

CONTRIBUTORS TO THIS ISSUE

Rob Allingham came to South Africa from the USA in 1975 as an already obsessive music collector. He was appointed Archive Manager for Gallo Record Company, a post from which he was 'retired' in 2008 after eighteen years. He is now continues to pursue his interests in South African music history and discography on a private basis.

Willie Anku, PhD Ethnomusicology, U Pittsburgh (1988), MME (Music Education), U Montana, Missoula (1976), is Associate Professor of Music, past head of the Music Department (1997-2003) and immediate past Director of the School of Performing Arts (SPA) at the University of Ghana, Legon. He has published widely from his research on theory of African music. He is presently a member of a Volkswagen Foundation research project partnership on The Formation and Transformation of Musical Archives in West African Societies conducted by the University of Music and Drama, Hanover, in cooperation with U Ghana SPA and the U of Maiduguri, Nigeria.

Jennifer W. Kyker is a PhD candidate in Ethnomusicology at the University of Pennsylvania. Her thesis addresses politics and popular music in post-colonial Zimbabwe, with a focus on guitarist and vocalist Oliver Mtukudzi. In addition to the *kurova guva* ceremony, her research interests include gender and *mbira dzavadzimu* performance and the *chipendani* mouthbow. She is founder and director of the non-profit organization Tariro, which works to educate and empower teenaged girls in Zimbabwean communities affected by HIV/AIDS (www.tariro.org).

David Locke is Associate Professor in the Music Department at Tufts University. He earned the Doctorate in Ethnomusicology from Wesleyan University (1978) where his dissertation studies were supervised by David McAllester and J.H.K. Nketia. He has published extensively from his research on drum-dance in Ghana, including his notable instructional works, *Drum Damba* (1990) and *Drum Gahu* (1988).

Jason McCoy is a PhD candidate in Ethnomusicology at Florida State University. His current research deals with the relationship between Simon Bikindi's music and the Rwandan genocide, with particular focus on issues of censorship, human rights, trauma, and memory.

Kathleen J. Noss-Van Buren is a lecturer in Ethnomusicology in the Department of Music at the University of Sheffield, UK. She holds an M.A. and Ph.D. in ethnomusicology from the University of California, Los Angeles, and a B.A. in English and B.M. in ethnomusicology from Lawrence University, Appleton, Wisconsin, USA.

Fiacha O' Dúbhda recently completed undergraduate studies in Social Anthropology and Ethnomusicology at The School of Oriental and African Studies (SOAS), London, during which his research into music and Somali poetry was conducted. He intends to continue to research Somali music as he undertakes his postgraduate studies. He welcomes dialogue with all interested readers at fiacha@soas.ac.uk.

Imani Sanga, PhD Ethnomusicology, U KwaZulu-Natal, RSA, is Senior Lecturer in Music at the University of Dar es Salaam. He has published numerous articles from his research on gospel choirs in Tanzania. His current book project on Postcolonial Soundscapes in Tanzania is supported by the African Humanities Program of the American Council of Learned Societies.