

## CONTRIBUTORS TO THIS NUMBER

- THE REV. A. M. JONES. Research Member of the African Music Society. Lecturer at the London School of Oriental and African Studies. For many years a missionary at Mpanza, Northern Rhodesia.
- F. ONWONA OSAFO. Music Master at the Government Secondary School at Tamale, Northern Territory, Ghana.
- J. H. NKETIA. Lecturer in the Department of Sociology at Legon University, Accra, Ghana. Author of *Funerary Dirges of the Akhan people*.
- THE REV. BRIAN KINGSLAKE. Chairman of the African Music Society, at one time, missionary in Nigeria, now stationed in Johannesburg, South Africa.
- MERCEDES MACKAY. Well-known B.B.C. broadcaster and authority on West Africa.
- DR. J. F. CARRINGTON. Research Member of the African Music Society. Missionary of the Congo Baptist Mission, expert on several northern Congo languages and exponent of the Lokele Talking Drums.
- JAMES WALTON, F.S.A., B.Sc. Deputy Director of Education, Basutoland, and the author of many books and articles on Bushmen and African subjects.
- DAVID RYCROFT. Lecturer at the School of Oriental and African Studies. University of London.
- DR. THE REV. BROTHER BASIL. Of the St. Theresa Seminary, Roma, Basutoland. Author of *Aux Rythmes des Tambours*.
- HEINZ HIRSCHLAND. Musician and composer, Johannesburg, Union of South Africa.
- HUGH TRACEY. Director of the International Library of African Music.

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 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.

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.