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The aims and objective of *African Musicology Online* are as follows:

- To serve as the voice of Africans at the international level in the study of their own Music;
- To publish original research papers and reviews by Africans on their own music (encompassing all categories of African music);
- To foster mutual co-operation among African scholars in the field of African Musicology;
- To promote and develop the concept and practice of African Musicology, by Africans.

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FOREWORD

Welcome to the second issue of the eighth volume of African Musicology Online Journal. I thank the Editorial Board and the authors for their effort in making every issue a success. This issue includes four papers that exemplify the type of papers favoured by the journal, bridging but unlimited to Musicology, ethnomusicology, classical music, jazz, Conducting and Ensembles, among others.

The first article; ‘Musical Archiving of Nigerian Ethics and Identity in *Àgídìgbo* Music of Yorùbá of Southwestern Nigeria’ by Olaolu Emmanuel Adekola explores how traditional music is used as an agency for archiving cultural values in Yorùbá cosmology, using *àgídìgbo* music as a point of reference. The author elicits information on this topic from musical excerpts, life performance of *àgídìgbo* exponents in Iwo (Osun state), Eruwa (Oyo state) and Abeokuta (Ogun state) and establishes that *àgídìgbo* is a veritable means through which Nigerian ethics and identity of communal living, solidarity, contentment, patriotism, and hospitality are preserved for present and future contemplations.

Adesokan Zacchaeus Adelere, in the second paper; ‘Music Education: A Panacea for the Handicapped Children’ drives attention to the fact that Music is universally important to every human being. This particularly is related to how every child responds to rhythm and music activities. Through musical activities, children acquire the basic skills, attitudes, values, norms, customs, and knowledge and tend to appreciate their culture. Like every other human being, the handicapped children too, possess aptitudes, skills, concepts and knowledge that if appropriately utilized will help to solve many of the physical, social, educational, political and economic problems in the society. The author thus drives the point home by examining basic educational needs and musical activities of the handicapped children and how best music education can effectively be used to enhance livelihood of this vulnerable group.

‘The Technology of *Dùndún* Drums in Yoruba Culture’ is the third paper authored by Adesokan, Zacchaeus Adelere. In his view, Musical instruments, no matter what culture on earth they are found in, often represent the most complex technological development of that particular culture. He exemplifies the *Dùndún* drums which are the most famous traditional drums in Yoruba culture. The author brings out the origin, overall-shape, and construction, as regard the methods of attaching the skin to the body of frame of the drum, the tuning and the techniques of playing *Dùndún* drums in Yoruba culture.

Finally, Thomas Sylvand in his paper ‘Considerations about Classical Organ Music in Africa’ makes an expression that African related pieces in the organ Repertoire is a question not often challenged with most scholarly works concerning Afro-American composers. Based on a particular project called *Myrelingues*, born in Lyon, France, but involving international partners, the author argues for an opportunity of commissioning new African-related works of organ music. This article gathers information from various sources related to the expanse of this field.

EDITOR-IN-CHIEF

ABOUT THE JOURNAL

African Musicology Online is an International, peer-reviewed, e-journal on African Musicology. The scope of the Journal includes but is not limited to: Theory, Musicology, Ethnomusicology, Performance, Composition, History and Book/Album Reviews. Articles must be scholarly, original, current and contribute to African Musicology in general. The journal is published in an online version only.

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