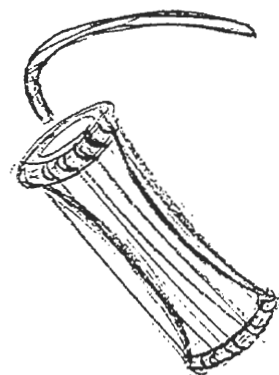


# the TALKING DRUM



**Network for Promoting Intercultural Education through Music (NETIEM)  
Southern African Music Educators' Society (SAMES)  
Newsletter Issue No. 11 • April 1999**

## Editorial

**A**ll who responded to the questions in the last issue – thank you. Chrispo Caleb from Wits wrote that he valued “basically all aspects and the variety in the articles as they contribute in one way or another to the overall character of the publication”. His final thought was similar to that of others. “Best of all is the moderate ease of language and readership for comprehension by many teachers who would like to use it as a resource and reference”. Thus, when asked why *The Talking Drum* does not become a journal at this stage, my response is that the newsletter meets the current needs of both teachers and community workers.

Jaco Kruger proposes that “*The Talking Drum* could become a forum for the development of music in Curriculum 2005”. He suggests that “perhaps *TTD* could start with the basics, with the objectives of OBE... most music teachers are still in the dark. From there we ... apply our knowledge of music to meet the criteria of the new curriculum... *TTD* currently deals with... the very necessary nitty gritty material and methods of music education”. He suggests that a “suitable balance between theory and practice” should be maintained. To what extent should we move in this direction in the year 2000, or should we continue to focus on the dissemination of teaching material?

The plan for this year is to include more research material from the University of Natal library along with lesson plans. Minette Mans suggested that we include materials from Namibia, and we look forward to submissions from that part of Africa. As materials from Namibia and other places are still to come, this issue includes the second half of “African Music in the Schools,” and an article by Malcolm Floyd, well known and highly regarded music educator who has worked many years in Africa. Apologies for the error in issue no. 10. In the text of the first song, VHONANI ZWIDENSHE, the numbers under the text (which indicate movement on certain beats) were wrongly placed and out of sync with the text. This meant that the song could not

be learned or performed correctly. The lesson plan is repeated with the corrected numbers under the text.

Kathy Primos, in response to my request for materials from WITS students, suggests: “What about a section for students re. ‘work in progress’ where students and authors of yet to be published projects, dissertations, theses, books, etc., could list their interests and their research topics so that there could be possible interaction between them? And other readers?” This suggestion will be acted upon. Send your contributions, materials and ideas.

*Elizabeth Oehrle*  
Elizabeth Oehrle

### Inside

#### IDEAS FOR THE CLASSROOM

VHONANI ZWIDENSHE	
correction of numbers	2
African Music in the Schools	
Chapter 6: Mbira Music	4
Chapter 7: Vocal Music	7
Chapter 8: Harp Music	10
Chapter 9: Music for Drum Ensemble	14
Chapter 10: Music for Pipe Ensemble	17
Bibliography	21

#### ARTICLE

Principles and Processes of Sharing Music: Tanzania and Britain	24
--	----

EVENTS	28
--------	----

LETTER	28
--------	----



# IDEAS FOR THE CLASSROOM

## VENDA SONG

© Jaco Kruger: Dept. of Music, Potchefstroom University

### *Vhonani Zwidenzhe: A Venda Action Song For Girls*

#### AIMS

- 1) to let young children experience:
  - musical beat by means of body movement
  - additive rhythm
- 2) to stimulate debate about male and female role allocation.

#### TARGET GROUP

Aim 1: 6–9 year olds

Aim 2: 10–13 year olds

#### TIME ALLOCATION

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

#### PROCEDURE

- 1) The teacher performs the song for the children.
- 2) The teacher recites the first line. The children

repeat the words until they are pronounced correctly.

- 3) Steps (1)–(2) are repeated with the melody and the movements.
- 4) Steps (1)–(3) are repeated with the remaining lines. (They are learning to iron, to iron until daybreak.)

#### ORIGIN OF SONG

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

#### EXPLANATION OF THE TEXT

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

Pounding sorghum and maize usually took place

#### TEXT AND TRANSLATION

- 1 Vhonani zwidenzhe vhonani zwanda zwa vhana vhatuku.

1 2

(See the feet, see the hands of the small children.)

Vha tshi di guda u sinda, u sinda la vhuya la tsha.

3 3 3 3

(They are learning to pound, to pound until daybreak.)

- 2 Vhonani zwidenzhe vhonani zwanda zwa vhana vhatuku.

1 2

(See the feet, see the hands of the small children.)

Vha tshi di guda u kuvha, u kuvha la vhuya la tsha.

4 4 4 4

(They are learning to wash, to wash until daybreak.)

- 3 Vhonani zwidenzhe vhonani zwanda zwa vhana vhatuku.

1 2

(See the feet, see the hands of the small children.)

Vha tshi di guda u aina, u aina la vhuya la tsha.

5 5 5 5

(They are learning to iron, to iron until daybreak)

- 4 Vhonani zwidenzhe vhonani zwanda zwa vhana vhatuku.

1 2

(See the feet, see the hands of the small children.)

Vha tshi di guda u bika, u bika la vhuya la tsha.

6 6 6 6

(They are learning to cook, to cook until daybreak.)

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

### PRONUNCIATION

You should preferably consult a Tshivenda speaker.

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

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

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

### MOVEMENTS

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

- 1: touch the feet
- 2: hold the hands up at chest height, palms forward
- 3: perform a pounding movement with an imaginary pestle
- 4: hold a hand in the air with the palm turned upwards; perform a scrubbing action on this palm with the other hand
- 5: extend an arm with the palm of the hand turned

upwards; use the fist of the other hand to perform an ironing motion along the entire length of the extended arm

6: perform a stirring action, as if cooking porridge

### ADDITIONAL ACTIVITY

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

### BIBLIOGRAPHY

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

Hammond-Tooke, W.D. (ed.) 1974 *The Bantu-speaking peoples of Southern Africa*. London: Routledge & Kegan Paul.

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

Krige, E.J. & J.D. 1980 *Realm of a rain-queen*. Cape Town: Juta

## Vhonani zwidenzhe

$\text{♩} = 88$

Vho-na-ni zwi-de-nzhe vho-na-ni zwa-nda

zwa vha-na vha-tu-ku. Vha tshi di gu-da

u si-nda u si-nda la vhu-ya la tsha,

u si-nda u si-nda la vhu-ya la tsha.

# AFRICAN MUSIC IN THE SCHOOLS

© Sandra Bonnett: Music Department, University of Natal 1977 (Long essay)

## Chapter Six: Mbira Music

The mbira originated in Africa and has over one hundred different African names. An intimate instrument, the mbira is ideally appropriate to personal music making. It produces a soft and gentle sound and is also especially suited for fast playing.<sup>39</sup> Mbiras may be small with only eight, nine or ten reeds or as big as the Nsansi which has twenty-two reeds. The mbira is known throughout a large part of the Zambezi area of Zambia and in Malawi, as Kalimba. It is this small, fan-shaped instrument with a gourd resonator, that I am going to describe. Plate III shows a basic eight reed Kalimba from Malawi. It has a tray body, membrane buzzer and is played over the gourd.

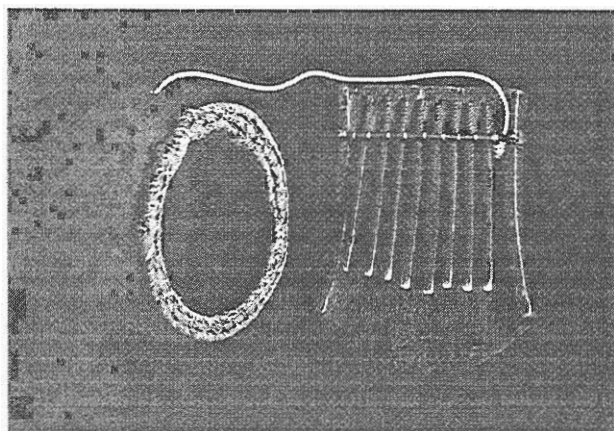


PLATE III

The reeds are numbered from left to right in order of pitch:

8 7 6 2 1 3 4 5

Each hand has three consecutive high notes and a low note. The layout of the reeds indicates approximately the pattern of pitches, which is shown in Figure 26.

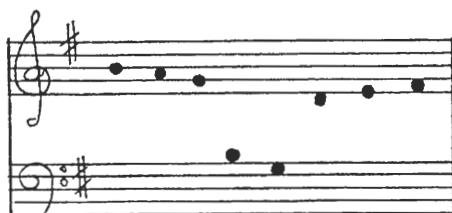


FIGURE 26

(The key of G is suitable for transposition and fitting the range of the Kalimba into a treble staff). This pattern of pitches runs throughout the Kalimba family of mbiras which usually have many more reeds than the basic eight. Therefore all Kalimba music may be adapted for the eight-key instrument with the above tuning.

Key six is taken as the key-note; the reason being that the chord 6-3 (G-D) is the best sounding chord on the instrument. The note is played at the beginning of most tunes and at the end of all tunes. It holds a central position in the harmonic progression, always being returned to from the other two main chords. Figure 27 shows the three main chords (1, 2 and 3) and a passing chord (4). All "chords" referred to are two-note chords.

