

Editorial	1
Mwana mberi	2
Vho-Jim	3
Thumbu`ya tshixele	5
<i>Jaco Kruger</i>	
Indigenous Instruments	8
<i>Andrew Tracey</i>	
Making of musical instruments in Africa	11
Rhythmic characteristic in music from Africa	17
Scales of varying length in music from Africa	18
<i>Elizabeth Oehle</i>	
News from Pasmae	19

June 2003



The Talking Drum • Newsletter Issue No. 19 • June 2003

Network for promoting Intercultural Education through Music (NETIEM)

Pan-African Society of Musical Arts Education (PASMAE)

Prof. E Oehrle, School of Music, University of Natal, Durban, 4041 South Africa

Fax: +27 (31) 260-1048 · E-mail: oehrle@nu.ac.za

Editor: Prof. Elizabeth Oehrle

Illustration for *The Talking Drum*: Dina Cormick

Design and production: Graphics

Editorial

To all who returned the form "Taking Stock" (issue #18) which enables us to update our mailing list and to discover how our readership feels about the future format of *The Talking Drum*, thank you. Ninety percent of your responses were in favour of *The Talking Drum* continuing as a newsletter. Ten percent want it to be converted to a journal with an editorial board. Though few reasons were given by the ninety percent, an assumption is that the newsletter is reader friendly particularly for teachers in the classroom. It provides them with a constant source of materials which they can use and, depending upon their musical background and experience, either elaborate on or learn from along with their students.

Not becoming a journal at this stage means that some academics, one of our primary sources of research materials, are reluctant to share their findings through this publication. Fortunately there are others who willingly support *The Talking Drum* as is evident in this issue with the

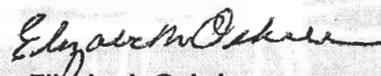
articles from Dr. Andrew Tracey and Dr. Jaco Kruger, and you will recall articles in previous issues from Dr. Minette Mans, Dr. Dave Dargie, Dr. Stig Magnus-Thorsen and others.

One idea receiving consideration is that of devoting an entire issue of *The Talking Drum* to contributions of staff and students from the music department or school of music of a particular tertiary institution. This will provide staff and students, who wish to promote the musics of Southern Africa in education, with an opportunity to submit materials and thereby wave the flag of their department or school by sharing their research. This will also provide readers with an opportunity to become more aware of efforts and focuses emanating from the institution which takes advantage of this opportunity. Contact me at your earliest convenience if this idea is of interest.

The Pan-African Society for Musical Arts Education Conference, PASMAE 2003, is hosted by The Music Department at Maseno University in Kisumu from July 5–11 this year. The theme is "Solutions for Music Education in Africa". The major

objective is to provide workable solutions to the problems of music research, teaching and performance peculiar to the continent. Conference focus areas are music as science & art; the theory of African music translated into musical arts education practice; folklore & games as integrated arts education; philosophy of musical arts education; and the use of technology to solve African problems in musical arts education. This promises to be a memorable gathering in the heart of Africa. Read more about this conference in "News from PASMAE".

Finally strongly recommended reading for all students of music education is the book, *If you can walk you can dance* by Marion Molteno (1998, Shola Books, London) and the thesis, *Bridging experience, action, and culture in music education* by Heidi Westerlund (2002, Sibelius Academy Music Education Department, Studia Musica 16, PB-Printing Oy, Helsinki, Finland).


Elizabeth Oehrle

Mwana mberi

A song from Kenya

© Peter Okeno and Jaco Kruger, School of Music, Potchefstroom University

Aim

- To teach children a song from Kenya.
- To develop percussion and rhythmic skills.

Levels

This song is suitable for learners in senior primary school and secondary school.

Procedure and time allocation

Although the melody of the song is not demanding, combining the song with its rhythmic accompaniment can be a

challenge. It therefore is advisable to combine the song first with the clave and rattle parts. Add the remaining instruments when this basic ensemble has been mastered. The learning process may take several weeks.

Text and translation

Mwana mberi neshiokhweo.
A first-born child is a blessing.

Pronunciation

The phonetic representation of *kh* (in *neshiokhweo*) = [x] (similar to the Afr. 'g', as in *geel*).

Origin of the song

Peter Okeno (performance, and explanation of the text) and Jaco Kruger (transcription).

For the teacher

Mwana mberi originally is a birthday song for a first-born child in the Kinyore dialect of Luhya, a language spoken in western Kenya. It subsequently became a song of praise performed at any ceremony in which a first-born features (e.g. a wedding). Finally, it became a song which praises any outstanding individual achievement.

♩ = 108-112

The musical score is written in 12/8 time and consists of ten staves. The first staff is the vocal line with lyrics: (ro.)Mwa-na mbe-ri, ba-ya -ye, mwa-na mbe-ri, mwa-na mbe-ri ne-shiokhwe. The following staves are for percussion: Small drum, Medium drum, Rattle, Bells, Claves, Bass drum, Bass drum var. 1, Bass drum var. 2, and Bass drum var. 2 cont.

Vho-Jim

A Venda song story

© Jaco Kruger, School of Music, Potchefstroom University

$\text{♩} = 166$

Solo

U - lu - lu Vho - Ji - mu! Tshi - na - ka - o ha - ya - ni.

Chorus

Sa - la - nte - vhe - le. Sa - la -

O bi - ka na vhu - swa na na - ma ya khu - hu.

nte - vhe - le. Sa - la nte - vhe - le. Sa - la -

I - no bva Dzhu - be - ge. A nzi - ma na vhu - swa!

nte - vhe - le. Sa - la - nte - vhe - le.

Aim

- To explain changing social roles in Africa by means of a story song.

Level

All levels.

Time allocation

The story song takes a few minutes only to be narrated, but it may be followed by a class discussion on the changing social status of African women which could take up a 30 minute lesson.

Procedure

The narrator starts the story by chanting *Salungano! Salungano!* The

audience responds with *Salungano!* This response must follow every sentence of the narrative. The audience also sings the chorus part of the song.

Origin of the song story

Narrated by Mrs Mpho Muofhe, Miluwani, 14 July 1991. Recorded and translated by M.G. Phuriwa. Transcription and narrative editing by Jaco Kruger.

Pronunciation

This is a basic guide to pronunciation only. Consult a Tshivenda speaker for accurate pronunciation.

'vh' (in *vhuswa* and *salanthevhele*): like 'wh' (as in why) but pout the lips
'dzh' (in *Dzhubege*): like 'j' (as in jelly)

The narrative and translation of the song

Salungano! Salungano!

There once was a man by the name of Jim. He was married to a woman called Tshinakao. Jim was a migrant labourer. He worked far from home in the big city of Johannesburg. He returned home by minibus taxi for a few days only every couple of months.

Tshinakao remained at home with her son and Jim's two younger,

unmarried brothers. She was a trader who sold fruit and vegetables at the market. When she returned from work at night, she cooked food in a small three-legged pot on an open fire. This pot was only big enough for herself and her son. Jim's small dog became very hungry, and he started to sing:

Ululu!¹ Vho-jimu! Mr Jim!
 Tshinakao hayani. Tshinakao is at home.
 O bika na vhuswa, She cooks porridge
 na nama ya khuhu. and chicken.
 Ino bva Dzhubege! Return from Johannesburg!
 A nzima na vhuswa! She refuses to give me porridge!
 (Chorus)
 Salantevhele! Always following me!

