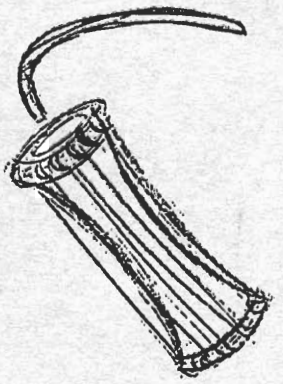
the TALKING DRUM



Network for Promoting Intercultural Education through Music (NETIEM)
Southern African Music Educators' Society (SAMES)
Newsletter Issue No. 10 December 1998

Editorial

Once again we thank our two most prolific contributors, Jaco Kruger and Vicky Goddard, for willingly sharing their valuable work. Jaco provides readers with a wealth of song material from the Venda in the Northern Province of South Africa. Vicky's "Introduction to Ngoma Dancing" presents a popular dance form among the Zulus living in KwaZulu, Natal. She uses her materials at St. Mary's school just outside of Durban. Her good work may realize the possibility that St. Mary's will serve as a model for others wishing to include African music in their classes.

The bulk of this issue includes three of the ten chapters from Sandra Bonnett's long essay "African Music in the Schools": chapters 1 (Looking at African Music), 4 (Rhythm) and 5 (Xylophone). Additional chapters concerning mbira and harp music plus music for drum and pipe ensembles will be forthcoming in subsequent issues; thus references such as ("see chapter on Azanda harp music") are retained. This essay was written in 1977 and most of the sexist language has been altered. The bibliography will appear in a later issue. The Music Library at Natal University has a store of valuable materials for educators interested in broadening the basis of education through music. Depending on your response to this initiative, more research materials of a practical nature could appear.

Lecturers at other South African universities are invited to encourage their students to submit materials for publication in *The Talking Drum*. Wits University is considering this, and others are urged to come forward as well.

The idea of a Pan-African Music Education Conference at the University of Zimbabwe with Dumisani Maraire as host in 1999 was mentioned in the previous issue. This issue was to include further information. To date, however, only the minutes of the July 25, 1998 meeting in Pretoria have been received and are included.

As this is the tenth issue, it is time to review aspects of *The Talking Drum*. Guidelines for content are needed, and our mailing list is to be updated. To help make *The Talking Drum* as valuable a teaching aid as possible please take time to return to me your responses to the questions found in this issue. Thank you for doing so in advance.

Best wishes for the year ahead.

Elizabeth Oehrle

Inside

IDEAS FOR THE CLASSROOM

FOUR VENDA SONGS

Vhonani Zwidenzhe: A Venda Action Song For Girls

AIMS

1) to let young children experience:
- musical beat by means of body movement
- additive rhythm

2) to stimulate debate about male and female role allocation.

TARGET GROUP

Aim 1: 6–9 year olds
Aim 2: 10–13 year olds

TIME ALLOCATION

An initial lesson of 35 minutes; brief revision during subsequent lessons.

PROCEDURE

1) The teacher performs the song for the children.
2) The teacher recites the first line. The children repeat the words until they are pronounced correctly.
3) Steps (1)–(2) are repeated with the melody and the movements.
4) Steps (1)–(3) are repeated with the remaining lines. (They are learning to iron, to iron until daybreak.)

ORIGIN OF SONG

Performed by pupils from Mafharalala Primary School, Tsianda village, Venda, Northern Province. Leader: Mr Ronald Netshifefe. Recorded and transcribed by Jaco Kruger, 27/10/88.

EXPLANATION OF THE TEXT

This song instructs young girls about their domestic duties. In the past this kind of song used to prepare girls for marriage.

Pounding sorghum and maize usually took place

TEXT AND TRANSLATION

1 Vhonani zwidenzhe vhonani zwanda zwa vhana vhatuku.
1 2
(See the feet, see the hands of the small children.)
Vha tshi di guda u sinda, u sinda la vhuya la tsha.
3 3 3 3
(They are learning to pound, to pound until daybreak.)

2 Vhonani zwidenzhe vhonani zwanda zwa vhana vhatuku.
1 2
(See the feet, see the hands of the small children.)
Vha tshi di guda u kuvha, u kuvha la vhuya la tsha.
4 4 4 4
(They are learning to wash, to wash until daybreak.)

3 Vhonani zwidenzhe vhonani zwanda zwa vhana vhatuku.
1 2
(See the feet, see the hands of the small children.)
Vha tshi di guda u aina, u aina la vhuya la tsha.
5 5 5 5
(They are learning to iron, to iron until daybreak)

4 Vhonani zwidenzhe vhonani zwanda zwa vhana vhatuku.
1 2
(See the feet, see the hands of the small children.)
Vha tshi di guda u bika, u bika la vhuya la tsha.
6 6 6 6
(They are learning to cook, to cook until daybreak.)

very early in the morning, as early as 2 a.m. in large villages. Pounding was the first step in preparing porridge which was eaten at the main meal of the day. This meal usually took place during mid-morning after people returned from working in the fields.

PRONUNCIATION

You should preferably consult a Tshivenda speaker.

vh (as in *vhonani* & *vhana*): like *wh* (as in *why*) but pout the lips

zwi/zwa (as in *zwidenzhe* & *zwanda*): fuse the letters; do not emphasize the *w*

zhe (as in *zwidenzhe*): like the *J* in the French pronunciation of *Jacques*

MOVEMENTS

The following movements must occur at the points in the text indicated with numbers:

1: touch the feet

2: hold the hands up at chest height, palms forward

3: perform a pounding movement with an imaginary pestle

4: hold a hand in the air with the palm turned upwards; perform a scrubbing action on this palm with the other hand

5: extend an arm with the palm of the hand turned upwards; use the fist of the other hand to perform an ironing motion along the entire length of the extended arm

6: perform a stirring action, as if cooking porridge

ADDITIONAL ACTIVITY

This song may introduce a debate in senior primary school classes on the role allocation of men and women. It is important to realise that the female role allocation sketched in the song pertains to life in rural communities earlier this century, and that it is rooted in precolonial culture. Class debate should explore the changing professional and domestic roles of women and men.

BIBLIOGRAPHY

Discussions of traditional village life in South Africa may be found in a number of well-known publications such as:

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Krige, E.J. 1985 *The social system of the Zulus.* Pietermaritzburg: Shuter & Shooter.

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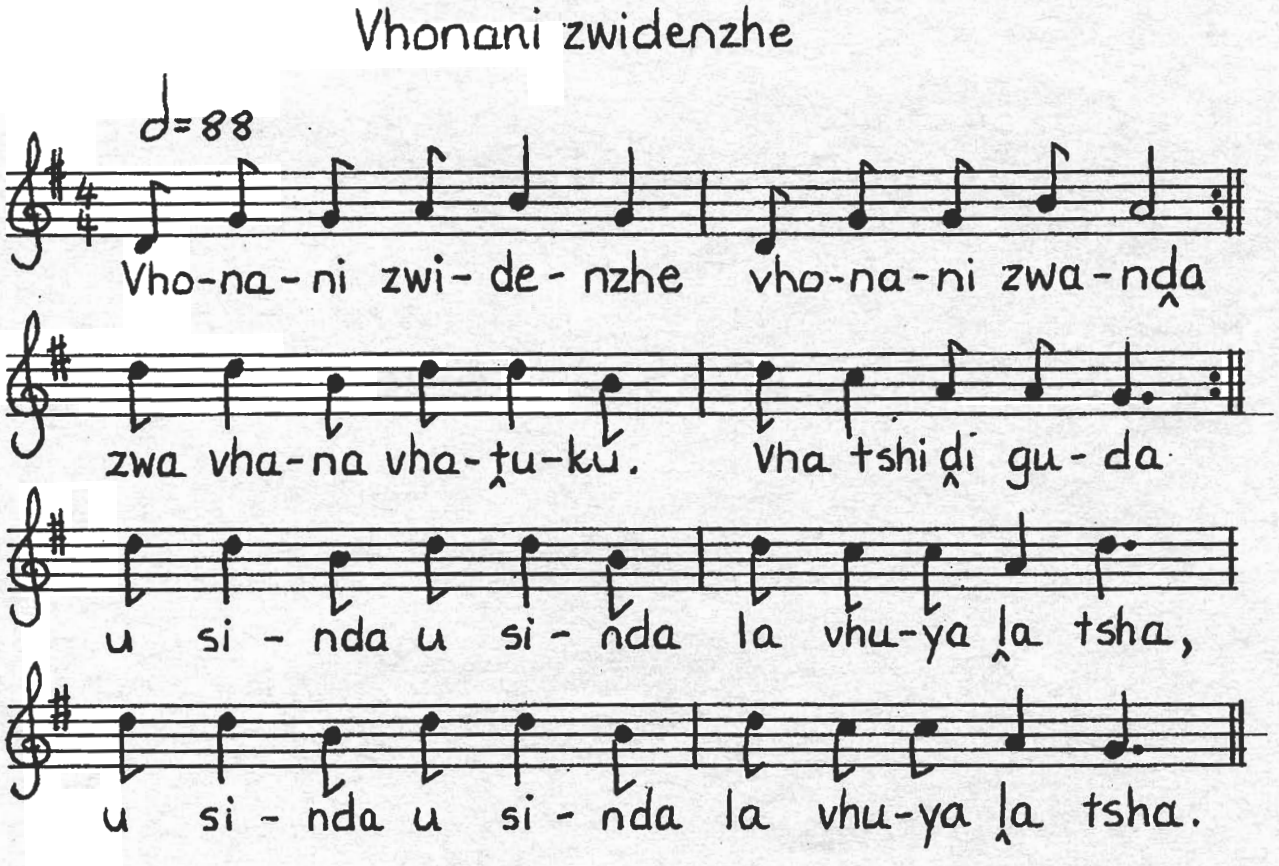

Muya U Dzike: A Venda Action Song for Girls and Boys

AIM
To let young children experience musical beat by means of body movement.

TARGET GROUP
6–9 year olds

TIME ALLOCATION
35 minutes

PROCEDURE
1) The teacher performs the song for the children.
2) The teacher recites the first line. The children repeat the words until they are pronounced correctly.
3) Steps (1)–(2) are repeated with the melody and the movements.
4) Steps (1)–(3) are repeated with the remaining line.

TEXT AND TRANSLATION

Muya u dzike.	(The wind is abating.)
Rine ri tshitamba.	(When we are playing.)

ORIGIN OF SONG
Performed by pupils from Mafharalala Primary School, Tsianda village, Venda, Northern Province. Leader: Mr Ronald Netshifefe. Recorded and transcribed by Jaco Kruger, 27/10/88.

MOVEMENTS
This song is accompanied by movements which suggest the wind blowing. These movements must occur at the points in the transcription indicated by arrows and crosses:

Arrows: Children stand with their feet apart. The palms of the hands are placed together with the fingers extended (as if in prayer). Bend down at the hips on the first arrow and let the arms and hands sweep backwards outside the right leg. Bend down on the second arrow and let the arms and hands sweep outside the left leg. Bend down on the third arrow and let the arms and hands sweep between the legs. These movements must occur flowingly and continuously on the beats indicated (half-notes).

Crosses: The arms sweep upwards from between the legs. The pattern indicated with crosses is clapped above the head.

FOR THE TEACHER
Whereas the action song for girls, Vhonani zwidenzhe, makes use of the standard western tonic-dominant harmonic progression, this song follows the progression of Venda traditional music. This progression often takes place between the first and last notes of a melody. These notes are a whole tone apart (G and A in the transcription). More information on the harmonic progression of Venda traditional music may be found in the publications mentioned in the bibliography.

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Blacking, J.

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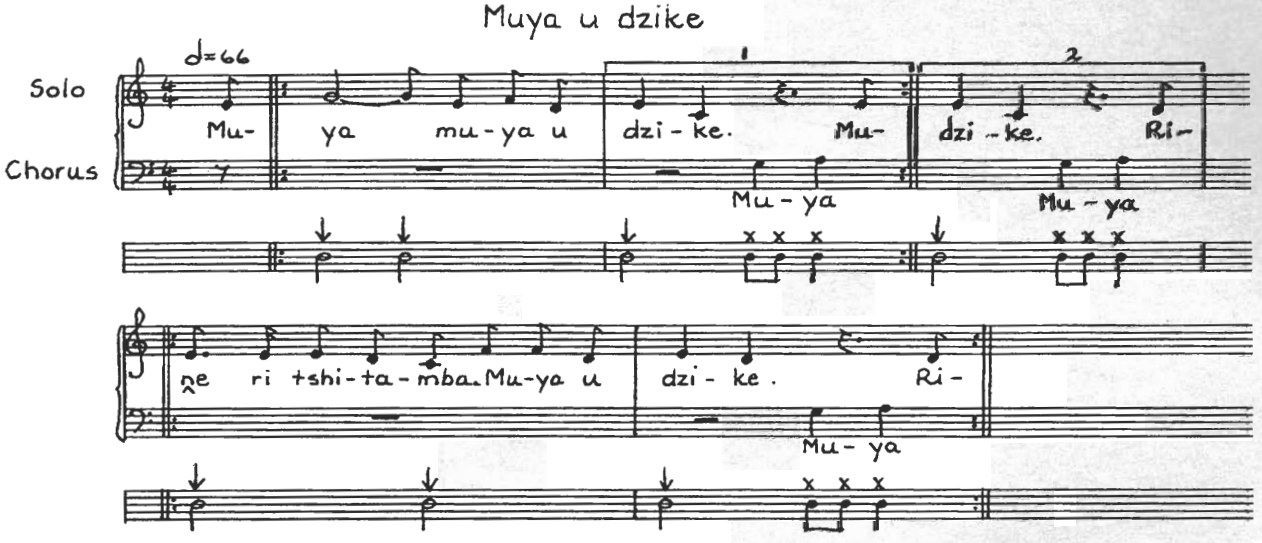
1970 "Tonal organisation in the music of two Venda initiation schools" in *Ethnomusicology*, 14 (1).

Kruger, J.

1986 *Venda instrumental music with reference to certain idiophones and chordophones.* M.Mus. thesis, University of Cape Town.



Jesu Funa Vhana Vhatuku: A Christian Counting Song

AIM

To teach young children to count in the context of the Christian faith.

TARGET GROUP

Preschoolers

TIME ALLOCATION

An initial lesson of 35 minutes; brief revision during subsequent lessons.

PROCEDURE

1) The teacher performs the song for the children.
2) The teacher recites the first line. The children repeat the words until they are pronounced correctly.
3) Steps (1)–(2) are repeated with the melody.
4) Steps (1)–(3) are repeated with the remaining lines.

ORIGIN OF SONG

Performed by children of the Apostolic Faith Mission Church, Tshilapfene village, Venda, Northern Province. Leader: Mr Calvin Mulidzi. Recorded and transcribed by Jaco Kruger, 03/12/88.

