

## CONTRIBUTORS TO THIS ISSUE

**Andrew Tracey**, MA, followed his father Hugh Tracey, pioneer of African music studies, as Director of the International Library of African Music, focusing on the theory and playing of African instruments such as mbiras, xylophones and panpipes in the countries of the Zambezi valley region. He was instrumental in the invention of the modern Zimbabwean marimba groups and in their introduction, as well as that of the Trinidadian Steeldrum, to South Africa. He is concerned with promoting the knowledge among Africans of all original music traditions, such as the Chopi *timbila* xylophone music of southern Mozambique and the Shona *matepe* of Zimbabwe. He has published regularly in this Journal. ORCID: 0000-0001-6803-6032

**Olupemi Oludare**, PhD, specializes in the areas of theory and analysis and African musicology, with research interests in rhythm, language, movement, and cognition. His research interrogates and contributes to the role of music in human and social development. He has published in reputable international journals, book volumes, including the Bloomsbury Encyclopaedia for popular music of the world. Oludare is a Catalyst Fellow of the University of Edinburgh, and currently a postdoctoral fellow at the Utrecht University, working in the project “when language has a beat” (NWO 360-89-060), with a focus on African drum language. ORCID: 0000-0002-2762-3019

**Jim Hickson**, MMus, is a freelance music journalist based in London, specialising in the musics of Africa and the Islamic world. He has held various positions within the world music industry in both the UK and Germany, and currently works as a world and traditional music audio cataloguer as part of the Unlocking Our Sound Heritage project at the British Library. ORCID: 0000-0002-4342-8352. Correspondence: jimhxn@gmail.com

**Esther Omone Aluede** was, until her death, a doctoral student of ethnomusicology at the Nnamdi Azikiwe University Awka, Anambra State, Nigeria. She was also a Junior Secondary School Principal employed by the Edo State Post-Primary Education Board in Nigeria. She has a number of publications including a book published from her research on *Ujie* music of the Esan people. **Charles Onomudo Aluede**, PhD, is a Professor of Music (Ethnomusicology and Music Therapy) at the Ambrose Alli University, Ekpoma, in Edo State, Nigeria. As a certified music teacher with over three decades of teaching experience in the university system, he has a number of publications in the form of academic journal articles, edited book chapters and five books. He is the founder of the Centre for Studies in Esan Music—a privately sponsored initiative aimed at the preservation of Esan musical practices in Edo State, Nigeria. ORCID: 0000-0002-2762-3019

**Lyndsey Hoh Copeland**, PhD, is Assistant Professor of Ethnomusicology at the University of Toronto. Copeland was previously a Lecturer in Stanford University's

Department of Music and Postdoctoral Fellow at the Stanford Humanities Center. Copeland's articles on amateur brass band performance in the Republic of Benin are published in the journals, *Ethnomusicology Forum* (2018) and *Africa* (2019), the latter of which received the 2020 Early Career Prize awarded by the British Forum of Ethnomusicology. ORCID: 0000-0002-2384-1545