

Contributors

APOLLINAIRE ANAKESA KULULUKA, a musicologist/ethnomusicologist, is a professor at the University of the Antilles (Guadeloupe and Martinique) and director of research in oral tradition music and art music of the twentieth and twenty-first centuries, having studied at the University of Zaire, the Shanghai Conservatory of Music, and the University of Paris-Sorbonne Paris IV. He is the author of four monographs and numerous specialised articles on the intangible cultural heritage of French Guiana and the Caribbean, and on traditional music from Africa, China, the Amazon, and the Caribbean.

FRANCES APARICIO, Professor Emerita at Northwestern University, is the author of numerous books, including *Listening to Salsa: Gender, Latin Popular Music, and Puerto Rican Cultures* (1998), which won both the Katherine Singer Kovacs Prize for best book in Hispanic literature and the International Association for the Study of Popular Music's Book Award, and *Negotiating Latinidad: Intralatinidad Lives in Chicago* (2019). Her research, by connecting cultural studies, popular music, literary studies, language, and gender and women's studies critically establishes Latina/o/x studies as an interdisciplinary field. She is currently writing a book about salsa singer Marc Anthony.

BRENDA F. BERRIAN, Professor Emerita at the University of Pittsburgh, is the author of *Race, Identity and Privilege from the US to the Congo* (Lexington Books, 2021) and *Awakening Spaces: French Caribbean Popular Songs, Music and Culture* (University of Chicago Press, 2000), and the recipient of many fellowships and awards, including the Social Science Research Council, Fulbright Commission, and National Endowment for the Humanities.

NANETTE DE JONG is Professor of Ethnomusicology at the International Centre for Music Studies at Newcastle University and a research fellow with the University of South Africa. Her research centres on the impact of decolonisation and related issues of positionality and power on Black musics across Africa and the African diaspora. She is the author of

Tambú: Curaçao's African-Caribbean Ritual and the Politics of Memory (Indiana University Press, 2012) and numerous articles and book chapters that include explorations into the memories and remembrances of homeland among Caribbean and African migrants, musical fusions that connect the diaspora and, more recently, the music-interventions that help to combat HIV-stigma and gender inequality in Southern Africa.

MICHAEL LARGEY is Professor of Musicology at the Michigan State University College of Music. He is an ethnomusicologist and folklorist who writes about the music and culture of Haiti, specifically Haitian classical and religious music. Largey is the author of *Vodou Nation: Haitian Art Music and Cultural Nationalism* (University of Chicago Press, 2006) and *Haitians in Michigan* (Michigan State University Press, 2010) and the co-author with Peter Manuel of *Caribbean Currents: Caribbean Music from Rumba to Reggae* (3rd ed., Temple University Press, 2016).

FELICITY LAURENCE has taught music education in many countries, including at the Bergen University College of Education, the Trossingen Hochschule fuer Musik, and Newcastle University. She is the author of numerous articles and co-editor of several books, including *MasterClass in Music Education: Transforming Teaching and Learning* (with John Finney, Bloomsbury, 2013) and most recently *Art-Music-Pedagogy: A View from a Geopolitical Cauldron* (with Marion Haak-Schulenburg, Routledge, 2021).

LESTER MONTS is Arthur F. Thurnau Professor of Music (ethnomusicology) at the University of Michigan. From 1993 until 2014, he served as the senior vice provost for academic affairs and a senior counsellor to the president for the arts, diversity, and undergraduate affairs. He served as the executive producer for the film documentary *Gone to the Village: Royal Funerary Rites for Asantehemaa Nana Afia Kobi Serwaa Ampem II*. His research on Vai music and culture in Liberia spans more than forty years. He currently serves as director of the Michigan Musical Heritage Project that seeks to capture the state's folk, ethnic, and immigrant traditions on video.