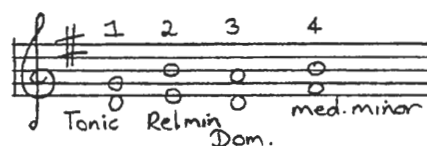


FIGURE 27

The order in which they occur is fixed, namely 1-2-1-3. The passing chord 4 may occur in any, all or none of the spaces between the main chords; but more particularly after each chord one e.g. 1-4-2-1-4-3.<sup>40</sup>

The following song, "Kana ndoda kuramba murume" is a Kalimba tune by Jege A. Tapera.<sup>41</sup> The song may be learned separately by rote and the accompaniment which is repetitive should not present too many problems. The player will have to practise slowly to learn the technique of thumb movement, before attempting the correct speed. However this will probably be beyond the capabilities of most school children, though a fairly fast speed can be reached. This particular piece can be played on the diatonic Kalimba made by Hugh Tracey. This instrument which is adapted to our Western diatonic system, is obtainable from:

I.L.A.M.  
Rhodes University  
6140 Grahamstown  
South Africa

**KANA NDODA KURAMBA MURUME**

$\text{♩} = 240.$

KA - NA NDODA KU - RA-MBA MU - RU - ME NOO SHE-RE-KE-TA

VOICE: SADZA MA-DYA HE - RE ? NOMSORO OM BE - WA SADZA MADYA HE

-RE ? UN-O-U RAMBA UNO-U RAMBA

MBIRA SOLO:

KA-NA. U-NO-NI - DA MAI WE ZARA KUTE-VE ZA-RA KUTE-VE

ZARA KUTE-VE O - O O - O

MUNO RAMBA MU-RUME MUNO RAMBA MU-KADZI

MUNO RAMBA MU-RUME mm. .... mm. ....

mm. .... mm. .... NDINO RAMBA TU-ON-E

NDINO RAMBA TU-ON-E NDINO RAMBA TU-ON-E. [MBIRA]

(f) = Play the note on octave lower.

“Kana Ndoda Kuramba murume” displays two characteristics found in African music:

- (1) the two against three combination sometimes found vertically in the voice with the accompaniment, but mostly in the horizontal flow of the song. This results from  $\frac{5}{8}$  metre; and
- (2) the universal custom of singing only one note to each syllable.

#### Suggested recorded example for Class listening:

“Chrombo woye nditerera” (Spirit of music follow me) from The Music of Africa Series, No. 26, Rhodesia I, GALP 1321, Side 2, Band 4.

Mugadzikwa Mwanagona, a young Karanga boy of 13 years, accompanies his song with a Kalimba mbira.

#### HOW TO MAKE AN MBIRA

A piece of fairly thinnish wood is needed to resonate the bamboo reeds. About ten holes are drilled through the wood and two strips of wood (the second piece is called the bridge) are glued (use wood glue) on either side of the holes. See Figure 28.

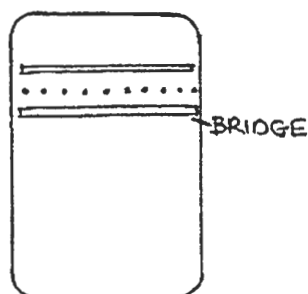


FIGURE 28

The eight reeds are cut from bamboo to form strips of differing lengths and shaped approximately to sound the required pitches. (The playing ends of the reeds will have to be filed and smoothed so as not to hurt the thumbs). They are then placed in position over two strips of wood, a bar of wood is placed over them (between the other two pieces of wood) and wired down tightly through the drilled holes. A piece of wire running at the back of the wood board from side to side, may be used as an attachment for the bar wire. Figure 29 illustrates the layout of the reeds when wired in position.

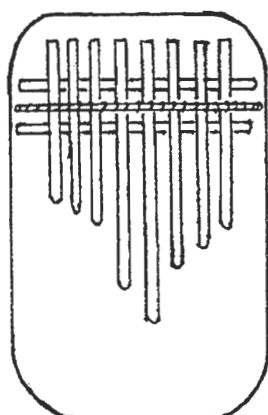


FIGURE 29

Figure 30 shows a side view of a reed in position:

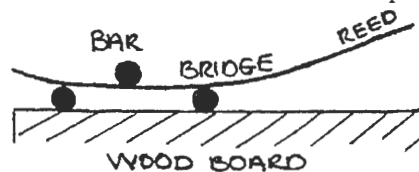


FIGURE 30

The tuning of the reed depends on three factors: length, weight and flexibility. The more of each quality, the deeper the pitch, i.e. if a reed is either longer, heavier or more flexible, it will be deeper in pitch; and the converse. Weight and flexibility are especially important in making reeds. The part of the reed most sensitive to weight change is the very tip, and the part most sensitive to change in flexibility is the point directly over the bridge. Here, then is the principle: to sharpen a reed you scrape off part of the underside of the tip and to flatten a reed you scrape off the underside, the area immediately over the bridge, thereby increasing flexibility (making it weaker). Figure 31 illustrates the principle.

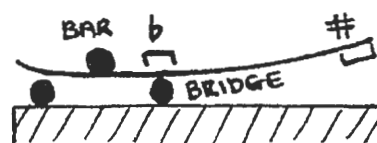


FIGURE 31

The general procedure then is to place the reed in the instrument at the correct length where it is eventually required, and sound it. If it is either sharp or flat, correct it by filing in the appropriate place, until the reed is both at the correct length and tune.

Beeswax can be added in any amount to the underside of the playing tip of the reed – this flattens the pitch. This method of tuning has two useful applications; one is that you can make an mbira with all the reeds identical in shape, length, etc., and then tune them all with varying amount of wax; and second, a fairly short reed can be made to sound a relatively low note.<sup>42</sup>

Once the mbira is made, rattling objects such as bottle-tops, beads, etc., can be added to the instrument. These vibrate in sympathy with the reeds causing a buzzing sound when the reeds are plucked. (Instead of using a flat wood board for the body, a simple box can be constructed from lengths of plywood glued together. A hole must be made on one of the faces to allow the sound to resonate.)

39. Warren, F.; op. cit., p 64.

40. Tracey, A.; “Mbira Music of Jege A. Tapera” in *African Music*, 1961, Vol. 2, No. 4, pp 49 – 50.

41. Tracey, A.; op. cit., p 55.

42. Tracey, A.; “The Tuning of Mbira Reeds” in *African Music*, 1969, Vol. 4, No. 3, pp 96 – 97.

## Chapter Seven: Vocal Music

**KARANGA THRESHING SONG**  
(DZIDZA WATONGA (FORT VICTORIA))

**Part 1**  
CHA - KURU-MA  
CRI-DZA-NGA-RA CHENNU WATONGA

**Part 2**  
A-RI-MA-NO  
A-RI-MA-NO

**Part 3**  
A-RI-MA-NO  
A-RI-MA-NO

**Part 4**  
GO-MO GU-RU RE MBIRE  
GO-MO GU-RU RE MBIRE

**Part 5**  
DZA-NGA DZA-NGA  
DZI-DZA WATONGA  
DZA-NGA DZA-NGA WATONGA

E = G = B = (G) D = G = 3 =

In the above song, I have analyzed the harmony used and arrived at the progression GBD/GBE. This is typical of the Shona vocal music of Zimbabwe. If one compares this harmonic progression with that of Jege Tapera's mbira piece in Chapter Six, one can see the same chord sequence, i.e.

$$\begin{array}{c} \boxed{E - G - B - (G) - D} \\ \boxed{2 - 1 - 4 = (1) - 3} \end{array} \quad \begin{array}{c} \boxed{G - B -} \\ \boxed{1 - 4 -} \end{array}$$

(Jege is of the Shona people of Zimbabwe). This harmonic progression is present in both their vocal and instrumental music.





# ABAFAZI BEMKA (THE WOMEN ARE LEAVING)

MPONDO

V.1.  
Bem-ka Ba-fa-a-a---Zi Se-be-ham-bi-le'

V.2.  
Bem-ka Ba-fa-a-a---Zi Se-be-ham-bi'

Eb-u-su-ku no Mbo-mbel'U-ye-a. Nd'yek Nd'yekwe-la Na-bo

Eb-u-su-ku no Mbo-mbel'Uyee Hamba s'okwela ka

Bemka Ba-fa-a-a-

vela phas

heya

## WORK SONG SELEPE GA SE KJA MOSU

TSWANA

LEADER  $\frac{3}{4}$   
Sarek go sarek go Sarek go sarek

CHORUS  
-su Ese - le-pe ga-sa-ja mo-su

go  
Ese - le-pe ga-sa-ja mo-su mo-su-e mo-su-e

Sarek

Se le-pe kgo e kgo ga-sa-ia Ma





# KGOMO ETSETLHANA

## TSWANA INITIATION SONG.

**LEADER**

3+3+2  
8

Tsa lala diemi tsa tlala diem'

**CHORUS**

3+3+2  
8

E tsaladi tswewe

Ka mona kago tlala diem'

ke so-ka-mo e tsaladi tswewe ke so-ka-mo

ke selo sa moro-ba---a e kgo-mo'e tse-ttha-na e kgo-mo e-  
D.C.

ya e-e kgo-mo'e tse-ttha-na kago tlala diem'

**ALTERNATIVE LEAD**

ke tlodi emi kago tlala diem'

A recording of "Kgomo Etsetlhana" may be found on The Sound of Africa Series, HMV, HLP, Tr. 107, Side A, Band 1.

This song introduces a class to the typical call and response technique of singing which characterizes much African vocal music. Also present in the song is the grouping of notes into 3's and 2's within the same bar. The singers repeat their parts until they lose interest or become tired.

"Abafazi Bemke", which also uses the call and

response technique, shows some singing in parallel fifths, fourths and octaves. The song may be heard on The Music of Africa Series, No. 18, Music from the Roadside No. 1, GALP 1110, Side 1, Band 4.

"Selepe ga se aja mosu" contains an interesting change of time from  $\frac{3}{8}$  to  $\frac{2}{4}$  and back again to  $\frac{3}{8}$ . This causes the middle section of the song to appear rhythmically drawn out. This work song is found on The Sound of Africa Series, HMV, HLP, Tr. 108, Side B, Band 2.

