

## List of Authors

**Angela Elisabeth Lühning** – Ph.D. in *Vergleichende Musikwissenschaft*/ ethnomusicology *Freie Universität Berlin* (1989) and B.A. of instrument (cello) - *Musikhochschule Detmold* (1982) (Germany). Currently she is a full professor in the School of Music of the Federal University of Bahia, and director of the Pierre Verger Cultural Space – Salvador. Lühning's production has concentrated on the field of arts, culture and education, with an emphasis in ethnomusicology, acting on the following topics: music in *candomblé*, ethnomusicology and participatory processes, Afro-Brazilian culture, memory and transmission processes, music in historical contexts, community cultures and social education and, finally, Pierre Fatumbi Verger and his oeuvre. Among her most recent publications are the books *Fotografando Verger* (Photographing Verger, 2011) and, with Sivanilton Encarnação da Mata, *Casa de Oxumarê. Os cânticos que encantaram Pierre Verger* (Oxumarê's House. The Songs that Enchanted Pierre Verger, 2010).

**Edilberto José de Macedo Fonseca** - Ph.D. in music from the Federal University of the State of Rio de Janeiro (UNIRIO, 2009). Between 1988 and 1991, he served as an educator with the indigenous Waimiri-Atroari in Roraima. With a bachelor's degree in guitar (1999), Fonseca completed his M.A. on the rhythms of *ketu-nagô* Candomblé in Rio de Janeiro (2003). From 2003 to 2010, as a researcher for CNFCP/IPHAN, participated in the patrimonialization of the *Viola de Cocho* and in the construction of musical instruments of the popular traditions of the central São Francisco river region of Minas Gerais. Fonseca coordinated the Music and Handicraft Cultural Center (2005-2008), researching in the Januária region of Minas Gerais. Between 2006 and 2008, he was professor at the Arts Institute of the State University of Rio de Janeiro (UERJ). He is a Technician in Cultural Matters of the IBRAM Villa-Lobos Museum and in 2013 was professor of Ethnomusicology at UNIRIO.

**Flávia Camargo Toni** is Full Professor at the University of Sao Paulo, where she heads two post-graduation programs: Musicology, at the Music Department, and Brazilian Cultures and Identities, at the Brazilian Studies Institute. Many of her publications are about the work of the modernist intellectual, the polygraph Mário de Andrade, including: *Dicionário Musical Brasileiro* (Brazilian Musical Dictionary); *Introdução à Estética Musical* (Introduction to Music Aesthetics); *Mário de Andrade e Villa-Lobos* (Mário de Andrade and Villa-Lobos); *A música popular brasileira na vitrola de Mário de Andrade* (Brazilian Popular Music in Mário de Andrade's Phonograph). Since the 1980's Professor Flávia Toni participates also to the preservation and knowledge of the *Missão de Pesquisas Folclóricas* from the library and archives of Centro Cultural São Paulo.

**Jeff Todd Titon** is emeritus professor of music at Brown University. For 27 years he directed Brown University's PhD program in ethnomusicology. Active in folklore as well as ethnomusicology, his writings focus on cultural theory and American vernacular music. He is a past editor of *Ethnomusicology*, the Journal of the Society for Ethnomusicology, and is the author or editor of seven books and numerous essays. Regarded as a pioneer in the area of applied ethnomusicology and cultural conservation, he is co-editor with Svanibor Pettan of the forthcoming *Oxford Handbook of Applied Ethnomusicology*. His work in ecomusicology and soundscape ecology may be followed on his research blog at <http://sustainablemusic.blogspot.com> where he theorizes nature's economy to show how sound transforms place and how ecological principles may inform cultural policy to promote social, economic, and environmental justice.

**Manuel Veiga** - Devout of Salvador, where he was born, returns, and has suffered since 1931. Veiga received his degree in engineering from the University of Brazil, known today as the Federal University of Rio de Janeiro, in 1953. He began studying music at the age of eight, and would eventually be the first to enroll (1954) in H.J. Koellreutter's Free Seminars, today the School of Music of the Federal University of Bahia (UFBA). To follow were diplomas and degrees (BS and MS in Piano) from the Juilliard School of Music, in New York, between 1957 and 1963, advised by Beveridge Webster. He began the doctorate (University of California, Los Angeles, Ph.D. in Music, concentration in Ethnomusicology, 1981), under Robert Stevenson, in 1976. He has received grants and financial incentives from institutions and instructor, more than he can thank. A member of the faculty at UFBA since 1966, Veiga is today Emeritus Professor, perhaps due to the restructuring that he undertook with the assistance of impressive colleagues and students. He has collaborated with the Brazilian federal organizations CAPES and CNPq (he was the first representative in music) in consolidating music as an area of research and graduate study. He dedicated himself to the insertion of Ethnomusicology in Brazilian universities, starting 1981, by organizing Journeys and Symposiums to this end. He is a member of the Brazilian Academy of Music and the Bahia Academy of Sciences. He is married to Japanese pianist Ryoko Katena Veiga, and together parented two children: Christina (greatly missed) and Andréa, who has given them three grandchildren.

