

## CONTRIBUTORS TO THIS ISSUE

**Andrew-John Bethke**, PhD Musicology, University of Cape Town, is currently a post doctoral fellow in the Department of Practical Theology at the University of South Africa and Director of Music at Grahamstown Anglican Cathedral. His research focuses on Victorian Anglican music and mission hymnody in South Africa. He recently published *Celebrating the Seasons* (2015), a book on liturgical theology.

**Jennifer Kyker**, PhD Ethnomusicology, University of Pennsylvania, is assistant professor of ethnomusicology at Eastman School of Music and the University of Rochester's College of Arts, Sciences, and Engineering. She founded the NGO, Tariro, which educates teenaged girls in Zimbabwean communities affected by HIV/AIDS ([www.tariro.org](http://www.tariro.org)). Author of *Oliver Mtukudzi: Living Tuku Music in Zimbabwe* (2016), she has recently published articles from her research in *Ethnomusicology* (2013) and *Ethnomusicology Forum* (2014).

**Jennifer LaRue**, PhD candidate in Ethnomusicology at the University of Georgia, received her M.A. in Ethnomusicology from Liberty University where her thesis fieldwork in Kenya was funded in part through a research grant from the Mathena family. Her research interests include traditional flutes, viable preservation, and applied ethnomusicology.

**Mathayo B. Ndomondo**, PhD Ethnomusicology, University of Texas, Austin, lectures at the University of Dar es Salaam. His research interests include the intersection of music, gender, religion, and state agencies in the fight against HIV/AIDS; music and: the body, politics, migration, health and healing, and empowerment of youth. He was an ACLS African Humanities Program Fellow (2011) and an African Studies Association Presidential Fellow (2013).

**Nate Plageman**, PhD History, Indiana University, is associate professor of history at Wake Forest University and the author of *Highlife Saturday Night!: Popular Music and Social Change in Urban Ghana* (2013). His research interest is in the dynamics of social and cultural change in colonial and post-colonial urban Ghana. Articles from his research have also appeared in the *International Journal of African Historical Studies* and *History in Africa*.

**Thomas M. Pooley**, PhD Musicology, University of Pennsylvania, is senior lecturer and programme coordinator for musicology at the University of South Africa. His multi-sited ethnographic, linguistic, and musicological research on Zulu music began in 2011. He also studies music, inequality and the politics of race in South Africa, and is the Director of Thukela Records.

**Austin T. Richey**, PhD candidate in Ethnomusicology at Eastman School of Music, is winner of the 2015 SEM African Music Section student paper prize. His research focuses on transnational musics with emphasis on the music of the Zimbabwean diaspora. Currently he is working with the Zimbabwean Cultural Centre in Detroit to explore performance of diasporic Zimbabwean musical, dance, and visual arts as a connection between the marginalized communities of Detroit and Zimbabwe.

**Violeta Ruano Posada**, PhD Ethnomusicology, SOAS, has done extensive research on music in Saharawi refugee camps in SW Algeria, Spain, and northern Mauritania and managed music preservation and empowerment projects, Portraits of Saharawi Music (with the British Library) and Studio-Live (with Sandblast), in the Saharawi refugee camps. Presently she manages Stave House in the Sahara which provides music education to Saharawi children combining traditional oral teaching methods with Stave House music teaching methodology.

**Elina Seye**, PhD University of Tampere, Finland, is an independent researcher working in the fields of ethnomusicology and dance anthropology. Her doctoral thesis "Performing a Tradition in Music and Dance" (publ. by Global Music Centre, Helsinki 2014) is an ethnographic study of Senegalese *sabar* dance events and how the *sabar* tradition as well as social roles and interpersonal relationships get embodied during these events. Her current research expands on these themes and considers the *sabar* also in other contexts.