## Chapter Eight: Harp Music

The Azande people of the Central African Republic and surrounding areas, are famous for their beautifully shaped harps. Plate IV shows a "Kundi" harp of the Azande tribe living in Northern Zaire. The skin covering is of antelope hide. There are two ways of playing the harp: one is to hold it in a position with the body resting against the player's chest so that the strings lie horizontally; the other is to rest the stem against the chest so that the strings lie vertically.

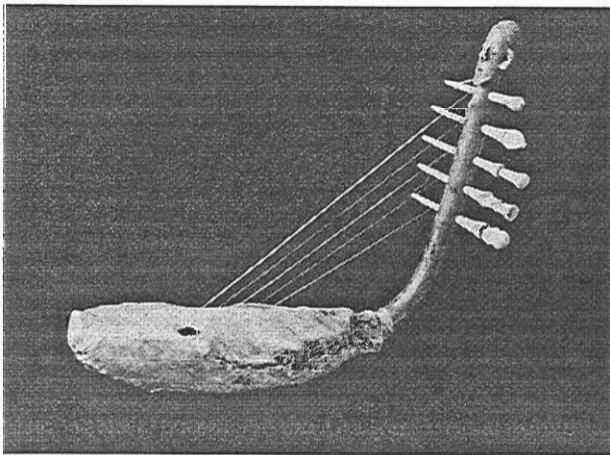


PLATE IV

The harp is tuned to a spoken formula: "Wili pai sa sunge", which yields a descending pentatonic scale with the approximate notes E, D, C, A, G. See Figure 32.

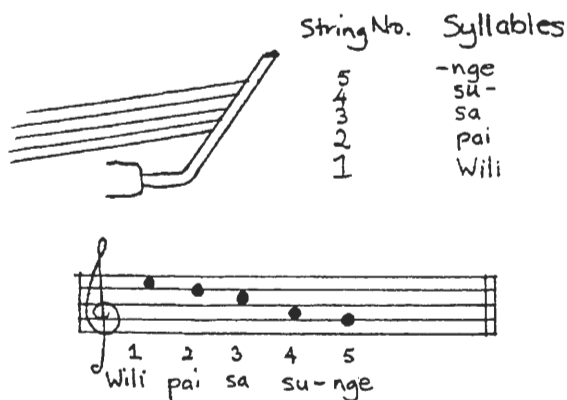


FIGURE 32

In the following analysis of Azande harp music, only the horizontal playing will be discussed.

The first composition studied is "Nzanginza mu du kporani yo" (The harp is our village). In this piece the left thumb plucks the notes EDC, and the right thumb and right index finger pluck the notes G and A respectively.

The right hand part is a simple two note pattern continuously repeated. See Figure 33.

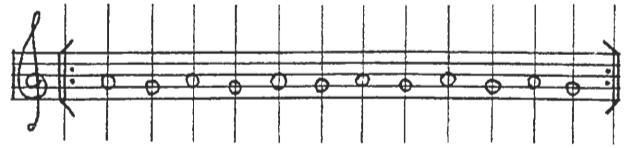


FIGURE 33

The left thumb part shown in Figure 34 uses only the thumb.



FIGURE 34

The combination of the two parts is as follows:



FIGURE 35

This pattern is played throughout the piece at the speed of 144 mm to each note of the left hand.

Azande harp music is not improvised, it is essentially composed i.e. the player knows the detail of what he is going to sing and play. Practically every note in the voice part is represented by the same note in the instrumental part. Figure 36 illustrates this point. This extract first appears at Number 6 in the score, which appears later in this chapter.

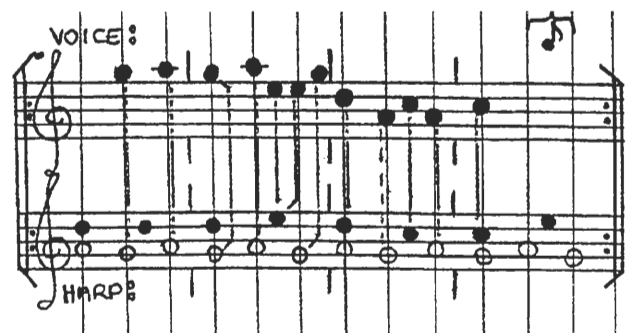


FIGURE 36

The voice part can be seen as “hiding” in the total structure of the instrumental part. At any one point in the piece, there are two notes which can be sung, i.e. the notes which the right and left hands are playing respectively. The durational values of the left hand’s notes for example, are really thought to be as written (see score). Therefore, Azande harp music has a definite harmonic aspect.

The Azande musician does not compose a vocal melody by “pulling out” notes from the instrumental part, nor does he compose his text phrases by putting note by note together. He simply listens to the structure of the harp basis and hears the inherent melodies which represent in their tonal pattern possible text phrases, and soon some ideas occur to his mind.<sup>43</sup>

Classes can experiment in improvising melodies (vocal and instrumental) over the harp basis and build up small songs of their own.

There is a second tuning of the harp, known as “Playing in English”. This is done by lowering the third string by a semi-tone so that the formula “Wili pai sa su-nge” begins at another place and with it the position of the fingers changes accordingly. See Figure 37.

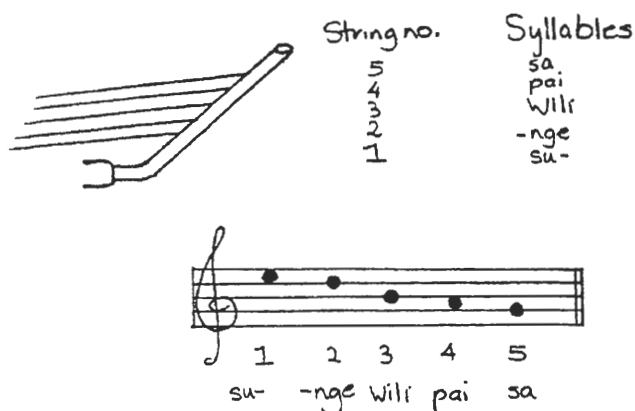


FIGURE 37

B, A and G are plucked by the left thumbs while E and D are plucked by the right index finger and right thumb respectively.

Playing “Nzanginza mu du kporani yo” with this tuning necessitates that the two parts of the harp pattern be inverted. See Figure 38.



FIGURE 38

The singing and harmonic intervals remain the same, but are transposed.<sup>44</sup>

I have not transcribed the following score<sup>45</sup> because the harp pattern repeats unchanged throughout the piece, and the vocal melody can be learned by imitation.

Unlike the other instruments mentioned in this paper, the harp is not readily available. However, it is possible for a woodwork class to make a modified version as a project. I have seen a simple model made up of thin plywood for the sides and base of the resonating box, small pieces of planking for the end stops of the box and thick tracing paper used in place of the skin. The stem consisted of two pieces of white soft wood (square in section); fishing line was used for the strings, and sosatie sticks for the tuning pegs.

The Azande musicians play their harp pieces on the Kponingbo xylophone and vice versa.<sup>46</sup> Therefore it would not be totally out of character to play these pieces on an Orff xylophone, since the interlocking technique of playing would still be present.

#### Suggested recorded example for Class listening:

“Gitari na Congo” from The Music of Africa Series, Musical Instruments 1 – Strings, GALP 1322, Side 1, Band 6.

This is a topical song with the Kundi 5-string harp. The Azande are famous as blacksmiths and the song is about one of them who sang as he beat on his anvil:

“My anvil is the true guitar  
of the Congo  
And I play on it to show  
How I love my work.”

43. Kubik, G.; “Harp Music of the Azande and Related Peoples in the Central African Republic”, pp 42–52.

44. Kubik, G.; op. cit., p 56–57.

45. Kubik, G.; op. cit., p 59–61.

46. Kubik, G.; op. cit., p 44.

1. "NZANGINZA MU DU KPORANI YO"

Language: Zande

Performed by Maurice Gambassi, aged 16, from the village Agoumar, near Rafai. Recorded on Original Tape R 44/B, in April 1964. Tuning: SA = approx an F." Voice part is below the harp level (8). Fingering: Pattern I.

$\text{♩} = 144 \text{ M.M.}$

Harp:



Voice:



Mu du kpo-ra-n'yo, Nza-ngi-nza mu du-kpo-ra-n'yo,

Mu du kpo-ra-n'yo, Nza-ngi-nza mudu-kpo-ra



N'yo, a-na-ta-ta.

Ba kpe-re gu-ndo o,

mo'e ka na-ngale-ni.

Nye-ke-re nye-ke-re mba timbo so-ro



a-ko a-na-ta-ta.

Nza-ngi-nza mudu-kpo-ra-n'yo, a-na-ta-ta.

Nye-ke-re nye-ke-re mba timbo-so-ro



ai- a-na-ta-ta.

Nza-ngi-nza mudu-kpo-ra-



N'yo, a-na-ta- ta. Mu du-kpo-ra-n'yo, a-na-ta- ta. Ta- ta a li-e ko-yo

Ko-e ka na-nga-le-ni. Nye-ke-re nye-ke-re mba-ti mbo-soro, a-ko a-na-ta- ta. Ga-mba-si Mau-rice!

Nza- ngi- nza mu du-kpo-ra n'yo, a-na-ta- ta. Mu du-kpo-ra-n'yo Nza-ngi-nza mudu-kpo-ra

N'yo, a-na-ta- ta. Nye-ke-re nye-ke-re mba ti-mbo-so-ro, a-ko a-na-ta- ta. Nye-ke-re nye-ke-re mba ti-mbo-so-ro, a-ko a-na-ta- ta.

Wi- li Gba-ya tya ko ! Wi- li Gba-ya !

Mudu-kpo-ra n'yo Nza-ngi- nza mu du-kpo-ra n'yo, a-na-ta- ta. Mu du kpo-ra-ra-n'yo Nza-ngi-nza mu du-kpo-ra

N'yo, a-na-ta- ta. Ga-mba-si Mau-rice.

