

## About the authors

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**Glauzia Peres da Silva** is postdoc researcher at the Institute of Sociology, University of Duisburg-Essen. Her research focuses on economic sociology, sociology of the arts and global and transnational processes. Her PhD thesis was published in the book *Wie klingt die globale Ordnung. Die Entstehung eines Marktes für World Music* (VS Springer 2016). She is currently investigating transnational labor markets for artists in the case of the world music market, focusing on dynamics around trade fairs, festivals and exhibitions.

**Konstantin Hondros** is research associate in the DFG-project Organized Creativity and a PhD candidate at the University of Duisburg-Essen. He studied sociology, theater, film and media studies and art history at the University of Vienna. His research focuses on the influence of copyright on music creation processes. In his PhD, he analyses processes of soundalike productions in media music and how the involved actors deal with regulatory uncertainty. His works concentrate on organization studies, the sociology of law, the sociology of culture and the arts as well as visual sociology.

**Annelies Fryberger**, as a sociologist of music, is interested in valuation practices and processes of institutionalization in contemporary art music and sound art. She obtained her PhD from the EHESS in Paris in 2016, with a dissertation on peer review and commissioning processes in the field of contemporary art music. She has since been working as a postdoctoral researcher (DAAD grant at the University of Hildesheim, Germany, Labex CAP position at the IRCAM/Pompidou Center, Paris, and visiting scholar at the New School, New York). Her current research looks at how sound art has been integrated into the world of contemporary art.

**Mukasa Situma Wafula** is a Bachelor of Music and Master of Arts graduate of Kenyatta University, Kenya, and is currently a doctoral student at the University of Music Franz Liszt in Weimar, Germany. He's a lecturer of African musicology at the Technical University of Kenya. He previously worked as a music resource manager at a South Africa-based retail media store that combines books, music and a cineplex. Artistically, he's a player of the Bkususu Litungu (a seven-stringed lyre from Western Kenya), a singer and a choir director. He's also a composer of choir music and a music critic, drawing on extensive experience at schools and colleges and the Catholic church.

**Peter Lell** studied musicology and philosophy at the undergraduate level at Kiel University and the University of Music FRANZ LISZT Weimar. Following that, he completed a master's program in "Transcultural Music Studies" at the UNESCO Chair on Transcultural Music Studies, Weimar, and spent a year for research purposes at the University of Leeds, England. His research interests include contemporary music, music festivals and the traditional music of Afghanistan.

**Sandrine Le Coz** is currently writing a PhD in Social Anthropology (EHESS Paris). In addition, she works in the world music field as a producer, journalist, programmer, diffuser, artistic stage manager and scriptwriter for various institutions and international festivals. Her research topic focuses on the professional networks, markets and fairs that structure the world music industry. Through a multi-located ethnography, she proposes to investigate the relationships between key actors and the impact of their decision-making power in terms of visibility and the valuation of artistic careers.

**Nepomuk Riva** studied musicology and theology in Heidelberg and Berlin. He received his PhD in 2012 at the DFG-Graduate School "Schriftbildlichkeit (Visual Iconicity)" at the Free University Berlin, where he researched the written and oral transmission of church music in Cameroon. Between 2012-2014 he was an assistant lecturer at the department for sociology of music at Humboldt University. Since 2016, he has been an assistant lecturer at the HMTM Hannover in the department of ethnomusicology where he has been working on a postdoc project about the representation of Africa and its music in European music culture. He has also served as coordinator of the DAAD-Graduate School "Performing Sustainability" at the University

of Hildesheim, the University of Maiduguri (Nigeria) and the University of Cape Coast (Ghana).

**Alla El Kahla** is a doctoral candidate in ethnomusicology at Martin Luther University of Halle-Wittenberg, Germany. He obtained a major in music and musicology studies from the High Institute of Music, University Tunis, Tunisia, and then completed his graduate degree in cultural studies at the same institute. His current research proposes to study the practice of Al-Istikhbar in Tunisian traditional/popular music, shedding light upon and dissecting the roots of its cultural features. He is interested in the field of Tunisian music, with an emphasis on musical life throughout French rule and the status of music within society.

**Daniela Anabel González** is a teaching assistant at the University of Buenos Aires and is part of two research projects: "The Knowledge of the Archive. The Documents Referred to Musical Activities on the Digital Collection 'Biblioteca Criolla' (Ibero-American Institute of Berlin)" and "The Musical Practices of the Late 19th and the Early 20th Century through the 'Biblioteca Criolla' Collection". She is a PhD candidate in the theory and history of arts with a project entitled "Musical Genres, Performances and Competing Discourses in Buenos Aires between the Late 19th and Early 20th Century". Since 2012, she has been the editorial producer of the Argentinian musicological journal *El oído pensante*.

**Janco Boy Bystron**, born in 1979 in Hannover, Germany, studied drums and percussion (jazz/rock/pop) at the Carl Maria von Weber Hochschule für Musik, Dresden, Germany. For his PhD in musicology, he focused on the musical culture of Brazil and published the results in *Brasilianische Grooves* (2018). With the exposition of macro- and micro-rhythmic structures in popular music and their embedding in sociocultural practice and ways of thinking in modern societies, he wants to contribute to a detailed reflection on motives for artistic activities and their reception. Janco currently works as a freelance drummer and music teacher in Stuttgart, Germany.

**Chico Santana** has a PhD in Music from the University of Campinas, Brazil, and the Franz Liszt University of Music in Weimar, Germany, where he studied samba batucada. His research topics include transcultural music studies,

musical education and performance, with a focus on percussion, collective apprenticeship, rhythm and corporeality. He has published books and didactic materials in Projeto Guri and has taught at the music department of the Arts Institute at UNICAMP and the Itajaí City Conservatoire of Popular Music. He regularly teaches and acts as an instrumentalist, composer and musical director for several groups in Brazil and Germany.