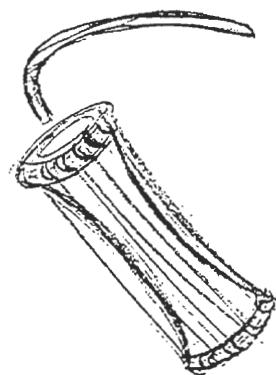


the TALKING DRUM



**Network for Promoting Intercultural Education through Music (NETIEM)
Southern African Music Educators' Society (SAMES)
Newsletter Issue No. 12 • September 1999**

Editorial

From Namibia, Nigeria, Zimbabwe and South Africa come practical materials for the classroom – the focus of this issue. Minette Mans responded from Namibia. Jaco Kruger continues to share his research, yet again, in spite of the fact that the numbers under the text of VHONANI ZWIDENZHE were again wrongly placed. A corrected copy appears in this issue, and apologies to our most prolific contributor. The first student from Wits University and four students from University of Natal–Durban also present their materials. The latter submit ideas emanating from their course work MA in Intercultural Music Education and they record their work. If you wish to order their audio tape (±15 minutes) send R25 if in South Africa, or send \$10 if outside South Africa.

Responding to Jaco Kruger's suggestion that readers be informed about the basics of OBE here is a simplified guide to OBE from the University of Natal's *Focus* written by Fran Fearnley. "A:- Instead of sitting passively getting information from the teacher, pupils are actively engaged in finding and interpreting information for themselves. Learning by doing is the key. B:- Instead of having set timetables and subject structure, teachers use themes and incorporate a range of subjects and skills. C:- Instead of exams, children are assessed on everything from their oral contributions to their ability to work with others. D:- Instead of sitting in rows, pupils work in

small groups and the teacher acts as a facilitator. E:- Instead of having class deadlines, pupils work at their own individualised pace. F:- Parents and the public are encouraged to participate in the life of the school." Be mindful of Fearnley's closing sentence: "What it comes right down to is OBE is rather like that British nursery rhyme about the little girl with a curl in the middle of her forehead. When it is good it is very, very good and when it is bad it is horrid."

You will recall that the idea of having a Pan-African Music Education Conference arose among African delegates at the 1998 ISME conference, and it was agreed that *The Talking Drum* would publicize information about this conference. This issue includes the first com-

munique received from Lupwishi Mbuyamba, the chair of the committee formed to organize the conference. Dumisani Maraire will be the host at the University of Zimbabwe next year.

An updated list of dissertations, theses, essays and videos is included. The University of Cape Town sent a copy of materials found in their library, and they agreed to keep us updated. Hopefully more universities in southern Africa will also submit lists of relevant materials for publication under available resources. Finally two new books with a review of the second conclude this issue.

Elizabeth M. Oehrle
Elizabeth Oehrle

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IDEAS FOR THE CLASSROOM

VENDA SONG

© Jaco Kruger: Dept. of Music, Potchefstroom University

Vhonani Zwidenzhe: A Venda Action Song for Girls

TEXT AND TRANSLATION

- 1 Vhonani zwidenzhe vhonani zwaṇḁ zwa vhana vhaṭuku.

1 2

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

Vha tshi ḁi 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 zwaṇḁ zwa vhana vhaṭuku.

1 2

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

Vha tshi ḁi 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 zwaṇḁ zwa vhana vhaṭuku.

1 2

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

Vha tshi ḁi 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 zwaṇḁ zwa vhana vhaṭuku.

1 2

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

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

6 6 6 6

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

(Numbers corrected – see Issue 10, p.2)

AN AAWAMBO STONE-PASSING GAME

© Transcribed by Minette Mans 1998: University of Namibia

© Text by Lukas Angula, April 1998

LEVEL

Suitable for children of about 6 to 10 years, but can be played even by adults

AIMS

To improve the manual dexterity and rhythmic sense of learners

To illustrate through doing the importance of social cooperation in a communal activity

To improve knowledge and appreciation of different cultures

BACKGROUND

Hailing from the central north of Namibia, the language of this game is *Oshikwambi* or *Oshindonga*. This is one of the seven languages of the Aawambo (Owambo) people who mostly live in northern Namibia and across the border of southern Angola. In this region people practice mixed agriculture, growing crops and tending their cattle. The central northern region is very hot, and quite flat, with large areas of pans that fill up seasonally with water.

Kapau ende lela is one of the many African educational games for children. It teaches manual dexterity, social cooperation, counting, and provides entertainment. This particular game has a pleasing rhythmic chant, but it does not have a pitched melody. Like many other Namibian songs and chants, it has a call and response character, i.e. there is a leader and a chorus. The chant is structured in two phases.

TO PLAY

Children are seated in a circle, facing inwards. Each child has a stone in the right hand. During the first phase – “*Kapau ende lela*” – the stone is not passed but merely tapped on ground. During the second phase – “*Oowatso oto ka tsa*” – the stone is passed to the next child on the strong beat. A stone is received from the child on the left and taken with the left hand. Thus, the passing and the receiving happens simultaneously. On the next beat the stone is exchanged between the left and right hands of the child, ready to pass on again. Both lines of text are repeated four times. Remember, only when phase two is chanted does the passing begin. After one or more repetitions, the child who has more than one stone (or the most stones) is out, and the game continues among the rest until there is a winner.

