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Editorial

Geoff Mapaya, lecturer at University of Venda (Univen), took on the challenge to make possible the submission of articles for this issue of *The Talking Drum* from Limpopo. When initial contact was made with Mapaya, he agreed to organize submissions from Univen to be featured in this special Limpopo issue. This was, however, before he realized that the Department of Music at Univen was closing. The news of closure created an extremely difficult situation for Mapaya because staff resigned and those who had committed themselves to writing for *TTD* were severely demoralized. To Mapaya's great credit and perseverance, as he did not wish to default on his initial agreement, he gained the support of colleagues who did provide submissions for *TTD*. The end result is three articles which give a perspective on music education in South Africa which must receive our consideration.

These articles deal with current problems resulting from the policy of separate education practiced during apartheid. "Educating Ndivhuho Luvhengo" by Mapaya outlines conditions and problems faced by one student studying music at University of Venda. "Music Education: issues for consideration" by Christien Hoffmann questions why it is that the present government agreed to afford equal opportunities in education, but the attention and funding this deserves has not been forthcoming. Both articles raise numerous issues that students at tertiary institutions not only in the rural areas but throughout South Africa face because the focus is on western music. "Cultural Emancipation versus Relevance and Financial Viability..." by George Mugovhani raises a relevant issue – if not the most relevant issue. He maintains that centers of music in tertiary institutions must focus on the "music of the people and the messages in the music".

Ten years ago members of the Music Department of the University of KwaZulu-Natal (UKZN) initiated an African Music and Dance Programme following long and difficult deliberations with the university's administration. As one of the protagonists of this cause, I was told by the administration to find money to initiate such a programme. This happened through the generosity of the Hulett Sugar Association. Fortunately UKZN is now fully committed. Prior to the development of this programme, however, students at UKZN had similar problems raised by Mapaya and Hoffmann because these students had little or no background in western music. Today UKZN offers many musics that students may focus on and African music is one.

The final two articles are from highly respected experts in aspects of African music making. From North-West University, Alvin Petersen, frequent contributor to *TTD*, shares his experience and research with delightful stone passing games -"Lets pass those stones around..." From Zimbabwe, Perminus Matiure, currently teaching at UKZN, presents "Learning how to play *Karimba* the easy way", a unique contribution.

The Talking Drum owes a great deal to the outstanding efforts of Geoff Mapaya for his willingness to work under extremely difficult circumstance to make possible a Limpopo issue of *TTD*. Questions are raised which challenge basic aspects of the current state of music education in South Africa, and they should receive attention and response at the highest level.

Elizabeth Oehrle

Sponsorship of this journal edition, by Geoff Mapaya — Music Department, University of Venda, is gratefully acknowledged.

Educating Ndivhuho Luvhengo:
Music education in a rural environment

© Geoff Mapaya, Department of Music, University of Venda [Univen]

This article reflects on issues that are at play when teaching music to an African student in a rural context. It draws from my experience as a music lecturer in the Limpopo province. It sketches the progress and challenges of a third year guitar student who is studying towards a B.Mus. degree at the University of Venda, and his social/cultural situation.

For a South African music lecturer who teaches in the so-called black university, education in general assumes an abnormal role. It becomes an emotive matter because in black societies music education was almost nonexistent prior 1994. Even today education standards are compromised in the face of the worsening conditions of learning.

South African education is supposed to empower students for future roles, while seeking to redress the ills of the past. The question of whether our music education can satisfy these needs is unavoidable. In sectors of the community, music education is considered an elitist luxury, which has little to do with the process of rebuilding communities, hence the lack of support for music education.

Case Study

Ndivhuho Luvhengo was born in 1981 in Ndyelele area at the village called Tshavhalovhedzi. In 1989, his parents separated and he, together with his mother and siblings, moved in with his *malome*[1] in a village called Maungani. In 1997, whilst still in Maungani his mother bought a house through a scheme. The following year she was retrenched and had to surrender the house. She moved to Muledani where she bought a site and built another house.

Ndivhuho started school at Silom primary school, where he did his substandard A and B schooling, and then moved to Maungani Primary school for standard 1 and 2. He completed his primary schooling at Beuster primary school and proceeded with high school education at Thohoyandou secondary school.

Ndivhuho became a born again Christian in 1997 while with Apostolic Faith Mission. He then joined the Seventh Day Adventist Church. He is now attached to the Living Waters Fellowship Church.

He started formal music education at the age of 24, and at 27, Ndivhuho is in his fourth year of music studies at the University of Venda. In the first year, he completed a certificate in music and proceeded to B Mus where he is currently in the third year.

Analysis

This short case study presents issues that are of concern for effective learning and are common to most students who are faced with similar circumstances. These issues are presented and discussed with the aim of encouraging lecturers to be compassionate while fulfiling their duty.

Ndivhuho experienced the breaking down of his parents' marriage at age 8. Also, he was the eldest of the six children. This meant that he had, somehow, to support his mother, and comfort his siblings. For him to succeed he needs to have a strong character and an optimistic attitude.

Another challenge was that his parents' separation was the beginning of a series of moves. The first move from his paternal home in Tshavhalovhedzi to that of his *malome's* in Maungani was because of the separation. The second move was when his mother bought a house in Maungani, and they moved out of *malome's* house. Soon after his mother was retrenched, and she had to sell the house. With the little money she received from retrenchment she bought a site in Muledani and built a house, and this completed the third move. Another form of relocation was that Ndivhuho changed primary schools three times.

Changes also took place on the spiritual front. From his paternal spiritual background, Ndivhuho joined Apostolic Faith Mission, and then moved to the Seventh-Day Adventist Church, and today he is with the more fashionable Living Waters Fellowship Church.

Ndivhuho moved far too many times. Changing environments robbed him of a chance to cement his role among the different constituencies to which he briefly belonged. Perhaps the most disturbing of these relocations was the first during his formative years. As a result, Ndivhuho seems to have grown to hate the customary rituals as practiced by his father's family, which he now, since he has become a born-again Christian, regards as pagan. This shift from an African way of life to Christianity presents many points for discussion. Of concern in this article are issues around heredity and identity formation.

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1. This means uncle. In African societies there is a distinction between the mother's and the father's brothers. The term uncle would refer to the mother's brother, who seems more important that the father's brother.

Talent and Heredity

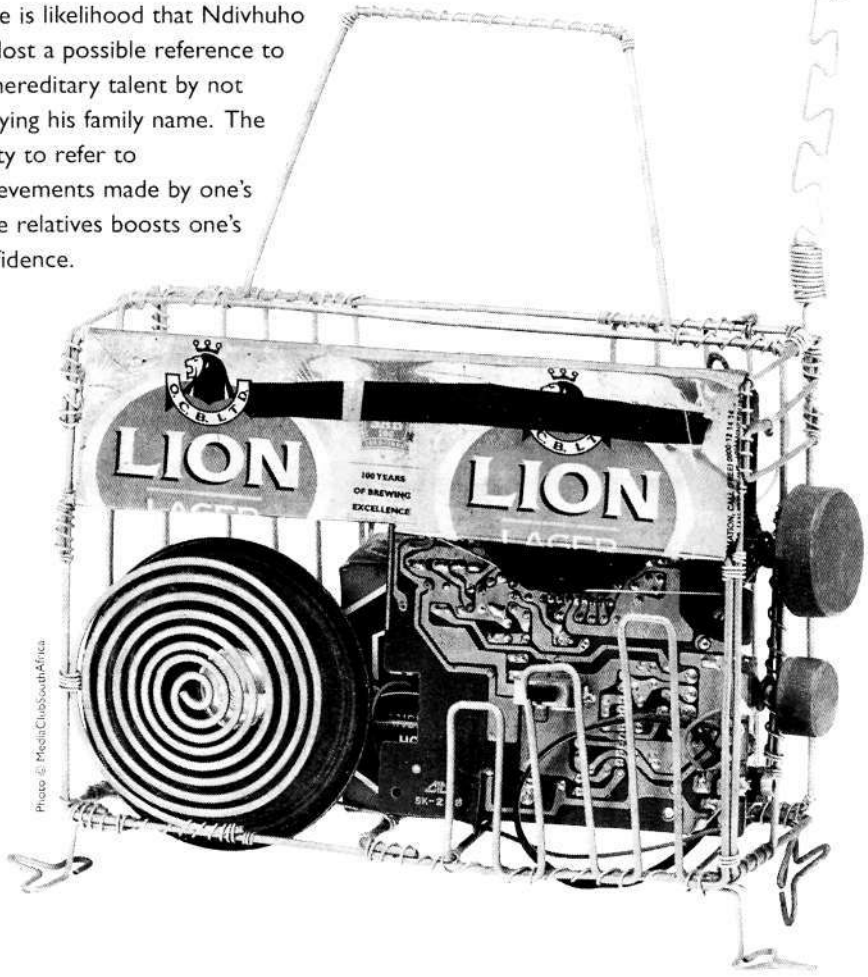
In most African traditions or customs there are two main determining factors, which come to bear in naming a child. First, the family may give a child a name that reminds them and the community of what was occurring during the time it was born. This could capture national events, state of the village, family successes or feuds. With Ndivhuho, his name from the father's family was Ntshavheni (be scared of me). The meaning or the origin of the name, other than its literal translation, was never established or explained to Ndivhuho because the mother resented it from the beginning. Instead, she gave him an alternative name which means thanksgiving. Summarily, Ndivhuho has never taken to the name (Ntshavheni) because the mother had a problem with it. The meaning and the essence of the name and all its hereditary innuendos may never be established. Probably, this is not a big issue for Ndivhuho now because of his age, and his Christian upbringing has, by design, cut his ties with his African sensibility. Therefore there is likelihood that Ndivhuho has lost a possible reference to his hereditary talent by not carrying his family name. The ability to refer to achievements made by one's close relatives boosts one's confidence.

