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Education

UNIVERSITY OF CALIFORNIA, LOS ANGELES

Ph.D. in Ethnomusicology, June 1999. Concentration on music of the Near East and Islamic world, with emphasis on performance, ritual, religion. Focus also on music perception and cognition, emotion, aesthetics, creativity. Dissertation: *Sufism, Ritual, and Modernity in Egypt: Language Performance as an Adaptive Strategy*, based on more than five years' fieldwork in Egypt (Professor Jihad Racy, advisor).

TUFTS UNIVERSITY

M.A. in Ethnomusicology, November 1989. Coursework in western music history, anthropology, ethnomusicology. Research on Ewe music performance, including fieldwork in the Ewe region of Ghana, and computer-assisted musical analysis. M.A. thesis: *The Character of Ewe Performance* (Professor David Locke, advisor). (1987-1989)

YALE UNIVERSITY

B.S. summa cum laude, with Distinction, in Mathematics, June 1984. Studies included also music theory and composition (1979-1984)

NEW ENGLAND CONSERVATORY OF MUSIC

Studies in "Third Stream" composition and improvisation, drawing upon musics of the world, with MacArthur Fellow composer and pianist Ran Blake; also with Hankus Netsky (Jazz Department), and Dr. Peter Row (Indian music). (1977-1982)

Positions

UNIVERSITY OF ALBERTA

Associate Professor, Department of Music (July 2006 to present)

Assistant Professor, Department of Music (July 1999 to June 2006)

UNIVERSITY OF ALBERTA

Killam Postdoctoral Fellow, Department of Music. (January 1999 to June 1999)

AMERICAN RESEARCH CENTRE IN CAIRO

Scholar in Residence (2003-2004).

FORD FOUNDATION, Cairo

Consultant. Designed, developed, and taught course covering theory, practice, and method in anthropological fieldwork for a group of Sudanese researchers. (1996)

UNIVERSITY OF CALIFORNIA, LOS ANGELES

Teaching Assistant in the Department of Ethnomusicology for several courses: Music of Native Americans; Popular American Music; Hispanic Music; Music of Africa and the Near East; Near Eastern Music Ensemble. (September 1990 to June 1992)

Co-Editor of *Pacific Review of Ethnomusicology*, published by UCLA Department of Ethnomusicology graduate students' association. (September 1990 to August 1992)

Graduate Research Intern at UCLA, Department of Ethnomusicology. Constructed hypermedia presentation of Shona mbira music from Zimbabwe, and a general purpose hypertext/multimedia system for the Macintosh. (September 1990 to May 1991)

Research Associate at UCLA Ethnomusicology Archive. (March 1990 to June 1990)

TUFTS UNIVERSITY

Teaching Assistant in the Department of Music. Developed and taught ear training curriculum. (January 1989 to June 1989)

BBN COMMUNICATIONS CORPORATION, Cambridge, MA.

Computer Scientist. Design, simulation, and analysis of wide-area packet-switched communications networks (July 1984 to August 1989. BBN developed the packet-switched Arpanet, predecessor of today's Internet.)

Research and publication in ethnomusicology

Articles and chapters

- “Globalizing the soundworld: Islam and Sufi music in the West”, to appear in *Sufis in Western Society: Global Networking and Locality*. Edited by Markus Dressler, Ron Geaves, Gritt Klinkhammer (Routledge Sufi Series, Editor Ian Netton) (March 2009).
- “ ‘Islamic Music in Africa’ as a tool for African Studies”, in *Canadian Journal of African Studies*, Vol. 42, #2 (2008), special issue in honor of Nehemia Levtzion (2008).
- “Music”, in *The Islamic World*, (edited by Andrew Rippin; Routledge "Worlds" series) (2008).
- “What is Arab music?” In *Introduction to The Arab World* (“Introducing Ethnic Studies” Series), University of Edinburgh Press (to appear 2008)
- “Nationalism, Nationalization, and the Egyptian music industry: Muhammad Fawzy, Misrphon, and Sawt al-Qahira (SonoCairo)”, in *Asian Music*, Volume 39, # 2 (2008), pp. 28-58.
- “Islamic Music”, in *New Encyclopedia of Africa*, Charles Scribner's Sons (2007), pp. 643-648.
- “Mediated Qur’anic recitation and the contestation of Islam in contemporary Egypt” in *Music and the play of power: music, politics and ideology in the Middle East, North Africa and Central Asia*. (Edited by Laudan Nooshin, Ashgate Press; 2009).
- “Metadata Infrastructure for Sound Recordings”, Proceedings of ISMIR 2007 (International Conference on Music Information Retrieval, September 23rd-27th 2007, Vienna, Austria). Co-author.
- “Spiritual Kinship and Globalization”, in *Religious Studies and Theology* v. 22 #1 (2003) (8,561 words)
- “Authorship in Sufi Poetry”, in *Alif: Journal of Comparative Poetics*, #23: Intersections: Literature and the Sacred (2003) (10,287 words)
- “Some Meanings of the Spanish Tinge in Contemporary Egyptian music”, in *Mediterranean Mosaic*, edited by Goffredo Plastino (in series entitled *Perspectives on Global Pop*, edited by Gage Averill; Routledge Publishing) (2002). (10,960 words)
- “Musical transformations of time”. *Proceedings of the Eighth International Conference on Human Interface Technology*, the University of Aizu, Japan (2002). (10,632 words)
- “Changing modalities in the globalization of Islamic saint veneration and mysticism: Sidi Ibrahim al-Dasuqi, Shaykh Muhammad ‘Uthman al-Burhani, and their Sufi Orders”. *Religious Studies and Theology*, v. 20 no. 1 (2001). (11,434 words)
- “Changing modalities in the globalization of Islamic saint veneration and mysticism: Sidi Ibrahim al-Dasuqi, Shaykh Muhammad ‘Uthman al-Burhani, and their Sufi Orders (concluding section)”. *Religious Studies and Theology*, v. 20, no. 2, (2001). (8,816 words)
- “Tarab in the Mystic Sufi Chant of Egypt”. In: *Colors of Enchantment: Visual and Performing Arts of the Middle East*, edited by Sherifa Zuhur. American University in Cairo Press, 2001. (14,853 words)
- “Inshad Dini and Aghani Diniyya in 20th c Egypt: a review of styles, genres, and available recordings”. *Bulletin of the Middle East Studies Association*, Winter 2001. (7,408 words)

- “Shaykh Yasin al-Tuhami: A typical layla performance”, *Garland Encyclopedia of World Music*, vol. 6 (2002). (2,245 words)
- “al-Inshad al-Dini (Islamic religious singing) in Egypt”, *Garland Encyclopedia of World Music*, vol. 6 (2002). (6,058 words)
- *The Magic of the Sufi Inshad: Sheikh Yasin al-Tuhami* (compact disc liner notes). Paris: Long Distance, Real World Works, 1998.
- (with Mina Rad) “Shaykh Yasin al-Tuhami. Un monument incontournable”, *Le Monde de la musique, supplément: Le festival d'automne célèbre l'année France-Egypte* 213,5.

