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Editorial

This issue follows on from #35 with more articles from three presenters at the "Orff in Africa" conference held in Ghana in 2010: Akosua O. Addo, Zelma Badu-Younge and Pascal Yao Younge. The conference was spearheaded and organized by Komla Amoaku, Executive Director of the Institute for Music and Development in Ghana. The fourth article is from the research material of the well known South African music educator, Alvin Petersen. Three of the articles provide innovative ideas for using the musics of Africa in the classroom. The fourth article puts forward the story of a dancer/ educator moving from one cultural dance form to another.

Paschal Yao Younge's article deals with the use of traditional African folk songs in the classroom. He is Associate Professor of Multicultural Music Education, Director of Annual International Summer Program in African Interdisciplinary Arts and Co-Artistic Director of the African Ensemble at Ohio University. Younge's many hats include being the North American Representative & Program Director for the Institute for Music and Development in Ghana. He also directs Azaguno, a multi-ethnic ensemble that focuses on research, preservation and performance of African, African American, Caribbean and Latin American music and dance. His book "Music and Dance Traditions of Ghana" and a 10-DVD Set "Dance-Drumming Ceremonies of Ghana" was released in 2011. He published in the previous issue of *The Talking Drum*.

Zelma Badu-Younge, Associate Professor of Dance at Ohio University, tells her story as a dancer/educator. She is a scholar and professional dance artist and teacher. Among her many achievements, she is the recipient of the Ohio Arts Council Individual Creativity Excellence Award Grant for choreography, and the National Association for the Advancement of Colored People (NAACP) Image Award for Excellence in Faculty Academics and Research.

Akosua O. Addo's article suggests how teachers and children can be nurtured to be creative and innovative using children's literature in the classroom. She is Associate Professor of Music Education and Therapy and Adjunct Professor of African American and African Studies at the Univ. of Minnesota. Addo's interests include international issues in arts education, and collaborative and comparative research on the way children create and respond to community and culture through arts play.

Alvin Petersen taps into the wealth of material found in Hugh Tracey's "The Sound of Africa Series" for the classroom. He lectures in African music and music education at North-West University in Potchefstroom, South Africa. His major fields of interest are music education in social justice issues and the incorporation of African music into the tertiary level academy. He is also a noted performer of selective musical instruments from South Africa. His current research projects involve in-service training programmes for the Arts. He served the International Society of Music Education (ISME) as member of their board.

Our thanks once again to the "Orff in Africa" conference presenters for sharing their work with us and also to Alvin Petersen who continues to willingly share his research findings with our readers.

Elizabeth Oehrle

Children's Oral Culture in Print and on Stage

© Akosua O. Addo, University of Minnesota, Minneapolis, Minnesota, USA

Children's oral culture created and performed within culturally accepted domains and intentionally linked to educational goals, captures the essence of African musical arts whilst providing a stimulating learning experience. This paper provides a sound basis for developing creative arts integration that supports national educational development goals. If teachers recognize and utilize indigenous and contemporary resources to the fullest extent possible, issues of access, quality and equity will be addressed. The marriage of the contemporary with the indigenous is evident in an increasing number of children's books. African children's writers are adept at modifying their stories to suit different audiences, situations, and contexts. When African children's literature is studied carefully and re-enacted on stage, it captures the essence of African musical arts expressions as one that is created, performed and accepted as artistic by Africans. Arts educators can benefit from the broad range of rich African stories now in print.

In this paper, I describe a process of teacher development that encourages teachers to use African children's literature to foster creative development in basic education. During the first Orff in Africa conference held for international artist/researcher/teachers in Ho, Ghana, from July 24 – August 3, 2010, I demonstrated how African children's literature, studied and performed on the stage, captures the musical arts and social processes of the particular cultural environment, and provides opportunities for critical thinking, problem solving and creativity. Using Ghana's basic education as the educational context, I outline a unit process for engaging in collaborative arts integration. Colleagues from theatre studies and dance informed the design of this integration unit. The process is spiral, thematic and contextual throughout and may be extended or truncated to suit specific learning needs of students.

TAWIA GOES TO SEA by Meshack Asare

Rationale:

African children's books provide information on what is real, ideal and fictional about a culture. The intended audience of children's books has been children. In recent years, society has noted the importance, and prominence of children's literature in the lives of adults. Regardless of the author's cultural background, we have another opportunity to think about the pedagogical possibilities of the perspectives presented within the classroom context.

Meshack Asare was born in Ghana and received his first degree from the College of Art, University of Science and Technology in Kumasi, and a degree in social anthropology from the University of London's School of Oriental and African Studies. He has always loved to paint. Award-winning children's author and educator, Asare considers himself more of an artist than an author. Receiving the "Best Picture book from Africa" award from UNESCO in 1970, **Tawia Goes to Sea**, selected for this unit, is also published in French and Persian.

Tawia Goes to Sea is a beautiful story about a young school boy, named Tawia, who would like to be like his uncle Paa Nii, a fisherman. Children will identify with Tawia's curiosity, creativity and emotions. Set in southern Ghana, around the capital, Tawia runs free, creating toys out of materials from his natural environment. This is a series of lessons set for Ghana's Kindergarten 2 through primary levels 1–3 children. At this age, children need to use their imagination to make, re-create and discover knowledge and meaning. In these lessons they will sing, act and retell the story.

Themes:

A thematic model of integration is adopted for this unit, and the focus may be varied. "Responsibilities and coping with emotions" is an example of a conceptual theme. Children may focus on the different emotions evoked at different stages in the story process. "Fishing as a profession" or "Work" or "child labor" are topics that could be addressed depending on the age group and issues that need to be addressed.

Concepts:

These are articulated in relationship to Ghana's teaching syllabus for Creative Arts (Primary 1–3) or Kindergarten Curriculum. Educators may adapt it to suit their respective national or regional curricula.

Kindergarten:

Art: *using pictures, drawing, and music to show emotions.*

Creative Arts Performance: *Gross motor=8 beat phrase, Start and stop, Rhythm-Duration: Pulse*

—*Psychosocial (unit 5), demonstrating an understanding of classroom rules, through participation.*
—*Psychosocial (unit 6), expressing emotions,*

Language: *using words to express emotions*

Primary 1 - 3

Creative Arts: *composition: sing simple and familiar songs accompanying them with dancing.*
—*Produce different sound patterns in his or her environment*
—*Differentiate between loud and soft sounds*
—*Identify costumes used for different dances, drama and music in the locality.*
—*Sing simple and familiar songs accompanying them with dramatic actions.*

Language: *Story telling: listen to simple stories and retell parts of the stories.*
—*Recall some of the words used in stories and name some of the characters in the story.*
—*Talk about stories heard.*
—*Dramatize whole/parts of or imitate some actions and/or sounds in a story.*

Enduring Understandings for Unit:

By the end of the unit participants will have engaged in a creative arts production that demonstrates the process, product or economic significance of fishing as a procession and an art, as well as an engagement with the social skills of working in a group in culturally relevant ways.

Essential Questions for Unit:

- Who wrote *"Tawia Goes to Sea"?*
- When and where was *"Tawia Goes to Sea"* written?
- How can we bring Tawia into contemporary Ghanaian Life?
- What singing experiences will the children engage with to demonstrate an understanding of the professional practice of fishing?
- What movement experiences will the children select to communicate different experiences in the story of *"Tawia Goes to Sea"?*
- What listening experiences will allow the children to compare and contrast the varying sounds we hear around us?
- What is being expressed in *"Tawia Goes to Sea"*?

Resources and Materials needed:

For music: Recording of *Kpanlogo*, CD Hand drums or *Tamalie*, *Maracas* or *Shekeshe*, *Nononta* or *Agogo* bells, *Kpanlogo* drums or Conga drums, *Dodompo* or Castanets

Materials for make up: White clay, Hair pieces for the beard, clear colored, nail polish and remover

For staging: Large pans for fisherwomen, large pieces of netting (Optional), A cardboard boat, and cardboard coconut tree, a coconut tree bark.

Unit Goals:

- Demonstrate teamwork in creative movement
- Good manners in inviting others to work in groups
- Demonstrate fine motor skills in responding to rhythm of the key words in *"Tawia Goes to Sea"*
- Listen to story of *"Tawia Goes to Sea"* by Meshack Asare
- Demonstrate fine motor skills in responding to rhythm of the words in poems, and song: Si sim bom, Faa lɛ kɛ lɛŋ yaa
- Create sound carpet for *"Tawia Goes to Sea"* by Meshack Asare.
- Use imagination to retell the story of *"Tawia Goes to Sea"* acting on stage.

Procedure

1. Share Story:

"Tawia Goes to Sea" by Meshack Asare

a. Listen to story of *"Tawia Goes to Sea"* by Meshack Asare
b. Use picture book to illustrate the story.
c. Ask questions as story is read- Who is the protagonist? What did he or she do? What could happen? Why do you think so?
d. Language development: List Key words – spell together using phonics. (Phonics is a system of language learning that requires learner to connect sounds of letters, or phonemes to create words.)

2. Prepare Song Material and Dancing

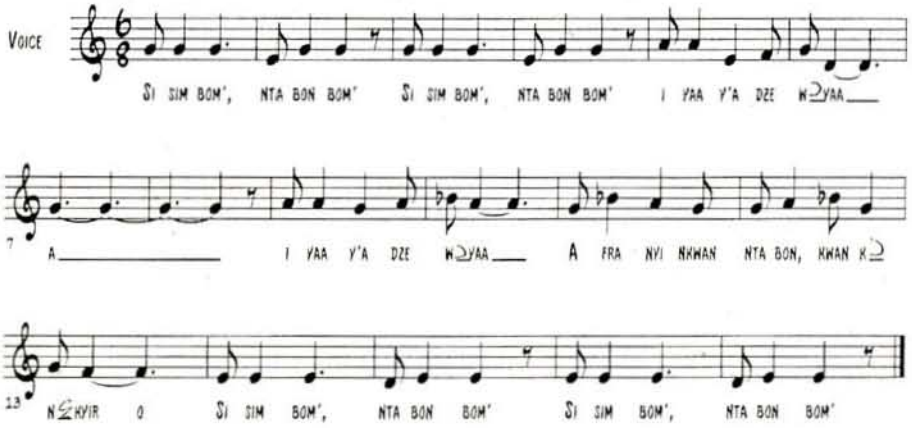
There are two suggested songs for this integrated unit. One in *Fanti*, the language of the Central regional coastal area (See figure 1) and the other in *Ga*, the language of the Greater Accra coastal area of Ghana (See figure 2)

Song A: FANTI:

Si sim bom iyaa yaadze wɔyaa a

Introduce *Kpanlogo nononta* (bell) pattern (See figure 3). Echo clap pattern, find a simple English phrase that goes with pattern and then say and clap pattern. When the children are comfortable with the pattern, Sing the song and invite them to echo while clapping the *nononta* pattern.

Figure 1: Si sim bom iyaa yaadze wɔyaa a



Fanti Song Text:

English translation

Si sim bom, ntabon bom'

Rowing together, Oars moving together

iyaa yaadze wɔyaa a

iyaa yaadze wɔyaa

This is how fishermen do it

Afranyi nkwan ntabon,

When a fisherman rows his oars,

ɔkwankɔ nɛkyir o

He does not row backwards!

Song B: GA: **Faa lɛ kɛ lɛŋ yaa**

Introduce instruments parts (see figure 3) while learning to sing the *Ga* Song: Faa lɛ kɛ lɛŋ yaa

Review *nononta / agogo* bell pattern for Si sim bom iyaa yaadze wɔyaa a

Introduce *Dodompo* (castanets) and *shekeshe* (Maracas) patterns one after the other when the children are comfortable singing and playing each part.

