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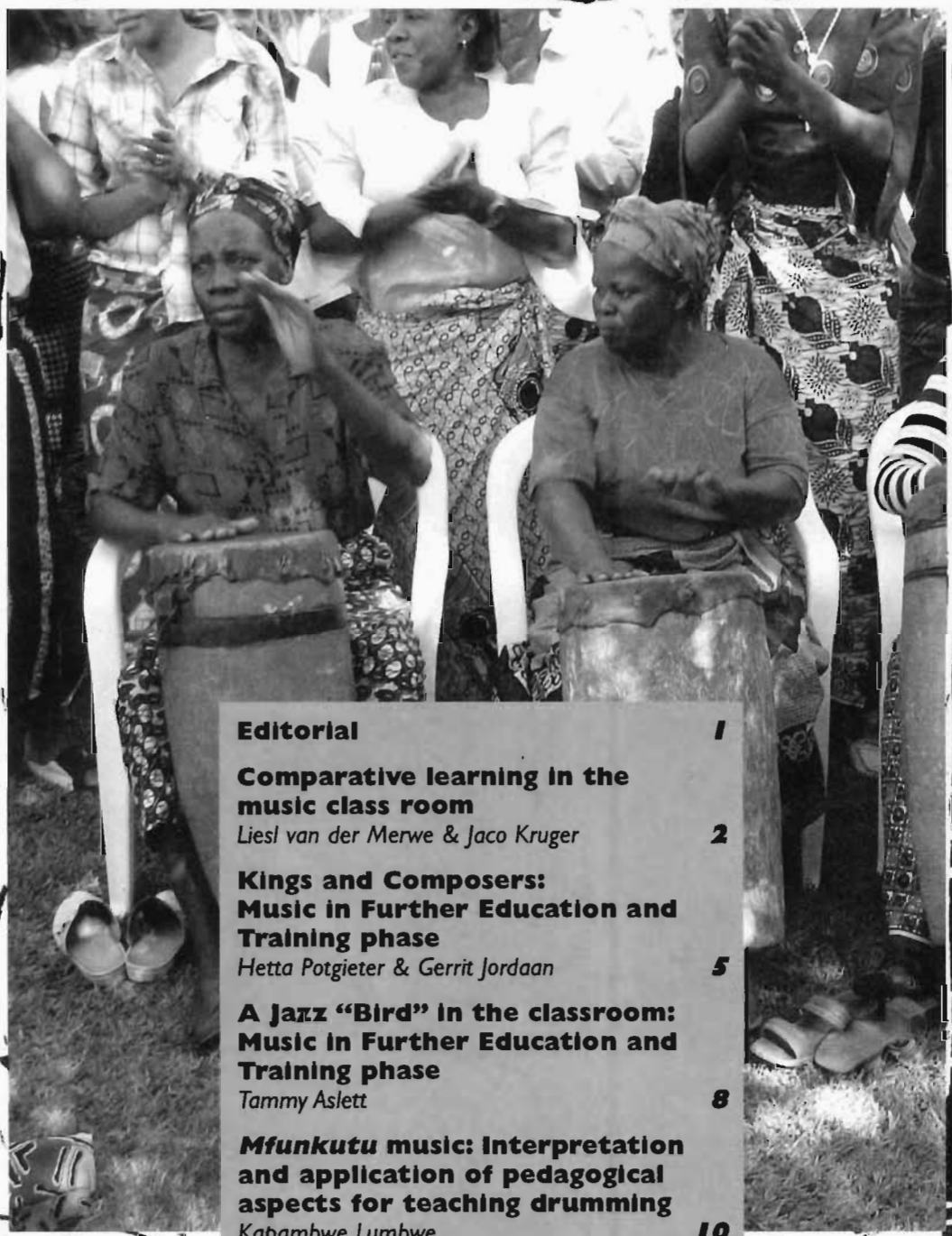

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Editorial

Once again the University of the North-West Potchefstroom Campus steps up to produce yet another outstanding issue of *The Talking Drum* #37. Prof. Hetta Potgieter provides the guidance and inspiration this time. The research which she, her colleagues and students are undertaking is unique and comes mainly from cultures in their part of the country. Not only do they provide material for this issue, but they also provide financial support for *TTD* from the niche entity "Musical Arts Education in South Africa: Resources and Application" of North-West University.

The research entity Musical Arts in South Africa: Resources and Applications (MASARA) was founded in 2008 in the Faculty of Arts (Potchefstroom Campus). It focuses on selected music cultures in South Africa, with particular reference to Tswana and other local music cultures. MASARA is a Swahili female name meaning *joy* – a term which aptly describes the affective value of musical performance.

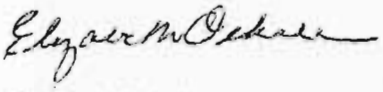
MASARA aims at socially and scientifically relevant research which addresses contemporary needs. There is national awareness of the urgent need to integrate local cultures with education through music, as well as its application in other, real-world situations. Consequently, there is national as well as international interest in MASARA's agenda and output.

Although research in the School of Music is diverse, MASARA functions as its main research forum. Interest in its projects has mushroomed since its inception, and it has revitalised research culture in the School of Music.

The objectives of MASARA are to

- document selected local forms of indigenous musical knowledge, including those which are disappearing and changing;
- pursue theorisation in the fields of music education and musicology;
- promote musical arts education, specifically in terms of curriculum development at all levels;
- the production of teaching-learning support material;
- teacher training.

There is a wealth of material from all cultures in the many parts of South Africa to be tapped, to be integrated with education through music, and this model (MASARA) could be used by other institutions and individuals throughout the country to move in this progressive direction. For the work you are doing which will benefit all of South Africa AND your willingness to share it so generously, our thanks to Prof. Potgieter and her staff and student researchers.



Elizabeth Oehrle

The Talking Drum wishes to thank the Bartel Arts Trust for their generous support.

Cooperative learning in the music classroom

© Liesl van der Merwe & Jaco Kruger, School of Music, North-West University

Introduction

One day there was a mathematics teacher who divided her class into groups of three and then gave them a challenging word problem to solve. As a way to ensure individual accountability she said she would ask a person from each group to explain the word problem and how the group arrived at the solution. Johnny looked nervously at his group and asked, 'What if she picks me?' 'Don't worry,' they replied, 'we will have you ready when she comes!' And so they made Johnny practise explaining the problem and its solution. When they were confident that he had mastered everything, they set a trap for the teacher. She saw an uncertain expression on Johnny's face and therefore asked him to explain the problem. He did this eloquently and she was very impressed. The group celebrated! Afterwards, in the staffroom, the teacher remarked, 'My class has been setting traps for me all week. But I will gladly fall into them as long as individuals continue to learn to care about others and their learning!'[1]

This is a retelling of a story by Roger T. Johnson, one of the founders and directors of the Cooperative Learning Centre at Minnesota University. It describes how we want our children to learn, namely in a relaxed setting, and with support and encouragement that is good for their self-image, their interpersonal relationships and their learning. As Mark Twain remarked, 'I can live for two months on a good compliment.'

Cooperative learning takes place when small groups work together to accomplish shared goals that benefit all individuals as well as the entire group:[2] it is a matter of 'sinking or swimming together.'[3] There is little in this of the competitive egocentrism that so often marks formal education.

The purpose of the discussion that follows is to explore the elements of cooperative learning, and to illustrate how they may be applied in learning the Venda song *Ri a livhuwa Murena* (Fig. 1).[4]

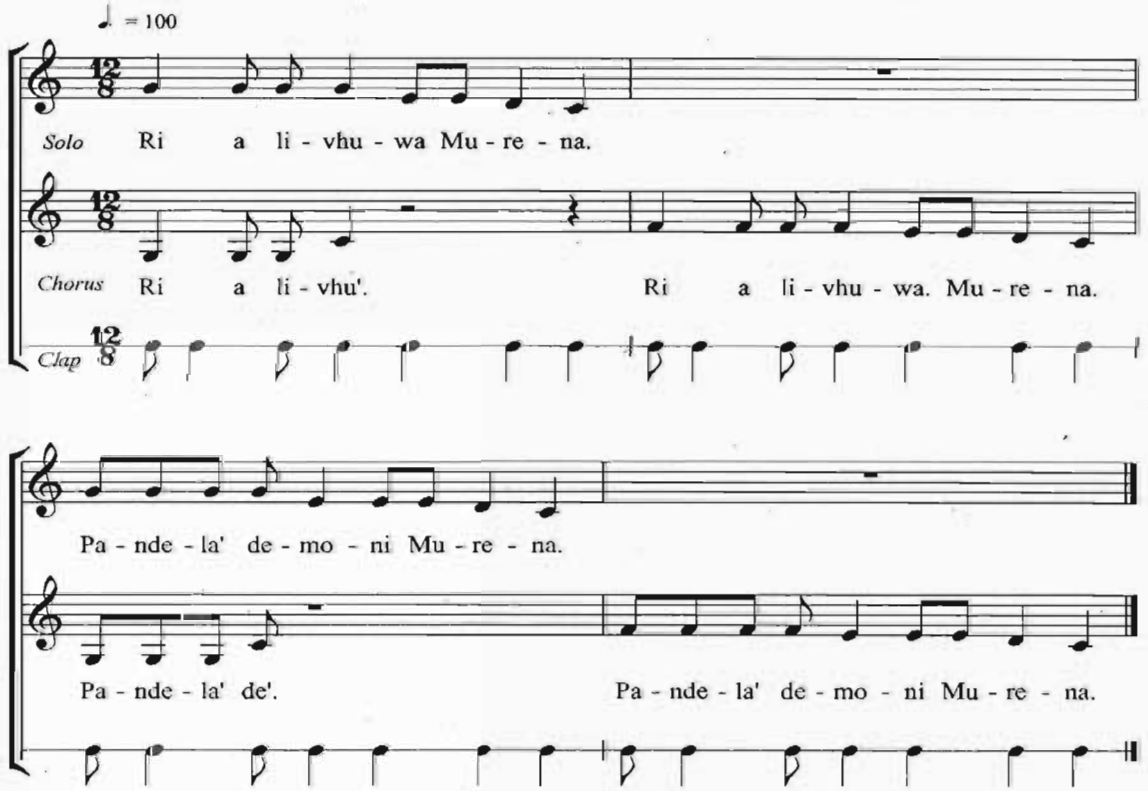


Figure 1. ***Ri a livhuwa Murena. Pandelani demoni Murena.*** (We thank you Lord. Chase the devil away, Lord.) **Apostolic Faith Mission Church, Tshilapfene, Vhembe district, 1988**

Implementing the five elements of cooperative learning

Grade level:
6

Subject area:
Life skills - Creative Arts (performing arts)

Subject objectives:
knowledge, skills and competencies

- Topic 3: Read, interpret and perform songs from at least two cultural traditions of South Africa in two-part harmony. Consider dynamics, melodic and rhythmic patterns, movement (posture, facial expression, gesture) or dance steps, style and mood.

