

CONTRIBUTORS TO THIS ISSUE

Anja Brunner, PhD candidate in Ethnomusicology at the University of Vienna (Austria), is researching popular music in Camaroon. Her dissertation discusses the political developments leading to the firm establishment of the popular music genre *bikutsi* on the Cameroonian musical landscape in the 1970s and 1980s.

Dave Dargie, PhD, Rhodes University and author of *Xhosa Music* (1988), is Professor Emeritus and research associate with the University of Fort Hare. His early work brought Xhosa music into the Catholic church; he has published numerous articles, instructional booklets, DVDs and CDs from his field recordings of South African bow music and Xhosa split-tone singing.

Austin Emielu, PhD, is Senior Lecturer, Department of the Performing Arts, University of Ilorin in Nigeria. His current research interest is ethnic based popular music in the south-south region of Nigeria. His publications include *Nigerian Highlife Music* (2013) published by the Centre for Black and African Arts and Civilization, Lagos, and several articles from his dissertation research.

Laina Gumboreshumba, PhD candidate in Ethnomusicology at Rhodes University, is researching the Venda *tshikona* reedpipe dance. Her dissertation presents historical and contemporary dimensions of cultural nationalism in *tshikona* performance and determines the inherent fundamental form of *tshikona* through analysis of melodic and rhythmic transcriptions of *tshikona* music and dance.

Mickias Musiyiwa PhD, Stellenbosch University, lectures in the Department of African Languages & Literature at University of Zimbabwe specializing in literature, music and cultural studies courses. He has published articles and book chapters from his research interests, Zimbabwean popular songs, oral literature, communication and narrative.

Maisie Sum, PhD, University of British Columbia, is Assistant Professor of Music at Conrad Grebel University College, University of Waterloo, Ontario, Canada where she teaches courses in world music and music appreciation, and directs the Balinese gamelan ensemble. She has published several articles from her research on the musical and ritual practices of the Moroccan *Gnawa* begun in 2001.

Andrew Tracey, Prof. Emeritus, Rhodes University, is the retired director of ILAM and former editor of this journal. He has published numerous articles from his research on *mbira* and Chopi *timbila* xylophone music. His research interest is the structure of African music and instrument technology.

Julien Volper PhD, History of Art, Paris I Panthéon-Sorbonne University, is assistant curator in the ethnographic section of the Musée Royal de l'Afrique Centrale (Tervuren). He has published several books and articles on ancient arts and cultures from Central Africa, especially from Democratic Republic of Congo.

Aleysia Whitmore, PhD candidate in Ethnomusicology at Brown University, is 2012 winner of the SEM African Music Section student prize paper competition. Her dissertation, entitled *Performing Pleasure: Africa and its Diaspora on the World Music Stage*, looks at the transnational lives of musicians, industry personnel, and audiences in the post-colonial era of in a multi-sited ethnographic study of the contemporary world music industry across Europe, West Africa, the Caribbean.