audience and presents the philosophy of affect, the feelings, emotions, and spiritual elations expressed through songs at Akhra performances. While drawing a comparison with the notions of affect by Leonard B. Meyer (1965), Antonio Damasio (2018), and Rick Anthony Furtak (2018), this study concentrates on the stages of affect in Baul beliefs at Akhra performances. Through analyzing these stages, I will explore how the relationship between proximity and affect during performances turns the Akhra into a therapeutic space for both the audience and performers. This paper will also examine the non-materialist notions of Baul affective meditation that also turn the Akhra into a space of refuge for the audience away from the complexities of postcolonial and capitalist society in Bangladesh.

Atmospherics of Listening: Jamming in the Zoomesphere **Ellen Waterman**

Because of its variable and sometimes extreme latency, exacerbated by the vagaries of glitchy domestic internet, it ought not to be possible to achieve a satisfying sense of ensemble in the Zoomesphere (MacDonald et al. 2021). Why then, do I experience togetherness, and even groove, when improvising during Zoom jams? What is the phenomenology of Zoom jamming? Once a rarified activity, networked musicking (synchronous, online, among participants in different locations) is now commonplace. This presentation explores the phenomenology (Berger 2010) of participating in networked music with a particular focus on improvisation (Robinson 2016), employing the heuristic of atmosphere, first proposed by German phenomenologist Hermann Schmitz and more recently applied to music by Friedlind Riedel (2020) among others. One of the most vigorous responses to the disruptions caused by the COVID-19 pandemic is the explosion of software platforms for networked musicking. But technology is by no means the only factor in the online environment. Networked musicking over the past 18 months has required adaptations in how we listen, what we listen for, and in our embodied responsiveness (Oliveros 2016, Rahaim 2020). I consider data collected through participant observation and feedback interviews in three practice-based research projects with diverse groups in 2020-21 -- music students, adults with exceptionalities, orchestra musicians, and special music educators. How is improvising online reconfiguring musicians' perceptions of time and space? What kind of musicians are we becoming as a result of this adaptation in a time of crisis?

Emulating proximity despite the distance: The Ethno Movement, Grass-root international music exchanges creating contemporary cross-cultural traditions **Élise G. M. Gayraud**

Challenging participants' perceptions of their own music as well as that of other cultures, Ethno usually holds frequent gatherings of young folk musicians from around the globe, who mutually teach their music for a week, then perform as a world music ensemble. Initiated in Sweden in 1990 as a grass-root folk music summer camp, Ethno-World is now under the auspices of Jeunesses Musicales International (JMI), co-funded by the EU Creative Europe programme. Ethno recently established a global coordination office in Brussels, and, as of 2021, is present in 40 countries worldwide. Since 1990, it has drawn together several hundred young musicians. Many participants became professional folk musicians and integrate features of musics learnt at Ethno in interpretations of their own traditional music and compositions, a long-lasting legacy of their participation. During the pandemic, this grass-root network has shown remarkable resilience, adapting its teaching methods to remote media,

maintaining conversations between participants, emulating face-to-face encounters so primordial to the Ethno mission. Indeed, sharing and understanding foreign traditions, providing insights into different cultures, are fundamental to Ethno's ethos. Thus, the centralised Ethno office initiated two programmes during the pandemic: one, based on Ethno's expected musical outcomes, offered forty free online workshops with alumni, and another, through interviews of Ethno participants and leaders, emphasised cultural exchanges taking place within the usual camps. Examining these initiatives and their outcomes provides important insights into opportunities and limitations brought online media for international grass-root initiatives.

PANEL V: PEDAGOGIES

Imagine This! Reflections on 91.3 FM CJTR Regina's Community Radio Programming for Kids During the Covid-19 Pandemic

Charity Marsh and Evie Ruddy

Since March 2020 in Regina, SK we have witnessed an invigorated and, at times, innovative campaign to find meaningful ways to connect and foster community through creative practices, while maintaining the ongoing required social distancing and isolation protocols. As a mama who is a parent to two young kiddos (3 and 5 years old at the beginning of the pandemic), Charity has spent considerable time reflecting upon how these new, seemingly arbitrary rules for living are impacting children. In response to the pandemic and all children being home from school, Amber Goodwyn, then executive director of 91.3 FM CJTR Regina's Community Radio Station, dedicated 15 hours per week to children's programming as a way to support children and caregivers, as well as a means to economically sustain the radio station through the initial time of the pandemic. After the first week in lockdown, we decided as a family to contribute to this initiative by producing a weekly show. As part of our Imagine This Music! segments we explored multiple themes such as: kindness, compassion, fear, learning to ride bikes, family games, feeling good about ourselves, gratitude, Black Lives Matter, Pride, gender identity, health and wellness. Drawing on Milena Droumeva's idea of the curation of everyday life through the recording of sounds and Rebecca Caines' idea that improvisatory collaboration should be "built on reciprocity that needs to be earned," in this presentation we theorize what it means to think about these moments of community radio as both tangible and intangible culture, attempting to understand its potential impacts on how we as a family remember this time.

Contemplating Contemporary World Crises through Hindi Poetry and Raag Music

Ashwani Kumar

In this presentation, I intend to bring together poetic, musical, and philosophical reflections to consider the chaotic state of our world. The crises of human consciousness (Krishnamurti, 1983) have been deepening and widening which are reflected in myriad of structural and systemic issues facing humanity including racism. Can there be a change in our society and its structures without a deep change in our consciousness? In this presentation, I will reflect on this question poetically, musically, and philosophically. To share my thoughts on the crises of the contemporary world, I will: a) share poems in my first language, Hindi, and offer their English translations; b) sing these poems in my own compositions in the style of Indian classical music; c) reflect on these poems and the issues of the world they address through the philosophical ideas of Krishnamurti (1983), Macdonald (1995), and Freire (1973). Together, these poetic, musical, and philosophical reflections will articulate a meditative inquiry approach to education and music that can help us awaken our personal and collective consciousness.

Selecting Songs for Use in Elementary Music: A Song Repertoire Investigation in the Orff Schulwerk Programs in Canada

Kim Friesen Wiens

Songs that were once considered standard repertoire in elementary music programs across the country are now being identified as including derogatory, misogynistic, and/or harmful texts. While there has

been research and findings compiled on the text of songs (Bailey, 2020; Ellingsen, 2019; Kelly-McHale, 2018; McDougle, 2020), this is still a relatively new field, particularly regarding how information about texts of songs is disseminated to teachers. How can existing music education programs provide learning opportunities around repertoire selection for both in-service and preservice teachers? One existing program is the Orff program. Three levels of Orff training are offered at various institutions across the country. Both in-service and preservice teachers take Orff training courses to enrich their music programs, particularly in regards to song selection and use. While, Orff instructors work with teachers, demonstrating how songs can be selected and used in the music classroom, any contextual information provided has been focused primarily on world musics. This content analysis study investigates how Orff instructors select songs to include in their Orff Levels programming and how they share this selection process with teachers. Using a survey format, the following questions guide the investigation: (a) How are songs selected for inclusion in the program? (b) Have there been changes to the repertoire list over the last five years? If so, what is driving these changes? (c) How do Orff Instructors see their selection process of repertoire impacting teacher's choices of repertoire? In this paper presentation, I will describe common themes that emerged regarding song selection. I will also demonstrate how these findings are serving as a foundation for further dialogue regarding song texts and contextual information amongst Orff instructors throughout Canada.

