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EDITORIAL

In our journey through the woods of political confusion which have characterised the year 1960, we have seen little daylight but many interesting trees and much obstructive undergrowth.

Our observations this year have been drawn towards people of African origin living outside the continent and especially in the United States of America. Here, in spite of many generations of separation and much dilution of the original stock, we find constant reminders of the intangible elements which may be recognised as characteristic of the quality of Africanness. It is particularly true of those aural signs which can rightly be described as the "Negro" voice.

On this great expanse of north America where eighteen million people are classified from their features and pigmentation as Negro and many million more share less obvious relationships with Africa, it is still popular to quote that contentious sentence, written in 1776, which claimed that all men were created equal. This was an eighteenth century political slogan that no longer holds its original meaning as it appeared to its authors in the circumscribed context of the period.

The study of musical and artistic compositions by indigenous Africans, which clearly reveal this appreciation of the meaning of life and their Negrohood, now makes it essential to emphasize that all men are created *special*. We suggest that a cultural statement of this kind holds far more promise for future recognition of individual talent in a highly competitive world than the egalitarian shibboleths of popular politicians.

It is to the discovery, assessment and demonstration of African speciality in the arts that the Society still dedicates itself.

THE EDITOR.