

Canadian University Music Review

Revue de musique des universités canadiennes

Canadian University Music Review

Contributors

Collaborateurs

Volume 21, Number 1, 2000

URI: <https://id.erudit.org/iderudit/1014480ar>

DOI: <https://doi.org/10.7202/1014480ar>

[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

(2000). Contributors. *Canadian University Music Review / Revue de musique des universités canadiennes*, 21(1), 91–91. <https://doi.org/10.7202/1014480ar>

All Rights Reserved © Canadian University Music Society / Société de musique des universités canadiennes, 2000

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/>

érudit

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

Wayne Bowman is Professor of Music and Music Education, and Chair of the Department of Music Education at Brandon University. His primary area of scholarly expertise is in the areas of the philosophy of music and the philosophy of music education. He is author of numerous articles and book chapters, and of *Philosophical Perspectives on Music*, published in 1998 by Oxford University Press.

Beverley Diamond is an ethnomusicologist teaching at York University, Toronto. She has published extensively on the musical practices of Inuit and First Nations communities, and on issues of historiography, gender, and identity. She is co-author of *Visions of Sound: Musical Instruments of First Nations Communities in North-eastern America* (1994), and co-editor of *Canadian Music: Issues of Hegemony and Identity* (1994) and *Music and Gender* (2000).

Susan Fast is Associate Professor of Music and Director of the M.A. Program in Music Criticism at McMaster University. Her book *In the Houses of the Holy: Led Zeppelin and the Power of Rock Music* is forthcoming from Oxford University Press.

Stephen McClatchie is Assistant Dean of Fine Arts and Associate Professor of music history at the University of Regina. He is the author of *Analyzing Wagner's Operas: Alfred Lorenz and German Nationalist Ideology* (University of Rochester Press, 1998) and has published articles and reviews in *19th-Century Music*, *Mahler Studies* (Cambridge University Press, 1997), *Bruckner Studies* (Cambridge University Press, 1997), *Cambridge Opera Journal*, *MLA Notes*, *Music & Letters*, and the *Canadian University Music Review*.

John Shepherd is Associate Dean (Research and Development) in the Faculty of Arts and Social Sciences at Carleton University, where he is also Professor of Music and Sociology. His most recent publications include, with Peter Wicke, *Music and Cultural Theory* (Cambridge: Polity Press, 1997). He is Chair of the Editorial Board and Joint Managing Editor of the *Encyclopedia of Popular Music of the World*.

Paul Th  berge is Associate Professor in the Faculty of Information and Media Studies at the University of Western Ontario, where he teaches courses in Popular Music, Sound in Film, and Communication Theory. He has published articles on music, technology and culture, and is author of *Any Sound You Can Imagine: Making Music/Consuming Technology* (Wesleyan University Press, 1997).