

FROM THE EDITOR

The 2016 issue of *African Music* (Volume 10, Number 2) offers readers an interesting array of articles authored by historian, Nate Plageman, two musicologists, Thomas Pooley and Andrew-John Bethke, ethnomusicologists Jennifer Kyker, Mathayo Ndomondo and Violeta Ruano Posada, independent scholar, Elina Seye, and ethnomusicology PhD candidates Jennifer LaRue and Austin Richey. I speak for myself and all the authors in thanking the peer reviewers of the articles whose input made bringing this fine collection to the point of publication possible. Thanks are also extended to the contributors of the articles and reviews themselves, to Lee Watkins for assistance compiling the book reviews, to Elijah Madiba, ILAM's sound engineer and to Jane Burnett, graphic designer.

I mention the disciplines represented in this issue in the hope that readers will notice the various authors' research methodologies and the type of analysis they have undertaken. The methodological rigour displayed by the contributors—from Nate Plageman's in-depth historical research of a colonial music event, deeply informed by fragments in the colonial archive, to the ethnographic fieldwork combined with historical, linguistic and musicological research and digital methods of analysis and transcription as an alternative to staff notation by Thomas Pooley—is heartening. Plageman invites us to use his research on the 1947 tour of the Gold Coast Police Band as evidence of the value of the colonial archive—and in particular the fragments therein that make reconstruction of realities surrounding past musical events possible. Pooley's approach to his research on *umaskandi izibongo*, a hybrid indigenous genre of popular music in South Africa, is akin to the work most often done by early ethnomusicologists who joined historical and linguistic research with situated fieldwork and musicological analysis done through transcriptions as the norm of the discipline.

In tune with the present turn in ethnomusicological practice to engaged field research that assumes an ethic of reciprocity—applied ethnomusicology, advocacy research, preservation and revitalisation are key areas of concern for Ruano Posada's work with Saharawi music in refugee camps in SW Algeria, where she carried out her 'Portraits of Saharawi Music' (2013–2014) project. Ruano Posada's 'advocacy research' in the Saharawi context of protracted exile produced data on the use of culture for the reinforcement of national identities in politically challenging situations as well as on the consequences of the over-politicisation of music for continued performance and retention of non-political genres of the Saharawi past. Jennifer LaRue's preliminary research on the endangered *mūtūrūrū* flute of the Agikūyū in Kenya found that the instrument is in desperate need of preservation and revitalisation. Unfortunately very few people remain who know how to construct and play the instrument and the danger is that it will end up as an artefact in instrument collections and museums. Pertinently, LaRue asks, what is the appropriate role of the western researcher of African music?, as she tries to connect the few remaining elder experts who know the instrument with school teachers who are in a position to introduce it into the national traditional music competitions as a revitalisation effort.

Jennifer Kyker provides us with another offering dealing with an indigenous instrument, the *chipandani* mouth bow of the Shona in Zimbabwe. She uses evidence from her fieldwork with *chipandani* players who grew up with the instrument to refute previous publications that suggest the *chipandani* bow was played exclusively by herdboys and to argue that the instrument had wider uses historically. Her evidence shows that it was played in social and ritual contexts by adult musicians, and that it was never exclusively an instrument only played alone by boys while tending cattle.

Several additional articles deal with contemporary music that has emerged in reaction to social conditions. Through analysis of two popular songs written to educate about HIV/AIDS in response to a government initiative, that were both subsequently banned from public airplay by the same Tanzanian government, Mathayo Ndomondo carefully articulates how the study of HIV/AIDS and music about HIV/AIDS is also the study of power relations at multiple levels. He goes on to examine the intersection of the state and religion in both shaping culture and influencing decision-making in the production of health knowledge on HIV/AIDS and the reasons why the two banned recordings were interpreted differently by different sectors of society.

From her research in Senegal, dance scholar Elina Seye gives us an account of how the traditional, community based female dance form, *sabar*, has been staged since independence as a choreographed dance done by both men and women who are members of folkloric dance companies, known in West Africa as ballets. She further discusses how *sabar* is performed by male dancers and all male dance troupes backed by *mbalax* bands and thus recontextualized yet again with the resulting potential loss of its original status as a dance for women, by women, done informally in households. And, contributing to studies of the experience of musicians born in and of the diaspora and influences on their styles, Austin Richey gives us a convincingly argued study of the career of Seattle based musician, Tendai Maraire, as an example of “doubled doubleness” (drawn from DuBois’ original conception of “double consciousness”). He traces Maraire’s influences musically through his multiple sites of identity location: the American super-culture, the Shona culture of his parents, the old African diaspora, and the new Zimbabwean diaspora which are revealed in his music through his relationships to American hip-hop and Shona *chimurenga* music.

Finally, with musicological analysis supported by transcriptions of performances by primarily black students at an Anglican seminary in South Africa singing several Anglican hymns, Andrew-John Bethke demonstrates how western and local music systems have intersected with the result that the melodic norms of western hymnody are maintained, while the harmonic underpinnings are radically transformed. Bethke takes his analysis a step further to suggest that the harmonic transformations are evidence of cultural flux.

As with every other issue of this journal under my editorship, the call persists for researchers with collections of field recordings to consider depositing them at ILAM

where they will be processed and preserved according to international audiovisual archiving standards. Research projects utilising ILAM's holdings and research affiliations are always welcomed at ILAM.

Submissions from primary research on African music and music with its roots in Africa are being accepted for Volume 10, number 3 (2017). Instructions for authors are found on the inside front cover of this journal and the "Author Guidelines" are available for download from the ILAM website: www.ru.ac.za/ilam; if you have questions about any of the above, feel free to contact Lee Watkins, my successor as editor at l.watkins.ru.ac.za. Please take note: abstracts are now being published for each article and back issues of *African Music* are available OPEN ACCESS on the Rhodes University Journals platform: <http://journal.ru.ac.za/index.php/africanmusic/issue/archive>.

I have had the distinct pleasure as Director of ILAM to edit this journal for the past ten years. It is now time for me, with my retirement as Director, to pass the torch to Lee Watkins, my successor as Director. I have thoroughly enjoyed the process—although I must admit it is very, very time consuming—of communicating with peer reviewers and contributors and serving as the facilitator to bring a good deal of knowledge about African music into the public sphere through this seminal publication. This journal, since it was founded by Hugh Tracey in 1954, has always been a valuable resource for scholars and anyone with an interest in African music. I am forever grateful that I was able to contribute to its legacy.

Diane Thram