

From the Editor

Dear Reader

Welcome to this issue of *African Music*. My sincerest apologies for the delay and ensuing concerns. This edition does not contain as many articles as one would wish, a situation which speaks to the substantially high volume of submissions that, frankly speaking, do not comply with the requirements and conventions of scholarly writing.

In this issue, all the authors are emerging or young scholars from the African continent and one is from abroad. The articles by John-Doe Dorzdro and Dominic Makwa deal with the vestiges of colonialism in tertiary music education. Dorzdro provides an ethnographic and reflexive account of the relationship between the music department and community-based music learning at a university in Ghana while Makwa argues for the inclusion of community-based musicians, who often lack tertiary education, in the music curriculum of his institution in Uganda.

Dion Eaby-Lomas's article is an appraisal of the current status of kwaito and its influence on the development of amapiano, a style of music which is spreading phenomenally fast on the African continent and abroad. The article brings to attention the difficulties in understanding a style of music which has many social and cultural attributes, thereby rendering it difficult to conceptualise. Gimenez' article tells the story of Ziryab, the Arabic musician of African descent, who had a profound influence on the music of Andalusia in Spain. By examining the music of Andalusia and its connections with African countries after the expulsion of Muslims from Andalusia between 1492 and 1610, Gimenez provides a compelling account of the similarities in the sounds and the language used in the theory of the music, generally referred to as Nubat.

Thank you.

Lee Watkins
Editor-in-Chief