

## FROM THE EDITOR

The 2014 issue of *African Music* (Volume 9, Number 4) is remarkable for several reasons: it is the final issue of Volume 9 of the journal and the eighth issue since *African Music* was re-launched in 2007; and significantly, 2014 is the 60<sup>th</sup> anniversary of ILAM's founding by Hugh Tracey in 1954. It is truly remarkable that *African Music* has survived for 60 years and that it remains the only accredited journal in academe devoted exclusively to primary research on the music of Africa. The fact that *African Music* continues to be published IN AFRICA by ILAM and not some foreign academic publisher is also of note. This is indeed an accomplishment for the International Library of African Music that it has been my privilege to be part of during the nine years of my tenure as Director and eight years as Editor of *African Music*.

The not so easy and not so simple task of assembling a collection of articles that contribute significantly to knowledge of African music and its meaning in the many contexts on the continent and beyond where it is performed has proved to be a major challenge and ultimately a rewarding task each year. Thank you to the many researchers who have submitted their articles and contributed to the high quality of content in each of the past eight issues. This issue, as the 2013 issue, again includes a DVD with video clips and audio tracks, most often from field recordings, that illustrate the content of the articles.

I have been fortunate to celebrate ILAM's 60<sup>th</sup> anniversary by launching the ILAM Pilot Project in Repatriation and Re-study of Hugh Tracey Field Recordings. Gogo and Zanzibari recordings made in Tanzania and Luo and Kipsigis recordings made in Kenya in 1950 and 1952 were returned in CD format during five weeks of fieldwork in July-August in Chamwino Village and Zanzibar in Tanzania and the Rift Valley and Lake Victoria regions of Kenya. The recordings were received with much enthusiasm and gratitude by several musicians recorded by Tracey still alive who were located in Kenya and by descendants of many more musicians in the communities of origin as well as educational and cultural institutions in each region. This work is only just begun and will continue in additional locations in Kenya and Tanzania and more widely in southern Africa in 2015. Clearly, the time is NOW to promote revitalization of African music heritage through return of these valuable historical recordings to their communities of origin as widely as possible.

Tracey's early recordings of popular music by Luo *nyatiti*, guitar and accordion players in 1950 and 52 were part of our repatriation and re-study in Kenya, which was conducted with assistance from Tabu Osusa, Director of Ketebul Music in Nairobi, who has a passionate interest in the history of benga guitar. The work in Kenya was made possible by support from the Abubillah Music Foundation and Singing Wells ([www.singingwells.org](http://www.singingwells.org)). Readers are urged to go to the ILAM and Singing Wells websites for additional information and to view video features on the project.

Coincidentally, Ian Eagleson uses certain of these Tracey recordings to verify crucial information in his carefully researched contribution to this issue that traces the origins

and development of the 'benga beat' in Kenya. I urge readers to read "Continuities and Innovation in Luo Songstyle: creating the benga beat in Kenya 1960 to 1995" and listen to the audio tracks accompanying Eagleson's transcriptions on the DVD that accompanies this issue to experience the infectious, uniquely Kenyan sound of benga first hand.

All articles in this issue are from primary research and, as is typical, reveal much about African music and realities of the social contexts in which it occurs. From Dor's careful exposition of Amu's creative process to Eagleson's tracing of emergence of the 'benga beat' in Kenya to Okigbo's documentation of how the vestiges of apartheid cast a shadow on the performance practice of the Siphithemba Choir, causing him to ask, "What is post about apartheid in South Africa?", the articles in this issue are compelling.

Found in this issue is George Dor's exegesis of an Ephraim Amu Ghanaian art music composition for piano and voice, "Bonwere Kenteɲwene", dedicated by Amu to Ghana's highly symbolic *kente* cloth. A video clip of "Bonwere Kenteɲwene" performed in April 2014 by Dor, Misonu Amu, and Dor's 'Ole' Miss African Drum and Dance Ensemble' can be viewed from the journal's DVD. In his article, Dor closely examines Amu's deep connection with his Ghanaian heritage and how Amu reveals both this connection and his creative process in the lyrics of his art song.

In furtherance of presenting content on the creative process of composers, and in the spirit of innovation, a transcription of Angelique Kidjo's far-ranging comments on her creative process and the ability of music to effect social change and raise awareness of crucial issues in modern life during Damacus Kafumbé's public interview with her, is also found herein. Kidjo's innate honesty, spontaneous reactions, and her forthright advice on how to live well are inspiring.

Okigbo's article on realities of performance for an HIV/AIDS choir in Durban reveals much about how racist attitudes remain entrenched in the 'new South Africa.' Mugishagwe's research on two NGO's use of music to form 'ideal citizens' in Uganda reveals neo-colonial practices aimed at creating 'westernized' model citizens on the one hand versus the work of a local musician with street youth only possible because of his experience abroad and the support it brought him from the foreign embassy when back home. The SEM student prize paper by Francesca Inglese on the *Kaapse Klopse* tradition in Cape Town further enhances the content of this issue with concise information on the history of the tradition, realities of its current performance and how it serves performers on multiple levels from the sonic-kinetic power of the *goema* beat to sonic-kinetic appropriation of space through the practice of *Kaapse Klopse* at New Year. Okigbo, Mugishagwe and Inglese all present extensive interview data to support their analysis.

Finally, the fine collection of book reviews published here is sure to be of interest to readers. Thanks are extended to the authors of articles and book reviews, to the peer reviewers for their constructive advice to authors, and to Elijah Madiba and Jane Burnett for their assistance with preparation of the DVD and the layout of this issue respectively.

Researchers of African music with collections of field recordings are urged to consider depositing them at ILAM where they will be processed and preserved according to international audiovisual archiving standards. Research projects utilising ILAM's holdings and research affiliations are always welcomed at ILAM. Submissions from primary research on African music and music with its roots in Africa are being accepted for Volume 10, number 1 (2015). Instructions for authors are found on the inside front cover of this journal and a Style Guide for authors is found on the ILAM website, [www.ru.ac.za/ilam](http://www.ru.ac.za/ilam), or from me via email at "d.thram@ru.ac.za".

My closing wish is for *African Music* and its publisher, the International Library of African Music, to survive and thrive as a research institute and music heritage archive for another 60 years and *ad infinitum!*

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