

## CONTRIBUTORS TO THIS ISSUE

**Dave Dargie**, PhD Rhodes University, is Professor Emeritus and research associate with the University of Fort Hare. Author of *Xhosa Music* (1988), 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.

**Banning Eyre**, Senior Editor at Afropop.org. is an author, guitarist, radio producer and journalist. His work with the Peabody Award-winning public radio series *Afropop Worldwide* has taken him to over a dozen African countries to research local music, especially guitar styles. He comments on world music for NPR's *All Things Considered*. His third book, *Lion Songs: Thomas Mapfumo and the Music that Made Zimbabwe* was released in May 2015.

**Luis Gimenez Amoros**, PhD Rhodes University, is a postdoctoral fellow in the Unit of Zimbabwean Studies at Rhodes University. Guitarist and composer of 11 solo albums, he is a music collaborator with world music artists such as Hope Masike, Ramata Diakite and the late Mariem Hassan. He has published several articles in Spanish and a documentary film from his research on Saharawi music.

**Susan Hurley-Glowa**, PhD Brown University, is Associate Professor of Music at the University of Texas Rio Grande Valley, where she teaches ethnomusicology, Western art music, and applied brass. A Fulbright scholar, her research interests include Luso African and Latin American music cultures. She has published numerous articles and the documentary film, on her research specialty, music of the Cape Verde Islands.

**Ignatia Madalane** lectures music history and society at the University of South Africa (UNISA). She is a singer/songwriter and researcher who received her MA in music from the University of the Witwatersrand with a dissertation titled, "Ximatsatsa: Exploring Genre in Contemporary Tsonga Popular Music." Her research interests include issues of gender and identity in popular music studies.

**Tony Perman**, PhD University of Illinois, is an ethnomusicologist at Grinnell College specializing in the music of Zimbabwe. He has a book forthcoming on the semiotics of emotion and spirituality in Ndau performance practices in southeastern Zimbabwe and has published numerous journal articles from his research about mbira music, aesthetics, religious experience, and popular music in Zimbabwe.

**Andrew Tracey**, Prof Emeritus Rhodes University, is the retired director of the International Library of African Music and former editor of this journal. He has published numerous articles from his research on Shona mbira and Chopi xylophone

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music. His research interests are the structure of African music and instrument technology.

**Gavin Webb**, PhD University of Ghana, is Assistant Professor of Ethnomusicology at Binghamton University in New York. From 1998–2012 he was based at the University of Ghana with 12 of those years devoted to developing and delivering international education programming while affiliated with the Institute of African Studies. His love of drum-based music has led to multiple excursions to Togo, Benin, Nigeria, and Mali.