**Marcus Straubel Wolff** - Undergraduate degree in History from the Pontific Catholic University of Rio de Janeiro (PUC-RJ), (1991), and in Music from the University of Rio de Janeiro (1989). Master's degree in Social History of Culture (1993) and Ph.D. in Communication and Semiotics (2004), both from PUC-RJ, with fieldwork in India, directed by Dr. Sengupta at the Rabindra Bharati University, Calcutá. Wolff was researcher of the Laboratory of Ethnomusicology of the Music School of the Federal University of Rio de Janeiro (2006-2007). He is professor in the departments of Music and Communications of the Candido Mendes University, Friburgo campus, where he coordinates the Nucleus of Interdisciplinary Studies: Image, Memory, and Identity (NEIMI), and develops research on: the relationship between the musics and identities of the immigrants from the state of Rio de Janeiro's mountain region; (eth-

no)musicology and questions of identity; nationalist ideologies; semiotic sound systems, in addition to the aforementioned areas.

**Michael Iyanaga** - Ph.D. in Ethnomusicology from the University of California, Los Angeles (UCLA). He is currently a Fulbright Postdoctoral Scholar and a Visiting Adjunct Professor in the Graduate Program in Music at the Federal University of Paraíba. Iyanaga is also a field researcher with the Respeita Januário Association, in Pernambuco. His interests include methodology in and intellectual history of ethnomusicology, religion and music, the Black Atlantic, embodied memories, historiography, and intangible heritage.

**Miguel A. García** - Ph.D. in Anthropology from the University of Buenos Aires. He is Professor in the Department of Philosophy and Letters (UBA) and Independent Investigator of the National Council of Scientific and Technical Studies (CONICET). He is director of *El oído pensante* (The Thinking Ear) (an online publication dealing with the epistemology of musical investigation) and among his many publications include the books: *Prácticas musicales y religión en la sociedad wichí* (Musical Practices and Religion in Wichí Society, 2005), *Voces de tinta. Estudio preliminar y edición antológica de Folklore Argentino (1905) de Robert Lehmann-Nitsche* (Voices of Color. Preliminary Study and Anthological Edition of Argentine Folklore of Robert Lehmann-Nitsche, co-authored with Gloria B. Chicote, 2008), *Robert Lehmann-Nitsche. Walzenaufnahmen aus Argentinien 1905-1909* (Robert Lehmann-Nitsche. Wax Cylinder Recordings from Argentina, 2009), *Rock en papel. Bibliografía crítica de la producción académica sobre el rock en Argentina* (Rock on Paper. Critical Bibliography of the Academic Production on Rock in Argentina, editor, 2010) and *Etnografías del Encuentro. Saberes y relatos sobre otras músicas* (Ethnographies of the Encounter. Knowledge and Stories about Other Musics, 2012).

**Susana Sardo** - Auxiliary Professor in the Department of Communication and Art, of the University of Aveiro and a Ph.D. in Ethnomusicology from the New University of Lisboa. Since 1987, Sardo has researched on Goa as well as on music and Lusophony. Her investigatory interests include music and post-colonialism, music in Lusophone space, including Portugal, where she has also researched the processes of folklorization and music in the post-dictatorship era. She is the director, at the University of Aveiro, of the Institute of Ethnomusicology center (INET-MD) and of the Doctoral Program in Music. Sardo is author of the book *Guerras de Jasmim e Mogarim: Música, Identidade e Emoções em Goa* (Wars of Jasmin and Mogarin: Music, Identity and Emotions in Goa, Leya 2011), which was awarded the Culture Prize of the Geographical Society of Lisbon in 2011, and organized the collection *Viagem dos Sons* (Voyage of Sounds, Tradisom 1998), among other publications, discographies, and articles.