Second, a child could inherit a name from one of the living or the living dead members of the family. In this case, it is believed that the name, as much as it is normally in honour of the former bearer, also casts the character and behaviour of the new bearer into the mould of the former. Therefore, if the former bearer was artistically talented, then it will be expected of the current bearer of the name to either match or go beyond the talent limits of the former. Thus, it is common to hear questions such as "whose child is he or she to have achieved this or that?" The implication here is that, the ability to achieve might be hereditary.

Community Attitudes

Given the small number of African patrons who visit art galleries or collect music, it seems that only the few who have been exposed to certain environments such as institutions of higher learning have an appreciation. Appreciation goes with exposure. The following two incidents suggest that, the music that has so far been the subject of study in institutions of higher learning is not widely understood among African communities.

1. After practicing Fernando Sor's Op.35, No. 22 in b minor for many nights in the kitchen of a township four roomed house, my father's voice pieced through the still of the night, asking when I was going to start playing music now that I have spent three years playing exercises.
2. A friend of mine decided to render a jazz standard on a piano in the Leo Marquard dining hall of the University of Cape Town. Students were having lunch. Most them went about their meal as if nothing was happening, except for a few who went up to him and asked if he could "play something" for them. Clearly, the type of music that my friend and I played in the two circumstances failed to make an impression. The aesthetic values associated with the music that my friend and I studied were misplaced, if our idea of beautiful music is contrary to that of the communities we come from.



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Music Qualification

Studying towards a music qualification is not common among African communities. Most students, who make it to music departments, do so with little or no support from their parents. Also, the communities from where these students come find it difficult to understand why anybody would study in the field where there are no obvious career opportunities. Besides, African families still expect their children to choose medicine, law or other such traditional professions that lead to secure jobs and therefore economic stability rather than chose music. Artists, especially musicians in South Africa, have still to earn respect. As a result communities do not readily support musicians or careers in music.

From Known to Unknown

In Venda there are five main types of popular music; namely

Tshingondo – a music genre that is guitar-based which closely resembles the music of Zimbabwe;

Reggae – as made popular by Colbert Mukwevho of Harley and the Rasta Family fame;

Indigenous music which is inextricably intertwined with dance;

Gospel music; and

Choral music.

Classical music and jazz do not feature much in the musical life of Vhavenda. It would seem that different sets of aesthetic values apply to music in Venda.

For someone who grew up in this environment it takes effort to begin to appreciate new sounds. When Ndivhuho walked into the Music Department in 2005, he heard, for the first time, the genre of music called jazz. Further he had no idea of Classical music, let alone the meaning of formally studying these genres. A few years later, Ndivhuho recognised that there is no Vendan jazz guitarist. Ndivhuho now believes that jazz guitar playing could become his niche area. He claims that he has been exposed to all the genres of music listed above, including the music of his church, but finds jazz more liberating.

Educating Ndivhuho

Wyatt MacGaffey (1982) describes education as "the passing of acquired competence from one generation to another," and that this is how society reproduces itself. Education involves cultural issue, which is why it is important for educators to know and understand the background of their students. What should emerge out of the educational process is a better functional human being who meets expectations and standards, and has a chance of succeeding in life. This, for me, has been the starting point in designing a learning programme. I refer to my experience when I was a music student. The broad understanding of the objective of education and the ability to draw positively from personal experience works effectively all the time. Not much has changed since the time when I myself, as a young student, began formal music education in my mid-twenties with nothing but a passion for music. Ndivhuho, and most African students, usually seem not to care whether they will find jobs after finishing their studies. At some level it is, for them, not about a job, but a career. It is about discovering and getting to know something they genuinely love – music making. This drive yields the energy that makes the process of educating some of these late starters worthwhile.

Appreciation

Appreciation of students' conditions and problems helps in gaining trust from the students. Lecturers should be aware that students as old as Ndivhuho come to class, having withstood enormous pressures from different angles of life. At age 24 they are supposed to be starting their professional lives and establishing relationships that may lead to marriage. It is common to find that some of these students already have children of their own. All these are, relatively speaking, aspects which need proper handling. The ability to create links even at a spiritual level goes a long way in preparing students for challenges that come with studying music.

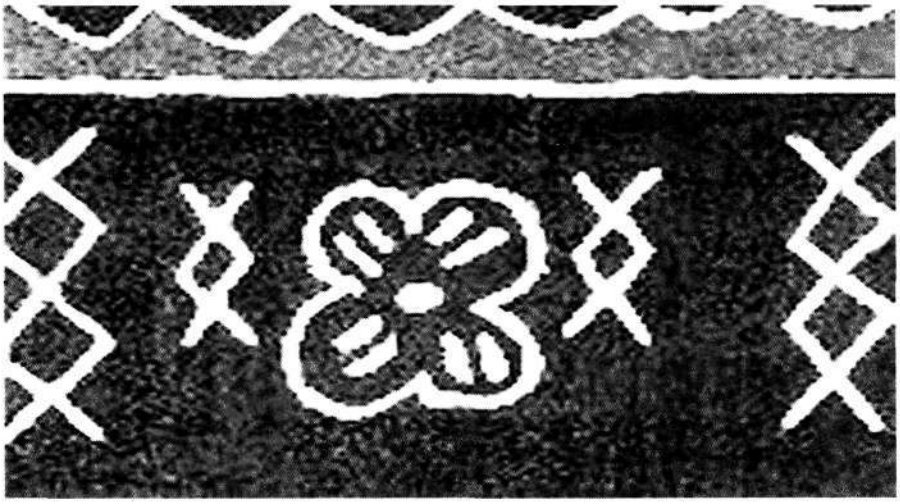
Going an extra mile

After appreciating the student's problems, it is important to offer support where possible. Often, such a gesture leads to the lecturer assuming a father or a mother figure, a mentor and a friend who is always there for his or her students. Overtime the lecturer develops a rapport with the students to an extent that he or she is able to see through them. Once this level is achieved, the students reciprocate by being open with the lecturer. In this environment respect from both sides is strengthened beyond the normal student-teacher relation.

Admitting limitations and flaunting competence

At university there are some students who are smarter than others and may even be smarter than the lecturer. It is important to encourage such students to express themselves, even if they may challenge the lecturer. In cases where the lecturer does not have an immediate answer to a challenge or a question, it is advisable to accede to a point rather than to maintain a position that may not be correct.

Learners need an assurance that their lecturer is at the cutting edge of what they are studying. This is why, in music, students enrol with certain institutions because they want to study under a certain lecturer. For them, finding their iconic lecturer being human and approachable unlocks most faculties for effective learning.



Typical B Mus. Programme

A **Technical Ability**	B **Technical Skill**	C **Theoretical Understanding**	D **Historical and Stylistic awareness**	E **Self-knowledge**	F **Year Level**
Holding the Guitar and strumming. Intensive exercises.	Diatonic Seventh chord in five positions.	Music literacy: the study of the elements of music.	What each of the five continents brings to music?	Are you able to command a place at this level? Establish practice routine. Play chords in a band.	Certificate
Learning heads.	Left hand finger independence. Local melodies as a reference.	Understanding Melodic and Harmonic Concepts.	Overview of History of Music.	Self-study methods Play melodies and chords in the band.	B Mus 1
Learning the Blues side-by-side with *Mbhaqanga*.	Coordination Scales, arpeggios and chords. Working from lead sheets.	Knowledge of primary Harmony.	Early Jazz (1900) and Ragtime-pianists. Dixieland bands. Chicago-era. Swing (1935).	Harmonic taste. Write little compositions. Play them in the band.	
Learning Jazz Standards.	Major, Minor diatonic systems. Modes of a major scale.	Mastery of Diatonic Harmony.	Introduction to Bebop (1940).	Taste. Establish lifetime friendship with certain fellow band members.	B Mus 2
Learning Bebop Heads.	Improvisation techniques.	Mastery of Tertiary Harmony.	The "Cool"-era (1945). Arrangements.		
Learning to interpret and play arranged music.	Reading. Aural perception.	Appreciation of Atonal Music.	Hard Bob (1950). Modal.		B Mus 3
		Mastery of Modal Harmony.	Avant-garde (1960).	Disregard harmony without boundaries.	
		Free yourself from harmony.	Free and Fusion (1966).		B Mus 4

Programme Dynamics

Above is a rough representation of a jazz programme. Columns A and B represent the technical work Ndivhuho has been learning. These skills are essentially aimed at improving his psychomotor skills, with great emphasis on the motor skills. Column C and D are knowledge based. The application of knowledge contained in these two columns is slightly different. Column Cs type of knowledge impacts directly on the practical aspect of learning, while column D builds understanding, and leans towards column E. Column E is important because it defines the students; whether he or she is adequately, musically educated.

Progress in column A is challenging for Ndivhuho or any other student with similar (lack of) background. As music is a practical subject, students are under pressure to cover all the study materials presented, almost at once. As much as this ideal is desirable, it is not always possible. An experienced educator knows that a successful treatment of column B sets a student up for an eventual realisation of column A.

Ndivhuho's success

This article attempts to present factors that affect Ndivhuho's musical educational development. The educator can now emphasise with Ndivhuho's social problems, and understand the background of the community he comes from and the challenges he will face when he returns to play his role. It is imperative to present a rough sketch of the programme that
Ndivhuho goes through in order to appreciate the magnitude of the gap that needs to be closed if Ndivhuho is to be successful.

Ndivhuho's success should been seen in three ways:

(1). He has found a way of establishing his own identity.

(2). His progression has been steady. He passes all the modules and works hard at his practicals to compensate for his lack of experience.

(3). His mind is at the right place. He has channelled all his energies into his studies. He has a mild personality which makes him likable.

Apart from his academic work he now plays guitar in his church band, and on campus he is a key member of a student reggae group. He is going to graduate with a B.Mus. degree. He should be encouraged to consider a teacher's qualification, which will guarantee his usefulness to his community.