NOTATION

Pulse notation with equidistant pulses has been used. Stronger pulses (beats) are indicated by means of bold lines. The words are chanted not sung, but pitch changes in the voice are indicated roughly by means of “higher” and “lower” marks.

Phase 1

(x 4)

leader

ka pau en- de le-la

chorus

Tu-ye - ni ke-um - bo

Phase 2

(x 4)

leader

Oo- wat- so oto ka tsa

chorus

Soo ot-wat-na -le

PRONOUNCIATION

Oshiwambo languages are very fluid, making use of many vowels that tend to flow one into another, for example the o's at the end and beginning of words. Therefore – *watso oto* is pronounced as “*watsoto*”. At the same time, double vowels (e.g. oo) are pronounced as two o sounds (e.g. in *oowatso*).

In the word *keumbo* both the e sound (like in air) and the u sound (like in moon) should be clearly pronounced. In Oshiwambo languages (there are seven) the u is often pronounced like an English w, so the words *kapau ende* sound like “*kapa wende*”.

An interesting characteristic of Oshiwambo-speakers is that they are inclined to pronounce an l as an r. Thus, *lela* sounds like “*rera*”. The first phrase therefore sounds like “*kapa wenderera*”.

To pronounce the words therefore, say:

“Kapawhēn dereŕa”	} run quickly, go home
“Tu yāy ni ke ōombo”	
“Oh whāt so tōkatsa”	} go and stamp the mahango (millet)
“Sō o twat sanare”	



TSHINONI TSHA NKUKU:

A Venda Children's Song

© Jaco Kruger : Music Department, Potchefstroom University

AIM

This song has a simple melody and irregular rhythmic pattern, making it suitable for the musical training of young children.

TARGET GROUP

5-7 years

TIME ALLOCATION

20-35 minutes

PROCEDURE

1. The teacher performs the song for the children.
2. The teacher recites the text of the chorus line. The children repeat the words until they are pronounced correctly.
3. The teacher sings the melody of the chorus line. The children repeat the melody and words until they are performed correctly.
4. The song is performed, with the teacher taking the solo part and the children the chorus part.
The following step is optional:
5. Steps 2-4 are repeated with the solo lines. The class is divided into two groups. One group performs the solo lines, and the other group the chorus line.

TEXT AND TRANSLATION

<i>Iwe nkuku wee!</i>	Hey you, rooster!
<i>Tshinoni tsha nkuku!</i>	Mighty rooster!
<i>Kholomo dzi a tuwa</i>	The cattle are leaving.
<i>Dzi tuwa na vha fhio?</i>	With whom are they leaving?
<i>Dzi tuwa na Malema.</i>	They are leaving with Malema.
<i>Malema madyavathu.</i>	Malema the cannibal.
<i>Ndila ndi fhio?</i>	Where is the footpath?
<i>Ndila ndi a fhasi.</i>	The footpath is below.
<i>Tserere nda gobagoba.</i>	Sliding and falling.

The text and harmonic pattern of this song suggest that it is of precolonial origin. Malema is the name of a cannibal tribe that once invaded Venda from the south. Van Warmelo's Venda dictionary (1989) indicates that the tribe could have been of North Sotho or Ndebele origin. The song suggests that this tribe also raided cattle of the Venda people. The rooster is not a bird, but a metaphor for a brave cattle herd protecting his animals in the same way that a rooster is master of a farmyard. The last line of the song refers to the red soil of Venda, which becomes extremely slippery when it rains.

Fading folk memory has changed the identity of Malema to that of an old giant cannibal man. The myth of this old man is used to discipline disobedient children. This song still is performed widely by young children. It also is one of the favourite songs of Lewis Tshinavhe, disk jockey at Radio Thohoyandou, now Radio Phalaphala. Tshinavhe often used to sing this song in his programmes during the late 1980's and early 1990's. The song has many variations, only one of which is provided here.

FOR THE TEACHER

This song follows the biradical harmonic progression of Venda traditional music (compare *The Talking Drum*, no.10, p.4.). The two roots of this basic progression appear at the beginning and end of the song. The song starts on root F, and ends on root C. Note C is the harmonic equivalent tone of G (Venda traditional music is harmonised in fourths, fifths and octaves), implying a basic root movement between F and G.

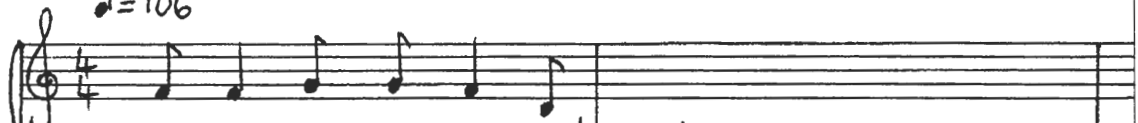
ADDITIONAL ACTIVITIES

1. Use a map to point out where rural Venda, North Sotho and Ndebele people live.
2. Explain the uses of cattle in African societies.
3. Let the children draw a rooster, an ox and a giant cannibal.
4. Read a folk tale about a giant cannibal from another country (such as Jack and the Beanstalk).

