

## FROM THE EDITOR

The 2008 issue of *African Music* (Volume 8, Number 2) features articles from West Africa (Mali, Cameroon), East Africa (Tanzania/Kenya) and South Africa, and again includes a CD compilation of music submitted by the authors to illustrate the content of their articles. I am pleased to offer such a diverse range of research in terms of geography, certainly, but more especially in terms of the nature of the African music being researched here. This issue broadens the focus of *African Music* to include articles on two popular styles associated with youth culture that have emerged in Mali and South Africa respectively. Heather Maxwell's contribution digs deep into the origins of *wassalou* in Mali and Gavin Steingo's contribution does the same for the origins of *kwaito* in South Africa. It is exciting to have this original research presented here in this issue of *African Music*.

This issue's breadth is widened with Frank Gunderson's detailed and fascinating historical reconstruction of the music of the porter caravans that populated the landscape of East Africa in the late 19th and early 20th centuries. Further breadth is added with Marie Jorritsma's article on coloured women's musical activities in a Protestant church in South Africa's heartland, the Karoo, in which she discusses how information regarding music and gender in this significant population in South Africa is revealed through those activities. That the coloured community and its music are receiving in-depth scholarly attention is long overdue and encouraging. Susanne Fürmiss's article on the adoption and adaptation of the *béka* ritual by the Baka of Cameroon demonstrates how research that features careful documentation of repertoire in its context of performance, and equally careful analysis of data collected, provides concrete evidence of one of the time honoured subjects of ethnomusicological research – continuity and change in music via cultural borrowing.

Corrections to the article by Gerhard Kubik, "Pierre Gwa – Mpyem̄ Guitarist" published in Volume 8, Number 1 (2007) can be found in the Errata section at the end of this issue. The corrections were necessary due to our failure to use the appropriate phonemic script for certain of the material in the article. Our apologies for the errors in the original and our thanks to Professor Kubik for the corrections.

Clearly scholarship of African music is flourishing. As the only journal in the world devoted to African music, it is the aim of *African Music* to cover the gamut of contemporary scholarship on the music of Africa. Scholars are urged to submit articles from their research for consideration for the 2009 issue. Scholars from Africa, conducting research in Africa, and with affiliation to African universities are especially encouraged to submit to this journal.

The International Library of African Music itself is also thriving. Evidence of ILAM's progress with the cataloguing and digitizing of its holdings exists in the ILAM

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On-line Sound and Photo Archives it is now possible to search via the ILAM website, <http://www.ilam.ru.ac.za>. Search for sound recordings by clicking on “ILAM Sound Archive Search” and for photographs by clicking on “ILAM Photo Archive Search”. ILAM has been fortunate in 2008 to be awarded two additional grants which are enabling the cataloguing, conservation and digitizing of all of the documents, ephemera and books in the library, plus the cataloguing and digitizing of Hugh Tracey’s original field tapes and the field tape collections of Prof. Andrew Tracey and Prof. Dave Dargie, also deposited at ILAM. Anyone wishing to deposit field recordings in the ILAM archive or wishing to undertake a research project utilizing ILAM’s holdings is encouraged to contact me at [d.thram@ru.ac.za](mailto:d.thram@ru.ac.za).

Finally, I ask readers to encourage their university library to subscribe to *African Music* if it has not already done so. Contents pages of all the back issues of *African Music* can be found under “publications” on the ILAM website. Entire sets of back issues or individual issues are available in hard copy or electronically, upon request. *African Music* is up and running and looking forward to increasing its readership while developing its scope, at all times mindful of its mission to increase understanding of African music through the dissemination of research results.

Diane Thram