But Tshinakao still refused to feed Jim's dog. She said: "I am a modern woman. I cook only for myself and my son because I work during the day. I also like to put on nice clothes and go shopping. I paint my nails and put on lipstick. I do not stay at home all day and cook in a large pot for all the other family members."

And so Jim's dog had to live off scraps of discarded food, and by begging from neighbours while his master was working in Johannesburg. One day Jim arrived home on one of his periodic visits. When his dog heard him arriving, he ran to him and sang:

Ululu! Vho-jimu!
 Tshinakao hayani.
 O bika na vhuswa,

na nama ya khuhu.

Ino bva Dzubege.

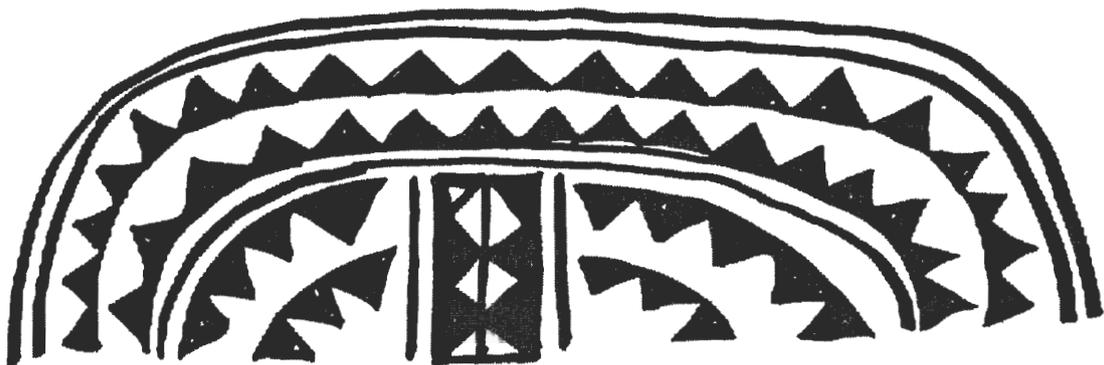
A nzima na vhuswa!

Salantevhele!

As you have guessed, the small dog was speaking on behalf of Jim's two brothers. Jim instructed Tshinakao to cook for everyone at home, but she refused. The two of them are still arguing over this matter. It has always been the task of young wives to cook for all the relatives living in their homestead. However, many modern women are reluctant to follow this tradition.

Footnote

1. The sound of a howling dog.



Thumbu ya tshixele

A Venda lullaby

© Jaco Kruger, School of Music, Potchefstroom University

Aim

■ To teach learners an African lullaby.

Level

All levels.

Time allocation

Approximately 30 minutes, followed by consolidation during subsequent lessons.

Origin of song

Performed by Mrs Selina Raluswina, Mapila, 31 July 1992. Recorded by Mrs N.S. Mulaudzi. Transcription and optional accompaniment by Jaco Kruger.

Pronunciation

This is a basic guide to pronunciation only. Consult a Tshivenda speaker for accurate pronunciation.

'x' (as in *tshixele*): phonetic representation [x]; also as in Afr. 'g' (see Afr. *geel*)

'vh' (as in *Vho-mme*): like 'wh' (as in why) but pout the lips

'fh' (as in *fhi*): like 'vh', but voiceless

'zw' (as in *zwikumbu*): fuse the letters; do not over-emphasize the 'w'

Text and translation

Ihi, ihi. Be quiet, be quiet.

Mainḁa, mainḁa. It is early summer, early summer.

Nangwe ndo fura, ndi a ḁa. Even though I am sated, I continue eating.

Ndi a ḁa, ndi a ḁa. I am eating, I am eating.

Thumbu ya tshixele mainḁa. The stomach of the babysitter in early summer.

Vho-mme vho ya fhi? Where has mother gone?

Vho ya mulamboni. She has gone to the river.

Zwikumbu zwingana? With how many calabashes?

Zwikumbu zwiraru. With three calabashes.

U lilela ni? Why is the baby crying?

U lilela u ḁa. It is crying to eat.

For the teacher

There are two interpretations of this text. The first, provided by ethnomusicologist John Blacking, is the opinion that adults know when to stop eating but children do not. The second interpretation poses a contrast between a baby who enjoys an abundance of milk, and its nursemaid who is hungry during early summer when harvesting is far away, and veld food is still ripening.

The song can be repeated as many times as required. Song phrases may be repeated in a similar way.

♩ = 72-74

Guitar (optional)

6 = D

Hi - hi - hi - hi - hi. Hi - hi - hi - hi - hi.

Mai - nda — mai - nda. Nangwe ndo fu - ra ndi a la.

Ndi a la — Ndi a la. Thu - mbu ya tshi-xe-le mai - nda.

Vho - mme vho ya fhi? Vho ya mu-la mbo - ni.

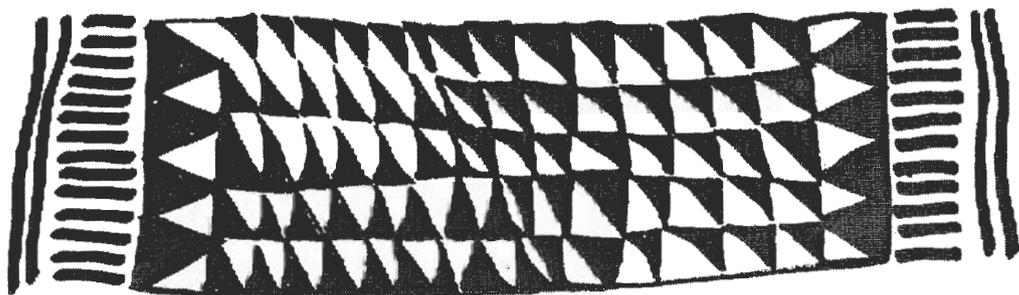
Zwi - ku - mbu zwi - nga - na? Zwi - ku - mbu zwi ra - ru.



Dim. e rit.
U li - le - la - ni? U li - le - la - ni?



U li - le - la u λa. U li - le - la u λa.



Indigenous Instruments

© Andrew Tracey, ILAM, Rhodes University, Grahamstown

African instruments belong to the same families as all other musical instruments in the world. They create their sounds in the same ways. Many of them are very ancient and are related to such instruments as the lute, lyre, harp and drum mentioned in the Bible.

CLASSIFICATION

All musical instruments of the world are classified into four families, according to the part of the instrument that vibrates to make sound:

Aerophones (air-sound), where air vibrates, as in flutes and horns

Chordophones (string-sound), where strings vibrate, as in musical bows

Membranophones (membrane-sound)), where membranes or skins vibrate, as in drums

Idiophones 'Idio' means 'self'; thus 'self-sound', where the body of the instrument, or parts of it, makes the sound. This includes all instruments that are not included in the other families, such as mbira, xylophone, rattles and many others.