Social skills:
giving encouragement, showing respect, ensuring inclusivity, participating actively and sharing ideas

Group size:
three members in each group

Room arrangement:
open plan without tables, and with chairs placed in horse-shoe formation in groups of three (Fig. 2). Group members face each other as well as the facilitator.

The elements of cooperative learning

Cooperative learning involves the following elements:

1. What is good for me is good for you
2. No free rides!
3. Knee to knee
4. Listening and talking
5. Can we do it better?

1. What is good for me is good for you

This element pertains to 'positive interdependence,' and it requires learners to realise that they need each other to complete a task. Teachers may promote such interdependence by stating mutual goals, giving joint rewards, providing shared resources and expertise, and assigning roles.

The total outcomes of music lessons obviously involve performing, listening and creating. However, specific goals also must be identified. In this case, the class is divided into groups of three, and each group must be able to perform *Ri a livhuwa Murena* by the end of the lesson.

Goals are clarified by assessment criteria (Figure 3). Each member of the group must perform their part correctly so that the required cross-rhythm emerges from the joining of the vocal and clap phrases. This kind of interactive musical technique is particularly well suited to the aims of cooperative learning since individuals know they cannot succeed unless all succeed.

Ri a livhuwa Murena requires distinctive skills. For this reason homogenous groups should be avoided. Cooperative learning is dependent on the power of diversity. This requires careful group composition based on different individual capacities identified in advance. Accordingly, groups also may consult each other for advice and guidance if required.

Ri a livhuwa Murena also lends it self well to task allocation since there are three musical parts (solo, chorus and clap). Social roles that may be assigned include that of 'time manager' (monitoring the work schedule), 'accuracy checker' (of notes and rhythms), and 'caregiver' (ensuring participation and encouragement).

Successful interaction in performance may be rewarded with bonus points to groups. It is of particular importance that groups be allowed to celebrate their success and that individuals complement each other on their contribution to the performance and learning process.

2. No free rides!

This element addresses individual accountability, and it invokes the expression 'What children can do together today, they can do alone tomorrow.'[5] The aim of cooperative learning is to empower each individual.[6] Giving an individual task, assigning a social role and holding a person accountable for it ensures that no one gets a 'free ride.'

This individual responsibility may be accounted for in the so-called jigsaw learning process: learners first form 'preparation pairs' with a member of another group who has the same musical part. They practise their part and plan how they are going to teach it to their own group. Following this, they form 'practise pairs' with a member of another group who shares their part but who was in another preparation pair. Learners then return to their own group and teach their part to others.

Learners eventually must be able to perform all the parts. Individual performance is assessed to ensure accountability.

The group's performance is finally assessed. An analytical performance rubric (Figure 3) may be utilised for

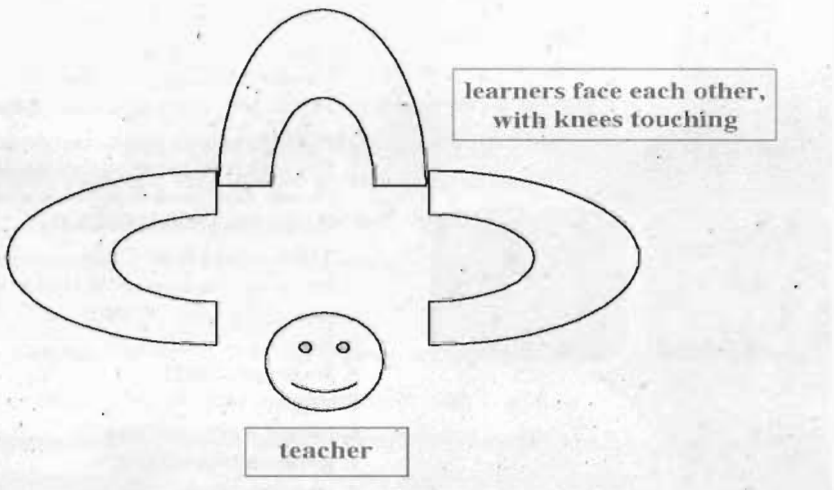


Figure 2: single group arrangement

formative or summative assessment, self assessment and assessment by peers and the teacher.

Figure 3: analytical rubric

an increase in dynamics	/2
sing melodic patterns starting on G and F correctly	/4
sing harmony in octaves and fifths correctly	/4
correct performance of 3+3+2+2+2 additive clap pattern	/6
generate cross rhythms between vocal phrases and claps through sensitive ensemble playing	/6
rhythmic swaying of bodies	/4
vocal interjections	/2
an increase in emotional intensity	/2
Total	**/30**

3. Knee to knee

The formal description of this element is 'promotive interaction.' Promotive interaction takes the form of positive reinforcement, and it is part of the entire learning process. In simple, practical terms, learners compliment each other on their contribution to the learning process. Each group develops their own form of compliment like 'High five!', 'Awesome!' and 'Sharp!' These exclamations must be practised and role-played until they are fluent.

4. Listening and talking

This element involves the conscious practising and development of social skills. These skills include the following: giving encouragement, showing respect, ensuring inclusivity, participating actively and sharing ideas.[7]

Ideally, only one or two skills are focused on at any given time. They may be role-played to give learners practical experience. For example, gestures like smiles, eye contact, 'thumbs-up' and a pat on the back are useful ways of showing encouragement.

5. Can we do it better?

This element involves group 'processing,' and it requires learners to reflect on their skills, actions, cooperative efforts and the learning process.[8] For example, groups may give feedback to members on their contribution. Each group member may be asked to rate their involvement in learning on a scale of 1 to 10 (10 being completely involved and 1 not at all). A group discussion then follows in which members comment on these self-assessments. The group then could decide on how well they worked together and how they can improve. All groups then give feedback to the class on their learning experience (Fig. 4).[9]

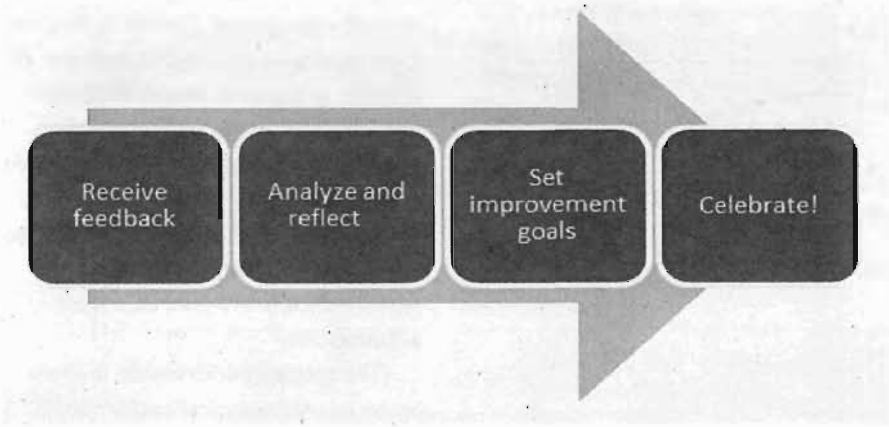


Figure 4: the steps in group processing

A final thought

Performances of *Ri a livhuwa Murena* by Apostolic Faith Mission congregations in the villages of Tshilapfene and Tshitereke were marked by a rising level of emotional intensity, an increase in the volume of singing, the rhythmic swaying of bodies, as well as vocal interjections. This performance practice aimed at generating a shared, heightened emotional condition which helped to mediate social stress and promote fellowship. A true cooperative classroom similarly mediates social stress while promoting a variety of forms of support that have potential for extension into the wider world. Music-making is collaborative by nature and musical skills are acquired most effectively in settings of cooperative learning.

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Endnotes

1. This essay relies heavily on Liesl van der Merwe's experiences during a workshop in May 2012 on cooperative learning by David W. Johnson and Roger T. Johnson, as well as their book *Cooperation in the classroom.*
2. Johnson & Johnson, 2008:1:5.
3. Johnson & Johnson, 2012:5
4. See Kruger, 2004:29.
5. Vygotsky, 1978.
6. Johnson & Johnson, 2008:6:18
7. Johnson & Johnson, 2008:7:1.
8. Johnson & Johnson, 2008:9:2.
9. Johnson & Johnson, 2008:9:3.

Kings and composers: Music in Further Education and Training phase

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Background

The Curriculum and Assessment Policy Statement (CAPS) for music of the Further Education and Training (FET) Phase grades 10 to 12 states that music is an art form that expresses "the intellectual, emotional and spiritual aspects of human experience", ... it can "communicate historical, cultural and socioeconomic idea and issues" ... and has the power "to unite groups and to mobilise community involvement" (CAPS, 2011:8).

Learners can specialise in Western art music (WAM), Jazz or Indigenous African music (IAM). This is a step towards progress as learners are now being afforded the opportunity to be able to specialise in a particular genre that interests them. Assessment should be informal and formal. The performance assessment tasks (PATs) are concert performance (PAT 1), music literacy assignment (PAT 2), melodic or rhythmic improvisation (PAT 3), composition or arrangement (PAT 4) and written assignment (PAT 5).

The following lessons series can be utilised in PAT 2, PAT 3, PAT 4 and PAT 5. The scheme for general music layout overview (CAPS, 2011:6) refers to the Romantic and Modern style periods in grade 11, the development of opera in grade 12, an overview of WAM and IAM in grade 11 and the introduction to Jazz in grade 10 (see article A Jazz "Bird" in the classroom).

Introduction

The arrival of royalty and statesmen are often accompanied by music especially the coronation of a monarch. The four coronation anthems by Georg Friedrich Handel were written for the coronations of English kings of which *Zadok the Priest* is probably the best known. The biblical text is "Zadok, the Priest and Nathan, the Prophet anointed Solomon king. And all the people rejoiced, and said: God save The King, long live The King, may The King live for ever! Amen Hallelujah!" (1 Kings 2:34) The following lesson series suggest that composers from different culture groups are passionate about their kings and have created festival music to honour them. Three examples will be used to illustrate

- how composers acknowledge the rich history and heritage of people;
- an awareness of various musical traditions; and
- an understanding of existing compositions with regard to compositional techniques used, application of musical elements and placing these in a specific historical and cultural context (CAPS, 2011:8).

Context 1: Mzilikazi Khumalo (1932)

The famous Zulu composer, arranger and choir conductor, Mzilikazi Khumalo, was born on 20 June 1932 at KwaNgwela (Mountain View) near Vryheid. His parents were Salvation Army Ministers and moved to different locations in KwaZulu-Natal. At Hlabisa he began his schooling, became a member of the school choir and took part in traditional music activities. In the thirties when the family moved to Vryheid, Khumalo was engaged in Western Classical vocal music. He played the euphonium in the church band and although he could read solfa notation he also studied staff notation. After completing his high school career in 1950, he obtained a BA, MA and PhD degrees. He retired as a Professor of African Languages at the University of Witwatersrand (AfriClassical.com).