Ga Song Text:

English translation

Faa lɛ kɛ lɛŋ yaa ee Faa lɛ kɛ lɛŋ yaa

Faa lɛ kɛ lɛŋ yaa ee Faa lɛ kɛ lɛŋ yaa

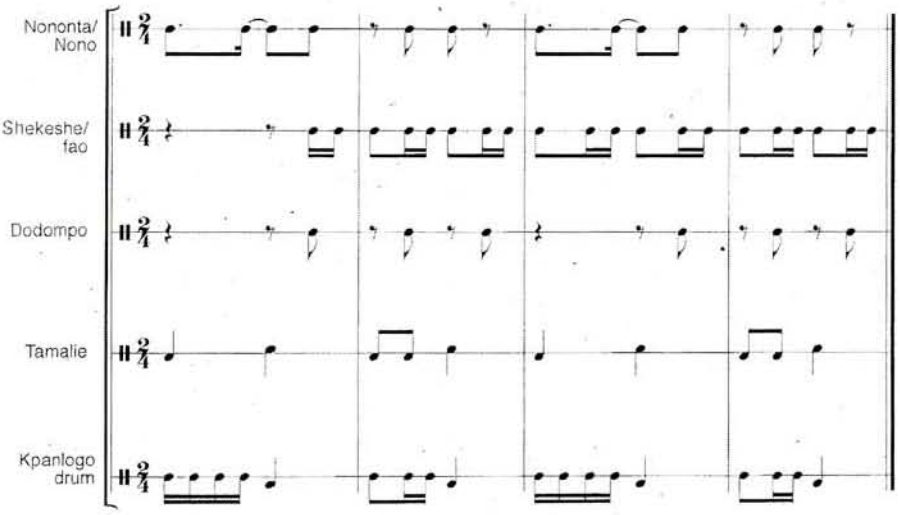
The sea is taking the person away

Mɔko bi lɛ kome too, Faa lɛ kɛ lɛŋ yaa

Mɔko bi lɛ kome too, Faa lɛ kɛ lɛŋ yaa

Someone's only child, the sea is taking him/her away

Figure 3: Transcription of Kpanlogo Ensemble



3. Playing in ensemble:

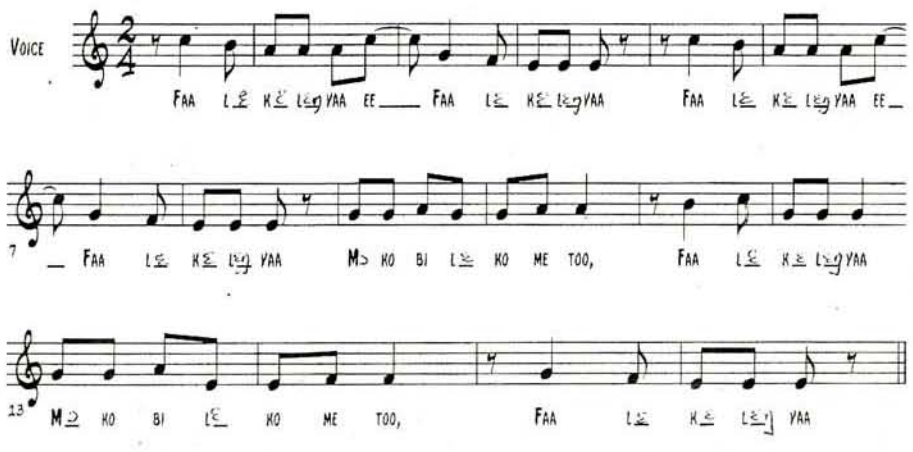
To strengthen the performance practice, listen and play along with a recorded version of *Kpanlogo* recording. I have provided several examples in the list of references. Listening to recordings of *Kpanlogo* ensemble are viable substitutes for instrument playing. However, selections from the Orff instrumentarium suggested in the list of references work exceedingly well. Also, a recording of *Kpanlogo* may be used for learning the basic movement patterns. For the younger children, playing three patterns (*nononta* or *agogo* bells, *shekeshe* or *maracas* and *tamalie* or frame drum part on hand drums) is enough. The *tamalie* part gives the children a steady beat to feel as they move. Depending upon the musical abilities of your children, choose to add the *dodompo* or castanets part and the *kpanlogo* drum part on congas.

4. Dancing

Introduce the *Kpanlogo* movement : *"Kpa"* means rope, and *"logo"* means a wriggly rope (Sackey, 2009) and this is reflected in the basic dance movements. *Kpanlogo* movements are free and highly improvised during dance. The basic pattern is a twisted waist movement with hands rolling and fore fingers pointing first time up and then down. When the left hand points up, the left leg steps out and then the right hand points down to the right leg stepping out. These movements are preceded by a twist and roll of the hands.

There are several digital visual clips of the *Kpanlogo* dance on the internet <www.kpanlogo>. The pattern that opens the dance is the basic pattern. Look at the Hayor African Dance company for a vigorous expression for the dance form. (http://www.youtube.com/watch?v=I5uvn8j7720). Also for additional contextual information, visit Kingy Mensah's web page (http://kingymensah.com/kpanlogoinfo.aspx). The Mensah page provides an excellent history of the genre.

Figure 2: Faa lɛ kɛ lɛŋ yaa



5. Casting

- Character Reviews:
- Make-Up Costumes: Discuss make-up and costume for specific characters
- Discuss emotions that express characters' sentiments

Paa Nii — *40 years old – old shorts- bring his own old shorts – Togas or shorts – old singlet or old shirt. Only Paa Nii wears a scarf to distinguish him from the other fishermen.*

Tawia — 7 years old – old shorts, t–shirt or any shirt- old.

Fisherwomen — *20–30 years old - one old dress or khaba, and one cloth, sandals or charle-wate (rubber slippers). This way they will not be the same- for they are from different homes.*
Baskets and big pans because going to buy fish.
Some will wear dress and put cloth over their chest.
Some will have babies.- dolls.

Fishermen — *30 years old - bring his own old shorts – Togas or shorts – old singlet or old shirt.*
Some have a band around their head. Everyone will bring their own.

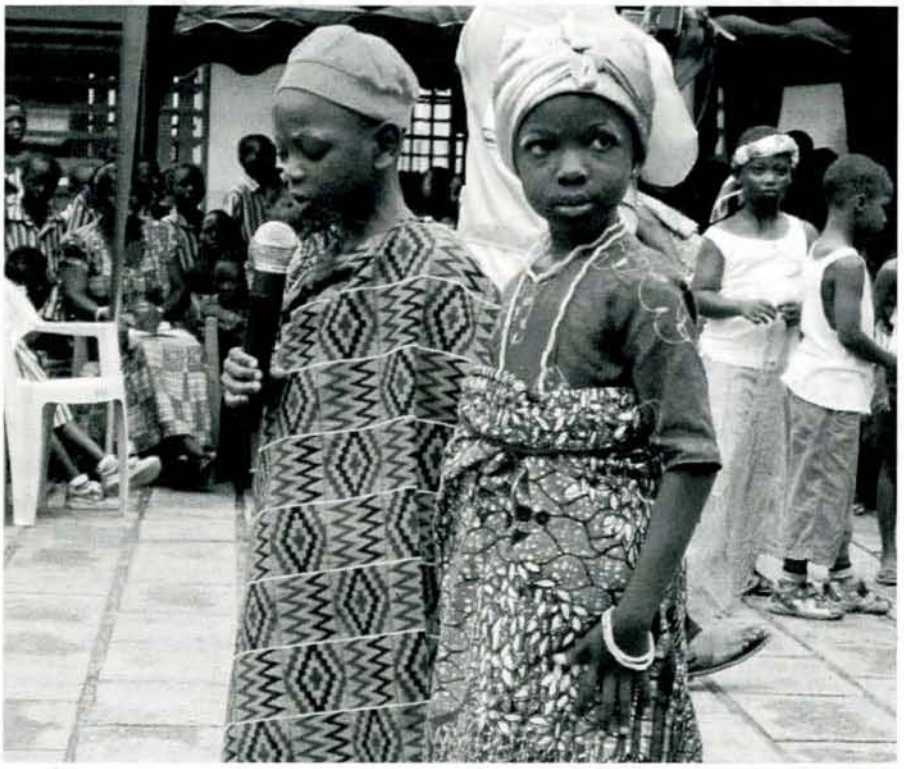
Children — *old shorts, t-shirt or any shirt- old, old dresses, bare feet.*

Narrators (optional) — *(See figure 4)*:
Male narrator – *old man with beard: Cloth, jumper, toga – old man with a beard, sandals, chains accessories- he is formal- make hair grey or cap.*
Use the hairpieces with wet white clay to make an old man's beard. This can be attached to the chin with nail polish. This is a little less harsh on children's skin than hair bonding (Adjei, 2009).

Female narrator — *kaba and cloth- two piece. Scarf-edasobɔm, beads, sandals, atofo, chewing stick*
Atofo is the extra padding we add to exaggerate the female buttocks.

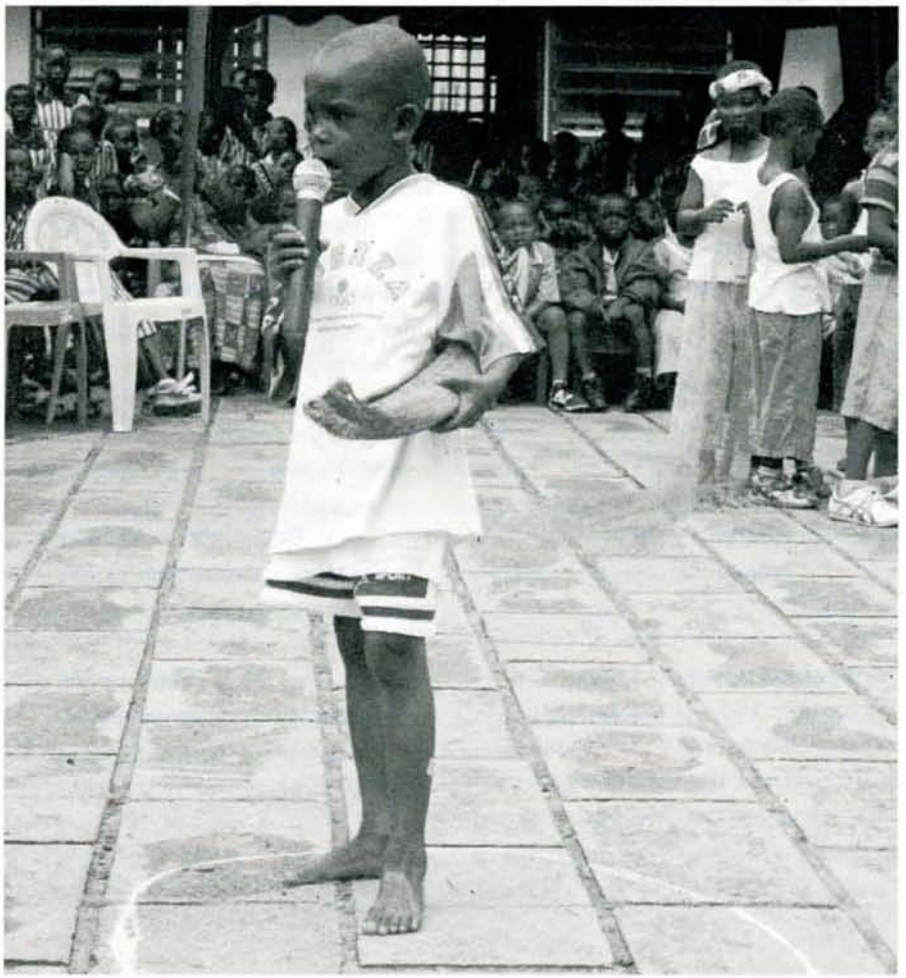
The story itself provides a lot of information on the cultural background that serves as a guideline for narrators to portray the lifestyle of the people in the village.

Figure 4: Narrators from the University Kindergarten, UCC.



For those learning communities or schools situated close to the seaside, picking up a coconut tree bark that has fallen to the ground is relatively easy. The picture in Figure 5 shows Tawia holding his make-believe canoe.

Figure 5: Tawia carrying bark of coconut tree.



6. Acting and Staging

- Read the narration and stage parts: singing, moving, speaking, sequencing, playing "*Tawia Goes to Sea*".
- Brainstorm how you would use the space – Down stage, Back stage, facing the audience and blocking.
- Present integrated Arts performance: Pay particular attention to the elements of staging (Gharbin, 2009).

Theatre arts professor, Yankah (2009) adapted the book for the stage. The adaptation provided staging ideas for the kindergarten children with whom I worked. Adaptation does not hinder opportunities to improvise the text or change the scenes but provides a structure for creative expression. Likewise, teachers may work with colleagues who have strengths in theatre studies or literary arts to adapt the story for the stage. It is important to read the adapted script through thoroughly as well as the book, because this gives the children the opportunity to discuss similarities and differences in the storybook and script. During the second reading, pay attention to details and circumstances such as plot, characters, idea, impact, design problems, production concept, limitations, and post production documentation. In the third reading, it is essential to determine what can be left out of the production (Adjei, 2005). Work with the colleague or children who adapted the text for stage in making these decisions. In the school setting, the music teacher will have the unique position of being the co-director with the children, theatre studies teacher, as well as, a costume and makeup artist.

7. Assessing:

When assessing the quality of performance, review your curriculum expectations and essential questions. Write questions that will help your students to use arts vocabulary to analyze and evaluate their performance. (Example: How did the sounds support the story? Which sounds did you choose and why? What would you do different to improve elements of drama? Describe the context, setting plot, theme, and dialogue. Describe how you used the space, design, mood, and props to make the story interesting). Create a rubric to help determine the extent to which the quality of performance meets your goals.

Final Thoughts

This unit provides a framework for teachers to tap into their artistic selves and create engaging arts experiences for school children that demand critical thinking skills. Through research and collaboration with colleagues, teachers ensure that a selected sample of children's literature captures the writer's intentions, children's creative spirit, as well as academic rigor. While this can be demanding, as teachers unearth all the stories surrounding a piece of children's literature, there is no doubt that they will find the process as stimulating as the children. This presentation of **Tawia Goes to Sea** proves that educators can bring a wealth of information to students, while encouraging creativity, problem solving and enjoyment, a critical need for emerging economies.