Tshinoni tsha nkuku

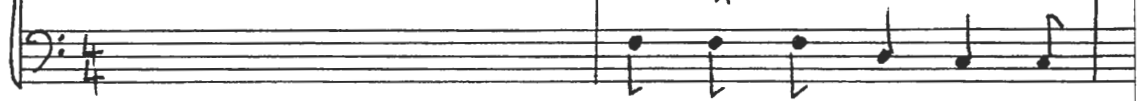
♩ = 106

Solo

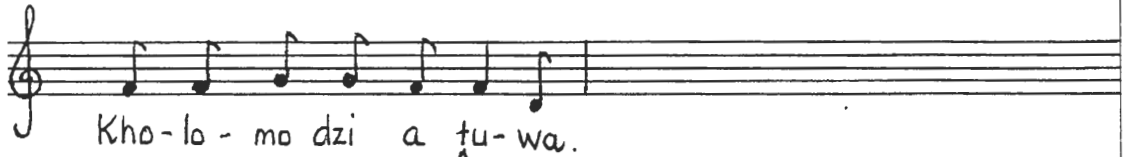


I - we nku - ku wee - ee! Tshi - no - ni tsha nku - ku.

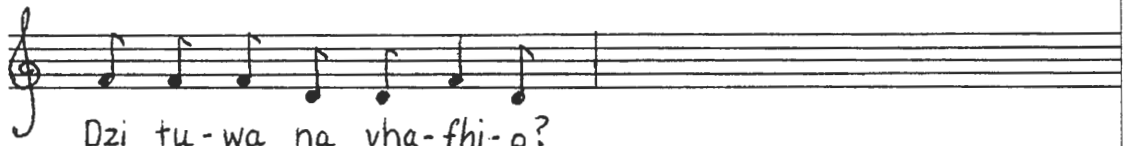
Chorus



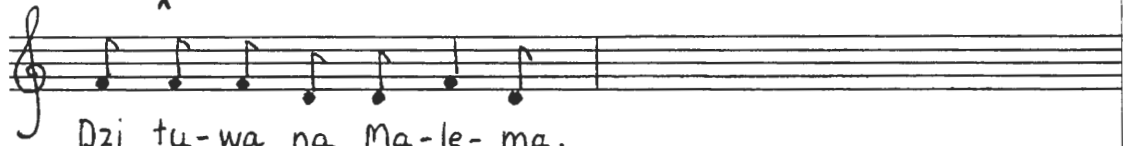
Solo



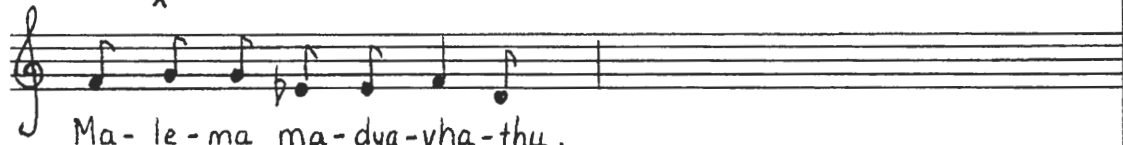
Kho - lo - mo dzi a tu - wa.



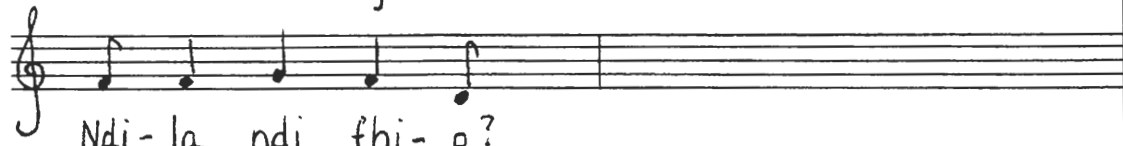
Dzi tu - wa na vha - fhi - o?



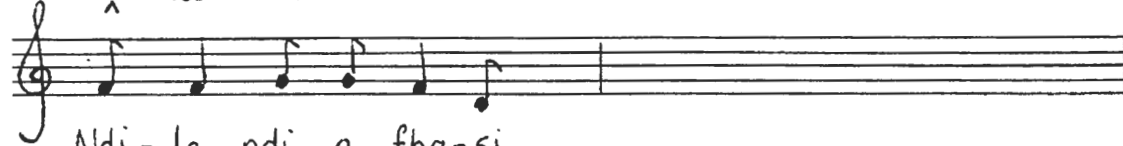
Dzi tu - wa na Ma - le - ma.



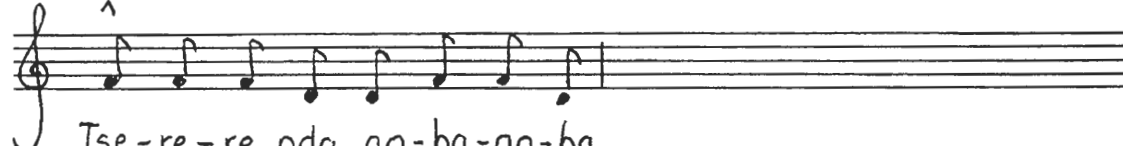
Ma - le - ma ma - dya - vha - thu.