HISTORY & ECOLOGY

The greatest musical instrument in Africa is the voice. This is especially true in South Africa, which has a strong choral tradition. Compared with most African countries, other indigenous instruments are few here. We have many bows, a few drums, some reedpipes, one xylophone.... Why is this?

The answer must be found in history and ecology. The majority of South Africans belong to the cattle-keeping Nguni and Sotho peoples, who live in open grassy plains, organize themselves in large-scale societies with powerful chiefs, and sing and dance together in large groups. In other similar parts of Africa, you also find that cattle people prefer singing to instrument-playing....for instance the Khoi peoples of Namibia, the Masai and Gogo in Tanzania, the Humbi and Humba of southern Angola and Namibia. The farmers of Africa, on the other hand, play more instruments. In South Africa this would mean such peoples as the Venda, Tsonga and Pedi.

The ecology also determines what can be played. Traditional instruments

are made where they are played, so they must be made of local materials. People who live in forests can use large trees to make drums and xylophones; people who live in bushveld, like most of South Africa, can make smaller instruments that use sticks, reeds, gourds etc.

INSTRUMENTS USED IN SOUTH AFRICA

We look first at Chordophones, and then touch on Membranophones, Aerophones and Idiophones.

CHORDOPHONES: Musical Bows

Musical bows are the main instruments of the Nguni and the Sotho, the predominant people of South Africa. Historians believe that many of our musical bows came from the Khoi and San peoples, the original inhabitants of South Africa.

A musical bow is a string instrument made of a long straight or curved wooden stick, with one string, usually of metal, stretched from end to end. There are many types of bows, but there are more bow names, because





the same type may be known by several names according to language. These are some:

- Zulu** *Umakhweyana* (braced gourd bow), *Ugubu* (gourd bow), *Umqangala* (mouth bow).
- Xhosa** *Uhadi* (gourd bow), *Umrhubhe* & *Umqunge* (bowed mouth bow), *Inkinge* (bowed resonated bow).
- S.Sotho** *Lesiba* (blown mouth bow), *Thomo* (gourd bow), *Setolotolo* (mouth bow).
- Pedi** *Lekope* (mouth bow).
- Tswana** *Segankure* (bowed resonated bow).
- Tsonga** *Xizambi* (friction mouth bow), *Xitende* (gourd bow).
- Venda** *Tshihwana* (mouth bow), *Lugube* (mouth bow), *Tshijolo* (bowed resonated bow).

Although there are differences between the many bows, all bows have two things in common: a resonator, and at least two fundamental notes.

1. Resonators

A bow is a very quiet instrument, so all bows need a resonator to amplify the sound. This is always something hollow, like a gourd or a tin (*Uhadi*, *Umakhweyana*, *Segankure*, *Xitende* etc).

Or, if the bow is held against the player's mouth, the mouth itself is the resonator (*Umrhubhe*, *Umqangala*, *Tshihwana*, *Xizambi* etc).

2. Two fundamental notes

'Fundamental notes' mean the deepest notes, which the string gives, not the higher notes (i.e. the harmonics, see below) which you can hear from the resonator (i.e. the gourd or the mouth). There are always at least two fundamental notes on all bows. One comes from the string when it is 'open', that is when the player does not touch or shorten it. This note can be called VU in Xhosa, from the

world 'Vuliwe'.

The other, higher, note comes from the string when it is 'fingered', or touched, or shortened in some way by the player. It can be called BA in Xhosa, from 'Banjiwe'. Or it can already be on the bow string; if it is divided into two parts (*Umakhweyana*, *Xitende*). The difference between VU and BA is often a 'whole tone'. In some traditions it can also be a 'semitone' (Zulu) or a 'minor third' (Tsonga).

Some bows give more than two fundamental notes. The Zulu *Umakhweyana* and the Tsonga *Xitende* give three. The Venda *Tshihwana* gives four.

Ways of sounding a bow

There are several ways of making a bow string give sound. Some are struck with a piece of grass or a small stick (*Uhadi*, *Umakhweyana*, *Xitende*). Some are rubbed, or 'bowed', with a straight stick (*Umrhubhe*), or with another very small bow made of cow or horse tail (*Umrhubhe*, *Segankure*, *Inkinge*). Some are plucked with the fingers, or with a small 'pick' made of a thorn or a piece of wood (*Tshihwana*, *Umqangala*). Some are scraped along the notched side of the bow with a rattle-stick (*Xizambi*). One bow is blown with the mouth (*Lesiba*).

How a bow 'sings' with harmonics

We talked above about the 'fundamental notes'. A bow must also 'sing', by using 'harmonics'. To understand harmonics you have to know that any tight string gives not just one note, the fundamental, but many other notes at the same time. With the resonator (the gourd or the mouth) you can choose which of these harmonic notes you want to sound at any moment. On a gourd bow, e.g. *Umakhweyana* or *Uhadi*, you can move the opening of the gourd to and from your chest to do this. On a mouth bow, e.g. *Umrhubhe* or *Umqangala*, you change the size of your mouth, using your tongue in the same way as when you whistle.

Scales

Although bows are played by few people these days, they once played a big part in music here. We can see this from the scales used in much traditional South African singing. The scales, which we use, come from the bows, i.e. from their two fundamental notes and the harmonics of these notes.

MEMBRANOPHONES: Drums

Drums are said to be the typical African instruments. However, they were used little in South Africa, except in the north by the Venda (*Murumba*, *Ngoma*), Tsonga (*Ngoma*) and Pedi (*Moropa*). They are made of wood, with a skin on one end. A drum that is open at the bottom (*Murumba*, *Moropa*) can make different sounds according to how it is beaten; one that is closed (*Ngoma*) has one clear sound. Large drums are played with sticks, smaller ones with hands. Every drum in a group plays a different rhythm. In Venda, most drums belong to the chiefs. They are symbols of his authority.

Although Zulus (*Isigubu*) and Swatis use many drums these days, these were probably borrowed in the late 1800s from British army bands. These drums, and those used by Zionist churches, are normally made of metal tins with a skin laced on at both ends. Even if they are many, they are usually all played together in the same rhythm.

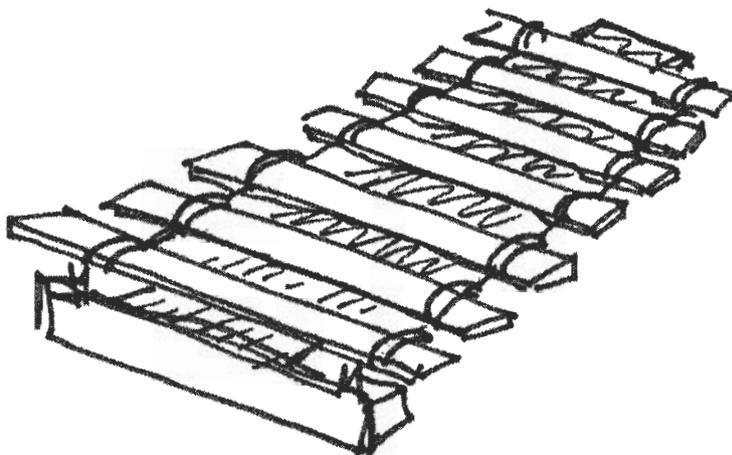
AEROPHONES:**Reedpipes, Flutes**

The best-known aerophones in South Africa are the reedpipes of the northern peoples, the Venda (*Tshikona*) and the Pedi (*Dinaka*), also the Tswana/Bamalete of Botswana (*Letlhaka*). Reedpipes are played in large groups on important social

occasions. *Tshikona* is the Venda national dance.