Books

- *Sufism, Ritual and Modernity in Egypt. Language Performance as an Adaptive Strategy* to appear in the Brill series *Islamic History and Civilization*, edited by Prof. Wadad Kadi and Prof. Rotraud Wielandt (Brill; to appear 2009).
- *Music and Media in the Arab World*, edited by Michael Frishkopf (American University in Cairo Press, in press)
- *The sounds of Islam: performance, ritual, text, music*. Book proposal accepted (January, 08) by Routledge (for their *World Music Focus* series), in preparation for publication in 2010.

Papers in progress

- “Erasing and retracing the nation: transformations in networks of pan-Arab audio-visual music production, distribution, and consumption” (accepted for *Yearbook for Traditional Music*, 2009, pending revisions)
- “The influence of interdisciplinary scholarship: theory and method” (submitted to journal *Scientometrics*; received reviewer comments; paper under revision)
- “Aesthetics, Mysticism, and Creativity” (submitted to journal *Zygon*; received reviewer comments; paper under revision)
- “The sounds of Islamic congregational prayer in mainstream Egyptian practice” (draft complete) (35,000 words)
- “Reading reading in cultural studies” (paper based on 2005 talk; see <http://www.auculturalstudies.ca/conference.html>.) (4000 words).
- “The construction of identity and ritual language performance among contemporary Egyptian Sufi orders” (based on 1999 invited lecture at UCLA’s Center for Near Eastern Studies) (5500 words).

Reviews

- Music of Makran: traditional fusion from coastal Balochistan. (2500 words) *Asian Music, Summer/Fall 2006*.
- The Yemen Tihama: trance & dance music from the Red Sea coast of Arabia, International Music Collection of the British Library National Sound Archive. Topic World Series, Topic Records Ltd. TSCD920. (CD review). In *Asian Music, Fall/Winter 2003/2004, XXXV:1*. (1,734 words).
- Soufis d'algerie: Mostaganem/Algeria: The Sufis of Mostaganem. 2003. Prophet Collection 31. Philips 472 503-2; Chant soufi de Syrie: Dhikr Qadiri Khalwati de la Zawiya Hilaliya, Alep /Sufi chanting from Syria: Dhikr Qadiri Khalwati of the Zawiya Hilaliya, Aleppo. 2002. Maison des Cultures du Monde, Inedit W 260109. Maroc: L'art du sama' a Fes/Morocco: The Art of Sama' in Fez. 2002. Disques VDE-GALLO, VDE CD-1104. (CD reviews). In *Yearbook for Traditional Music*. (1,010 words)
- Review of Asmahan’s *Secrets: Woman, War, and Song* (No. 13 in the Middle East Monograph Series (Austin: UT Center for Middle Eastern Studies, 2000), by Sherifa Zuhur), *International Journal of Middle East Studies* (fall 2002). (1,559 words)

Translations of papers

- Arabic translation of “Review of Asmahan’s Secrets: Woman, War, and Song (No. 13 in the Middle East Monograph Series (Austin: UT Center for Middle Eastern Studies, 2000), by Sherifa Zuhur)” (originally appearing in the *International Journal of Middle East Studies*), appeared in the periodical *Wijhat Nazar* (Arabic), published in Cairo.
- Arabic translation of “Inshad Dini and Aghani Diniyya in 20th c Egypt: a review of styles, genres, and available recordings” (Middle East Studies Association Bulletin, Winter 2000) appeared in the international review: *Wijhat Nazar* (Viewpoints), #35, vol. #3, December 2001, under the title: “al-inshad al-dini wa al-aghani al-diniyya fi masr al-qarn al-‘ishrin”, pp. 68-72. Cairo: Egyptian Company for Arab and International Publication.

Multimedia production

- *VMCTM* (Virtual Museum of Canadian Traditional Music), described below under *folkwaysAlive!* (<http://www.fwalive.ualberta.ca/vmctm/>). Sponsored by Virtual Museum Canada (<http://www.virtualmuseum.ca>) and the Canadian Heritage Information Network (<http://www.chin.gc.ca>).
- Producer for cassette/CD recording of compositions by Ewe traditional composer Emmanuel Kwasi Aforvorfe (aka “Norvor”); recorded summer 2007, with funding from the University of Alberta (\$5000). A cassette version has now been produced in Ghana (November 2007), while a multimedia enhanced CD (with accompanying 28 page booklet) is under way for North America. Profits will be returned to the musicians; the CD will be promoted for pedagogy, as well as awareness-raising, and aesthetic enjoyment. Support from SAS (see below), ~\$5000.
- Producer for cassette/CD recording: music of a Liberian refugee camp. Along with a team from the University of Alberta, I am in the process of planning a second Ghana CD production, this one centered on music of a UNHCR refugee camp, Buduburam, located near Accra. Since the early 1990s this camp has sheltered refugees from conflict in nearby Liberia. Production will raise public awareness about the camp, as well as returning profits to its participating NGOs and artists. Support from UofA Education Abroad (\$3000) and UofA Centre for the Cross-Cultural Study of Health and Healing (\$2000).
- Videographer for *Celebrating the Prophet in the Remembrance of God: Sufi Dhikr in Egypt*, an educational video produced by Dr. Valerie Hoffman, Professor in the Program for the Study of Religion, University of Illinois, 1997.
- Producer of professional standard digital field recording of Shaykh Yasin al-Tuhami, with funding provided by the Realworld/WOMAD company, England, 1996 (for future release).
- CD examples for *Garland Encyclopedia of World Music*, vol. 6 (2002). Prepared two digital musical examples with accompanying notes for Garland encyclopedia articles.