Ndi - la ndi fhi - o?



Ndi - la ndi a fha - si.



Tse - re - re nda go - ba - go - ba.

TSHITARI:

A Venda Musical Game

© Jaco Kruger : Music Department, Potchefstroom University

AIM

To teach a simple additive pattern to young children by means of a musical game.

TARGET GROUP

6-10 years

TIME ALLOCATION

35 minutes

PROCEDURE

The teacher recites the text. The children repeat the words until they are pronounced correctly (see 'For the teacher').

The same process is followed with the melody and the claps.

TEXT AND TRANSLATION

<i>Tshitari</i>	A twig with leaves.
<i>Tshi a mu sinela.</i>	It dries (lit. rots) for him/her.

HOW TO PLAY THE GAME

Variations of this game are known to Afrikaans-

speaking children as *Vrot eier* ("rotten egg").

Children sit in a large circle, singing the song at a moderate pace. The child singing the solo line runs around the circle, places a twig with leaves behind the back of one of the other children, and continues running around the circle. The seated child jumps up and runs around the circle in the opposite direction. The speed of the song is increased immediately to match the faster pace of the running. The child who manages to reach the twig first sits down, while the other child has to take the twig and repeat the entire process.

The game teaches children that wealth must be shared otherwise it may rot.

ORIGIN OF THE SONG

Performed by children from Vondwe village. Recorded by T.V. Mulaudzi on 28/07/90. Transcribed by J. Kruger.

FOR THE TEACHER

Do not teach the text of song as given with the translation since several syllables are omitted in performance. Instead, teach the words as indicated in the transcription.

Tshitari

Solo:	Chorus:
Tshi-ta-ri.	Tsh'a'm si-ne-'a.

THUNGUNUNU:

A Venda Choir Song

© Jaco Kruger : Music Department, Potchefstroom University

AIM AND TARGET GROUP

This song has a simple chord structure, and it is useful for inexperienced choirs or for the classroom. Experienced choirs also will enjoy it.

TIME ALLOCATION

Several rehearsals or lessons.

TEXT AND TRANSLATION

Nda wana vhana vha tshi khou tamba.
I found children playing.

Vha tshi imbelela tshinoni.
They were singing about a bird.

Vha tshi ri:
They sang:

Thungununu, Nemulambo, kumedza.
Kingfisher,¹ custodian of the river, fall asleep.²

¹ The brownhooded or woodland kingfisher.

² So that the children may eat.

ORIGIN OF SONG

Performed by the grade seven class at Ngwenani Primary School, 27/08/90. Recorded by P.S. Lukoto.

Translated and transcribed by J. Kruger.

I first heard this song in 1989 when it was sung to me by Mr Bethuel Mudzanani, a lecturer at Venda University. At the time I only managed to write down the text of the song. I accidentally discovered an undocumented recording of the song in 1999.

FOR THE TEACHER

The solo part may be omitted, and performed by the sopranos.

ADDITIONAL ACTIVITIES

1. The controversial issue of the harvesting of wildlife may be discussed by the class.
It is important to point out that many forms of wildlife were harvested in African traditional societies. However, African peoples usually did not overexploit their natural environment. Overexploitation mostly is an aspect of modern existence, characterised by population increase and poverty.
2. Discuss the habitat and feeding habits of the kingfisher.
3. Show a photograph of a kingfisher, and let the children draw the bird.

Thungununu

Solo

S Nda wa-na vha-na vha tshi khou ta-mba. Vha tshi i-mbe-le-la tshi-no-ni.

A

T

B

Vha tshi ri thu-ngu-nu-nu Ne-mu-la-mbo ku-me'. Thu-ngu-nu-nu Ne-mu-la-mbo ku-me-dza.

Vha tshi ri thu-ngu-nu-nu Ne-mu-la-mbo ku-me-dza. ku-me-dza.

ku-me' ku-me' ku-me' ku-me'

Vha tshi ri thu-ngu-nu-nu Ne-mu-la-mbo ku-me-dza.

Repeat from beginning

UMASHAYABHUQE

© Andreas Halozi Khawula: Dept. of Music, University of Natal

AIM

To teach the song "Umashayabhuqe" without teaching notation.

GIVEN

Choir aged 12 yrs and above.

Chalkboard or chart with the song "Umashayabhuqe" in a grid.

Melodica

CONTENT

Song "Umashayabhuqe" by S M M Ntombela (bars 42-49).

PROCEDURE

1. Teacher asks learners to sing any songs they know. Many songs come up.

2. Teacher asks how learners came to know those songs. Different answers come up: eg "on the radio, cassette or CD" or "from a friend, mother, sister etc." Teacher concludes "You all listened and imitated".
3. Teacher tells learners to listen whilst he/she sings from bar 42-49. Teacher asks if there are any learners who know the song and if there are, he/she allows them to join him/her.
4. Teacher puts a chart on the board or shows learners the following grid on the board:
Teacher gives a short background about the song (see additional information).

