CONTRIBUTORS TO THIS NUMBER

The Rev. A. M. Jones. Research Member of the African Music Society. Lecturer at the London School of Oriental and African Studies. For many years a missionary at Mpanza, Northern Rhodesia.


J. H. Nketia. Lecturer in the Department of Sociology at Legon University, Accra, Ghana. Author of *Funeral Dirges of the Akhan people*.


Mercedes Mackay. Well-known B.B.C. broadcaster and authority on West Africa.

Dr. J. P. Carrington. Research Member of the African Music Society. Missionary of the Congo Baptist Mission, expert on several northern Congo languages and exponent of the Lokele Talking Drums.


Dr. The Rev. Brother Basil. Of the St. Theresa Seminary, Roma, Basutoland. Author of *Aux Rythmes des Tambours*.

Heinz Hirschland. Musician and composer, Johannesburg, Union of South Africa.


CONTRIBUTIONS TO AFRICAN MUSIC

Contributions to the Journal *African Music* will be welcomed by the Editor from all sources. It is hoped to include a major article each year upon the various aspects of our special study in particular under the following headings, which may be a guide to prospective contributors.

Sociology . . The contents of songs, their social setting and background. The use of recorded music in modern industrial townships and compounds and in broadcasting; the evolving taste in music of African people of different social classes and economic standards.

Linguistics . . The relationship between tone, stress and melody in speech and music, lyrics and poetry.

Musicology . . The structure and form of African music, both vocal and instrumental, together with the technique of manufacture and performance upon instruments.

Dancing . . The position of dancing in African society and its effect upon musical structure. The modern use of indigenous and other forms of dancing as a recreation in industrial centres.

Aesthetics . . The appreciation of African music as an art form.

Allied Arts . . The study of other African arts, mural designs, pattern making and sculpture in their relationship to the aural patterns of music.

Religious . . The use and adaptation of African music for religious purposes both indigenous and foreign.

Afro-American . The connection between the music of this continent and African derived musics elsewhere.

The Society is not yet in a position to pay for articles, but contributors will receive copies of off-prints of their articles, free of charge.