ROBIN MOORE is a professor of ethnomusicology at the University of Texas at Austin. With research focussing on music and race, music curriculum reform, and the music of Cuba and Latin America, he is the author of numerous books, including *Nationalizing Blackness: Afrocubanismo and Artistic Revolution in Havana, 1920–1940* (University of Pittsburgh Press, 1997), *Music and Revolution: Cultural Change in Socialist Cuba* (University

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DAVID MOSKOWITZ is a professor of music history at the University of South Dakota. His research focusses on the popular musics of the Caribbean, United States, and United Kingdom, and he has authored numerous articles and several books, including *Bob Marley: A Biography* (Greenwood Press, 2007), *Popular Music: An Encyclopedia of Reggae, Mento, Ska, Rocksteady, and Dancehall* (Greenwood Press, 2006), *The Words and Music of Jimi Hendrix* (Praeger, 2011) and *The 100 Greatest Bands of All Time: A Guide to the Legends Who Rocked the World* (Greenwood Press, 2015).

JULIO NAZARIO is Assistant Dean Emeritus at the School of Arts and Sciences at Rutgers University, serving as affiliated faculty of the Latino and Caribbean Studies Department and the Rutgers Honors Program, teaching Caribbean cinema and leading the study abroad programme. He is a practising artist exhibiting prints and photography worldwide, and serves as arts commissioner with the Kingston Arts Council (Ulster County, New York). Currently, he directs the West Strand Art Gallery (which he co-founded) in Kingston, New York.

ISABEL NAZARIO is Associate Vice President Emerita at Rutgers University, where she developed strategic initiatives in the arts and humanities and advised on inclusion and diversity state-wide programmes. While at Rutgers, she founded and served as director of the Center for Latino Arts and Culture and also led the Center for Women in the Arts and Humanities. As a visual artist, she has participated in numerous exhibitions, and, more recently, was appointed trustee with El Museo del Barrio (New York City) and a board member of Samuel Dorsky Museum of Art (University of New Paltz, New York). She currently directs the West Strand Art Gallery (Kingston, New York), which she co-founded

DEBORAH PACINI HERNANDEZ, Professor Emerita of Anthropology and American Studies at Tufts University, has focussed her research on comparative US Latino studies, US Latino community studies, ethnic and racial identity in Caribbean and US Latino popular music and culture, and the impact of globalisation on Latin American and Latino popular music. She is the author of *Oye Como Va! Hybridity and Identity in Latin/o Popular Music* (Temple University Press, 2010) and *Bachata: A Social*

History of a Dominican Popular Music (Temple University Press, 1995) and co-editor (with Raquel Rivera and Wayne Marshall) of *Reggaeton* (Duke University Press, 2009) and (with Eric Zolov and Hector Fernández L'Hoeste) of *Rockin' Las Americas: The Global Politics of Rock in Latin/o America* (University of Pittsburgh Press, 2004).

FLORABELLE SPIELMANN is a French-Trinidadian ethnomusicologist/anthropologist specialising in Caribbean music. She holds a PhD in anthropology from the School for Advanced Studies in Social Sciences in Paris where she defended her dissertation 'Stick-Fighting in Trinidad, Manhood and Honour' in 2014. Her current research focusses on Guadeloupian hip-hop as well as Indigenous Caribbean dancing and musical traditions.

ANGELINA TALLAJ is an assistant professor in ethnomusicology at Fordham University. Her research focusses on Dominican folk and popular music and their role in the construction of ethnic, racial, gender, and religious identities, particularly in the New York City Dominican diaspora. She is also a trained pianist who enjoys performing music from Latin America and the Caribbean and has performed in major venues such as Lincoln Center and Carnegie Hall.

LINDA F. WILLIAMS is an ethnomusicologist, jazz scholar, teacher, and musician. As jazz saxophonist, she performs widely in Zimbabwe, South Africa, the Caribbean, and the United States. As an associate professor, presidential scholar and Five-College Fellow at Bates College, Creighton University, and Mt Holyoke University, she has taught ethnomusicology, African American studies, jazz, steel pan, and African drumming. Her scholarship focusses on the transatlantic influences of African American cultural practices and their impact on music, culture, and politics abroad. Presently, she resides in Orangeburg, South Carolina, serving as faculty member at South Carolina State University.

HÉLÈNE ZAMOR teaches French at the University of the West Indies (Cave Hill Campus, Barbados), where she is also the coordinator for modern languages. Her research interests range from French Antillean song and Sino-Caribbean relations to the banana, rum, and sugar industry in Martinique. She has authored numerous articles as well as the monograph *La canne à sucre à la Martinique* (Editions Nestor, 2019).