Through this unit, teachers and children create, perform and respond to Ghanaian children's literature with singing, playing, acting, dancing for an active, integrated arts experience. They also experience transcultural features through a process, which demands critical thinking, problem solving and creative expressions illumined in the structures and themes of published children's literature. Using Ghana's basic education as the educational context, I have demonstrated how through collaboration and innovative arts resources, teachers can be nurtured to be creative and innovated in the classroom.

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Through the Eyes of an African Dancer:

Intellectualizing the Body's Movement to Music

© Dr. Zelma Badu-Younge, Ohio University, Athens, Ohio, USA

Dance is a medium through which African communities articulate and interpret their philosophies of life. Dance is a manifestation of social and cultural experiences of the different ethnic groups shown through artistic representative movements. Although dance events are enriched by complex music systems including but not limited to intricate polyrhythmic textures and tonalities, an African dancer most importantly perceives the dance as a composite activity involving drama, visual art (costumes, masks and make up) and other cognate art forms.

The concept of music to an African dancer is the totality and appropriate use of various elements of style/sound, musical instruments, specific relationships with lead/master drummers and other instrumentalists, audience and other necessary environmental requirements, and musicians' familiarity and understanding of repertoire. Appropriate execution of movement, dance or gesture is guided not only by musical considerations, but also by multiple factors relating to the various art forms present at the dance event.

Intellectualizing the body's movement to music during a performance requires the understanding and knowledge of all these factors. The dance comes to life only when the dancer gains that physical, spiritual and emotional connection with the music during a performance.

This paper/presentation discusses in detail the thought processes of an African dancer during a performance relating to "music", and how that affects and determines movement qualities.

My Dance Education (From Africa to North America)

In order to set a frame of reference for this discussion, I first describe my unique experience and training leading to my profession as an African dance artist. African dance influences and perpetuates the endless exploration of my artistic expression and academic pursuits. Although born in the United States, my formative years were spent in Ghana, during which time I was exposed to, and completely immersed in Ghanaian culture and lifestyle.

Dancing, singing, and drumming were integral parts of my daily life. African drumming was used to announce the changing of classrooms at elementary school, games exploring diverse rhythmic structures (clapping, skipping and stomping) were played amongst classmates, and musical arrangements were spontaneously composed (songs, shouts and etc.)

Through 'observing, participating, and imitating' I learned about and started understanding traditional African dance aesthetics and values, and how to move and interact within the constraints of these basic African music structures. I was surrounded by divergent cultures, environment and activities when I came to North America. My focus at the time was primarily on Western dance forms, which may or may not have been influenced by African or Native American dance techniques, including ballet, modern and jazz.

My technical ballet training could be characterized by a turned-out position of the legs and feet, giving my body an open, symmetrical appearance, which facilitated a high leg extension and fast *pirouettes* (or turns) that were typical of the form. I was trained to stand erect, lifting the upper body from the lower, as if rising towards the heavens; arches in the back, or turning slightly to the shoulders toward or away from the working leg.

The goal was to acquire an ethereal quality that one could demonstrate by performing on the tips *(en pointe)* of his or her toes (aided by blocked shoes.) Aesthetic values therefore included, long vertical or horizontal lines created by shapes made by the torso and and/or limbs; and effortless, fluid or graceful movements, that demonstrate qualities of dignity and control, reminiscent of earlier periods where the movements were designed to show off the aristocratic refinement of the dancers.

Similar to ballet, modern dance is also a major genre of Western concert dance, developed in reaction against ballet's artificial movement style, frivolous subject matters, and the distortion of natural body movement. Training in modern dance felt less constrained and allowed for broader expression and a sense of freedom.

The use of the pelvis was highlighted as the centre of all movement, originating from a powerful spiral, arch, or curve in the back. The form also included fall (when the body is off-balance) and recovery (when it returns to a balanced state), techniques. Unlike ballet's approach of defying gravity, in modern dance, I was taught to emphasize my own body weight. The focus was on being ground, where

many movements were executed close to, or on, the floor.

Some techniques (postmodern) I studied replaced conventional dance steps with simple movements such as rolling, walking, skipping, and running. In addition to these changes, dance spectacle and formal costumes were replaced by informal performance venue, ordinary practice or street clothes, and little or no set and lighting.

Narratives and expressive dance were also discarded, and dance structures were very simple. Jazz dance, also described as American social and stage dance, employs jazz, jazz-influenced or popular music. The different jazz techniques I studied varied. Some were heavily influenced by African American movement aesthetics with movements traceable to Africa and early slave dance form. European dance forms, or an equal amount of the two cultures, influenced others.

Characteristics of the techniques I studied focused on bodyline and flexible torso; fast, accurate footwork with the feet basically parallel (unlike the turned-out feet basic to ballet); and isolated movements of body parts, such as the shoulders, torso, or hips. It also concentrated on grounded movements, floor work, and high-spirited energy.

In the afore-mentioned techniques, one would need to study at least ten years before officially considering oneself qualified to start training to be a performer. It is also understood that training begins at a prescribed age, (often between three and five years old.)

Interestingly enough, in Ghana, I was able to articulate my body to complex percussive rhythms at an early age. In the traditional African context, I was qualified and also considered a dancer, at that early age. No enrolment or strict criterion was necessary; the training process was natural and holistic.

As mentioned before, my course of study focused mainly on western dance forms, concentrating on ballet, modern, and jazz dance techniques up to and beyond the university undergraduate-level. With a career in Modern dance in mind, African Dance never entered my mind as a possible career choice or even interest.

It was not until a discussion with former Ghanaian Ambassador to the United Nations, his Excellency, Mr. Victor Gbeho, did I seriously consider pursuing research in this area. During a visit to the Ambassadors residence in New Rochelle, New York, I spoke with "Uncle Victor", as I called him, at length about *Ewe* culture and beliefs.

Uncle Victor, an *Ewe* ethnically, aware that I was studying western dance at the University, posed the question..."When are you going to learn real dancing", referring, of course, to Ghanaian dance. He then introduced me to Professor Albert Mewere Opoku (founding dance director of the Ghana Dance Ensemble, at Legon, who later became my mentor) at his retirement celebration and presentation at the State University of New York, at Brockport. It was after that performance that I changed the focus of my artistic and academic life.

My Transition Period

Making the transition from a ballet trained modern dancer to a traditional Ghanaian dancer was as complex as the training itself. Picture a classically trained violinist, setting aside his violin to play the *kpanlongo* or *jembe* drum. The techniques and training are on opposites sides of the spectrum.

In changing my training from ballet and modern to *Ewe* dance forms from Ghana, I slowly saw my body shift from reflecting 'European' dance aesthetics to African dance aesthetics. The strong ballet line created between my torso and hips softened and transformed into a beautiful circular 'S' curve. The western approach was 'lifting up' or stretching the upper part of the body from the lower (creating oppositional tension) or constantly pushing away from the earth in order to acquire an ethereal effect.

In *Ewe* dance technique, I inclined forward from the hips, moving my attention and gestures toward the earth or ground, rather than the sky or heavens. I felt a sensation of being supported or lifted as well as just releasing to the earth. My feet were grounded and the rest of my body relaxed. I felt humbled by this posture, and at the same time felt a sense of 'readiness' as if I could move my body freely in any direction at any time. I also felt a sense of 'openness,' or a willingness to share and a sense of 'reverence' and feeling that African dance was more than just about me.

The straight legs and arms resulting from my ballet training had now become angular from bending. My torso, shoulder and hip movement were more fluid and at ease; and in the African dance training I found that there was a more asymmetrical use of my body.

The posture required in African dancing allowed for a certain freedom of physical and emotional expression. The natural rounded shape and curve of one's body was emphasized, and I no longer had to be paper-thin. With my natural body shape I was free to move in unrestricted ways, and unlike western dance, emotions are not repressed and stifled (Britannica Encyclopedia.)

Another important element in my transition from ballet/modern dance to *Ewe* dance was the music, and how that relationship would change. In Western dance and music there are a variety of viewpoints on its relationship.

One trajectory of thought is that dance is a derivative art form used to enhance and concretize the music. It is merely an accompaniment to music, a visual aid, that cannot stand alone as an art form independently. Some may go as far as to think that 'human movements are meaningless without the integrating nature of music.' Others may say that dance only comes alive when music is supporting it and that dance needs music in order to demonstrate full expression and movement.

Contrary to the above-mentioned thought, there are those who see dance as the main activity with music as the secondary performing art. In a full ballet production, music will be important, however, not the featured performing art. The musicians are normally hidden in an orchestra pit and show their existence during the beginning or end of the concert. Or the music is pre-recorded.

Others see dance as a stand-alone art form, and that music can be seen through the complex rhythm phrases executed by the body. In this case the focus is placed on the dance, without competition from the music. In Hanna's article "Is Dance Music? Resemblances and Relationships" she stated that German modern dancer "Mary Wigman thought that dance could come into being and exist without music." Mary Wigman felt that "Her feelings motivated dance." Hanna also points out the misperception of a universal dependence of dance upon music (Hanna: 1982.)

Often times in Western dance, the dance is created in absence of the music. Choreographer Laura Taler often created her work in Canada, while her composer completed the accompanying music in Italy. The choreographer would create, and the dancers would rehearse without any accompanying music. All three components would meet during the premiere of the work on stage. This made for a very intellectual creative process. Time, space and design were emphasized. Music was a component of the work but did not inspire, or determine the movements performed by the dancers or created by the choreographer.

African Dance "music", as it pertains to the *Ewe*, is the focus of my study and training and my paternal heritage is more than just the sound and rhythms, as often thought of in western terms. As my mentor Opoku, would describe to me that a dancer is more than what I am, or what I hear. It is what I'm feeling, and what I am seeing. He explained that 'you see the music and you hear the dance.'

African traditional performances are sensual and involve, sight, sound, smell, tastes and touch. Dance, as perceived by the *Ewes*, includes movement, music (drumming, singing) "mime, costume, ritual, ceremonial objects, official insignia and regalia, and makeup" (Kwakwa: 2000.) It is the one art form that combines the cultural, historical, and social aspects of their life.

Music making among the *Anlo-Ewe* usually takes the form of singing, dancing dominating. In general, a music/dance, commonly referred to as *vu fo fo*, involves singing, dancing, gesticulation, special poetic utterances, costume, visual icons, supporting idiophones, and varying levels of dramatizations, a truly composite or integrated art form (Avorgbedor.)

Basic Relationship between Drumming and Dance

The relationship between drumming and dance involves highly structured drum rhythms rigidly followed by a dancer who performs choreographed dance steps that have been thoroughly rehearsed and mastered over several months, or free structured forms not necessarily requiring strict adherence to detail.

In the strict form, the master drummer has full control over, and closely directs every step and movement the dancer makes through the rhythms he plays from beginning to end. The dancer memorizes each prescribed dance phrase for each rhythmic phrase developed for the particular dance style, leaving very little room for individual improvisation.

In this strict style, it is important for the dancer to be in tune with the master drummer when following the choreography, and with the *gankogui* (bell) player for the tempo. The dancer has to be ready to execute any phrase at any time because the flow of rhythms may not, and often do not, have a prescribed order (unlike standard choreography in Western culture). If the dancer is not paying attention, he or she may disgrace him/herself by missing the steps.

These dance situations do not give the dancer freedom to select the order of the movements, the tempo or express personal feelings. However, it is important for the master drummer, musicians and dancers to know the basic structure of the dance before performing for clear transitions. The master drummer, while playing for the dancers, also has freedom to explore rhythmic variations in between dance phrases while keeping with the style and structure of the dance.

In the free style, the master drummer still leads the dance, but there is more flexibility. The master drummer plays a basic pattern, known to the community. This allows both the master drummer and dancers more flexibility in the structure and freedom in performance.

The dancers, while following the basic pattern, will feel free to decide when or if they will dance, how they will express themselves and perform the movement, as well as the length of time they will perform. The dances are more easily learned and the rhythms much easier to follow. The general relationship in this style is much looser and spontaneous.

The Dancer, Drummer and Audience Relationships

Unlike many Western forms of dance when musicians provide the accompanying music and the audience maintains a distance from the dance performance, dance in the traditional Ghanaian society has a strong connection or inter-action between the dancer, drummer and even those surrounding them. Dances are participatory, with spectators being part of the performance, and with the exception of some dances (spiritual, religious, or initiation dances) there is normally no dividing line between dancers and onlookers.

This participatory connection with the 'onlookers' adds dimension to both the performance of the drummer and me, as the music frequently forms a dialogue between dancers, musicians, and 'onlookers'. Audience responses to the music and the dance can also alter the performance. Theatrical shouts from an audience member, other dancers or musicians may influence the performers by distraction, making him or her change the direction of the performance physically, emotionally and intellectually.