Strategies behind

In dealing with African students, it does not help to dwell on their lack of preparation. Perhaps what is important is to, quickly and efficiently, find a way of reaching them emotionally and intellectually. One sure way of achieving this is by acquiring a thorough understanding of the learning processes they, as Africans, have been subjected to since birth and exploit them positively. Some of the modes of learning common in African communities are (Mapaya, 2004):

Seclusion: Occurs where learners/initiates are removed from their familiar environment and put in a situation where they are faced with music all the time, and can only connect with their communities at controlled intervals. This method is common in the initiation process of *mangaka*[2]. This method could be more effective if, for argument's sake, a student from Venda were to be sent to study in an institution far away. However, local students could be encouraged to get into accommodation on campus. They should try to remove themselves from their home environments.

Immersion: Here the initiates are exposed to extended periods of drumming and dancing. Eventually, the rhythms of the drums, and the songs sung are absorbed by the subconscious mind. The initiates hear these sounds even in their sleep. Music students who may not have the privilege of having a collection of jazz music are strongly encouraged, almost compelled, to buy one jazz album and listen to the music continuously.

Drilling: Music students who did not grow up learning music do not understand the dynamics of practicing. There are those elements that need small doses of daily practice, and there those that need lengthy periods of practice until the threshold is passed. Students should be sensitised to these dynamics and helped in realising them.

Coercion: African students, particularly those with rural backgrounds, would understand easily if they were to be coerced into doing certain things related to their studies. Positive coercion has been part of their upbringing where a child has to wake up at a certain time to fulfil certain tasks without question. With Ndivhuho and others, I threw them into the deep end by demanding of them mastery of the diatonic seventh chords system in five different positions in one month with no negotiations; and it worked. That may be one reason why Ndivhuho is a success.

2. *Mangaka* (*ngaka* in singular) a Sesotho word for what are commonly known as traditional healers.

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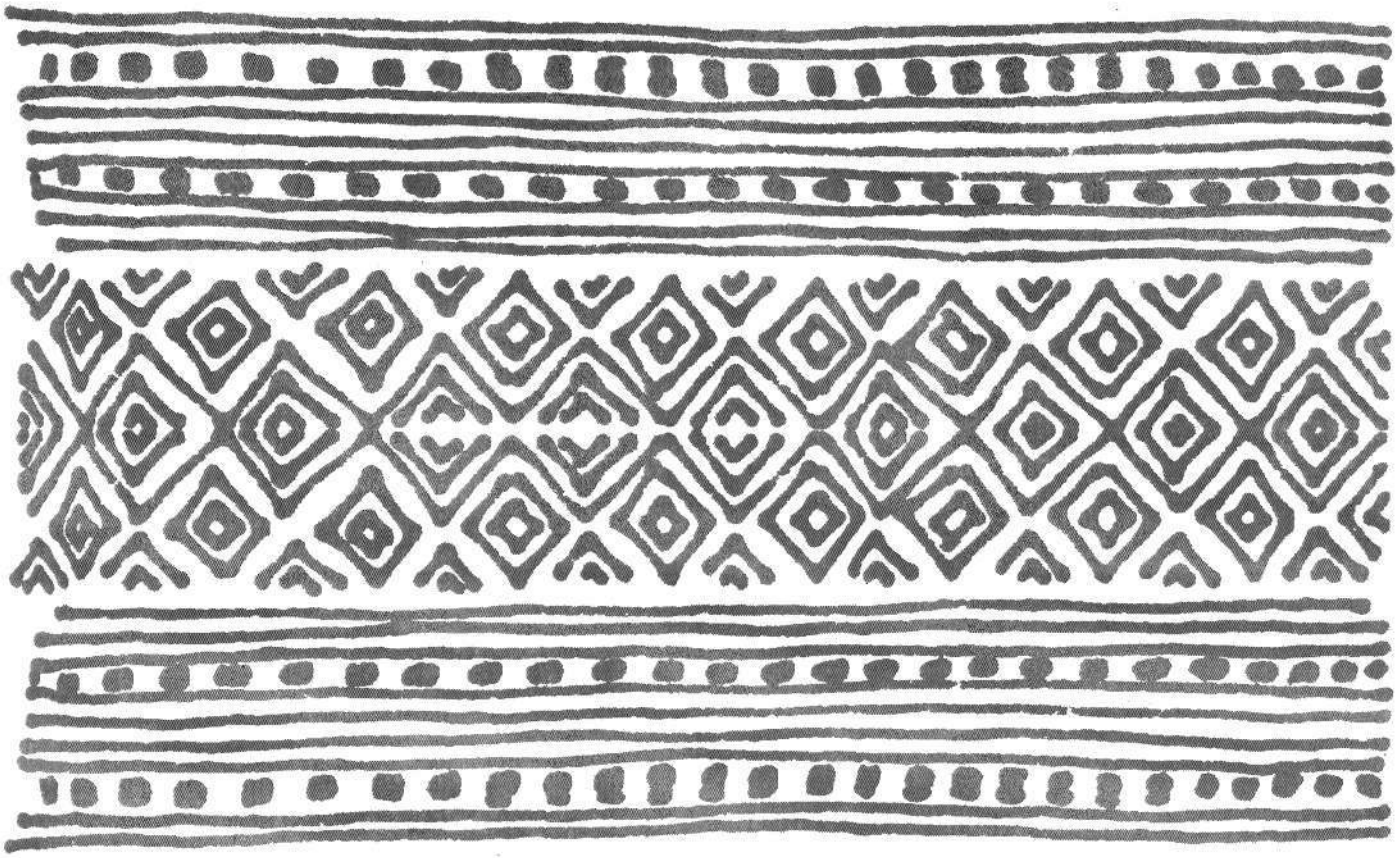

Music Education:
Issues for consideration

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With the advent of colonialism, Western music and all the concomitant elements inherent in it came to Africa from Europe. How it survived and evolved on this continent is the subject of another study altogether, but the fact is that the Western "classical"[1] idiom has remained a practised art form in South Africa. In the previous socio-political dispensation, classical music and its various manifestations, such as opera, chamber music, symphony concerts, solo recitals, and so forth, were regarded as the domain of those who could afford to gain access to it, within the societal confines prevalent at the time. The government of the day saw fit to make provision for those who wished to study music from an early age, via music as a subject at school or through extra-curricular centres, where music was taught at a reasonable fee per semester.

After the changes wrought by the coming of democracy to this country, those in power took a different view, and the idea that classical music and its various manifestations are "elitist" or Eurocentric was promulgated. The result was that many of the extra-curricular centres closed, and that music, as a subject, is rarely being offered in state schools. Practice rooms are used for storage space or computer rooms, and instruments such as pianos are sold off or no longer utilised, except occasionally. Funding for music tuition has dried up and tertiary institutions still offering music qualifications face a constant battle to justify their existence.

Within this scenario, the somewhat surprising fact is that many of the previously disadvantaged members of society still aspire to learn the more formal aspects of music, and specifically classical music. Despite their having limited exposure to these formal, structured aspects of music, many of them have the desire and ability to make these aspects their own. Over the years, many local indigenous musicians have become acclaimed recognised artists, despite their not having had the benefit of formal theoretical training in the 'classical idiom; one such example is Professor Mzilikazi Khumalo

The standard classical music curriculum requires a student who wishes to study music formally, to have mastered the basic concepts of music, as well as the ability to apply all of the relevant concepts to at least one or two instrument(s) practically. These demands can be very taxing, depending on the ability and previous knowledge and experience of the student in question. The standards set at tertiary institutions in this country are comparable to the best in the world and South Africans have had great success in the international arena.

The fact that black people were regarded as inferior in terms of acquiring the same knowledge as their white counterparts is illustrated in this quote by Verwoerd:

> There is no place for [the Bantu] in the European community above the level of certain forms of labour ... What is the use of teaching the Bantu child mathematics when it cannot use it in practice? That is quite absurd. Education must train people in accordance with their opportunities in life, according to the sphere in which they live. [2]

One can clearly see that those in power did not regard black people as worthy of education, let alone in a subject as "cultured" and "developed" as music.

The problem today

Enter the hopeful students from a previously disadvantaged segment of the population. The education system in the previous socio-political dispensation barely made provision for these pupils to learn the essentials in terms of what is regarded as a proper schooling, even in the most general terms. Opportunities for studying music, like their more privileged counterparts in white schools, did not exist. Very few black schools had pianos or other "classical" instruments, not to mention properly trained music teachers. Any musical training was done informally by teachers with an interest in the subject, and this usually within a traditional, cultural context as a way to perpetuate cultural heritage.

Historically, students who wish to study music at university or a similar tertiary institution must complete certain examinations from accredited institutions, such as UNISA, Royal Schools, and Trinity, before they can apply to these institutions. These accomplishments lay the groundwork for study at a tertiary level, having ensured that the prospective student has mastered basic aspects such as theory and proficiency in an instrument. In the case of an historically disadvantaged student,

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1. The word "classical" is used here to denote what has commonly become known as Western art music between the 16th century and the 21st century for the purpose of differentiating it from music from the Classical period.
2. Dr. Hendrik Verwoerd, South African minister for native affairs (prime minister from 1958 to 1966), speaking about his government's education policies in the 1950s. As quoted in Apartheid – A History by Brian Lapping, 1987.

however, these formal aspects are often non-existent.

Many tertiary institutions today have gone the route of implementing bridging courses, such as a certificate or diploma in music over a year or two, thereby trying to address this lack of essential skills and knowledge. Some of these programmes have met with success, but one of the problems students face is that such a programme virtually doubles the time and financial demands imposed on tertiary students. In other bridging programmes, the most fundamental problem is the lack of exposure and training during the student's formative years, i.e. during his/her school career. Not only does this initial training serve as preparation for a career in music, but most importantly, it also adds to the student's emotional and technical development and maturation, including repertoire and style assimilation and comprehension.