Scholarly conferences and presentations in ethnomusicology

Invited or special lectures (outside the University of Alberta)

- “(virtual [world] music): thoughts on designing a collaborative spatial sonic immersive world musical virtual globe environment.” *Ninth International Symposium on Spatial Media*, Feb 17-18, 2009, University of Aizu, Japan
- “Music Moves Islam in the Indian Ocean”, for interdisciplinary conference *Music Moves Religion* April 18-20 2008, Syracuse University, New York.
- “Globalization and re-localization of Sufi music in the West”, for colloquium *Global Networking and Locality: Sufis in the West* (September 30 to October 2, 2005), Universität Bremen, Germany
- “The global construction of a Sufi Music: the case of Shaykh Yasin al-Tuhami of Egypt” (Invited lecture, April 26, 2002, Cornell University, Department of Near Eastern Studies)
- “Musical transformations of time.” *Eighth International Conference on Human Interface Technology*, March 14-20, 2002, Aizu University, Japan.

- “The construction of identity and ritual language performance among contemporary Egyptian Sufi orders” (Invited lecture, Gustav E. Von Grunebaum Center For Near Eastern Studies, University Of California, Los Angeles, Spring 1999.)
- “Multimedia folklore archives for the future”, Institute for Folklore, Academy of Arts, Cairo Egypt (April, 2004), in Arabic.
- “Ethnomusicology”, Cairo University (Faculty of Specialized Education), (Feb 17th, 2004), in Arabic.
- “al-Inshad al-Dini in Egypt: A survey and analysis of its interrelationships” (ARCE (American Research Center in Egypt, Cairo), fall 1996)
- “Musical analysis and musical experience: An operational definition of *saltana* and its application to *al-inshad al-dini*” (ARCE, fall 1996)
- “Referential emotion and inshad in the Sufi *dhikr*” (CDEJ (Centre d’études et de documentation économique, juridique et sociale, Cairo), spring 1996)
- “Language, emotion, and meaning in the inshad of Shaykh Yasin al-Tuhami” (ARCE, spring 1995)
- “Inshad in the Sufi *dhikr*”, American Research Center in Egypt, fall 1994)
- “Aesthetics, creativity and mysticism”, *Resonant Intervals* interdisciplinary music conference, University of Calgary, 1991.

Talks accepted for presentation at annual meetings of professional societies

- “The dawr and Egyptian identities, 1805-2008: a song cycle in six (social) movements”, Annual meeting of the Middle East Studies Association, Washington DC, 2008.
- “Ritual of veneration, architecture of veneration: the hadra and mosque-shrine of Sidi `Ali Zayn al-Abidin”, Annual meeting of the Society for Ethnomusicology, Middletown CT, 2008
- “Patterns in musical and literary consumption and production in the Arab diaspora of North America”, Annual meeting of the Middle East Studies Association, Montreal, 2007.
- “Patterns in musical and literary consumption and production in the Arab diaspora of North America”, Annual meeting of the Society for Ethnomusicology, Columbus, Ohio, 2007 (declined due to illness).
- “Erasing and retracing the nation: transformations in networks of pan-Arab audio-visual music production, distribution, and consumption”, Annual meeting of the Middle East Studies Association, Boston, 2006.
- “Folkways Records: assessing the past, contemplating the future”, paper panel organized for the annual meeting of the Society for Ethnomusicology, 2005 (Atlanta). Presented paper: “MuDoc: Multimedia/Music Documentation: a dynamic distributed digital multimedia archive for world music”.
- “The global construction of a Sufi Music: the case of Shaykh Yasin al-Tuhami of Egypt”, Biannual meeting of the International Council for Traditional Music, 2005 (Sheffield, England).
- “The Effects of Globalization on Area Studies” (*Furthering the Globalization Debate: Cross Regional Comparisons*, Canadian Council for Area Studies Learned Societies (CCASLS), Montreal 2005)
- “Shifting patterns in networks of pan-Arab music production”, Society for Ethnomusicology annual meeting, 2004.
- Participant, roundtable on ethnomusicological ensembles, Society for Ethnomusicology annual meeting, 2002
- “Public Qur’anic recitation and the sonic contestation of Islam in contemporary Egypt”, American Academy of Religion, annual meeting, 2002.
- Forum chair, “Terrain as Process: Ethnographic Film as a Tool and Agent for Action Research”, Society for Ethnomusicology, annual meeting 2002.
- Panel discussion participant, Academic Ethnomusicology Ensembles, Society for Ethnomusicology annual meeting, 2002.
- Workshop leader (Ghanaian music), Society for Ethnomusicology, annual meeting, 2002.

- “The influence of interdisciplinary scholarship in the humanities: a citation network analysis of ethnomusicological literature”, International Network for Social Network Analysis, annual meeting, 2002.
- “Changing modalities in the globalization of Islamic saint veneration, and the case of Sidi Ibrahim al-Dasuqi of Egypt”, American Academy of Religion, Pacific Northwest chapter annual meeting, 2001.
- “The global construction of a Sufi Music: the case of Shaykh Yasin al-Tuhami of Egypt”, Middle East Studies Association, annual meeting, 2001.
- “The Extradisciplinary Influence of Ethnomusicological Literature: A Cyber-Meta-Ethnomusicological study”, Society for Ethnomusicology, annual meeting, 2001.
- “Tilawa and Islamic trends in Egypt”, Society for Ethnomusicology, annual meeting, 2000.
- “Sufism between haqiqa and shari‘a: Some forces shaping the heterodoxy of hadra performance in contemporary Egypt”, Society for Ethnomusicology, annual meeting, 1998.
- “Music, meaning, and emotion in the Sufi *dhikr* of Egypt”, Social Science Research Council annual meeting, spring 1995 (Yemen)
- “Prediction of dissimilarity judgments between tonal sequences using information theory”, International Conference on Music Perception and Cognition, annual meeting, 1992.
- “Phonemic analysis of pitch”, Society for Ethnomusicology, Southern California Chapter meeting, 1990.
- “Tonal microstructure and Ewe song”, Society for Ethnomusicology, New England Chapter meeting, 1989.
- “Music and meaning for an American gamelan”, Society for Ethnomusicology, New England Chapter meeting, 1988.