PANEL VI: SECULAR/SACRED

Collaborative Research on Ewamian Country: Building Relationships, Earning Respect, and Accepting Responsibility Markos Koumoulas

In 2017, I travelled to Cairns, Australia to consult with David Hudson, world-renowned Ewamian Aboriginal didjeridu player, as part of fieldwork for my MA thesis - the focus of which was to create a didjeridu notation lexicon enabling non-didjeridu players/composers to incorporate the didjeridu into their compositions. Drawing on my work with David Hudson and reflections of my fieldwork, I will examine our collaboration through the lens of the insider and outsider relationship. One of the most essential aspects of Indigenous research is the ethical responsibility to safeguard Indigenous knowledges and not exploit a community's cooperation and contributions (Bracknell 2015; Kovach 2010). Of key concern for ethnomusicologists and central to the insider/outsider relationship is the earning and building of trust and respect. In the past, Western research or "outsider" research has been criticized by Indigenous scholars for imposing Western perceptions and biases in the discussion of culture, values, knowledge, and power (Smith 2012). In comparison, current Indigenous research methods incorporate Indigenous ethical beliefs, values, and customs into a research framework (Wilson 2009). This methodology acknowledges the identity of Indigenous Peoples with their distinct worldview, epistemology, and sense of being. In this paper, I will argue that an outsider's acknowledgment of realistic expectations, limitations, openness to varying perspectives, and portrayal of truth can earn the respect needed to be accepted by an Indigenous insider and their community. Furthermore, I will discuss the importance of trust, respect, and humility in the building of relationships.

The Japanese Shakuhachi: An Orientalist Sense of Place Bruno Deschênes

In anthropology and ethnomusicology, "sense of place" refers to the social meaning a space gets by setting in motion social and cultural obligations, agencies and exigencies. What would then be the sense of place of the growing number of shakuhachi players from all around the world who view Japan as the "birthplace" of that flute and its unique music? These non-Japanese musicians construe this birthplace by identifying with the history of that bamboo flute before Japan's modernization, in particular that it has been played by a sect of Zen Buddhist monks during Japan's Edo Period (1603-1868). Can Japan

really be viewed as the birthplace of the shakuhachi, knowing that these non-Japanese musicians were not born in Japan, that this sect has been banished 150 years ago? The birthplace they envision is not modern Japan, but an imaginary land hovering so to speak over the Japan of today. The shakuhachi has thus gained an aura of spirituality that incites a large number of non-Japanese musicians to appropriate this flute as a meditation tool. As a shakuhachi player himself, the author hopes to show that this view is tainted by an orientalist discourse that is rarely reflected upon by most of these musicians, a discourse that takes the form of a reinvented tradition through which this particular repertoire of solo pieces is viewed as Buddhist music by some.

Quranic Verses or Secular Songs? Sounds of Death Rituals in Iran **Behrang Nikaeen**

Public musical mourning rites of Islamic religious figures—especially Hussein ibn Ali, killed in Karbala in 680 CE, and revered by Shia Muslims as the third Imam—have long been an important part of Iranian social and religious life. Anthropological and ethnomusicological works are dominated by the rites, their vocal-musical aspects, and the maddah, the performer of these rituals. In this paper, however, I will examine musical-verbal performances of ordinary citizens' mourning rites in Behesht-e Zahra cemetery of Tehran. In burial rites that transpire in the cemetery, the maddah is a key figure. He sings songs without any instrumental accompaniment, recites poetry, and improvises speech about the deceased one. The Karbala discourse is a significant part of Shi'ite cosmology reproduced through the death rituals of individual Iranians. In all performances, toward the end of the burial rite, the maddah narrates the martyrdom at Karbala through recitation, focusing on the pain suffered by Imam Hussein and his family. A new style of musical-verbal accompaniment of burial rituals is emerging in the Behesht-e Zahra cemetery, however. In this new style musical aspects are foregrounded, secular instruments are present, and previous Shi'ite cosmologies that were reproduced in musical-verbal accompaniments are absent. Comparing these two styles of performances, I suggest that it is the process of secularization in the post-revolutionary Iranian society that provides room for the development of alternative practices within Shi'ite dominant cosmologies. Ultimately, I argue that musical performances, unlike emotionally expressive narrations of the maddah about the deceased, provide the survivors with a subjective expression of sadness, loss, and grief.

Master Liu Yue: Maintaining the Tradition Through Secularization of Dongjing Music in Heijing **Eva (Yi) Yang**

The purpose of this presentation is to examine Dongjing music in Heijing during its revival under Master Liu Yue's leadership as a Taoist priest. It pays particular attention to Master Liu's biography, which reflects the dramatic ideological and political changes of the People's Republic of China. This research draws on my own fieldwork in Heijing, southwestern China, where I observed and attended Dongjing music rituals, stage performances, and rehearsals. The research includes extensive interviews with Master Liu, lay musicians, and local intellectuals who collaborated to establish the Heijing Dongjing Music Association in 2016. Dongjing music – derived from Taoism, Confucianism, and Buddhism – has been present at religious festivals and rituals in southwestern China for hundreds of years. Stigmatized by the People's Republic of China in 1949 due to its religious nature, Dongjing music has been revived and now provides a means for the musicians to reclaim their identities. While the music was resurrected in a more secular manner by opening the association to lay people, collaborating with the local government for legitimacy, and staging performances for visitors, Master Liu and other senior musicians' efforts in transcribing and recording the rituals enabled the music to maintain its religious roots. This presentation argues that the 2016 revival of Dongjing in Heijing shaped the music as a semi-religious and semi-secular tradition, not only by providing a common ground for Taoist priests, lay musicians, and the government, but also by demonstrating that the coexistence is an inevitable outcome of the traumatic past.

PANEL VII: ON DECOLONIZATION

Towards Messiness and Micronarratives: Complicating White Supremacist Colonial Narratives in Canadian Music Research

Gale Franklin

Brown's (2020) "Open Letter to Music Studies" and Robinson's (2019) letter to music departments recently highlighted how white supremacist and settler colonial structures have been a barrier to all aspects of music studies. In alignment with these scholars' calls to action and building on research in Indigenous studies, whiteness studies and settler colonial studies, as a white settler in a Canadian PhD program located on unceded and traditional Algonquin territory, I seek to examine how white supremacist settler colonial narratives have functioned in Canadian music research. Drawing on recent fieldwork with Syrians in Edmonton, Alberta, I aim to complicate hegemonic frames by exploring musical micronarratives that exemplify the messiness, irreconcilability, and relationality of lived experiences. Through its reliance on Canadian narratives of settler peacekeeping (Razack 2007; Regan 2010) and multiculturalism (Coulthard 2014; Thobani 2007; Walcott 2019), music scholarship in Canada has long told the story of "inclusion" and "plurality," while neglecting the enduring harm caused by these narratives and the oppressive structures they were built upon. Following Diamond (2013), I ask: how do the narratives we tell in Canadian music studies reproduce white supremacy and colonial ideologies? More specifically, how do narratives inform research relationships and how do music studies participate in "multiple projects of colonization and settlement on Indigenous lands" (Lawrence and Dua 2005, 128)? Lastly, how might the privileging of micronarratives operate as small and creative gestures of resistance? Through this exploratory paper, I seek to demonstrate generative pathways of resistance for Canadian music studies.

Decolonizing Understandings of Rhythm

Eshantha Peiris

Is trying to decolonize conventional understandings of musical rhythm a meaningful endeavor?