His first composition was *Ma Ngificwa Ukufa* (premiere 1959) but

from 1980 he focused more on the collection of traditional black folk music and arranged it for different settings for example *Five African Songs* for choir and symphony orchestra. The opera *Ushaka KaSenzangakhona: An epic in music and poetry on Shaka, son of Senzangakhona* (recording Sony Classical CDCSL 8047) is a blend of African and Western art music written for outdoor African choirs, symphonic orchestra and traditional percussion. Themba Msimang, a poet and friend of Khumalo, wrote the epic narrative for the opera in four parts:

1) the circumstances surrounding the birth of Shaka;

2) The youth and difficulties he endured as a result of his rejection by his father's court;

3) His reign and victories; and

4) King Shaka's death.

(An interview with Prof Khumalo can be listened to on http://www.samro.org.za/news detail/helping local music talent).

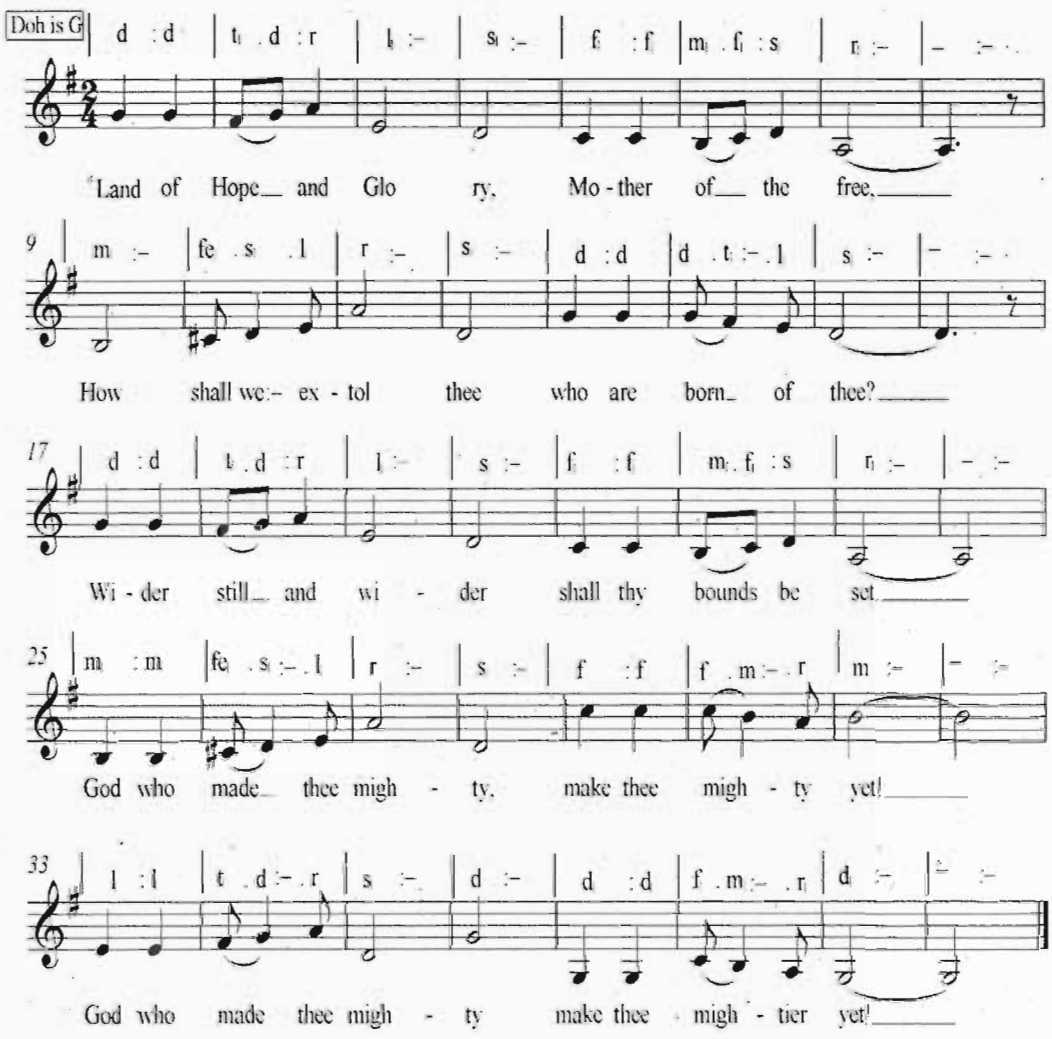
Shaka was born in about 1787, the son of Senzangakhona. At the age of six he began to look after his father's sheep but could not protect one of the sheep against the attack of a wild dog. Shaka and his mother Nandi were banned from the Zulu kingdom because of this. They took asylum with Dingiswayo, chief of the Mthethwa. It was Dingiswayo who introduced Shaka to the idea of a short stabbing assegai, the *iklwa*. Dingiswayo helped Shaka to take leadership of the Zulus after the death of Senzangakhona in 1816. Shaka's skill as a military tactician, improving his warrior's weapons and training earned him the title of the 'Black Napoleon'. However, he because increasingly feared as a bloodthirsty despot and was assassinated by his two half-brothers in 1828. (Grütter & van Zyl, 1981:22).

In an excerpt from part 3 *Izibonga Zikashaka* (the traditional praises of King Shaka) the choir begins the section, firstly with a type of bridge passage, followed by the sopranos and basses singing short phrases repeatedly with call and response characteristics. The percussion section of the orchestra emphasises the irregular metre with accents on the first beats 123 123 12 (this excerpt is available on Potgieter, 2000).

Learner activity

Discuss the pitch, dynamics, metre and tone colour (CAPS, 2011:15) from the excerpt:

- Melodic contour by using words such as move by step; up (ascending); down (descending), repeat on the same pitch and progress with leaps;
- Dynamics that vary from piano to fortissimo;
- Metre: 2 beats, 3 beats or irregular;
- Tone colour: Vocal – soprano, alto, tenor, bass
  Instrumental – strings, woodwinds, brass, percussion (symphonic or African orchestra).



(www.youtube.com/watch?v=i_ROIkMOL9s)

Context 2:
Edward Elgar (1857-1934)

During 2012 Queen Elizabeth II of Great Britain is celebrating her 60th anniversary as queen – the Diamond Jubilee. The British monarchy dates from 1066 up to today. Elizabeth's great-grandfather King Edward VII (1841-1910) reigned from 22 January 1901 until his death in 1910. The English composer, Edward Elgar (1857-1934), used the occasion of the coronation of King Edward VII (1907) to declare his love for his country with the *Pomp and Circumstance* March No.1 in D, Op.39. The orchestration for this march is vivid: the first theme begins with a noisy part where the percussion, trombones and trumpets provide lively and majestic music whilst the second theme is solemn and contrasts with the first. Later the lyrics of "Land of hope and glory" were attached to this theme and every summer during the Pomp and Circumstance events in London the audience spontaneously sings this song when the music is performed.

Learner activity

1. Sing "Land of hope and glory" in solfa notation.
2. Use the YouTube as a backtrack and sing along.

Context 3:
King Leruo Molotlegi (1968)

King Leruo Molotlegi is the 36th ruler of the Royal Bafokeng Nation. He was crowned in 2003, has a degree in Architecture and Urban Planning from the University of Natal and is the Chancellor of the North-West University (www.bafokeng.com/past/story). He had a spectacular coronation: a community mass choir sang Handel's *Zadok the Priest*, and the Tswana composer and a relative of the king, Ms Theriso Tsambo, composed a Coronation anthem, *Leruo la Bafokeng*. During an interview with the composer Theriso Tsambo, Michael Blake asked her how she composes. She mentions that she has no intense music theory background. She always has a note book with her that is divided into all the time signatures. For example if she wakes up during the night and has a song in 4/4 she turns to that page and writes it down. She also uses her cell phone and dictaphone to record melodies. She begins with a melody and then adds the lyrics. "If I start with the lyrics the words themselves give themselves a tune. I have this choir in my mind that normally sings for me" (Blake, 2007).

Praise poems *(isibongo)* are also used during crowning ceremonies to laureate the virtues of the king. Praise poetry can be traced back for centuries and metaphors such as a "true off-spring engendered by a bull, speckled of head and body", as a "mighty warrior born of a lion" are part of the oral literature of praise songs (Sheppard, 2004). Two praise singers have taken part at the coronation of King Molotlegi.

Learner activity

Create a melody or a rhythmic pattern for the following excerpt of a praise song.

"Nations are talking
Leaders are speaking
The day for which we waited has arrived
That is why we are saying:
People of this united land, stand up,
stand up with pride!"
(Anon, s.a.)

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A Jazz "Bird" in the classroom: Music in Further Education and Training phase

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Introduction

It can be said that previously in the classroom, Jazz was not given much prominence and in some cases was not even being taught in some schools. The question then becomes how does one teach Jazz in the classroom?

Some educators are of the opinion that it is not possible to teach Jazz in an institution. This belief is held because some Jazz musicians feel that 'real' Jazz is something that takes place outside of a classroom, that Jazz education is bad and stifles creativity (Whyton, 2006:68-69). However, there are also advocates of Jazz education as can be seen by the Associated Board of the Royal Schools of Music Jazz examinations as well as the widespread dissemination of Jamey Aebersold Jazz playalongs (Whyton, 2006:65-66).

Jazz pedagogy

One way of approaching Jazz pedagogy is to allow the learners to get an authentic glimpse into history by studying biographies that allow them to understand events through the perspectives of those that were living at the time. If one pairs these biographies with authentic music listening samples, then one can emphasise the relationship among the arts and relationships between the arts and the disciplines outside the arts (McDonald *et al.*, 2002:43).

Chase Sanborn (2004:30) lays down four principles to approaching practising jazz which make up what he calls the "4-T" approach:

1. learn music by ear (transcribe);
2. memorise tunes;
3. transpose: develop your key fluency; and
4. study musical theory and harmony.

These four principles go a long way in a Jazz musician's life at whatever stage they find themselves in: whether amateur or professional. Listening to various Jazz musicians helps a student to extract valuable lessons about Jazz: they can learn about style and thereby develop a stylistic vocabulary (Caputo, 2006:40), articulation, musicality, improvisation, rhythm and balance to name a few. Another reason for listening to many different musical examples of Jazz is because musical notation for Jazz performance provides less information than Western Art Music (WAM). With this being said, if one gleans relevant information from listening then when confronted with a Jazz score, one will immediately know how to approach and interpret the music even though the musical score for Jazz is a mere skeleton for a composition (Caputo, 2006:41). This gives rise to the all important element of Jazz namely improvisation.

