

## Contributors / Collaborateurs

Volume 26, numéro 2, 2006

URI : <https://id.erudit.org/iderudit/1013232ar>

DOI : <https://doi.org/10.7202/1013232ar>

[Aller au sommaire du numéro](#)

### Éditeur(s)

Canadian University Music Society / Société de musique des universités  
canadiennes

### ISSN

1911-0146 (imprimé)

1918-512X (numérique)

[Découvrir la revue](#)

### Citer ce document

(2006). Contributors / Collaborateurs. *Intersections*, 26(2), 129–130.  
<https://doi.org/10.7202/1013232ar>

---

## CONTRIBUTORS / COLLABORATEURS

---

**Hannah Bosma** works part-time as the specialist for electroacoustic music (NEAR) at Donemus foundation, the non-profit music publishing house and music information centre for Dutch contemporary art music. She also writes a PhD. dissertation on gender issues in electrovocal music (University of Amsterdam). She was a guest editor of an issue on gender and music technology of *Organised Sound* 8/1 (Cambridge University Press, 2003). With film studies scholar Patricia Pisters, she is co-author of the book *Madonna: De vele gezichten van een popster* (Amsterdam: Prometheus 1999).

**Andrea-Jane Cornell** engages in the practice of listening as a creative act where naturally occurring sounds in an environment are relied upon to guide her through their space on both the physical and acoustic planes. A master's candidate in Media Studies at Concordia University, her research centers on sonic environments and the perception of such environments all the while trying to draw attention to the soundscape's potential to develop into moments of beauty bordering on the sublime.

**Beverley Diamond** is the Canada Research Chair in Ethnomusicology at Memorial University of Newfoundland and Director of the Research Centre for the Study of Music, Media, and Place (MMAp). Since the early 1970s, she has worked extensively in Inuit, First Nations, and Saami communities and has conducted oral history in multicultural communities in Canada. The themes of her research have included cultural identity, feminist musicology, Canadian music historiography, Indigenous modernity, and the construction of social meaning in sound recording. She has co-authored *Visions of Sound* (1994), and co-edited *Canadian Music: Issues of Hegemony and Identity* (1994) and *Music and Gender* (2000).

**Lisa Gasior** has been hearing since birth but started listening in September 2000. She received her B.A. in Communications and Journalism with a minor in Electroacoustic Studies at Concordia University, and is currently pursuing her M.A. in Media Studies at Concordia. Lisa's thesis project, *Sounding Griffin-town*, is taking her back in time as she researches the history and soundscapes of this Montréal neighbourhood. Lisa hopes to introduce others to the joys of listening and find beautiful soundscapes wherever she goes. <<http://www.griffin-sound.ca>>

**Mark Harris** is in the first year of his Master's degree in Media Studies at Concordia University. His areas of interest are sound and gender. In the summer of 2005 he was invited to present his paper on sonic gender terrorism at In and Out of the Studio, a conference directed by Dr. Andra McCartney. Mark has been

performing in Montreal under a variety of guises for more than seven years, and his current is the new band Bodies. His music is featured in the award winning films *Alex*, *Vampire Slayer*, and some of his writing can be found in the Summer archive of <[www.outisderink.com](http://www.outisderink.com)>.

**Chantale Laplante** vit et travaille à Montréal. Sa pratique artistique recouvre la composition pour instruments acoustiques (solo, petits ensembles, orchestre), la musique électroacoustique et l'improvisation sur ordinateur. Ses œuvres sont régulièrement jouées en première dans des festivals, des concerts et des récitals tant en Amérique du Nord qu'en Europe où elle donne aussi régulièrement des concerts et des conférences. On retrouve trois disques de sa musique sur les étiquettes suisse For4Ears (2003), américaine AdHoc (2006) et écossaise Isis (2007).

**Charity Marsh** teaches in the School of Music at University of Windsor. She earned her Ph.D. from York University in Ethnomusicology/Popular Music Studies in 2005 with a dissertation entitled «Raving Cyborgs, Queering Practices, and Discourses of Freedom: The Search for Meaning in Toronto's Rave Culture». Her current research focuses on interactive media and performance, including the relationship between music, technology, and the body. Marsh's interdisciplinary creative practice incorporates multimedia, including turntablism, video, radio broadcasting, text, and recorded soundscapes. She holds a Canada Research Chair in Interactive Media and Performance at University of Regina.

**Andra McCartney** is an Associate Professor, teaching sound in media for the Communication Studies department at Concordia University in Montreal. She is a soundwalk artist who works with her own field recordings to create works for radio, gallery installations, websites and CDs that explore the sonic and sociopolitical environments of specific urban and rural locales. She has written extensively on Vancouver soundscape composer Hildegard Westerkamp, and about gender and sound technologies, especially in the Canadian context.

**Ellen Waterman** is Associate Professor in the School of Fine Art and Music at the University of Guelph. Working at the intersection of performance, ethnomusicology and critical theory, Waterman's current SSHRC-funded research projects include "Sounds Provocative" a cross-Canada study of experimental music performance, and an international project on "Improvisation, Community and Social Practice". She is founding co-editor of the refereed online journal *Critical Studies in Improvisation/Études critiques en improvisation* <<http://www.criticalimprov.com>>.