

## CONTRIBUTORS TO THIS ISSUE

**Andrea Trujillo** is the Director of the Music Department of the Reformed University in Barranquilla, Colombia. She holds a Master's Degree in music research from the Rioja International University. She is dedicated to studying musical practices of the Colombian Caribbean region that are in danger of extinction. She is a violinist and manager of the "Music Among Friends" project of the Reformed University Chamber Orchestra.

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**Manolete Mora** (PhD Monash) is an Associate Professor. His research interests include music in the Philippines, Indonesia and Ghana, and Africans in China and, more generally, ethnography and popular music. He has published widely in musicological and anthropological journals and has produced CDs for Rykodisc and Smithsonian/Folkways. His monograph on Filipino indigenous music, published with Ateneo de Manila University Press, 2005, won the National Book Award for Folklore in 2006. He has also worked as a consultant for UNESCO projects among Tibetans and Mongolians in China. Performance activities include Balinese gamelan and Afro-Cuban music.

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**Patricia Tang** is an Associate Professor in the Music and Theatre Arts Section at the Massachusetts Institute of Technology. A specialist in Senegalese music, she is the author of *Masters of the Sabar: Wolof Griot Percussionists of Senegal* (Temple University Press 2007). She serves as the faculty advisor for Rambax, MIT's Senegalese drum ensemble. Tang's current research focuses on immigration and the global circulation of African popular musics. In 2016, Tang was named a Margaret MacVicar Faculty Fellow. As a violinist, she has performed and recorded with African artists Nder et le Setsima Group, Positive Black Soul, Balla Tounkara, Balla Kouyate and Lamine Touré & Group Saloum.

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**Olusegun Stephen Titus** is a Senior Lecturer in the Department of Music, Obafemi Awolowo University, Nigeria. He obtained a PhD degree in Ethnomusicology at the University of Ibadan. His work focuses on musical narratives of the environment, urban spaces, migration, trafficking, and landscape. He is interested in socio-cultural explanations of environmental degradation and its effects on humans and developing awareness. He has been a IFRA Fellow; a Fellow of the A. G. Leventis Program, a visiting scholar at SOAS, University of London, and a visiting scholar at Oxford University in 2019.

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**Amos Darkwa Asare** is a Teaching Associate at the University of Cape Coast, Ghana. He is a PhD candidate at the University of Cape Coast, and the University of Hildesheim in Germany. He holds a Bachelor of Arts (Music) degree from the University of Cape Coast and a Master's degree in Global Music from the University of the Arts, Sibelius Academy, Finland. His research interests are in the areas of music and healing, music and business and cultural policy.

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**Divine Kwasi Gbagbo** is a music educator, composer and director of choral art music, ethnomusicologist, and an Èwè cultural ambassador, who received his education from the University of Education, Winneba University of Ghana, and Kent State University. He is currently a PhD candidate at Ohio University.

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**D. Rose Elder** has collaborated with Gbagbo and has led fifteen month-long Ohio State ATI Ghana Research and Education Abroad teams to Ghana to learn about Ghanaian arts and culture and to conduct research in the arts and development studies. The ongoing research for this paper began with the 2016 tour. Elder serves as the president of Ghana Beyond Subsistence ([ghanabeyondsubsistence.org](http://ghanabeyondsubsistence.org)) coordinating with the Evangelical Presbyterian Development and Relief Agency in microloan and savings with small farmers and petty traders and the Ghana Education Service to encourage partnerships and continuing education for US and Ghanaian teachers.

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**Gerhard Roux** is a lecturer in music technology at Stellenbosch University, South Africa, and a recording technician that specialises in natural acoustic audio recordings and surround sound production for film. In pursuit of a signature sound, Gerhard designs and builds ribbon microphones. Gerhard's research focuses on managing the complex adaptive nature of audio production systems with a particular focus on socio-technical interface in creative environments.

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