\* ) Spoken words. The musician is saying his name. (at the second repetition of bar 13 only). — There is a small mistake in harp playing at this place, which I have not transcribed.

+ ) The player repeats the first half of the harp pattern — probably a mistake.

## Chapter Nine: Music for Drum Ensemble

The example discussed in this chapter is a “popular” dance from the Akan area in Ghana. Known as Asaadua – “the tree of a sweet berry” – it is a dance of fairly recent origin and meant for sheer enjoyment. It is usual for every Popular Band to specialize in the music of one type of dance only. Accordingly, every Popular Band is identified by the name of the dance it performs.<sup>47</sup> Performances of Asaadua are given by Asaadua Bands, the members of which are young people in associative relationships. In a performance, the drummers and other players take their position in front of the chorus. The spectators flank the performers on either side in a semi-circle leaving an open space for dancing.<sup>48</sup> Membership carries certain obligations such as readiness to perform on all occasions, willingness to travel with the band and to contribute to the funds of the association when the need arises. Against these, the band offers opportunities for enjoyment of music and friendship, the privilege to have the band at the funeral of a close kinsman or a member, and a share in any gains that may fall to the association.<sup>49</sup>

Modern popular dances are daring in the choice of drums and permit the use of such instruments as castanets, bottles, “frame” drums, “side” drums, box drums, cigarette tins and lids in their ensembles.<sup>50</sup> (A “frame” drum is literally a wooden frame with animal skin stretched tightly across it.)

The Asaadua Band described here is large and consists of –

- a gong (dawuro)
- a double gong (nnawuta)
- a castanet (firikiyiwa)
- a rattle (torowa)
- an hourglass drum (donno)
- a metal-cased, double-headed drum called “pati”
- a small frame drum (tambourine)
- a medium frame drum
- a large frame drum.

The ensemble works in two-bar phrases which are repeated continuously, with variations in some of the parts.

The gong plays a two-bar phrase the first bar of which consists of two groups of  $\frac{3}{8}$  motifs i.e.  $\text{♩} \text{♩}$  while the second bar consists of three even beats (a  $\frac{3}{4}$  group) i.e.  $\text{♩} \text{♩} \text{♩}$ . Thus the rhythm is metrically an additive one made up of  $\frac{3}{8} + \frac{3}{8} + \frac{3}{4}$ . See Figure 39.



FIGURE 39

The double gong plays a two-bar phrase of six even beats in triple time. The deeper-toned gong plays the first and last notes of the pattern, while the higher-pitched gong plays the rest of the constituent notes of the phrase. See Figure 40.



FIGURE 40

When the single gong and double gong are played together, their beats cross each other in the first half of the two-bar phrase, producing an integrated rhythm in  $\frac{3}{4}$  grouping. Figure 41 illustrates this.

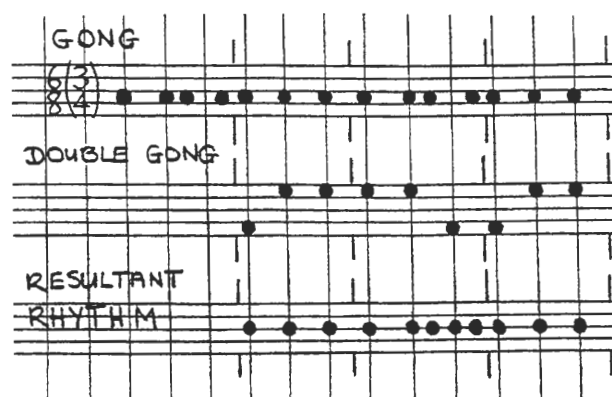


FIGURE 41

The next instrument, the castanet, divides the phrase into four beats, the first three of which are sounded. The structure of this motif is basically duple and contrasts with the basic triple groups of the gongs. Cross rhythms of 2 and 3 are produced here vertically. In the vocal line the ratio 2 : 3 is used horizontally in alternate measures. Figure 42 shows the castanet rhythm.



FIGURE 42

The fourth member of the idiophone section, the gourd rattle (torowa), plays the same rhythm as the castanet, thus doubling the effect, and marking out the duple contrast in the music.

The next instrument, the hourglass drum, enters with two notes of different pitches and proceeds in triple time. The single phrase contains three notes and the extended or double phrase contains seven notes. See Figure 43.



FIGURE 43

“Pati” and the small frame drum play the same pattern. Their phrase begins off the main beat (see score).

The medium frame drum begins with a bar of three equal notes followed by a bar of silence. The first note has a low pitch and the rest have high pitches. The entry of this instrument synchronizes with the second half of the gong rhythm.

The largest frame drum plays a rhythm similar to that of the hourglass drum (see score).

The music of Asaadua is rhythmically simple and there are essentially only three main entries.

- The entries of the rattle, castanet and gong.
- The entries of double gong, hourglass drum, medium and large frame drums.
- The entries of the small frame and “pati” drums.

The polyrhythmic effect of the music is achieved through the recurrence of the staggered entries as the basis of phrasing, and the basic cross rhythm of 2 against 3.

The drum ensemble begins with a few bars followed by the soloist and lastly the chorus. Asaadua songs are fitted into one rhythmic mould – a basic pattern of alternating duple and triple groups of equal duration. See Figure 44.



FIGURE 44

Coupled with this basic framework is a fast tempo. (. ♩ = 94 – 108).<sup>51</sup>

For school use, homemade percussion instruments can be substituted for the instruments of Asaadua. For

the gong and double gong, empty bottles yielding different pitches may be used; large cans with plastic covers or bongo drums may be used in place of the small and medium sized drums; snare drums with the snares off can replace the large drums; while the rattle can be represented by a coffee can with a tight plastic cover, containing a few stones or dried beans. Two drums, sounding basic high and low pitches respectively, may also be substituted for donno.

Before introducing Asaadua, the students should experience a little of the complexity of African rhythms. A simple exercise such as the following should suffice.

The teacher beats the following rhythm:



FIGURE 45

The students are asked to imitate this, and they find it easy to do. Then they are asked to imitate the teacher’s right hand, which is this:

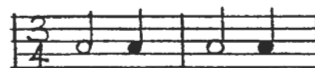


FIGURE 46

This is quite easy, but then they are asked to imitate the teacher’s left hand rhythm:

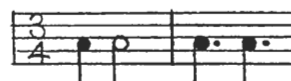


FIGURE 47

Here it is difficult to grasp the rhythm of the dotted crotchets. It should be pointed out that African drumming often consists of one drummer beating the first rhythm while another drummer beats the second rhythm, which is more difficult to do than when one drummer beats both simultaneously. A complicated rhythm complex may consist of many single rhythms all of which may be simple in themselves but when fitted into the total rhythmic complex, become difficult to perform.<sup>52</sup>

Each rhythm of Asaadua should be performed separately until the students achieve some facility in execution. Begin with the gong and the double gong (the time-keepers) and proceed to rattle, castanet, hourglass drum, and finally the small drums, medium and large frame drums. The students learn to begin at the right time by following the gong rhythm. The small drums may find difficulty in entering off the



main beat. It will help if each student beats the first beat silently on his thigh with one hand and sounds the other beats on a can with a stick.

Donno is used by West Africans as a talking drum. By squeezing the strings which hold the drum heads together, the pitch may be raised or lowered and in this way the drummer can imitate the various tones and pitch levels as well as the words and phrases of the language.<sup>53</sup> Thus it is the language which determines how the drums are played.

Since the parts of donno and the large frame drum are often complicated and contain a certain amount of improvisation, they should therefore be performed by the teacher or an experienced student. (However, even the teacher will only be playing a simplified version of these drum parts.) The hourglass drum, being the most important member of the ensemble, will indicate when the piece should end. This may be done by sounding an attention signal – a pre-arranged rhythmic pattern recognized by the rest of the ensemble – followed by an ending signal. To aid the players in recognizing the ending signal, phrases may be used. See Figure 48.

Attention Signal

Ending Signal

Soon we are ending so soon we will be ending so do Stop!

\* = This final note to be played by all instruments.

FIGURE 48

All the players may be helped in learning their rhythms by having them tapped on their shoulder blades so that they feel the motor activities involved. This is how an Akan child, who is destined to become a player of the talking drum, is helped by the Master drummer. Also, appropriate sentences or nonsense syllables, which convey the rhythms, may be used in coaching the students in the ensemble. The use of English syllables and words will yield rhythms but, in the case of the talking drum, they do not indicate the correct pitches of the rhythms; the reason being that English is not a tone language.

In the following score<sup>54</sup> I have omitted the song as I am dealing here with the combination of instrumental rhythms and also because I could not find an adequate pronunciation guide to the text.

47. Nketia, J H K.; *Drumming in Akan Communities of Ghana*, London, Thomas Nelson and Sons Ltd., 1963, p 69.
48. Nketia, J H K.; *Folk Songs of Ghana*, Legon, Ghana University Press, 1963, p 66.
49. Nketia, J H K.; *Drumming in Akan Communities of Ghana*, p 68.
50. Nketia, J H K.; *Drumming in Akan Communities of Ghana*, p 72.
51. Nketia, J H K.; *Folk Songs of Ghana*, pp 67–72.
52. Inniss, Carlton L.; "A Practical Introduction to African Music" in the *Music Educators Journal*, Feb. 1974, Vol. 60, No. 6, p 51.
53. Warren, F.; op. cit., pp 55–57.
54. Nketia, J H K.; *Folk Songs of Ghana*, adaptation of score found on page 5.

A S A A D U A

Rattle/Castanet

Gong

Double Gong

Small Drums (frame "pati")

Hourglass Drum

Medium Frame Drum

Large Frame Drum

Song begins here.