University of Alberta public presentations

- “Ritual of veneration, architecture of veneration: the hadra and mosque-shrine of Sidi `Ali Zayn al-Abidin”, Dimic Center lecture, November 2008.
- “FolkwaysAlive and digital multimedia archiving”, ICT Forum (Office of the Provost and Vice President Academic): Computing in the Arts, January 2005.
- “MuDoc: Multimedia/Music Documentation - a dynamic digital multimedia archive for world music”, ICT Forum (Office of the Provost and Vice President Academic): Storage and Management of Large Multimedia Databases, 2003.
- “Some Meanings of the Spanish Tinge in Contemporary Egyptian Music”, Edmonton Mediterranean Institute, February 2003, University of Alberta).
- “The Dawr and Nationalisms in Egypt, 1805-2001: a song cycle in five (social) movements” (for panel discussion “Song and the Nation”; Department of Political Science, University of Alberta), April 5th, 2001.
- “The Effects of Globalization on Area Studies”, University of Alberta International Week, January 2001.
- “Reading reading in cultural studies”, for panel *What IS Cultural Studies?*, organized by the Canadian Association of Cultural Studies, University of Alberta, in association with Athabasca University.
- Panelist in “Ethnomusicology: The Creation of Identity Through Music Performance”, University of Alberta Department of Anthropology graduate student conference, March 3rd, 2001.
- “Teaching ‘World Music’”, University of Alberta’s Saturday Sampler program, October 1999.

Conference, panel, and roundtable organization

- Conceived and organized two-day conference at the American Research Center in Egypt: “Music and Television in Egypt: New Directions - A conversation about music, media, technology, culture and society in contemporary Egypt”, May 19-20, 2004 (four paper panels, sixteen speakers, plus additional group activities), gathering multiple perspectives from scholars, journalists, critics, and composers on new trends in music television. Responsible for conference concept, preparation, organization, and publicity. Papers

were presented in English and in Arabic; Arabic papers have been translated into English for future publication in edited volume (see above).

- Organized, coordinated, and introduced panel presentation “Studying the Relation between Music and Islam: Into the Twenty-First Century”, Society for Ethnomusicology, annual meeting, Toronto, Nov 3rd, 2000. Delivered the introductory overview address, as well as a paper entitled “Qur’anic recitation and Islamic trends in Egypt today”
- Organized panel, *Arab music across boundaries* (sponsored by the Society for Arab Music Research SIG), for the Society for Ethnomusicology annual meeting, 2004.
- Convened panel discussion: “The meaning of West African culture in Canada”, Friday March 8th, for the Centre for Ethnomusicology, Department of Music (in conjunction with Distinguished Visitor Frederick Kwasi Dunyo), 2002.
- Organized panel entitled “Cross-cultural perspectives on saint veneration”, including five presenters, for the American Academy of Religion, Pacific Northwest chapter annual meeting, May 2001.

Ongoing research directions

- *MuDoc* (Multimedia/music documentation system), a web-based digital repository for multimedia, featuring web-based submission, search, and browse; automated peer review processes; annotations; and digital rights management, in support of the University of Alberta FolkwaysAlive initiative. I am the primary inventor, and Principal Investigator supervising the project, whose initial development (approximately \$500,000) has been funded by the University of Alberta - Office of VP Research, Alberta Ministry of Innovation and Science, and Sun Microsystems). See http://www.fwalive.ualberta.ca/mediawiki/index.php?title=MuDdoc_system
- *Virtual Museum of Canadian Traditional Music* (for the Virtual Museum of Canada). Principal investigator for \$175,000 project developing virtual museum of Canadian traditional music, including independent front-end interface and back-end database. Completed in 2008.
- *The sounds of Islam*. Research on sonic dimensions of religious ritual, its meaning in Islam, and the nature of religious discourse about music, especially concerning the mystical dimension (Sufism). Primarily ethnographic, this research aims to encompass the full range of Muslim practices worldwide (focusing on Sunni practices in the Arab world, specifically Egypt), conceiving these practices primarily as text-centered strategies of “language performance”, and understanding them in relation to specific historical, social, and cultural contexts, as indicators and agents of broader patterns of social reproduction or transformation. Several conference papers and publications have resulted, while others are in progress.
- *The cassette recording revolution in Egypt*. Starting in the 1970s, the advent of cassette tape-recording radically transformed the soundscape of the Arab world. This revolution led to two major avenues of sonic commodification in the Arab world today: (1) sounds of popular music; (2) sounds of Islam (sermons, prayers, religious singing and chanting). Funded first by NEH (US) and now SSHRC (Canada), this project traces this sonic revolution, examining its various environments (economic, legal, cultural, social), causes, evolution, and influences, including the roles of cassette producers in both the public and private sectors. The former has been extensively investigated via a year-long study of Egypt’s national recording company, SonoCairo, including preparation of a relational database comprising nearly 3000 recordings, and detailing some 5000 tracks.
- *The influence of ethnomusicology within academia: a comparative citation analysis study*. The goal of this study is to define and measure the “influence” of a field, as represented by a flagship academic journal, on other academic fields (including humanities, social sciences, and sciences), by operationalizing the concept of “influence” as a function of interdisciplinary citations to that field, as quantified through empirical research. In particular I seek to understand the “influence” of ethnomusicology, as compared to related fields. The theoretical dimension of this study is currently under consideration for publication by the noted journal *Scientometrics*.
- *The transmission of musical tastes in a multicultural society*. I seek to understand how musical tastes are transmitted, intergenerationally or peer to peer, via face to face interaction, or via media, within Canadian society. These questions have been theorized, and corresponding metrics have been defined and operationalized via a sample survey research conducted by the University of Alberta’s Population Research Lab (2002), funded by a small intramural grant. Analysis (ongoing) entails correlation of

variables representing transmission of musical taste with variables representing personal attributes (age, ethnicity, income, etc.).

Editorships

- Member of the Editorial Board, *Ethnomusicology* (journal of the Society for Ethnomusicology)
- Associate Editor for Music, *Middle East Studies Association Bulletin* (2002-2009). Each issue of this biannual typically includes one full-length music article, plus shorter review essays and reviews.
- Guest Editor, *Religious Studies and Theology*, special issue on Spiritual Kinship and Globalization (22(1), 2003).
- Co-Editor of *Pacific Review of Ethnomusicology* (annual journal of ethnomusicology), 1992.