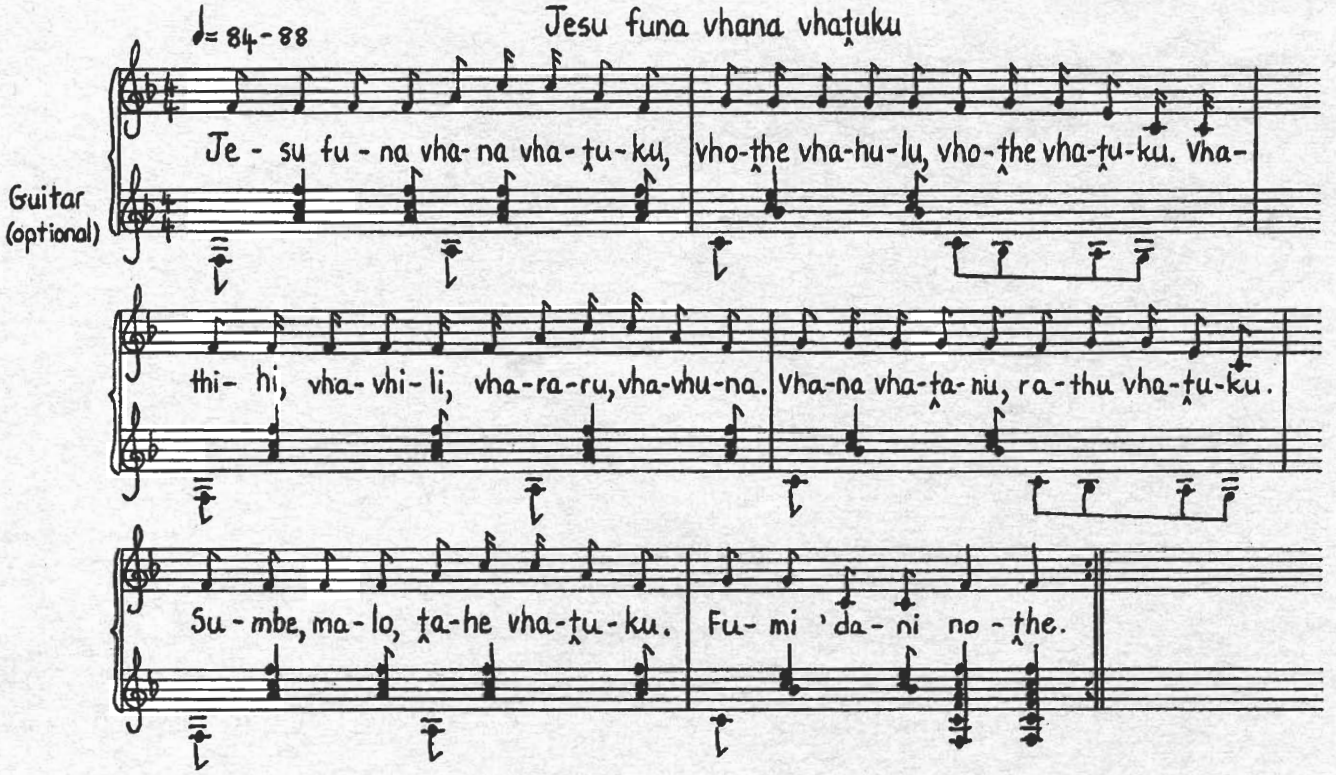
PRONUNCIATION

You should preferably consult a Tshivenda speaker.

vh (as in *vhana vhatuku* & *vhothe*): like *wh* (as in *why*) but pout the lips

TEXT AND TRANSLATION

Jesu funa vhana vhatuku,	(Jesus loves small children,)
vhothe vhahulu, vhothe vhatuku.	(all the big ones, all the small ones.)
Vhathihi, vhavhili, vhararu, vhavhuna.	(One, two, three, four children.)
Vhana vhatanu, rathu vhatuku.	(Five children, six children.)
Sumbe, malo, tahe vhatuku.	(Seven, eight, nine children.)
Fumi, idani nothe.	(Come here, all ten of you.)



Ri A Livhuwa Murena: A Christian Clap Song

AIM
To develop children's sense of rhythm.

TARGET GROUP
8–10 year olds

TIME ALLOCATION
35 minutes

PROCEDURE
1) The teacher performs the song for the children.
2) The teacher recites the first line. The children repeat the words until they are pronounced correctly.
3) Steps (1)–(2) are repeated with the melody and the claps.
4) Steps (1)–(3) are repeated with the remaining line.

TEXT AND TRANSLATION

Ri a livhuwa Murena.
(We thank you Lord.)

Pandela demoni, Murena.
(Chase the devil away, Lord.)

ORIGIN OF SONG
Performed by children of the Apostolic Faith Mission Church, Tshilapfene village, Venda, Northern Province. Leader: Mr Calvin Mulidzi. Recorded and transcribed by Jaco Kruger, 03/12/88.

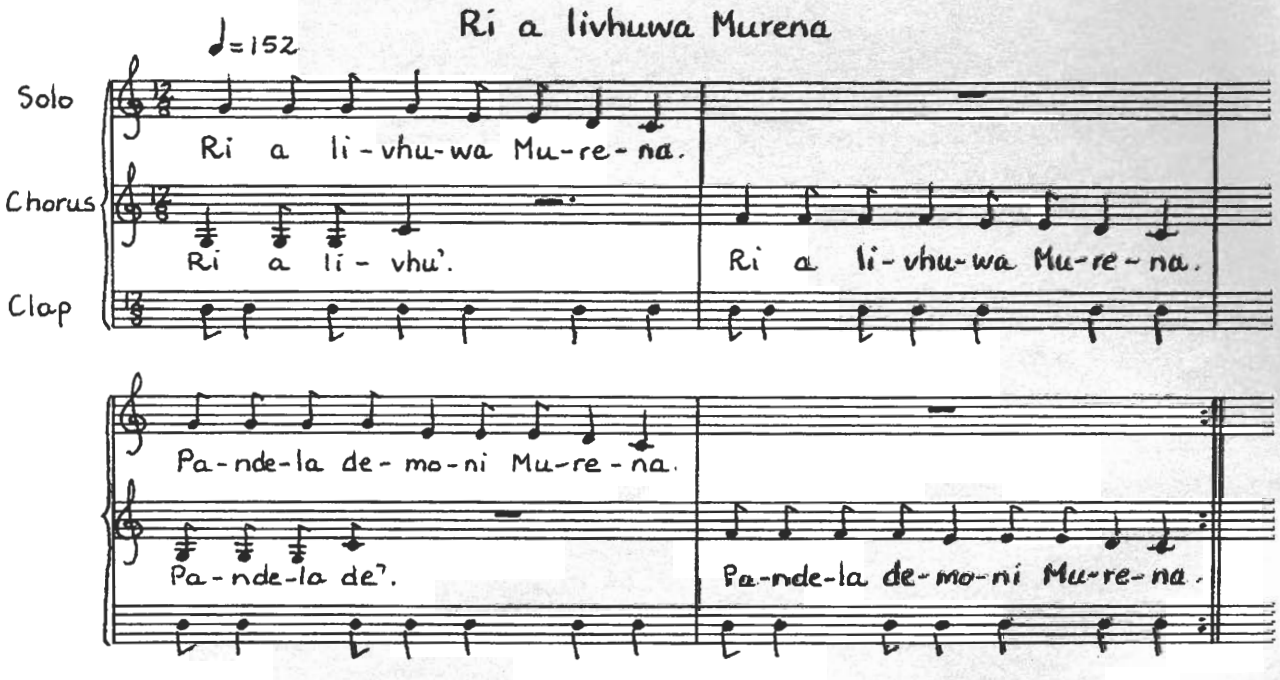
PRONUNCIATION
You should preferably consult a Tshivenda speaker.

vh (in *livhuwa*): like *wh* (as in *why*) but pout the lips

FOR THE TEACHER
Like the action song, *Muya u dzike*, this song also is based on the traditional Venda harmonic progression. However, whereas the basic harmonic shift in *Muya u dzike* occurs between the end and the beginning of the song, it occurs here between the beginning of the solo and chorus phrases (between G and F). The harmonisation of the solo line by the chorus also is typically traditional (i.e. octaves and fifths). For further information on harmonic shifts and harmonisation see the publications mentioned in the bibliography of *Muya u dzike*.

Ri a livhuwa Murena comprises the basic metric length of twelve pulses common to Venda and African traditional music. In addition, the clap pattern employs the familiar African additive pattern 3 + 3 + 2 + 2 + 2. One of the functions of additive patterns is to generate cross-rhythms, as briefly occurs between the vocal phrases and claps in *Ri a livhuwa Murena*.

The musical repertoire of the Apostolic Faith Mission Church (A.F.M.) in Venda contains many songs like *Ri a livhuwa Murena* with its short, repeated phrases. Performances of *Ri a livhuwa Murena* by A.F.M. congregations at the villages of Tshilapfene and Tshitereke was marked by a rising level of emotional intensity, an increase in the volume of singing, the rhythmic swaying of bodies, as well as vocal interjections. This performance practice generates a shared, heightened emotional condition which helps to mediate social stress and promote fellowship.



An Introduction to Ngoma Dancing

Background

The *Ngoma* dance is a popular dance form among the Zulus. Originally a ritual war dance, it has changed over the years to become more of a recreational activity. Amongst migrant workers, it was a popular dance form and *Ngoma* dance festivals were held regularly.

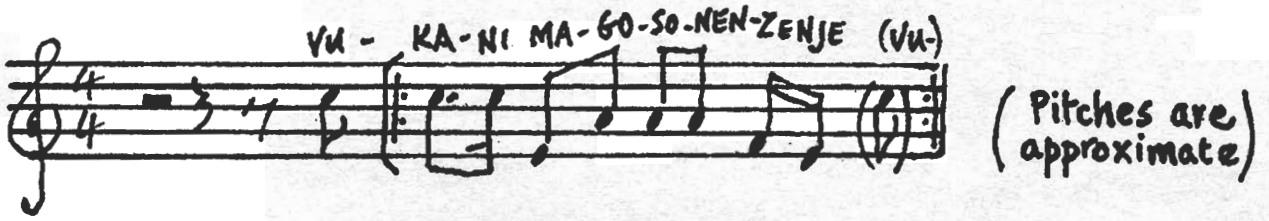
The main aspect of *Ngoma* dance is the uniformity of the group which is especially evident in the line formation.

The leader (*igosa*) is the head of the group and instructs or directs the group by the use of a whistle and the song or call. The leader decides the sequence of the movements, thus he/she is the initiator or composer of *Ngoma* (*Umqambi wengoma*). Therefore the leader summons or calls to lead (*ukuhayisa*) the group.

The soldiers (*amasosha*) make up the *Ngoma* team and support the leader. They form a line of defence (the line formation – *ifolo*) behind their leader. The sticks used in *Ngoma* dance are representative of spears.

The song or call is used to summon the soldiers to the line formation. The call changes depending on the situation that the group is faced with or involved in.

One of the calls is as follows:



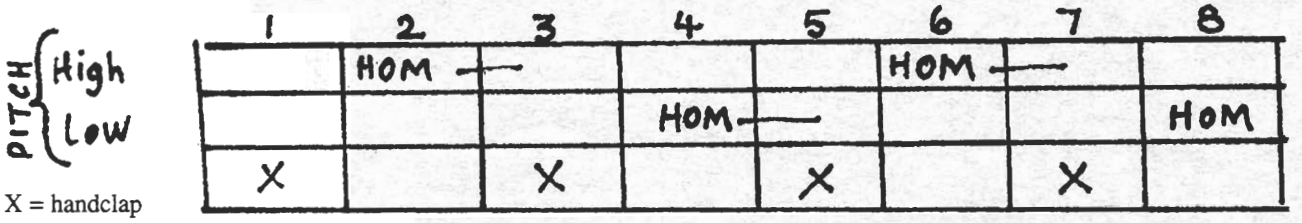
Vukani magoso nenzenje is translated as 'Wake up ancestor leaders'

The above call will be used in the dance transcriptions. Another call commonly used are *Sai tati ngoma ngomyam* translated as 'Take a break from Zulu dancing'.

The soldiers answer the call in the same manner as the leader called it. This is known as the retort or response (*ukuvuma*). The soldiers thus form the chorus (*abavumi*).

Before the main dance sequence, individual dancing and praise-singing is carried out. All the soldiers dance individually, moving to the rhythm set by the call and the clapping. During this time anyone who knows a particular dancer, can call out their praise name during their individual dance. This is likened to the use of nicknames and teasing.

In addition to the call, a chant is used by the leader and the soldiers to set up the line formation and throughout the dance sequence. No true pitch is used here :



X = handclap

Lesson One: The Line Formation

PREVIOUS KNOWLEDGE:
None necessary.

TIME GIVEN:
30 to 40 minutes.

MATERIALS NEEDED:
Comfortable clothing
Whistle for the leader.
Sticks, about 90cm in length.

WHO:
Primary or high school pupils.

AIM:
To introduce the entrance and line formation patterns used in *Ngoma* dancing.

For the dance sequences, it should be noted that:
- The stick remains in the right hand throughout.
- The chant '*Hom Hom*' is chanted throughout.

- The dance steps are carried out in line formation unless otherwise stated.
- The whistle cues each dance step.

KEY TO THE DANCE TRANSCRIPTIONS

R = Right foot stamp on the ground

L = Left foot stamp on the ground

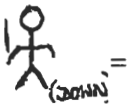
X = Clap

 = Body in crouching position with arms stretched in front of the body and the stick out straight, resting on the ground

 = Body straight, both hands on the stick that is perpendicular to the ground

 = Stick is now held up from both hands, arms fully outstretched in front of the body, at shoulder height

= Stick raised above right shoulder and then drawn downwards (Stick in right hand)



= Stick now drawn downward

L→ = Left leg moves one step forward

L[R] = Right leg (bent) is raised off the ground (at waist height) and hit on the inside with the left hand

L[L] = Left leg (bent) is raised off the ground (at waist height) and hit on the outside with the left hand

R→ = Right leg moves to the right

← = Stick raised above the head, moves rapidly to the left, to become horizontal to the performer

 = Aerial view of the stick movement above the head

L↑ = Left leg is raised, knee bent, at waist height

 = Stick raised above the head, left leg bent.

R↑ = Right leg raised, knee bent, at waist height.

↑ = Stick raised up

↓ = Stick moved downward

Ⓛ = Leader

 = Performer facing the left, whilst holding the stick out in front of the body, with both hands, at waist height

 = Direction that dancers are facing

THE ENTRANCE for the dance sequence is characterised by the soldiers standing close together, their right sides facing the front, with the sticks at their sides. The line moves, using small foot stamps with the right foot, almost dragging the left foot afterwards.

Apart from the line, the formation can be broken to form a circle, wherein the leader does an individual dance, or the letter formation, where different shapes of letters are made by the team. For this lesson, the letter 'H' is formed. The patterns for these formations are drawn on the dance transcription for 'The Entrance'. The *Ngoma* dance team is drawn from above.