The positions of the beats on the stave indicate the relative pitches of the instruments.

x = silent beat

## Chapter Ten: Music for Pipe Ensemble

The members of the Tswana pipe ensemble on which this chapter is based worked as miners for the Luipaardsvlei Estate and Gold Mining Company near Krugersdorp. All the men in this ensemble were of the Bamalete tribe from Ramotswa in Southern Botswana. Playing the pipe music was their most important social activity.

The ensemble has a range of five octaves and there are twenty-one pipes (ditlhaka), each producing one note. Within the ensemble are five musical groups each consisting of four pipes (except the lowest which has five) and each doubling at the octave the notes of the group immediately above and/or below it. Figure 49 shows the entire range with divisions into groups:

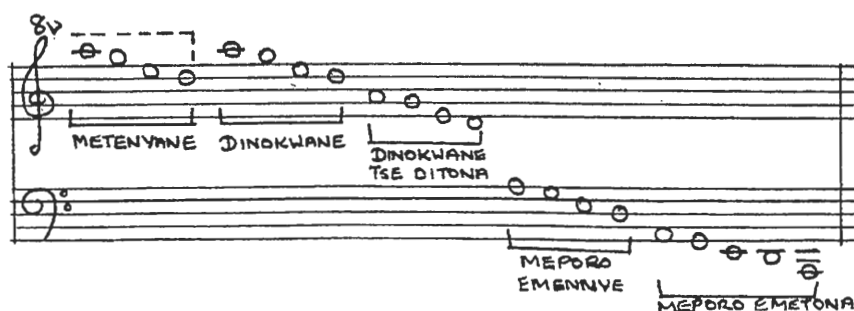


FIGURE 49

The pipes vary in length from about six inches to more than five feet. They are end-stopped and are made from lengths of metal piping found on the mine.<sup>55</sup> The leader always carries at least one copper rod about four feet long which is used for changing the position of the plug in each pipe and thereby altering its pitch.

The beginnings of the pieces are hesitant and about fifteen seconds elapse before the entire ensemble is

playing. A high "A" pipe is always the first to play and the others join in sporadically from highest to lowest. The ends of the pieces are even more untidy as the players simply stop playing when they see the leader raise his hand.

Singing occurs during some pieces but it is never an essential part of the performance.

The dances which accompany the pipe music are standard and simple. The players form a circle and when the order is given the motenyane player (top "A") moves off to his right and all the other players follow, so that the circle moves in an anti-clockwise direction. The players lead with the right foot and move sideways, always facing the centre of the circle.

The right foot moves a step sideways on one beat, and on the next the left foot is brought up to join it, at which moment the right foot moves away again to begin a repetition of the procedure.

The pipe pieces are produced by the application of polyrhythmic techniques to the ensemble, i.e. the melodies result from the combination of one, or in some cases two, rhythmic patterns.

Figure 50 shows the polyrhythms that have been extracted from seven pipe pieces. No. 1 is the polyrhythm extracted from the Motseo piece ("We are starting") which appears later in full score. The lines linking together certain notes indicate what the listener perceives as melodies. No rests are given and there is no indication as to how long any of the essential polyrhythmic notes are held by the players. The note values simply show the distance between the essential notes.



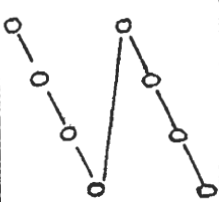

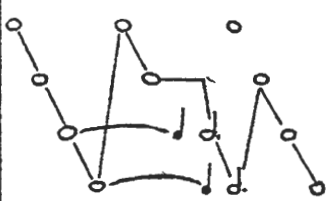
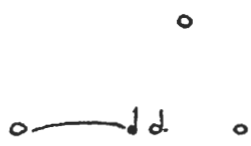
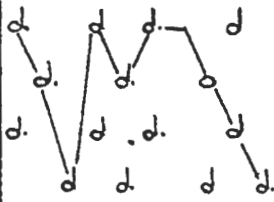
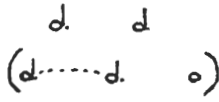
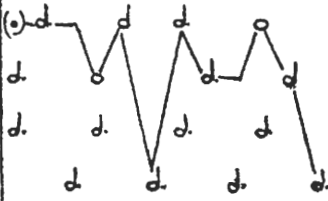
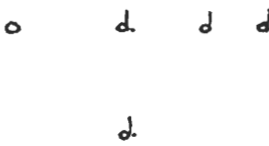
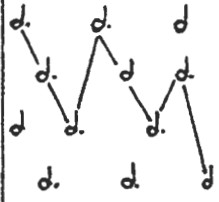

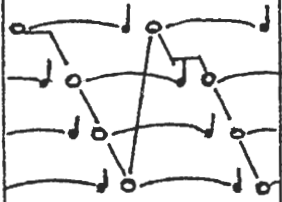

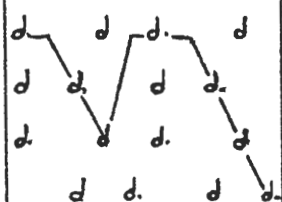

TUNE No.	PIPES IN	BASIC RHYTHMIC PATTERNS	
1	A G E D		
2	A G E D		
3	A G E D		
4	A G E D		
5	A G E D		
6	A G E D		
7	A G E D		

FIGURE 50

Sometimes melodically important notes have to be regarded as unessential to the basic polyrhythmic pattern. For example, tune No.2, like No. 6, has two consecutive G notes both of which are important melodically, but only one of which is important (i.e. essential) from a polyrhythmic point of view. In No. 2 it is the first G which is the essential polyrhythmic note and the second G which is just a subdivision to fill in the "gap" before the entry of the next essential polyrhythmic note – the E. In No. 6, however, the second G is essential whilst the first is merely the last crochet of the  $\text{○} \text{—} \text{J}$  unit.

The polyrhythmic technique which generates a melody does not also automatically supply the accompanying harmony. The notes denote only the distance between essential "blows" but not the duration thereof. What the players do before and after their essential "blows" is for the most part their own affair. This will be determined by the size of their pipes and their knowledge of the norms of Tswana "harmony". The smaller the pipe, the less effort is required to produce a sound and the more frequently these sounds can be produced. Conversely, the bigger – and therefore lower – the pipe, the more effort is required to produce a sound, and the less frequently this sound can be repeated. Therefore, the highest pipes all elaborate greatly upon the basic pattern; the middle pipes are the main carriers of the melody and "harmony" and the lowest pipes produce skeletons of the rhythmic foundations of the piece and very little "harmony".

Secondary melodies appear frequently between the E and D pipes in the metenyane and dinokwane groups. These melodies appear to grow spontaneously out of elaboration and seem to be dropped as soon as the players grow tired of them.

An interesting feature of Tswana pipe music is the number of ways in which the sound complex of any piece can be heard. One can aurally connect notes in a variety of ways and thereby hear different aspects of the piece. This depends on the listener's imagination and his position in relation to the ensemble. "Melodic perspective" may be a suitable name for this phenomenon, for it implies that what he hears will change as he and the ensemble alter their relative positions. The players are aware of this and this may explain why they stand in a circle and revolve. This "melodic perspective" is different to Western music where one attempts to hear everything which the composer intended one to hear – certainly not to make arbitrary connections between notes in different parts.

The pieces are shown in summary form in Figure 51; the purpose is to give a clear idea of the essential melodies with their essential "harmonies" as well as to indicate the moments of obvious acoustical stress. The stamping of the feet is also shown.<sup>56</sup> The top horizontal melody in each tune corresponds with the linked notes in Figure 50.

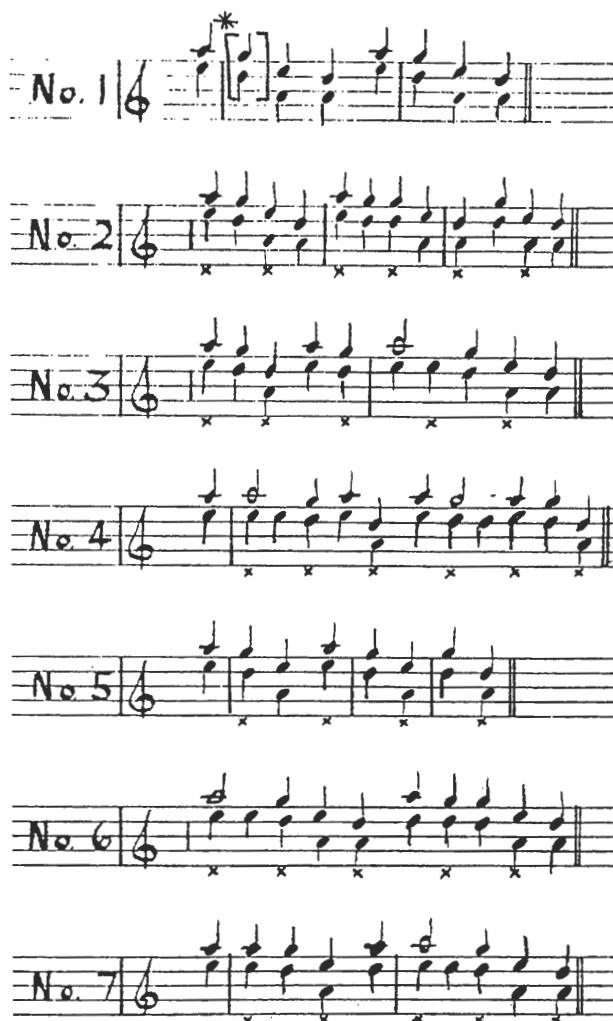


FIGURE 51

If one referred to the full scores of the pieces (I have given only piece No. 1 in full) one would see how these summaries are obtained. The top row of piece No. 1 in the summary is that which is prominently audible from the ensemble. The bottom row is essential harmonic accompaniment. If one refers to the G and D notes shown in brackets, it will be seen when referring to the full score on page 20 that at this point in the piece all the G pipes are playing and therefore this note is most prominent and becomes the melody note. The first three A pipes play short quavers, an E pipe in the third group plays, one in the first group plays off the beat, and the first three D pipes play. Therefore, the D pipes are predominant in the accompaniment but they are less important melodically than the G pipes at that moment in the piece.