VOICE PART	PULSE															
soprano	si ya shue															
alto	si	ya	shue	le	-	za	shue	-	-	le	-	ba	-	-	ba	shue
tenor	si	ya	shue	le	-	za	shue	-	-	le	-	ba	-	-	ba	
bass												shue	-	le	ba	ba
soprano	le - - - - za ku we ba - - ba si ya shue le - -															
alto	-	-	-	-	le	ku	we	ba	-	-	-	ba			shue	- - le
tenor		shue	-	-	le	shue	le	ba	-	-	-	ba				shue le
bass	shue	-	le	ba	-	ba			shue	-	le	ba	-	ba		shue - le
soprano	za qha we la ma qha - - we si ya shue le - za shue - le															
alto	-	qha	we	la	ma	qha	-	-	-	we				shue	-	le shue - le
tenor	-	qha	we	la	ma	qha	-	-	-	we				shue	-	le shue - le
bass	-	qha	we	la	ma	qha	-	-	-	we				shue	le	ba - ba
soprano	ba - ba															
alto	ba	-	ba													
tenor	ba	-	ba													
bass																



5. Teacher tells learners that each block is equal to one pulse and that a hyphen is an extra pulse.
6. Each voice part is to speak the words of the song according to its respective block. At first all the parts speak the words for the same part: e.g. all the parts speak the words for the altos.
7. Teacher points with a stick at each column of blocks and learners begin to speak the words.
8. When learners have the idea of what is expected of them they split and do two parts: e.g. alto and tenor.
9. Thereafter three parts are done and then four.
10. In case of problems the teacher demonstrates how each part should speak the words.
11. Once all the parts are sure of the words and the rhythm the teacher reads from the following score and sings or blows on the melodica the notes of each part. For instance, whilst the altos speak their words teacher sings or blows their notes.

12. Teachers repeats several times doing a few bars at a time. Teacher then asks the altos to sing along with the melodica. Teacher does the same thing with the other parts and repeats several times.

Additional information for the teacher

1. When dividing the song into blocks each block should be equivalent to the shortest note value in the song, for example, if a quarter note is the shortest note value then each block should be an equivalent thereof.
2. The word *umashayabhuqe* literally means the "one who hits to finish". During the apartheid era the word was attributed to Hit Squads because of their activities of massive human destruction. Presently, this massive human destruction is caused by AIDS. Thus, the meaning of the word has shifted to refer to this disease.

Similarly, the song "*Umashayabhuqe*" was composed by S S M Ntombela, a teacher in the area of Inkandla for the AIDS Awareness Campaign organised by the National Teachers Union in 1998. From bars 42 the song becomes a prayer pleading to God for forgiveness and it refers to Him as a Hero amongst heroes.

<p style="text-align: center;">: :</p> <p>.d d .d : d s, .d : -</p> <p>siyashwe - le - za shwe: -</p> <p>.s : s .s : s m .ta: -</p> <p>siyashwe - le - za shwe -</p> <p style="text-align: center;">: :</p>			<p style="text-align: center;">: : f</p> <p style="text-align: right;">Si</p> <p>d : t, - .d : -</p> <p>le Ba - ba,</p> <p>l : s r .m : -</p> <p>le Ba - ba, -</p> <p style="text-align: center;">: d s .m : r .d</p> <p style="text-align: center;">Shwe - le Ba - ba, -</p>		
f .m : m - : - .r	m .r : d .t, l, l, s, : .f	f .m : m - .d : r .r	f .m : m - : - .r	m .r : d .t, l, l, s, : .f	f .m : m - .d : r .r
ya-shwe-le - - za	ku-we Ba - ba, si	ya-shwe-le - za qhawe	ya-shwe-le - - za	ku-we Ba - ba, si	ya-shwe-le - za qhawe
.d : - - : l,	d .d : t, l, l, : s,	.d : - l, : t, t,	.d : - - : l,	d .d : t, l, l, : s,	.d : - l, : t, t,
shwe - - le	ku-we Ba - ba,	shwe - le qhawe	shwe - - le	ku-we Ba - ba,	shwe - le qhawe
: .td - : l	ta .l : s f : m	- : .td l : s .s	: .td - : l	ta .l : s f : m	- : .td l : s .s
shwe - le	shwele Ba - ba,	shwele qhawe	shwe - le	shwele Ba - ba,	shwele qhawe
: d shwe : r .d	- : m .d r .l, : - .s,	- : d l, : r, r,	: d shwe : r .d	- : m .d r .l, : - .s,	- : d l, : r, r,
shwe - le Ba - ba -	shwe - le Ba - ba	Shwe - le qhawe	shwe - le Ba - ba -	shwe - le Ba - ba	Shwe - le qhawe
r .d : d .t, l, l, s, : .r	r .d : t, s, .m : - .m	r : d	r .d : d .t, l, l, s, : .r	r .d : t, s, .m : - .m	r : d
la-ma- qha - we, si	ya-shwele - za shwe- le	Ba - ba.	la-ma- qha - we, si	ya-shwele - za shwe- le	Ba - ba.
t, .l, : s, l, : s,	- : t, s, .d : - .t,	l, : s,	t, .l, : s, l, : s,	- : t, s, .d : - .t,	l, : s,
la-ma- qha - we,	shwe - le shwe - le	Ba - ba.	la-ma- qha - we,	shwe - le shwe - le	Ba - ba.
s .f : m f : r	.s : - r .s : - .fe	f : m	s .f : m f : r	.s : - r .s : - .fe	f : m
la-ma- qha - we,	shwe - le shwe - le	Ba - ba.	la-ma- qha - we,	shwe - le shwe - le	Ba - ba.
r, .l, : s, r, : s,	- : s, .t, r .s, : d	- : d	r, .l, : s, r, : s,	- : s, .t, r .s, : d	- : d
la-ma- qha - we,	shwele Ba - ba.	shwe -	la-ma- qha - we,	shwele Ba - ba.	shwe -

