

FROM THE EDITOR

This issue of **African Music** is the fourth since the journal was re-launched in 2007 and marks the completion of Volume 8. Next year we move on to Volume 9 with full confidence that **African Music** is back in print for the foreseeable future. Volume 8, number 4 (2010) is being released just after the book ILAM has published to accompany a museum exhibit entitled *For Future Generations – Hugh Tracey and the International Library of African Music*. The exhibit, which has been designed to travel, is premiering at the Origins Centre Museum, WITS University, Johannesburg to run October 2010 – early January 2011. The image of Hugh Tracey recording a Zulu bow player on the cover of this issue was taken on the same day as a film shot during field research in Zululand in 1939 being projected on big screen as a feature of the exhibit.

For Future Generations – the exhibit and book – make no pretence of presenting a socially and politically contextualized critique of Hugh Tracey's legacy. Suffice it to say that international sanctions against the apartheid regime made it increasingly impossible for him to source funding to support his work. The 'Codification and Textbook Project' he tried to launch in the 1960s, intended to produce region-specific teaching materials for use in schools, was stymied for lack of funding. His accomplishments stand as truly remarkable given his liberal stance during the oppressive realities of the colonial era toward the African music and heritage it was his mission to preserve and promote. This exhibit seeks, rather, to present a glimpse of his contribution to knowledge of African music from the vast evidence of his work that remains at the International Library of African Music. Included in the exhibit are selections from the hallmarks of his career – his instrument collection, print and audio publications, research tools, field recordings, films, radio shows, manuscripts and field journals.

The exhibit intends to give viewers a sense of the nature of Hugh Tracey's vision for the scientific research, documentation, preservation, dissemination and education regarding African music that he undertook over the course of his four plus decade career. This he accomplished through radio broadcasting, audio recordings (78 rpm and LPs), publications, educational outreach (numerous lecture tours and presentations to universities, schools and public audiences in Africa, Europe and the USA) and manufacture of instruments intended to introduce African music into schools. The exhibit book features articles, stunning photographs from the Hugh Tracey photo collection and a CD with recordings of music played on each of the twenty instruments from the Tracey collection on display in the exhibit. The exhibit book, *For Future Generations – Hugh Tracey and the International Library of African Music* is available for purchase from ILAM. Go to www.ilam.ru.ac.za to see the book and contact ilamsales@ru.ac.za to order a copy. Museum curators interested in booking the exhibit should contact Diane Thram at d.thram@ru.ac.za.

The community of scholars of African music lost an important voice with the passing of Willie Anku early this year. It is with respect for his work and deep regret over his passing that we offer George Dor's tribute to Willie's life and work. Dor's culturally-

based tribute in Part I and his overview of Anku's contribution to understanding of African drum performance, theoretically, structurally and from an insider's view in Part II of his article is much appreciated. All who knew Professor Anku and his work know his untimely passing was tragic and a great loss to our community.

This year's issue of African Music again offers an array of articles representative of the various approaches to research and analysis employed by ethnomusicologists. We are honoured to publish Andrew Tracey's English translation of Hugo Zemp's, "Balafon Words" first published as "*Paroles de balafon*" in *L'Homme* (2004/3-4). In it Zemp masterfully demonstrates how, not only drums 'talk' but also balafons, and how "Senufo balafonists not only reproduce linguistic statements: they produce them while also making music". Another contribution dealing with African instruments is found in VanDjik's presentation of findings from his field research in the 1980s which fill in more of the picture of the difference between the two major types of kalimba played in Zambia, *kankobele* and *ndandi*.

Rathnaw's fascinating article on Bikutsi in Cameroon takes us directly into the present-day moment of transformation of indigenous styles in the popular music arena of the post-colony, while Watkins article on rap and hip hop in the Eastern Cape of South Africa deals with the same type of phenomena. Both bring contemporary theory to their analysis in telling ways. Bruider's ethnographic presentation of her research on the Christmas Band traditions in Cape Town gives solid evidence of their historical trajectory and their efficacy now. And finally this year's SEM African Music Section student paper prize winner by Nolan Warden effectively calls into question scholars' use of the term African diaspora as he uses his field research and experience as a non- African musician to demonstrate the need for a closer definition of how far the term extends.

Once again, the articles and reviews in this issue leave no doubt that there remains much about African music – both the music itself and the way it actualizes itself culturally – to be discovered, much to learn from, and much to inspire further research.

It is my great pleasure to announce that back issues of *African Music* are now available via JSTOR. Complete sets of back issues of African Music are also available in print format for any library or individual that may wish to add *African Music* to its holdings. To order contact ilamsales@ru.ac.za.

Researchers with field recordings of African music that need an archival home are urged to consider depositing their collection(s) at the International Library of African Music. All collections deposited at ILAM are catalogued and digitized in compliance with International Association of Sound and Audiovisual Archives (IASA) standards.

It remains the aim of *African Music* to cover the gamut of contemporary research and scholarship on the music of Africa. Submissions for the 2011 issue are being accepted. African scholars conducting research in Africa and with affiliation to African universities are especially encouraged to submit to this journal.