I begin my discussion by examining historical conceptualizations of rhythm in South Asia from a postcolonial perspective, complicating notions about what knowledge can be considered vernacular — as opposed to colonial. I do this by analyzing how musicians and theorists in twentieth-century South Asia deliberately or unwittingly drew on foreign ideas about musical meter when codifying traditional South Asian rhythm patterns for mass education, and by uncovering how traditional practitioners conceived of these patterns prior to codification.

I then argue that many of today's global decolonial initiatives can benefit from studying the histories of anti-colonial cultural nationalism in South Asia, to avoid reproducing the negative social consequences that have resulted from these movements. For example, the reclaiming of indigenous knowledges in South Asia has often been appropriated by ethnonationalist political agendas, silencing claims to social equity and cultural ownership by ethnic minorities and culture bearers of lower social status.

A decolonial approach can serve our scholarly analyses of musical syntax, for example by drawing attention to how traditional musicians' idiosyncratic ways of labeling rhythm structures can usefully describe as well as generate musical forms. However, I caution that our present-day efforts to decenter colonial knowledge should strive to avoid reifying alternative views that can give rise to newer forms of discrimination, and should continue to re-evaluate whose ends are served by scholarly initiatives to decolonize hearts and minds.

Detuning the Anthem: Using Research-Creation to Critically Deconstruct the Sounds of Settler-Colonialism

Tyler Stewart

At their core, national anthems attempt to unite citizens of the nation through music. While “O Canada” might endeavour to unify the country in song, my research project seeks to unsettle the peacemaker myth of Canadian history, examining both the content and context of the anthem’s continuing evolution. Employing an interdisciplinary research-creation approach, *Detuning the Anthem: A ‘Choose-Your-Own’ Audio Adventure* is an interactive web-based artwork that encourages a process of critical reflection and self-education about the role the Canadian national anthem plays in society, positioning the anthem as a contested site within the dance floor of discourse. This audio adventure consists of five musical compositions, along with a series of listening invitations and reflection questions to guide participants through a sonic journey around their community. Participants are invited to choose their own listening locations and determine the depth of their experience based on their own motivations, resulting in a unique and personalized affective listening adventure. Through this self-navigated soundwalk, participants are invited to consider their own positionality within the ongoing structure of settler-colonialism in Canada, and to address their individual and collective responsibilities as Canadians. In this process of deconstructing the anthem, I question not just what it says, but what it does within Canadian society. Whether you sing along with the anthem, remain silent, take a knee, or engage in other actions, it is important for all Canadians to address where they stand in relation to “standing on guard for thee.”

BIOS

Ana & Eric After performing together for many years in folk and bossa nova projects, Ana Luísa Ramos and Eric Taylor Escudero have created a concert with the best of the two worlds. The Brazilian duo based in St. John's, NL, has recently released two singles: "Hope" and "Lights my way", as well as their self-titled debut EP through the Newfoundland-based label The Citadel House. Ana & Eric have also been nominated for 3 categories in this year's MusicNL awards, including Group of the Year.

Samuel Araujo (Ph.D) is a Professor of Ethnomusicology at the Federal University of Rio de Janeiro UFRJ), where he directs the Ethnomusicology Laboratory, a research-outreach unit integrated by other faculty members, both graduate and undergraduate students, as well as non-degree collaborators. Since the year 2000 the Laboratory has been developing different research-and-outreach activities and methodologies based on participatory principles forged on different fields of the humanities (ethnomusicology, anthropology, sociology, critical pedagogy and others) and aiming at promoting more democratic models of conceiving the public sphere.

Tan Sooi Beng (PhD) is Professor ethnomusicology at University Sains Malaysia. She has been involved in engaged arts in collaboration with university students, communities of practice, artists and non-governmental organizations for the last two decades. Her presentation looks at the praxis of "Music of Sound" -- the creation of music using everyday sounds, objects, and the human voice -- that she pioneered in the 1990s. Music of Sound aims to decolonize Eurocentric music education in schools and universities, democratize arts education, and bridge ethnic divides among young people in Malaysia.

Harris M. Berger is Canada Research Chair in Ethnomusicology, Director of the Research Centre for the Study of Music, Media, and Place, and Professor of Music and Folklore at Memorial University of Newfoundland. His research and teaching focus on the theoretical foundations of ethnomusicology and folklore, American popular music, and heavy metal. His most recent

book is *Theory for Ethnomusicology: Histories, Conversations, Insights* (Harris M. Berger and Ruth M. Stone, eds., Routledge, 2019), and he, Friedlind Riedel, and David VanderHamm are currently completing work on an edited book on the phenomenology of music cultures. Berger and Jocelyne Guilbault are the founders and general editors of *Music Research Annual*, the first peer-reviewed, open access journal devoted to publishing review essays from the full range of academic disciplines that study music. He has served as co-editor of the *Journal of American Folklore*, co-editor of the Music/Culture book series at Wesleyan University Press, and president of the Society for Ethnomusicology.

Cindy Boucher attended University of Alberta from 2006-2010 and then again from 2016-2018 to (finally) earn her PhD in Ethnomusicology. Over the past 20 years, Cindy has had more jobs than she can count, including work as a carpenter and as a pipefitter, and that awkward phase when she spent two-years working part-time at a clown supplies store. She decided to put her graduate training to work and pursue a not-so-academic career in education, starting in 2012 by supporting a \$100 million fundraising campaign for Northern Alberta Institute of Technology. Cindy is currently Manager of Institutional Research and a Senior Policy Advisor for NorQuest College, where she has been leading challenging and highly-rewarding projects since 2012. Her work includes provincial and national evaluations, as well as community-based and applied research projects in a wide variety of subjects, including in higher education, public health, emergency services, health technologies, and social sciences.

Tara Browner is the author of *Heartbeat of the People: Music and Dance of the Northern Pow-Wow* (University of Illinois Press, 2002); editor of *Music of the First Nations: Tradition and Innovation in Native North American Music* (University of Illinois Press, 2009); editor of *Songs from "A New Circle of Voices:" The 16th Annual Pow-wow at UCLA* (Music of the United States of America [MUSA], A-R Editions, Madison, Wisconsin, 2008); and editor (with Thomas Riis) of *Rethinking American Music* (University of

Illinois Press, 2019). She has published in several major journals including *Ethnomusicology*, *The Journal of Musicological Research*, and *American Music*, and also regularly presents papers at national and international conferences. In addition to her scholarly activities, she was on the Native American Music screening committee for the Grammy Awards, is a pow-wow dancer in the Women's Southern Cloth tradition, and a professional percussionist and timpanist. Her current research focus is on manifestations of pow-wow culture in Northern Europe and music of protest in Indigenous communities.

Katherine Brucher is an Associate Professor of Music and teaches courses in ethnomusicology, music research methods, and global musics at the DePaul University School of Music, where she currently serves as Associate Dean for Academic Affairs. She is Incoming Editor for the journal *Ethnomusicology* and previously served as its Book Reviews Co-Editor. Kate has published on Chicago's music scenes, global brass band traditions, music and locality, and Portuguese music. She has edited, with Suzel Ana Reily, *Brass Bands of the World: Militarism, Colonial Legacies, and Local Music* (2013) and the *Routledge Companion to the Study of Local Musicking* (2018).