Also, if a dancer or drummer has made a spiritual connection it could impose a disconnection. Visual stimulation can also occur, including color, design, style and certain paraphernalia, which may or may not carry significant meaning.

The integration of performance and audience, as well as spatial environment, is one of the most noted aesthetic features of African dance. The one unifying aesthetic of African dance is an emphasis upon rhythm, which may be expressed by many different parts of the body or extended outside the body to rattles or costumes.

African dances may combine movements of any parts of the body, from the eyes to the toes, and the focus on a certain part of the body might have a particular social significance. As my training deepens, I find myself able to express or perform to several different rhythms at the same time, maintaining individual rhythmic patterns with the different parts of my body. This is an important feature found in dances from Africa and the African Diaspora (Britannica Encyclopedia.)

The obvious point of reference for dancers will be the elements of the sound, the rhythm, the form, the melody, and the mode or the way dancers operate or are affected in the dance arena. In addition to those sounds and elements there are the following considerations:

i. the distance between dancer and musician
ii. the mood of the musicians (facial expression and so on)
iii. the mood of the dancer
iv. the musicians and dancers performance ability, and

v. the level of knowledge (cultural, historical and technical) from the dancer, drummer and 'onlookers.'

The dancer makes the drummer and vice versa. Torso manipulations, hip thrust and so forth all influence the drummer. If the drummer is playing for the dancer and there is no eye contact, the ability to 'read' each other will be gone resulting in awkwardness of movement, playing, missteps and low quality performance.

The dance patterns and his or her physical presence add to the sound the musician is presenting. If the drummer stops playing, the dancer may be able to continue to move because of the psychic connection with the drummer and the spirit world.

Music is more than just the rhythm, melody, patterns, modes, or sound. It is the spiritual, psychic, verbal, non-verbal as well as physical connection the dancer makes with the drummer that inspires the movement. If there is no strong connection with the drummer the dancer may not even be inspired to move.

When the drummer hits the skin of the drum, there has to be more than just the obvious response. He has to be able to connect with the dancer too. Contact is important. The closer the drummer is with or to the dancer the better the dancer will perform and the longer they both can perform.

If there is friction between the dancer or drummer, or the drummer is not in a good mood, this will also affect the dancer's performance. The dancer may stay connected on an intellectual lever but not reach his or her peak, which can be found at an emotional or at the spiritual level. If the dancer is down or low or not energized it may be difficult for the drummer to perform. Also, the drummer needs to feed off the energy of the dancer in order to play well and long. The energy, emotion and expression that are shared are circular and reciprocal.

One's technical ability is also important. If either a dancer or drummer does not play well, the performance will not go well. It takes to much energy to carry the weight of the performance by oneself.

The level of knowledge of the dance, the culture, and the history is key to a great performance. It allows for complete freedom of expression and opportunity for improvisation, a sharing or acknowledging of information and the creation of new variations of old forms.

There is also an emotional connection between the dancer and drummer and 'onlookers' when there is shared knowledge. In certain dances (as in Atsiagbekor war dance-drumming of the Ewes of Ghana), reflection on historical figures, activity, ancestors may be acknowledged or even portrayed.

Conclusion and Personal Reflections

Studying and performing *Ewe* dances from Ghana has been a real cultural experience after studying western dance forms for so long. The difference between these two forms is vast in form, structure and intent.

As a Dance Ethnologist, I found that each style not only reflected the diverse aesthetics inherent in each form, but also revealed cultural propensities. For example, the communal aspect in Ghanaian society is displayed in the performance structure of their dances: the relationship between the dancer, drummer and audience. One can also see the individualism in some western dances like ballet, where the relationship between the dancer and musician is more isolated, detached or removed.

In presenting this paper, I was able to discuss and describe the personal and intimate relationship an African dancer may have with his or her musician. In addition, I was also able to reveal the process of transitioning from one cultural dance form to the other.

Intellectualizing the body's movement to music during an African performance experience may have different outcomes for different people, depending on who is performing, where they are performing, why they are performing and when they are performing. As mentioned, the concept of music to an African dancer is that it involves use of various elements of style/sound, musical instruments, specific relationships with lead/master drummers and other instrumentalists and audience, other necessary environmental requirements and musicians' familiarity and understanding of repertoire.

A dancer's performance presentation is guided not only by musical considerations, but also by other factors relating to the various art forms present at the dance event. With this understanding and knowledge of all these factors the dancer is prepared and can gain the physical, spiritual and emotional connection with the music and musician during performance.

Appropriate execution of movement, dance or gesture is guided not only by musical considerations, but also by multiple factors relating to the various art forms present at the dance event.

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Preservation and Transformation of Traditional African Folk Songs for the stage/classroom

© Dr. Paschal Yao Younge, Ohio University, Athens, Ohio, USA

This lecture demonstration/ workshop focused on the various approaches in arranging traditional folk songs for the classroom. Participants learned four traditional folk songs and their arrangements from Ghana.

Description: Rationale for Recreating Traditional African Folk Songs

Cultural Diversity in most classrooms today brings to focus the need for teachers to adopt teaching strategies that recognize these diversities. Curricula at all levels of education should therefore reflect the contributions of all the different ethnic and social groups to the development of the world. If the school should serve as prototype of the larger democratic society (Dewey, 1916/1966), and if parents expect such institutions to provide better future opportunities for their children, then it is appropriate that educators critically consider multicultural and global education as an approach to making schools more rewarding to both students and their parents (Campbell, 1966).

Changing Paradigms in Philosophies and Perspectives in music education over the past two decades have also opened up new teaching methodologies for teachers. The acquisition of musical knowledge is now considered a "transformative process, one composed of complex and spontaneous interactions" (Doll, 1993, p.38). Teachers are encouraged therefore to teach world musics as part of this postmodern strategy by emphasizing performance, improvisation, composition, movement, and focused listening (MENC, 1989, p.5).

The Dilemma however confronting most educators is three-fold:

i. Securing World Music Teaching Materials in general
ii. Securing Materials that Reflect the Diversity in specific schools/classrooms
iii. Authenticity, Reliability and Usability of Materials

My response to this situation and contribution is the arrangement of several Two and Three-Part choral pieces for female and young voices. The ultimate goal is to recreate African traditional folk songs for the classroom and/or the concert stage.

Interculturalism and African Compositions

Categories of African Art Compositions

According to Euba (1989), current research has identified five categories of African art compositions,

i. Compositions based entirely on western models and in which the composer has not consciously introduced any African elements
ii. Compositions in which thematic materials are borrowed from African resources but which are otherwise Western in idiom and instrumentation
iii. Compositions in which African elements/ideas form an integral part of the idiom, through the use of African instruments, texts or other stylistic concepts: pitch elements, time elements and form/structural elements
iv Compositions whose idioms are derived from African traditional culture, employ African instruments and in which the composer has not consciously introduced non–African elements
v. Compositions which serve as creative models that emphasis African cultural values

With the above categories in mind, I endeavor in my compositions and arrangements to fulfill three important goals:

My Philosophy and Goals

i. Create choruses that take into consideration "Cultural Preservation"
ii. Create choruses that utilize a mixed cultural legacy – intercultural works (Mazuri, 1986, 157) resulting in either new art forms or new traditional genres, and lastly
iii. Create choruses that are recognizable by the ethnic groups from which the songs are derived but at the same time satisfy western aesthetics.

Through the above approaches, I hope to:

Improve and disseminate African traditional art forms to a wider audience

Establish new African song models that still emphasis African socio-cultural values and

Provide songs that put less emphasis on cultural meaning, but appeal to both western classical and African music aesthetics.

The above processes, I believe, result in a systematic Preservation, Development and Transformation of Traditional African Folk Arts for traditional and non-traditional uses.

The Creative Process:
Overview of my Compositional Tools

Treatment of Tonality

- Shifting of modal centers in traditional songs are often replaced with western modulations
- Modulations usually to the dominant or relative minor, etc.
- Melodies are presented in traditional forms
- Melodic phrases and motifs are varied especially when they are repeated
- Melodic phrases and motifs are fragmented and sometimes expanded
- Minor and major pitches are sometimes interchanged
- Sequential treatment of voices is also frequent, etc.

Treatment of Harmony

Use of traditional/ethnic harmonic devices such as:

- Overlapping of solo and chorus
- Unison and octave duplications and
- Sporadic use of 3rds, 4ths and 5ths, etc.
- Use of western harmonic devices
- Diatonic harmony may sometimes be replaced with chromatic harmony, etc

Treatment of Rhythm/Movement

- Variation of rhythmic motives/ phrases especially when repeated
- Rhythmic motives/phrases are derived from traditional dance-drumming
- Both speech/flexible and metrical/strict rhythmic phrases are used
- Recommended percussion accompaniments are derived from traditional dance – drumming, etc.

Treatment of Form and Structure

- Repetition is paramount in all my arrangements.
- Repetition is a ritual in African societies especially among the ethnic groups that we'll be taking about. The more ideas, statements, melodies, rhythmic patterns, and texts are repeated, the more heightened emotional satisfaction one derives from the songs.
- Repetitions whenever encountered result in modifications of melody, rhythm, form, harmony and timbre, etc.
- Call and Response

In addition to the above techniques, other traditional genres such as dance, poetry, drama and rituals play significant roles in the overall approach to the arrangements. As a result of the above creative processes and tools, phrasing and *tempi* of some words are altered and new idioms emerge. The use of complex but simple polyrhythmic textures from drumming and dance movements also give the pieces new meaning.

Let us now look at three folk songs and sections of the arrangements:

Dzeŋnaee
Don't Worry About Life

Dzeŋnaaee is a *Ga* recreational song used in *Kpanlongo* dance drumming from Ghana. *Kpanlongo* is the most recent of all Ga recreational musical types, and is an offshoot of *Gome, Oge, Kolomashi,* and *Konkoma.* Referred to as "the dance of the youth," *Kpanlongo* started during the wake of Ghana's Independence as a musical type for entertainment in Accra. *Kpanlongo* is presently performed at life-cycle events, festivals, and political rallies. This arrangement was derived from a performance by the Emashie Cultural Group of Accra in June, 1977.

Performance style

- *Cantor sings melody alone*
- *Cantor and Chorus sing melody in unison*
- *Cantor repeats melody alone*
- *Chorus sings with cantor in parts*

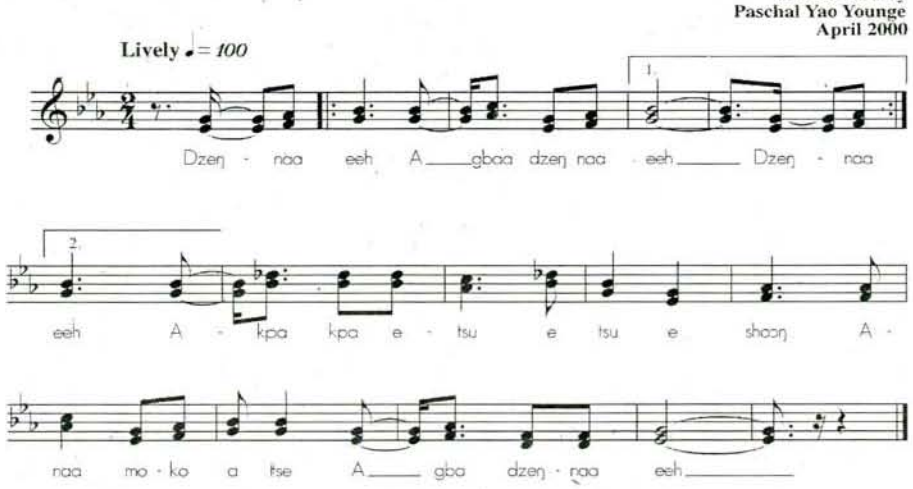
Lyrics in *Ga*
Dzeŋnaae agba dzeŋnaae
Akpakpa etsu, etsu e shoɔŋ
Anaa moko atse.
Agba dzeŋnaae

Lyrics in English
The day is fast spent, don't worry about life.
The pawpaw fruit is ripe, but it is far from reach.
No one wants to go and harvest the fruit.
Don't worry about life.