CONTENT:

a) Refer to the dance transcription of The Entrance sequence
b) Have the pupils line up correctly and lead them in the performance of the three formations found in this dance transcription.
c) Repeat the sequence many times
d) Select some pupils to be the leader of the team.
c) Explain some of the history of the *Ngoma* dance

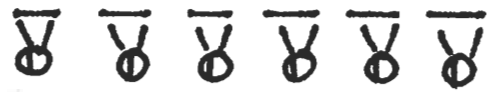
OVERT BEHAVIOUR:

Pupils perform the entrance and line formation steps of the ***Ngoma*** dance. Some pupils lead the class in the performance of these dance steps.

Once the pupils are comfortable with this sequence, continue with the main dance step (see the second dance transcription). It is recommended that the learning of the chant and call and response be done first before embarking on learning the steps.

NGOMA DANCE TRANSCRIPTION

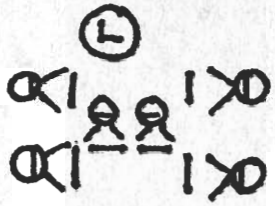
The entrance:

(a) LINE FORMATION: 

(b) CIRCLE FORMATION: 

⊖ = direction that soldiers are facing

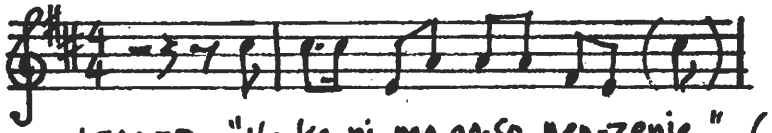
	+	1	+	2	+	3	+	4	+	1	+	2	+	3	+	4
(a)	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R
(b)	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R
(c)	L	R	L	R	L	R	L	R	L	R	L	R	L	R	L	R

(c) LETTER FORMATION: 

NGOMA DANCE TRANSCRIPTION

ALL STEPS carried out facing the front unless otherwise indicated.

CALL AND RESPONSE:
LEADER calls and group responds in same way as LEADER calls

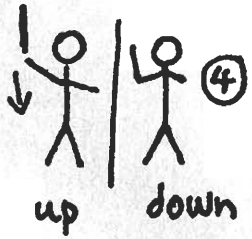


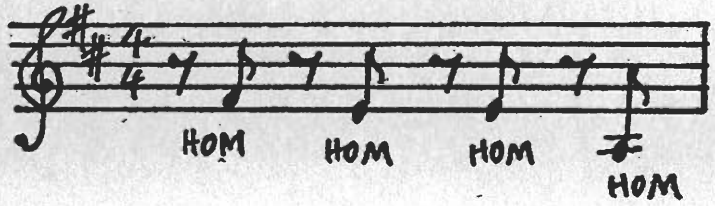
(Approximate pitch)

LEADER: "Vu-ka-ni mo-go-so nen-zenje" (Wake up ancestor leaders)

LEADER: "Sa-tah-ti ng-oma ngom-yam" (take a break from Zulu dancing)

	+	1	+	2	+	3	+	4	+	1	+	2	+	3	+	4
①		X	'HOM'	X	'HOM'	X	'HOM'	X	'HOM'	X	'HOM'	X	'HOM'	X	'HOM'	X
	'HOM'											whistle:				
②		R	'HOM'	R	'HOM'	R	'HOM'	R	'HOM'	R	'HOM'	R	'HOM'	R	'HOM'	R
	'HOM'											whistle:				
③		R	'HOM'	R	'HOM'	R	'HOM'	R	'HOM'	R	'HOM'	R	'HOM'	R	'HOM'	R
	'HOM'											whistle:				
④		R up	'HOM'	R down	'HOM'	R up	'HOM'	R down	'HOM'	R up	'HOM'	R down	'HOM'	R up	'HOM'	R down
	'HOM'											whistle:				





(Approximate pitch)

V.G. '97

	+	1	+	2	+	3	+	4	+	1	+	2	+	3	+	4
⑤		R	'HOM'	R	'HOM'	R	'HOM'	R	'HOM'	R	'HOM'	R	'HOM'	R	'HOM'	R
	'HOM'															
⑥		L→	L R 'HOM'	R	L L 'HOM'	L	R 'HOM'		L 'HOM'		L R 'HOM'	R	L L 'HOM'	L	R 'HOM'	
	L 'HOM'		R 'HOM'													
⑦		R_	'HOM'	L	L 'HOM'	(a) ←	'HOM'	(b) →	'HOM'	(c) ←	'HOM'		'HOM'		'HOM'	
	'HOM'															

V.G. 97

	+	1	+	2	+	3	+	4	+	1	+	2	+	3	+	4
(8)	FACE Left	L ↑	'HOM'	L	L 'HOM'		'HOM'	R	'HOM'	R	'HOM'		'HOM'		'HOM'	
	'HOM'	FACE FRONT	'HOM'	R	R 'HOM'	L↑	L 'HOM'	R↑	R 'HOM'	L↑	L 'HOM'	R↑	R 'HOM'		L 'HOM'	L
	'HOM'															
	REPEAT (6) → (8)			A	FEW	TIMES										
REPEATED FACING BACK, AND RIGHT (9)	↑	↓	L 'HOM'	L	↑ 'HOM'	↓	R 'HOM'	R	'HOM'	L↑	L 'HOM'	R↑	R 'HOM'	L↑	L 'HOM'	R↑
	R 'HOM'		L 'HOM'	L	L R 'HOM'	R	L 'HOM'	L	'HOM'	R	R 'HOM'	L L	L 'HOM'	L	L 'HOM'	
LAST TIME: (facing right)														L	L	

Performer falls to the ground, feet in the air.

V.G. '97

AFRICAN MUSIC IN SCHOOLS

Chapter One: Looking at African Music

When speaking of African music, it is best to define one's terms. All music discussed in this paper is that of the indigenous, sub-Saharan African people, and without recognizable foreign influences. Although diverse, the music does display certain characteristics which justify the title of "African Music". All of them are contemporary, continually evolving, well founded in past practice, clearly understood and performed by everyone in each local group, though rarely by outsiders.[1]

For many Africans, music is not a luxury but a part of the process of living itself. For all the plateaus reached in the journey from birth to death there are traditional songs and dances that are completely necessary to the rituals celebrating each milestone. In an African village, the musical tradition surrounding the birth of a child begins before the baby is born; there is special music for the ceremony celebrating the birth of the baby and the appearance of its first tooth is honoured in song and dance. The African child learns about life and is disciplined through music. Reaching the age of puberty is a momentous occasion. Songs make up part of the circumcision rites for boys and among some Africans, boys are taught various songs in the evening while waiting for their wounds to heal. Through traditional songs and dances young men and women receive instruction in family living, customs and practices. Many songs closely follow the seasons and the traditional yearly festivals. Festivals and the music, an inseparable part, play an important role in giving Africans the feeling of kinship and loyalty to their community.[2] A characteristic true of all genuine folk music is that people sing about themselves. Songs provide a strong means of social adjustment in African communities. Individuals may be publicly derided in a song for some action performed contrary to the way of life in the community. Discontent and suffering under a governing body find articulation in the songs of the people.

From these few examples one can appreciate how music is an integral part of the life of many African communities. I shall now move on to a few of the adverse effects of colonization on the Africans and their attitudes to their own musics.

We ask ourselves: Why has African music been ignored for so long? One of the reasons begins with the Livingstone era and the advent of the evangelical missions. Mission schools that were set up "fed" the converts with doses of Wesleyan hymns whilst trying to erase from their minds and lives that "evil" music which they formally practiced. Generally, African music was misunderstood, disparaged or ignored altogether. Unfortunately, to the Africans foreign music was new, it gave higher social status, and it came with the blessings of literacy and medicine; in fact everything which spelt greater comfort and ease. Later, with the rise of industry and civil service, came urban influences. Gramophones, radio etc, helped to spread Western music and ideas. Imitation of the foreign European is still the hallmark of social success.[3]

The Africans were taught to consider their own music as inferior, primitive and crude. This was facilitated by the fact that the scope and extent of African music was and for the most part still is, virtually unknown to many Africans. Most Africans are only aware of the music made and played within their own small circle of relatives and friends. This is one of the reasons, perhaps, why they are so open to outside influence and, musically speaking, are so easily thrown off balance.[4]

To me, the most significant reason for the Western world's non-acceptance of African music is to be found in the attitudes of Europeans and Americans towards Black Africans. Dr Fred Warren gives an accurate description:

> There is often a correlation between one's feelings about people and one's attitude toward the music they make. Africans had been colonized, exploited and enslaved by the Europeans and Americans for hundreds of years.
>
> It is virtually impossible for one group of people to inflict terrible damage on another group without regarding them as inferior members of the human race. Differences between peoples and cultures become inequalities under such conditions. If Africans are inferior and uncivilized, then so must be their music. Therefore why pay serious attention to a music which was inferior, primitive and crude?[5]

Vast technological advances in this century have enabled people to travel to different countries, mix and live with the indigenous peoples of these countries. As a result, more so today than in any other time past, there is a need for the peoples of different cultures and races to try to understand and be sympathetic towards each other.

One way to begin to understand people is to try to find out what activities form an integral part of their daily life and why. By understanding how their music is composed and the various functions that it performs, we can begin to grasp a whole host of other things about them – their hopes, fears, customs, beliefs – and eradicate from our thoughts many misconceptions. This is one reason why African music should be studied.

We need to undo the damage we as Westerners caused by allowing and encouraging Africans to scorn the products of their own culture.

I mentioned earlier that literacy was one of the "blessings" bestowed upon African converts in mission schools. Well, literate African composers found and still find themselves in a confusing situation; a situation that needs to be sorted out in order to restore their confidence and pride in their indigenous music. The situation is summed up well by Hugh Tracey:

> ... incorrect teaching by foreign musicians coupled with an ernest desire on the part of very many Africans to become accomplished in the arts of the stronger culture. The foreign teacher is usually, and understandably, ignorant of the logic of African musics and is generally incapable of acquiring them; the African student is usually unaware that his native culture has logic at all and therefore concentrates on the standard textbooks supplied by the foreign teacher.[6]

And:

> They (present literate composers), found themselves in a musical straightjacket of their own making. They were cut off from their folk music foundations by social prejudice and yet unable to grasp the full implications of their imitation of Western styles. Confusion worsened by well meaning philanthropists who would pick on any young man of talent and remove him overseas. (Where he became "canned" and "labeled"). They in turn would impose sanctions upon their own folk musicians.[7]

Paradoxically:

> The unschooled pre-literate country folk are usually more cultured than their literate educated relatives, but they have this one unfortunate quality in common, that, with few exceptions, neither is yet capable of analysing his own music away and apart from its social matrix, to the extent of being able to hand it on to the next generation as an established national art form in its own right.[8]

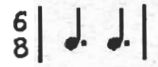
Hugh Tracey said the above in 1958. Generally speaking it holds true for today as well. This situation will continue until there are sufficient numbers of Africans schooled in various African musics. The paradox here of course is that all literate schooling in Africa (sub-Sahara), is of Western origin.

Much has already been done in the field of ethnomusicology. I feel, however, that African music should not only be studied on an intellectual level, but that there should be some practical application of it in the schools. Strangely enough, black school children (taught in Westernized schools), are in need of tuition in African music, just as much as white school children. There is much music that can be adapted for class use by school music teachers. I myself have used some examples. These have been very well received by the classes concerned, and I would like to see more teachers introducing aspects of African music to their classes.

1. Tracey, H.; "A Plan for African Music" in *African Music*, 1965, Vol. 3, No. 4, p 6.
2. Warren, F.; *The Music of Africa: An Introduction*, Prentice-Hall Inc., 1970, pp 3-4.
3. Tracey, H.; "Musical Appreciation in Central and Southern Africa", in *African Music*, 1966/1967, Vol. 4, No. 1, p 52.
4. Tracey, H.; "A Plan for African Music", p 7.
5. Warren, F.; op. cit.,p vii.
6. Tracey, H.; "The Development of Music" in *African Music*, 1963, Vol. 3, No. 2, p 40.
7. Tracey, H.; "Musical Appreciation in Central and Southern Africa", p 52.
8. Tracey, H.; "African Music within its Social Setting" in *African Music*, 1958, Vol. 2, No. 1, p 57.

Chapter Four: Rhythm

As an aid in performing the selected examples, I feel it is necessary to include a few basic rhythmic exercises. This is not going to be a lengthy explanation of how Africans use hemiola, divisive and additive rhythms in their music, but rather a presentation of some of the characteristic rhythmic devices used.

A basic concept is the combination of duple and triple meters. When Westerners see a time-signature such as 6/8, we immediately clap the following rhythm 

Usually this rhythm would also reflect the melodic accent of the tune and, if a song accompanied it, the verbal accent of the words. An African, if confronted with the same tune, would respond with a duple or triple clap. This clap is purely a time factor, completely neutral and exists as a metrical foundation on which the time values of the song are built. This is known as "externalizing the beat" and can be seen in a more elaborate form in the music of drum ensembles, where the gong usually functions as a point of reference for the other instruments. Figure 1 shows how a Westerner and an African might approach the same tune.

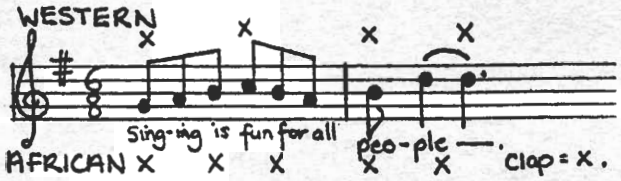


Figure 1

I suggest that a class is taught a short song in 6/8th time, accompanying themselves first with the Western clap and then with the African clap. A resultant rhythm can be obtained by combining the two.

The following exercise, shown in Figure 2, introduces the idea of grouping even pulses into groups of 2, 3, 4 and 6 and changing at will from one grouping to another. Basically, this is developing the ability to hear duple and triple meters emerging from the same set of pulses. Two pencils can be tapped very evenly on a table. This is done at a fairly quick pace. The class is asked to clap groups of 2, 3, 4 and then 6 pulses. Once this has been mastered they should practice switching rapidly from one grouping to another. This even set of pulses is also known as the "density referent".

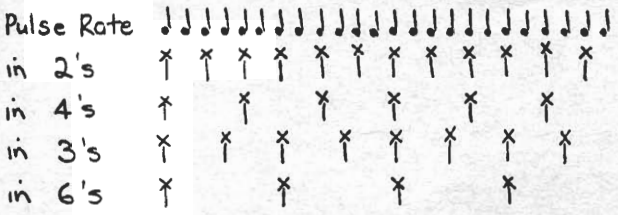


Figure 2

Without oversimplifying the matter one can say that African music consists basically of 3 interlinked with 2 in the shape of multiples of these numbers. 12 and 24 are key concepts. Having mastered the groupings and rapid alternations, the next task is to arrange the groups into

4 groups of 3 = 12

and 3 groups of 4 = 12

ie x 4 = 12

x 3 = 12

by saying 1, 2, 3, 4 or 1, 2, 3 at the beginning of each group of pulses. This is quite difficult and needs to be practiced.

The superimposition of 2 over 3 or vice-versa is a fundamental device in African music. This may be practiced rhythmically by having the class divided in two; one section groups the pulses in 2's and the other in 3's as previously, but they then combine the rhythms. Figure 3(a) illustrates 2 interlinked with 3 played by one person on a 5 -string harp[9] (see chapter on Azande harp music).