Improvisation

A common misconception about improvisation is that it can only be done by a certain select few musicians. This is not true, as is confirmed by Jamey Aebersold, improvisation is for everyone and with practise, hard work and being conscientious a person will see results quickly (cited by Howey, 2010:26). Improvisation is key and should be emphasised in the educational setting. In the classroom, a nursery rhyme like "Mary has a little lamb" could be taken as a starting point:

The teacher could suggest the key that it should be played in, in this case concert pitch F major. The learners should be able to play this melody out of their heads and not have to rely on sheet music. If this is repeated in the classroom on a daily basis, then the learners will become confident whilst building the use of aural technique (having to rely on their ears and not on their eyes).

The next step will be to move onto the particular scale of the key that the nursery rhyme was played. The learners will be asked to sing or play F major scale repeatedly on their individual instruments. Once the scale is familiar, learners should be able to take turns in playing an eight bar phrase which is then an improvised solo. There are *playalong* resources available with CDs that accompany sheet music and examples of such are Jamey Aebersold, David Baker and Jerry Coker (Caputo, 2006:41).

Lesson ideas

1. Biography Charlie Parker
   Charlie Parker is one of the greatest American Jazz alto saxophonists and composer of all time. He was known as "Yardbird" early in his career and was then shortened to "Bird" for the rest of his life. He was a leading figure in the development of bebop.
2. Play video footage of Charlie Parker- this can be downloaded on www.youtube.com
3. Ensure the learners listen

constructively to the head (chorus) of Now's The Time which is an instrumental piece. Each learner can play the melody on their own individual instrument (the learners are learning the music by ear – transcribing, which is the first principle of the 4 T approach).

4. Play the instrumental piece a few times for the learners to get the feel (this is the second principle in the 4 T approach whereby the learners are memorising the tune).

5. Teach the learners a F and F blues scale on their respective instruments: F blues consists of the root, flattened 3rd, 4th, sharp 4th and 5th, and flattened 7th, e.g. F, a flat, b flat, b, c, e flat and F.

6. Have the learners sing and then play the scale repeatedly before playing the scales together (steps 5 and 6 combined is the third principle in the 4 T approach whereby the instrumentalists will have to transpose to their respective keys for the respective instruments).

7. Have the learners take turns improvising for 8 measures each.

8. Ensure the learners can play the relevant scales over each chord progression (this is the final principle in the 4 T approach in which the learners are combining their theoretical and harmonic understanding).

9. Gradually increase the improvisation time to the full 12 measures (1 chorus).

10. Play the original Charlie Parker solo in order for the learners to get an idea of what Charlie Parker thought.

11. Allow the learners to copy the original solo in so far as they can.

12. Have the learners play the head (chorus) and then allow each to have a solo over the 12 bars.

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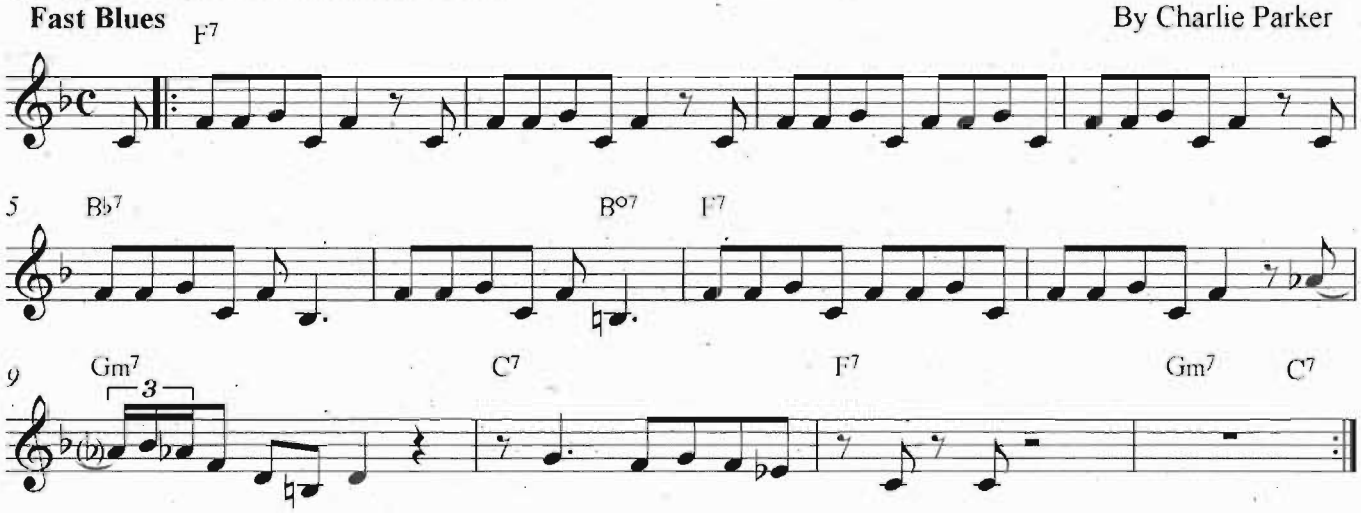
NOW'S THE TIME

Fast Blues By Charlie Parker



Mfunkutu music: Interpretation and application of pedagogical aspects for teaching drumming

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Introduction

Mfunkutu is one of the five genres that constitute Bemba indigenous music: *Inyimbo sha ku bwaiche* (children's music: games and story songs), *Imipukumo* (topical songs that carry a didactical text, such as for example, work-songs), *Chilumbu* also known as *Ifimbo fya malilo* (funeral dirges) and *Kalela* (music for the *Kalela* dance. The name *mfunkutu* is derived from a specific dance usually performed by the Bemba at social functions such as weddings, beer parties, or at a presentation ceremony. The dance refers to specific movements called *ukuifukutawila*, which include the shuffling of feet, twisting of the waist and the up-and-down movement of the arms by the dancer (Mapoma 1980:38). The Bemba-speaking people occupy, for the most, the northern and central parts of Zambia. Out of the 73 ethnic groups in the country, the Bemba constitute the largest group.

Although this study focuses on *mfunkutu* music it is at the same time examining the interpretation and application of pedagogical aspects for teaching drumming. As the idea of music in Bemba terms refers to singing, dancing and drumming, the discussion here of will include all these aspects.

Realising that discussions of such nature, being of a particular example of African music raise subsidiary questions which demand attention in order to provide clarity of issues being raised, drumming in *mfunkutu* could not be discussed in isolation without relating to African music in general especially as it exists in Zambia and the South Central African region.

Enquiry into this study has been conducted over a long period of time and drawing insights from personal experiences, the practitioners and also from those who are keen observers. What has come out of such an approach is that I have become more conscious of the rationale of much that I did instinctively and merely as accepted practice. Furthermore, for the outsider, what was culturally baffling and seemed to be quite beyond their wit to discern became clearer and meaningful.

Some general principles derived from *mfunkutu* music

Inherent in *mfunkutu* music are certain fundamental characteristics of African music that need to be understood if teaching and learning drumming, and this music is to make sense. The very essence of a Bemba musical ensemble is the building up of an intricate polyrhythm and interlocking pattern. By implication, this involves one drum beating a foundation rhythm pattern. A second drum with a different rhythmic pattern superimposes on the first drum in such a way that the main beats of their respective rhythms never coincide (Jones & Kombe 1952:3). This is achieved by the second drum choosing as his main beats, the spaces in between those of the first drummer. In putting it like this, I am stating the general principle the Bemba utilize in drumming, which Chitwansombo (2005) describes as: *ukupikula* (lit. weaving) or *ukushilana* (lit. leaving chance for each other). Musically, as a performance practice *ukushilana* refers to the practice of players filling in the spaces left by other players. The principle of *ukushilana* or *ukupikula* is also applied in *mfunkutu* when clapping is included.

Considering that Bemba drums employed in *mfunkutu*, like most of those from central Africa, are tuned Arom (1991:229) points out that rhythm can be based on accentuation, on changing tone colour, or simply contrasting durations. Furthermore,

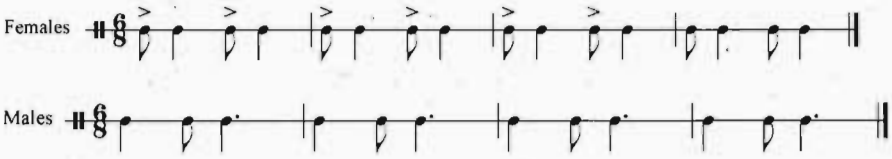
durations or periods provide a temporal framework for rhythmic events (Arom 19191: 230), which are based on repetition of similar rhythmic motifs and these could be equal in length or one may be slightly longer. In practice, this renders *mfunkutu* drumming consisting of regular or stable rhythmic movement that is built on strict proportional durations.

Inherent in a duration framework for rhythmic events are pulsations which in this case serve the purpose of the measurement of timeline. Among the Bemba timeline is either maintained by hand clapping or by striking the side of the drum with a stick known as *umukonkonsho.*

The social occasion at which *mfunkutu* is being performed also has a bearing on the manner in which the drum rhythms are organized. According to Mapoma (1980) within the music characteristics of *mfunkutu,* variations could be identified based on comparisons drawn from the style of playing the drum rhythms that are played either by females or males. In addition, Mwela (2003) points out that though the rhythmic figures utilised in *mfunkutu* music are usually set in polyrhythmic combinations, they do not allow for improvisation, but instead they are based on a principle of repetition and behave as rhythmic ostinati.

The main *mfunkutu* drums include: *sensele* – the small and high pitched drum; *ichibitiko* – the medium sized and pitched drum; and *itumba* – the larger and low pitched drum. As indicated earlier, variation in drumming style is based on whether the player is female or male, and as such the *mfunkutu* patterns played on the drums could be represented as follows:

***Sensele* drum rhythm**



***Ichibitiko* drum rhythm**

***Itumba* drum rhythm**

The social function for *mfunkutu* music is mainly girls' initiation *(chisungu)* and marriage ceremonies *(ubwinga, ichilangamulilo and ukwingisha)* for the females, while males usually play during beer parties, coronation of a chief and the annual first fruit festival *ukusefya pa ng'wena.*

Drumming in Bemba musical tradition is considered as an integral part of the transmission of knowledge. For example when referring to a person who has gone through initiation, the phrase *'yalilila ingoma'* (lit. the drum sounded) is used. This highlights the fact that a person was taught while the drum sounded adding a certain kind of authority to the ceremony.