Reedpipes are simple instruments made of river reed cut to the right lengths to give the scale. The playing technique is complicated. Each man has to put his one note into the music at exactly the right place, and also dance difficult steps at the same time. A set of drums is played by women in the centre of the circle of dancing men.

Flutes made of reed (Venda *Tshitiringo*, Tsonga *Xitloti*, Pedi *Naka Ya Letlhaka*, Swazi *Umtshingozi*) were often played by boys, but are rarely heard now. These have finger holes like a penny whistle, but are blown on the side, not at the end. The Zulu *Umtshingo* (Xhosa *Ixilongo*, Sotho *Lekolilo*), made of



reed or pawpaw leaf, is blown at the end. It uses harmonics, like the bows.

The northern peoples sometimes blow on single kudu or sable horns (Venda *Phalaphala*, Pedi *Phalafala*, Tsonga *Xipalapala*) during dances.

IDIOPHONES: Mbira

The northern peoples are the only players of the 'mbira' or 'thumbpiano' in South Africa. This is a small instrument which has a wooden body with from 10 to 22 or more tuned iron keys fixed to it. (See picture on page 11.) These are plucked with the thumbs or fingers. The Venda mbira (*Mbila Deza*) is similar to that of the Shona in Zimbabwe. The Tsonga mbira (*Timbila*) is similar to that

of the Ndau in Mozambique. The Pedi mbira (*Dipela*) is played with fingers only, unlike all other mbiras which are played with thumbs.

IDIOPHONES:

Xylophone (xylophone and marimba mean the same thing)

There was only one traditional xylophone in South Africa, the Venda *Mbila Mutondo*, a large instrument with carved wooden keys

and gourd resonators underneath, played with rubber-tipped sticks.

Unfortunately it is no longer played. The modern AFRO-MARIMBA from Zimbabwe has become popular since 1980, especially among Xhosa speakers. It is played in groups, with instruments of four different sizes.

IDIOPHONES: Rattles

Typical dancing rattles in South Africa are made of hard moth cocoons (Zulu *Imifece*, Tsonga *Mafahlawane*, Tswana *Matlho*), with small stones inside. They are sewn together and used on the legs when dancing. Other materials can also be used, e.g. gourds (Venda *Mathuzwu*, Tsonga *Mafowane*), ilala palm leaf, or reed (Xhosa *lingcacu*).

Making of Musical Instruments in Africa

© Elizabeth Oehrle: School of Music, University of Natal, Durban

Objective

To create an awareness of the fact that many Africans make their own instruments and to encourage this creative activity in classrooms.

Content

Africans make their own instruments with materials from the area in which they live.

Method

Teacher explains that some African instruments and/or pictures of the instruments (pgs 14 & 15) are displayed in the classroom, and that each has a number. Students examine the display.

Teacher distributes to each student the written descriptions of each of the following instruments, but **WITHOUT THE NUMBERS**. Note that each number coincides with the number of each picture found at the end of this lesson for the benefit of the teacher. As students will be asked to match each description with a picture, numbers **MUST BE REMOVED** before distribution.

Overleaf:

DESCRIPTIONS of INSTRUMENTS

Photostat and distribute to each student. (pgs 12 & 13)



1 THE TALKING DRUM: Imagine standing on a hillside and speaking to people on another hillside far away by means of a drum, the talking drum. The Yoruba, Kongo, Ewe, Ashanti, Lozi, Ibo, Bechuana and other African groups make use of the talking drum to announce important social events such as births, deaths, marriages and special ceremonies.

Long before the telegraph and telephone were invented as a means of communication, Africans made use of different tones to communicate messages. These tones are imitative of tonal languages of the groups listed above. Message drums from West Africa have an hour-glass shape, are double-headed, and have thongs which stretch from end to end. The drum, suspended from the shoulder, is held between the player's arm and body, and he squeezes it to alter the tone as he hits the drum with a drumstick shaped like the head of a crane's bill or with his hand when sending a message.

2 HOME-MADE DRUMS: In the wide treeless savannah areas of South Africa people find it difficult to obtain wood if they wish to make a drum. This is also true for the Zulus and Xhosas working in big cities like Johannesburg. Instead of using wood, they make use of discarded metal containers such as old oil drums or even garbage tins, and they transform them into sound producing objects. These drums may be single or double-headed, and they are played either with the hand or with a large beater or stick. As well as using home-made drums, the Zulus also make percussive sounds by using their hide shields and beaters.

3 XYLOPHONES: The wooden xylophone is found as far west as Sierra Leone and as far south as Mozambique. They vary in type and size, and three different types are illustrated.

In Uganda, the Ganda tribe use a single xylophone, the AMADINDA, which is played by three men simultaneously. Each musician plays on the end of the keys with two wooden sticks about 35cm long. The music which they perform has been handed down to them by their forefathers.

4 The Chopi of Mozambique play in xylophone orchestras of up to thirty or more TIMBILA xylophones constructed in five different pitches from treble to double bass. Gourds fitted with a thin membrane stretched across the opening are used as resonators. The music they perform is composed anew every year.

5 In northern Mozambique the MANGWILO xylophone is played by two people sitting on opposite sides of the instrument. There are seven keys made of logs cut into shape and left to dry. The keys are then placed across two banana stems. The parts played by the two players interlock; thus the players are named Opachera (the starting one) and Wakulela (the responding one).

6 MBIRA: Africa's unique instrument has over one hundred different names, such as mbira, nsani, likembe, agidigbo, kalimba, and thumb piano, and it comes in a variety of shapes. This native African instrument is common throughout the continent, known nowhere else except in parts of the Americas where it was taken by Africans.

If you study the picture of this quiet personal instrument, you will notice that this MBIRA has a number of metal tongues attached to a sounding board or box. Sometimes an additional resonator is used to increase the instrument's volume; thus you may see the instrument being played inside a large calabash. The player holds the instrument in his two hands and plucks the tongues with both thumbs, or sometimes with the thumb and index finger. Metal bottle tops or shells may be attached to the board to add rattling or buzzing sound which Africans like.

The name of the instrument you see is MBIRA VZA VADZIMU, and it comes from Zimbabwe.

7 PAN-PIPES: The pan-pipes are among the many aerophones, or wind instruments, found in Africa. Here you see a collection of pipes. Some are sets of four pipes; others of two. They are made of bamboo and are secured by means of plant fibre.

Each player simultaneously plays his particular melodic pattern on his set of pipes, sings another melodic pattern, and dances. The players then must interpolate their particular parts into the music at the right moments.

One Tswana pipe ensemble is known to consist of twenty-one pipes covering a range of five octaves. The pipes which they use are made of metal as these men are miners working for a mining company near Krugersdorp in South Africa.

Pan-pipes are common to all parts of Africa as are other wind instruments such as whistles made of wood, metal and clay, and flutes, both end-blown and transverse.