(Audio Cassette available – see editorial)



MONWANA WA NKHONGKHONG - DUPA

© Morake Wellington Koali : Music Department, University of Natal

AIM

Students will sing the "Fingers praise song".
Students will realise the features of African music – call and response as well as the cyclic of African music.

GIVEN

25 minutes

Words and music of the "Fingers praise song".

Panpipes or Coca-Cola bottles.

PROCEDURE

1. The teacher will sing the song to the students.
2. Students will then sing after the teacher.
3. The teacher will go over pronunciation of words and meaning, as well as translation.
4. The teacher will present some information about the song.
5. The teacher will ask for volunteers to sing the leader's part.

6. Divide the class into two groups and have the one half blowing panpipes or bottles, while the others are singing.

EXPECTED

In this Bapedi song, two important features are realised.

1. The cyclic style of African music.
2. Call and response as well as complex rhythms.

This song is from the Northern Province of South Africa, from the tribe known as Bapedi. The song is called "Finger Praise" or "*Monwana wa nkhongkhong dupa*". The song is usually sung by women but accompanied by drumming and panpipes from the men. The band known as Sankomota from Lesotho performs it in the Afro-jazzy feeling.

(Audio cassette available – see editorial)

MONWANA WA KGOKGO DUPA (fingers praise song)

o kemo nuwana wa kgokgo dupa

o ke supa su pa ba lo yi

o ke tha ba na ya gare ga tsona

o ke ka ti ka mots e wale gwara

o ke to mpi to mpi masepe la

pudi di lo di mahlale mako ko tsana

THE NYUNGWE - NYUNGWE MBIRA MUSIC SONG:

Chikomborero Cha Mwari (God's Blessing)

© Benson Martins Dube: School of Music, University of Natal Durban

AIMS

Students will play the mbira using the number notation to accompany the song.

Students will realize two important features of African Music – polyphony and the cyclic nature of African rhythm.

GIVEN

Second Year Teacher Training students

60 minutes

Words and music – *Chikomborero Cha Mwari*

Number notation

Nyungwe Nyungwe mbiras

CONTENT

'*Chikomborero Cha Mwari*' a chi Shona religious song, leader and response with cross rhythms to accompany the song.

PROCEDURE

Teacher Activity	Student Activity
1. Teacher sings and plays the entire tune to the students.	• Students listen and internalize arrangement of the song.
2. Teacher sings and plays the response.	• Students sing the response with the teacher while internalizing the rhythm of the tune.
3. Teacher demonstrates the basic pattern as shown in the notation.	• Students practice and play the basic pattern.
4. Teacher monitors the progress of students and gives individual help where necessary.	• Students practice for mastery.
5. Teacher introduces the R.I.F. as song progresses through all variations.	• Students follow the demonstration as per the number notation and practice it.
6. Teacher plays the whole tune and sings several times and then gives instructions for students to go and practice whilst s/he prepares for consultation.	• Students listen attentively while singing the response and thereafter go and practice in pairs for mastery of the song.

EXPECTED RESULTS

Students play the Nyungwe Nyungwe mbira to accompany the song in lead and response form, know the meaning of the chi Shona religious song and the different variations of the music.

RESOURCES

1. Goddard, Keith (1980) KURIDZA MBIRA: A practical introduction booklet on basic mbira playing – Private Publication : Harare.

2. Muregi, John Nduna – Composer of '*Chikomborero Cha Mwari*' Song: Principal Lecturer in Music Education: Mkoba Teacher's College – Gweru.

3. Jones, Claire (1992) MAKING MUSIC: Academic Books Pvt Ltd, Harare.

CHIKOMBORERO CHA MWARI (For Mbiru)

(BLESSING OF GOD)

1. Munoziva here kuti Jesu mupe nyu
2. Jesu hwaya naye mwari yaka buru tswa

Wakamuka kuva-kafa nezuva re-ta-tu
Kuti isu wo va-tadzi ti-go re ge-rwa

Chikombore ro Cha Mwa-ri Chikombore-ro Cha Mwa-

1. kuti isu wo vatadzi tigo po ne-swa
2. Tai fani rawo kuti dai takarasika

Saka nhasi i-su tine chikombo-re-ro
Saka nhasi i-su tine chikombo-re-ro

ri Chikombore ro Cha Mwa-ri Chikombore-ro Cha Mwa-

Wozouya Jesu m'ponesi mutende
Wozo-u-ya Jesu m'ponesi mutende.

ri Chikombore ro Cha Mwa-ri Chikombore-ro

TRANSLATION

1. Munoziva here kuti Jesu mupenyu; Wakamuka kuvakafa nezuva retatu.
Do you know that Jesus is alive? He rose from the dead on the third day.