Sound producing and playing techniques of the *mfunkutu* drums

Mfunkutu music demands that the quality of the tone produced on each drum should be clear and solemn, resulting in a rounded sound. However, *itumba* drum may produce a buzzing sound if a spider web *(lemba lemba)* has been placed on the hole in the side of the drum. Thus Jones & Kombe (1952) and Lumbwe (2009) in their studies of Bemba music discovered that different types of sounds could be elicited from drums and these may be high or low, sharp and clear, or dull and muted. Discoveries from these studies also revealed that no fewer than 11 different sounds could be yielded and these could be divided into three classes (a) free beats, (b) muted beats, and (c) secondary muted beats. All these variants are produced by the player beating the drum with the hands and not with sticks or gourd rattle as is the case in some other African musical traditions.

It should be borne in mind that 'the technique of playing the drums has an important bearing on the drum rhythms' (Jones & Kombe 1952:16) produced on a particular drum. That is why the Bemba are particular about the player's stance and manner in which the instrument is handled and played. However, what is important is that the player must be comfortable and able to play properly, and at the same time be able to position the drum in such a way that would facilitate the production of the desired quality of sound. Therefore, the common ways in which players position themselves during performances include:

The standing position

The sitting position
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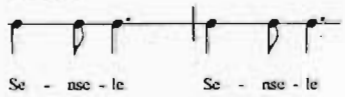
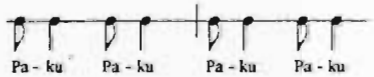
To aid in the teaching and learning of *mfunkutu* drumming, rhythm syllables are used, and these play a very important role especially in the memorisation of different patterns. Though some drum pattern syllables do not make lexical sense, they actually make musical sense; hence it is preferable to call them mnemonics as opposed to 'nonsense syllables'. The following are some of the common drum pattern syllables used in the teaching and learning of *mfunkutu* drumming:

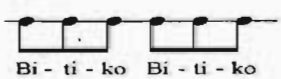
Sensele:



Paku Paku:



Bitiko:



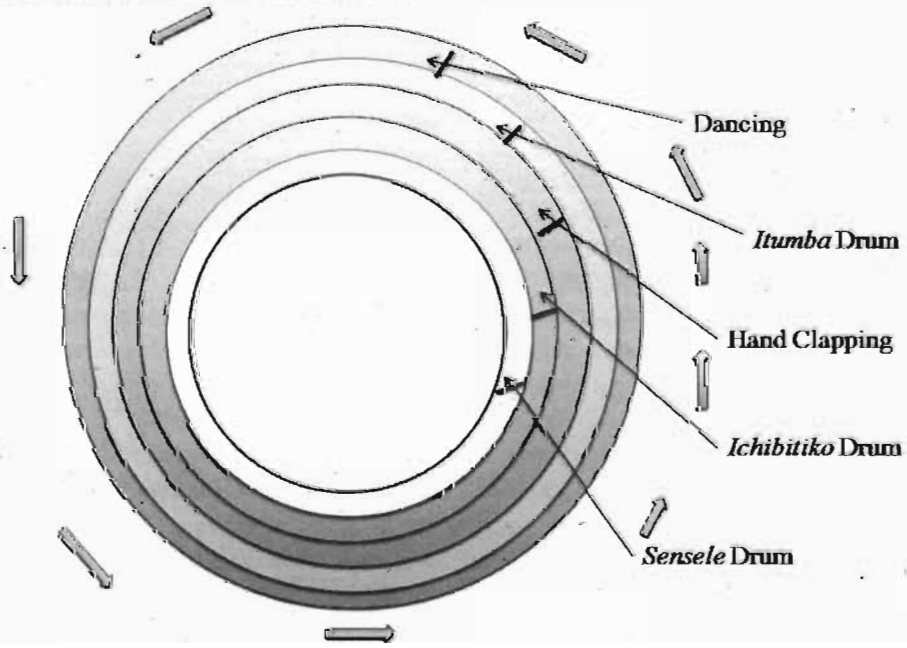
Pakutwi:

Mfunkutu performance structure

Drumming and hand clapping are performed as accompaniment to singing and dancing. In some cases the songs are simply accompanied by hand clapping without any drumming at all. In terms of performance structure the drummers set the pace for singing and dancing. To achieve this, the drummers begin playing in this order: The *sensele* drum player opens the performance with his rhythmic pattern, which also serves as the pace-setter. The *ichibitiko* drum player enters as soon as the *sensele* pattern is stable. The two drummers keep on playing for a while and then hand clapping is introduced. As soon as clapping begins, the *itumba* player will play a short drum pattern that will signal the entry of the singing into the performance. Singing is usually done in an antiphonal manner (call and response).

Once the singing and drumming develop into a state that the Bemba describe as *'chafukila'* or *'ukuteka'* dancers will take turns either solo or in pairs. At this point the *itumba* drummer plays a prominent role as he synchronises his drum patterns to the movements of the dancers. As soon as the song leader stops calling, the chorus automatically follows suit. This implies that the drummers will play for a while and then the *itumba* player will signal the end with a special rhythmic pattern known to all the drummers. It is not unusual for *mfunkutu* performances to end abruptly especially at beer parties. The Bemba *mfunkutu* musical performance structure is cyclical and is represented in the diagram below:

In conclusion, teaching and learning of drumming in *mfunkutu* music is based on the understanding of the musical and performance elements intrinsic in Bemba musical traditions.



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Ha Matshutshuru-banga: A Children's Game

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Introduction

Cross-cultural borrowing of vocabulary is a frequent phenomenon especially in South Africa where eleven official languages are spoken. Many words that we often use in English are words borrowed from an African language. These include words like *impala* (Zulu), *indaba* (Xhosa/Zulu), *jumbo* (Swahili), *lapa* (Sotho), *mamba* (Zulu/Swahili) and *vuvuzela* (Zulu/Nguni). The result of this borrowing is that words from different languages are mixed in sentences, a phenomenon which is referred to as code mixing. Four versions of a children's game are used in this lesson. The versions differ mainly in terms of the lyrics and therefore cross-cultural borrowing of vocabulary is evident here. As this game was circulated among ethnic groups, misunderstandings and mispronunciations caused the lyrics and consequently the rhythm of the game to be adapted. There are thus different languages which influenced the lyrics and miscommunications in oral transmission resulted in lyrics and words without meaning. The words from the different languages and those which do not exist in any language are the reason why the texts of this game are considered "meaningless" by Blacking (1967:58).

Lesson Theme

This lesson explores the cross-cultural borrowing of vocabulary by means of four different versions of the children's game *Ha Matshutshuru-banga* and raises awareness of this phenomenon through learning and playing this game.

Suggested Level

The multi-cultural nature of the curriculum for Creative Arts often challenges educators regarding the level on which certain lessons and skills are presented. For children who speak an African language, this lesson ideally is conceived at grade 2 level. However, for children who do not speak an African language, this lesson is better placed on grade 4 level.

Assessment Objectives

Learners will:

- learn and perform the children's game *Ha matshutshuru-banga* (sing the game-song together with non-locomotor movements);
- demonstrate a basic beat through playing the game;
- become acquainted with other versions of the game;
- show awareness of cross-cultural borrowing of vocabulary through learning and playing the game;
- explore tempo by singing and playing the song and game at different tempos (slower and faster);
- explore dynamics by singing the game-song on different dynamic levels (softer and harder).

Learning and Teaching Support Material

1. Instructions for the Game

Teachers can make use of visual material of children playing leg-games to demonstrate how these games are played. The ideal space for playing the game is outside the classroom.

- A minimum of three participants is required for this game.
- A large group of children will sit on the ground in a circle, a smaller group in a semi-circle and when five or less, participants can also sit next to each other in a row.
- When sitting in a circle, the leader kneels in the middle; when sitting next to each other, the leader must sit in the centre of the row and can then also actively participate in the game.
- All participants must sit with their legs stretched out straight in front of them.
- The leader begins the game by shouting *mbale mbale!* The entire group will then start to sing the song while the leader touches the legs or feet of the participants one-by-one in a clockwise direction when they sit in a circle or from left to right and back again when in a semi-circle or next to each other. The feet or legs of the participants are touched rhythmically on each beat by the leader.
- A leg on which the song ends must be pulled inwards. If the song ends again on the other leg of a participant, that participant is eliminated although she can remain seated until the game is completely over.
- The game continues by repeating the song until there is only one participant left: this will be the winner who will be the leader in

the next game. This game must be repeated several times in order to give each learner the opportunity to act as leader.

2. Version 1:

Hamaxuxu Mbanga-mbanga Mangongori!

a) Transcription of the Game

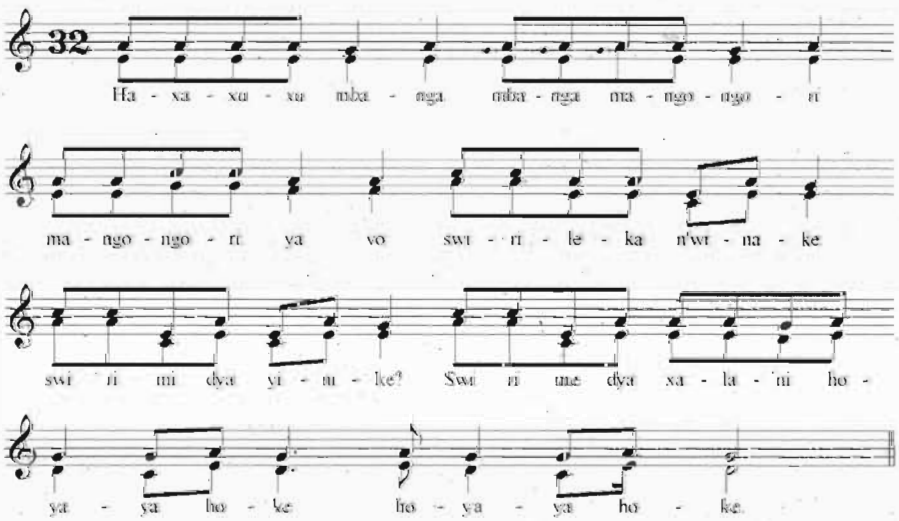
This version was documented, transcribed and translated by Thomas Johnston (1973:232,238-239) as part of his research on Tsonga children's songs.

b) Lyrics and Translation

Mbale-mbale!
Count-count!
Haxaxuxu mbanga-mbanga mangongori
Somebody else's turn!
Mangongori ya vo
It turns like this: ya vo
Swi rileka n'winake
They are crying for you
Swi ri: mi dya yinike?
They say: what do you eat?
Swi re me dya xalani
They say you eat sorghum
Hoyaya hoke cinani swene vana
Dance hard, children
Vhumani swinene kondla!
Answer hard!

c) Melody

Note that the melody lines of the different transcriptions suggest a basic contour shape for chanting.