8 HORNS: Animal horns and tusks are made into horns and trumpets all over Africa. They are picturesque in appearance, for some are straight, some are curved, and still others are twisted. The instruments vary in size from the small signal whistles of the southern cattle herders to the large ivory horns of the tribal chiefs of the interiors.

In this picture you see different sized KUDU HORNS. Players hold them sideways to their lips and blow single notes. When a set of kudu horns is played together, each player must interpolate his part into the music at the right moment.

9 MOUTH BOW: The simplest of the stringed instruments, or chordophones, is the mouth bow. Shaped like a hunting bow and having one string, it is played either by being plucked with the finger or struck with a thin stick. These particular bows make use of the open mouth as the resonator. For one bow the player plucks the metal string in order to produce a sound. For another he uses a stick to which a small packet of seeds is attached. The sound produced, though very soft, is often of a very complex nature.

10 HARP: Harps are found in northern East Africa and on the West coast of Africa. This picture shows a harp used by the Azande people from Northern Zaire. The body of this five-stringed arched harp is

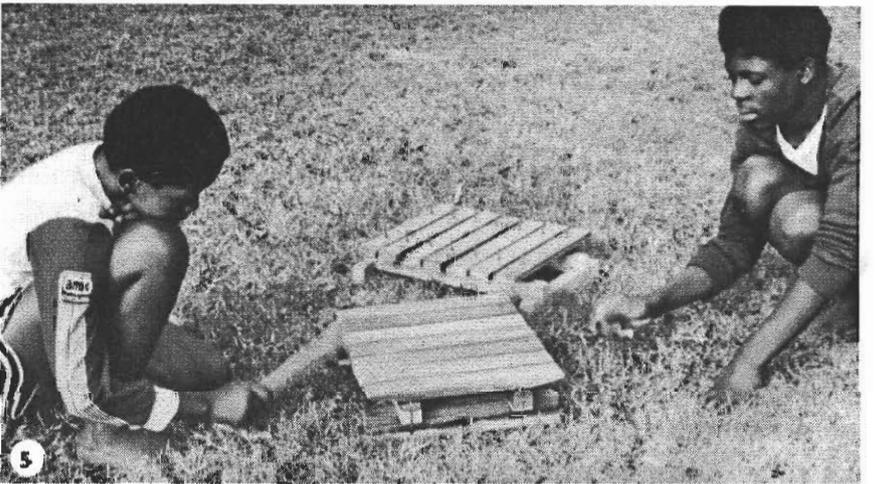
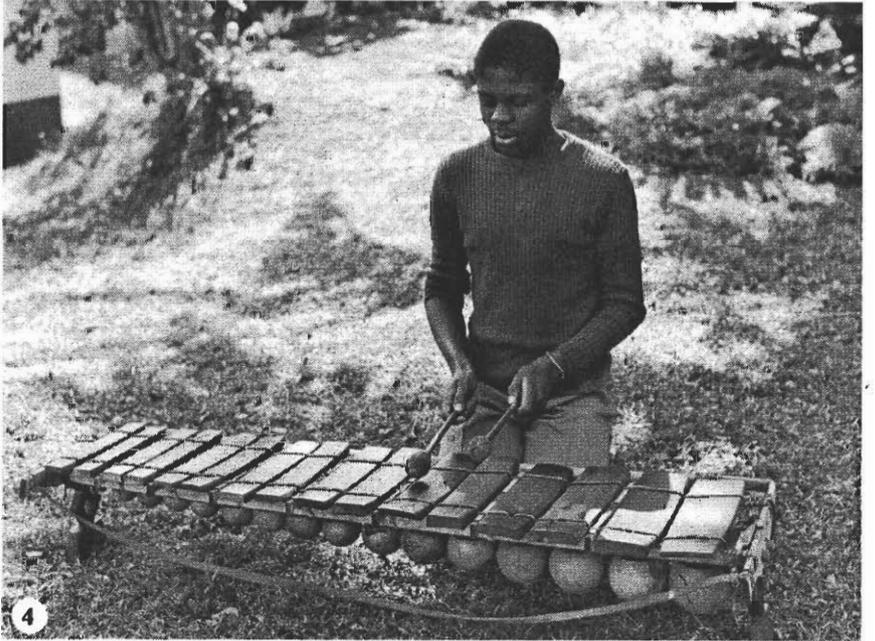
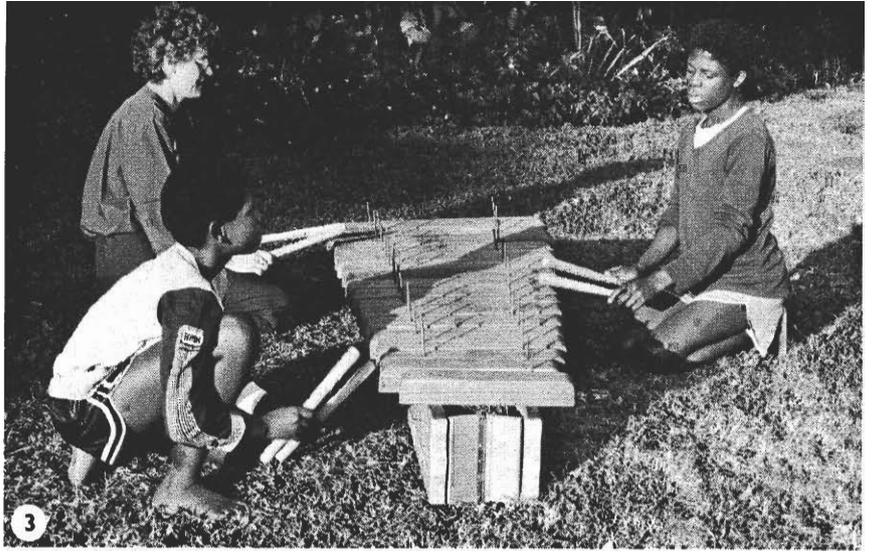
made of wood across which antelope hide is stretched and secured. The five strings are fastened to five tuning pegs. The Azanda people are famous for their beautifully carved harps, and harp music is much used by boys and young men for walking songs, love and topical songs.