After the demise of apartheid and the new government's efforts to establish a more level playing field, where all are supposed to be afforded equal opportunities through access to the same knowledge and resources, this vital aspect of human development has not received the attention and funding it deserves. As mentioned before, the opposite has in fact been the case.

What is to happen in this situation, when the student, who wishes to pursue a career in music, comes to an institution of higher learning to study for the career of his/her choice, but does not have the required skills and knowledge? Does the institution insist on a minimum level of proficiency, such as Unisa Grade 5 or something similar, before the student is allowed to proceed with a degree? If the student does not meet this standard, does the institution retain the current system of dealing with this deficiency via a bridging course which bombards the student with knowledge and requires him/her to develop the required skills within a year or two? If the lecturer detects the talent/potential in a student does that lecturer spell out the truth to the student, thereby perhaps scaring him/her off? Or does the lecturer encourage enrolment to augment numbers and ensure the survival of the department, regardless of the "quality" of the end product?

Experience shows that even those students who do complete the bridging process successfully rarely display the proficiency really needed to master a degree programme as demanding as a B.Mus. This is often the case where students manage to acquire most of the theoretical knowledge in question, but they do not really master the technique required by the practical instrument(s) of choice. Regarding the latter, students who choose careers as singers often appear to have a slightly easier road, since many of them have already participated in singing from an early age, often in choirs at school or church. However, unfortunately many voice students lack the emotional and stylistic maturity to cope fully with the demands of a formal degree.

The gradual build-up of knowledge, coupled with continued exposure to varied and increasingly complex practical demands over an extended period, allowing the student to mature over a period of more than a decade, cannot be replaced by an intense and compacted "crash course" designed to teach as much as possible in the shortest time available. Although students are confronted with music in its various forms and genres when they are in such a programme, the problem is still one of too much, too late.

The government's idea to introduce pupils at school to a curriculum of arts and culture has some merit. One wonders, however, how many really knowledgeable and well-trained educators can be found within the current system who can teach the subject successfully. The responsibility for teaching arts and culture is often "dumped" on whoever is available or only shows minimal interest in the subject matter, and that is only in former Model C schools. The far-flung, rural schools with their lack of facilities and resources do not even enter into the picture. Teachers who have a degree are utilised wherever a need exists, regardless of their qualifications. Expecting a person with a B.Mus. degree to teach mathematics because there is no-one else does not bode well for the pupils. The same can be said about a maths teacher who has to teach arts and culture because there is no-one else.

Questions arise which need urgent attention. Should tertiary institutions be the only ones responsible for outreach programmes? Should the government alone be held accountable for the situation and for solving the problem? Should the former system of extra-curricular music centres be revived, making them more accessible to all? Should those students who wish to make music their career be advised to enrol for a more general degree, such as a B.A. Mus, which will allow them to be used in schools in more than one capacity while still allowing them to carry the torch for music? The list is endless...

One thing is certain in this dilemma: Learning it yourself is good; being taught how to do it properly is better.

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Cultural Emancipation versus Relevance and Financial Viability: An irony portrayed by, and the resultant demise of Performing Arts Departments in historically disadvantaged institutions of higher learning in South Africa

© Ndwamato George Mugovhani, Department of Performing Arts, Tshwane University of Technology

Since 1999, there have been continuous public announcements by the successive University of Venda Executive Managements that their Music Department is one of those considered, due to its irrelevance to their respective, ever-changing missions and visions, for either closure or retrenchment of staff. Meanwhile, the music departments of the universities of Durban-Westville and the Western Cape had been facing the same dilemma. It is now history that the latter two have been shut down.

This discussion document is based on my observations, personal experiences and discussions with other music academics from tertiary institutions in South Africa.

The document is, by no means, aimed at arriving at a conclusion. Instead, it is intended to evoke and stimulate a necessary debate on an issue of national significance. It is hoped that a more comprehensive document (article) could be generated hereby. This is based more on formulated opinions, which result in an untested conclusion. It is not fully based on thoroughly interrogated and investigated facts. It is, however, a means to stimulate further interrogation and verification of the underlying insufficiently substantiated facts.

Cultural Emancipation versus relevance and financial viability

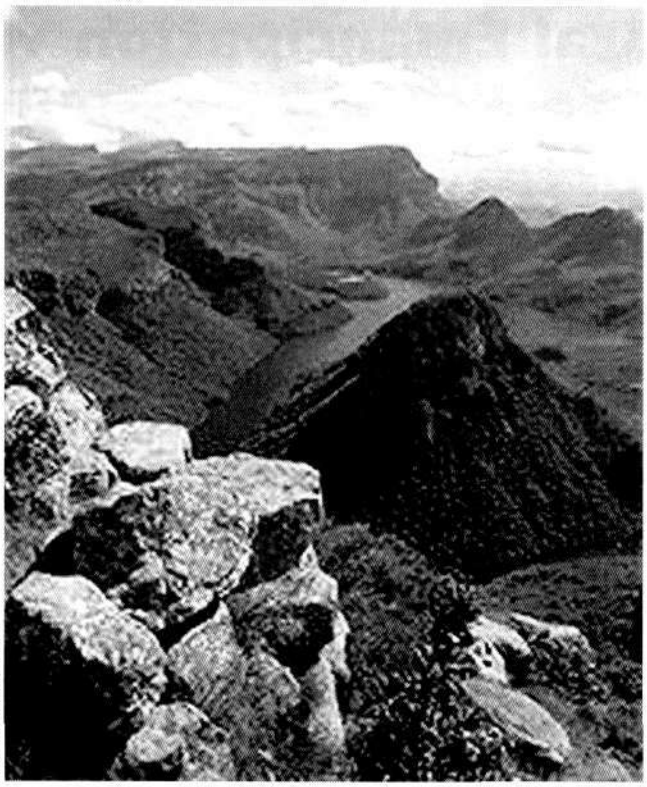
Whilst the Revised National Curriculum Statement of South Africa (http://wced.wcape.gov.za/ncs/) of August 22, 2008 calls for the teaching of arts and culture in the schools in South Africa, some institutions of higher learning, ironically, have been phasing out their music programmes, which undeniably forms a strong component of that national priority: Arts and Culture Education.

It was in the year 2000, during a meeting of the Committee of Heads of Music Departments (of which I was a member by virtue of my headship of Venda University's music department) at the University of the Western Cape, that the first discussion about the demise of South African music departments was held. The item was introduced by Sally Goodall, who was then HOD (Head of Department) of Durban-Westville University Music Department. Sally Goodall informed the meeting that, despite numerous presentations by the department to justify their continued existence, and the overwhelming support and protestations from various stakeholders that were endemic in the communities around the university, the Durban-Westville University Music Department was going to be closed nonetheless. Indeed, it was closed at the end of that year (2000), and most of the expensive equipment, which had been gradually assembled over the years with pride through the assistance of the Indian and White communities endemic around the university, was either auctioned and/or left to rust and rot (Rosalie Conrad, 2005: Discussion).

According to Alvin Petersen, then head of the Western Cape University

Agbagli Kossi, *Denson*, 1984.

Music Department, the reason that was advanced by the university management for closing down the Western Cape University Music Department, which occurred in 2001, was that it was not sustainable. The department was told that the low student intake (as compared to other departments in the university) was not sympathetic to the cash outflow incurred by the university to run the department (Alvin Petersen, 2008: Discussion). The HOD and staff were not involved at all in the decision. In a clinical manoeuvre by the university management by first offering the highest qualified senior academic in the department (Professor Nic Basson) a higher managerial position, it was easy for them to accomplish their decision without much resistance. Alvin Petersen and the rest of the staff "felt cheated" (Alvin Petersen, 2008: Discussion).



Limpopo province, Sacred Lake Fundudzi.

Meanwhile, the decision to either restructure or close down the University of Venda music department had already been taken before 2003. The only process that the department staff was allowed to participate in was on "how the restructuring should be implemented" (Memo from Univen Management, 2003). According to the University of Venda management then, the low student intake "is not the only reason for the restructuring, but the new vision and focus of the university. At least, unlike the other two universities, the University of Venda music department managed to convince management that it could align itself with the new vision and focus of the university. Indeed the staff of the University of Venda music department managed to restructure their curriculum in accordance with what the university contended was their vision, mission or focus. The issue of low student intake was addressed through the department's successful recruitment campaign, and there was financial support from government and private funding initiatives. Hence, there was a temporary reprieve from 2003. At the time of writing, the University of Venda Executive Management shifted their goal posts. There is again a new vision and mission for the university, and again the music department is one of those regarded as irrelevant to the new vision and mission thereof.

One of the yet to be tested revelations that could have contributed to this demise is the fact that previously disadvantaged or so-called historically-black institutions of higher learning had carried huge financial overdrafts into the "new" in South Africa after 1994. Hence, they had to sacrifice some of the departments they regarded as not relevant and financially viable. And, because of the craze and new-found obsession with science and technology, which they may not have understood well, they thought that music had neither science nor technology.

It is puzzling to note that, whilst the previously disadvantaged or so-called historically-black institutions of higher learning were closing down their performing arts (music) departments, nothing similar happened to those in previously advantaged or so-called historically-white institutions of higher learning. The Western Cape still has the Conservatoire at Stellenbosch University and The College of Music at the University of Cape Town. Gauteng still has music departments at the Universities of Pretoria, the Witwatersrand and the University of South Africa. The music department in the previously advantaged University of Natal (now called the University of KwaZulu-Natal) has remained untouched, if not more fortified with both human and financial resources. Equally so is the previously advantaged music department at the Potchefstroom campus of the University of Northwest.