In the classroom, various sized bottles of water – from miniature alcohol bottles to large wine and cooldrink bottles – pitched to sound the required notes, may be substituted for the metal pipes. (The lowest group of pitches will have to be omitted). Each student is given a bottle and the class is divided in half. The first exercise is to learn how to blow the bottles correctly. Each player must consider the rim of

the bottle as the lip plate of a flute headpieces. He or she must shape the lips so that a direct stream of air is blown across the rim and splits on the opposite rim where some of it escapes while the rest is directed into the bottle and sounds a note.

In interpreting the summaries of the pieces, (Figure 51), one half of the class plays the top row of notes or "melody" while the other half plays the bottom row of notes or "accompaniment". As most students of general class music do not read music notation, numbers may be used to indicate when each group is to sound its note. Referring to the summary of Motseo (No. 1), the top row of notes may be represented as shown in Figure 52.

A	①	2	3	4	⑤	6	7	8
G	1	②	3	4	5	⑥	7	8
E	1	2	③	4	5	6	⑦	8
D	1	2	3	④	5	6	7	⑧

FIGURE 52

All the A bottles in the "melody" half of the class blow on numbers one and five; all the G bottles blow on numbers two and six, and so on. The "accompaniment" half of the class follows the numbers shown in Figure 53.

A	1	2	③	④	5	6	⑦	⑧
G	1	2	3	4	5	6	7	8
E	①	2	3	4	⑤	6	7	8
D	1	②	3	4	5	⑥	7	8

FIGURE 53

The above interpretation of the Motseo summary may be applied to the remaining six pieces. When the class has developed some facility in playing summaries, each group (I am not referring to the Tswana grouping where there are four different pitches in each group, but the grouping of all the A bottles, in each half of the class, together, all the B's together, etc.) may take a turn in improvising between their essential "blows". After some practice, the students should add the dance to their performance. In this way an approximation of the full score will have been attempted. The students may like to change the circled numbers and create their own bottle pieces and dances; therefore the summaries should be considered as points of departure for the students' creativity.

Suggested recorded example for Class listening:

"Kgokong" from The Sound of Africa Series, HMV, HLP, TR. 117, Side B, Band 2.

55. Ballantine, C J.; "The Polyrythmic Foundation of Tswana Pipe Melody" in *African Music*, 1965, Vol. 3, No. 4, pp 52-53.

56. Ballantine, C J.; *A Tswana Pipe Ensemble: An Ethnomusicological Study*, pp 4-37.

# Select Bibliography and Discography

## BOOKS ON MUSIC: GENERAL


- African Music*, Paris: La Revue Musicale, 1972.  
"13 monographs. Papers at UNESCO meeting in Yaoundé".
- Apel, Willi; *Harvard Dictionary of Music*, Second Edition, Heinemann Educational Books Ltd., London, 1971 (rep.), pp 298–300.
- Bebey, Francis; *African Music: A People's Art*, New York, Lawrence Hill and Co., 1975. "Good general background to African music. Well illustrated and good discography."
- George, Luvenia A.; *Teaching the Music of Six Different Cultures in the Modern Secondary School*, Parker Publishing Company Inc., West Nyack, N.Y., 1976.
- Nettl, B.; *Folk and Traditional Music of the Western Continents*, Englewood Cliffs, New Jersey, Prentice-Hall Inc., 1965. Chapter Seven – "African Music South of the Sahara" – is a concise survey of African music.
- Nketia, J.H.K.; *African Music in Ghana*, Evanston, Northwestern University Press, 1963.
- Nketia, J.H.K.; *The Music of Africa*, London, Victor Gollancz Ltd., 1975. "Good general book of African music, contains select discography and good bibliography."
- Jones, A.M.; *Studies in African Music*, Two Volumes, London, Oxford University Press, 1959. "Vol. 1 – Historical and Cultural Background to: Vol. 2 – Fully transcribed scores."
- Reich, S.; *Writings about Music*, New York, New York University Press, 1974, pp 29–37. "Gahu – A dance of the Ewe tribe in Ghana."
- Standifer, J A. and Reeder, B.; *Source Book of African and Afro-American Materials for Music Educators*, Contemporary Music Project, 1972.
- Wachsmann, K.P. (ed); *Essays of Music and History in Africa*, Evanston, Northwestern University (ed.) Press, 1971.
- Warren, F.; *The Music of Africa: An Introduction*, Englewood Cliffs, N. J., Prentice-Hall Inc., 1970. "Excellent, interesting reading. Well illustrated, with good discography."

## BOOKS ON MUSIC: INSTRUMENTAL

- Ballantine, C.J.; *A Tswana Pipe Ensemble: An Ethnomusicological Study*, Thesis submitted for the degree of Bachelor of Music with Honours in the University of the Witwatersrand, Johannesburg, Dec., 1965.
- Nketia, J.H.K.; *Drumming in Akan Communities of Ghana*, London, Thomas Nelson and Sons Ltd., 1963.
- Tracey, A.; *How to Play the Mbira (dza Vadzimu)*, International Library of African Music, 1970.
- Tracey, H.; *Chopi Musicians: Their Music, Poetry and Instruments*, London, Oxford University Press, 1970 (rep.).

## BOOKS ON MUSIC: VOCAL

- African Songs*, Delaware, Ohio, the Co-operative Recreation Service, 1958. "Collection of 32 songs from 12 African countries."
- Blacking, J.; *Venda Children's Songs: A Study in Ethnomusicological Analysis*, Johannesburg, Witwatersrand University Press, 1967. "56 songs with music. Songs analyzed from every point of view – meaning, origin, function of words etc."
- Boardman, E. and Landis, B.; *Exploring Music*, 6 Volumes, illustrated and with records (6 albums). New York; Holt, Rinehart and Winston, 1971. "Songs from Africa contained in Volumes 4, 5 and 6."
- Imbirai She – Dumisani Nkosi* (Sing to the Lord – Praise the Lord), Kwanongoma College of Music, Bulawayo, 1976. "This is a book of African church music containing music notated in staff together with the Tonic notes."
- Makeba, M.; *The World of African Song*, Chicago, Quadrangle Books, 1971. "24 songs, mostly Zulu and Xhosa."
- Nketia, J.H.K.; *Folk Songs of Ghana*, Legon, Ghana University Press, 1963. "56 songs and exercises in African rhythm."
- Orff, C.; *African Songs and Rhythms for Children: A Selection from Ghana by W K Amoaku*, Mainz, Schott, 1971.



Tracey, H.; *Lalela Zulu*, Johannesburg, African Music Society, 1948. "100 Zulu lyrics. Well illustrated."

Tracey, H.; *The Lion on the Path and other African stories*, London, Routledge and Kegan Paul, 1967. "25 stories translated from original folk tales of Southern Africa. Illustrated by songs and music."

Williams, H. and Maselwa, J.; *Choral Folksongs of the Bantu*, London, Chappell and Co. Ltd. "Songs divided into different categories e.g. Children's Songs."

Wood, S. and Glasser, S.; *Songs of Southern Africa*, London, Essex Music Limited, 1968. "100 songs divided into different categories."

### BOOKS ON INSTRUMENTS

Dietz, B. and Olatunji, M.; *Musical Instruments of Africa*, New York, The John Day Co., 1965 (includes recording). "Good for classroom use. Interesting reading for young people."

Kirby, P.; *The Musical Instruments of the Native Races of Southern Africa*, Second Edition, Johannesburg, Witwatersrand University Press, 1965, (1968 rep.). "Many plate illustrations and a detailed survey of native music and instruments."

Trowell, M. and Wachsmann, P.; *Tribal Crafts of Uganda*, New York, Oxford University Press, 1958. "Part II (pp 311–416) consists of four chapters on Ugandan musical instruments."

### ARTICLES ON MUSIC

Aning, B.A.; "Varieties of African Music and Musical Types" in *The Black Perspective in Music*, 1973, Vol. 1, No. 1, pp 16–23.

Ballantine, C.J.; "The Polyrhythmic Foundation of Tswana Pipe Melody" in *African Music*, 1965, Vol. 3, No. 4, pp 52–67.

Bebey, F.; "The Vibrant Intensity of Traditional African Music" in *The Black Perspective in Music*, 1974, Vol. 2, No. 2, pp 117–121.

Euba, Akin.; "The Dichotomy of African Music in the *Music Educators Journal*, 1975, Vol. 61, No. 5, pp 55–59.

Euba, Akin.; "Evaluation and Propagation of African Traditional Music" in *The World of Music*, 1973, Vol. 15, No. 3, pp 34–51.

Hyslop, G.; "The Need for Research in African Music" in *African Music*, 1964, Vol. 3, No. 3, pp 20–24.

Inniss, C.L.; "A Practical Introduction to African Music" in the *Music Educators Journal*, 1974, Vol. 60, No. 6, pp 50–53.

Jones, A.M.; "African Rhythm" in *Africa*, 1954, Vol. 24, No. 1, pp 26–47.

Jones, A.M.; "On Transcribing African Music" in *African Music*, 1958, Vol. 2, No. 1, pp 11–14.

Kirby, P.R.; "The Reed-Flute Ensembles of South Africa. A Study in South African Native Music" in *Journal of the Royal Anthropological Institute*, 1933, Vol. 63, July–Dec., pp 313–389.

Kubik, Gerhard.; "The Àlò-Yoruba Story Songs" in *African Music*, 1958, Vol. 4, No. 2, pp 10–32.

Kubik, Gerhard.; "Harp Music of the Azande and Related Peoples in the Central African Republic" (Part I – Horizontal Harp Playing) in *African Music*, 1964, Vol. 3, No. 3, pp 37–76.