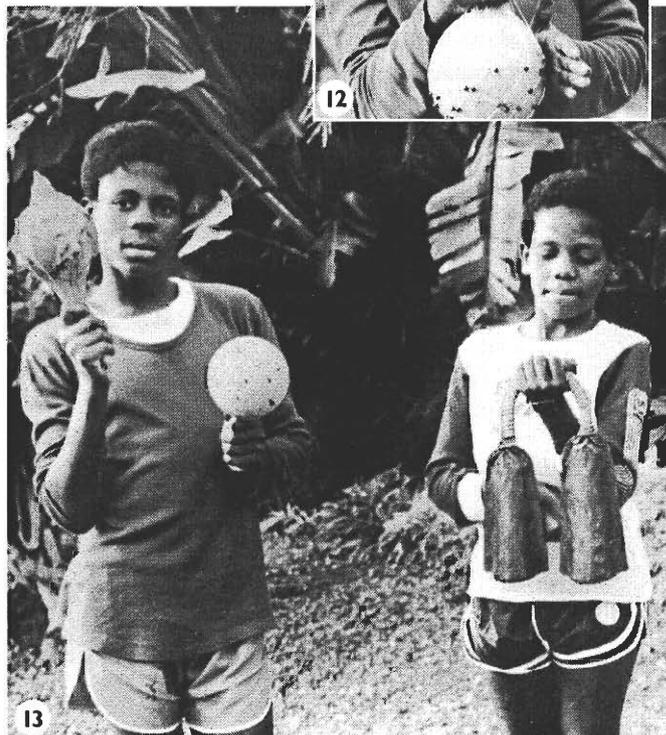
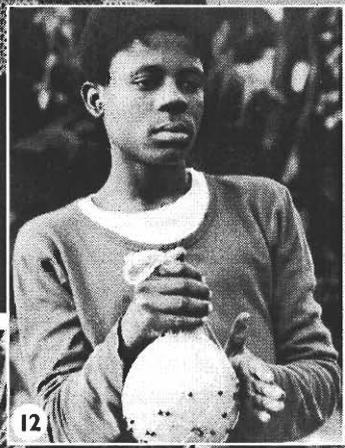
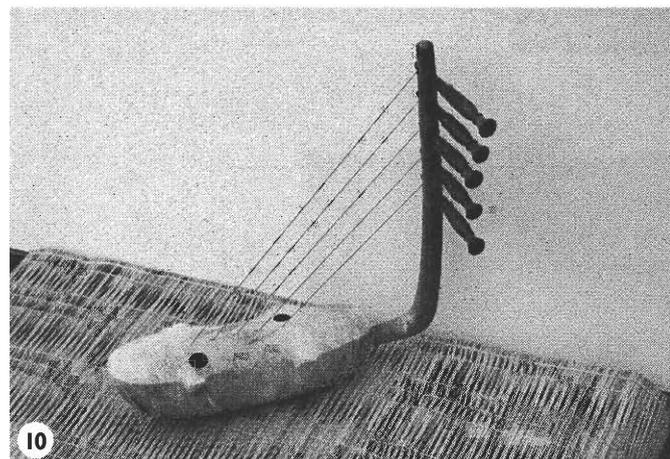
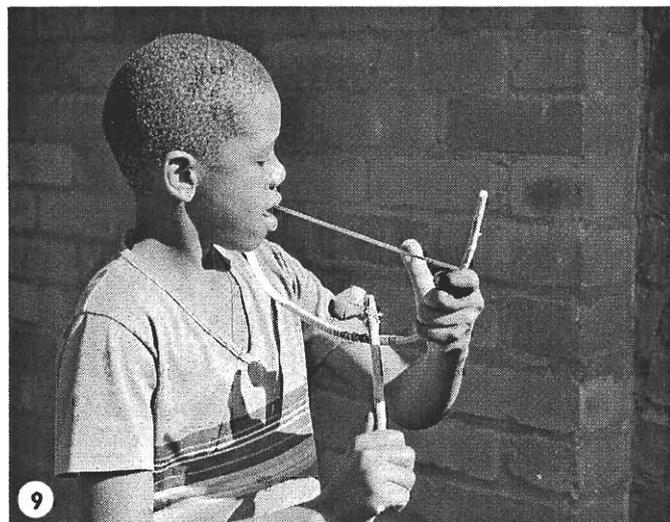
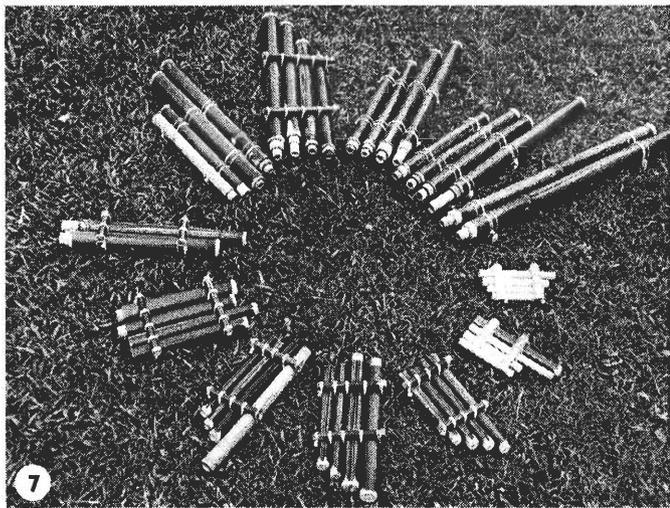
11 MUSICAL BOWS: The bow featured in this picture is called the UMAKHWEYANA bow. It was played by young unmarried Zulu women to accompany love songs, but today only the older women keep the music of this instrument alive by singing songs relevant to their own lives. The young people have become more interested in western instruments than in indigenous instruments as more prestige is attached to the playing of western instruments.

The umakhweyana is a gourd-bow, the stave of which is made from the wood of the acacia tree. It is made into an arch shape, and copper or brass wire is stretched between the two ends. Another wire length is used to attach the gourd to the stave, and fibres or cloth forming a ring are placed between the gourd and stave. The bow is held in the left hand, and the string is struck with a small stick or grass stalk held in the fingers of the right hand.

12 SHEKERE: This instrument is made from a gourd which is smaller than the calabash. It is covered with a woven net. Its beads create a loud sound as they strike the resonating hollow gourd. Used throughout Africa south of the Sahara, this instrument is known by various names. In Ghana, where it is known as the AXATSE, short lengths of bamboo may be woven into the net instead of beads.

13 METAL GONGS, SHAKERS, rattles, clapping sticks and double bells are examples of other African instruments which produce sounds when they are struck or shaken. Such instruments are called idiophones.







Encourage students to match the description of the instruments with the numbers of the instruments or pictures on display in the classroom. They may work individually or in groups.

Students decide which description matches which instrument or picture.

Teacher leads a discussion of the results of the number-matching or instrument(picture)-matching session. Comparisons of answers is encouraged.

Teacher suggests that each student decides what kind of instrument he/she would like to make. Students discuss this idea and make decisions as to which instrument each will make the next week.

Teacher may use the following recordings to demonstrate the sounds of African instruments.

DRUMS – *The Music of Africa Series, no.38–Drums*. GALP 1676

FLUTES & HORNS – *The Music of Africa Series, no.30–Musical Instruments 4, Flutes and Horns*, GALP 1325.

HARP – *The Music of Africa Series, Musical Instruments 1 – Strings*, GALP 1322.

MBIRA – *The Music of Africa Series, no.26, Rhodesia I*, GALP 1321 and no. 28, *Music Instruments 2, Reeds*, GALP 1323.

PIPES – *The Sound of Africa Series, ILAM, Rhodes University, Tr. 117*.

UMAKHWEYANA BOW – *Sounds of Tongaland*, completed by Tony Pooley, Re-recording: Olympic Studios, Durban.

XYLOPHONE – *The Music of Africa Series, no. 24*, GALP 1319.

The Music of Africa Series and *The Sound of Africa Series* present an extensive range of instrumental and vocal music. ILAM, Rhodes University, Grahamstown, South Africa.



