

CONTRIBUTORS TO THIS ISSUE

Jeffrey Brukman, DMus University of South Africa, is Senior Lecturer in Music Theory at Rhodes University. Jeffrey's principal research interest, African art music, has led to conference presentations in Australia and New Zealand and publications appearing in internationally recognized journals. His other research interests include music theory pedagogy, twentieth-century expanded tonality, and South African art music.

Mandy Carver, PhD candidate at the University of the Witwatersrand. A veteran music teacher, she has taught music in diverse contexts, and to all ages. Her ongoing interest in how best to include African music in curricula has grown from an association with the International Library of African Music (ILAM). Mandy's 2012 textbook, *Understanding African Music* (published by ILAM), is aimed at secondary music students, and draws richly on ILAM's archival recordings.

Vimbai Chamisa, MA Wits University, PhD candidate, UNISA, lectures in the Department of Music Business, Musicology and Technology at Midlands State University in Zimbabwe. Her research interests are music and identity, indigenous music and sustainable development as well as music as it relates to politics. She is currently conducting doctoral research on *Sungura* music in Zimbabwe.

Merlyn Driver, MMUS, SOAS (University of London), is a musician based in London who was born and raised on Orkney Island in the far north of Scotland. His dissertation for his recently completed Masters degree in ethnomusicology was on the 'buzz aesthetic' within Mande music.

Joseph Kunnuji, PhD candidate, University of Cape Town, trumpeter, composer, teaches part time at the South African College of Music, UCT. His research interests include Badagry Ogu music from Lagos, Nigeria and postcolonial African music. He leads the Jo Kunnuji Experiment, an African jazz ensemble, which incorporates jazz harmony in creating a contemporary Ogu style with a wide appeal in the global context. While researching Ogu music culture at doctoral level, Kunnuji lectures part time at the South African College of Music (SACM), University of Cape Town

Christine Lucia, Honorary Professor at Stellenbosch University, is attached to SU's Africa Open Institute for Music, Research and Innovation. Her research has focused on composers as varied as Kevin Volans and Abdullah Ibrahim and her publications include *The World of South African Music: A Reader* (2005) and the *Joshua Pulumo Mohapeloa Critical Edition in Six Volumes* (2015). She is currently curating the "Andrew Mellon Moerane Critical Edition" project at SU.

Eric Debrah Otchere, PhD University of Cape Coast, where he lectures in the Department of Music and Dance. He was an African Humanities Program Post Doctoral Fellow at ILAM 2015–16 and Rhodes University Music Department Post Doctoral Fellow 2016–17. His research interests include Music Education (psychology), music in everyday life, and music, health and well-being.

Ben Paulding, MA, Ethnomusicology, Tufts University, performed with the Centre for National Culture and the Nsuase Kete Group in Ghana. He currently plays percussion in Kotoko Brass, Air Congo, the Agbekor Drum and Dance Society, and the Ahenema Cultural Group (NYC) and teaches music at Brandeis University, Inspire Arts and Music, and Zumix. His recent publications include, “Kete for the International Percussion Community” in *Discourses in African Musicology: J.H. Kwabena Nketia Festschrift* (2015), and “Kete for Drumset: Left-Foot Bell Approach” in *Rhythm! Scene* (2014).