Julia Byl (Ph.D. University of Michigan) is Assistant Professor in ethnomusicology at the University of Alberta. She moved to Canada in 2015, after three years as a postdoctoral fellow at King's College London, on Katherine Butler Schofield's European Research Council project, "Musical Transitions to Colonialism in the Eastern Indian Ocean." Her book, *Antiphonal Histories: Resonant Pasts in the Toba Batak Musical Present* was published in 2014 by Wesleyan University Press, and based on doctoral work supervised by Judith Becker. With Jim Sykes, she is preparing a new edited volume, *Sounding the Indian Ocean: Musical Circulations in the Afro-Asiatic Seascape*. At home in Edmonton, Julia has been producing, directing and editing a documentary film on the sound archive of Regula Qureshi. When not grounded, Julia works in East Timor. Her newest project explores public music, the individual, and the transnational institution in one of the world's newest nation states.

Sonia Caceres Originally from Colombia, Sonia is a Colombian musician specializing in violin. In 2017, she completed with honors her bachelor's in music with an emphasis in education at the Industrial University of Santander (UIS). Sonia had the privilege to grow up listening to traditional Andean music thanks to her family. From a young age, she was part of the musical ensemble Corazón Santandereano, where she learned to love and feel proud of Colombian Andean music. In 2019, Sonia completed a graduate diploma in violin performance at the University of Ottawa and she just culminated her master's in arts in music and culture at Carleton University in 2021.

Toh Lai Chee (Ph. D) is a senior lecturer at the Institute of Teacher Education in Penang. She has been facilitating music workshops for young people based on the methodology of Music of Sound together with Tan Sooi Beng since 2007. She headed the team that developed the Arts Education module comprising the methodology of Music of Sound in 2015. Since then, the methodology has been introduced to all student teachers in the BA program across the 27 campuses of the Institute of Teacher Education in Malaysia as well as in selected schools.

M. Sam Cronk is originally from southern Ontario, and his work is at the intersections of music, narrative, public history and social justice. His professional background is multidisciplinary. An award-winning curator, educator, ethnomusicologist and digital archivist, Sam has partnered for over 3 decades with national and community-based cultural organizations, universities and museums in Canada and the United States, focusing on anti-racism, anti-colonialism, and the power of multidimensional storytelling. His career path has also included positions at the Canadian Museum of Civilization (as Curator of Music), Scripps/Claremont Colleges, Western University and the National Music Centre. Sam is currently the Interim Executive Director of The ArQuives: Canada's LGBTQ Archives, and co-founder of the inclusivgroup, supporting contemporary and historical research and digital initiatives.

Yao Cui is a Ph.D. student currently studying ethnomusicology at York University. The focus of her doctoral research is Chinese diasporic

instrumental ensembles and orchestras in the Greater Toronto Area, with repertoire being one specific area of interest, among others, including history, development, immigration, transculturalization and globalization. Besides research, she is also a musician with expertise on the pipa, and interested in improvisation and composition.

José Jorge de Carvalho holds a Ph.D. in Social Anthropology from The Queen's University of Belfast. He is a professor of Anthropology at the University of Brasília and Head of the Institute of Inclusion in Higher Education. He is one of the main proponents of quotas (affirmative action) for Blacks and Indigenous students in Brazilian public universities. In 2010 he initiated the project Meeting of Knowledges, already present in 20 universities, designed to invite the masters of oral knowledge of Indigenous and other traditional peoples to teach in universities on a par with academic professors. The aim of those two efforts is to help building a multiethnic, multiracial, multicultural, plurilingual and pluriepistemic university.

Jacob Danson Faraday has worked as a performer, sound designer, recording engineer, and touring sound technician. Inspired by this work, he now examines the creative influence of live sound technicians and the working communities of large-scale touring productions. He is a recent graduate of the ethnomusicology PhD program at Memorial University, and holds an MSc from the University of Edinburgh and a BMus from Dalhousie University.

Bruno Deschênes is a composer, musician and independent scholar. His two main fields of research is the aesthetic of traditional Japanese music, and the notion of "transmusicality" in reference to musicians like himself who want to master a music from a culture in which they are not born. He published the first book in French dedicated to the *shakuhachi* (*Le shakuhachi Japonais, Une tradition réinventée*, Paris, L'Harmattan, 2016). In 2018, he published *Une philosophie de l'écoute musicale* (Paris, L'Harmattan) in which he tries to bridge the Japanese sense of aesthetic with the Western one, in the hope to deepen our experience of music. In the Fall of 2021, he published *L'écoute*

de la musique à l'esprit, Conformité, socialité et historicité (Paris, L'Harmattan) in which he takes a look at aspect of our modern world which are not ignored by musicology.

Fodé Lassana Diabaté is an internationally acclaimed musician, virtuoso balafon player, artist-researcher, composer, culture-bearer, and balafón maker. He has collaborated with myriad international musicians and across many genres, including jazz, blues, and Latin music, and has participated in several Grammy-nominated albums. Lassana's style of playing balafón is highly dexterous and contrapuntal, with an extraordinary independence of left and right hands, a great range of expressive tone and lyrical melodies, and rich sonic resonance. He has developed a unique practice of playing two balafóns that are tuned a semitone apart, which enables him to perform chromatic scales and to play with Western instruments and eclectic ensembles such as the San Francisco-based Kronos Quartet.

Byron Dueck is Senior Lecturer in Music at the Open University and Chair of the British Forum for Ethnomusicology. His research interests include North American Indigenous music and dance and the music of central Cameroon. He is the author of *Musical Intimacies and Indigenous Imaginaries* (Oxford University Press), the co-editor, with Martin Clayton and Laura Leante, of *Experience and Meaning in Musical Performance* (Oxford University Press), and the co-editor, with Jason Toynbee, of *Migrating Music* (Routledge). His joint article with Essele Essele Kisito, "Authority, Deference, and Disregard in Catholic Liturgical Music in Central Cameroon," will appear in *Ethnomusicology* 66/1.

Eduardo Antonio Duque has a Bachelor's Degree in Artistic Education (Habilitation: Music) from the Federal University of Rio de Janeiro (UFRJ) and a Master's in Ethnomusicology by the Graduate Program in Music of UFRJ. He is a Professor of arts of the State of Rio de Janeiro, and an Ogan de Candomblé (religious post) initiated in December 2015. Prof. Duque is also a co-founding Member of the Collegiate Direction of GRESAM Coração Batuqueiro. His talk focuses on antiracist musical pedagogies for black children of Rio de Janeiro.

Eric Taylor Escudero is a Ph.D. student at MUN. He has a BA in Communication and Multimedia from the Pontifical Catholic University of São Paulo and an MA in Music and the Environment from the University of the Highlands and Islands, Scotland. In 2021 he finished his MA in Ethnomusicology at MUN. His research interests include the music and traditions of southeastern coastal communities in Brazil, fandango caçara, and issues of identity, music revival, and sustainability. Escudero is also a singer-songwriter who has released two solo albums and is part of the folk/bossa nova duo Ana & Eric.

Meghan Forsyth is Assistant Professor of Ethnomusicology in the School of Music at Memorial University of Newfoundland and Labrador. Her research focuses on song, dance, and instrumental music traditions of the francophone North Atlantic, with particular focus on the Acadian diaspora. Since 2015, she has been engaged in collaborative research on the songs and stories of woods work in Newfoundland and Labrador. She is co-author of *The Music of Our Burnished Axes: Songs and Stories of the Woods Workers of Newfoundland and Labrador* (2018) and (co-)producer of a variety of public-facing projects, ranging from digital archives and CDs to exhibits and public programming.

