

# Canadian University Music Review

## Revue de musique des universités canadiennes

### Contributors

### Collaborateurs

---

Number 3, 1982

URI: <https://id.erudit.org/iderudit/1013846ar>

DOI: <https://doi.org/10.7202/1013846ar>

[See table of contents](#)

---

#### Publisher(s)

Canadian University Music Society / Société de musique des universités canadiennes

#### ISSN

0710-0353 (print)

2291-2436 (digital)

[Explore this journal](#)

---

#### Cite this document

(1982). Contributors / Collaborateurs. *Canadian University Music Review / Revue de musique des universités canadiennes*, (3), 232–234.  
<https://doi.org/10.7202/1013846ar>

---

All Rights Reserved © Canadian University Music Society / Société de musique des universités canadiennes, 1982

This document is protected by copyright law. Use of the services of Érudit (including reproduction) is subject to its terms and conditions, which can be viewed online.

<https://apropos.erudit.org/en/users/policy-on-use/>

---



This article is disseminated and preserved by Érudit.

Érudit is a non-profit inter-university consortium of the Université de Montréal, Université Laval, and the Université du Québec à Montréal. Its mission is to promote and disseminate research.

<https://www.erudit.org/en/>

## CONTRIBUTORS/COLLABORATEURS

Albert S. BREGMAN is Professor of Psychology at McGill University. His research specialty is auditory stream segregation, and in collaboration with his students he has proposed an extensive study of the ear's ability to analyze complex acoustic events into specific auditory objects and patterns.

Annabel J. COHEN is Research Associate in the Department of Psychology, Scarborough College, University of Toronto. She has studied both music and psychology and is an accomplished flutist as well as co-author of a series of psychological investigations of perception of tonal structure.

Lola CUDDY is Professor of Psychology at Queen's University. Her research interests and publications include experimental studies of the perception of pitch, melody, tonality, and rhythm. She is a Consulting Editor for *Psychomusicology*, and with M.G. Wiebe was guest co-editor of a special double issue of the *Humanities Association Review* (1979) devoted to Music and the Experimental Sciences.

Étienne DARBELLAY, né en 1946, est professeur adjoint à l'École de Musique de l'Université Laval (Québec). Après son doctorat à l'Université de Fribourg (Suisse) et un prix de virtuosité de piano au Conservatoire de Genève, il a été employé comme chercheur pour le Fonds National Suisse de la Recherche Scientifique et a enseigné à l'Université de Genève (musicologie). Il a contribué à son domaine de spécialisation, la musique de clavier, par diverses éditions critiques (C.P.E. Bach, Frescobaldi) ainsi que par une série d'articles (pour *L'Organo*, la *Schweizerische Musikzeitung*, la *Revue de musicologie*, les *Schweizer Beiträge zur Musikwissenschaft*).

Marthe FORGET est Professeur à la Faculté de Musique de l'Université de Montréal. Responsable de l'atelier de jeu scénique, elle monte régulièrement avec ses étudiants des spectacles d'opéra et de théâtre musical. Elle travaille particulièrement les techniques scénographiques contemporaines dont elle étudie l'intégration dans le théâtre lyrique traditionnel.

Bryan GILLINGHAM is Associate Professor and Director of the *Collegium Musicum* ensembles in the Department of Music, Carleton University. He is the author of *Polyphonic Sequences in Codex Wolfenbuettel 677* (Institute of Mediaeval Music, 1982) and co-editor of Dove House Editions, a series of publications of Renaissance and early Baroque instrumental music.

Gaynor JONES is Associate Professor in the Faculty of Music, University of Toronto. She contributed over fifty articles to *The New Grove* and has recently edited Alessandro Scarlatti's *Il Ciro* for Harvard University Press.

David KEANE is a composer and Director of the Queen's University Electronic Music Studio. His compositions have been frequently heard in Europe and North America and have won a number of awards on both continents. His book *Tape Music Composition* (1980) is published by Oxford University Press, and a recording of his works, *David Keane: Lyra*, has been released by Music Gallery Editions (Toronto).

Elaine KEILLOR is Associate Professor in the Department of Music, Carleton University. She has contributed a number of articles to the *Encyclopedia of Music in Canada* and is currently preparing the first volume in the series *Canadian Musical Heritage*.

Jonathan D. KRAMER is a music theorist and composer on the Faculty of the College-Conservatory of Music of the University of Cincinnati. He has lectured extensively in the United States and Canada and has published articles in a number of journals, including *The Musical Quarterly*, *Critical Inquiry*, *Perspectives of New Music*, and the *Journal of Music Theory*. His compositions are published by Schirmer and have been recorded by Orion, Opus One, and Grenadilla.

Denis LORRAIN, né en 1948, est compositeur. Après un séjour de quelques années comme professeur adjoint à la Faculté de Musique de l'Université de Montréal, il est maintenant établi à Paris, où il collabore aux productions musicales de l'IRCAM.

Michel PUIG est un compositeur français d'origine catalane, élève de René Leibowitz. Recherches sur la voix à partir de 1960 avec Colette Magny et les compagnies théâtrales de Jean-Marie Serreau, Catherine Dasté et Claude Régy. Co-directeur avec Michel Lonsdale du théâtre musical des Ulis depuis 1977. Enseigne aux Universités de Paris VIII et de Paris X, et dirige un groupe de théâtre musical à l'Université de Tours.

Campbell L. SEARLE, an electrical engineer by training, has been studying various aspects of auditory perception—localization, music perception, speech perception—for over a decade. In 1974 he accepted a research appointment to the Department of Psychology and the Department of Electrical Engineering at Queen's University in order to focus his research efforts on the psychological and physiological aspects of the auditory system. He has now returned to the Electrical Engineering Department at the Massachusetts Institute of Technology.

John SHEPHERD teaches in the Cultural Studies program at Trent University, where he was an Assistant Professor in the Department of Sociology from 1979 to 1981. He is the author of *Tin Pan Alley* (1982),

a co-author of *Whose Music? A Sociology of Musical Languages* (1977), and has published numerous articles on the sociology of music.

A. Wayne SLAWSON is Associate Professor of Music and Director of the Computer and Electronic Music Studio at the University of Pittsburgh. He has published articles in the fields of music theory, computer music, and psychoacoustics, and has composed electronic music, as well as works for orchestra, choir, and various chamber ensembles.

Floyd E. TOOLE is an electrical engineer who, since 1965, has been associated with the Acoustics Section, Division of Physics, National Research Council, Ottawa. He has carried out psychoacoustical research on noise control, loudspeaker design, room acoustics, and the interaction of loudspeakers and rooms.

Ireneus ZUK is a pianist and Assistant Professor of Music at Queen's University. He has concertized extensively throughout Canada and the United States, as well as Europe and the Far East.