Rhythmic Characteristic in Music from Africa

© Elizabeth Oehrle: School of Music, University of Natal, Durban

OBJECTIVE

To experience cross-rhythms. Music from Africa uses cross-rhythms such as 2 with 3, the most basic, 3 with 4, and many others.

Method using

2 pulses with 3 pulses

Teacher puts the following on the overhead projector or board:

Left hand	Right hand
1	1
2	
3	3
4	
5	5
6	

A student counts 6 pulses aloud to set the tempo and continues counting for the above exercise.

Teacher now puts the following on the OHP or board:

Left hand	Right hand
1	1
	2
	3
4	4
	5
	6

Another student counts 6 pulses aloud to set the tempo and continues counting for the above.

Teacher divides the class in half. Half the class claps the *left hand* pattern

(1..4..), and half clap the *right hand* pattern (1.3.5.). Encourage the students to shift their listening back and forth between each of the three patterns:

1. L-hand pattern 1..2.. (two beat pattern)
2. R-hand pattern 1.2.3. (three beat pattern)
3. Combined pattern 1.345. (resultant rhythm)

Teacher enables students to clap 2 with 3 with both hands by using the following word patterns:

- | | | |
|---|---|---------------------------|
| 1 | 1 | NOT or TOGETHER (2 hands) |
| . | . | |
| . | 2 | DIF- RIGHT (hand) |
| 2 | . | FI- LEFT (hand) |
| . | 3 | CULT RIGHT (hand) |

Students clap 2 with 3 both their left and right hand as shown above.

Teacher divides the class into groups of five; they choose a sound and perform an exercise of 2 with 3 pulses.

Teacher forms a circle with selected students. Each chooses to clap one of the following: either 1..4.. Or 1.3.5. Move the circle one step, left to right, as each person claps his/her chosen rhythmic pattern.

Method using

3 pulses with 4 pulses

Teacher puts the following on the board:

- A - ① 2 3 ④ 5 6 ⑦ 8 9 ⑩ 11 12
 B - ① 2 3 4 ⑤ 6 7 8 ⑨ 10 11 12

Count to 12 and then have the class clap line A several times, then line B. Divide the class in half. Group A claps line A; Group B claps line B. To set the tempo, give 12 even counts to begin. Then change so that A claps B and B claps A. Direct the class to listen to each of the 3 rhythmic patterns, i.e.

- A - 1...2...3... (The three beat pattern)
 B - 1 ..2..3..4.. (The four beat pattern)
 C - 1..45.7.9 10.. (The resultant rhythm)

Students clap 3 with 4 and shift their listening from one rhythmic pattern to another, i.e. from A to B to C, which is the combined rhythms of A and B.

Teacher divides the class into groups of about five. Students choose body, instrumental or vocal sounds, and then they create a piece using 3 with 4.

Each group is invited to perform for the class. Listeners are encouraged to try to shift their listening to each of the three rhythms shown above.

Teacher forms a circle with selected students. Each student chooses to clap either the three beat pattern or the four beat pattern shown above.

Following the setting of the 12 pulses, the circle moves one step, left to right, as each person claps his/her own pattern.



Scales of Varying Length in Music from Africa

© Elizabeth Oehrle: School of Music, University of Natal, Durban



OBJECTIVE

To create an awareness that scales of varying length occur in music from Africa such as a four and a five note scales.

Method

Put on the board:

1 2 3 4 5 6 7 8 9 10 11 12

Ask students to circle some numbers and suggest various ways of clapping the above, such as soft, fast, etc. Decide on one way. Set the pulse by counting to 12 and clap the exercise. Decide on another way, then another, etc.

Students clap the circled numbers of the rhythmic exercise in different ways.

Teacher sounds an A above middle C. Have the class sing the circled numbers from the above exercise on the note A using *la*. Repeat using D above middle C. Then divide the class

and combine notes A and D using the same rhythmic patters.

Students experience singing the circled numbers in unison and then in two parts.

Teacher does the same with A and E, allowing students to circle the numbers this time for the following:

A 1 2 3 4 5 6 7 8 9 10 11 12
E 1 2 3 4 5 6 7 8 9 10 11 12

Students decide which numbers are to be circled and sing the rhythmic pattern on A and E – first in unison and then in two-parts.

Teacher does the same with notes G and E and students circle the numbers again.

Students repeat the above but use notes G and E.

Teacher, using notes A G E and D, divides the class into four groups and each sings the respective numbers which the students circled, e.g.

A 1 2 3 4 5 6 7 8 9 10 11 12
G 1 2 3 4 5 6 7 8 9 10 11 12
E 1 2 3 4 5 6 7 8 9 10 11 12
D 1 2 3 4 5 6 7 8 9 10 11 12

Teacher concludes the lesson either by

(a) dividing the class into groups of five and they create their own 3 or 4 part work, using percussion instruments or vocal sounds.

OR

(b) forming a circle with the class or in smaller groups and allowing each student the choice of singing one of the four lines above as the circles moves, left to right, to the music.

Repeat the above again using A, G, E, and D, but add a fifth note – C; thus the class now experiences the use of a five note scale.



PAN AFRICAN SOCIETY FOR MUSICAL ARTS EDUCATION (PASMAE) CONFERENCE:

PASMAE 2003 · Kisumu, Kenya · 5 – 11 July 2003

Theme: Solutions for Music Education in Africa

We are inviting you to attend the above conference, which is scheduled to take place in July 2003. The Conference is being organised under the auspices of the Pan African Society for Musical Arts Education, the Kenyan Music Educators Association and UNESCO. This will also be the first International Society for Music Education (ISME) Regional Conference in Africa, at which we will celebrate the Golden Jubilee of the founding of ISME, on 9 July 1953.

Our host will be the Department of Music, Maseno University – the only university situated on the equator!

The theme of the Conference is **Solutions for Music Education in Africa.**

The major objective of this working Conference will be to provide workable solutions to the problems of music research, teaching and performance peculiar to the continent.

The Conference will comprise plenary, workshop, paper, seminar, performance and poster sessions. The conference programme will be arranged in such a way as to allow two or more activities to run concurrently. As many as possible papers,

workshop proposals and posters relevant to the theme will be accepted. An exhibition of musical instruments, posters, pictures, books, cassettes, etc. will run concurrently with the Conference.

CONFERENCE FOCUS AREAS

This conference will focus on four areas. According to the nature of the focus, sessions will be divided into workshops, paper presentations and/or seminars/panel discussions, and delineated as follows:

1. **Theme I:**
Music as science and art: The Theory of African Music Translated into Musical Arts Education Practice – Workshops and panel discussions
2. **Theme II:**
Folklore & Games as Integrated Arts Education – Workshops
3. **Theme III:**
African Philosophy of Musical Arts Education – Panel discussions
4. **Theme IV:**
The Use of Technology to Solve African Problems in Musical Arts Education – Seminars.

Three strands will run through all the above four themes:

- Gender sensitivity.
- Indigenous Knowledge Systems (IKS).
- Africa, the West and the East empowering each other.

NATURE OF SESSIONS

Procedures will be discursive and structured such that a documentation of model formats will be possible for subsequent circulation to music educators. To this end, as much as possible working documentation will be prepared ahead of the conference.