Gale Franklin (she/her) is a PhD student in the School of Indigenous and Canadian Studies at Carleton University. Gale completed her Master's in Ethnomusicology at Memorial University of Newfoundland, and her Bachelor of Music Honours at Carleton University. Gale is a settler singer-songwriter currently residing on the unceded territory of the Algonquin Anishinaabe Nation. Building on her MA research that examined the listening experiences of Syrian newcomers in Edmonton AB, her current research seeks to explore notions of whiteness, multiculturalism, settler colonialism, and solidarity through modes of collaborative listening, musicking, and story-sharing.

Kim Friesen Wiens has taught elementary music in Edmonton, Alberta for over twenty years. Kim is an endorsed movement instructor for the Orff Levels at the UofA, having taught graduate and undergraduate students since 2014. She

is currently working on her PhD in elementary music education at the University of Alberta with a focus on critical music pedagogy and culturally sustaining and revitalizing music teaching. Kim is an active clinician, having presented over 50 sessions given in Canada, United States, and Nepal.

Élise G. M. Gayraud graduated in 2016 with a PhD in Ethnomusicology from Durham University (UK). Her thesis, titled "Towards an ethnography of a culturally eclectic scene: Preserving and transforming Folk music in 21st-century England," explores global perspectives and intensified transmission of traditional cultures. She taught at the Ludwig Uhland-Institut für Empirische Kulturwissenschaft, at Eberhard-Karls-Universität, Tübingen (Germany), and collaborated with York St John University (UK) and KU Leuven (Belgium). She is currently a Postdoctoral Fellow in Ethnomusicology and Music Education at Universität Siegen (Germany) where her work focuses on Ethno-World initiatives and their relevance to music education in Germany.

Monique Giroux holds the Canada Research Chair in Indigenous Music, Culture, and Politics, and is Assistant Professor of Music at the University of Lethbridge. She's currently working with several large collections of Métis music held in archives, with the aim of making them discoverable and accessible to Métis communities. Her research also addresses music as a site of encounter between Indigenous and settler peoples and Métis music festivals as sites of political action. Dr. Giroux has published articles on Métis singer/songwriter, Pierre Falcon; on Métis fiddling and Metisfest; and on old-time fiddle competitions as spaces of inclusion and erasure.

Lila Ellen Gray is a cultural anthropologist and ethnomusicologist and is Associate Professor of Music at Dickinson College (USA). Her book *Fado Resounding: Affective Politics and Urban Life* (Duke University Press, 2013) was awarded the Woody Guthrie Award for Outstanding Book in Popular Music by the IASPM US in 2015 and her article, 'Fado's City' (*Anthropology and Humanism*, 2011) was awarded the Jaap Kunst prize from the Society for Ethnomusicology. Her research interests include: affect; urban ethnography; the senses, celebrity; tourism;

gender; Portugal, the Lusophone world, and Europe's South. She is completing a book for Bloomsbury Press on Amália Rodrigues.

Mohammad Hossein Hashempour is a second year Ph.D. student of ethnomusicology at the University of Alberta. Started learning Persian traditional music from the age of 14, Hossein has been student of many prominent Persian musicians such as Dariush Talai and theoreticians such as Dr. Hooman Asadi inside and outside of the academy. He has a Bachelor's degree in Persian music from the University of Guilan and a Master's degree from the University of Tehran. His research interests range from gender dynamics in musical cultures to theories of Persian music and Radif. In addition to his studies and research, Hossein is a Tar and Setar player.

Farzaneh Hemmasi (Ph.D., Columbia University) is Associate Professor of Ethnomusicology at University of Toronto. Her monograph *Tehrangelles Dreaming: Intimacy and Imagination in Southern California's Iranian Pop Music* (Duke University Press 2020) is an ethnographic account of the Los Angeles-based postrevolutionary Iranian expatriate culture industries. Prof. Hemmasi's other publications have appeared in the *Journal of Middle East Women's Studies* (2017), *Popular Communication* (2017), *Popular Music* (2017), *Ethnomusicology* (2013), and *Mahoor Music Quarterly* (2008). She has also contributed to two edited volumes, *Vamping the Stage: Female Voices of Asian Modernities* (University of Hawaii Press, 2017) and *Muslim Rap, Halal Soaps, and Revolutionary Theater: Artistic Developments in the Muslim World* (University of Texas Press, 2011). A Connaught Community Partnership Research grant and Insight Development Grant from the Social Science and Humanities Research Council fund her collaborative ethnographic research project on music, sound, affordability in Toronto's Kensington Market neighbourhood.

Farhad Khosravi and Daniel Akira Stadnicki have been collaborating as a duo and large ensemble since 2017, starting with Farhad's debut album titled "Sleeping in Sorrow". They released their second collaboration album, "Mosàfer", in August 2020, for which Farhad received the 2020 Edmonton Music Prize.

Although coming from very different cultural backgrounds, the long resonating tones of Farhad's santur weave naturally with the earthy sounds of Daniel Akira's percussion, creating a seamless musical journey. They have performed together in multiple venues and festivals across Alberta including the Royal Alberta Museum, Winspear Centre, Alberta Culture Days, Mile Zero Dance, Arden theatre, and the Yardbird Suite.

Markos Koumoulas is a Ph.D. student in Ethnomusicology at the University of Sydney. In collaboration with the Ewamian People of Queensland, Australia, Markos' doctoral research is focused on developing a didjeridu notation crafted from Ewamian cultural symbology to help facilitate the teaching and preservation of Ewamian traditions and music. Outside of academia, Markos is an award-winning composer and musician with the Toronto Chinese Orchestra.

Ashwani Kumar is an Associate Professor of Education at Mount Saint Vincent University (Halifax, Nova Scotia). His teaching and research focus upon a philosophical, pedagogical, and aesthetic concept he calls meditative inquiry. He plays the harmonium and sings and composes Indian classical music. His current project explores Indian classical music as an art form and an education system, aiming to demonstrate how it can inform and enhance curriculum theory and pedagogic practice in North America. He is the author *Curriculum As Meditative Inquiry* (Palgrave Macmillan, 2013) and *Curriculum in International Contexts: Understanding Colonial, Ideological, and Neoliberal Influences* (Palgrave Macmillan, 2019).

Julian Kytasty is one of the world's premier players of the bandura (Ukrainian lute-harp), and the instrument's leading North American exponent. As a performer, recording artist, composer, and ensemble leader, he has redefined the possibilities of his instrument. His discography includes tributes to the bandura's deep tradition ("Black Sea Winds", "Songs of Truth"), innovative ensemble recordings ("Experimental Bandura Trio") World Music collaborations ("Wu Man and Friends", "Nightsongs From a Neighboring Village"), a duo with Free Improvisation master Derek Bailey, and his recent recording of improvisations for bandura "Nights in

Banduristan”. Julian Kytasty has composed music for theater, modern dance, and film, including an award-winning film score for the National Film Board of Canada feature documentary, “My Mother’s Village.” His work on Yara Arts Group’s “1917-2017” earned two NY Innovative Theatre Awards, for Best Original Score and Best Musical. This September, Julian Kytasty was awarded the title Honoured Artist of Ukraine.