Figure 3(a)

In figure 3(b) I have given a clear visual illustration of the combined rhythms, without the use of Western music notational values. Each vertical line can be represented by the tick of a metronome. To feel and hear each part independently, the class should use two sounds of different qualities and tap the rhythms on their desks, emphasizing one hand and then the other.

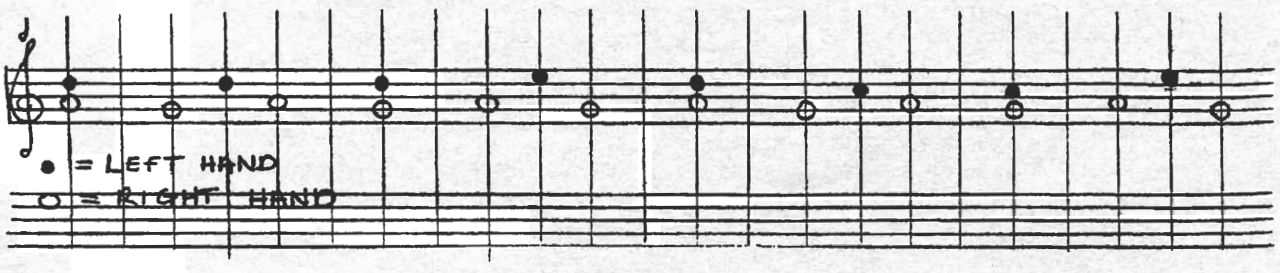


Figure 3(b)

The next exercise serves as an introduction to the complex interlocking styles of xylophone music found in many parts of East and Central Africa (see chapter on xylophone music). Two groups play the same grouping but begin on different pulses. Each group thinks of the other as being "off" the beat, but in fact neither is. Obviously, it is easier to begin this exercise than to come in later.

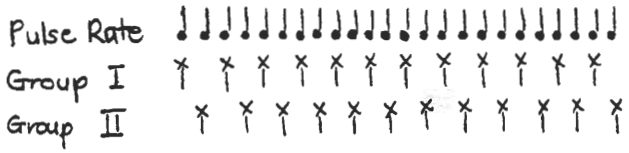


Figure 4

Interlockin in 3's follows next:

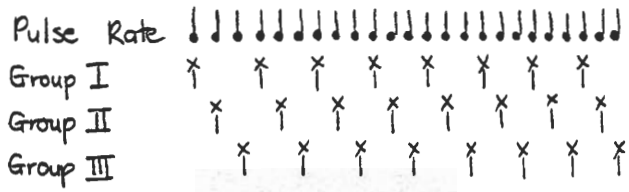
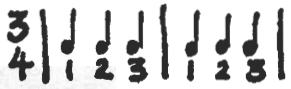


Figure 5

I mentioned earlier that in a drum ensemble certain instruments play ostinati and serve as points of reference (or time-keepers) for the other instruments in the ensemble. Figure 6(a), (b) and (c) show three examples of typical gong rhythms from the music of the Ga people of Ghana. (The gong is the time-keeper). If a Westerner were asked to beat the time of a piece he would more than likely clap a rhythm of the same duration of beats. For example:



Not so the gong player. His rhythms would be full of subtleties such as combining triple and duple in the same rhythm (see Figure 6(b)). Figure 6(a), (b) and (c) show the gong as a time-keeper.[10] For those who cannot read music notation, numbers may be substituted. In figure 6(d) (e) (f) the circled numbers are those sounded. After some repetition, the numbers will become unnecessary since the feeling for the rhythm will take over.

The examples in this chapter should be studied before attempting the more difficult ones in the following chapters, because these basic techniques are embodied in the different musics with the added difficulty of combining pitch, melody, words and performance techniques.

9. Kubik, G.; "Harp Music of the Azande and Related Peoples in the Central African Republic" in *African Music*, 1964, Vol. 3, No. 3, p 48.
10. Nketia, J H.; "Traditional Music of the Ga People" in *African Music*, 1958, Vol. 2, No. 1, p 22.

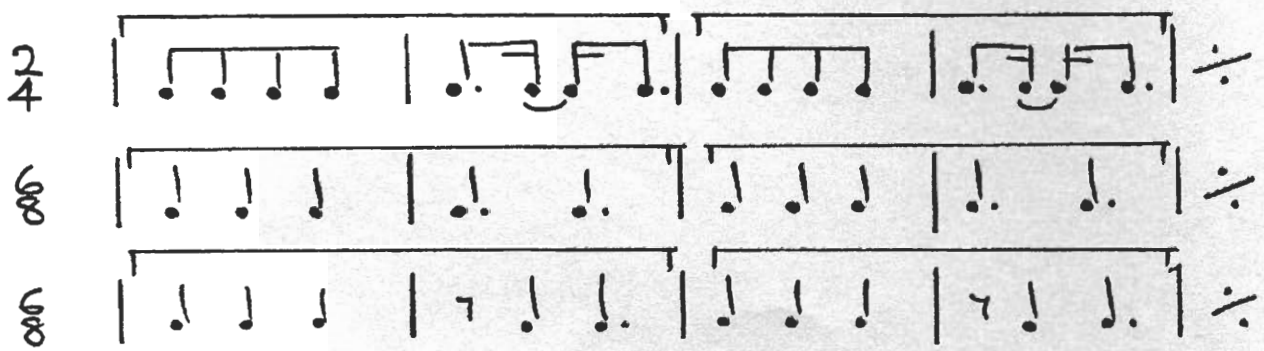


Figure 6 (a) (b) (c)

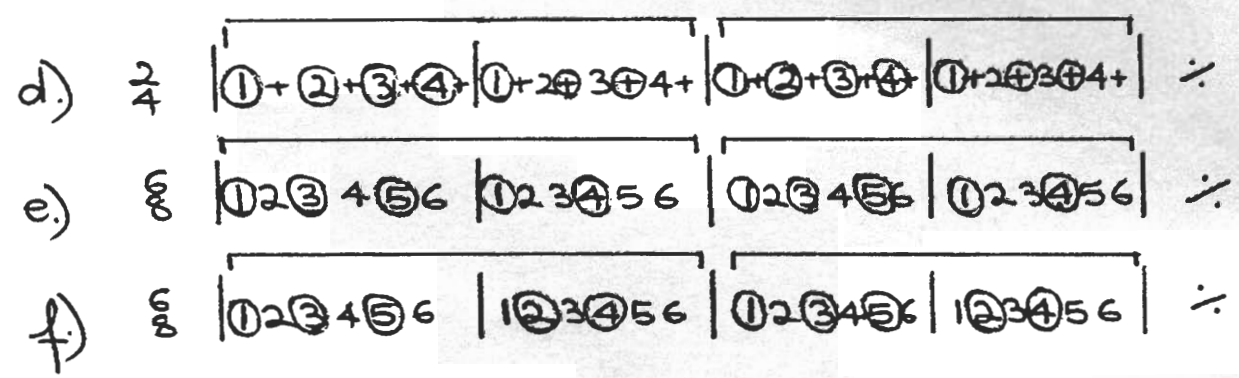


Figure 6 (d) (e) (f)

Chapter Five: Xylophone Music

(A) Mangwilo Xylophone Music

The first example of African xylophone music comes from the Mitucue mountains of Northern Moçambique. The music belongs to the "interlocking style" of xylophone playing which is prominent in various parts of East and Central Africa.

The xylophone is called Mangwilo. It has six keys and a seventh kept in reserve. Briefly, this is how it is made. The logs are cut to shape and left to dry for a number of days. After that they are passed across two banana stems. During performance the keys often move out of their positions and have to be pushed back.

The Mangwilo is always played by two people sitting obliquely opposite each other. They are called Opachera "the starting one" – and Wakulela – "the responding one".

They have no definite "spheres" of playing as is the case of East African xylophone music (see Section B of this chapter), but each player has a limited range that changes from tune to tune. The keys are interchanged for different musical pieces. The reason being that the keys are always arranged in a way that the melodic patterns played by the musicians can be easily performed. Sometimes a pattern of movement will be transferred to another arrangement of keys and a completely different tune results. Musicians of the Mitucue mountains think in terms of patterns of movement rather than in terms of melody.[11]

The players do not feel one meter held in common, but each feels his own beat to be the basic one. These two "individual pulses" interlock. (Opachera plays a basic repetitive pattern which is melodically and rhythmically less complicated than that of Wakulela). To begin, Wakulela has to fall in between the pulse of Opachera and at the same moment begin thinking of his own pulse as the basic one. Referring to Score No. 1 (page 19), it can be seen that Opachera and Wakulela interlock with one hand only – the right hand. The left hand of each plays rhythmic patterns which can be called over-rhythms.[12]

The keys of the xylophone are tuned approximately to the following pitches:

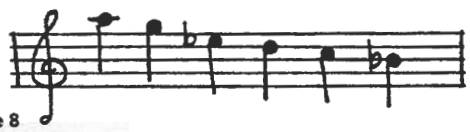


Figure 8

The slats used by each player are:

	Opachera	Wakulela
Score No. 1:	3, 4, 5, 6	1, 2, 3, 4

Score No. 1 (page 19) is my version of that given on page 20.[13] The vertical lines represent even pulses, and the horizontal lines, which are still the most economical way of notating pitches, represent the stave as we know it. I have dispensed with Western symbols and used my own graphic notation in an attempt to fully represent the motor-activities of the piece. The right hand is represented by an open circle and the left hand is represented by a closed circle. An arrow placed under a symbol, e.g. $\overset{8}{\underset{\rightarrow}{}}$ indicates that the lower note does not coincide with the pulse, but is played slightly later. This piece contains two clear themes marked on the Score as I and II. Both parts share in their development. Theme I covers 40 beats of the basic pulse and Theme II covers 32, thus making a total of 72 beats. This particular piece is lengthy.

Any of the notes of the instrument may be played together, however tonality is clearly established by a repeated key, which in Score No. 1 can be seen as B^{b}. There is a preference for seconds which can also be observed in the vocal music of Northern Moçambique.

Melody in Magwilo xylophone music is mainly a resultant phenomenon. Each part in itself does not show much melody, but the two combined yield attractive melodies.[14]

For classroom use, this music can be played on an

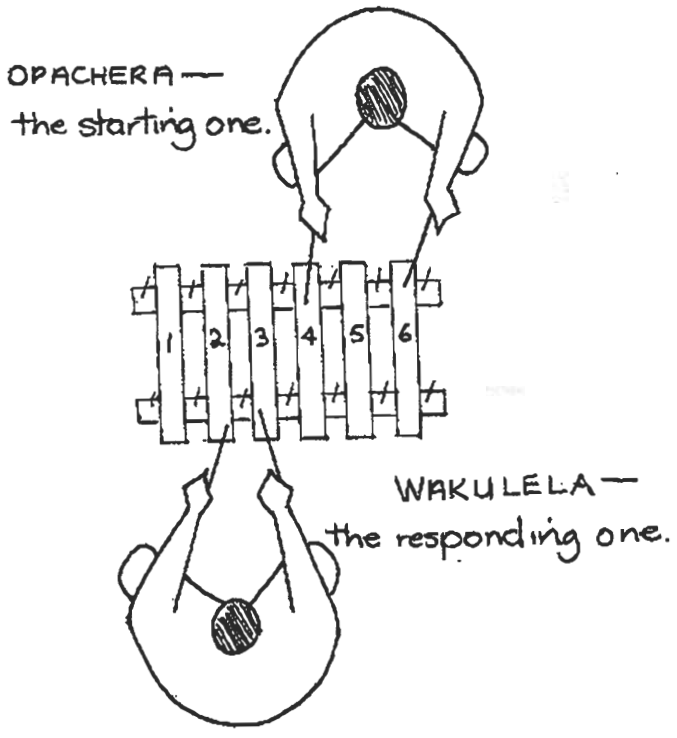


Figure 7

Orff alto xylophone with a range from:

Figure 9(a)

Plus chromatic notes:

Figure 9(b)

Have the xylophones facing you (the diatonic and chromatic parts of the alto xylophone). Remove all notes from the diatonic xylophone except:

Figure 9(c)

From the chromatic xylophone remove:

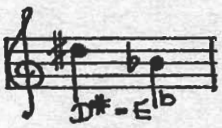


Figure 9(d)

Now arrange the four remaining diatonic keys and the two chromatic ones in the following order:

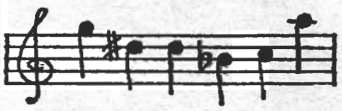


Figure 9(e)

Refer to Figure 7 for correct seating and play on the ends of the xylophone keys.

To learn the interlocking technique it is best to begin with combining the right hands of the players. They will soon learn their parts as their hands become accustomed to the motor patterns, as long as the initial practicing is slow and careful. The motor pattern, contained in this piece is well known throughout Africa.

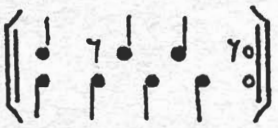


Figure 10

Different melodies will be heard emerging from the sound complex. These will depend upon what the players are accenting at that particular moment and also which notes the listener associates together in his mind. Figure 11 will illustrate this point.[15]

Melodies, resulting from the superimposition of two or more rhythms, are characteristic of a great deal of African music. Western music on the other hand has followed a strong harmonic tradition where the melody is prominent above the accompaniment and the listener is left in no doubt as to what is melody and what is not. In African music the listener plays an important part in mentally constructing phrases and melodies.

The Mangwilo xylophone music will provide students with a different concept of melody and scale structure. Their concentration will be taxed but they should find the playing very exciting.