3. Version 2:

Mbhalele wa mbhale

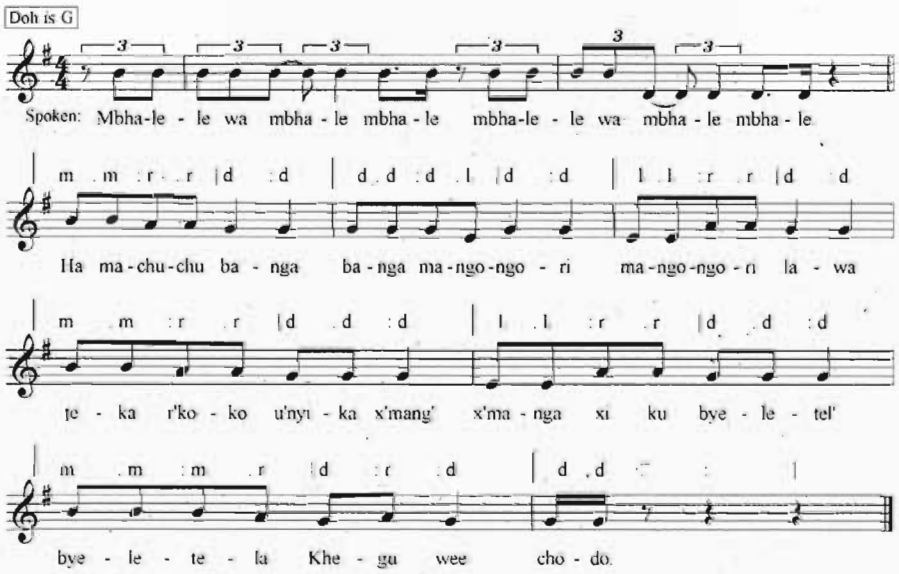
a) Transcription of the Game

This Tsonga version of the children's game was documented and transcribed by Nelson Manganye (2011:11-12).

b) Lyrics

Mbhalele wa mbhale mbhale mbhalele wa mbhale mbhale.
Ha machuchu banga
banga mangongori
mangongori lawa
teka r'koko u'nyika x'mang'
x'manga xi ku byeletel'
byeletela Khegu wee chodo.

c) Melody



4. Version 3:

Ha matshutshuru-banga

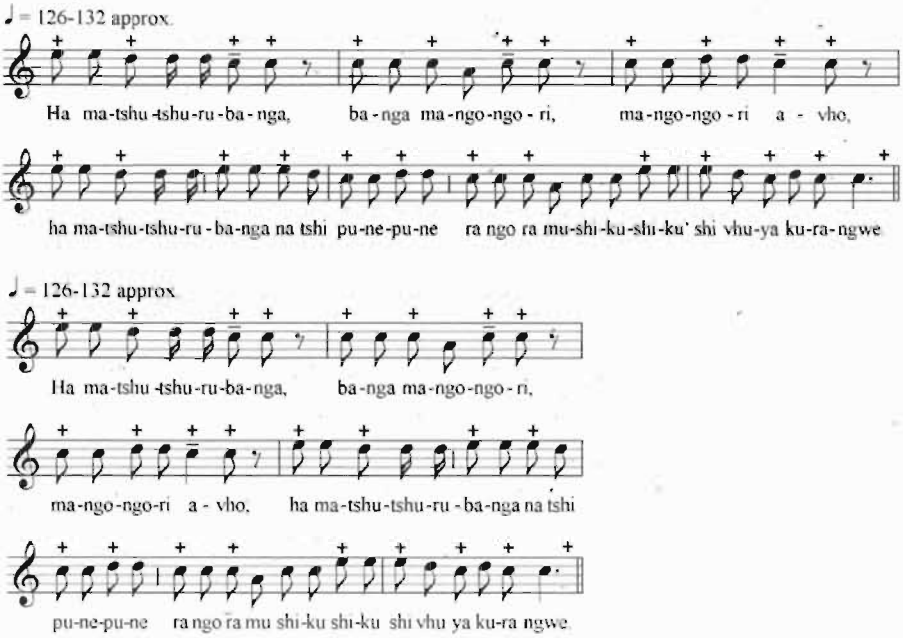
a) Transcription of the Game

John Blacking (1967:57-58) documented and transcribed this version of the game. Blacking wrote that "[t]his is one of literally dozens of different versions of this song, none of which make sense to the Venda, who say that they have been borrowed from the Tsonga. [...] Isolated words or phrases may be translated, but as a whole the songs are meaningless."

b) Lyrics

Ha matshutshuru-banga,
Banga mangongori,
Mangongori avho,
Ha matshutshuru-banga na tshi
Pune-pune rango ra mushiku-shiku
Shi vhuya kurangwe.

c) Melody



5. Version 4:

Ha matutu banga

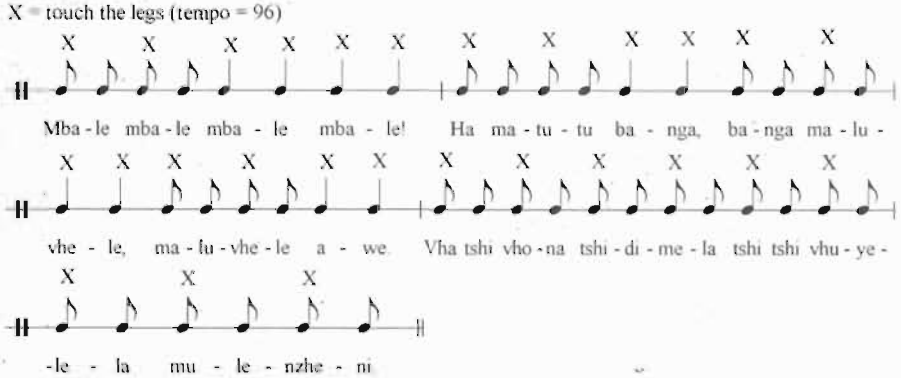
a) Transcription of the Game

This version was documented and transcribed by Jaco Kruger. His version was found in Venda and appeared in a previous issue of *The Talking Drum* (Kruger, 1997:4-5).

b) Lyrics and Translation

Mbale mbale mbale mbale
Count, count, count, count.
Ha matutu banga, banga maluvhele,
maluvhele awe.
Chop your millet with a large knife.
Vha tshi vhona tshidimela
tshi tshi vhuyelela mulenzheni.
See the train: it returns on the legs.
[referring to counting when it reverses]

c) Chant



Lesson Plan

1. Introductory Phase

The purpose of this phase is to introduce learners to version 1 of the children's game (see Learning and Teaching Support Material). The teacher will introduce learners to this game by explaining the instructions and rules to learners and demonstrate how this game is played. The teacher then acts as the lead singer while learners act as participants.

Activities

- While the teacher demonstrates the game for the first time, learners clap the beat of the song.
- Learners learn the lyrics of the song by singing along with the teacher when the game is demonstrated. The teacher must repeat the song until learners can participate with confidence.
- When learners are familiar with the rules of the game and the lyrics, they divide into groups of 4 to 6 learners per group and practice the game.
- Groups can then switch members and perform the game at concerts.
- Learners who are familiar with the languages present in the children's game can attempt to identify known words and to trace the origins thereof.
- Learners can speculate which words do not exist in any language.

2. Middle Phase

The purpose of this phase is to introduce learners to three alternative transcribed versions of the children's game in order to make them aware of differences and similarities which exist between the different versions. The first and second versions were documented among Tsonga children and the other two versions among Venda children. In this phase, versions 2, 3 and 4 of the game are performed.

Questions for Learners

Teachers can use the following questions to guide learners when they talk about the different versions of the game:

- Does the way the game is played differ from one version to another?
- Do you think the lyrics of the versions are the same? Where do the lyrics differ?
- Do you think the rhythms of the versions are the same? Why not?

Teachers can explain differences between the versions superficially in order to raise awareness of cross-cultural borrowing of vocabulary (see Introduction).

3. Concluding Phase: Assessment and Application of Skills

Learners will:

- confidently perform one version of the children's game *Ha matshutshuru-banga;*
- demonstrate stable beat through playing the game;
- be acquainted with other versions of the game and talk about the differences and similarities;
- become aware of how cross-cultural borrowing of vocabulary results in different versions of the game;
- explore tempo by confidently singing and playing the song and game at different tempos;
- explore dynamics by confidently singing the game-song on different dynamic levels;
- find and bring other versions of this game or a similar game to class.

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Music Educators, Arrange!

Part 2: Tonics, Dominants and Subdominants, and the Magic of Third Relations

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When music educators arrange melodies in order to use them as part of the teaching learning processes, they may be able to bring to their classrooms the energy that creative work produces. They will also be better equipped to channel and even develop the creative urges of some – maybe most – of their learners. The aim of these articles is to suggest simple ideas that will help educators to focus and develop their own thoughts and the thoughts of their learners when they arrange music for lessons and for concerts. Focusing our ideas around certain principles enables us to have productive conversations, and to design and implement teaching-learning processes that help us grow.

When developing our ways of teaching, especially when experimenting with new ways of teaching, the aim does not always have to be the uncovering of the best or the only principles. We can also aim to find principles that work, and that work for now. Principles can always be changed later. It is in this light that my five slogans for arranging music should be understood. The first four slogans focus on harmony but if the intimate relationship between harmony, melody and counterpoint is understood well, the mottos become more effective. To make them even more effective the role of meter, rhythm and texture can be explored when working according to these principles. The fifth slogan, to be discussed in the next article, is designed specifically to broaden our explorations to all aspects of the musical texture.

1. Prolong chords, especially the tonic!
2. Not all chords are equal!
3. Keep tonics clean, dominants strong, and colour those subdominants well!
4. Use the magic of falling third relations!
5. Find that one strong idea and use it well!

In the first article of this series (published in the December 2010 edition of this magazine) the prolongation of chords and the differences between chords were discussed. In order to revise the ideas behind these first two slogans, a short worksheet based upon the tshiVenda folk song *Dambatshekwa* (The Crab) is presented as part of this article. The melody, words and dance steps can be found in Kruger, 2004:17-18.

While working through this worksheet the teacher may notice that the analysis of the melody is the 'hidden basis' of the improvisations. When analysing a melody in order to uncover aspects relevant to understanding the possibilities of chord prolongation and chord change, the teacher can try to prompt the learner to suggest several answers to the following two questions. The answers are best explored through performance (in duets or in small ensembles) and not through merely talking through the score!

- How long can the tonic be prolonged? What will the effects of different versions be?
- Where can we use the dominant? What will the effects of different versions be?

These questions can lead the learner into an ever deepening learning spiral, if the sequence of melodies to analyse and to arrange is designed with insight by the teacher. These analyses will then prepare the learner to start experimenting with another kind of sonority, that of the subdominant. This brings us to the third slogan.

Keep tonics clean, dominants strong, and colour those subdominants well!