Kuti isu wo vatadzi tigoponeswa; Saka nhasi isu tine chikomborero.
So that we sinners could be saved. That's why we have blessings.

2. Jesu hwayana ya Mwari yakapurutsa; Kuti isu wo vatadzi tigoregerwa.
Jesus son of God was released so that we sinners could be set free.

Tai fanira kuti dai takarasika; Saka nhasi isu tine chikomborero.
We were supposed to have been lost. That's why we have blessings.

Refrain: Wozouya Jesu m'ponesi mutende.
When He comes Jesus Christ adore Him.

CHIKOMBORERO CHAMWARI (GOD'S BLESSING)

BASIC PATTERN

R.I.F.																
R.T.	9	11	15	15	13	13	13	13	9	11	15	15	11	11	11	11
L.T.	5		7		5		1		5		7		3		1	

VARIATION 1

R.I.F.		10				12				10				10		
R.T.	9		15	15	13		13	13	9		15	15	11		11	11
L.T.	5		7		5		1		5		7		3		1	

VARIATION II

R.I.F.		10			12	12	12	12		10			10	10	10	10
R.T.	9	11	15	15	13	13	13	13	9	11	15	15	11	11	11	11
L.T.	5		7		5		1		5		7		3		1	

VARIATION III

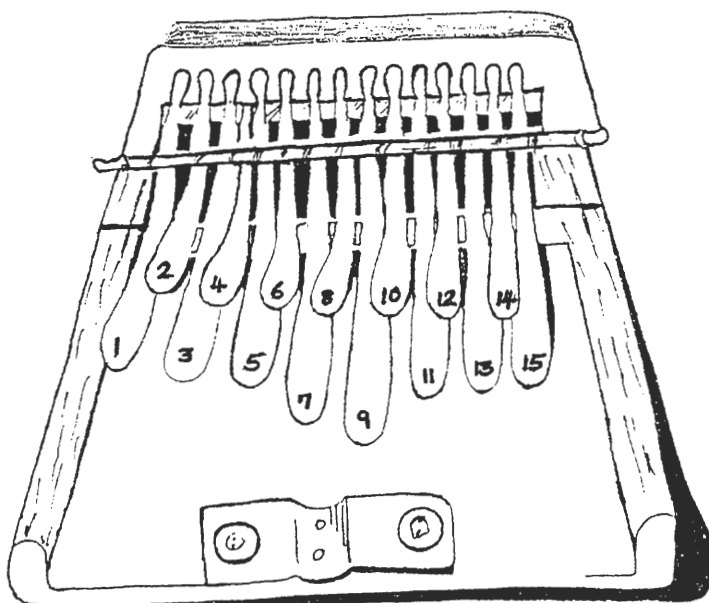
R.I.F.	8	8	14	14	12	12	12	12	10	10			10	10	10	10
R.T.											15	15	11	11	11	11
L.T.	5		7		5		1		5		7		3		1	

KEY: R.I.F. – Right Index Finger; R.T. – Right Thumb; L.T. – Left Thumb

Each box represents one even pulse. Read from the left to the right. The number above and below each other or in the same column represent two or three notes to be played simultaneously, eg:

9		12
5	or	13
		5

THE NYUNGWE - NYUNGWE MBIRA



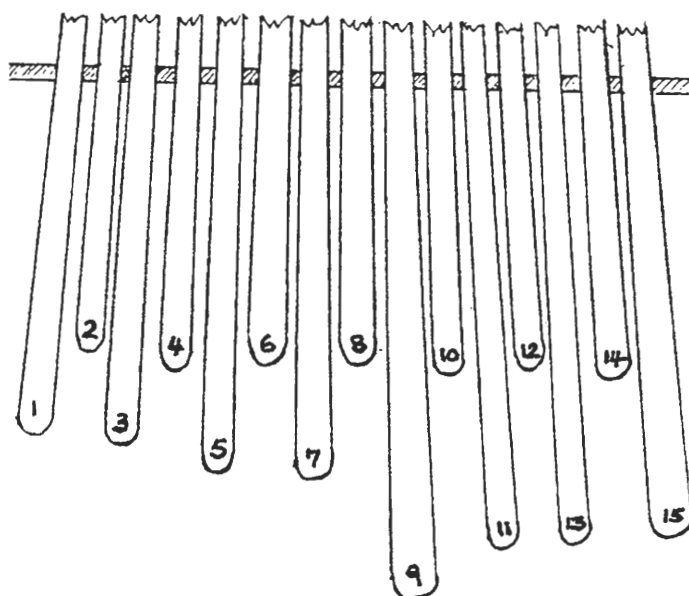
This is the nyungwe-nyungwe mbira. It has 15 keys. It is a simple instrument easy to carry. You learn the mbira music through the number notation. You can order a nyungwe-nyungwe mbira for your school or College. Order by either writing or phoning the mbira-maker :

Mr Elliot Ndlovu (Managing Director)
V.E.M. Manufacturers
5827 Luveve 5
P O Luveve
Bulawayo
Zimbabwe
Telephone: 09263-9 530855

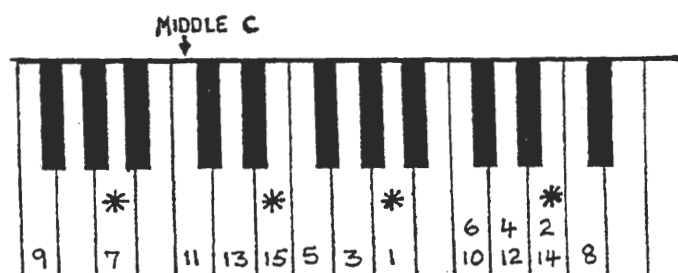
Because of the fluctuating Zimbabwean currency, the approximate cost will be ±R300 plus postage.