Kubik, Gerhard.; "Recording and Studying Music in Northern Moçambique" in *African Music*, 1964, Vol. 3, No. 3, pp 77–100.

Kubik, Gerhard.; "The Structure of Kiganda Xylophone Music" in *African Music*, 1960, Vol. 2, No. 3, pp 6–30.

Kubik, Gerhard.; "Transcription of Mangwilo Xylophone Music from Film Strips" in *African Music*, 1965, Vol. 3, No. 4, pp 35–51.

Merriam, A.P. "African Music" in *Continuity and Change in African Cultures*, Bascom W.R. and Herskovitz, M.J. (ed.), Chicago, University of Chicago Press, 1959, pp 49–86.

Nketia, J.H.K.; "Traditional Music of the Ga People" in *African Music*, 1958, Vol. 2, No. 1, pp 21–27.

Omibiyi, M.; "The Task of the Music Educator in Africa" in *The Black Perspective in Music*, 1973, Vol. 1, No. 1, pp 37–44.

"Report on the 1972 Symposium on African and Afro-American Music" in *The Black Perspective in Music*, 1973, Vol. 1, No. 1, pp 4–6.

Tracey, A.; "The Mbira Music of Jege A. Tapera" in *African Music* 1961, Vol. 2, No. 4, pp 44–63.

Tracey, A.; "The Tuning of Mbira Reeds" in *African Music*, 1969, Vol. 4, No. 3, pp 96–100.

Tracey, H.; "African Music within its Social Setting" in *African Music*, 1958, Vol. 2, No. 1, pp 56–58.

Tracey, H.; "The Development of Music" in *African Music*, 1963, Vol. 3, No. 2, pp 36–40.





Tracey, H.; "The Development of Music in Africa" in *Optima*, 1964, March, pp 42–49.

Tracey, H.; "Musical Appreciation in Central and Southern Africa" in *African Music*, 1966/1967, Vol. 4, No. 1, pp 47–55.

Tracey, H.; "A Plan for African Music" in *African Music*, 1965, Vol. 3, No. 4, pp 6–13.

Walker, H.; "African Music Series – No. 1" in *The Orff Beat*, 1976, Vol. 5, No. 1, pp 17–19.

Walker, H.; "African Instruments and Music – Part I" in *The Orff Beat*, 1976, Vol. 5, No. 3, pp 10–17.

Walker, H.; "African Instruments and Music – Part II" in *The Orff Beat*, 1976, Vol. 5, No. 4, pp 13–16 and pp 17–23.

## DISCOGRAPHY

### **XYLOPHONE**

"Kalagala ebwembe" from The Music of Africa

Series, No. 24, Uganda I, GLAP 1319, Side 1, Band 5.

### **MBIRA**

"Chirombo woye nditerera" from The Music of Africa Series, No. 26, Rhodesia I, GALP 1321, Side 2, Band 4.

### **VOCAL**

"Kgomo Etsetlhana from The Sound of Africa Series", HMV, HLP, Tr. 107, Side A, Band 1.

"Abafazi Bemka" from The Music of Africa Series, No. 18, Music from the Roadside No. 1, GALP 1110, Side 1, Band 4.

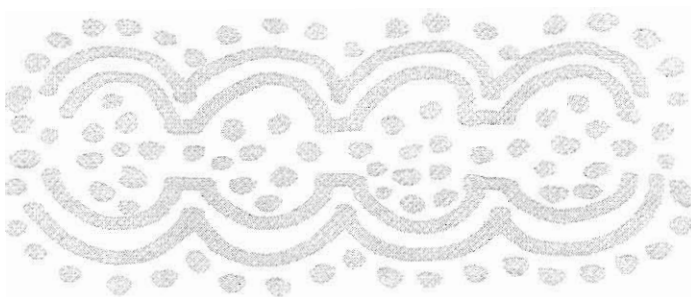
"Selepe ga se aja mosu" from The Sound of Africa Series, HMV, HLP, Tr. 108, Side B, Band 2.

### **HARP**

"Gitari na Congo" from The Music of Africa Series, Musical Instruments 1 – Strings, GALP 1322, Side 1, Band 6.

### **PIPE**

"Kgokong" from The Sound of Africa Series, HMV, HLP, Tr. 117, Side B, Band 2.



# Principles and Processes of Sharing Music: Tanzania and Britain

© Malcolm Floyd: in Tanzania in 1999

Of course this paper is being given six years too late – it would have fitted perfectly into the ISME conference in Seoul, where the whole theme was 'Sharing Musics of the World'. However, some of us take a long time to get our thoughts organised.

I gave my first public paper at the ISME conference in Innsbruck in 1986 on the music of the Maasai of Kenya. Since then I have been producing materials to share with adults and children, such as the children's song, *Kayieu Nanu* and I have been using songs to introduce my students to the ways in which music communicates value and significances in the warriors' song, *Ntinyakamba*. However, it has always seemed something second best, an alternative to some notional best, and it is the exploration of that which has prompted this paper.

The abstract for this presentation was written nearly a year ago, and rather optimistically and with a certain amount of anxiety said it would be 'a report on work in progress'. I am very pleased and also relieved therefore that there has been progress, and this is largely due to the enthusiasm and commitment to this project of my colleagues John Mgandu, David Mbilinyi, and Sabinus Kombo of the Music Sub-Department of the University of Dar-es-Salaam, who are also teachers for, and directors of, the Music Conservatoire of Tanzania, and also to Mrs. Nancy Macha, Acting Manager of the Conservatoire. It was originally also intended to include work in Kenya, but this has proved rather more problematic so far, although I must acknowledge the work of Mwangi Kamau at Highbridge Teacher Training College, Nairobi in maintaining interest under difficult circumstances. For these reasons, the paper will concentrate on the Tanzanian aspects of the project.

In fact, it was the problems of the Music Conservatoire of Tanzania which started this process in the first place. It has been established for about 30 years, and in this time has been teaching piano and a few other instruments in line with the syllabuses of the ABRSM. It also teaches the ABRSM theory programme, but very early on decided also to do its own theory examinations, drawing on the ABRSM syllabus, but also including an element of Tanzanian music through the study of traditional instruments.

These are widely taken in Tanzania, and are the Conservatoire's principal source of income. In 1996 the Principal Tutor, founder and driving force of the Conservatoire died. After the immediate impact of this tragedy the directors and others in the Conservatoire looked for a replacement, and because the previous person had been British, the first reaction was to look for someone else of that sort to do that particular job. It was at this point that I became involved, and was able to draw on work I had done in Kenya to suggest a different reaction.

As is often the case with work that I do, I discover most as it fails or collapses in some way. The Kenya Conservatoire had been doing the same thing as its Tanzanian equivalent but for rather longer, and had taken the idea of incorporating Kenyan elements even further. Recorder Achievement Tests (with the unfortunate acronym RATs) were established. This was to allow people access to courses and exams without having to pay UK prices, and recorders were chosen because they were available, and fairly cheap. The tests used traditional songs as set pieces, and encouraged candidates to compose something appropriate for the exam. There were four stages, and a Teacher's Certificate, to encourage those doing good work in schools to take the time to think about the most effective ways to continue their teaching. The examining was done principally by me, as a recorder specialist, with support from the (then British) Director of the Conservatoire. Two years after we had both left Nairobi the tests were in abeyance.

There were two main lessons from this that I brought to discussions in Tanzania:

1. While people from outside may have particular expertise, which can be drawn on, such projects require the primary commitment to come from those within the situation.
2. This commitment, with appropriate negotiated support then allows for the possibility of sustainability.

Discussions started at a large meeting in Dar-es-Salaam in April 1997 chaired by the Director of Culture from the Tanzanian Civil Service, and many ambitious proposals were raised. The discussions since then, however, have realised that practicalities inhibit some of our grander ideas, and have focused on what

can realistically be done, and a number of principles have become clear to us:

- Music is intimately connected to, and part of, the people who create, recreate and receive it. Thus, to deal with it as an abstraction, as an autonomous entity to be dealt with solely at an intellectual level, would be to deal with it incompletely.
- Because of Music's deep relationship with both individuals and communities any project would have to engage with the actual priorities and needs of those individuals and communities involved, rather than working from a set of otherwise admirable targets that might only be viable in limited ways, and whose sustainability would be suspect at best.
- Because of the insistence on relating to real and current issues no prior favouring of particular styles of genres would be appropriate. This means that this is not a project which urges everyone to rediscover 'traditional' music, although, there is hope that those involved may wish to look to such music as part of a rich repertoire from which to draw.
- While there is a strong move towards sharing musics, this should be allowed to happen so that the experience is not limited merely to transmission, but is truly transformative.

I want to pause at this point to consider the nature of the philosophical framework we are constructing through the choice and use of these principles. I would like to refer to the Seoul conference and to Lupwishi Mbuyamba's paper in particular, *Sharing Musics of the World: Some Ideas for an Intercultural Education in Music* (ISME 1992: 26-32). He talks about full comprehension of music requiring a 'dynamic interaction' between the internal latent state of the work, and the 'set of references coming from the unique cultural environment'. He goes on to say:

The world no longer has limits; the true understanding of any musical work... becomes a form of participation in the life of the world today. (Ibid: 30)

We are also borrowing from some of the work done in 'Theatre for Development', and I want to draw a few points here from Robert Chambers's book, *Rural Development: Putting the Last First*. His fundamental point is that there must be 'reversals in learning' (Chambers 1983: 201), so that the imperative is not to educate those perceived as needing development, rather it is to learn from the rural poor, not distancing oneself. Chambers considers that this can happen in two ways, firstly through learning their knowledge systems and technical knowledge systems and technical knowledge, secondly through experiencing the world as a poor and weak person oneself. He then goes on to give examples of the sort of activities which would enable

the reversal of learning essential to accurate analysis and suitable sustainable development:

- sitting, asking and listening
- learning from the poorest
- learning indigenous technical knowledge (eg. through glossaries of local terms, games, qualification and ranking)
- joint research and development
- learning by working
- simulation games

So we have here principles of participatory engagement, through learning from those one is working with, through a particular repertoire of activities, to enable realistic analysis of situations to empower self-led development. These principles and ways of working relate closely to the intentions of our project, and provide us with focus alongside the music itself. It seems to me that this is very important if we are to engage effectively with music's intangibility, and the difficulty of evaluating what exactly is being shared when we say it is. However, in a truly shared process the word 'development' may not be without inappropriate connotations, and I suspect also that Music and Theatre are in any case intuitively related to different meta-narratives. It is our hope that our adoption of 'reversals of learning' will lead to 'Music for Transformation', not a new word in connection with music but one we wish to remind ourselves of.

