
CONTRIBUTORS TO THIS ISSUE

James Burns is Associate Professor of Music and Africana Studies at Binghamton University and leads the Nukporfe Dance-Drumming Ensemble. His book and DVD, *Female Voices from an Ewe Dance-Drumming Community in Ghana*, received honorable mention for the Nketia prize by the Society for Ethnomusicology. He has published numerous articles, the CD, *Ewe From Ghana: the Soup which is Sweet Draws the Chairs in Closer*, and several videos of Ewe music on Youtube under the account Zotorglo.

Dave Dargie completed a PhD on Xhosa music at Rhodes University (1987) and published *Xhosa Music* (1988). His early work brought Xhosa music into the Catholic church. He has published numerous articles and instructional booklets on South African bow music, plus DVDs and CDs from his field recordings of bow music and Xhosa split-tone singing. He has worked as professor (1995-2009) and now as adjunct professor at the Fort Hare University Music Department.

Jean Ngoya Kidula is Associate Professor of Music (Ethnomusicology) at the University of Georgia. Her publications and ongoing research include studies on Kenyan ritual and religious folk and popular music, and on music in the African Academy. Dr. Kidula is a co-author of *Music in the Life of the African Church* (2008).

Sidra Lawrence, PhD, Ethnomusicology, University of Texas at Austin, is Instructor of Ethnomusicology at Bowling Green State University. Her dissertation, based on ethnographic fieldwork conducted in Ghana's upper west region from 2008-2010, focused on the ways that Dagara women challenge restrictive structures through musical performance.

Christine Lucia is Extraordinary Professor at the University of Stellenbosch. Her publications include *The World of South African Music: A Reader* (2005) and *Music Notation: A South African Guide* (2011). Her work on J.P. Mohapeloa began in 2006.

Alex Perullo is Associate Professor of anthropology, ethnomusicology and African studies at Bryant University. His areas of specialization include migration, intellectual property rights, and popular culture. In addition to journal articles from his research he has recently published *Live from Dar es Salaam: Popular Music and Tanzania's Music Economy* (2011) and *Artistic Rights: Copyright Law for East African Musicians, Artists, Writers, and Other Authors* (forthcoming 2012).

David Racanelli, PhD, Ethnomusicology, CUNY Graduate Center (2010) is currently Assistant Professor and Chair of the Music Department at Dowling College. He

composes and performs as a guitarist in his group Motherwater in the New York area.

Angela Scharfenberger is a PhD candidate in Ethnomusicology at Indiana University. She currently teaches at Indiana University Southeast and Bellarmine University (Louisville, Kentucky). Her Ph.D. research examines Zimbabwean music as a transnational community of practice.

Andrew Tracey, Prof. Emeritus, Rhodes University, likes to quote from a *timbila* composition of Venancio Mbande's ribbing him: "Tracey doesn't like the Chopi – he was only left the job by his father". He is the former director of ILAM and former editor of this journal, and yes, it is true, his father did leave him the job. The first part, however, is false; he does like the Chopi.