Why is it only happening at historically disadvantaged higher institutions of learning? Could it possibly be the construct of the present democratic government? It is not convincing, given the present government's drive towards redressing the past imbalances by re-awakening, reviving and reaffirming the previously-looked-down-upon cultural manifestations of the various demographics of the South African populace. If it is a construct of the present democratic government, how would one interpret that against the same government's "African Renaissance" pronouncement?

Conclusion

The Music department of the University of Venda is the only centre that offers music education at an institution of

higher learning in the entire Limpopo Province. This department also serves the Mpumalanga Province, which also does not have music education at an institution of higher learning. Like other performing arts centres in institutions of higher learning, its core functions are to offer teaching, engagement in community activities and promotion of research. The teacher-training component produces the much-needed educators and practitioners for the arts and culture education subject in the primary and secondary schools in South Africa.

The South African government's recognition of the significance of the existence of arts and culture programmes at historically disadvantaged institutions of higher learning has long been clearly manifested; hence the Department of Arts and Culture's funding for research in indigenous arts and culture and oral history of the previously marginalized communities around universities such as the University of Venda. Moreover, the teaching of music as part of Arts and Culture has been declared a national imperative by the Department of Education.

In matters of heritage conservation and promotion, the symbiotic relations between the cultures of institutions versus the cultures of their respective communities cannot be over-emphasised. The universities or institutions of higher learning are there primarily to serve the needs of their societies: the Coloureds in the Western Cape, Vhavenda, Vatsonga and Bapedi around Limpopo and the Indian community around Westville in KwaZulu-Natal. The universities are there to conduct research about the people's musical culture and to promote it.

The re-assertion of people's cultural heritage is a national imperative, and there is no better way of achieving this than through one of the most important vehicles, which is the music of those people and the messages in the music. If the government is geared towards the promotion of previously marginalized peoples' arts and culture and bringing them on par with those that have been receiving government backing during the previous apartheid dispensation, why are the present university managements in the previously disadvantaged institutions of higher learning not subscribing to the notion?

The present scenario makes one very mistrustful of the world of academia, for, while you are promised a permanent appointment, you may be retrenched at the whim of those that wield power, after all.

There is more to it than meets the eye!

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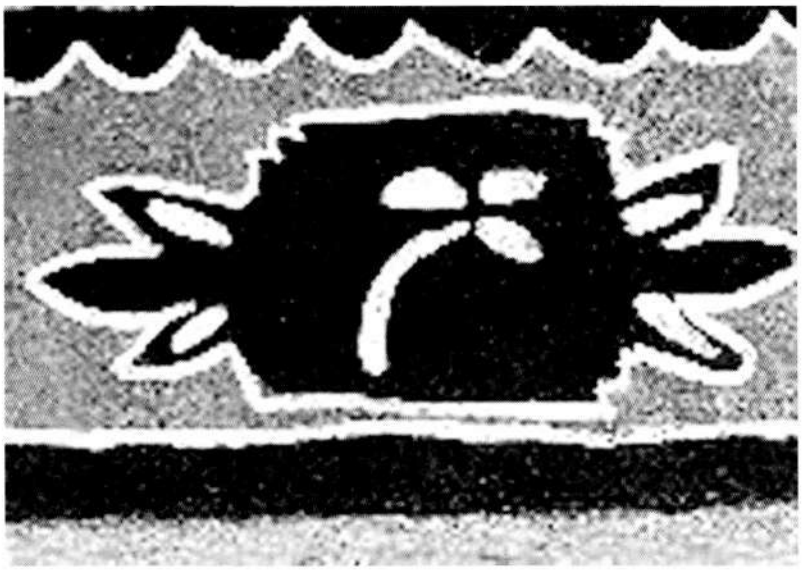


All you need are a few stones:
Stone passing games re-examined for their educational potential

© Alvin Petersen, School of Music, North-West University (Potchefstroom)

Stone passing games exist all over the world and must be as old as mankind. They are certainly known to the indigenous peoples of South Africa. Hugh Tracey had recorded some delightful Sotho and Tswana examples of stone passing games in 1959.

Unfortunately, not many transcribed examples of South African stone passing games exist-the only one known to me being *Mbombela* (Siswati) which was transcribed by David Rycroft in the 1960's. However, there are many websites on the internet wherein examples of stone passing games (also referred to as 'passing games') can be accessed. I was also able to access a transcription of the *Calabash Song* (Ga people of Southern Ghana) on the internet at the following website: http://www.powertolearn.com/teachers/lesson_activities/index.html.

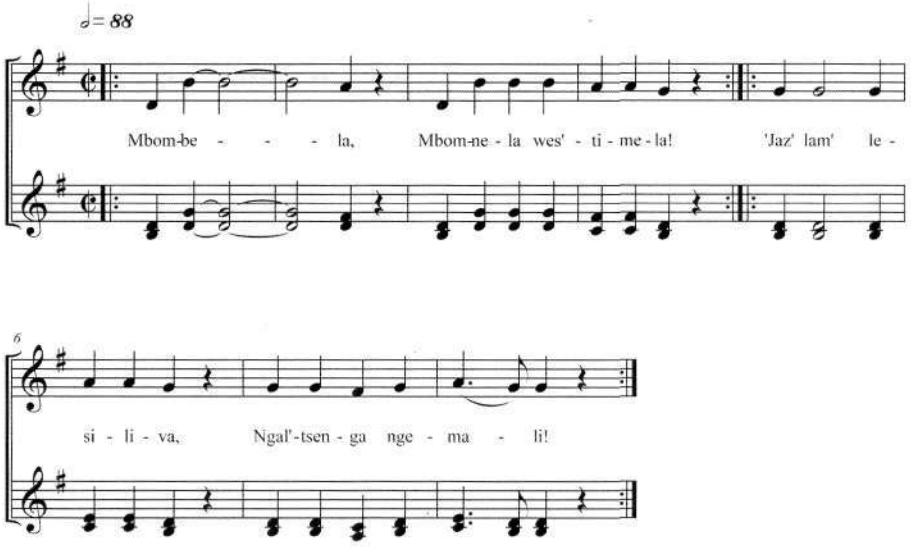
According to Cecile Johnson (2006: p.1 of 3) there are two types of passing games, namely: those that require guessing who has an object (the button, the key) which has been passed around and those that use the object being passed (stones, pencils, sticks, etc.) to create a percussive accompaniment to the song being sung. African stone passing games fall into the latter category.

Mbombela – Siswati stone passing song

I first taught *Mbombela,* at the Music Department of the University of the Western Cape during the early 1990's. I found that, far from swaying their bodies whilst moving the stones to the static duple metre as suggested by the Rycroft transcription (as in Example 1), the students tended to 'swing', thereby altering the metre from simple to compound duple time. This caused me to re-transcribe this song to reflect the 'swing' element. I also altered both the words and melody of the second line in order to suit the change of time signature.

Example 1 is Rycroft's transcription of *Mbombela* and Example 2 is my transcription of the University of Western Cape students' re-imagination thereof. Non-Siswati speakers tend to find the text of bars 5–8 (Rycroft version) cumbersome and the melody boring. I introduced the concept of multilingualsm in South Africa by adding texts in different South African languages each time learners sing from bar 8 onwards until the end of the song. To introduce this concept to average 6-year-olds in an abstract fashion would be too dreadful to contemplate. This version of the song provides a tangible example of this concept.

Example 1: ***Mbombela*** (as originally transcribed by David Rycroft)



Text

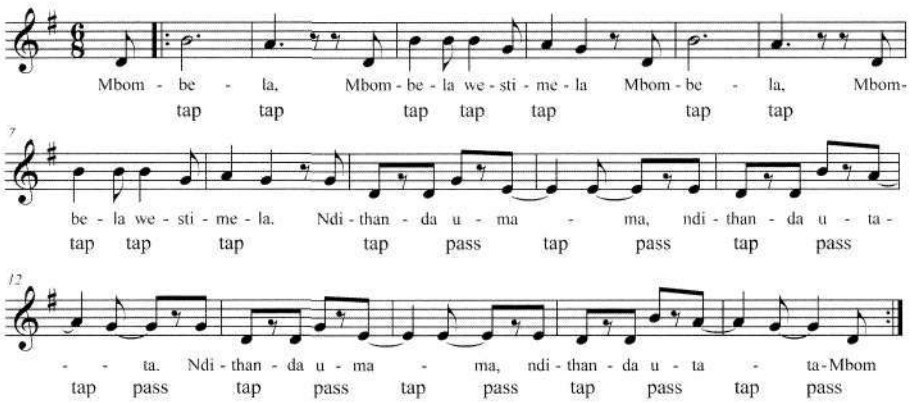
Mbombela, Mbombela wes'timela!
'Jaz' lam lesiliva.
Ngal'tsenga nge mali!

Translation

Mbombela, Mbombela the steam engine!
My jacket is silver.
I bought it with money.

Rycroft recommends that it is not necessary to sing the accompanying voices, since he had originally heard this song sung in unison.

Example 2: ***Mbombela*** (arranged by Alvin Petersen)



This song can be sung in many different South African languages, with minor alterations to the rhythms.

English	*Mbombela, Mbombela the steam engine (x2)* *I love my mamma, I love my pappa (x2)*
Afrikaans	*Mbombela, Mbombela die stoom trein (x2)* *Ek hou van my mamma, ek hou van my pappa. (x2)*
Tswana	*Mbombela, Mbombela terena* *Mbombela, Mbombela terena.* *Ke rata mme waka,* *Ke rata ntate waka.*

I am indebted to my Sotho- and Tswana-speaking students of the School of Music, North-West University (Potchefstroom) for having supplied me with the texts and translations of Examples 2 to 5.