Music composition and performance

Training

- Classical piano and composition with Ruth Lomon (Boston), 1974-1979.
- *Jazz and "Third Stream" improvisation and composition* with Ran Blake at the New England Conservatory of Music (Boston), 1977-1982.
- Electronic music with Robert Ceely at New England Conservatory.
- Music composition with Gary Greenberg, David Lewin, and Jan Radzynski at Yale, 1979-1984.
- West African music, with master Ghanaian musicians Godwin Agbeli, Frederick Kwasi Dunyo, and David Locke (Tufts University)
- Nay (Arab reed flute), with Dr Qadri Sourour, Helwan University and Arab Music Ensemble, Cairo.
- Riqq (Arab tambourine), with Mr Louka, Arab Music Ensemble, Cairo

Composition and performance

- Developed computer programs for algorithmic composition, under the guidance of David Lewin and Gary Greenberg at Yale.
- Numerous tape compositions (multitrack tape and Rhodes Chroma).
- Jazz piano composition
- Performed numerous concerts (solo and ensemble) at New England Conservatory, in the Boston area, and at Yale; focus on the music of Billie Holiday, Thelonious Monk, Olivier Messaien, Duke Ellington; blues, jazz; often featuring reinterpretations, recompositions, or new compositions, e.g. "Dr Mabuse", piano-percussion duet composition-improvisation, New England Conservatory, part of the "Film Noir" festival, 1982.

Recent, publicly performed compositions:

- "BaAka Soundings" (work for mixed chorus, bell, and percussion sticks), composed as incidental music for University of Alberta Drama department production *The Ik*, directed by Heather Fitzsimmons. Application of aleatoric techniques, using the R statistical programming language. Three public performances at the U of A; one public performance at the Walterdale Theater, Edmonton; Jan/Feb 2000.
- "Helen's Necklace". Composed and performed (with Dr Ashraf El-Assaly) score for Helen Frechette's acclaimed play (Edmonton performances, January 2005).
- "new sounds of remembrance", experimental works for nay (reed flute) and voice, inspired by the Sufi dhikr (performed at the annual meeting of the Middle East Studies Association, Montreal, 2007).

Various performances in Edmonton, e.g. in the last year:

- Benefit concert for children of Lebanon (September 22nd, 2006)

- Musical introduction, Sacred Web conference, Meyer Horowitz Theatre, University of Alberta (September 24, 2006)
- Musical interlude for Phoenix organization for inter-religious dialog, Edmonton city hall (September 17, 2006)
- Yes! Yes! Yes! Songs and Sounds of Ecstasy and Devotion: *An Evening of Indian and Middle Eastern Music and Sufi Poetry* (December 9, 2006)

Performances as director of the University of Alberta West African Music Ensemble

Founded the University of Alberta West African Music Ensemble (1999), and—over the next four years—led this group in many performances, on and off campus, including annual performances for the “world music sampler” (sponsored by the Canadian Centre for Ethnomusicology), and International Week (sponsored by University of Alberta International), and many other special performances and benefits, such as the following:

- A Celebration of West African Traditional Music and Dance, with special guest Frederick Kwasi Dunyo (March, 2003)
- Fundraiser performance at Rum Jungle (2003)
- Africa Wow! Benefit fundraiser for South Africa (February 2003)
- Student fundraiser for Youth Challenge International, St. George's Anglican Church (March 23, 2002)
- Rich Man Poor Man Banquet, Edmonton Hellenic Centre: a benefit for the Students' International Health Association, and the University of Alberta International and Intercultural Health Standing Committee (for international health issues) (Friday April 5th, 2002)
- Black History Month, Edmonton Public Library (February, 2002)
- Preview Days - University of Alberta open house (February, 2002)
- Benefit performance for the University of Alberta Concert Choir (2001).
- Benefit performance for International Society for Peace and Human Rights, University of Alberta (Nov 24, 2000)
- Music for Drama Dept production, *The Ik* (with four public performances at U of A Dept of Drama, including one at the Walterdale Theater. Musical accompaniment included traditional Ewe drumming, dancing, and singing, as well as two original compositions: an original quasi-improvised solo mbira (thumb piano) piece and an original choral piece, “BaAka Soundings” (see above). (2000)

Performances as director of the University of Alberta Middle Eastern and North African Music Ensemble

Founded the Ensemble, originally called the University of Alberta Arab Music Ensemble (2004), and led numerous performances including:

- *The Music of Rumi* (November 2007), concert in celebration of the 800th anniversary of Jalal al-Din Rumi.
- International Week, University of Alberta, 2006, 2007
- Canadian-Egyptian Society of Edmonton Christmas-Eid party (January 2006)
- World Music Sampler, 2005
- Canadian-Egyptian Society of Edmonton evening iftar performance (2005)
- Ismaili Centre of Edmonton Arab music demonstration and performance (May, 2005)
- Final concert at University of Alberta's Convocation Hall (April, 2005)
- Concert of religious songs, featuring Shaykh Mohamed el-Helbawy, at University of Alberta's Convocation Hall (March, 2005)
- Benefit performance for the Northern Alliance on Race Relations (March, 2005)
- Canadian-Egyptian Society of Edmonton Christmas-Eid party (January 2005)

- University of Alberta World Music Sampler (November, 2004)
- Canadian-Egyptian Society of Edmonton Ramadan evening *iftar* performance (October, 2004)
- The Music of Rumi - Arab, Turkish, and Israeli musics (November, 2007).

Curriculum development and teaching

Since 1999, I have developed a nine completely new courses and two ensembles for our ethnomusicology and world music curriculum. Working with colleagues, I also helped to refine existing programs and establish one new one: the Bachelor of Music World Music route. Many of these courses are also cross-listed for the *Middle Eastern and African Studies* and *Religious Studies* interdisciplinary programs.

