

CONTRIBUTORS TO THIS NUMBER

JOHN BLACKING, a musician and a graduate in Social Anthropology from King's College, Cambridge, is at present on the staff of the International Library of African Music. A grant for his employment by the Library was made by the Department of Education, Arts and Sciences of the Union of South Africa (Council for Social Research).

DOROTHY R. GILBERT is a medical missionary in the Belgian Congo, who is studying certain aspects of the music of the Batetela.

GRAHAM H. HYSLOP, a graduate of Christ Church, Oxford, is an officer of the Department of Community Development and Rehabilitation in Kenya and a member of the staff at Jeanes School, the Colony's chief centre of Adult Education.

MRS. MERCEDES MACKAY is well known as a writer and broadcaster on West African music and musical instruments: she has done much to encourage West Africans to take pride in their indigenous music and Europeans to acknowledge its worth.

NOTE.—The opinions expressed by the writers of the articles are personal, and not necessarily those of the African Music Society.

CONTRIBUTIONS TO *AFRICAN MUSIC*

Contributions to the Journal *African Music* will be welcomed by the Editors from all sources. It is hoped to include a major article each year upon the various aspects of our special study in particular under the following headings which may be a guide to prospective contributors.

- SOCIOLOGY . . . The content of songs, their social setting and background.
- LINGUISTICS . . . The relationship between tone, stress and melody in speech and music, lyrics and poetry.
- MUSICOLOGY . . . The structure and form of African music, both vocal and instrumental, together with the technique of manufacture and performance upon instruments.
- DANCING The position of dancing in African society and its effects upon musical structure.
- AESTHETICS . . . The appreciation of African music as an art form.
- ALLIED ARTS . . . The study of other African arts, mural designs, pattern making and sculpture in their relationship to the oral patterns of music.
- RELIGIOUS . . . The use and adaptation of African music for religious purposes both indigenous and foreign.
- AFRO-AMERICAN . The connection between the music of this continent and African-derived musics elsewhere.

In addition to the above, the Editor would be particularly glad to have articles and letters dealing with the practical application of African music in modern circumstances, in industrial, educational and urban surroundings as well as in mine compounds . . . first hand experience of problems connected with recreation among African communities living apart from their territories of origin; the place of indigenous music, arts and recreations among communities whose rehabilitation into normal society is sought; and, in fact, with any problem of theory or practice relating to music of African origin, dancing and other recreations to whose solution members of the Society might be able to contribute through the pages of this Journal.

Articles will be accepted in either English or French.

The Society is not yet in a position to pay for articles, but contributors will receive copies of off-prints of their articles, free of charge.

THE FOLLOWING BOOKS ARE AT PRESENT AVAILABLE AT THE SOCIETY'S HEADQUARTERS

	PRICE
AFRICAN DANCES OF THE WITWATERSRAND GOLD MINES by Hugh Tracey, illustrated with 120 photographs. An ideal gift book. Published by the African Music Society, 1952.	3/0- (plus 9d. postage and packing) (Members 17/6)
AFRICAN MUSIC IN NORTHERN RHODESIA AND SOME OTHER PLACES by A. M. Jones. (Occasional Papers of the Rhodes-Livingstone Museum No. 4, 1949).	3/- (plus 4d. postage and packing)
CHOPI MUSICIANS (Their Music, Poetry and Instruments) by Hugh Tracey. Published by the Oxford University Press, 1948.	19/- (plus 9d. postage and packing) (Members 15/-)
THE ICILA DANCE—OLD STYLE (a description of the drum and dance rhythm) by A. M. Jones and L. Kombe. Published by Longmans, Green & Co. for the African Music Society, 1952.	8/6 (plus 6d. postage and packing)
LALELA ZULU, 100 Zulu Lyrics by Hugh Tracey, with illustrations by Eric Byrd. Published by the African Music Society.	12/6
THE MUSIC MAKERS: Suggestions on music teaching for African teachers by A. M. Jones. Published by Longmans Green	10d. (plus 2d. postage and packing)
MUSIQUE CENTRE-AFRICAINE by Herbert Pepper (Extract from the volume <i>Afrique Française de l'Encyclopédie Coloniale et Maritime</i>).	2/6 (plus 3d. postage and packing) (Members only)
NEWSLETTER OF THE AFRICAN MUSIC SOCIETY Spare copies of all six Newsletters are now available. Nos. I and II have been re-printed. A limited number of complete bound volumes.	5/- each 40/- (plus 9d. postage and packing)
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THE NIGERIAN FIELD, Vol. XV, No. 3, July, 1950 (Containing an illustrated article, "The Traditional Musical Instruments of Nigeria," by Mrs. M. Mackay).	5/- (plus 3d. postage and packing) (Members only)
YORUBA MUSIC: A Monograph by the African organist of Lagos Cathedral, T. K. E. Phillips. Published by the African Music Society, 1952.	7/6 (plus 9d. postage and packing)

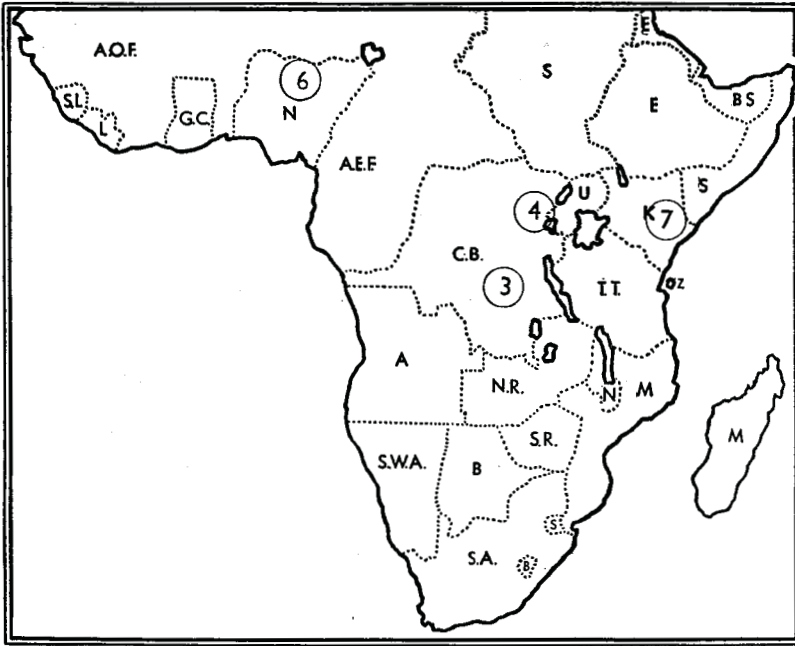
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**THE APPROXIMATE ORIGIN OF ARTICLES IN THIS
EDITION OF THE JOURNAL**

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|----|---|------------------------------|
| 3. | THE LUKUMBI—A SIX-TONED SLIT DRUM OF THE BATETELA | <i>by</i> Dorothy R. Gilbert |
| 4. | EIGHT FLUTE TUNES FROM BUTEMBO | <i>by</i> John Blacking |
| 6. | THE SHANTU MUSIC OF THE HARIMS OF NIGERIA | <i>by</i> Mercedes Mackay |
| 7. | REPORT FROM THE JEANES SCHOOL, LOWER KABETE, KENYA | <i>by</i> Graham Hyslop |