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## CONTRIBUTORS TO THIS ISSUE

**Peter Hoelsing**, PhD Musicology, Florida State University, focuses on music and ritual in sub-Saharan Africa, and specifically on the music of *kusamira* ritual healing in Uganda. He currently serves as Assistant Professor of Music History and Ethnomusicology at Claflin University in Orangeburg, South Carolina.

**Rachel Jackson**, MMus, SOAS, Ethnomusicology, is a musician with a long-held interest in the effects of the slave trade upon the creolization of African derived musics. Rachel works at World Music Network, a U.K. based record label.

**Claire Jones**, MEd, PhD Ethnomusicology, University of Washington, Seattle, teaches for the Boston University online graduate program in music education and is adjunct professor with Kent State University's Music in Music Education program. Author of *Making Music: Musical Instruments in Zimbabwe Past and Present*, the primary resource book used in Zimbabwean music teacher training programs, she teaches private lessons and workshops on Shona mbira and marimba and is an accomplished performer of both.

**Hilda Kiel**, independent scholar, musician, arts manager and music promoter founded the Dhow Countries Music Academy (DCMA) in Zanzibar, East Africa's first private music school to teach traditional music of the Swahili Coast and the Indian Ocean Region. In 2007 she was awarded a Fulbright scholarship to conduct research on the origins of Taarab music of Zanzibar. Presently she is founding director of "MuDa Africa", an organization in Dar es Salaam that teaches traditional music and dance to local youth.

**Rachel Muehrer** PhD Ethnomusicology, York University, Toronto is Research Associate in the Faculty of Education. Her research is on the *nmanga* arched-harp of the Buganda Kingdom in southern Uganda and its waning position in performance of indigenous music of Uganda after the abolishment of the country's traditional kingdoms.

**Mathayo Ndomondo**, PhD, University of Texas, is a lecturer in the Department of Fine and Performing Arts, University of Dar Es Salaam. His research interests include the intersection between music, gender, religion, and state agencies in the war against HIV/AIDS in Tanzania, the impact of migrations on the music traditions of the Makonde of Tanzania, music and politics in Tanzania, and music contacts between Tanzania and South Africa.

**Katharine Stuffelbeam**, PhD candidate in Ethnomusicology at UCLA and winner of the 2011 African Music Section Student Paper Prize of the Society for Ethnomusicology. Her dissertation on women's social dance music among the Dagbamba in northern Ghana focuses on the dance genre *tora* and how women pass on knowledge through music.