Courses

- *Introduction to World Music: Drumming* (Music 102). I developed an innovative program, independent of any existing textbooks, weaving together multicultural, critical, music theoretic, and practical aspects, and touching upon central issues (music and ritual, migration, politics, social solidarity, etc.), all linked via the theme of drumming and percussion around the world, and supported by in-class multimedia presentations and an extensive multimedia web site. Undergraduate.
- *Introduction to Ethnomusicology: Arab and African musics* (Music 365). I fashioned this intermediate-level course, drawing substantially upon primary research in Ghana and Egypt, with the aim of introducing ethnomusicology as a research process, by selectively examining various Arab and African musical traditions in their socio-cultural and historical contexts, with close attention to processes of change and transregional influences. Coursework is supported by multimedia Web content. Undergraduate.
- *Music and Religion* (Music 464/564). This course examines the interrelation of what appear to be two universal, closely related, yet entirely different, global cultural/communicative/ideational/experiential/affective phenomena: music, and religion. Drawing primarily upon ethnomusicology's grounded ethnographic perspective, but engaging also in theoretical speculation, and spanning diverse cultures, historical periods, and religious traditions, we ask many critical questions, such as "Why is sound nearly ubiquitous in religious traditions?", "How does music produce, reproduce, or transform religious meaning and experience?", "can music alone carry religious meaning and feeling?", "How does music construct (or reconstruct) space-time, the self?". Undergraduate/graduate.
- *Music and Religion in Africa* (Music 565). A focused examination of various musical traditions in Africa, as linked to religious practices and concepts, via critical reading, discussion, and listening, with special attention to broad processes of regional and global interaction induced by Christianity and Islam. Undergraduate/graduate.
- *Music of the Arab World* (Music 468/568). A cultural and historical survey of the music of Arabic-speaking peoples, from pre-Islamic times to the present, via critical engagement with primary and secondary sources readings, films, and audio tracks. Traces themes of nationalism, identity, religion, mysticism, gender, sexuality, politics. Undergraduate/graduate.
- *Music and Islam* (Music 469/569). This course addresses the sonic practices of Islamic rituals, Muslim discourses about music, and the relation of both to the rich diversity of religious and musical practices in Muslims societies around the globe. The course aims to help students develop a felt understanding of Islam as a diverse social-spiritual system of belief and practice, through experience and study of its sonic dimension, in social, cultural, and historical context. Undergraduate/graduate.
- *Music Culture as a Social Network* (Music 566) This unprecedented course introduces students to a branch of mathematical sociology, social network analysis, with applications to the quantitative sociology of music as a social and cultural practice. Course materials are made available on the Web. Collaboratively, but principally under my guidance, the class designs and conducts a fieldwork study of the U of A Department of Music, employing both survey and participant-observation methods; survey data is gathered into a single large dataset and finally analyzed by students using Pajek (social network analysis software) in individually prepared final projects. (Requires my programming in php and mysql, in order to store and retrieve data.) Undergraduate/graduate.
- *Issues in Ethnomusicology* (Music 665). In this proseminar, I combine definitional, historical, theoretical, and thematic perspectives on the field as a whole, introduced via reading, writing, critical discussion, and application to students' individual areas of research interest. Graduate.

- *Field Methods in Ethnomusicology* (Music 666). In this core graduate-level course, students engage the key theoretical, practical, and technical issues concerning ethnographic fieldwork and analysis of the data thereby produced, and aim to acquire relevant practical skills, via reading, writing, discussion, and a series of multimedia fieldwork exercises. Graduate.

Ensembles

- *West African Music Ensemble* (Music x44). Founder and group leader (1999-2003) of the first University of Alberta world music ensemble, and the first campus group devoted to the study and performance of African music. The ensemble performs West African percussion music, song, and dance (focusing primarily on music of the Ewe people of Ghana), as an end in itself, and as a means towards a deeper appreciation of the region's culture and history. I formed and publicized the group, established its basic repertoire, developed extensive teaching materials (including multimedia Web resources), maintained instruments, negotiated purchase of new ones, and planned and organized numerous concerts and benefit performances. Undergraduate/graduate.
- *Middle Eastern and North African Music Ensemble* (Music x42). In 2004 I founded The Arab Music Ensemble, which adopted its present name following expansion in participation and repertoire. The group performs music--traditional and modern, instrumental and vocal--from Egypt, the Levant, North Africa, Turkey, and Iran. In September 2004, I formed the ensemble (which enjoys considerable participation and support from the Arab community), established a core repertoire, developed teaching materials (including multimedia Web resources), and planned and organized concerts on campus, and in conjunction with community organization. Undergraduate/graduate.

Program design

- Designed new summer study abroad program in Ghana, entitled *West African Music, Dance, Language and Culture*, with support from the Department of Music the Interdisciplinary program in Middle Eastern and African Studies, the Faculty of Arts, and the University of Alberta Education Abroad office. This program introduces undergraduate students to West African culture, including society, religion, and history, via an intensive exploration of the region's expressive arts--primarily music, dance, and literature. Ghana is the focal point, especially its Ewe-speaking region along the Volta River, whose performance traditions run as a connecting thread between the required three courses. The program comprises both academic and practical study, scholarship, travel, and experience, as complementary modes of knowing West African culture and society. In addition to study at the University of Ghana's Legon campus, the program includes educational travel throughout the country, and culminates in an extended stay in an Ewe-speaking village in Volta Region, site of a field school and intensive training in music, song, and dance. I led this program for the first time in 2007; we are currently preparing for 2008.
- Designed a new Department of Music Bachelor of Music (BMus) Route in World Music, in collaboration with my colleague Dr. Regula Qureshi.

Ethnomusicology organizations

Canadian Centre for Ethnomusicology

Since 1999 I have served as Associate Director of the Canadian Centre for Ethnomusicology, which serves as a central site for education, outreach, research, and archiving. Our yearly activities include a dynamic program of talks, workshops, and concerts. We house a music archive, and support research and multimedia production. Upon my arrival I secured \$40,000 of funding to purchase audio, video, and computer equipment to establish an infrastructure for audio/video editing, production, and analysis.

FolkwaysAlive!

I co-founded this unique project with colleague Dr Regula Qureshi, under the general auspices of the Canadian Centre for Ethnomusicology, in partnership with Smithsonian Folkways Recordings in Washington DC, and support from the office of the VP Research. The University of Alberta is the only educational institution to have received a donation of the complete set of Folkways records from Folkways founder Moses Asch himself.

FolkwaysAlive's mission is to push forward the non-commercial, non-elitist, multicultural spirit of Moe Asch's Folkways Records, in order to promote community outreach, education, research, and preservation archiving. In my capacity as Associate Director for Multimedia I have spearheaded a number of initiatives towards development of digital repository technology as a means of developing these ideals. Two major initiatives to date have been MuDoc and VMCTM.

MuDoc (Music/Multimedia Documentation) is a distributed, multimedia digital repository providing peer-reviewed web-based submissions, archival storage, and search – a sort of ethnomusicologist's YouTube, which I invented in 2002. A key feature enables submissions to be linked to one another, thus establishing a "world music web" of multimedia objects. This project has been supported by the University of Alberta office of VP Research, Sun Microsystems, Western Economic Diversification Canada, and Alberta Innovation and Science (total project budget: approximately \$600,000).

