

AFRICAN MUSIC

JOURNAL OF THE AFRICAN MUSIC SOCIETY

VOLUME 4

1970

NUMBER 4

EDITORIAL

At a time when a strong movement throughout America has arisen for so-called 'Black Studies' (a name chosen by Negroes themselves) and a better understanding of the history and culture of all African peoples or those of African descent, it is strange to find that narrow political prejudices are constraining some to ignore the musical cultures of a large proportion of African communities solely because they dwell in the south of this vast land. We speak particularly of the one international cultural body which should be above such things.

It was in the south, and virtually the south alone, where the first serious recognition was given to the music of this continent on a scientific footing, and it has been in the south that most of the work up till now has been done to seek out and acknowledge the intrinsic virtue of individual African composers and musicians, many of whose names in consequence are now well known far beyond their home territories.

It is recognised that, insofar as indigenous music is concerned, Africa can be divided into four and possibly five distinct regions largely coinciding with linguistic divisions. But it is palpable folly on anyone's part to attempt to exclude, for *non-musical* reasons of any kind, any part of African musicianship from the move toward intellectual recognition and maturity. The African Music Society has no part in such discrimination, having enthusiastic supporters in most regions of Africa and a wide membership overseas.

It is sincerely hoped that the work which the Society started twenty-three years ago will, in its maturity, continue to provide reliable information and artistic inspiration for the new Black Studies programmes in American universities as well as those throughout this continent, entirely apart from any political considerations whatsoever.

THE EDITOR.