Traditional Performance/Transcription

Dzeŋnaa
Don't Worry About Life

Transcribed by
Paschal Yao Younge
April 2000



Traditional Features

Summary of Traditional Compositional Techniques

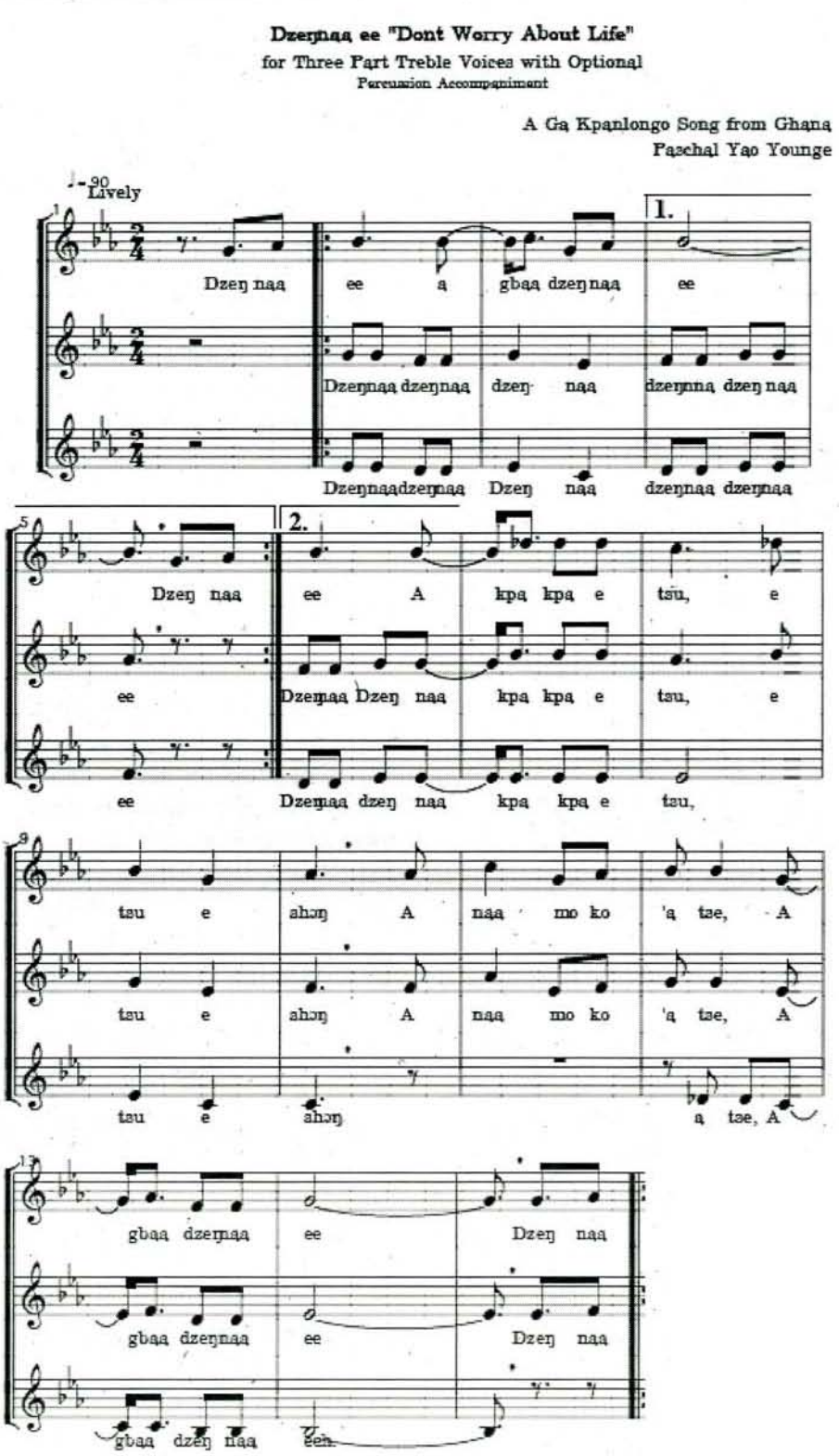
- Diatonic scale – Six Tones
- Repetition of text, melody and rhythmic motifs
- Binary form
- Call and Response: Solo and Chorus
- Harmony in 8ths, 3rds and 6ths
- Alternation of the major and minor 7th

Summary of New Compositional Features

- Repetition with modifications in harmony
- Extension of the binary form
- Call and response
- Western harmonic devices
- Traditional accompaniment retained
- Playing with key words from the melodic phrase
- *Kpanlongo* dance– drumming accompaniment

NB: For full published score of arrangement: Visit- CollaVoce.com

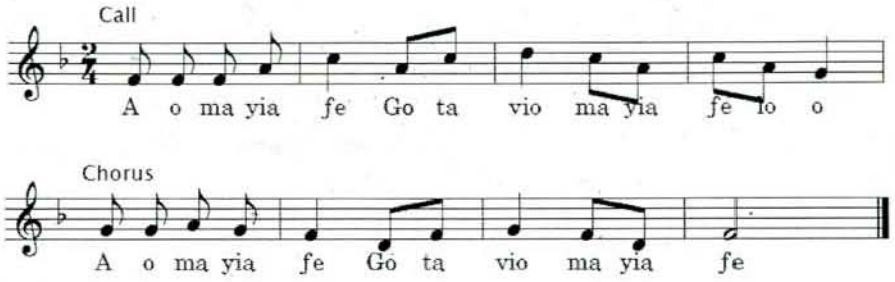
Arrangement: Measure 1–15



Traditional Performance/Transcription:

A o ma yi afe
Please I want to go home

An Eve Gota Social Dance Song from Ghana
Paschal Yao Younge
July, 1997



Ao ma yi afe
Please, I Want to Go Home

This song is used by the south-eastern Ewes of Ghana in their recreational dance, *Gota*. *Gota* originated from the Kabre tribe of Benin in West Africa. It is now performed as recreational music and dance by the Southern Ewe of Ghana mostly at festivals, funerals and other social occasions. The Ewe people are found in the Volta Region of Ghana, southern Togo, Benin and parts of southwestern Nigeria of West Africa.

Performance style

- *Cantor sings first sections of the melody alone*
- *Chorus responds with the second part of the melody in unison*

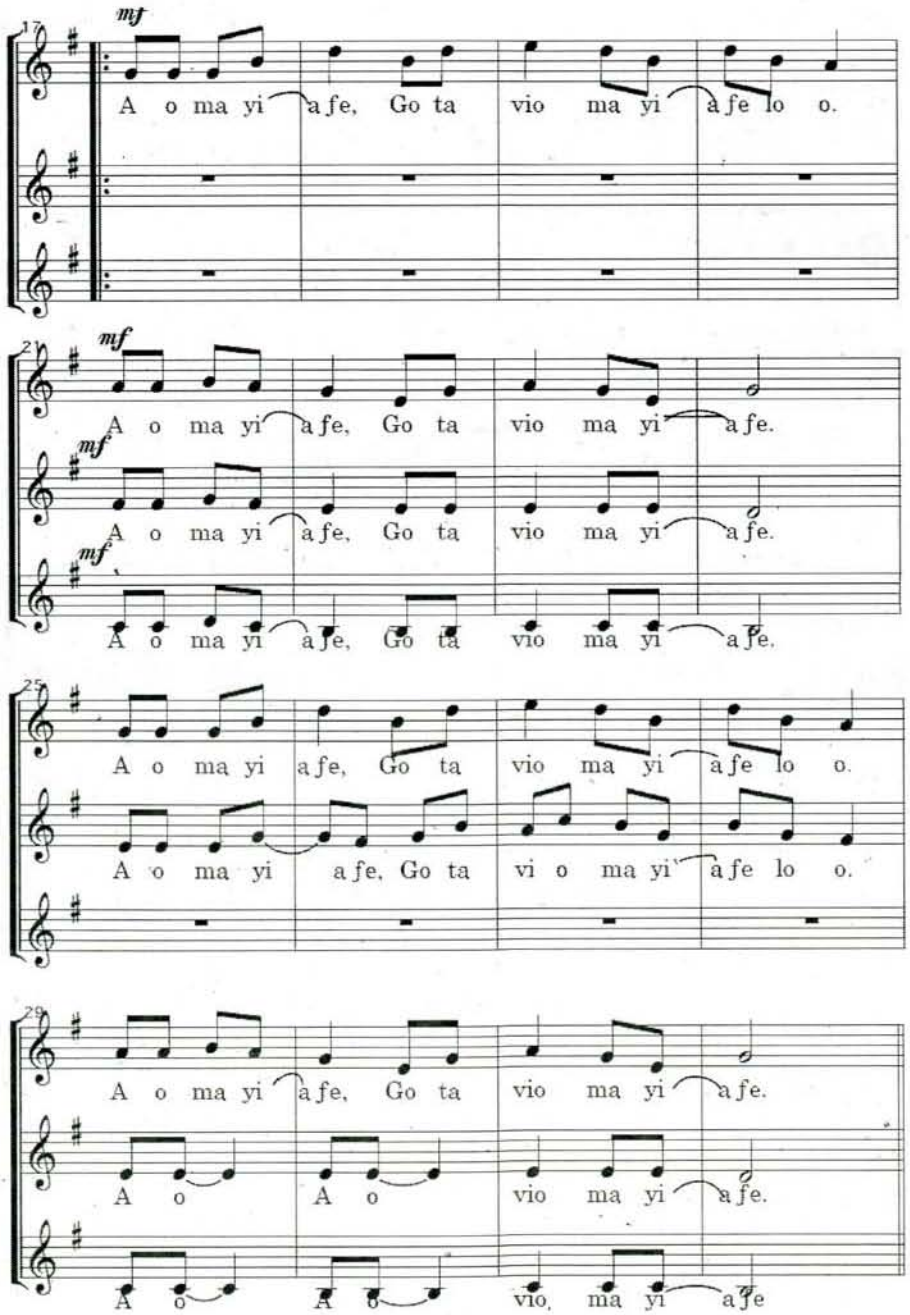
Lyrics in Eve
Ao ma yi afe, Gotaviwo mayi afe lo o
Ao ma yi afe, Gotaviwo mayi afe.
Lyrics in English
Please, I want to go home, members of the Gota ensemble, I want to go home
Please I want to go home, members of the Gota ensemble, I want to go home

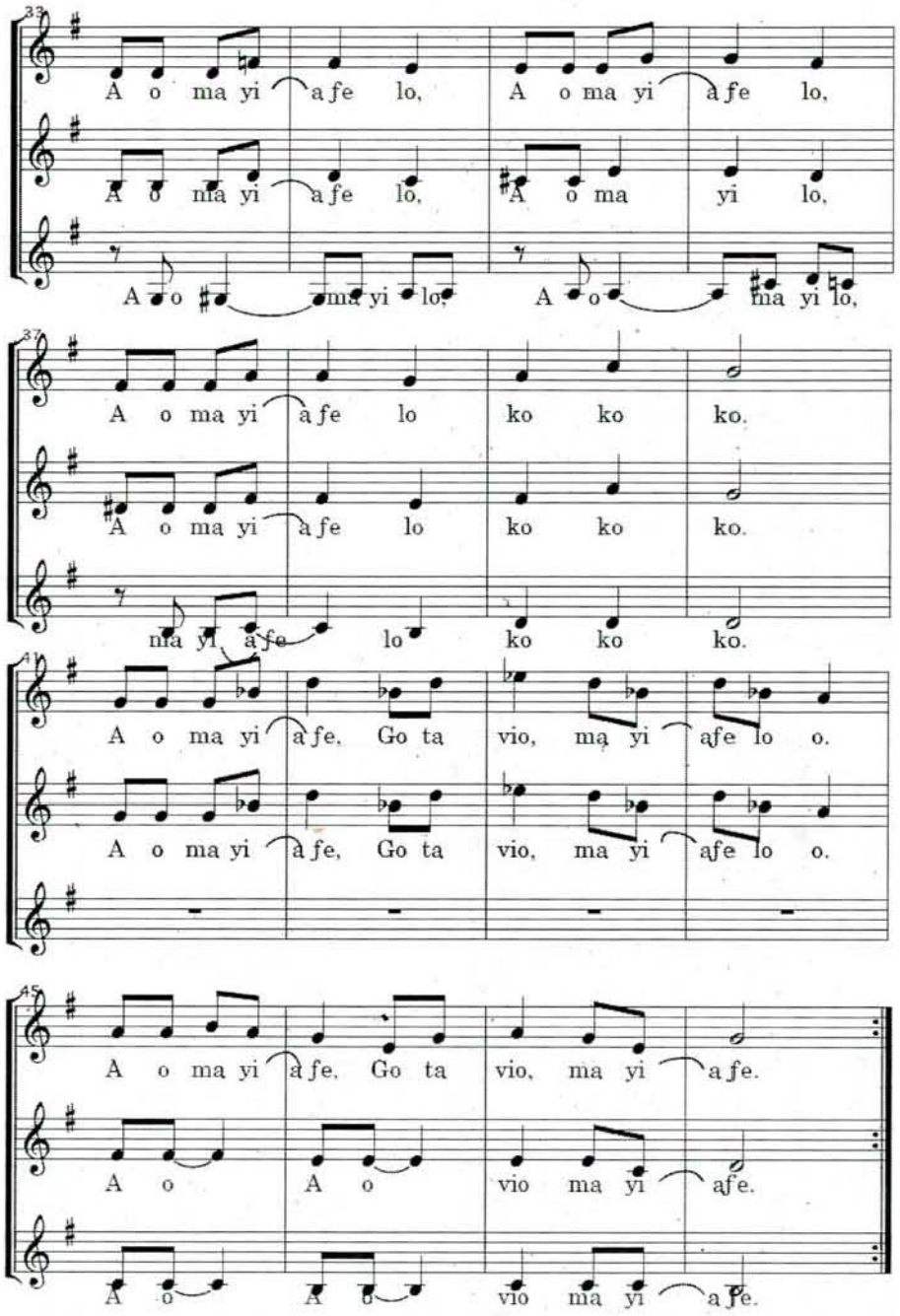
Traditional Features

Summary of Traditional Compositional Techniques

- Binary form
- Diatonic scale
- Repetition of text, melody and rhythmic motives
- Call and response