How to pass the stones

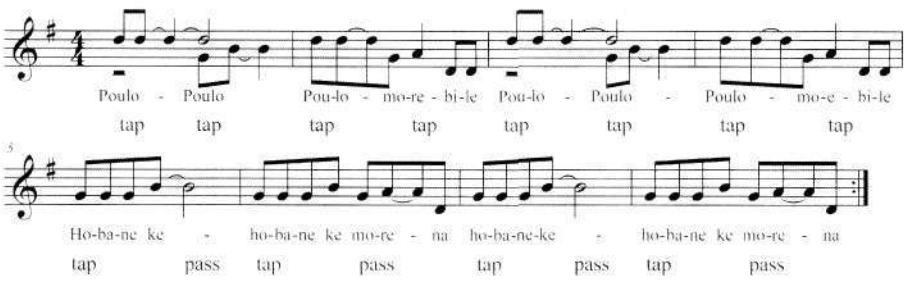
Tap your stone on the floor on the syllables *'be'* and *'la'* of *Mbombela*. Tap your stone on the floor on beat 1 and pass it on beat 4 of *– thada umama.* In other words, tap your stone on the syllable 'than' and pass it on the sylable *'u'* maintaining this rhythm throughout until the repeat of the Mbombela phrase. Sway your upper body to maintain a strong sense of rhythm. The song goes faster and faster each time it is repeated. Whoever lands up with two or more stones in front of him or her forfeits singing the next verse. The sole survivor is the winner. While the stones are normally passed in a clockwise direction, song leaders can indicate the direction of the stones of each new verse. Participants need to be vigilant! Have your learners translate from bar 9 onwards into their home languages.

All kinds of musical elements can be built into this song (or any stone passing song), depending on the desired outcome/s. For example, the passing can be done incorporating the use of the standard note values, i.e., quavers, crotchets, minims and semibreves. Have the song leader call out: "Crotchets!", and so forth.

***Poulo* (Paul): Tswana stone passing song**

This stone passing game was recorded by Hugh Tracey in the Upper Qeme, Maseru District of the (former) Basutoland Protectorate, now Botswana. All the instructions which apply to Mbombela also apply to *Poulo*. Note that it is more syncopated than *Mbombela*, and that it uses a responding voice in bars 1 and 3.

Example 3: ***Poulo*** (transcribed by Alvin Petersen from the Sound of Africa Series TR104-4)



The 'e' of *'ke'* is pronounced as in the 'e' of 'key'.

Text	**Translation**
Paolo, Paolo o morobile (x2)	*Paul, Paul you broke his spirit*
Hobane ke morena (x2)	*After all, he is the king.*

Hints

1. Use clean round stones, preferably river stones, available.at most nurseries.
2. Stone passing games incorporate stones as percussion instruments. For this reason learners should preferably sit on wooden rather than carpeted floors. If there are only carpeted floors available, have the learners tap their stones on slates.
3. Stones should be passed around in a variety of rhythmic values both fast (for example, quavers) and slow (for example, semibreves).

Who can benefit from stone passing games?
Everyone, both young and old, can benefit from their involvement in stone passing games. These can be done in small groups of four or five or in one large group of twenty. They can be incorporated into choral warm up sessions; arts and culture classes and movement/dance sessions.

Stone passing games promote co-ordination and co-operation with others.

Silang moshoko: Tswana stone grinding song

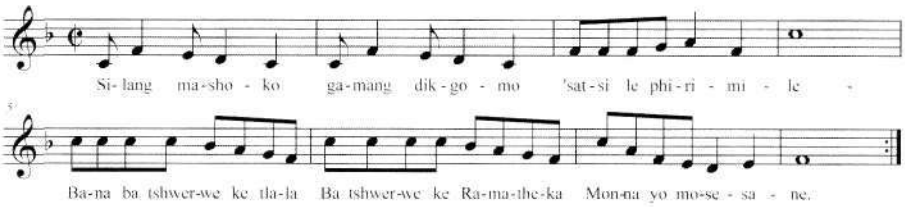
This stone grinding song was recorded by Hugh Tracey in Disaneng, Mafikeng District (now the North West Province of South Africa) whilst on the same research trip to Botswana. The grinding of corn, an important culinary skill in Africa, is taught to children from a young age-and in what better way than in the form of a song.

How to grind the stones

Use two stones – a round one and a flat one. Kneel and grind the round stone onto the flat one on each beat of the bar. Introduce the song by grinding for one bar before singing. Those not involved wih grinding are to make miming gestures in imitation of the text.

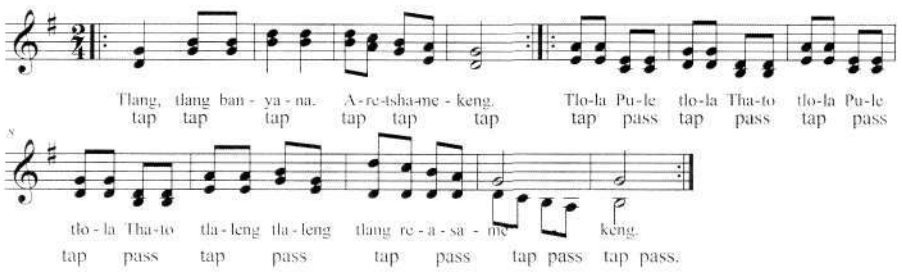
Example 4: ***Silang moshoko***

(transcribed by Alvin Petersen from the Sound of Africa Series TR-111 [A-9])



Text	**Translation**
Silang mashoko gamang dikgomo	*Grind the corn, make porridge and milk the cows*
Letsatsi le phirime	*The sun has set*
Bana ba tshwerwe ke tlala	*The children are hungry*
Ba tshwerer ke Ramatheka	*The children are getting rheumatic fever*
Monna yo mosesane	*The man is lean.*

Example 5: ***Tlang banyana* (Come Girls)** (Mrs E Ramakobya)



Tlang banyana: Sotho stone passing song

This Sotho pentatonic song was composed by Mrs. E. Ramakobya, one of the First Year University Music Diploma students at the School of Music, North-West University (Potchefstroom). The second voice part is optional.

Text	**Translation**
Tlang. tlang banyana	*Come come little girls*
Are tshamekeng	*Come lets play*
Tlola Pule tlola Thato (x2)	*Jump. Pule, jump Thato*
Tloleng tloleng tlang reatshameke.	*Come lets play.*

References: Rycroft, David. Date and source unknown.
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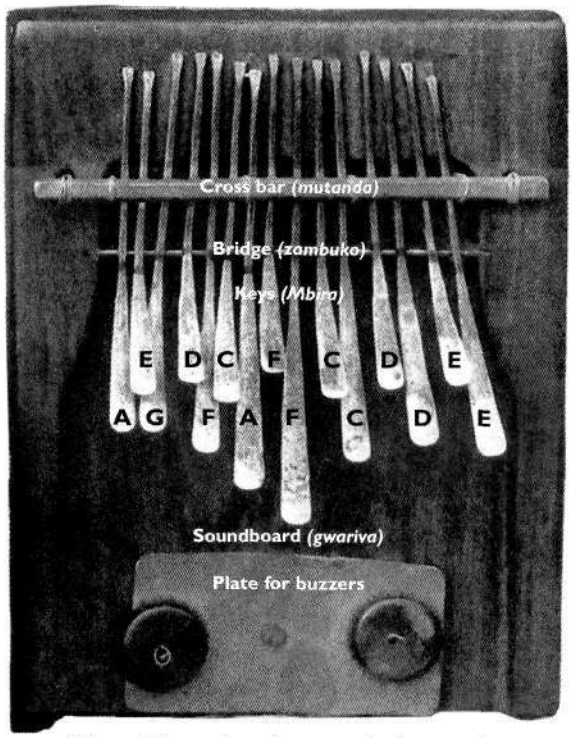
Learning how to play *Karimba/ Nyunganyunga* the easy way for beginners

© Perminus Matiure, School of Music, University of KwaZulu-Natal

Mbira music of Zimbabwe has developed to greater heights both in Africa and in overseas countries like Britain, America and Sweden. Much of the development has been propounded by the introduction of *mbira* teaching and learning in schools and institutions. Much of *mbira* teaching is noticed in Teachers' colleges and Universities following the works of Hugh Tracey, Andrew Tracey and Jege Tapera who develop Kwanengoma *karimba* into the present *nyunganyunga*. It's quite discouraging to note that when student teachers leave colleges they do not continue to teach the instrument to promote our indigenous *mbira* music. The reasons for not furthering the teaching of *mbira* may be attributed to lack of instruments in the schools. The other reason may be lack of proper teaching materials in terms of literature and methodology. In this article I will present steps which both *karimba* teachers and learners can follow and learn or teach the instruments. The article will give a brief history of *karimba*, the structure and layout of the keys on the *karimba*, my letter notation and how to learn a new song using my letter notation. About two songs, *kukayiwa* and *chemutengure* will be used as part of the song repertoire to be learned. Above, is the *nyunganyunga* or *karimba* with its parts labelled.



History of *nyunganyunga*

The general feeling in many researchers and cultural bearers is that the *mbira* that we now confidently call *nyunganyunga* originated in the eastern part of Zimbabwe. Due to partition of Africa the instrument found itself in the area around the borders of Zimbabwe and Mozambique. In other words the people who were affected by the partition had part of them in Zimbabwe and the other part in Mozambique. One wonders why the instrument was silent all along until its rebirth at Kwanengoma. The answer is that the instrument was reintroduced by J Tapera who came back from Mozambique to join his family in Zimbabwe.

The structure of karimba

Karimba like any other *mbira* has a wooden sound board measuring 21cm by 18cm on average dimensions. It has fifteen metal keys mounted on the soundboard using a crossbar and a bridge. Most of them have some buzzers in form of bottle tops. To amplify the sound the instrument is mounted in a round wooden resonator. All these are the works of Andrew Tracey and Jege Tapera at Kwanengoma Colledge in Bulawayo Zimbabwe. The sole aim is to make the *mbira* suitable for learning and teaching purposes in schools.