Participants will meet the expenses for their travel to and from Kisumu as well as pay for their accommodation and meals.

Call for Papers, Performances, Posters and Workshops

The conference is to be a practical one. Presenters should show evidence of documented fieldwork experience and should be ready to run interactive workshops, lead and guide discussion groups, conduct seminars and present papers.

Who May Submit Papers, Workshop proposals, Posters

Educators working with music and dance, music teachers at all levels, music artists, musicians, dancers, martial musicians, music psychologists, music therapists, music sociologists, music historians, community music practitioners, music publishers, choreographers. Musical Arts Education Action Teams are particularly encouraged. English is the official language of the conference however, translation will be provided for non-English speaking people.

WEB SITE. www.pasmae.org. Please consult for regular updates and further information.

REGISTRATION. A registration fee of US\$10 payable on the first day of the Conference will be required.

CONFERENCE SITE. The Conference will take place at the Sunset Hotel, Kisumu, Kenya.



ACCOMMODATION. Delegates presenting papers, workshops and seminars will be booked at the Sunset Hotel. Observers are expected to make their own arrangements for accommodation and meals. You will find some information about hotels in this bulletin.

VISA REQUIREMENTS. Delegates from those countries requiring visas to enter Kenya are advised to approach the Kenyan Embassy in their country. In the case of countries where there is no Kenyan Mission, please advise the organisers timeously so that arrangements can be made for you to obtain a visa upon your arrival at the airport.

INTERNAL TRANSPORT. Transport will be made available to take you to and from the airport. You will be expected to make your own arrangements for any trips outside the Conference programme.

CURRENCY. Kenya's currency is the Kenyan Shilling KSH and is currently valued at US \$1 to KSH 79. International currencies can be converted to local currency at banks, hotels and bureaux de

changes in Kisumu. The rates are likely to change.

HEALTH. Please take appropriate precautions for malaria, prior to your travel to Kenya. Vaccinations for cholera and yellow fever are required for visitors from some countries. For unforeseen emergencies, you are advised to take medical cover while on trips abroad.

SOCIAL EVENTS. A conference reception dinner will be hosted on the night of the second day of the conference. Site seeing tours will be organised every evening to Kisumu Museum, Kisumu animal park and hippo point, Kakamega forest, Seme/Sukwa and Maseno University.

AIRLINE SCHEDULES. Nairobi is served by several airlines from different points in Africa, Europe and America. You will, however, take an internal flight from Nairobi to Kisumu or alternatively come by road.

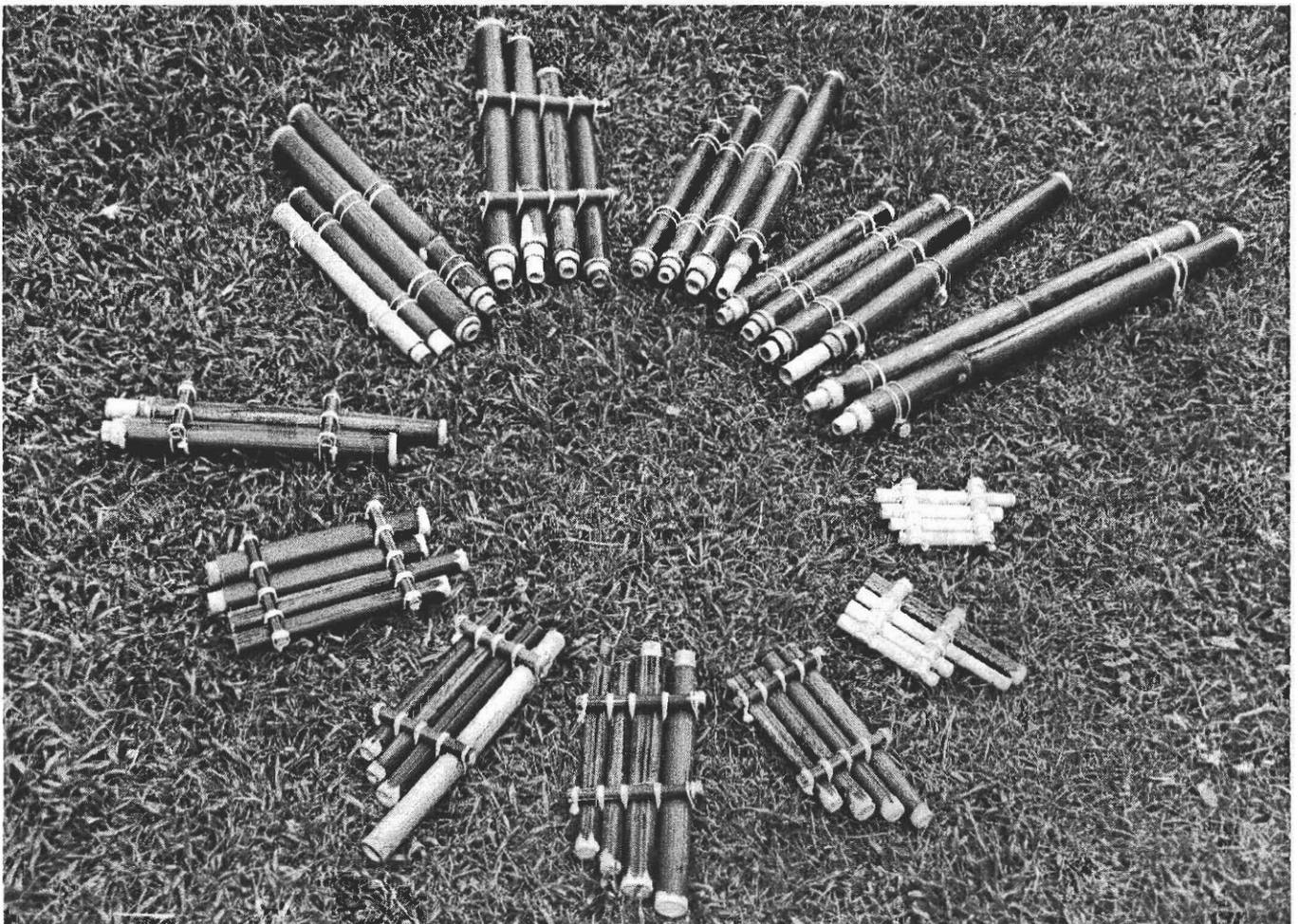
WEATHER. Kisumu weather is warm and the month of July is generally dry. Visitors are advised to bring light clothes

but include something warm just in case.

HOTELS.

Sunset Hotel
Single \$50 Fullboard
 Imperial Hotel
Single \$40 weekdays and \$35 weekends
 Imperial Hotel
Double \$60 weekdays and \$40 weekends
 Milimani Resort Hotel
Single \$50 fullboard
Double \$60 fullboard
 St Anns Guest House
 \$20
 Victoria Hotel
 \$30
 Museum View Hotel
 \$30

For more information:
 Dr. Hellen A.O. Agak,
 Department of Music,
 Maseno University, PO Box 333, MSEN0,
 Kenya
 Fax: 254 35 51221
 E-mail: dragak@swiftkisumu.com or
 calabokumu@hotmail.com





Printed in South Africa using local recycled papers.