

## CONTRIBUTORS AND CONTRIBUTIONS

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## CONTRIBUTORS TO THIS NUMBER

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MICHAEL LANE. F.R.S.A. Spent a number of years in West Africa, and collected folk music for broadcasting both in England and Nigeria.

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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.

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