Arrangement: Measure 17–48





Summary of New Compositional Features

- Repetition with variation on melody, text, etc.
- Diatonic scale occasionally replaced with the minor scale
- Sequences introduced
- Modulation introduced
- Coda is introduced with chromatic harmony
- Shifting tonality
- Western harmonic devices
- Traditional accompaniment retained
- *Gota* dance drumming accompaniment

For full published score of arrangement: Contact: Composer at Azaguno@aol.com

Mano E*fe* Dusi me

I will be at your right hand side

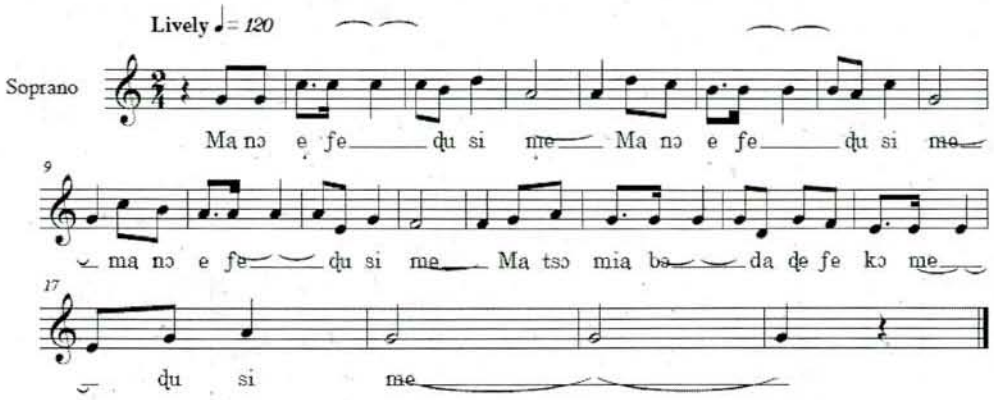
Bɔbɔɔbɔ is the most popular social music and dance of the Central and Northern Ewe of Ghana and Togo. This music and dance, also known as *Agbeyeye* "New Life", or *Akpese* "Music of Joy", emerged from Kpando in the Volta Region of Ghana during the independence struggle between 1947 and 1957. Bɔbɔɔbɔ is derived from an older circular dance called *Konkoma*. Although this music was initially confined to a few towns and villages in central and northern Ewe land, it has now spread to all Eue speaking territories in Ghana and Togo.

Traditional Performance/Transcription:

Manɔ Efe Đusime

I will be at your right hand side

Paschal Yao Younge
2011



Performance style

- *Cantor sings melody alone*
- *Cantor and Chorus sing melody in unison*
- *Cantor repeats melody alone*
- *Chorus sings with cantor in parts: usually a 3rd or a 6th above the melody*

Lyrics in Eʋe
Ma nɔ *e*fe dusi me.
Ma nɔ *e*fe dusi me.
Ma nɔ *e*fe dusi me.
Ma tsɔ miabɔ da de *f*e kɔme,
Đusi me.

Lyrics in English
I will be at your right hand side.
I will be at your right hand side.
I will be at your right hand side.
And will place my left arm around your neck,
Your right hand side.

Traditional Features

Summary of Traditional Compositional Techniques

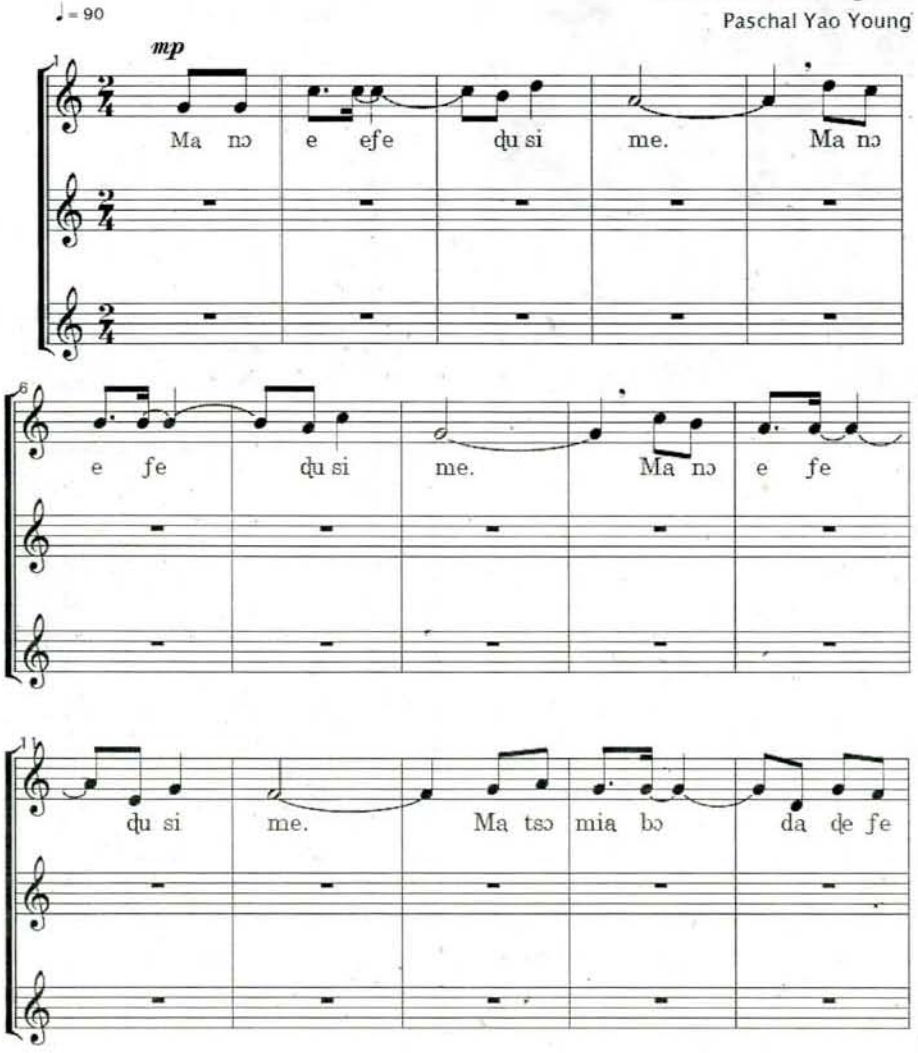
- Repetition of phrases
- Use of Sequences
- Diatonic scale
- Harmony in 8ths, 3rds, 6ths
- Accompaniment with Bɔbɔɔbɔ dance-drumming and dance

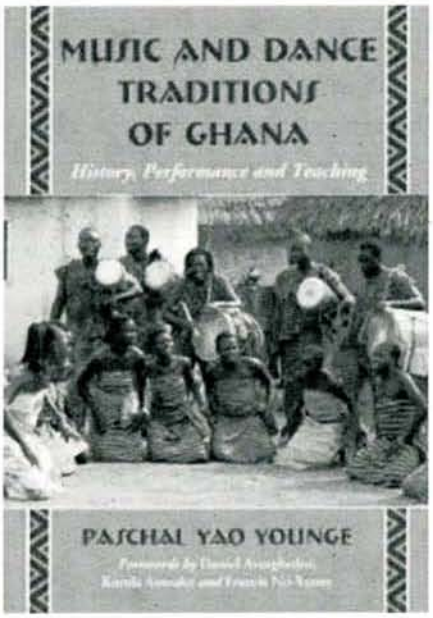
Arrangement: Measure 1–55

Manɔ Efe Đusime "I Will Be At Your Right Hand Side"

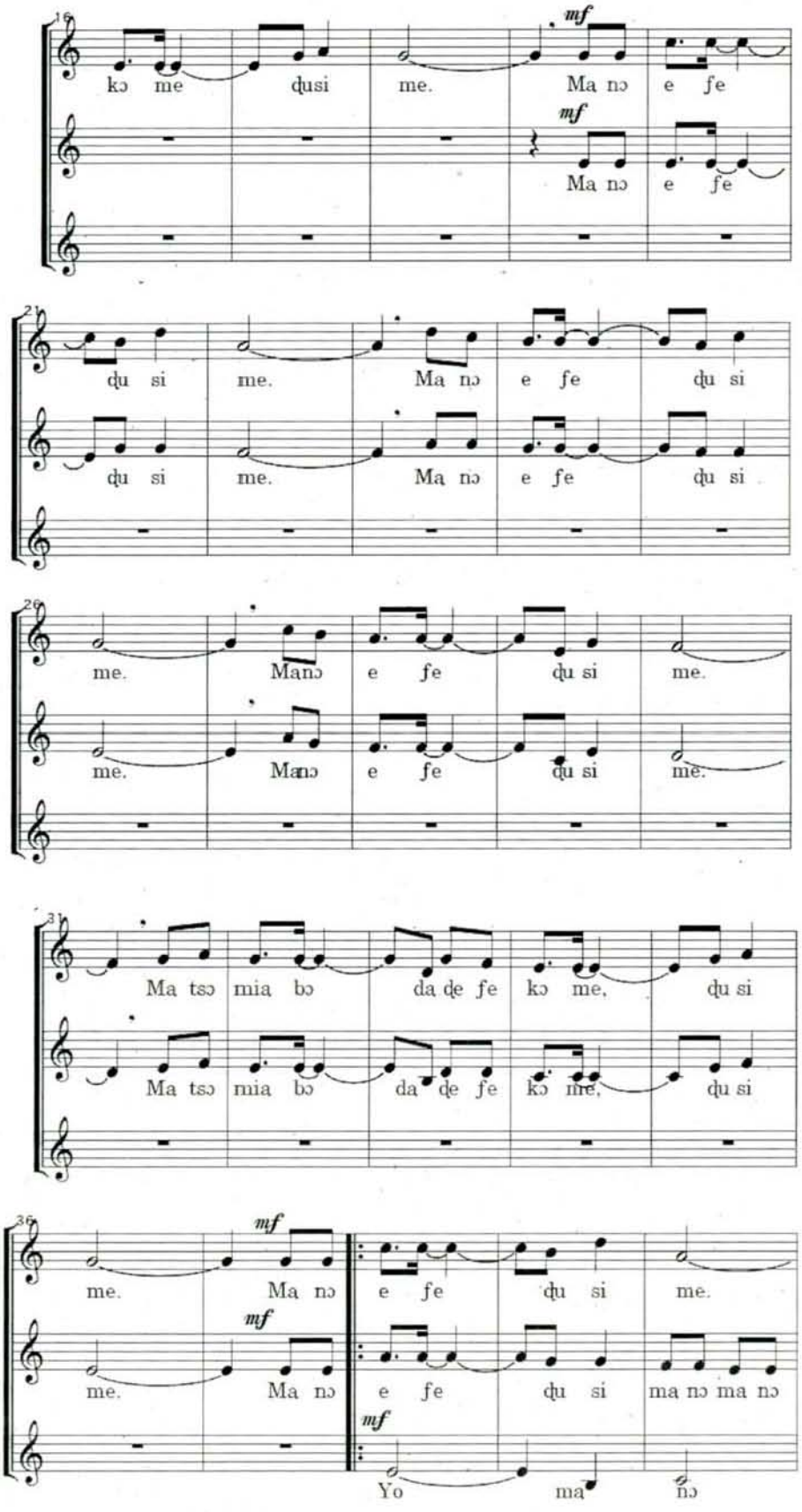
for Three-Part Treble Voices with Optional Percussion Accompaniment