Having begun to construct this framework what action arises from it in Tanzania? Our initial plans are outlined in the abstract, and I reproduce them here, adjusted as appropriate in the light of discussions since then:

- to explore the possibility of personal exchange, which has already begun at the level of programme co-ordinators [...]
- to establish links between student teachers in Britain, Kenya and Tanzania
- enable those links to be mutually beneficial, principally through negotiation by those linked so that ownership of the link is held by those within the link, rather than only centrally directed
- to extend those links to particular schools in all three countries, through the media of secure post [...] and technologies where available and accessible, with developing e-mail and internet plans
- to share teaching materials [...]
- to produce materials, both as an academic background to study and dissemination, and as educational aids [...]
- to collaborate on the production of further materials in Kenya, particularly related to curriculum change in the light of World Bank 'suggestions'
- to enable access to 'traditional' musical styles and techniques where there is a perception that such access may disappear without suitable support

- to examine certification as a means for extrinsic validation of musical experiences, and as evidence in support of applications for further training
- to develop sustainable teaching programmes appropriate to the needs of students, using the frameworks of existing programmes in Nairobi and Dar-es-Salaam, with the intention of widening access within Kenya and Tanzania.

Where are we now in implementing these aims?

- *to explore the possibility of personal exchange, which has already begun at the level of programme co-ordinators [...]* This has been in the nature of two short visits to Tanzania by me, and it is our intention that one of the Tanzanian team will come to work on the project in Britain in the coming year. It is apparent that relatively short intense visits are particularly useful in focusing our minds in the midst of the many other demands on our time, and financial and mental resources.
- *to establish links between student teachers in Britain, Kenya and Tanzania.* This has been linked into students' training at both King Alfred's College Winchester and Dar-es-Salaam University. However, problems with e-mail, particularly power supply and accessibility have proved particularly problematic this year, and we are considering other ways of enabling this link, which is particularly useful because of its potential rapidity.
- *to enable those links to be mutually beneficial, principally through negotiation by those linked, so that ownership of the link is held by those within the link, rather than only centrally directed.* The initial stage of this has been twofold in intention; a) through prescribed assignments, therefore part of the students' workload anyway, and not perceived as yet another thing to do, b) through ensuring free and open access to e-mail in the first instance. The failure of this so far is a result of the technical problems described above.
- *to extend those links to particular schools in all three countries, through the media of secure post [...] and technologies where available and accessible, with developing e-mail and internet plans.* This will come into action when the collaborating students graduate and are employed in schools. In the meantime some schools in Dar-es-Salaam and Zanzibar have been approached with the intention of developing work initiated by Nathan Thomson and Sarah Robins, British musicians working with Tanzanians in creating new works involving Tanzanian children. Several of these collaborative works have reached completion, and it seems appropriate to consider the next stage for those involved.
- *to share teaching materials [...]* In the short term this has meant the ABRSM responding to a request for free materials to support those working within

that context, and wishing to continue, and the export of the Music Conservatoire of Tanzania's publication, *The Traditional Musical Instruments of Tanzania*, as a starting point for those wishing to start some basic research.

- *to produce materials, both as an academic background to study and dissemination, and as educational aids [...]* The first items to have been selected for this are a) book on Nyamwezi music by John Mgandu, with information about and transcription of about 200 songs, with recordings of as many as possible. This will be published in Britain and then in Tanzania. The costs of production of the camera-ready copy for both countries will be borne by the British publisher, allowing the Tanzanian version to be considerably cheaper, b) a video of a range of Tanzanian performance styles, to be produced and marketed from the Music Conservatoire in Tanzania.
- *to collaborate on the productions of further materials in Kenya, particularly related to curriculum change in the light of World Bank 'suggestions'.* This has happened in the collaboration of Mwangi Kamau (mentioned above) in overseeing the revision of the 'Music Makers' primary school text books published by Oxford University Press in Nairobi, originally written by me. Further developments are on hold as publishers consider the current complex situation. Recent reports have also talked about uniformity across East Africa, thus allowing larger, and more financially viable, print runs.
- *to enable access to 'traditional' musical styles and techniques where there is a perception that such access may disappear without suitable support.* The British Council funded work described above appears to be a good model for this; musicians to work with British students on materials and ideas they already know, and go to colleagues for information to increase their sources. There is also intention for Zanzibari musicians to work with British students on ideas related to identity, power and integrity – the starting point for the British students will be Purcell's 'Dido and Aeneas'.
- *to examine certification as a means for extrinsic validation of musical experiences, and as evidence in support of applications for further training.* Teaching in many parts of the world is not an all-graduate profession, although it is frequently the case that a degree brings a higher salary. The Conservatoire is looking at validating the training it can offer teachers, and others, so that it may be part of their profile to take further training for personal and salary development. It is also hoped to run certificated programmes in Britain, so that those looking for appropriate ways to develop their understanding of music can look to transformative experiences guided by those who come from within

particular Tanzanian, and hopefully eventually Kenyan, musical contexts. The issue currently under debate is that of the official validation of such internal and external certificates.

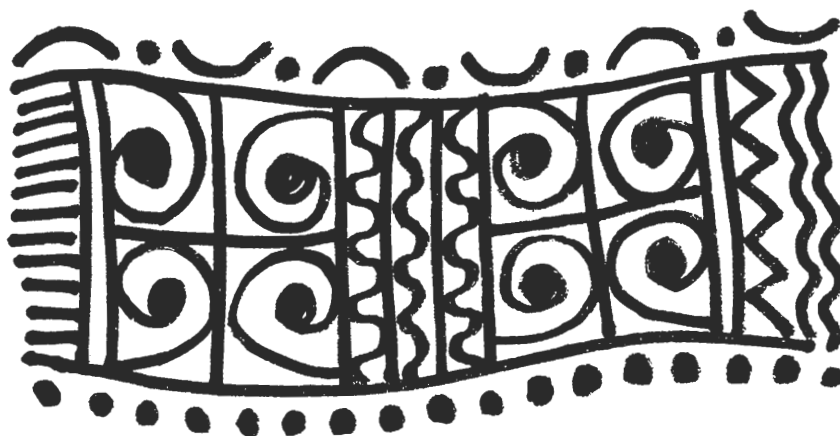
- to develop sustainable teaching programmes appropriate to the needs of students, using the frameworks of existing programmes in Nairobi and Dar-es-Salaam, with the intention of widening access within Kenya and Tanzania. While there are those who wish to learn the piano and so on, it is quite clear that the most frequently expressed demand for tuition in Tanzania is for choral leadership, and guitar. To this end two British musicians will be collaborating on courses for this in November of this year, with a principal concern being to work with Tanzanians who wish to develop effective, appropriate and relevant skills for teaching themselves.

We are still far from meeting both our practical and philosophical targets; what we have currently set up is what is manageable, meeting needs, and has musical integrity. It is participatory, with sharing being

hopefully transformative for all involved. However, the activity in Chambers' list that still has furthest to go before it is realised is 'listening to the poorest'. Theatre has engaged to the point of requiring it from those engaged in field work, which in its most limited expressions simply results in a PhD and a number of publications for the official researcher. We want to work with all those who think Music can, and should, do and be more.

#### References

- Chambers, Robert (1983) *Rural Development: Putting the Last First* Harlow. Addison Wesley Longman
- Floyd, Malcolm (1985,89) *Music Makers* 7&8, 5&6 Nairobi. Oxford University Press
- Floyd, Malcolm (1991) *Folksongs from Africa* London. Faber
- Mbuyamba, Lupwishi (1993?) 'Sharing Music of the World: Some ideas for an Intercultural Education in Music' in Lees, Heath (ed) *Music Education: Sharing Musics of the World* ISME



# EVENTS

## SADC Dance Festival

October 9 - 15, 1999

Venue: Mauritius - Port Louis

Contact: National Organising Committee

Fax: 230 2129366; Phone: 230 2128401

## International Eisteddfod of South Africa

24 September - 2 October, 1999

Postal address: PB 738, Roodepoort, 1725 South Africa - Website: <http://www.4Africa.com.iesa>

## FESPAM

### 2nd Festival - Panafrique de Musique

1 - 8 August, 1999, Brazzaville, Republic of Congo

Theme: African Music & the Construction of Peace & National Unity

Fax: 09242- 81-30-99



## Letters

*Avignee des alis Cultural Association* was incorporated in November 1998 with the Mauritian Government and our aims are:

1. to promote music and dance;
2. To participate in cultural activities in Mauritius and abroad.

We can manage musical instruments here such as drum sets, guitar, percussion (traditional) and can play Mauritian segar in English and creole. Our group consists of twelve musicians/singers and we are searching for clubs and music groups to be linked with. We can exchange cultural relationships and mutual assistance. I plan to visit South Africa in the near future.

Jean MacDonell Milazar  
Secretary: *Avignee des ales Cultural Association*  
5 Muslim Cemetery Road  
Sainte Croix, Port Louis  
Mauritius Republic