Technologically, the *VMCTM* (Virtual Museum of Canadian Traditional Music) is an innovative XML-based online museum system with dedicated backend media database, enabling user contributions of new museum material. Upon this platform, four "exhibits" have currently been installed, featuring South Asian music in Edmonton, Alberta fiddling, Ukrainian music in Canada, and Canadian songs from Smithsonian Folkways Recordings. Each exhibit draws upon an extensive archive, supplied by an independent backend database. Funded primarily (\$175,000) by the Canadian Heritage Information Network (Heritage Canada), the museum is scheduled to come online by February 2008.

Grants and awards

Grants

External grants

- Image, Text, Sound, Technology (ITST) grant, from the Social Sciences and Humanities Research Council of Canada, to develop a metadata infrastructure for sound recordings (\$49,976; co-applicant).
- Canadian Heritage Information Network grant, for development of Virtual Museum of Canadian Traditional Music, a MuDoc front-end system providing museum-quality web-based exhibits featuring Canadian holdings from the Canadian Centre for Ethnomusicology (University of Alberta), the Bohdan Medwidsky Ukrainian Folklore Archives (University of Alberta), and Smithsonian Folkways records (Smithsonian Institution, Washington DC) (\$175,000, team application) (2005).
- Alberta Innovation and Science grant, for development of MuDoc (Multimedia/Music Documentation system), a multimedia digital repository (\$150,000 matching grant, team application) (2005)
- Sun Microsystems grant, for development of MuDoc (Multimedia/Music Documentation system), a multimedia digital repository (\$100,000 in-kind matching grant, team application) (2005)
- CUSAC (Commonwealth Universities Study Abroad Consortia) grant to develop study abroad program at the University of Ghana, Legon, Ghana (2000 GBP) (2005)
- Social Science and Humanities Research Council of Canada research grant, 2004-2007, for research project entitled "The cassette revolution in modern Egypt", awarded 2004 (\$72,000 over three years)
- Western Economic Diversification Canada, infrastructure grant for FolkwaysAlive project (group application), awarded 2003. (\$486,000)
- National Endowment for the Humanities (USA) grant. Funding for research project entitled "Audio production and shifting media values in a rapidly changing society: SonoCairo in modern Egyptian history", awarded 2003. (\$40,485)

Internal (University of Alberta) grants

- EFF – SAS (Support for the Advancement of Scholarship Research Fund). Funding for applied ethnomusicology project "Ewe singer-composer-poets of Ghana: tradition through modernity", resulting in production of cassette (for Ghanaian market) and CD (for North American market). (\$5,159.10)
- Grant from VP Research for development of MuDoc (Multimedia/Music Documentation system), a multimedia digital repository (\$250,000).

- Endowment Fund for the Future (EFF), Distinguished Visitor Fund, for Shaykh Mohamed el-Hilbawy--renowned teacher, recording artist, and master of the Islamic vocal arts, from Egypt, awarded 2004 (\$9,707)
- EFF - SAS (Support for the Advancement of Scholarship Research Fund). Funding for telephone survey (Alberta Survey, conducted by the Population Research Lab), "Patterns in the similarity of musical tastes in a multicultural society (Edmonton)", awarded 2002. (\$7,150)
- EFF Distinguished Visitor Fund - Frederick Kwasi Dunyo, master drummer from Ghana, awarded 2002 (\$5,085).
- SAS travel grant, for paper ("Public Qur'anic recitation and the sonic contestation of Islam in contemporary Egypt") presented at the American Academy of Religion annual meeting, fall 2002; \$1430
- Research grants office Humanities, Fine Arts Research And Social Sciences Research travel grant (supplemental), for paper to be presented at American Academy of Religion conference, fall 2002; \$600
- Special grant (co-sponsored by Dean, Faculty of Arts and VP Research) to present research at the International Network for Social Network Analysis annual meeting, New Orleans, February 2002 (\$2000).
- SAS course release grant, for research on citation analysis in ethnomusicology, awarded 2001 (\$5000)
- Research grants office Humanities, Fine Arts Research And Social Sciences Research grant, to present research at the annual meeting of the Middle East Studies Association, November 2001 (\$600).
- Endowment Fund For the Future – Special Capital Equipment Fund, multimedia editing and analysis software and hardware, awarded 2000. (\$43,236.65).

Fellowships and scholarships

- Killam Postdoctoral Fellowship, University of Alberta, awarded 1999, for comparative study of Sufi music in Egypt and South Asia (two years' stipend plus research allowance. NB: Resigned in July 1999 upon appointment as Assistant Professor, Department of Music).
- Newcombe Dissertation Fellowship (Woodrow Wilson National Fellowship Foundation), 1996. (US\$12,000)
- Social Science Research Council research fellowship (for 9 months' fieldwork in Egypt), 1995 (\$13,000)
- UCLA Dissertation award, 1994 (for 12 month's research support) (US\$12,000).
- American Research Center in Egypt research fellowship (for 12 months' fieldwork in Egypt), 1993. (US\$12,000)
- Fulbright Fellowship (for 9 months' fieldwork in Egypt), 1992.
- Arnold Rubin Award, UCLA Fowler Museum of Cultural History, 1991.
- Melicent Jackson Award for Music, UCLA Affiliates, 1991.
- NDEA Title VI Fellowship in Near Eastern Studies, 1991-2.
- University Fellowship, UCLA, 1989-91.
- Full scholarship, Tufts University, 1987-89.

Prizes and honors

- Summa Cum Laude with Distinction in Mathematics, Yale University, 1984.
- DeForrest Prize for Proficiency in Pure and Applied Mathematics, Yale University, 1984.
- Stanley Prize for Excellence in Pure and Applied Mathematics, Yale University, 1983.
- Phi Beta Kappa, 1983.