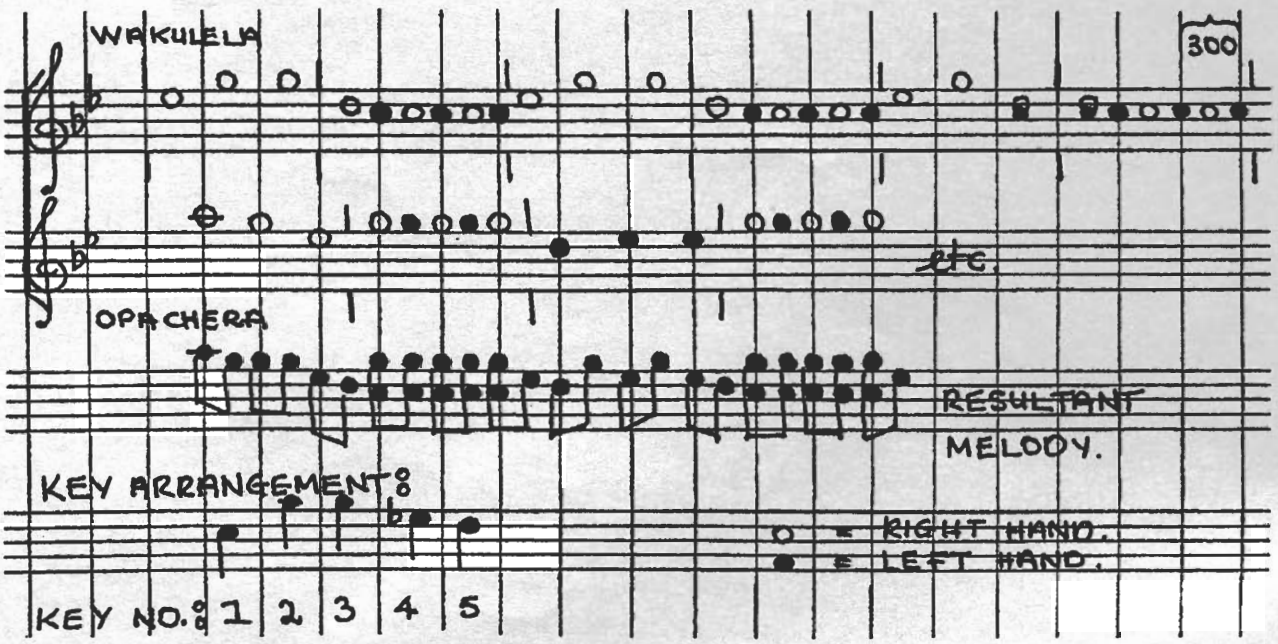
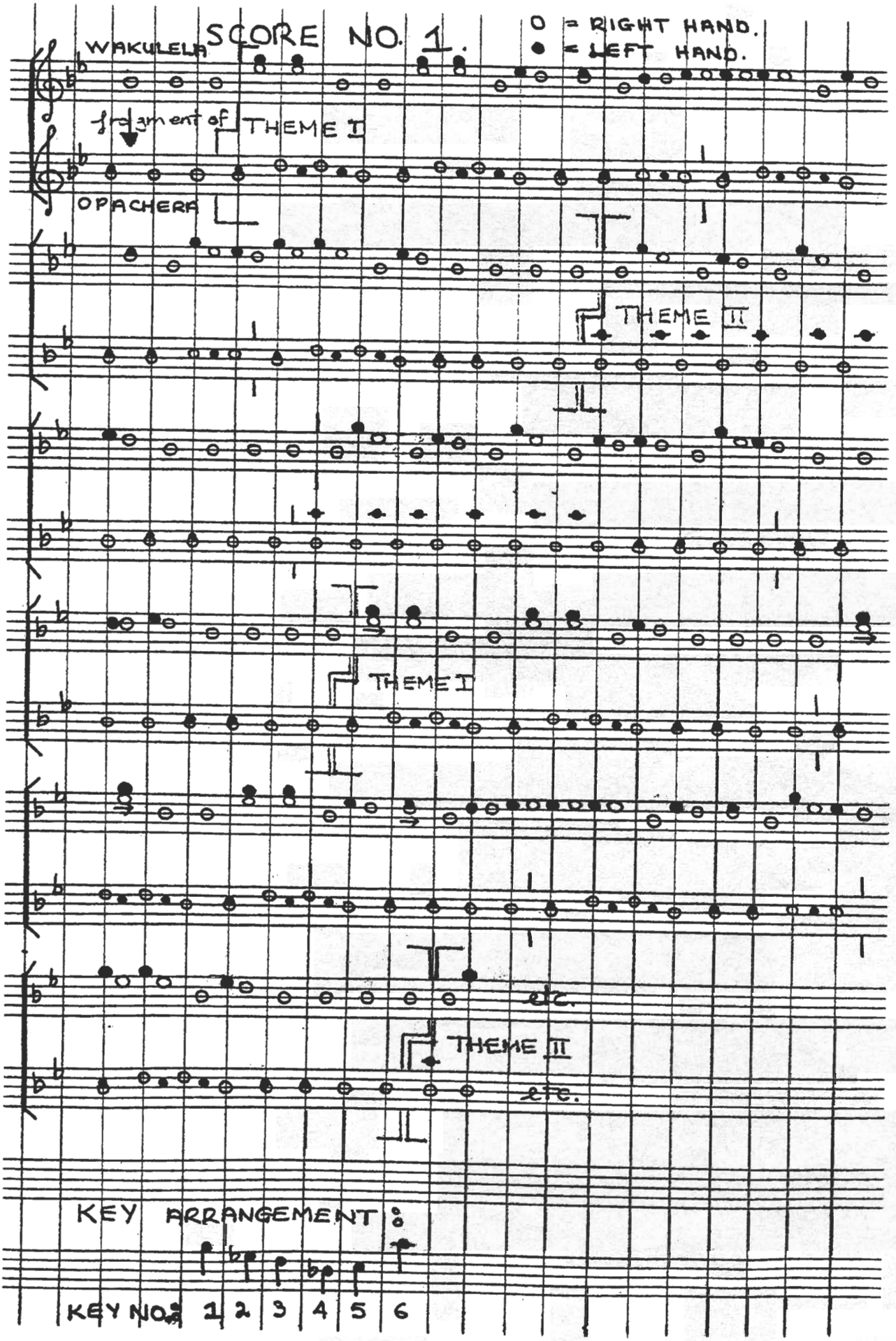
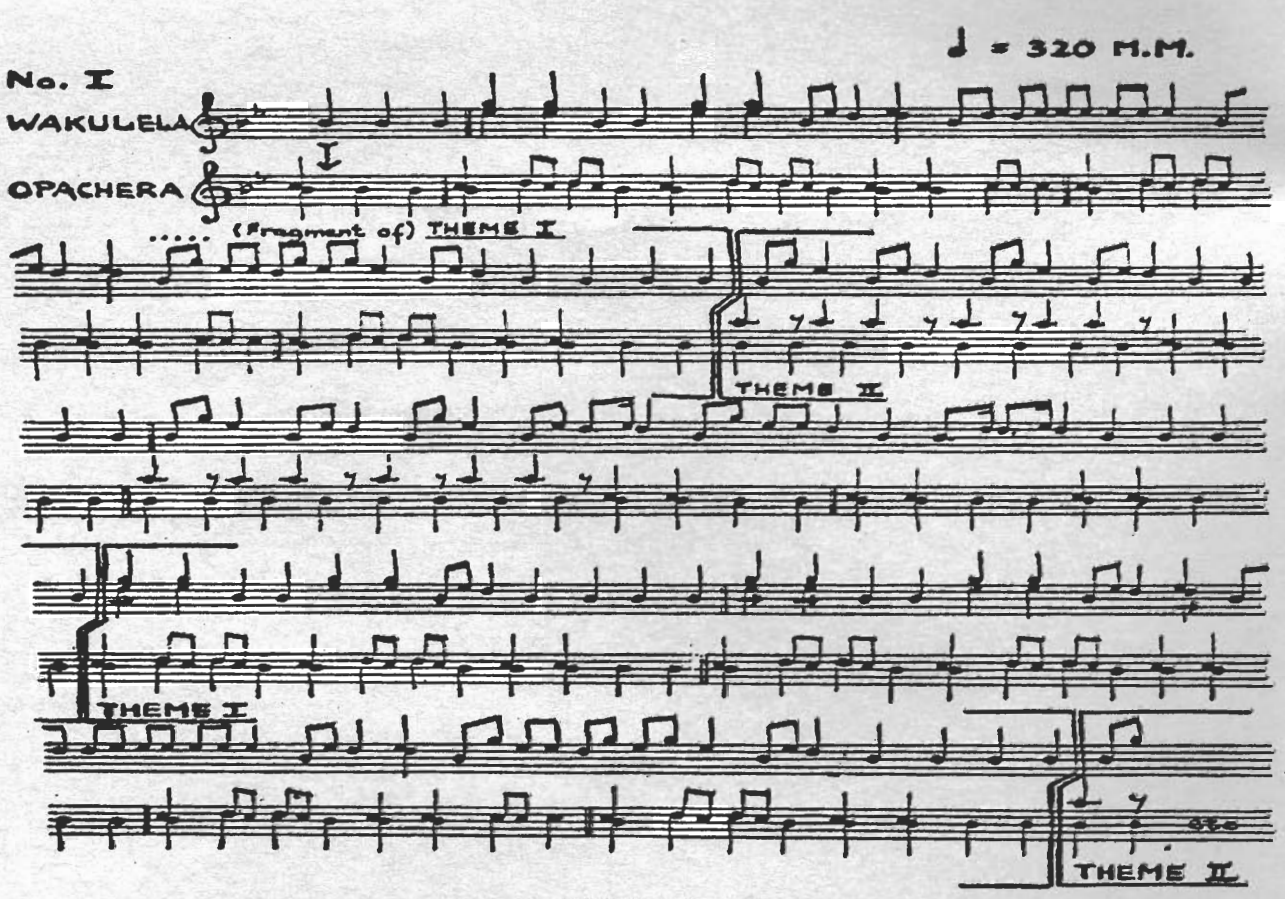


Figure 11


SCORE NO. 1.
WAKULELA
O = RIGHT HAND.
● = LEFT HAND.
fragment of THEME I
OPACHERA
THEME II
THEME I
etc.
THEME II
etc.
KEY ARRANGEMENT
KEY NO. 1 2 3 4 5 6



Kubik's Score No. 1

(B) Kiganda Xylophone Music

The twelve key Amadinda xylophone is played by the Ganda tribe living in Buganda; the most important of the kingdoms north of Lake Victoria in Uganda. The base of the xylophone consists of two fresh banana stems with a series of small holes bored into them. After sticks have been placed into the holes, the keys are arranged between them. These are prepared from the Lusambya tree and have to be carefully tuned. The keys are kept in place by means of a cord passing through two tiny holes at the end of each key, and attached to the nearest stick.

The scale of the Amadinda, which is given here in a transposition from F down to C, is approximately the following:

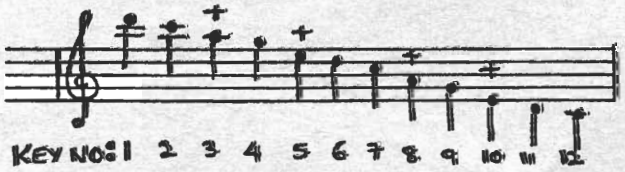


Figure 12

A cross placed above a note indicates that the pitch of that note is approximately a quarter tone higher than that symbolized.

Referring to Figure 12, one can see that the scale is pentatonic. It is interesting to note that the keys are numbered from smallest to largest, a reversal of our normal practice.

Music played on the Amadinda is balanced in itself and requires no accompaniment by other instruments. The music is performed by three players.

The one who begins the tune and who sits at the xylophone with the larger keys on his right is called Omunazi. Opposite him, striking the other end of the keys, sits the Omwawuzi. Each of these two players has the whole range of the xylophone at his disposal; except the two smallest keys at the top. On the right of the Omwawuzi sits the Omukonezi whose part is melodically limited to the notes of the top two keys. None of the three musicians is allowed to exceed his limited range. Each musician plays with two wooden sticks about 35 cm long and 2 cm thick. Refer to Figure 13.[16]

The music performed by the three musicians is composed and has been handed down by their forefathers. No improvisation is allowed. Dynamic

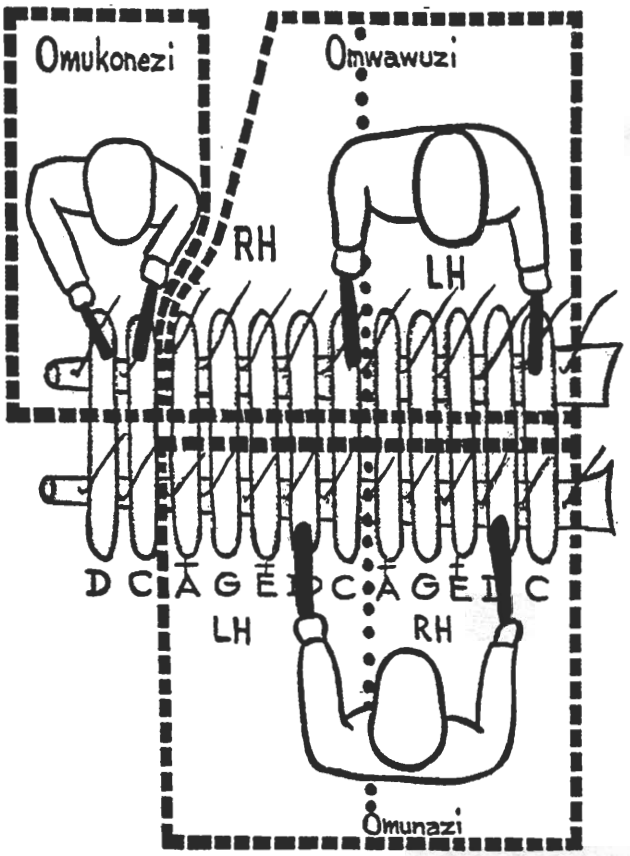


Figure 13 "The sphere of the three Amadinda musicians and of each of their hands."

emphasis may be given to certain notes or note groups, but nothing may be added or omitted. Each musician repeats his pattern continuously.

The Omunazi begins with the first part of the composition which is called Okunaga. This is a pattern consisting of a series of note of equal length which is repeated continuously. It is the basis of the Amadinda composition and is played by the Omunazi's right and left hands in parallel octaves. The octaves are five keys apart and constitute the only harmony which occurs. Figure 14 shows the Okunaga part of "Olutalo Olwe Nsinsi" (The Battle of Nsinsi).

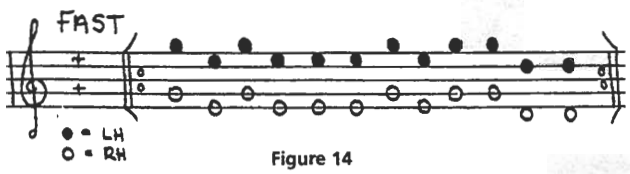


Figure 14

After the Omunazi has started with the Okunaga part, the Omwawuzi "falls in" at a certain point with his part which is called **Okwawula.** In the piece "Olutalo Olwe Nsinsi" it is a three note pattern which has to be repeated four times to fill out the twelve unit pattern of the Okunaga. It is essential that both parts interlock perfectly. Considering that Amadinda music is usually very fast, this is difficult to learn and needs practice. Figure 15 illustrates the manner in which the Okunaga and Okwawula parts interlock.

There is a great temptation to feel the Okwawula part as syncopated. However, at the moment Omwawuzi enters he has to create a second pulse and feel his notes as "heavy" ones and those of the Omunazi as syncopated. Figure 16 shows how each player must regard the other.

