

CONTRIBUTORS TO THIS NUMBER

- DR. H. U. BEIER. Regional Tutor in the Department of Extra-Mural Studies, University College, Ibadan, Nigeria.
- DR. JOHN T. CARRINGTON. Research Member of the African Music Society. For many years a missionary in the Belgian Congo. An authority on the languages of Northern Congo and the author of a book on Talking Gongs.
- FATHER K. CARROLL. Priest of the Holy Cross Mission, Lagos, Nigeria.
- BERNARD FAGG. Keeper of Antiquities, Jos Museum, Nigeria.
- GEOFFREY HOLIDAY. For several years on the staff of the Nigerian Broadcasting Service, and with his wife made a special study of the Tuaregs of the Sahara.
- M. G. M. LANE. Resident for four years in Nigeria, for several years studied exotic music both in Africa and in the Far East. Recently arrived in South Africa. Formerly on the staff of the B.B.C.
- DR. J. K. LOUW. Missionary of the Dutch Reformed Church, Nyasaland. Has made a special study of tone in language and has represented the African Music Society in Nyasaland for some years.
- CANON LURY. Universities' Mission to Central Africa, formerly of the Cathedral, Zanzibar.
- DR. A. P. MERRIAM. Anthropologist and student of African music. Lecturer at Northwestern University, U.S.A.
- DR. NESTOR ORTIZ ODERIGO. Well-known authority on African-derived music in the Americas.
- DR. E. G. PARRINDER. Lecturer in Theology, University College, Ibadan, Nigeria.
- PROFESSOR WILLARD RHODES. President of the Ethnomusicological Society, and Professor, Department of Music, Northwestern University, U.S.A.
- MRS. JACQUELINE SHAFER. American Missionary. Has made a study of the music of the Batetela in Southern Congo.
- DR. J. F. A. SWARTZ. Professor of Methods of Teaching, University of Stellenbosch, South Africa.

CONTRIBUTIONS TO *AFRICAN MUSIC*

Contributions to the Journal *African Music* will be welcomed by the Editor 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 contents of songs, their social setting and background. The use of recorded music in modern industrial townships and compounds and in broadcasting; the evolving taste in music of African people of different social classes and economic standards.
- 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 effect upon musical structure. The modern use of indigenous and other forms of dancing as a recreation in industrial centres.
- 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 aural patterns of music.
- RELIGIOUS . . . The use and adaption 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.

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.