The aim of working with this slogan is to keep the sound of the three harmonic functions (tonics, dominants and subdominants) as different as possible. Tonics are characterised by little tension, while dominants should always have tension, but different degrees of tension depending upon the importance of the cadence or of the phase in the arrangement where the dominant is used. Subdominants should show less tension than dominants. They can even be completely consonant, but their colours should differ from the colours of the tonic. This helps the composer/arranger and the listener to understand and/or to enjoy the arrangement more.

Differentiating chords according to three functions creates a more vivid harmonic path, and this usually adds to the quality of the arrangement. It also increases the value of the arrangement in the teaching learning process, because creating and performing the arrangements in this way can lead the learner to make ever finer relevant distinctions between important phenomena.

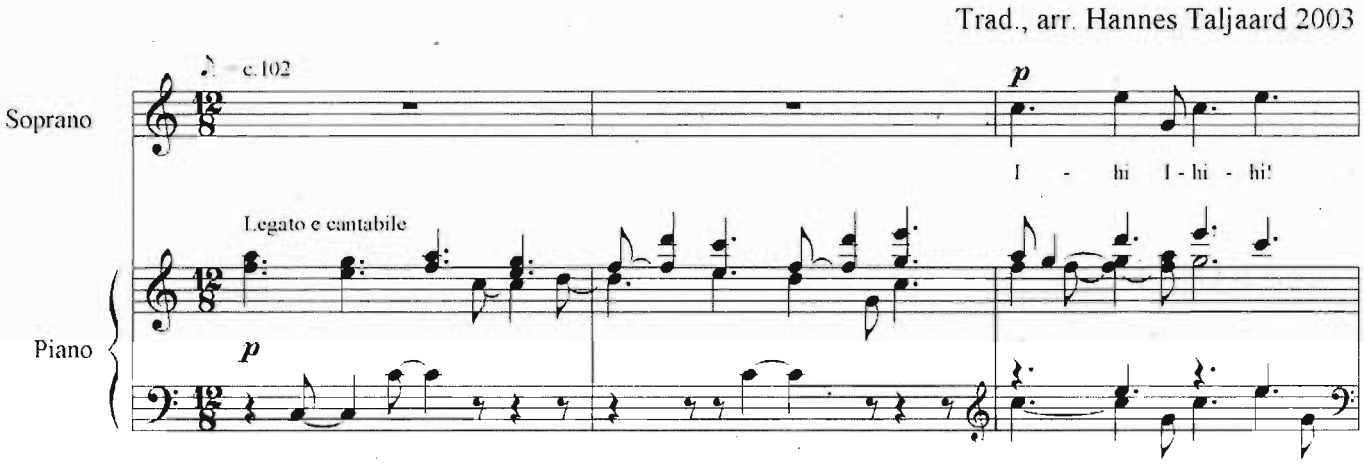
The potential differences between tonics and dominants were discussed in the previous article under the second slogan, and for this reason I focus in this article on the ways in which subdominants can be coloured.

The use of three harmonic functions of course follows the idea of functional harmony as articulated by Hugo Riemann in the nineteenth century, and by countless others. My debt to my predecessors is once again clear.

Three strategies for colouring subdominants will be described below.

1) substituting the subdominant chord with the supertonic chord, or with the submediant chord
2) adding tones, especially the sixth above the root of the chord or the second above the root of the chord
3) using in major keys the minor triad on the fourth scale degree, and the major triad on the sixth scale degree

3. Ihi



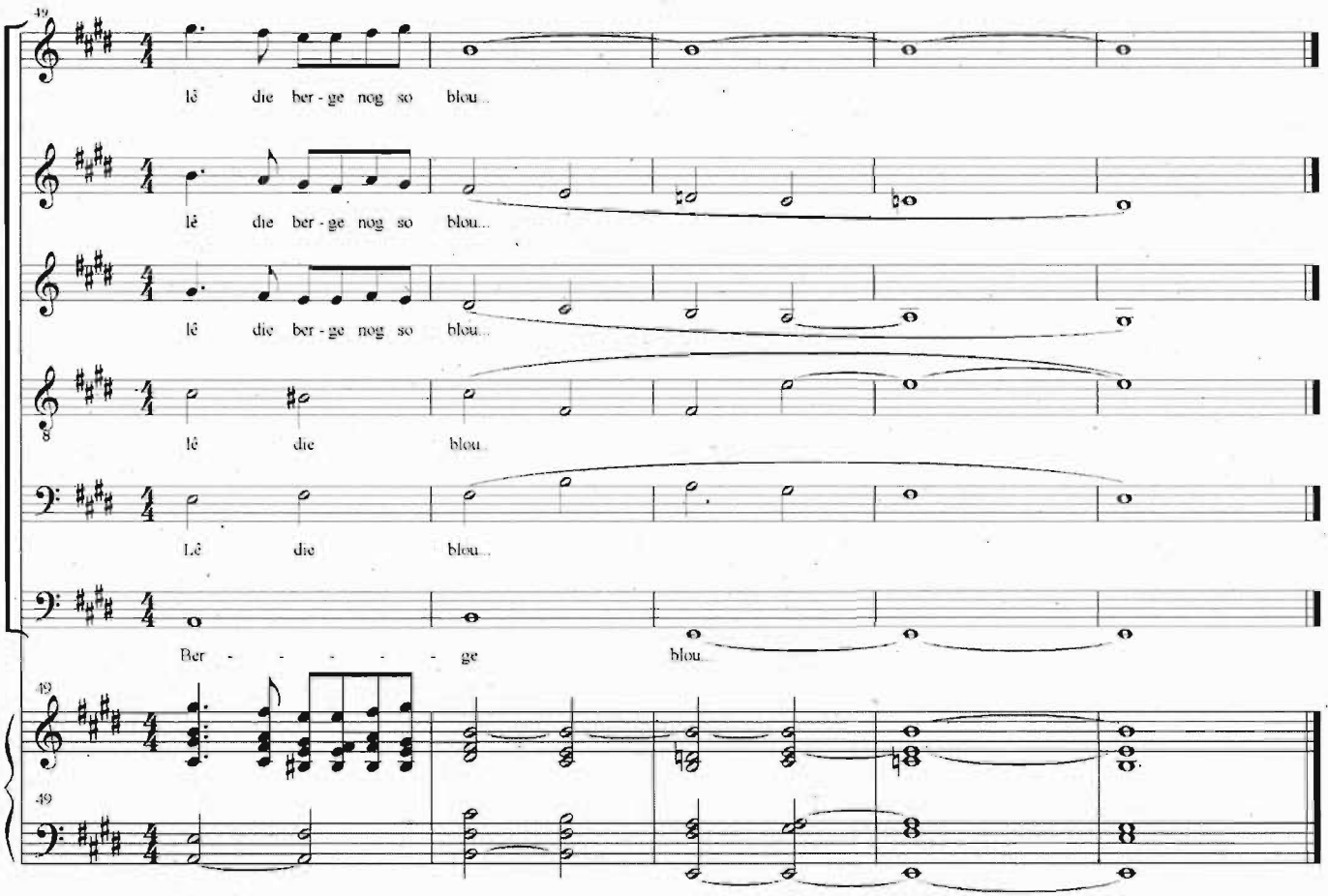
Substitution

The chords on the first and third beats of bar 1 of *Ihi* can be heard as subdominant chords in C major. The triad on the first beat of bar 2 falls metrically in the same position. It is a chord on the supertonic, and is heard as having the same function as the subdominant chords. On the third beat of bar two, this triad is heard with the C in the left hand, and it can then be heard as a tetrachord, the seventh chord on ii, also with the subdominant function. When the left hand sounds the G this function changes to a 'soft' dominant.

Added tones

In bar 3 the subdominant functions are even more coloured when (on the first beat) the second above the root of the subdominant chord, the G, is added to the triad without changing its function. On the second beat the second (E) and the fourth (G) above the root of the supertonic seventh chord changes its colour.

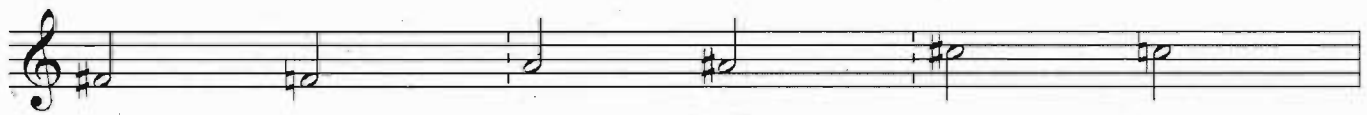
Minor triads in major keys



This example is the ending of my arrangement of the Afrikaans folk song *Al lê die Berge nog so blou*. It is for acapella voices, but a piano reduction is added here to show how the lowered submediant scale degree (the C natural in E major) is colouring the subdominant function that is employed to prolong the tonic in the penultimate bar. The explanation for this phenomenon found in most textbooks regards the lowered submediant tone (and the chords that contain this tone) as being 'borrowed from' the minor mode of the same tonic, known as the parallel minor. This is a meaningful explanation.

Another way of thinking about this is systematically explored below as an example of how a teacher can lead a learner towards a broader systematic understanding of a phenomenon. Such a broader systematic understanding usually stimulates creativity, because possibilities of which the learner was unaware are brought into the field of awareness. This way of working has the further advantage of leading a learner away from the common ways of using tonal chords.

Chords with subdominant functions can be built upon three scale degrees: 2, 4 and 6 (or supertonic, subdominant and submediant). If we allow each of these to have two positions in a scale, we get 2 and flat 2, 4 and raised 4, and 6 and flat 6. In E major this will be the tones F# and F natural, A and A#, and C# and C natural.



Upon each of these tones, we can build dyads that are either minor thirds or major thirds. This produces the dyads given below. Working at first with dyads and not with triads helps the learner to understand that sonorities can also consist of only two tones.

Now we can build either major or minor triads, using each of these dyads. One can of course build other kinds of triads as well, but major and minor triads are consonant and will not detract from the dissonance of the dominants.

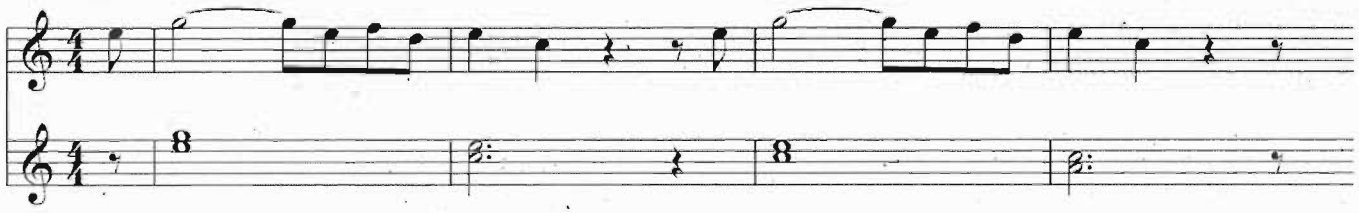
This process can be extended to tetrachords, pentachords and so on. A large amount of potential subdominants will be 'created' – a collection of multicoloured sonorities that can prepare either the dominants or the tonic, or prolong the tonic. If the teacher and learner explores by ear the tonic and dominant sonorities that can follow each of these subdominants, a great deal will be learnt about harmony!