Mark Lenini Parselelo is from Narok County in Kenya. He began his music studies at the age of fifteen, studying music theory and performing traditional Kenyan music and dances at the Kenyan Music Festivals. He later joined Kenyatta University in 2010 for his Bachelors where he was introduced to Ethnomusicology and Musicology. In 2014, he graduated with a Bachelors of Music from Kenyatta University and later joined the Kenyatta University Department of Music and Dance faculty to teach Music Technology and Performance courses in 2017. Mark was awarded the Erasmus Plus scholarship to study in the Choreomundus program from 2018 to 2020. This program enabled him to study at the Norwegian University of Science and Technology, University of SZEGED, University of Clermont Auvergne, and the University of Roehampton. In July 2020, he graduated with a Masters in Dance Knowledge, Practice and Heritage. His current research interests are in Maasai music, Dinka people, Kenyan contemporary music, and music education. His current research is focused on the refugees and immigrants musicians working in the Nairobi popular Music scenes. Mark plays electric bass and keyboards in zouk, rumba, jazz and Afropop genres.

Michael B. MacDonald is an award-winning filmmaker and associate professor of music at the MacEwan University Faculty of Fine Arts and Communications in Edmonton, Alberta, Canada. His films have been screened in more than 40 film festivals and he has won documentary and experimental film awards. Michael has published three books on music and youth culture and his next two books will focus on cinematic research-creation: *Make your own damn film! [diwyf]* and *CineWorlding: cinematic research-creation for music studies* (forthcoming). A member of the program committee for KISMIF an international conference on DIY culture and member of the

scientific committee for *combArt*, Michael is an active member of the International Council of Traditional Music Study Group on Audiovisual Ethnomusicology and is co-founder of the Justice4Reel Media Advocacy Free School.

Ziyad Marcus is an ethnomusicologist. He performs on instruments such as the Egyptian Tablah, Indian Tabla, Middle Eastern Oud, and Bulgarian Tapan. Ziyad does collaborative work with a trio, a quartet, and various ensembles, especially the UCSB Middle East Ensemble. His teachers are world-renowned musicians Randy Gloss, Houman Pourmehdi, Andrew Grueschow, Aashish Khan, A.J. Racy, Faisal Zedan, Cheikh Gueye, Leida Tolentino, Abhiman Kaushal, Sanjay Kumar Mishra, and Scott Marcus. He currently researches Arab rhythmic practice from 19th and 20th century Cairo.

Dr Charity Marsh (she/her) is a queer, white settler researcher, artist, and educator living in Treaty 4 with her two kiddos. She is Director of the Humanities Research Institute, Director of the IMP Labs and Professor in Creative Technologies & Interdisciplinary Programs at University of Regina. Her current research focuses on the impacts of community arts-based initiatives on expanding possibilities for Indigenous youth, women, girls, and non-binary people. She is co-editor of *We Still Here: Hip Hop North of the 49th Parallel* and Director of the award-winning documentary *I’m Gonna Play Loud: Girls Rock Regina and the Ripple Effect*, which focuses on the adults who participate and support GRR, and how GRR is helping to shift local music scenes.

Graham Marshall grew up in Membertou First Nation. He speaks and sings Mi’kmaq and is a founding member of the Sons of Membertou traditional drum group. He recently established another drum group, The Kun’tewiktuk Singers. Marshall worked with Mi’kmaq Family and Children’s Services for more than ten years, as a youth worker, youth mentor and men’s counselor. He developed the Mi’kmaq Mentorship Program, in which older youth are paired with younger children to provide support through traditional practices; this program was adopted by all of Nova Scotia’s thirteen Mi’kmaq communities. He also served Nova Scotia’s Mi’kmaq communities as a men’s counselor and developed a domestic

abuse program. As a Membertou Council Member, Marshall is active in the development and actualization of Indigenous policies and governance. He is dedicated to continuing Mi'kmaq singing, drumming, and other traditional knowledge, and to passing these traditions and knowledge to the next generation.

Melody McKiver (they/them) is an Assistant Professor of Music Composition at Brandon University. An Anishinaabe (Lac Seul First Nation) composer and violist, Melody McKiver is “changing the way we think about the viola” (CBC). Praised for their “unique and captivating world of sound” (Exclaim), Melody is a compelling solo performer. Their work integrates electronics with Western classical music to shape a new genre of Anishinaabe compositions. Melody is a recurring participant in the Banff Centre for the Arts’ Indigenous Classical Music Gatherings. They are the 2020 recipient of the Robert Fleming Prize, awarded annually by the Canada Council of the Arts to an exceptionally talented young Canadian composer. Melody holds an MA in Ethnomusicology from Memorial University and a BFA in Music from York University, and is a dedicated student of traditional Anishinaabeg knowledge and language.

Hadi Milanloo is an ethnomusicology Ph.D. candidate at the University of Toronto. Focusing on the music and lives of female instrumentalists who perform Iranian classical music in Tehran, Hadi’s doctoral project 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. Before joining the University of Toronto, Hadi completed his MA studies at Memorial University, where his Major Research Project examined the musical life stories of eight Iranian émigré women in St. John’s, Canada. Additionally, he has earned his first MA in Art Studies at the University of Tehran. Hadi is also a musician (Bachelor of Music, University of Tehran) and has studied Setar and the radif of Iranian Classical Music with Dariush Talai and Hamid Sokuti, among others.

José Vicente Neglia is a lecturer in the Department of Music at the University of Hong Kong. An ethnomusicologist by training, his

current research concerns the politics of memory in popular music, for which he has conducted extensive research in Japan and North America on a genre of rock called garage rock. He is currently working on a project on reissue recordings as a distinct form of popular music media, which has received funding from the Research Grants Council of Hong Kong.

I am **Behrang Nikaeeen**, PhD student of ethnomusicology, the department of music, in the University of Alberta. I hold my master’s degree in ethnomusicology from the University of Tehran, Iran. I have been playing and teaching Iranian classical music since 2012 and studying Azerbaijani ashig bardic genre in the Azerbaijan region of Iran since 2015. I also collaborated with Anna Oldfield and co-authored some papers about the ashig transnational genre in Iran and the Republic of Azerbaijan.

Ameera Nimjee is Assistant Professor of Ethnomusicology and Asian Studies at the University of Puget Sound. She holds BMus and MA degrees from the University of Toronto, and a PhD in Ethnomusicology from the University of Chicago. Ameera performs often as a kathak dancer, and remains a member of Toronto-based Chhandam Dance Company under the continued tutelage of her teacher Joanna de Souza. Ameera has an active life in the curation of the arts in South Asian and Ismaili Muslim communities worldwide. Her scholarly research explores economies of South Asian music and dance, and how its practitioners navigate issues of citizenship, race, and gender. Current and forthcoming published work include articles and book chapters on music in museums; performing intimacy onstage; and racialized aesthetics in the musical *Hamilton*. Ameera’s work as a scholar-practitioner was a feature in a KBTC Profiles mini-documentary, produced by PBS in affiliation with its series Asian Americans.

Toshio Oki (He/Him) is a PhD candidate in ethnomusicology at Memorial University of Newfoundland. His current dissertation research focuses on the complex musical interplay between nation and nationalism, race and gender in the performance of Irish traditional music in Japan. Toshio is also a performer of Irish traditional music, having played at the Newfoundland and

Labrador Folk Festival, Celtic Colours, Feile Seamus Creagh, as well as venues in K'jipuktuk (Halifax), St. John's Newfoundland, Toronto, Tokyo and Okinawa, Japan. He currently makes his home in K'jipuktuk, on unceded M'ikmaw territory.