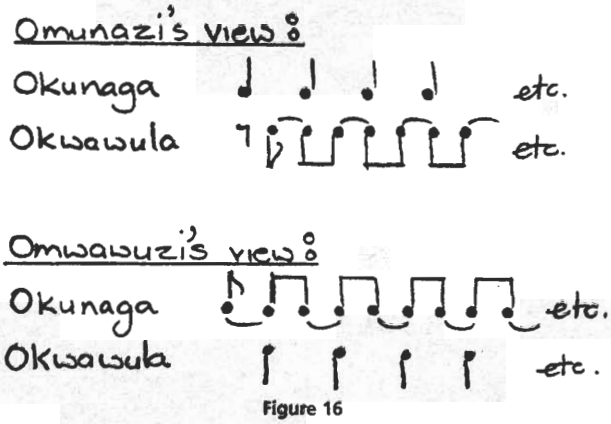


Figure 16

If we record the two parts on tape and replay it, we hear quite a number of rhythmic patterns which nobody played, and we hear definite variations. This phenomenon is essential for Kiganda music. The reason for the existence of these "subjective" or "inherent" rhythms is that the ear of the listener cannot discern which note in one of the two parts was played by which musician, because they both play on the same keys. Therefore the two parts are integrated and the listener constructs out of them, new rhythmic patterns which cannot be found in the movement of the musicians' hands. This is done by associating notes of equal colour, loudness or magnitude. If these notes of similar qualities are arranged in a definite rhythm of occurrence, then association is greatly stimulated. Listening to "Olutalo Olwe Nsinsi", one subconsciously associates the smaller notes such as a

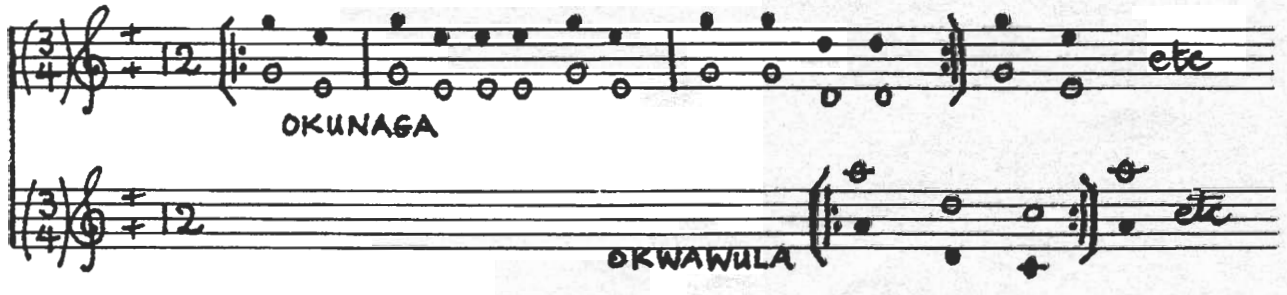


Figure 15

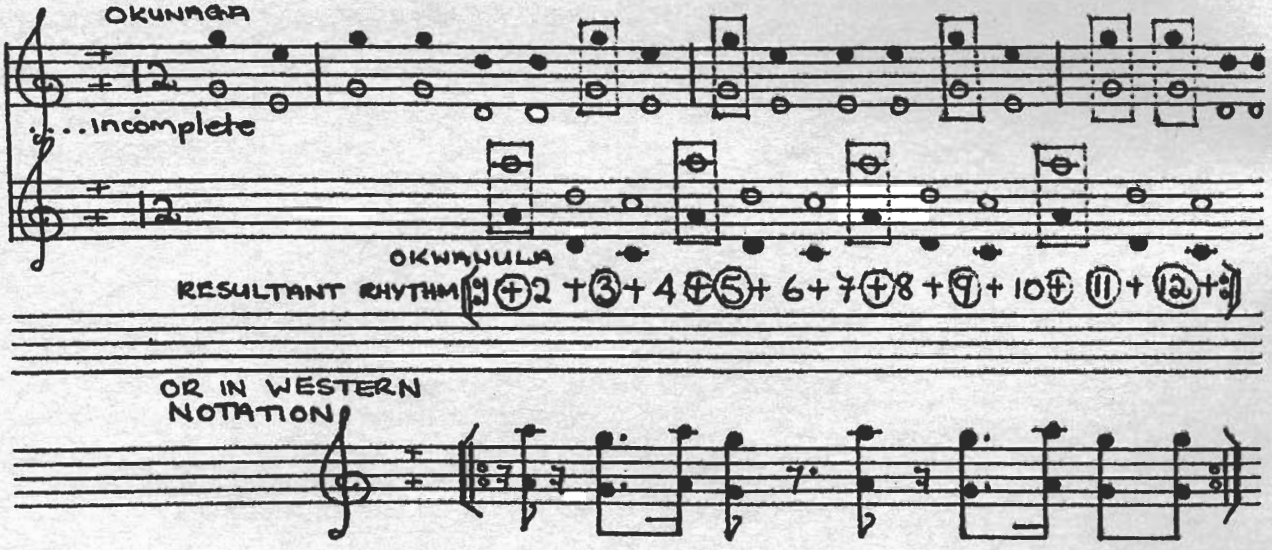


Figure 17

A and G of both parts.[17] In Figure 17, I have shown the resultant rhythm.

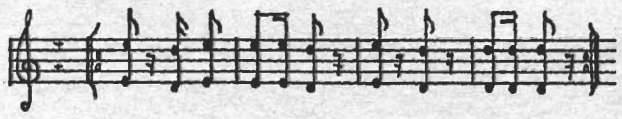


Figure 18

The notes E and D are also associated yielding the rhythms shown in Figure 18.

After the Omwawuzi has added the Okwawula part, the last musician called Omukonezi begins with his Okukonera part which is difficult. Omukonezi repeats on the top two keys, all C and D notes of both the Okunaga and Okwawula parts, at the moment at which they occur. These notes need to be aurally reinforced as they are situated at the bottom of the two basic voices (Okunaga and Okwawula). The difficulty experienced in playing this part lies in beginning at the correct moment and executing the often very difficult rhythms. The Okukonera part of "Olutalo Olwe Nsinsi" is not so difficult compared with that of other Amadinda compositions. Figure 19 shows how the Okukonera part is derived from the two greatest notes of the other two parts.

Every Amadinda tune can be played in five transpositions which in the Luganda language are called Miko (singular Muko). This is because the tone system is pentatonic. However the word "Muko" cannot be translated satisfactorily by "transposition" as the five Miko of every Amadinda tune are of a more definite character than the Western word "transposition" vaguely suggests. In transposing one of the two basic parts one comes into difficulty with the limits of the spheres of each musicians hands. When notes occur out of range in a transposition they are played an octave lower. Figure 20 shows the basic form and transpositions of the Okwawula part of "Olutalo Olwe Nsinsi".

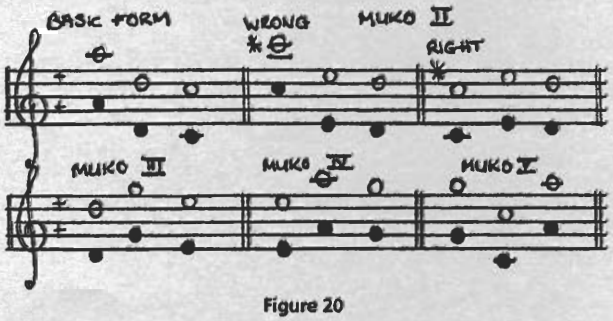


Figure 20

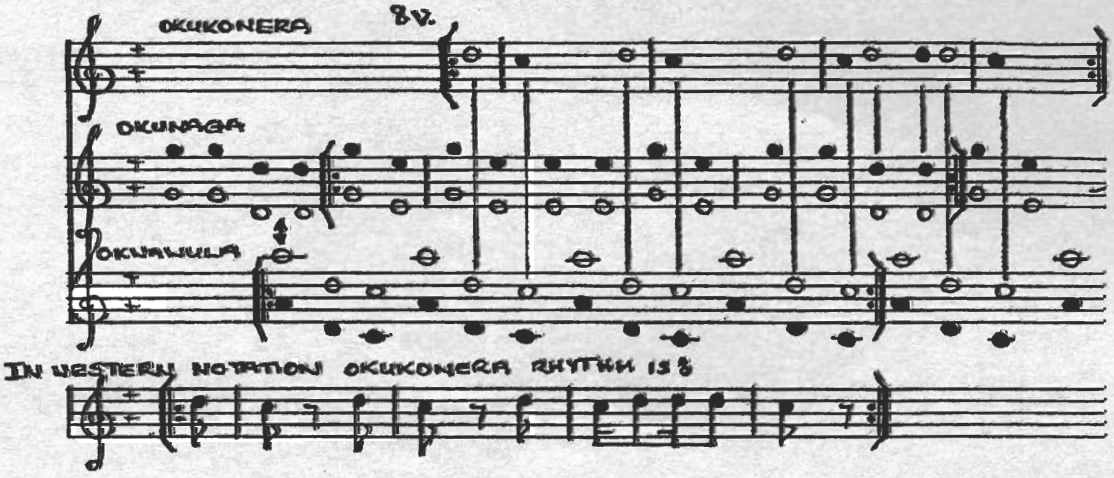


Figure 19 "Olutalo Olwe Nsinsi"

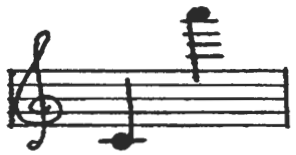
Transposition of the two basic parts has consequences on the Okukonera part as well. Each Muko has its own definite Okukonera voice which is a definite and elaborate rhythm in all five cases (see scores). On referring to Figure 21, one can see that every succession of notes used in an Amadinda piece is represented (in transposition) by the Okukonera voice of one of its five Muko. For example the combination of the notes A and AG in Muko 4 form the Okukonera part in Muko 1 (the original piece).

The inherent rhythmic patterns mentioned earlier are really the Okukonera parts of the five Miko. In every interpretation of an Amadinda piece, the other Okukonera parts of the remaining four Miko appear disguised and obtrude on the ears of the listener in transpositions. This is one reason why the Amadinda pieces are so colourful and exciting.[18]

	1	2	3	4	5	1	2	3	4	5
MUKO 1	A	G	E	D	C	A	G	E	D	C
2	C	A	G	E	D	C	A	G	E	D
3	D	C	A	G	E	D	C	A	G	E
4	E	D	C	A	G	E	D	C	A	G
5	G	E	D	C	A	G	E	D	C	A

Figure 21

Amadinda pieces may be played on an extended alto xylophone with a range from:



Or, on an ordinary alto xylophone with a range from:

If the latter instrument is used, the Okukonera part will have to be played on the soprano xylophone as the top D and C notes are not present on the alto xylophone. The unnecessary keys should be removed from the xylophone thus leaving the pentatonic scale of A G E D C. If the ordinary xylophone is used, four people may be seated around it. The Okunaga and Okwawula parts may be simplified by having two people play each part, each using one hand. All players must play on the ends of the keys. The Okukonera part may be left to the teacher. Okukonera is difficult because the player has to listen carefully to all the D and C notes played by the tow basic voices and then reproduce them at the exact moment they are sounded. However, this may be simplified by having two pupils damp all the A, G and E notes by pushing their hands down on the keys, thereby allowing the D and C notes to sound clearly above the others. This will aid the Omukonezi player to hear his Okukonera part more easily.

The players will have to concentrate very carefully in order to enter correctly, keep together and maintain an even rhythm. The Omwawuzi players must remember to think of their notes as played on the strong beats. Obviously, no school will have enough xylophones for everybody. Those who are awaiting their turn should divide into groups and tap the rhythms on paper keyboards cut out to resemble the xylophone keys. Bottles of water pitched to sound the required notes, a piano and guitars may also be used.

At first the Amadinda pieces will have to be learned slowly so as to develop the interlocking technique of playing. Later, the speed may be increased, although no class will equal the speed and accuracy of the Ugandan musicians. When adapting these pieces one must realize that the beauty of the sound will be lost because for one reason, the Amadinda xylophone base is made from moist, soft banana stems which are essential for giving the correct sound. Another factor that influences the overall sound is the type of wood from which the keys are made, and the tuning of them. Some Amadinda keys are tuned slightly sharper or flatter than our symbols can represent and also sound the fundamental note plus a harmonic. The later results from the quality of wood. Although the full impact of the music will be lost, the pupils will gain experience in ensemble playing and develop techniques in the performance of an instrument. Amadinda pieces will develop the players' concentration and aural perception besides which they are exciting to play.

Suggested Recorded Example for Class Listening:

"Kalagala ebwembe" from The Music of Africa Series, No. 24, Uganda I, GALP 1319, Side I, Band 5.

This recording features one of four royal bands in a large thatched hut in the Lubili Palace grounds, Mengo Hill, Kampala. Instruments used are five Ntamivu drums and one Amadinda xylophone. "Ntamivu" is the name given to the largest of the drums in the battery, a wooden drum in the shape of a tall goblet made from a hollow log and well carved with patterns. It is accompanied by four laced drums called Naku and Njongo.

Before moving on to the score, I shall give the directions on the making of a simple xylophone.

The frame is simple to make. It consists of two lengths of wood (a) nailed at right angles onto two supporting pieces of wood (c), which are approximately 40 cm each in length. These lengths form the base on which rest the xylophone keys. Seven 10 cm long nails are hammered equidistantly through the underside of the wood lengths so that they protrude upwards. The top side of the wood length is covered with a long piece of foam rubber which cushions the keys when placed over the nails. Three additional supports are added to the underside of the

frame: two lengths of wood (b) are nailed directly under the top two and the third (d) diagonally between (a) and (b). Figure 22 shows a lengthwise side view of the frame, and Plate I a top view.

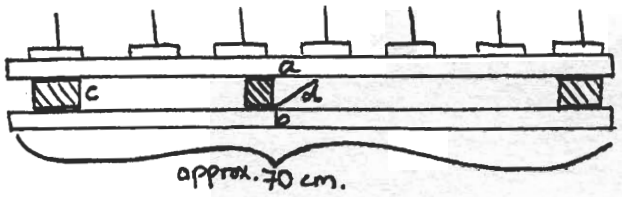


Figure 22

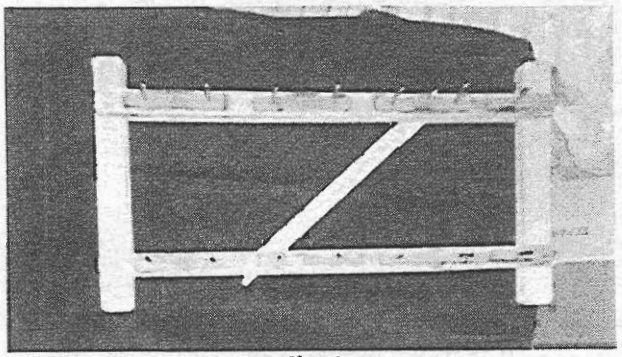


Plate I

The keys are approximately 36 cm in length (kiaat is a good wood to use). 2/9ths of the total length is measured from each end of the key (± 8 cm) and a hole is drilled through the key, see Figure 23.

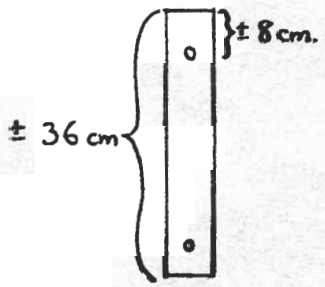


Figure 23

In tuning the keys to the required pitches, two methods are used: to flatten the pitch, weight is removed from the middle of the underside of the key. This is done by means of a saw cut running across the width of the key. The deeper the slit, the flatter the pitch. Figure 24 shows a side view of a key tuned by means of a saw cut, and a view of the underside.

Figure 24

To sharpen the pitch of a key, weight is removed from the underside of the ends of the key. Figure 25 shows a side view of a key tuned by removing weight from the ends.