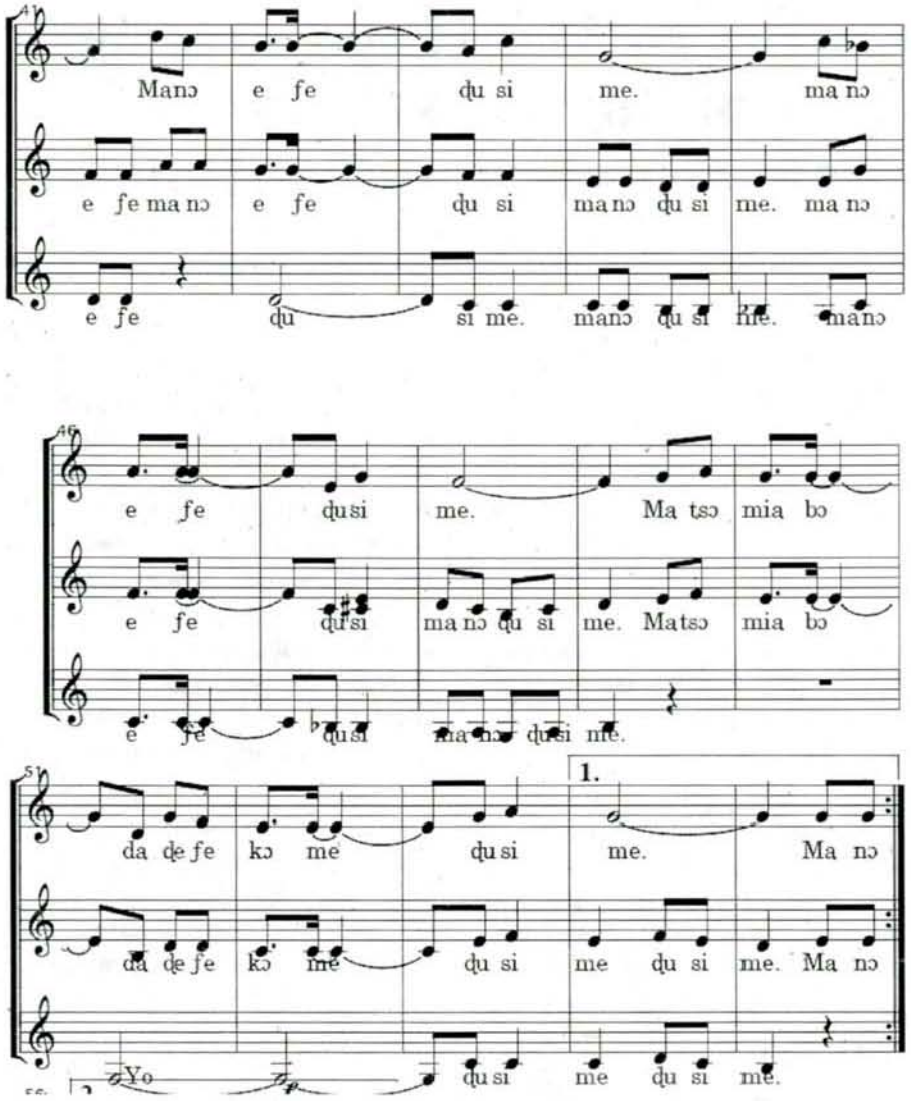
An Eʋe Bɔbɔɔbɔ Song from
Paschal Yao Young




MUSIC AND DANCE
TRADITIONS
OF GHANA
History, Performance and Teaching
PASCHAL YAO YOUNGE


Ghana
Rhythms of the People
Traditional Music and Dance of the Ewe,
Dagbamba, Fante, and Ga People
MUSIC OF THE EARTH


16
mf
kɔ me ɖusi me. Ma nɔ e fe
mf
Ma nɔ e fe
21
ɖu si me. Ma nɔ e fe ɖu si
ɖu si me. Ma nɔ e fe ɖu si
26
me. Manɔ e fe ɖu si me.
me. Manɔ e fe ɖu si me.
31
Ma tsɔ mia bɔ da ɖe fe kɔ me, ɖu si
Ma tsɔ mia bɔ da ɖe fe kɔ me, ɖu si
36
mf
me. Ma nɔ e fe ɖu si me.
mf
me. Ma nɔ e fe ɖu si ma nɔ ma nɔ
mf
Yo ma nɔ



Summary of New Compositional Features

- Repetition with melodic and harmonic variations
- Call and Response maintained and extended
- Diatonic scale maintained
- Rhythmic motives of another dance music, Akpi was introduced
- Occasional fragmentation of motifs or phrases, and expansion of the lengths of phrases are common
- Traditional *Boboobo* dance drumming accompaniment is retained but modified
- Dance choreography adopted

For full published score of arrangement: Visit: Plank Road Publishers, Inc.

Conclusion

To optimize global understanding, background of the various ethnic groups, pronunciation guide and optional percussion accompaniments are provided with the songs. Knowledge gained through the study and performance of these arrangements, I believe, will further enhance social interaction amongst students and at the same time provide multiple perspectives of interpreting music. Finally, exposition and involvement of students in these songs will help fulfill their aesthetic needs and assist in raising the level of intellectual and cultural experience.

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Dr. Paschal Yao Younge.

Three choral gems in the Hugh Tracey "The Sound of Africa Series" explored for their educational potential

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

Brief Background to the "Sound of Africa Series"

"The Sound of African Series" consists of 210 Long Playing records, now also available as compact cassette disks from the International Library of African Music[1], based at Rhodes University in Grahamstown, South Africa. These recordings were made from nineteen intermittent research tours into Central and Southern Africa by Hugh Tracey, his wife Peggy and, later on, their sons Andrew and Paul, together with a team of enthusiastic sound engineers. These tours started in 1948 and ended in 1970.

In the early days, the logistics involved in undertaking these recording tours were daunting, to say the least. The research team had to travel with their own camping equipment, heavy recording apparatus and power generators. Each tour had to be undertaken when travel by road would be possible. For many of the musicians featured on these recordings, this was the first, and, in many cases, the only time they were recorded.

The three gems which this article explores for their education potential were recorded in 1957, Hugh Tracey's fourth recording tour, to the (former) Ciskei homeland of South Africa, now part of the Eastern Cape Province. Their remarkable clarity attests to the skills not only of Hugh Tracey but his entire sound engineering crew. This represents a 'first' for Xhosa music - recordings and as such, should have great heritage value. It is listed in the accompanying catalogue in "The Sound of Africa Series" as TR- 26, thirteen tracks in all.

Educational level for the use of these two hymns and one song

These two hymns and one song are suitable for all levels, especially the mid-Intermediate and Senior phases (Grades 5 – 9).

Ntsikana's Bell* and *Ntsikana's Great Hymn

Sung in this recording by the Zwelitsha Choral Society in the *isiXhosa* language, (from the Eastern Cape Province of the Republic of South Africa), these are among the first examples of African hymnody in South Africa. The call-and-response antiphonal form of *Ntsikana's Bell* is typical, not only of Xhosa music, but of South African indigenous dance-songs as a whole. Both of these hymns must be sung as a set. *Ntsikana's Bell* "was chanted by Ntsikana regularly at dawn of day, standing at his hut door, summoning his people to prayer" (Tracey, Hugh 1973: 49). The people responded with the *A- hom* phrases, ending in a four-part perfect cadence at the end of this hymn.

Ntsikana's Great Hymn, with additional verses by John Kox Bokwe, stands out as a grand monument of the contribution of Xhosa composers towards indigenous Christian hymnody. The text is in the form of a praise-poem, with the praises given to God as the creator of the stars, hunter for souls and the big blanket (Hodgson, Janet: 1997: p.68).

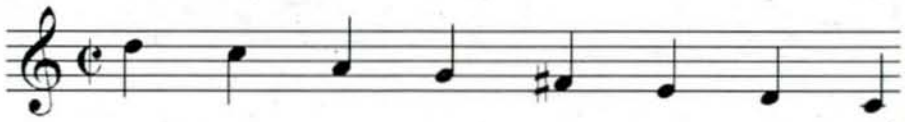


Figure 1: The Xhosa hexatonic scale based on the C –E - G/D - F# - A (or d – m – s/r – fe – l) tonality shift principle. It is based on the natural harmonic series.

Figure 2: Restored tombstone of Ntsikana Gaba to the left with dancers, dignitaries and choristers in the foreground.

Ntsikana's Great Hymn is in the true *amaXhosa* harmonic style which incorporates the tonality shift principle of *uhadi* bow playing. This sets it apart from so many other Xhosa hymns which are actually Western hymns with Xhosa texts added, without due regard for the tonal nature of the *isiXhosa* language, with its unique word – and sentence intonation principles.

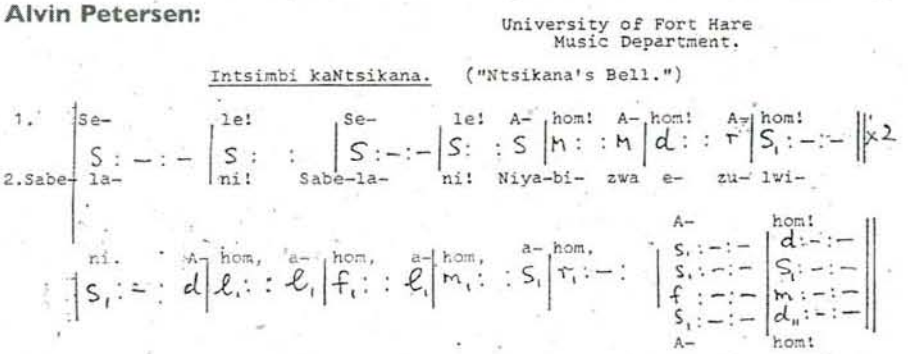
Who was Ntsikana? David Dargie (1981: 3) describes him as an attractively mysterious figure in Xhosa history. "Ntsikana Gaba (c.1780-1821) became a Christian without any direct (White) missionary intervention. He came to be revered as a prophet by the Xhosa people, who gathered his own disciples whom he taught about the one true God and Messiah, and to whom he taught his hymns" (Ibid. p.3).

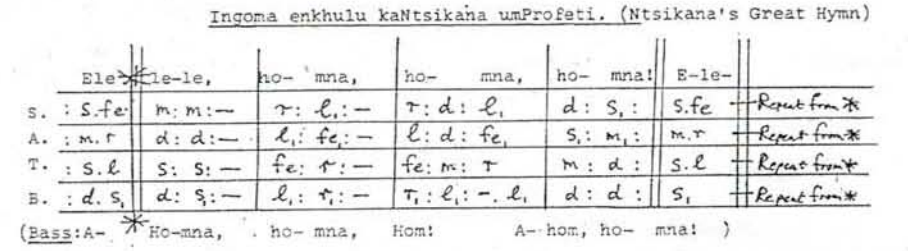
Ntsikana's grave is located in Tambokiesvlei, Herzog, in the Amatola Mountain ranges bordering on the town of Fort Beaufort. I was privileged to have attended the memorial restoration of this historic site on Saturday 02 March, 2002.

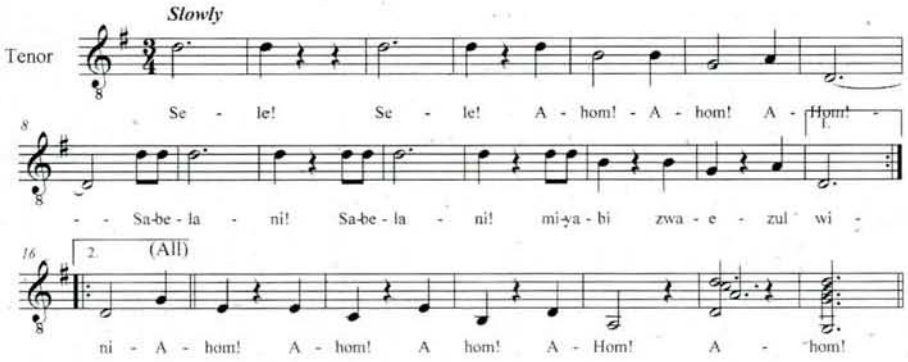
Hints as to the vocal interpretation of these hymns

- They must be sung with great exuberance.
- Choristers must remain faithful to the Xhosa tonality and should hence refrain from singing c naturals instead of c sharps.
- The tenor part can be substituted by a contralto part.
- The bass part can be substituted on a bass marimba.
- The use of drumming and dancing are both appropriate.

Transcriptions of *Ntsikana's Bell* and *Ntsikana's Great Hymn*, into tonic solfa notation, by Prof David Dargie and into staff notation, by Alvin Petersen:

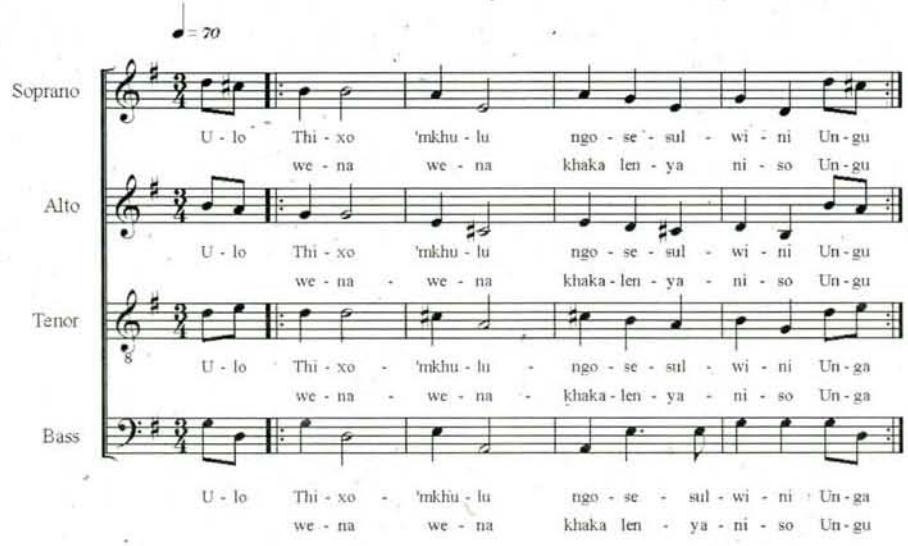






Text and translation of *Ntsikana's Bell*

Sele! Sele!	Come! Come!
Ahom! Ahom! Ahom!	This is an expression of anxiety.
Sabelani	Heed the call.
Niyabizwa ezulwini	Heaven is calling you.
Ahom! Ahom! Ahom!	