Marcia Ostashewski is founding Director of The Centre for Sound Communities, an arts-led social innovation lab that she established while she was Canada Research Chair in Communities and Cultures. She is Associate Professor of Ethnomusicology at Cape Breton University, Sydney, Nova Scotia, and Adjunct Professor of Music at University of Alberta. She is currently President of the Canadian Society for Traditional Music, member of the Executive Board of the International Council for Traditional Music, and serves on the Society for Ethnomusicology Council. Dr. Ostashewski supports students and emerging scholars through mentorship and training, and — in all her roles — focuses her efforts championing initiatives that challenge racism, colonialism and systemic inequities, and foster reconciliation.

Clifford Paul grew up in Membertou; he reads, writes and publishes in Mi'kmaq. He is a recognized traditional knowledge-holder and serves the region as the Unama'ki Institute of Natural Resources (UINR) Moose Management Coordinator. Paul worked for MicMac News as a journalist (1982-90) and editor (1990-92), reporting on community activities, human history stories, current affairs and politics. The staff, including Paul, won the National Aboriginal Communications Award for coverage of the Donald Marshall, Jr. story. Paul has extensive experience developing curriculum resources based on traditional knowledge. He worked with the Confederacy of Mainland Mi'kmaw (CMM) on Through the Mi'kmawey (Debert), contributing to an educational video series about Unama'ki legends and landscapes. With CMM and UINR, he created educational resources on Mi'kmaw moose legends and traditional management practices. Paul co-authored a bilingual children's book (English and Mi'kmaq), *Tiam: This is Our Story* (2014), which tells the natural history of moose in Unama'ki; it is found in most Nova Scotia classrooms. Paul has been on the Red Road all of his life. He has a fierce love of family, of his 5 children and 10 grandchildren. He is a renowned

traditional storyteller, a skilled photographer, and a recognized traditional craftsperson particularly for Mi'kmaq jewelry. Paul is also highly-skilled and adventurous in living in and exploring the natural world.

Eshantha Peiris teaches World Music Cultures at the University of British Columbia, and Dance Historiography at the University of Peradeniya in Sri Lanka (online). His doctoral dissertation at UBC explored processes of change in a folk drumming tradition from Sri Lanka. His research interests include the use of musical analysis in theorizing social and musical histories, and understanding how intellectual discourses influence the ways in which scholars theorize musical structures. He has published in the *Analytical Approaches to World Music* journal, and he heads the newly-founded research group "The Centre for the Study of Sri Lankan Performing Arts."

Golam Rabbani (he/him/his) is Assistant Professor (on leave) at the Department of English, Jahangirnagar University, Bangladesh. He has been teaching at universities for more than fourteen years and currently working as Term Adjunct at the Dan School of Drama and Music, Queen's University and a Contract Instructor at Carleton University. He recently completed his SSHRC-funded PhD project on Baul spirituality and music at the Cultural Studies Program, Queen's University. Golam is trained in Baul music and Indian classical music, and his publications and research interests include decolonial and postcolonial issues in non-Western music, religion, film, and popular culture.

Carolyn Ramzy is an associate professor and ethnomusicologist at Carleton University. Her research focuses on Egyptian Christian popular music in Egypt and a quickly growing diaspora community in the U.S. and Canada. Specifically, she examines how Coptic music is gendered, as well as the discursive politics of the community's Arabic religious songs in the lives of Coptic Orthodox women. Her current project explores women's use of virtual spaces, such as Instagram to chat, sing, and mobilize around the genres they can not lead in real life. She has published in *Ethnomusicology*, *Ethnos*, and the *International Journal of Middle East Studies* as well as for the

US Library of Congress Music division, among others.

Laura Risk is an 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. Virginie Laliberté is a violinist and PhD candidate in music education at the University of Toronto. Tyler Hastings is currently pursuing a Master's degree in music theory at the University of Toronto. Sher Yao is currently pursuing a Master's of Education at the Ontario Institute for Studies in Education, University of Toronto.

Chanel Rolle was born in Nassau, Bahamas, and has extensive choral experience as a member of the Highgrove Singers, the Bahamas National Children's Choir, and Youth Choir where she has represented the Bahamas internationally. Moreover, Chanel has a diverse vocal background, singing with jazz bands, and world music groups such as Isla Son and Katapa. Chanel holds a BMus in voice and musicology from Memorial University of Newfoundland, where she is currently doing a Master of Music in Voice Performance and Pedagogy. She hopes to become a professional opera singer and ethnomusicologist.

Evie Johnny Ruddy (they theirs) is a socially engaged interdisciplinary artist and PhD student in Cultural Mediations at Carleton University. As a PhD Fellow with the Transgender Media Lab, Evie is helping to develop an online database of film and audiovisual works made by transgender, non-binary, Two Spirit, intersex, and gender non-conforming artists. In 2020, Evie's interactive web project with the National Film Board, *Un/Tied Shoes*, won a Digital Dozen: Breakthroughs in Storytelling Award from Columbia University School of the Arts Digital Storytelling Lab and was nominated for a Canadian Screen Award. Evie co-produced the audio walking tour *Queering the Queen City*, which features place-based stories told by queer, trans, and Two Spirit folx at sites throughout downtown Regina and the city's Heritage Community located on Treaty 4 lands. As a PhD student, Evie is researching the role of improvisation in media art projects involving trans collaborators.

Hamidreza Salehyar is a doctoral candidate in Ethnomusicology at the University of Toronto. His SSHRC-funded doctoral research focuses on Shia mourning rituals in Tehran, Iran, investigating definitions of agency and selfhood as negotiated and performed through these sonic religious practices. He has presented his research at major ethnomusicology conferences and has received several prizes. He is a recipient of the Canadian Society for Traditional Music Student Paper Prize (2019), the Society for Ethnomusicology's Religion, Music, and Sound Section Student Paper Prize (2018), and the British Forum for Ethnomusicology Student Prize (2017). Hamidreza currently serves as the Co-Chair of the Society for Ethnomusicology Special Interest Group for the Music of Iran and Central Asia.

Scott Smallwood is a sound artist, composer, and performer who creates works inspired by discovered textures and forms, through a practice of listening, field recording, and improvisation. In addition to composing works for ensembles and electronics, he designs experimental instruments and software, as well as sound installations and audio games, often for site-specific scenarios. Much of his recent work is often concerned with the soundscapes of climate change, and the dichotomy between ecstatic and luxuriating states of noise and the precious commodity of natural acoustical environments and quiet spaces. He performs as one-half of the laptop/electronic duo *Evidence* (with Stephan Moore) and teaches as an associate professor of composition at the University of Alberta, where he also serves as the director of the Sound Studies Institute.

Oscar Smith is a PhD student in Ethnomusicology at the University of British Columbia and holds a B.Mus. Hons in Composition from the Sydney Conservatorium of Music. His published research analyses the gamelan music of contemporary Balinese composer Dewa Alit and discusses cross-cultural interactions in contemporary Bali. Research interests include analysis of world music, and cross-cultural comparative analysis through the lens of music cognition. Oscar works as a research assistant in the SSHRC funded *Cycles in the World of Music* research cluster at the UBC School of Music.

Tyler J Stewart is an interdisciplinary artist/curator/writer and PhD student of settler descent, living and working on Siksikaitstapi (Blackfoot) territory in the city of Lethbridge. His current research focuses on the role of sound within the ongoing structure of settler-colonialism in Canada, and how artists use sound as a form of resistance and refusal against imbalances of power. Working across sectors from music to museums to magazines, he is interested in fostering multi-disciplinary collaboration to inspire new events and experiences that encourage participation, and are meaningful to the communities from which they originate.