Organization of various public events

In my capacity as Associate Director of CCE, or otherwise, I generally organize a large number of concerts, workshops, screenings, lectures, or forums each year. The following is a sample:

- Organized concert and workshop with Kinan Azmeh (clarinet) and Rami Khalifeh (piano), November 26-27, 2006.
- Co-organized and co-produced FolkwaysAlive Latin American music festival, Feb 10 to 12, 2005, including a Latin music workshop on Feb 10th, and a concert on Feb 12th, in University of Alberta's Convocation Hall.
- Conceived and organized the University of Alberta *Arab Film Series* (2000-2005), with seven films screened to date.
- Planned extensive series of more than 25 workshops, lectures, lecture demonstrations, and rehearsals throughout the two-week visit of EFF Distinguished visitor, the acclaimed Egyptian *munshid* (religious reciter), Shaykh Mohamed el-Helbawy, March 2005.
- Conceived, coordinated, publicized, and chaired public forum *Whither Iraq?*, featuring a group of Iraqi-Canadian panelists, University of Alberta, May, 2003.
- Organized World Music Concert (with Latin music group, *Bomba*), University of Alberta, March 2003.
- Planned extensive series of more than 15 workshops, lectures, lecture demonstrations, and rehearsals throughout the 10-day visit of EFF Distinguished visitor and Ghanaian master drummer, Frederick Kwasi Dunyo, March 2002.
- Conceived and organized ethnomusicology colloquium series entitled *Cultural Soundings, University of Alberta* (2000-2002).
- Organized and presented spring world music concert: "Worlds of African Music" by the Wajjo Drummers and Kekeli dancers, University of Alberta, March 2001.
- Organized and presented spring world music concert: "Drumming on the Grass", including the West African Music Ensemble, together with the Kita No Taiko Japanese taiko drumming group. (Spring 2001)
- Organized presentation by ICAHD (Israeli Committee Against House Demolitions), February 2001, for the University of Alberta Consortium for Middle Eastern and African Studies.
- Conceived, coordinated, and MC'd annual world music sampler, "World Meets West" (November, 2000), featuring more than a dozen different performing groups.

Media appearances

- Various appearances on CBC radio (e.g. on occasion of Rumi's 800th year; Lebanese artist Marcel Khalife's concert in Edmonton)
- Profile in *al-Ahram Weekly*, Egypt (see <http://weekly.ahram.org.eg/2007/864/profile.htm>)
- Global TV interview for program, "From Egypt to Montreal", about music and research in Egypt (recorded in Montreal, April 2005).
- Taped interview for Egyptian television program, "The magic of the east", speaking about religious song in Egypt (recorded in Cairo, July 2002)
- Appeared with Egyptian Shaykh Mohamed el-Helbawy on CKER (Edmonton radio), March 2005.

Service

University of Alberta service

University-wide committees

- University of Alberta Centre for the Cross-Cultural Study of Health and Healing, Department of Family Medicine (advisory board member, 2005 to present)
- Faculty-based ICT (Information and Communications Technology) Steering Committee (2004-5).

Faculty of Arts committees

- Consortium for Middle Eastern and African Studies (Dean's Advisory Committee 2000-2003; Executive Committee 2003-2005); speaker coordinator (2001).
- Religious Studies advisory council (2003-2005)
- BA Honours committee (2004-2005)
- Arts Library committee (2000-2003).
- Humanities Computing Advisory Committee (2001-2003). The bulk of this committee's work consisted in overseeing the new interdisciplinary MA in Humanities Computing, and in reviewing numerous new applicant files. (2001-2002)
- Humanities Computing Program Committee (2000-2001). This demanding committee was responsible for structuring a new interdisciplinary MA degree program in Humanities Computing.

Associate Director, Canadian Centre for Ethnomusicology (CCE) (1999-2005)

(Acting director, winter 2000).

The Canadian Centre for Ethnomusicology comprises an archive, plus teaching, public events, and outreach activities. I have been continuously involved in the Centre's multiple initiatives, planning concerts, workshops lectures, organizing and coordinating archiving, cataloging, and digitization activities, creating and running a listserv, and planning and establishing a high-technology multimedia infrastructure. In connection with the Centre, West African, and Arab music ensembles, I successfully obtained funding, planned, and organized extended campus visits of two high-profile EFF Distinguished Visiting artists, Shaykh Mohamed el-Helbawy (Egyptian chanter), and Frederick Kwasi Dunyo (Ghanaian master drummer, singer, and dancer).

Associate Director for Multimedia, FolkwaysAlive Initiative

The FolkwaysAlive initiative, formally under the auspices of the CCE, in partnership with Smithsonian Folkways and the Smithsonian Institution in Washington DC, and with substantial support from the University of Alberta Office of the VP Research, centers on the University's complete set of Folkways discs (produced by Moses Asch from 1948 to 1987). An intensive planning phase (2002-2003) led to an agreement with Smithsonian Folkways, formal organizational inauguration in 2003, and the opening of newly renovated premises in May 2005. The initiative's scope encompasses physical and virtual audio-visual museums dedicated to Folkways and musics of the world; a global digital archive (MuDoc); educational programs (supporting both K-12 and university learning); multimedia production; resources and scholarships for scholarly research; support for community music-making and preservation; and public concert, workshop, lecture-demonstration, and lecture series; all centered on the diverse musics of Alberta, Canada, and the world. The Associate Director position entails primary responsibility for multimedia infrastructure, development, and production. In particular, I serve as the Principal Investigator for the MuDoc project, and supervise one full-time systems analyst. Other duties include: research committee, fundraising and grant preparation, coordination with Smithsonian Folkways, planning concerts and other events, supervising volunteers and research assistants, and general administration.

Department of Music

- Undergraduate committee (2007-2008)
- BA Honours advisor (2000-2003, 2004-2005)

- BA advisor (2004-2005)
- BMus World Music route advisor (2004-2005)
- Graduate committee (2004-2005)
- Scholarship committee (2001-2)
- Teaching and Learning Committee (2000-2001)
- Academic Area committee (1999-2005)

Other professional service

- Society for Ethnomusicology Council (1996-1998, 2005-2008)
- Chair, Lois Ibsen al-Faruqi Prize Committee, Society for Ethnomusicology, 2002-2005
- Founder and Chair, Special interest group for Arab Music Research (SAMR). Responsible for organizing annual meeting, maintaining website, and establishing and moderating e-mail discussion list

Community service

- Planned and coordinated musical and cinematic events for the Canadian-Egyptian Society of Edmonton, 2000-2005.
- Elected member of the Executive Committee, Canadian-Egyptian Society of Edmonton, with special responsibility for culture and entertainment (2004-2006).

Professional society memberships

- SEM (Society for Ethnomusicology)
- MESA (Middle East Studies Association)
- CSTM (Canadian Society for Traditional Music)
- AAR (American Academy of Religion)
- AAA (American Anthropological Association)

Languages

Natural languages

- Fluency in spoken Egyptian Arabic and Modern Standard Arabic (reading, writing)
- Reading knowledge of French

Computer languages

Experience working in Perl, php, R, C++, Lisp, Simula, Fortran, BASIC, and others.