Text and translation of *Ntsikana's Great Hymn*

Other verses are:

Ulo Thixo omkhulu,
Almighty God
ngosezulwini.
Who is in heaven
Unga wena wena khaka lenyaniso.
You are the real shield of truth.
Unga wena wena Nqaba yenyaniso
You are the sanctuary of peace.
Unga wena wena Hlathi lenyaniso
You are the forest of truth
Unga wena wena Uhlel, enyangwaneni
You are the one seated in the most comfortable place.

Ulo dal' ubom, wadala phezulu
The creator of life, the creator of heavens,
Lo Mdal' owadala uzdala izulu
the creator of the sky
**Lo Menzi wenkwenkwezi noZilimela*
The one who made the stars and the month of June
Yabinza inkwenkwezi isixalela
The star surfaced informing us about all.
Lo Menzi wemfamam' uzenza ngabom?
The producer/creator of those who pretend to be blind

Lathetha ixilongo Lisibizile
The horn has sounded / spoken calling us
Ulongqin' izingela imiphefumlo
The hunters, searching for lives.
Ulohlanganis' imihlamb' eyalanayo
The one who unites enemies
Ulomkhokeli wasi khokela thina
The leader who lead us
Ulengob' inkhul' esi-yambatha thina.
The biggest blanket covers us

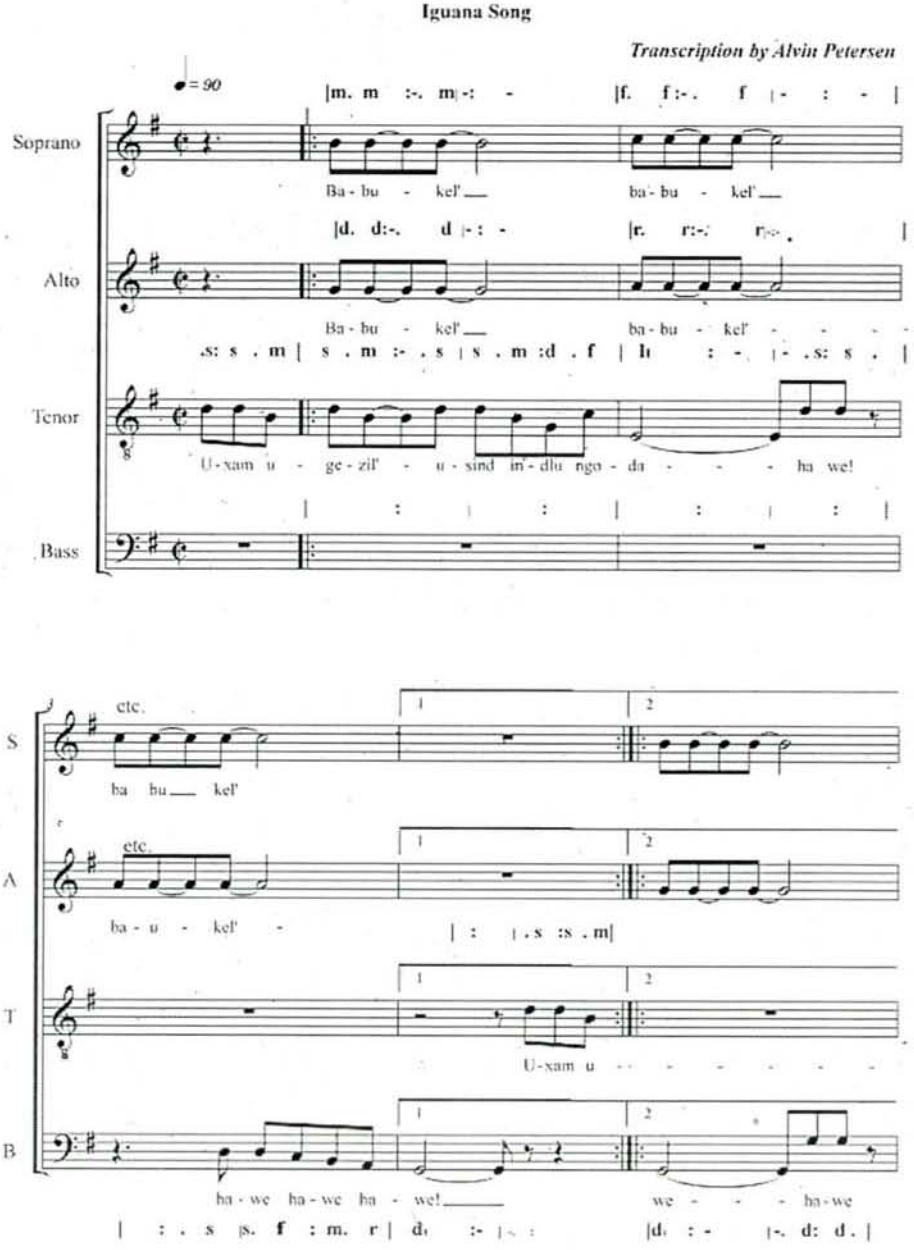
Ozandla zakho zinamanxeba wena.
Your hands are wounded
Onyanwo zekho zinamanxeba wena
Your feet are wounded
Ugazi lakho limkrolo yini na?
Your blood is clotting
Ugzi lakho liphalele thina.
Your blood was shed for us
Le mali enkhulu-na siyibizile?
Have we requested large sums of money?
Lo mzi ka Khonwana siwubizile?
Have we called for this household of Khonwa?

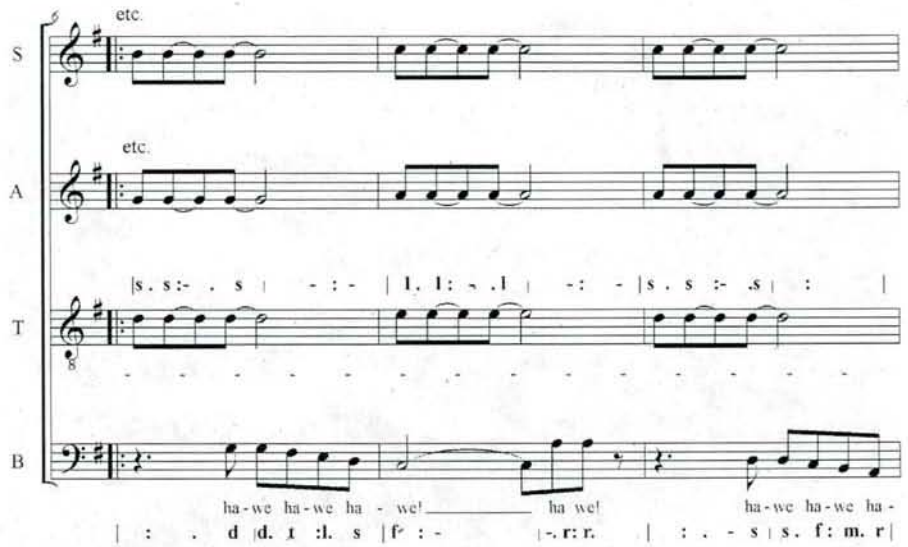
* The month of June is dedicated towards the reaping of crops, during which there is no hunger.

To this day, both of these hymns are sung as anthems at each and every graduation ceremony of the University of Fort Hare. They are part and parcel of the legacy of the prophet and composer Ntsikana Gaba, not only to the university but to the Eastern Cape Province and indeed to the South African nation as a whole.

Iguana Song

This humorous song, also recorded on AMA TR26 A5, is typical of the choral Xhosa *isitibili* or *isound* style. I have transcribed it into staff notation and also into tonic solfa notation (see below). At points where the same phrases are repeated I did not repeat the tonic solfa notation. Choirs use *isitibili / isounds* as warm-up pieces before rendering the prescribed pieces for eisteddfodau. The text hilariously depicts an iguana who gets lost inside a house. It is listed as a wedding song in Hugh Tracey's catalogue (Volume 2, 49).



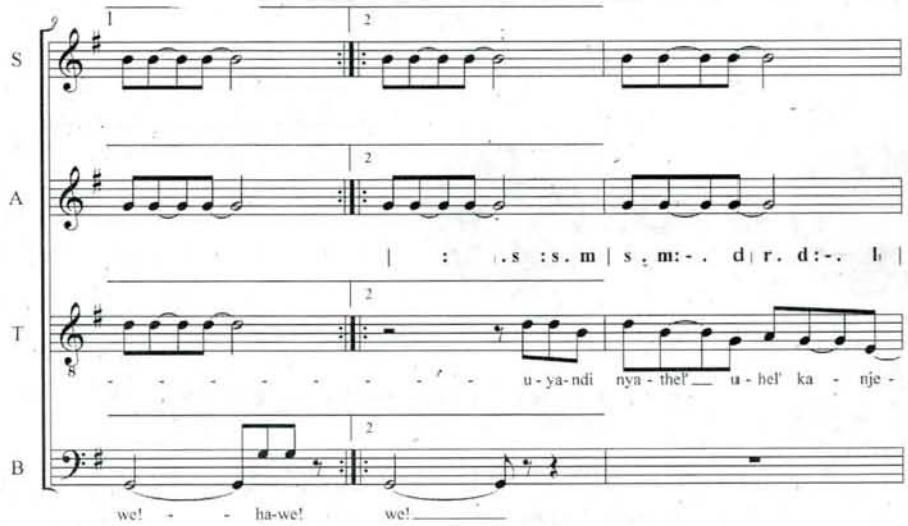


Tenors / Contraltos:
Uxamu ugezil(e)
The iguana is silly
Usind' indlu ngoda(ka)
He's decorating the house with mud
Hawe
Wow

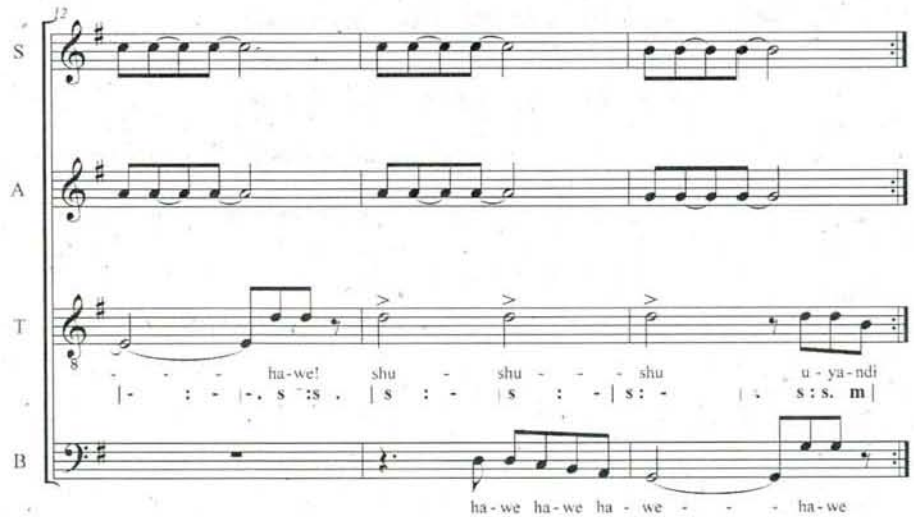
Chorus:
Babukel(e)
They are watching

Tenors / Contraltos
Uyandinyathel 'uhleka nje
You are tramping on me with laughter.
Hawe Shu! Shu! Shu!
Hey Scram! Scram! Scram!

I have adapted the text of this song into English, with some minor changes, mostly to ensure that the lines rhyme with one another. The song can be sung to these words, with slight rhythmic alterations. The "Babukel" line can be replaced with "We see him".



Tenors / Contraltos
The little crocodile
Chorus
Walk away
Tenors
He visited today
Guess what?
He found the bathroom and disappeared that way
Splish splash!



Revision Exercises

i. Write the Xhosa hexatonic scale using G on the second line of the treble clef as the lowest note. Compare this scale with that of *Ntsikana's Bell* and *Ntsikana's Great Hymn*. Report on your findings.

ii. If you reside in a rural part of the Eastern Cape or a village outside of a town or city, or in a predominantly Xhosa community anywhere in South Africa, find out from your parents and/or local community if they know of Ntsikana Gaba and/or of his hymns.

Endnote

1. The website of ILAM is www.ru.ac.za/ilam

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Acknowledgement:

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Drum on a woodpile — Photograph: Jaco Kruger

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