Slogan 3 takes the distinction between harmonic functions as its foundation. Making and keeping this distinction between the harmonic functions is only one way of thinking about harmony while improvising and arranging. There are others: studying for example the ways in which Benjamin Britten transforms a tonic sonority into dominant sonorities in his arrangement of *The Water is Wide (O Waly Waly)* will convince the readers of this article that keeping the distinction between the harmonic functions is not the only way to create interesting arrangements, or even the best way. But it certainly is a useful way of thinking.

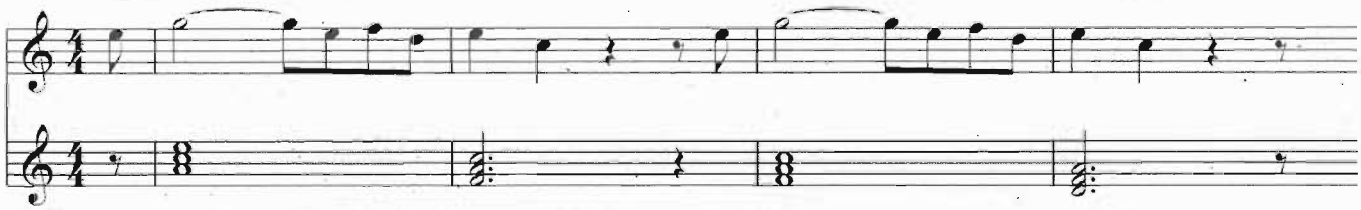
Use the magic of falling third relations!

The examples and discussions below describe some aspects of the thinking and planning that went into my arrangement of another tshiVenda folk song *Muya u dzike* (The wind is abating). The first part of the melody is given below. The rest of the melody, the part for the choir, the full text and the body movements that go with the song are given in Kruger (2004:63-64).

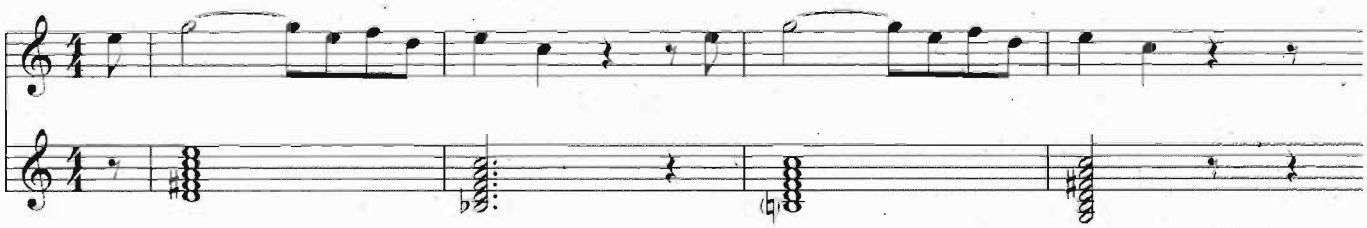
The repeated first phrase contains three intervals of a third: E-G, D-F and C-E. If the first and last of these are taken in the first phrase as the lower third of a triad and then in the second phrase as the upper third of a triad, we can harmonise the first part of the melody with the following chords.



Continuing this process will yield even more far fetched harmonies for the second phrase of the melody.



The process can be continued, and more chromatic tones can be added...



Of course, these examples are only primitive sketches to explain the ways in which the harmonies are derived. These skeletons need to be fleshed out by paying more attention to voice leading and to the ways in which the chords are spread out. I sketched here only a few of the many possibilities for harmonising this melody that follow from this line of thinking. The sketches are also meant to show that the creation of an arrangement or a composition is not always the result of a divine inspiration that delivers the whole masterpiece in a single flash. It seldom is, and most of the time clear thinking and hard work are needed. Sometimes an arranger progresses incrementally over several weeks when writing an interesting arrangement. Continued systematic work usually builds up technique just like practising the saxophone will develop instrumental technique on that instrument.

Because I hope to stimulate creative thinking through this article, I leave the application of the fourth slogan open-ended. I do not give an example of a completed arrangement in the hope that readers will be stimulated to try for themselves.

One can create many different kinds of chains of third relations in order to harmonize certain melodies. These can be diatonic chains as well as chromatic chains. Working in this way will produce harmonic sequences with direction and meaning that will at the same time not sound like the average chorale harmonization. The secret is in the two tones that adjacent chords share and the strong bass line of these progressions when we use passing tones between the roots of the chords. In fact, the lines are so strong that they can eliminate the 'problems' created when chords do not belong to the prevailing key, as is suggested in the last of my sketches above.

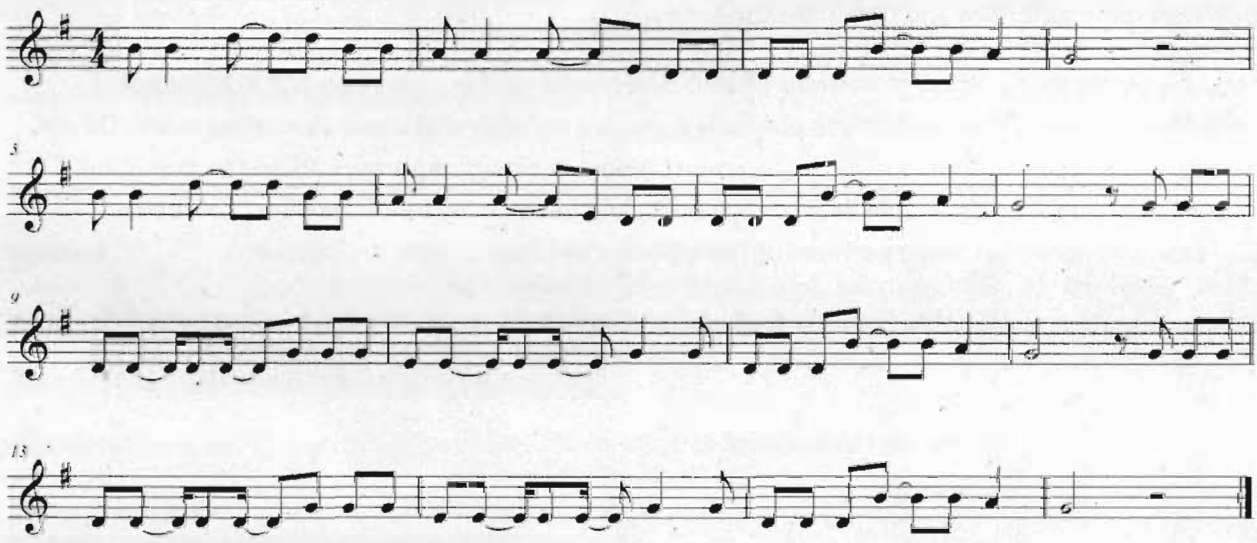
Using chains of falling third relations will in most cases blur the distinction between tonics, dominants and subdominants. It becomes clear that following the principles suggested by the different slogans can lead us into seemingly opposite directions! My experience over many years as a composer has convinced me that oppositions such as these are often the fuel that drives creative processes. Setting up stimulating oppositions ties in well with the aim of these articles which is to contribute to our thinking about creative processes so that their potential in music education can be developed more.

Bibliography

Kruger, J., *ed.* 2004. Venda lashu: Tshivenda songs, musical games and song stories. Potchefstroom: School of Music, North-West University.

Worksheet: Chord prolongation and differences between chords

Dambatshekwa (The Crab) – The crab surprises us, because it shuffles sideways!



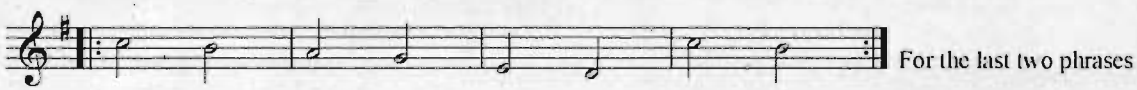
Explore the melody through improvisation as a basis for your arrangement. Follow the steps suggested below.

Prolonging the tonic

Step 1 – Sing only the tonic (G) while performing the melody on piano, organ or string instrument. If you are improvising with a friend, the melody can be performed on any instrument, and the tonic drone can also be produced by another instrument. But always sing first, even if two or more musicians are taking part in the improvisation. Try to experience consciously how some of the tones of the melody push against the tonic that you are singing or playing.

Step 2 – Repeat step 1 and then circle the tones that push against the tonic. Indicate with symbols that you invent those tones that resolve by moving one diatonic step downwards, and those that do not resolve. Now try while performing to indicate with movements these two kinds of tones.

Step 3 – Compose as many ostinatos as you can, basing them upon your experiences in step 1 and 2. Create them systematically: ostinatos in one voice, then in two-parts and then in three parts. Do not use the leading tone. Two examples are given below in order to stimulate your imagination. You can use more interesting rhythms and textures than in the examples!



Different kinds of chords

Step 1 – By using the leading tone F# in your ostinatos, explore through improvisation the differences between tonic sonorities and dominant sonorities.

Step 2 – Create many different versions of your accompaniment by using few or more dominant sonorities. Some versions should use only one dominant sonority and some should use more. Do not place the dominant sonorities only or always just before the ends of phrases. Place the dominant sonorities on weak beats as well as on strong beats and become aware of the effects of metric placement of sonorities while performing the different versions of your arrangements.

Can you create a version that uses the tonic sonority only once and many dominant sonorities?

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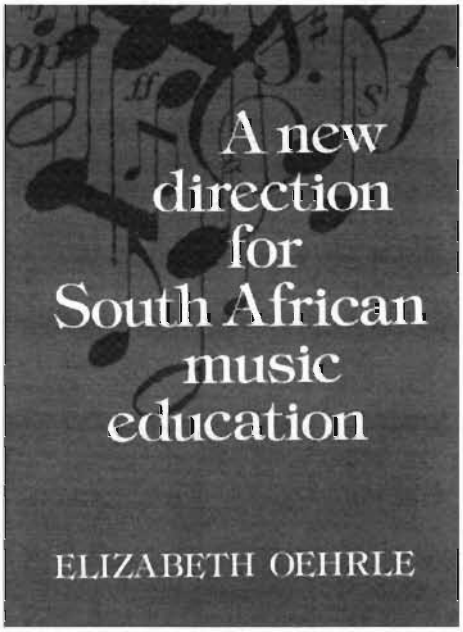

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