Daniel Akira Stadnicki holds a PhD in Music from the University of Alberta and is currently a SSHRC Postdoctoral Fellow at McGill University and Program Manager for DIALOGUES (Cape Breton University): an international research initiative that seeks to decolonize music, sound, and dance studies. In addition to leading the Percussion Ensemble at MacEwan, Daniel Akira also performs regularly with a range of award-winning Alberta artists, appearing on recent releases by Farhad Khosravi, T. Buckley, Dana Wylie, Braden Gates, Daniel Gervais, among others. Check out his co-edited drum book, *The Cambridge Companion to the Drum Kit* (Cambridge University Press, 2021).

Maisie Sum is an ethnomusicologist, educator, and performer. Recipient of the 2014 Jaap Kunst Prize for an article published in *African Music*, her research interests include the music traditions of Morocco and Indonesia, music associated with ritual, the impact of globalization on music and identity, and music, health, and emotion. A professor at University of Waterloo, Canada, she teaches courses in music, peace and conflict; music, health and healing; music cultures beyond Western European traditions; and co-directs UWaterloo's Balinese Gamelan ensembles. Current projects include a cross-cultural study on music and emotion, and a book project based on research in Morocco. Her scholarly work has been facilitated by the generous support of the Social Sciences and Humanities Research Council (SSHRC) of Canada, University of British Columbia's Faculty of Graduate Studies Doctoral Grant, and Conrad Grebel University College's Academic Research and Development Fund.

Carl Urion is emeritus professor at the University of Alberta where he taught Anthropological Linguistics until 1997. Most of his work there was in applied research, focused on breaking down the barriers to Indigenous participation in university education and research. His family is from the Dearborn River Metis community south of Augusta, Montana, but he grew up closer to Crow Reservation where he got his first instruction in traditional thinking. After retirement he explored a history of gospel music in Western Canada and continued collaborating with some Cree traditional teachers in exploring how some Cree perspectives for understanding natural systems, including music, might inform scientific research.

Jessie Vallejo is an Associate Professor of Ethnomusicology and Director of Mariachi Ensembles at Cal Poly Pomona. Her primary research areas focus on Otavalan flute music, mariachi music, and revitalization practices. Vallejo co-produced Smithsonian Folkways' 2013 release *¡Así Kotama!*, and she is published in *Ethnomusicology Forum*, *Sonocordias*, *Smithsonian Folklife Magazine*, and the *Ethnomusicologists' Cookbook volume 2*. Vallejo has presented her research at national and international conferences, and she is an active freelance violinist in Southern California.

Margaret E. Walker is Professor of Ethno/Musicology in the Dan School of Drama and music. Her monograph, *India's Kathak Dance in Historical Perspective* (2014), focuses on the historiography of North Indian classical dance and her research also explores issues of gender, caste, diaspora, and colonialism. She has participated on two research teams exploring transnational music histories: the ERC-funded "Musical Transitions to European Colonialism" project at King's College London, and the Balzan "Towards a Global History of Music" project based at Oxford University. Her current work takes questions of global and decolonized music history into the classroom in a cluster of interrelated projects on curriculum.

Dana Wylie is a musician and theatre artist from Edmonton, Alberta, whose original work is rootsy, spacious, thought-provoking, and essentially joyful. Her fifth and latest album, *The Earth That You're Made Of*, earned her a Canadian Folk Music Award nomination for Contemporary Singer of

the Year. She is also the immeasurably proud and generally overwhelmed mother of eight-year-old Anna and two-year-old Grayson. Her theatrical song-cycle *Makings of a Voice* had its (digital) world premiere at Edmonton's SkirtsAfire Festival in March, and her sixth album, *How Much Muscle*, will be released any minute now.

Yun Emily Wang is Assistant Professor of Music and Gender, Sexuality & Feminist Studies at Duke University. Emily works at the nexus of sound studies, Asian American and diaspora studies, and intersectional queer and feminist thought. Her current book project is an ethnography of everyday sounding and listening among Chinese immigrants living and feeling the cunning of Canadian multiculturalism, and it argues for the political potentials of the aural in minoritarian life. Emily's work has been recognized by multiple prizes at the Society for Ethnomusicology and the Society for Queer Asian Studies. Her Ph.D. in ethnomusicology from the University of Toronto was supported by a SSHRC-CGS scholarship, and she was previously a Mellon Postdoctoral Fellow in Music at Columbia University. Emily plays the erhu, but only with a critical distance.

Ellen Waterman (she/her) is Professor in the School for Studies in Art and Culture and holds the Helmut Kallmann Chair for Music in Canada at Carleton University. She is both a music scholar and a flutist specializing in creative improvisation. With Gillian Siddall, she is co-editor of *Negotiated Moments: Improvisation, Sound, and Subjectivity* (Duke). Ellen recently established a research centre, Music, Sound, and Society in Canada, dedicated to exploring the complex and diverse roles that music and sonic arts play in shaping Canadian society. Currently, she is the primary investigator for two collaborative research-creation projects on themes of accessibility and equity funded by the SSHRC and the Canada Council for the Arts.

Sean Williams teaches ethnomusicology and cultural studies at The Evergreen State College in Olympia, Washington. Her interests include liminality, language, gender, religion, and food; she has worked with Irish, Indonesian, Brazilian and American musical genres, and teaches those ensembles in her classes. In addition to her articles and reviews in the field of ethnomusicology, she

has written chapters on music and religion, music and revival, music and food, music and dance, and music and identity for several edited volumes. Her books include *The Sound of the Ancestral Ship: Highland Music of West Java* (Oxford, 2001); *Bright Star of the West: Joe Heaney, Irish Song-Man* (Oxford, 2011); *The Ethnomusicologists' Cookbook vol. I and II* (Routledge, 2006 and 2016); *English Grammar: 100 Tragically Common Mistakes* (Zephyros, 2019); *Focus: Irish Traditional Music, 2nd edition* (Routledge, 2020); and *Musics of the World* (Oxford, 2021). Her alter ego on Facebook is Captain Grammar Pants, with over 70,000 followers.

Jing Xia is a professional Chinese zheng/guzheng player and PhD candidate in ethnomusicology at the Memorial University of Newfoundland. Her research focuses on the diasporic experience of professional Chinese instrumentalists and their intercultural and transnational music-making in North America. Xia has published articles in *Cultural Studies*, *Music Space*, and *SEM Student News*. Since moving to Canada in 2015, Xia has been active in multicultural music scenes in North America. She has played with various musicians and musical groups, including Mei Han, Shanneyganock, and Vancouver Intercultural Orchestra. She also founded the Light Wind Ensemble, a St. John's-based Chinese music group that aims to share Chinese musical culture and promote intercultural understanding and appreciation.

Eva (Yi) Yang is a current master's student in Ethnomusicology at Eastman School of Music. She holds her BA in Economics and Music from Wheaton College. Eva is able to play both traditional Chinese and Western musical instruments including piano and dizi (Chinese bamboo flute). Her research interests include Chinese pop and traditional music associated with cultural identity and nationalism, religion, media, gender studies, and globalization. Eva's current project focuses on the religious music associated with revival and secularization in Yunnan Province, southwestern China.



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Sari textiles from the collection of Regula Burckhardt Qureshi

