

# AFRICAN MUSIC

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### EDITORIAL

It is with a certain satisfaction that the African Music Society can look upon the completion of two volumes of this Journal. With so few research students working effectively in this field it is remarkable that the standard maintained by our contributors has been so consistently high. Although it has never been our intention to publish exhaustive analytical treatises which would be more appropriately published in book form but rather to stimulate interest in the many facets of African music and art and encourage further studies, it will have been noticed by our members and regular readers how wide a field we have already covered.

Today, it can be said with confidence, that Africa is more aware of its folk musics than ever before, and at the same time is more conscious of the depredations made upon authentically African musical practises through the media of mass entertainment emanating mostly from the urban centres. Any broadcasting organisation or educational centre which ignores the mass of evidence which the Society and its members have already discovered, proving that Africa has a valid set of indigenous musical standards, is failing in its duty towards the development of a distinctive African culture and personality. The old excuse that the trend of "popular" taste is towards foreign styles of music does not exonerate them from cherishing the classical musics of the Continent.

The African Music Society has shown the way, and with the necessary backing, spiritual and financial, for research workers such as those contributing to this Journal, it will yet prove that Africans can be both culturally distinctive as well as territorially independent.

Our thanks and congratulations are extended to all those members and contributors who have helped to bring this study and our Journal so far along the road.

THE EDITOR.