Handling of the *mbira*

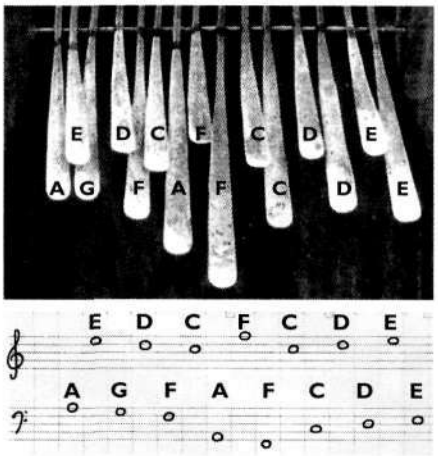
The *nyunganyunga mbira* is handled with the two hands with the two thumbs and the right index finger above the keys. Many people prefer playing this instrument in a sitting position. Some can play when standing. Whatever the position, the most important thing is to choose the position that suits you best. It is important to make sure that the students can hold the *mbira* in a proper position. Improper handling of the instrument may hinder good playing. Once the *mbira* is properly handled then the fingering becomes easy. The left thumb plays the two left top and bottom manuals from above and the right thumb plays the bottom right and the right index fingers plays the top right manual.

The arrangement of notes of *nyunganyunga*

Nyunganyunga is an *mbira* that was made to accommodate western tuning styles. The *Kwanengoma nyunganyunga* is normally tuned in F. The keys form three octaves with the highest on the center of the top manuals. The central key has its next note a semitone lower for E at the extreme left and extreme right, followed by Ds and then Cs. In other words there are three pairs of keys with same pitch on either side of F. See notes labeled above.

The bottom notes have key F as the centre. This key is two octaves lower than the top F and it has three notes on its right and four on its left. There is another F on the third position on its left. Note that the right bottom manual has notes that are an octave lower than right top manual.

Layout of keys



The keys on *karimba* are arranged in four manuals. A manual is a layer of keys almost belonging to the register and played by a particular finger. *Karimba* has two manuals on the left and another two on the right. The top two manuals are separated by the highest key which has an approximate pitch of F. The two top layers have keys with same pitch, which are C, D and E on each side.

Learning a new song

To learn a new song on *karimba* one has to get the basic pattern of the song. The basic pattern is like the heart of the song. It acts as the oscillatory movement on which different variations can be improvised. From a traditional perspective the basic pattern plays the same role of a time line. It is the overall feeling of the song. It is important for a beginner to master the basic pattern first before attempting more complex variations. *Mbira* teachers who jump on to teach students the mode variations before mastering the basic pattern make *mbira* learning a monster rather than a pleasure. In other words the suggested steps to follow when introducing *karimba* to beginners are:

- The history of *karimba*
- Its structure and layout of notes
- Learning and teaching methods of *karimba*
- Playing technique
- Basic pattern of simple modes
- Variations of basic patterns of the mode.
- Rhythm

Such an approach will go a long way in simplifying the teaching approach and hence inculcating interest in the learners.

There different methods of learning *mbira* in general. These are in two groups, traditional methods and formal methods. Traditional methods are rote method, apprenticeship method, inheritance from ancestors through dreams, and formal methods are use of letter or number method. It is up to the teacher to use a method that suits the learners best. For the sake of this article I will use my own letter Notation as a formal way of teaching and learning *karimba*. For the benefit of the readers let me also describe the other methods.

Rote method

In this method learning is done orally. The learner looks and imitates the *mbira* playing. This method can be time consuming and discouraging. It is unstructured and informal.

Apprentice method

This is employed when the learner stays with the *mbira* player and learns as they perform. The method again is informal and unreliable in the case of formal students.

Inheritance

For this method, a player inherits the skills from the ancestors and learns the modes through dreams. This is the most common one for *mbira dzavadzimu*.

Number Notation

This is a formal method of learning *nyunganyunga*. Keys are assigned numbers from number one to fifteen from bottom left to right. A table is provided with three columns. The left column is for the left thumb, the middle column for the index finger and the right for the right thumb. This notation was designed by Maraire and he used it to teach *nyunganyunga*. However the notation does not address the issue of rhythm and pitch.

Matiure Letter Notation

This notation is a development of Dr Maraire's number notation. Keys are labelled according to pitch names as they on the stave. The letters are then written in three vertical columns. The column (F) is for keys that are played by the left thumb, the column (L) is for the index finger, *munongedzo* and the third column (R) is for the right finger. This notation is meant to make the learning of *karimba* in the absence of the teacher easy. Because *mbira* music has very complex rhythm patterns, it is very difficult to transcribe the music and represent it on the western stave exactly how the song should sound. In order to transcribe the music Maraire, one of the most prominent *mbira* teachers who introduced *karimba* in America, designed a letter notation in which he numbered the keys from left to right. I considered the notation and discovered that it is silent on the issue of pitch level and rhythm. I was then prompted to improve on it so that it accommodates rhythm and pitch by using pitch names instead of numbers and indicating the rhythm senses in the form of a time line. I used letters instead of numbers. These letters are approximate pitch names generated from the tonal center. The songs I will use are assumed to be played on a *nyunganyunga* whose tonal center is F.

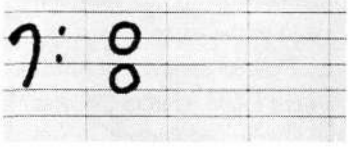
About transcribing letter notation to sound

It is quite necessary for the student to understand the notation to be used for the teaching of *nyunganyunga* songs. All the illustrations will be transcribed to western stave adopted from Berliner's notation of transcribing *mbira* music which does not use staff note values but pulses placed on lines and spaces whose pitch is rather fundamental not absolute (1993). LT means left thumb and RT means right thumb. Simultaneous or chordal playing is indicated by two notes placed next to each other, as follows:

L	F	R
F		C

Tonal centre: F

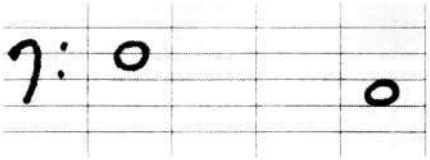
1 pulse, line 1 to line 2: m. m. = 360 per pulse



Splitting or playing notes one after the other is done when two notes are written in alternation and playing starts with the note that is written first as follows:

L	F	R
F		
	C	

Tonal centre: F
1 pulse, line 1 to line 2: m. m. = 360 per pulse



Having mastered how to interpret my number notation, then the student is ready to learn new songs the easier way.

Learning Song One

Kukaiwa

Before teaching the basic pattern of the mode it is advisable to explain the form of the mode and possible songs that can be played using the mode. In this case *Kukaiwa* is a binary form which is basically characterised by two phrases.

1. LESSON ONE

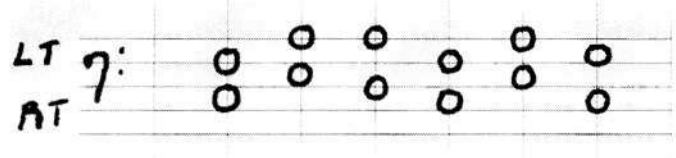
Basic Pattern

The rhythm follows the articulation of crotchets.

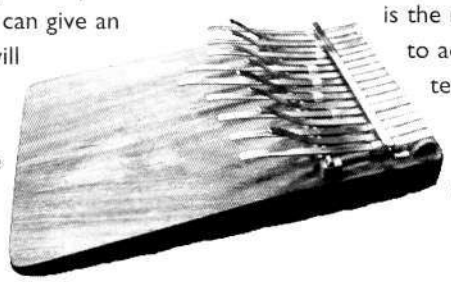
L	F	R	
F		C	
A		E	**Question**
A		D	
F		C	
A		E	**Answer**
G		C	

The basic pattern on the stave.

Tonal centre: F
1 pulse, line 1 to line 2: m. m. = 360 per pulse



Identify the notes on the *mbira* and play them as chords following pulse of crotchets. Start with a steady tempo and then increase the tempo gradually. The question and the answer are shown. The question can give an unresolved feeling. The answer will then resolve the question. In other words the question is the first phrase and the answer is the second phrase.



2. LESSON TWO

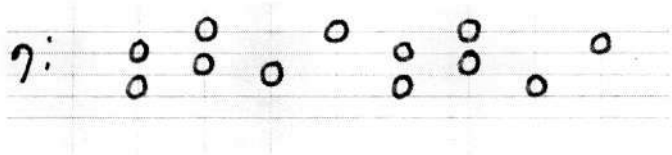
Now introduce variation one on the basic pattern which includes splitting the last chord with the last splitted notes assuming the value of quavers.

Variation one

L	F	R
F		C
A		E
		D
A		
F		C
A		E
		C
G		

Variation one on the stave

Tonal centre: G
1 pulse, line 1 to line 2: m. m. = 360 per pulse



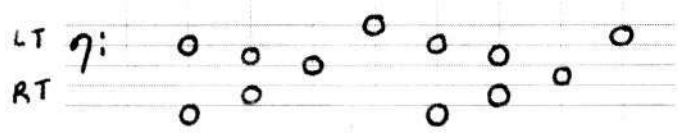
3. LESSON THREE

Introduce the low notes, *mazembera* as a development of variation one to produce variation two.

L	F	R
F		F-8
A-8		E
		D
A		
F		F-8
A-8		E
		C
G		

Note that -8 implies an octave lower.

Tonal centre: G
1 pulse, line 1 to line 2: m. m. = 360 per pulse



Now the basic pattern of the song is smart and is rich in *mazembera*, bass line. The next thing is to work on the rhythm of the song which is called *kupfura* in shona. *Kupfura* is the most important playing technique that a student has to achieve with perfection and proficiency. It is the technique that combines both the high notes and low notes. Singing is easier when playing this technique. So patience has to be exercised when teaching or learning the rhythm.

