

## CONTRIBUTORS TO THIS ISSUE

**Sylvia Bruinders**, MA, Wesleyan University, PhD candidate, University of Illinois, is a lecturer in ethnomusicology at the University of Cape Town. Her research interests include local musical practices in the Western Cape of South Africa and music of the African diaspora. She is Reviews Editor of the *Journal of the Musical Arts in Africa*.

**Marcel van Dijk** studied ethnomusicology and 20th Century music at the University of Amsterdam. He currently works in the Education Management industry in the Netherlands.

**George Worlasi Kwasi Dor**, PhD, University of Pittsburgh, performer and composer of contemporary Ghanaian art music, is ethnomusicology chair and associate professor of music at the University of Mississippi. His publications include journal articles and *Multiple Interpretations of Dynamics of Creativity and Knowledge in African Music Traditions: A Festschrift Honoring Akin Euba* (2006), co-edited with Bode Omojola. His research interests include African music theory and creative processes.

**Dennis Rathnaw**, PhD, University of Texas at Austin is currently visiting assistant professor of ethnomusicology at the University of Iowa. His research interests include the interaction between local politics and global media in the production of African popular music, most notably *bikutsi* in Cameroon. He is an accomplished musician and has toured extensively with African music groups in the United States and abroad.

**Nolan Warden**, MA, Ethnomusicology, Tufts University, is a doctoral student in ethnomusicology at the University of California, Los Angeles (UCLA). His MA research thesis was on transculturation in Afro-Cuban *cajón pa' los muertos* ceremonies. His doctoral research is on Wixárika (Huichol) music of Mexico. He serves as co-editor of the *Pacific Review of Ethnomusicology*.

**Lee Watkins**, PhD University of Hong Kong, is presently a post-doctoral fellow at the University of Hong Kong. His PhD research was on Filipino musicians in Hong Kong. His current research interests include the rap music of South Africa and China. He taught ethnomusicology at Rhodes University and assisted in the digitising of the Hugh Tracey Collection at ILAM in 2007-2008.

**Hugo Zemp**, PhD did field work in Côte d'Ivoire during his student years 1958-68. After thirty years research on music of other continents, he came back to film Senoufo balafon music which impressed him so much during his first visit. He worked from 1967 until his retirement in 2004 at the French Center for Scientific Research (CNRS) at the Musée de l'Homme in Paris.