Figure 25

When all the keys have been tuned, they are then arranged in their correct order on the frame. Each key is held in position by means of the nails. Plate II shows the completed xylophone.

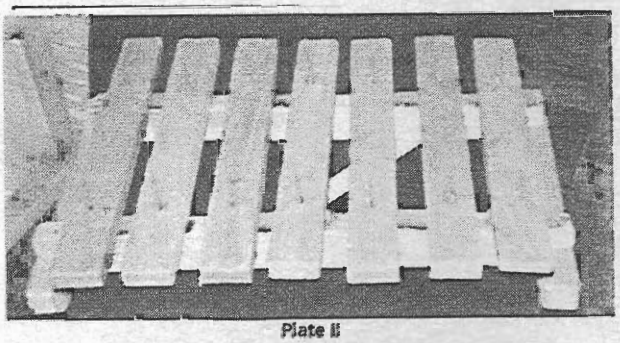


Plate II

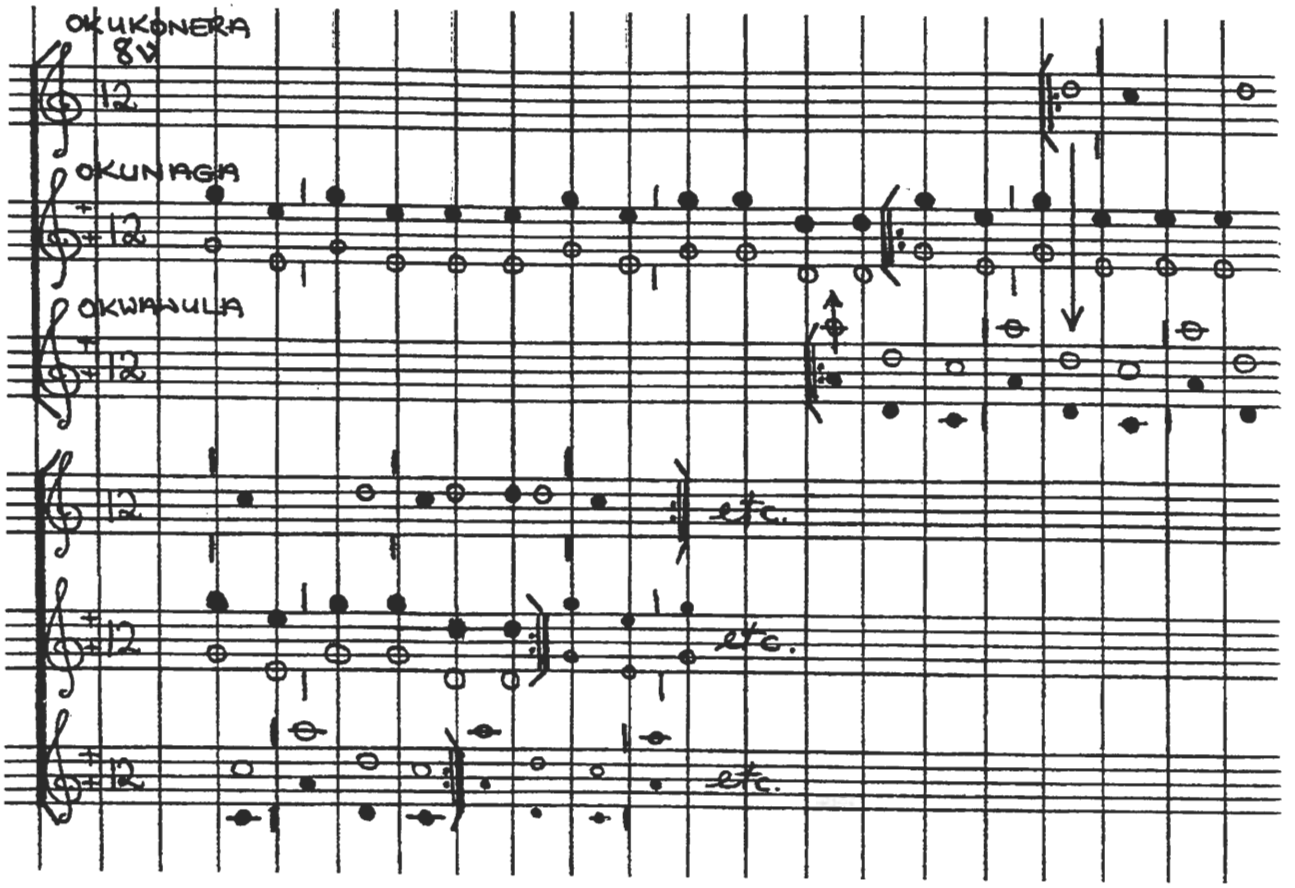
A NOTE ON THE SCORE

An Amadinda piece is like a picture-puzzle, and it is impossible to reproduce in a score all that can be heard. The score attempts to reflect exactly what is played.[19] The Okukonera part is played an octave higher than written. The repeat marks indicate the rhythmic pattern which is repeated until the players lose interest or become tired. The number at the beginning of each Muko is 12 units long, and the two crosses found at the beginning of each stave show that all E's and A's sounds approximately a quarter toner higher than the symbols represent.

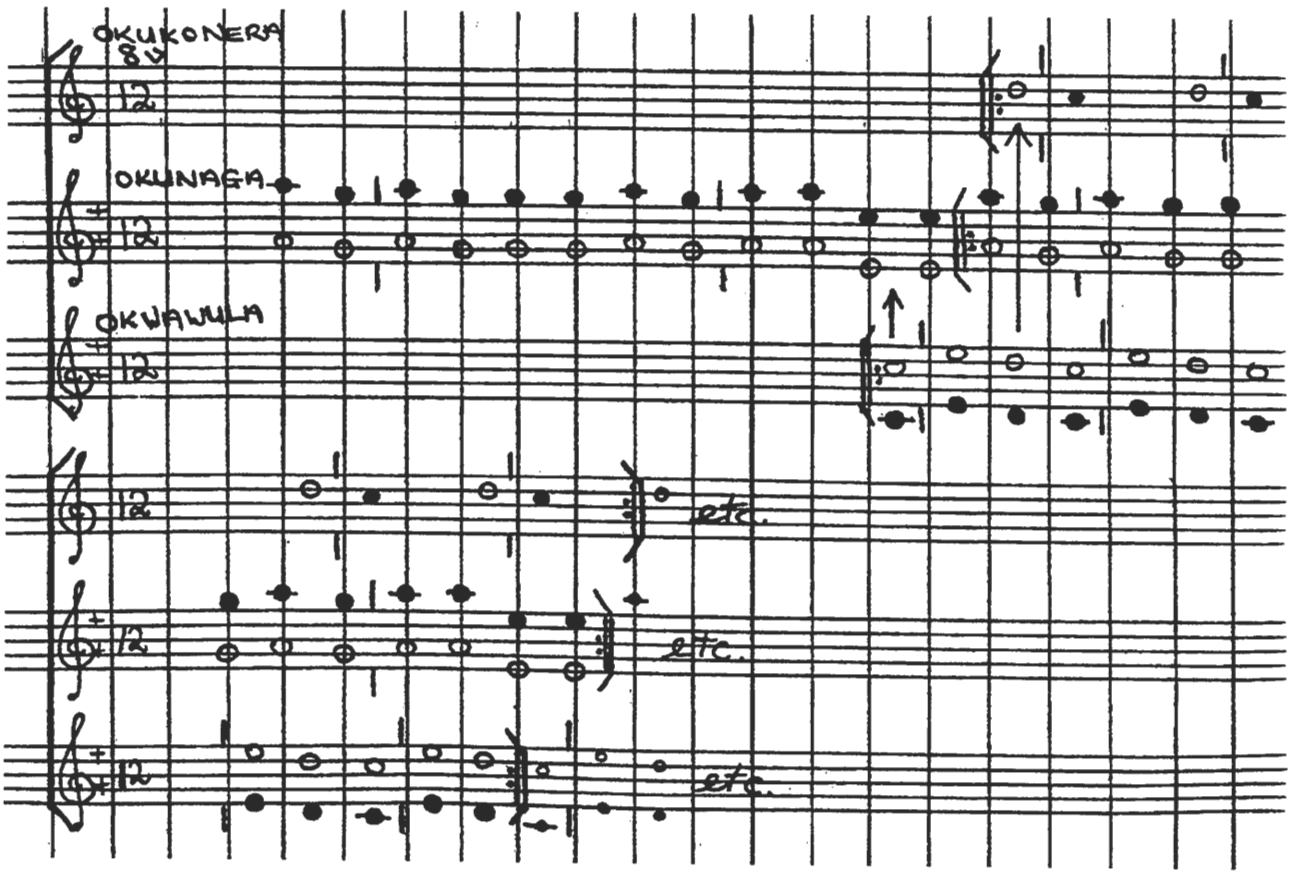
11. Kubik, G.; "Recording and Studying Music in Northern Moçambique" in *African Music*, 1964, Vol. 3, No. 3, pp 90–91.
12. Kubik, G.; "Transcription of Mangwilo Xylophone Music from Film Strips" in *African Music*, 1965, Vol. 3, No. 4, pp 39–40.
13. Kubik, G.; op. cit., p 45, No. 1.
14. Kubik, G.; op. cit., p 42–47.
15. Kubik, G.; op. cit., p 47.
16. Kubik, G.; "The Structure of Kiganda Xylophone Music" in *African Music*, 1960, Vol. 2, No. 3, p 10.
17. Kubik, G.; op. cit., p 10–13.
18. Kubik, G.; op. cit., p 14–15.
19. Kubik, G.; op. cit., p 14.

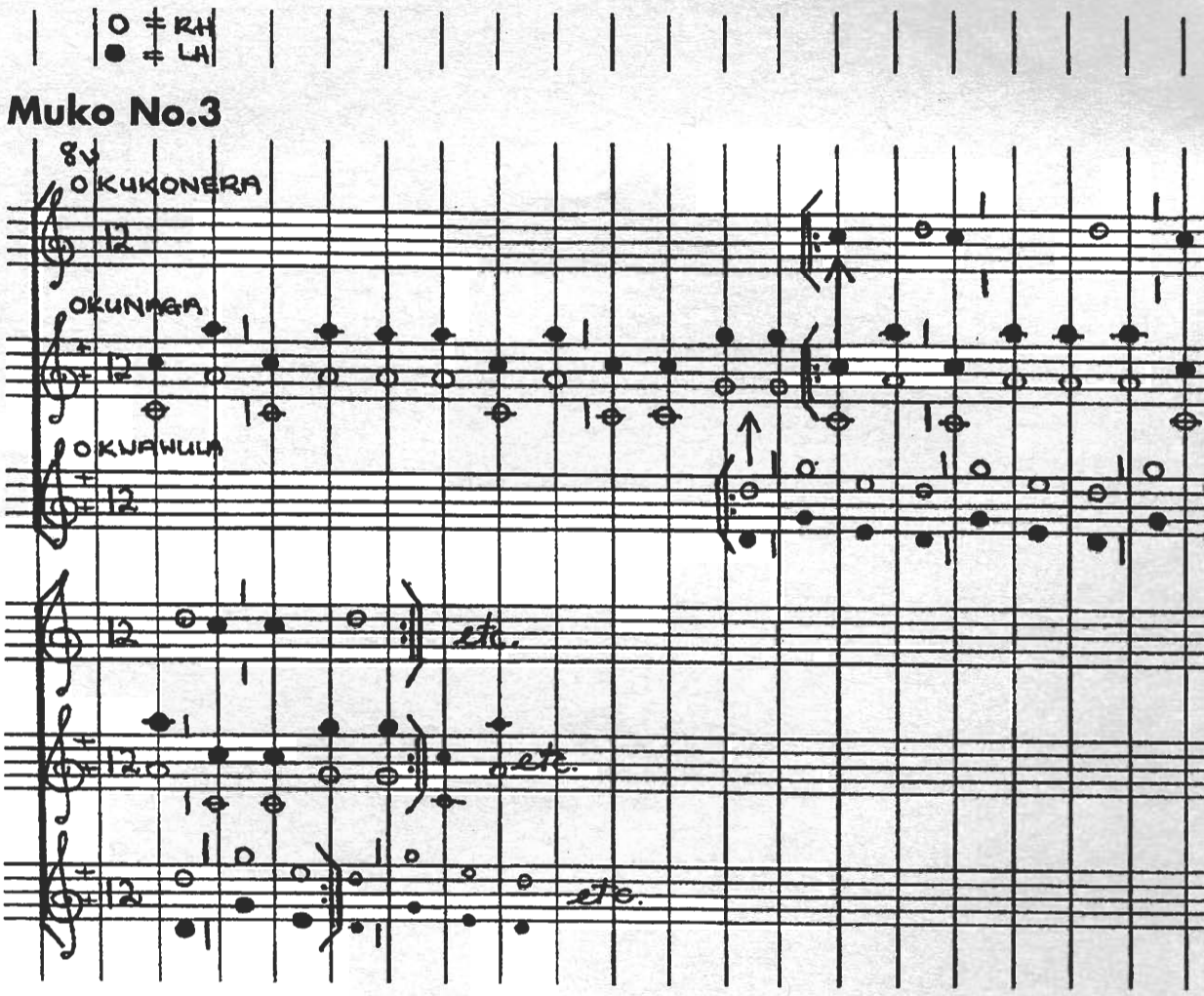
O = RH
• = LH
"Olutalb Olwe Nsinsi" in its five different Miko.

