CONTRIBUTORS TO THIS ISSUE

Marie-Christine Parent earned PhDs in Ethnomusicology from the Université de Montréal (Canada) and the Université Côte d'Azur (France), during which she studied intangible heritage and identity issues related to *moutya*, a musical genre and practice from the Seychelles islands (Indian Ocean). Her research focuses on postcolonial cultures, creolization processes, cultural policies, and artistic creativity in relation to tradition, performance, musicians' professionalisation, cultural tourism and creative industries. Marie-Christine was the French review editor of the Canadian peer-reviewed journal *MUSICultures* from 2013 to 2019. Currently she is the programme manager at the Conseil des arts et des lettres du Québec.

Correspondence: mchristineparent@gmail.com

Cornelius A. Holtzhausen, MA, is beginning to specialise in Cultural Anthropology. His current research interests include music, identity and Afrikaner culture. The author completed the research for this article while based at the University of Pretoria. *Correspondence: corholtz@gmail.com*

Luis Gimenez Amoros, Ph D, is a research fellow at the Centre for Humanities Research (CHR) at the University of the Western Cape. Previously, he served as an Ethnomusicology lecturer at the University of Fort Hare and as a Postdoctoral fellow in the Unit of Zimbabwean Studies at Rhodes University in South Africa. *Correspondence: worldmusicspirit@gmail.com*

Michael B. Vercelli, Ph D, is a Professor of Music and the director of the World Music Performance Centre at West Virginia University. His research focuses on the transmission and performance practice of percussive traditions of Africa and the African diaspora. He has received awards for both his performance and study of indigenous music and has released recordings with master Ghanaian *gyil* players, Bernard Woma and Tijan Dorwana. He has given lectures, performances, and workshops across the United States, Mexico, Brazil, China, and Europe and is a participating member in the Percussive Arts Society, the Society for Ethnomusicology, and the International Council for Traditional Music.

Correspondence: Michael. Vercelli@mail.wvu.edu

Jacqueline Cogdell DjeDje, Professor Emerita and former chair of the UCLA Department of Ethnomusicology, is author of numerous articles and books, including *Fiddling in West Africa* (2008), which won both the Alan Merriam Prize from the Society for Ethnomusicology in 2009, and the Kwabena Nketia Book Prize from the Society for Ethnomusicology African Music Section in 2010. At present, DjeDje is conducting research on fiddling in African-American cultures. *Correspondence: djedje@ucla.edu*

Moses Nii-Dortey, PhD, is a Research Fellow and Lecturer at the Institute of African Studies, University of Ghana, Legon. He was an African Presidential Fellow, University of Michigan, Ann Arbor (2009), and African Humanities Programme (AHP) Doctoral Fellow at the University of Dar es Salaam, Tanzania (2011-2012). Nii-Dortey has published on the histories of Ghanaian Folk Opera and the National Symphony Orchestra, and traditional festivals.

Correspondence: mndortey@gmail.com

Fernando Palacios, PhD, is a Professor at Pontificia Universidad Católica del Ecuador (PUCE). He is a guest researcher at Roskilde University in Denmark and associated researcher at the Centre for World Music, Hildesheim University, in Germany. His academic activities as lecturer and researcher are combined with the creative and performative aspects of music and sound art.

Correspondence: FPALACIOS766@puce.edu.ec; fernandopalaciosmateos@gmail.com

John-Doe Dordzro, Ph D, is currently an Andrew W. Mellon Foundation Postdoctoral Research Fellow at Rhodes University, Makhanda, South Africa. He has published on factors that influence instrument choices in school bands, the perceptions held by basic school head teachers on the role of music, and emotions in Ghanaian highlife music. His research interests are instrumental music pedagogy (wind instruments), brass band music in Ghana (community music), and issues in music education.

Correspondence: doe.dordzro@ucc.edu.gh