

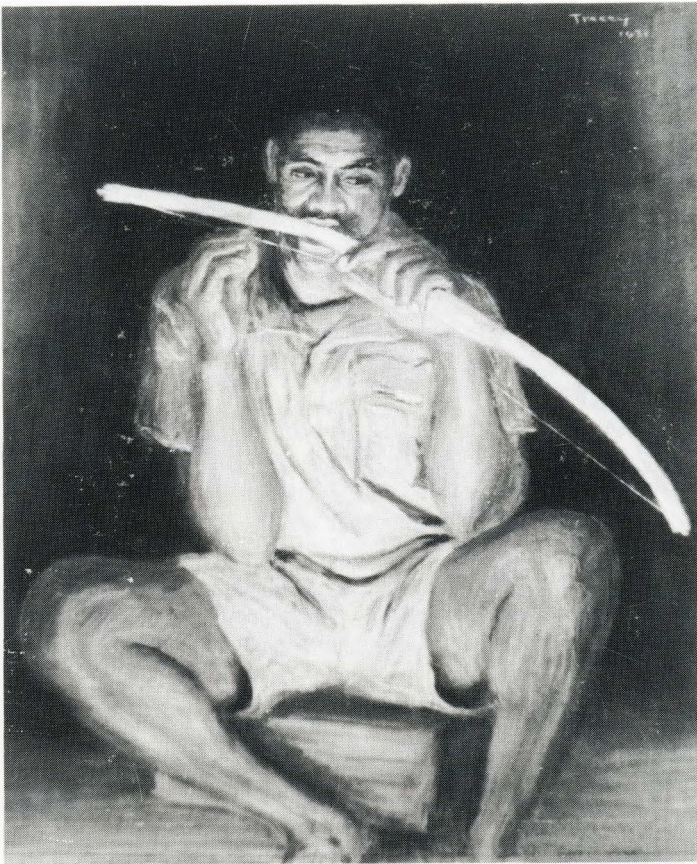
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The Editor welcomes subscriptions from individuals and associations who are interested in the study of African music and other arts. He regrets the irregular appearances of the Journal in recent years, and would like to assure readers that an attempt is being made to ensure that henceforth it appears annually.

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Cover Illustration: Pastel by Hugh Tracey. The inscription on the back reads: MuKaranga Babu Runesu Chipika playing on the Chipendani Bow, Rhodesia, October 1931, by Hugh Tracey.

"You came down (. . .) and stood by my cottage door.

I was singing all alone in a corner, and the
melody caught your ear.

You came down and stood by my cottage door.

Masters are many in your hall, and
songs are sung there at all hours.

But the simple carol of this novice
struck at your love. One plaintive little
strain mingled with the great music
of the world, and with a flower for a prize.

You came down and stopped by my cottage door."

Rabindranath Tagore, Gitanjali XLIX

My father met Babu Runesu Chipika on his arrival at Willand Farm, Gutu, near Fort Victoria (now Masvingo), in 1920. During more than ten years of working together, through the great depression and many other vicissitudes, later travelling all over Rhodesia (now Zimbabwe) on a Carnegie-funded music research project, and twice visiting South Africa to make the first-ever recordings of traditional Shona music, they became close friends. It was Babu more than anybody else who introduced my father not only to an African language (chiKaranga), but also to African music, religion and lore, the love of which was to prove the reason for his subsequent research and for the foundation of the International Library of African Music.

The chipendani mouthbow, like many of the more informal instruments of Africa, is rarely found these days in Zimbabwe. *Ed.*

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