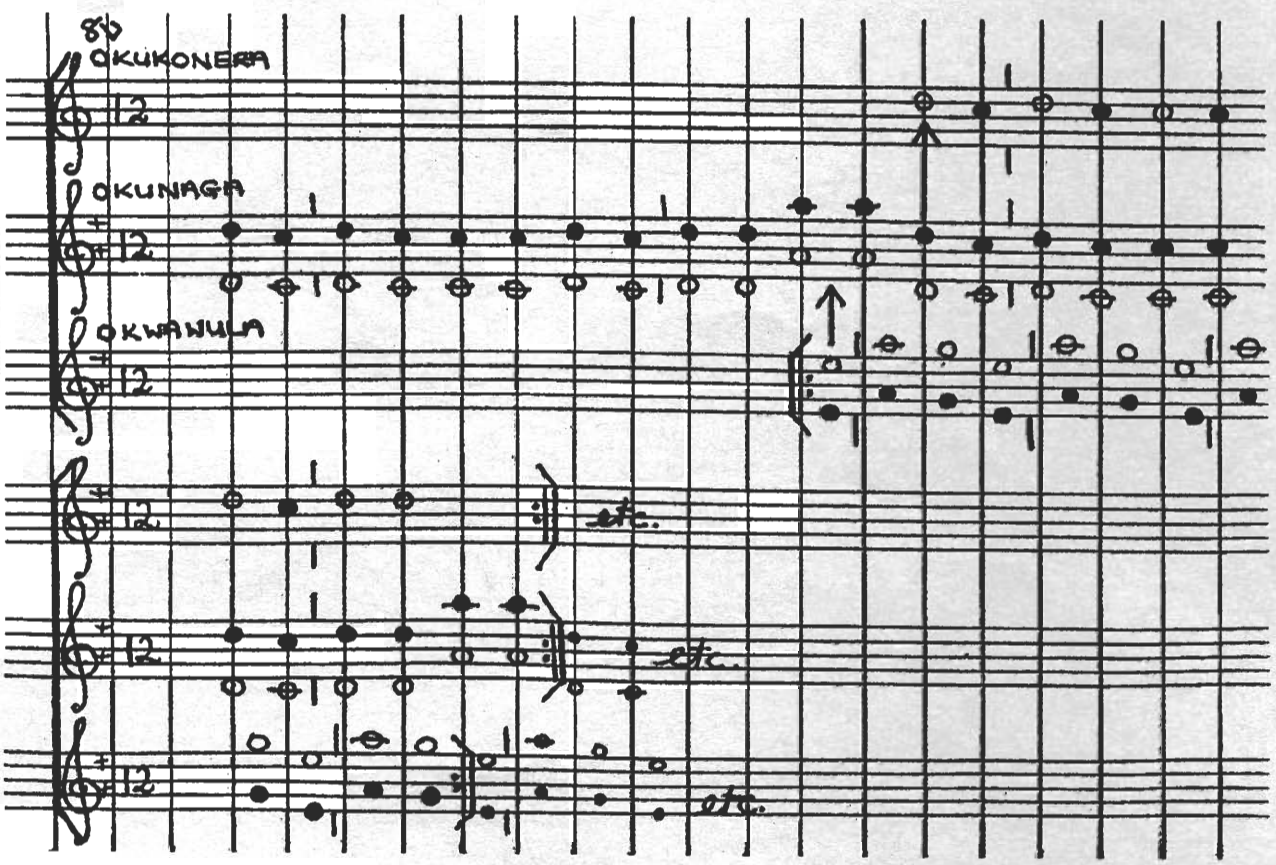
Muko No.1

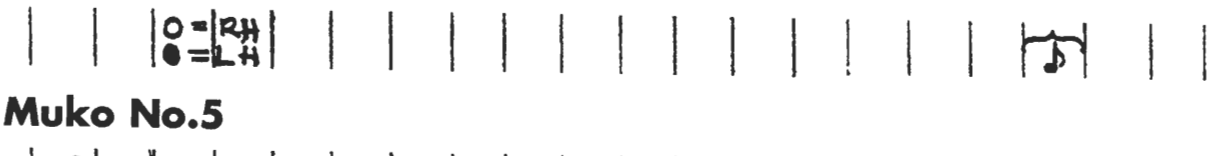


Muko No.2

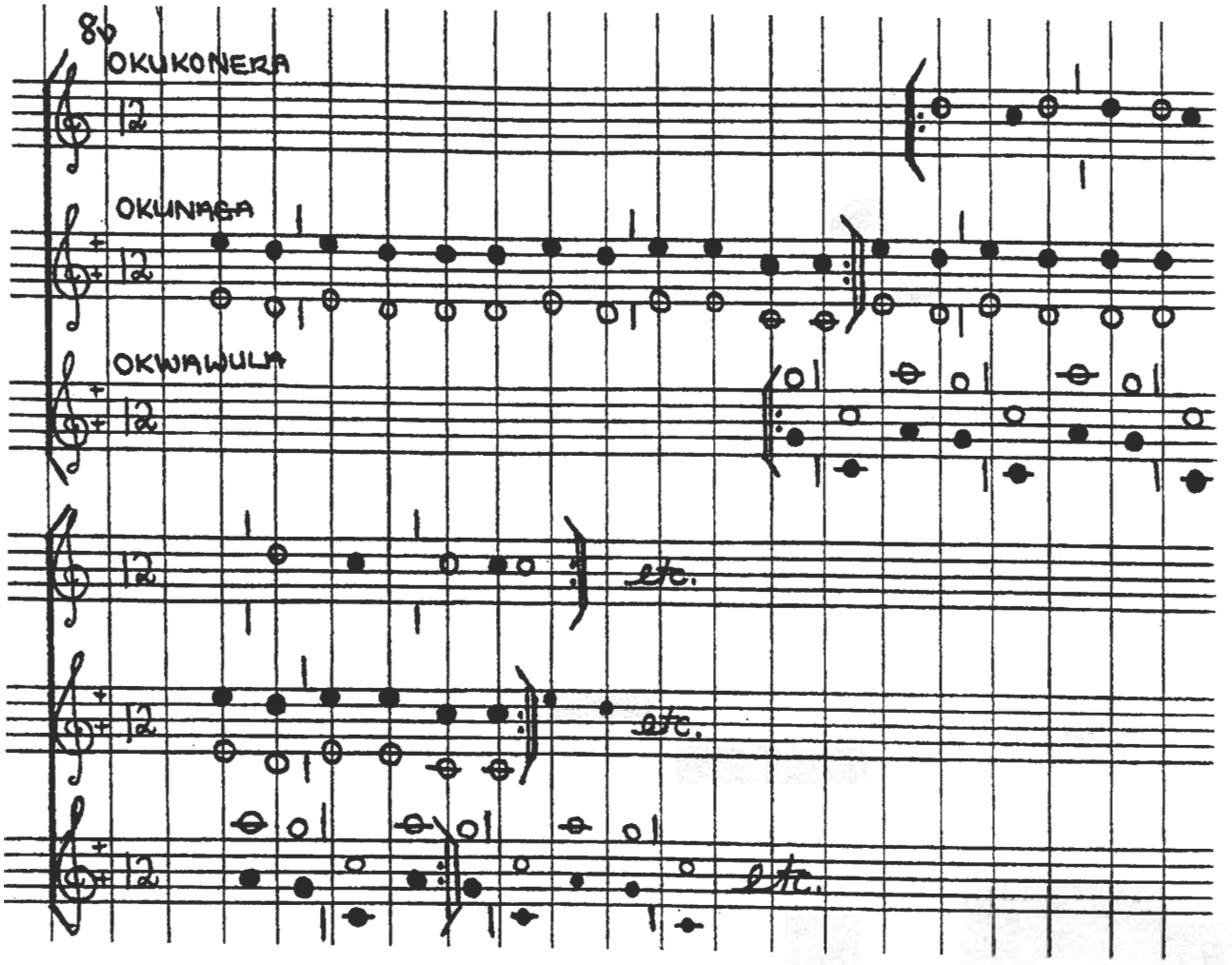


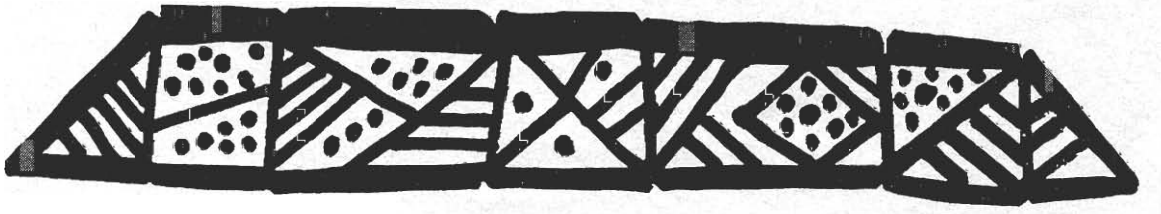

O = RH
● = LH
Muko No.3
8va
OKUKONERA
OKUNAGA
OKWAWULA
etc.
etc.
etc.


Muko No.4
8va
OKUKONERA
OKUNAGA
OKWAWULA
etc.
etc.
etc.



Muko No.5





Pan African Society of Music Education Working Group Meeting

25 July 1998, State Theatre, Pretoria, SA

Present
Prof Lupwishi Mbuyamba (Chairman)
Dr James Flolu (Secretary)
Dr Meki Nzewi
Dr Dumisani Mairare

In Attendance
Mr Klevor Abo
Honoree Mobonda (President, Commissariat General du FESPAM)
Prof Elizabeth Oehrle

Absent with Apology
Mr Alvin Petersen
Erica Swart

AGENDA

1. Approval of Minutes

The Minutes of 24th July were approved subject to the following corrections:

Meetings will be numbered; vis 24th July meeting becomes 001.

Paragraph numbering of the Minutes of 24 th July is as ff:

1. Opening
2. S A Delegates
3. Discussion
4. Working Group
5. Working Group Meeting

3.1 to read, that a Pan African Society of Music Educators will be formed.

3.2 to read, that a Working Group will be set up to work out the modalities of this.

3.3 to read, that the Working Group will organize the Pan African Conference before ISME 2000.

Insert 4.3, A Newsletter will be created.

4.3 to read, A proposal to hold the conference in Zimbabwe was accepted. Dr Mairare accepted to serve as the Organizer.

4.4 to read, Prof Elizabeth Oehrle also offered to use the Talking Drum as medium of promoting the Society's activities.

Insert 5, the Working Group was to hold its first meeting on 25th July 1998 at the State Theatre at 12:00.

MAIN BUSINESS

2. The Society

2.1 *Expansion of the Working Group*

The following were co-opted into the Working Group:
Dr Paul Kavyu of Kenya
Dr Mairare, Conference Organizer
Prof Elizabeth Oehrle

2.2 *Treasurer*

Erica Swart was unanimously elected as Treasurer. Erica Swart was to explore various avenues, sources and strategies for funding.

2.3 *Secretariat*

This will be at Prof Mbuyamba's office in Luanda.

2.4 *Constitution*

Dr Meki Nzewi was to work on the draft. He should send copies of his draft to members for their comments. All materials related to the Constitution should be forwarded to Dr Nzewi. The full draft should be ready for the Zimbabwe conference.

2.5 *Activities*

As part of our preoccupation, Pan African Society of Music Education should consider organizing workshops/seminars for small groups on specific topics, problems, etc. in various countries as well as sub-regions. It is necessary that we get involved in the organization of FESPAM, Afro music and other music and culture activities on the continent. It was suggested that the theme for FESPAM 99, "African Music in Peace Building", be reviewed to reflect the importance of music education in Africa. The proposed theme reads, **"Music Education and Peace Building in Africa"**.

2.5.1 *Publications*

It is necessary that we share materials and ideas that have been developed by individuals and groups. Such projects should be assembled for sharing through discussion and experimentation by Pan African Society of Music Education members and member countries. Dr Nzewi informed the meeting that he had developed a draft manuscript on music teaching in Africa. It was suggested that a Technical Committee on material production should be set up. The Committee will study such projects, which should be assembled for distribution among Pan African Society of Music Education members. It was agreed that Meki's manuscript, for example, should be studied by the Technical Committee beforehand so that we could discuss their Report during the Zimbabwe conference. Dr Nzewi was to nominate Committee members representative of the sub-regions.

2.6 *Information on Current Activities*

All relevant organizations, both local and international, should be informed about the formation

of Pan African Society of Music Education.

3. The Newsletter

Prof Oehrle agreed that the Talking Drum would be issued in association with Pan African Society of Music Education. It was agreed that the Minutes of 24th July, No. 001, would be published in a future edition of the Talking Drum. The final details of Pan African Society of Music Education Newsletter – Title, Status, Editorial Board, Administration, etc. – will be discussed during the conference.

4. The Conference

4.1 *Host Country*

Zimbabwe

Venue

Harare. The Conference Organizer will inform us as soon as possible about further details regarding the Secretariat, and other organizational issues.

4.2 *Conference Organizer*

Dr Dumisani Mairare.

4.3 *Date*

December 7–11, 1999.

4.4 *Theme*

"Tackling the Challenges of Music Education in Africa"

4.5 *Attendance*

The Conference will be open to all music educators in Africa. Pan African Society of Music Education will sponsor members of the Working Group and Invited Guests. African governments, local and international organizations should be informed immediately.

4.6 *Budget and Funding*

The Secretary should work hand in hand with the Conference Organizer on the Budget for 200–400 participants. The meeting was informed that the ISME Focus on Africa Group had expressed their willingness to assist in securing funding. The Focus Group would, however, like to receive the Budget by October 1998. It was decided that the Organizer would do preliminary work and provide the Secretary and Chairman with estimates by 25th August. Estimates should be quoted in US dollars. Other sources of funding should be identified as soon as possible.

5. Other Matters

Dr Meki Nzewi expressed his appreciation to the Chairman, Prof Mbuyamba, for his enormous assistance and encouragement. He appealed to him to continue to support us until our objectives have been achieved.

6. Closing

The Chairman thanked members of the Working Group for their response and stressed the need for continuous commitment, co-operation and regular contact.

7. Next Meeting

This will be announced later.

James Flolu

Publications

Jorgensen, Estelle R. (1997) *In Search of Music Education*, Urbana and Chicago, University of Illinois Press. Jorgensen emphasizes world music and ethnomusicology as equal partners alongside the more conventional sound and styles that have dominated the classroom.

Volk, Terese M. (1998) *Music, Education and Multiculturalism: foundations and principles*, Oxford University Press, New York.

Call for Articles and Music

Leonardo Music Journal Call for Articles and Music

Call for papers LMJ 10 (2000):
Southern Cones - Music out of Africa and South America.

For the end of the millennium we want to shift the focus away from technological music's traditionally Eurocentric domain and concentrate instead on contributions to contemporary music coming out of Africa and South America. Access and attitudes towards technology shift radically with geography, causing both predictable and unexpected effects on the arts. We encourage writing by residents of these continents who work with technology and music (composers of "serious" and "popular" music, recording engineers and producers, studio musicians, concert promoters, musicologists, etc.) as well as persons of any citizenship for whom these southern cultures have been musically significant.

Editor: Nicolas Collins
E-mail: TallmanCollins@compuserve.com
Website: http://mitpress.mit.edu/e-journals/Leonardo

Call for music LMJ 10 CD (2000):
Southern Cones - Music out of Africa and South America.

To accompany above issue, we are calling for music from countries in Africa and South America. Preference will be given to pieces which incorporate technology and indigenous instruments. Please send proposals, ideas, tapes, questions, etc. to the curator:

Jürgen Brauninger
Department of Music
University of Natal
Durban 4041
South Africa

E-mail: brauning@mtb.und.ac.za
Website: http://www.und.ac.za/und/music
Telephone/voice-mail: (+27 31) 260-1349
Fax: (+27 31) 260-1048

EVENTS

10th International Eisteddfod of South Africa

24 Sept - 2 Oct 99

Postal address: P B 738, Roodepoort, 1725 South Africa · Website: www.4Africa.com/iesa

From the year 2000, we will biennially present an **All Africa International Eisteddfod**, which will focus on the traditions, music and dance of people who live in Africa. This event will alternate with the biennial **All World International Eisteddfod of South Africa**.

Please respond to the following questions

1. What aspects of The Talking Drum do you value?

2. What aspects do you think should be changed or removed?

3. What additional materials or ideas would you suggest for The Talking Drum?

4. Do you wish to continue receiving The Talking Drum?

5. If you said YES, please give your correct address.

Please return your responses either by

E-MAIL: oehrle@mtb.und.ac.za

FAX: (+27 31) 260-1048, or

SNAIL MAIL: Prof. Elizabeth Oehrle
Music Department
University of Natal
DURBAN 4041
South Africa

THANK YOU