4. LESSON FOUR

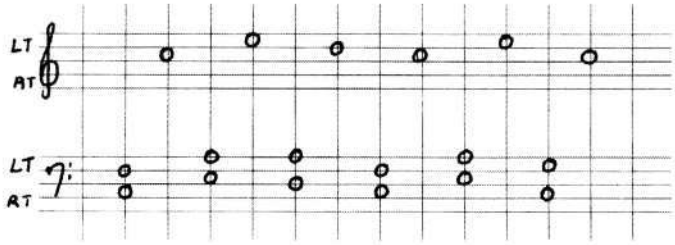
The first thing to do is to instil the playing technique first. In this case the technique combines both splitting and chordal.

Rhythm of *kukaiwa, Kupfura*

L	F	R
F		C-8
	C	
A		E-8
	E	
A		D-8
	D	
F		C-8
	C	
A		E-8
	E	
G		C-8
	C	

Tonal centre: F

1 pulse, line 1 to line 2: m. m. = 360 per pulse



5. LESSON FIVE

In this lesson the student can now be introduced to the lead, *kushaura* of the song in chordal movement. *Kushaura* introduces more high notes and imitates the voice of the lead singer.

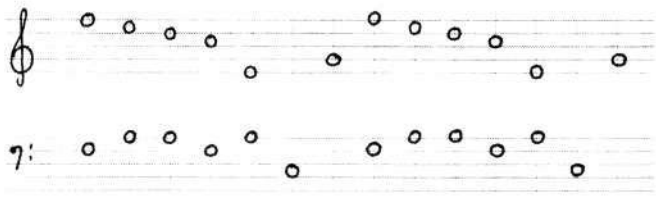
Lead one *kukaiwa, Kushaura*

L	F	R
F-8	F	
A	E	
A	D	
F-8	C	
A		E-8
		C-8
G		

X2

Tonal centre: G

1 pulse, line 1 to line 2: m. m. = 360 per pulse

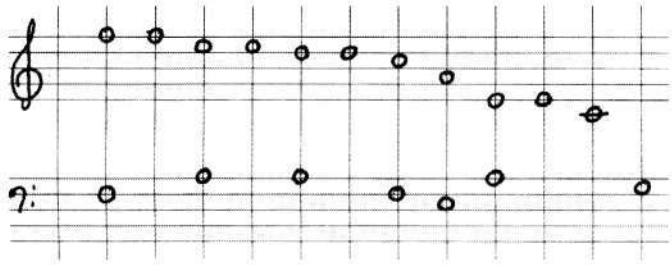


Lead variation

L	F	R
F-8	F	
	F	
A	E	
	E	
A	D	
	D	
F-8	C	
A		E-8
		E-8
		C-8
G		

Tonal centre: F

1 pulse, line 1 to line 2: m. m. = 360 per pulse



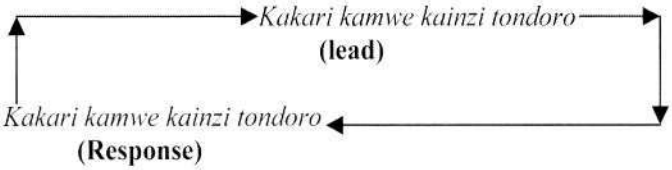
This last variation can be for the high fliers who are also free to improvise on the lead given as lead one. *Mbira* playing is full of improvisation which the players experience as they play. It is interesting to note that well seasoned *mbira* players always improvise a new line each time they play the same song. Some music analysts argue that African music, which includes *mbira* music, is repetitive and monotonous. I disagree with this. The issue is that whilst *mbira* music is cyclic, each cycle has its own unique qualities that come as a result of improvisation, which we call *unyanzvi*. It is only when a player is still immature that they play the segments of the cycle in the same way each time around.

When the student is able to play the rhythm then singing can be introduced depending on the desired text by the student. In other words from *kukaiwa* mode one can create several songs by putting his/her own text. One song I can suggest for now is called *Tondori* whose text is as follows:

Lead: *Kakari kamwe kainzi Tondori kadhakwa*

Response: *Kakari kamwe kainzi tondori kadhakwa*

The songs that can be sung using this mode are canonical in form. That is the response echoes the lead which can be illustrated as follows:



Note that there is one pulse between the lead and the response.

Learning Song Two

Chemutengure

Chemutengure is a very fascinating song in that it is a folk song that reveals the history of the coming of the whites to Zimbabwe and the experiences of the black wagon drivers. *Chemutengure* literally means that which carries and this refers to the white men's wagon. When the whites came to Africa they used horse drawn wagons to travel from one place to another especially the Boer track. They used to employ black men to drive the horses, we the shona call *kutyaira ngoro*. The composer of this folk song explains the experiences of the wagon driver and the text of the song which the learner must be told as follows:

Lead: *Chemutengure*
Response: *Chemutengure*
Lead: *Chave chamutengure vhiri rengoro vakomana*
Response: *Woye woye*
Lead: *Mukadzi wemutyairi haashayi dovi vakomana*
Response: *Woye woye*
Lead: *Anotora girisi wokurungira vakomana.*
Response: *Woye woye*
Lead: *Wanditi mutyairi wandione*
Response: *Woye woye*
Lead: *Ndaona bhurukwe rizere tsine.*

English literal translation

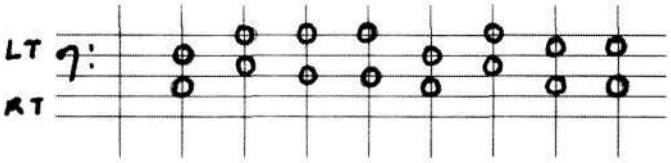
Lead: *Chemutengure*
Response: *Chemutengure*
Lead: It is Chamutengure wheel of a chariot boys
Response: *Woye woye*
Lead: Wife of a chariot driver does not fail to get peanut butter boys
Response: *Woye woye*
Lead: She takes grease and put in relish.
Response: *Woye woye*
Lead: You say I am a chariot driver what have you seen?
Response: *Woye woye*
Lead: I have seen your shorts with blackjack on it.

The inclined contextual meaning of the song is that it encourages workers to be proud of their work. It brings out the knowledge system that we are what we are because of our major activities that we do day in day out, among other things our jobs. From a musicological point of view this song is binary in form. The notes that build each chord is made up of two notes that have an interval of a fifth apart. This is typical of Shona music as argued by Tracey 1972:88)

1. LESSON ONE

L	F	R
F		C
A		E
A		D
A		D
F		C
A		E
G		C
G		C

Tonal centre: F
1 pulse, line 1 to line 2: m. m. = 360 per pulse

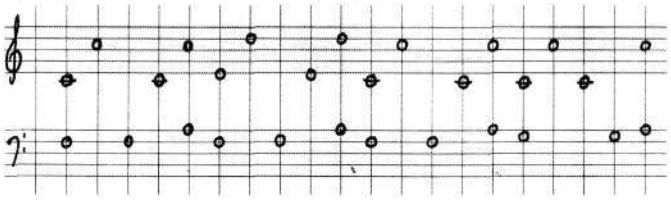


2. LESSON TWO

Rhythm, *kupfura chmutengure*, Chordal and splitting

L	F	R
F		C
	C	
F		
		C
A	C	
F		D
	D	
F		
		D
A	D	
F		C
	C	
F		
		C
A	C	
G		C
	C	
		C
G		
A	C	

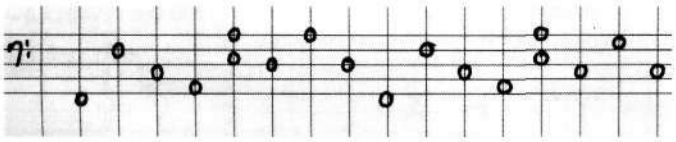
Tonal centre: F
1 pulse, line 1 to line 2: m. m. = 360 per pulse



3. LESSON THREE

***Mazembera*, Response**

L	F	R
		F-8
F		
		C
A-8		
A		E
		D
A		
		D
		F-8
F		
		C
A-8		
A		E
		C
G		
		C



Conclusion

When the student has mastered the basic pattern, the rhythm and the response, then the next lesson will include combining three starting with the basic patter then the rhythm, followed by the response and back to rhythm. This must be repeated over and over in the next lesson. The last lessons will include singing. Singing and playing *mbira* is not a skill that is acquired overnight. A lot of patience is needed. Start with small doses until the student is able to at least sing the lead whilst playing. Once the student is able to play and sing then one can get the pleasure of *mbira* playing. The song *Chemutengure* learned and the playing technique which I call *Chemunhikwi* because of its gasping movement will form the bases of *mbira* playing for several modes to be learned in the next levels, Intermediate level and advanced levels which will appear my next articles. This simplified method of learning *nyunganyunga* will go along way in making *mbira* learning simple and fascinating for beginner.

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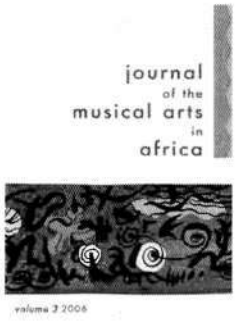

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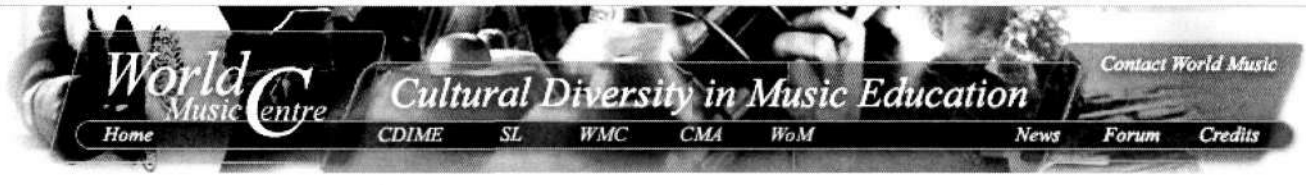

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