Tuning Your Nyungwe-Nyungwe Mbira

If you do not have another nyungwe-nyungwe mbira to tune yours to you can use the western scale on the piano to which each note is to be tuned. The notes that are slightly flattened below that of the piano give the instrument a tonality that is Shona in character. The figures below illustrate this. Start with the lowest note. Hammer the note downwards, strike it and compare it to the desired pitch (on another nyungwe-nyungwe mbira, a piano or pitch-pipe). For more information, refer to Claire Jones – Making Music (1992:110-135).



Mbira notes



Mbira note numbers are shown in the piano keys
* Notes to be slightly flatter than on the piano.

Piano keyboard

(Audio cassette available – see editorial)

COMMUNITY WORKSHOP ON AFRICAN MUSIC AT THE UNIVERSITY OF NATAL, DURBAN:

The Nigerian Experience

© Christian Onyegi and Odyke Nzewi: University of Nigeria

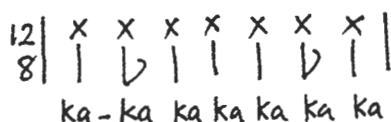
INTRODUCTION

Our workshop session with some community members interested in expanding their knowledge of African music and dance was very exciting. Having conducted similar workshops in Europe, it was not difficult for us to determine a suitable approach, taking into account the time at our disposal, and the expected objective. We first divided the participants into small groups for instrumental music, vocal music and dance. This was done to accommodate the three parts of our workshop playing of instruments, singing and dancing – within 45 minutes.

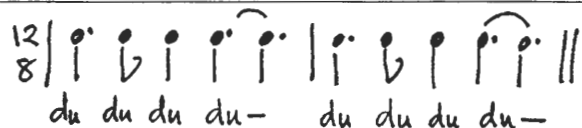
INSTRUMENTAL DANCE

The available instruments were shared amongst the students. The instruments include single membrane drums, a bell, a gourd rattle, slit drums (wooden) and the knocker.

The instrument to play the time line was the knocker, which somebody played. I sang the rhythm to the player, using the monosyllable (Ka)



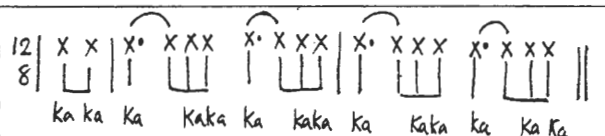
The player sings it till she/he gets used to the rhythmic structure and then plays it. The drummers were divided into two groups. The first group had this pattern sung to them using the monosyllable (du).



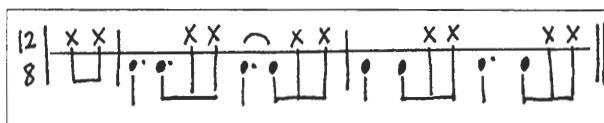
The use of the (du) is to simulate the deep tone on the membrane drum. Players were asked to repeat the rhythmic structure, till they got used to it. They were then asked to play, cupping their palms and hitting the center of the drum for the deep tone effect.

The other drummers were asked to play a complimenting rhythmic structure using the high pitch on the drum, which is produced by striking the outer surface of the membrane, with the fingers.

Their rhythm:



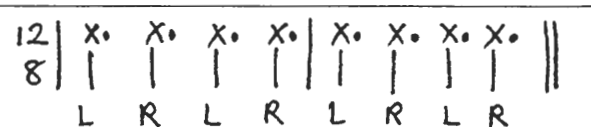
This high tone is sung as (ka). So together both drums play:



The notation is:

• — deep tone — du
x — high tone — ka

The bell player has to keep the pulse of the orchestra. He's asked to stamp his foot on the strong beats and to strike the bell on the fall of each foot.



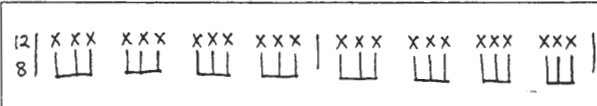
The rhythm is

L = Left

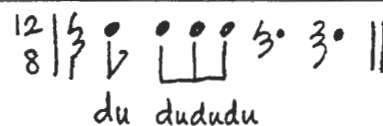
R = Right

x = Bell pattern

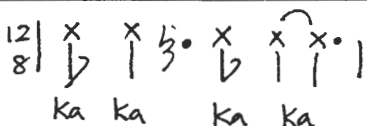
The gourd rattle player is asked to carry the instrument with both hands and to tap the instrument in triplets producing this:



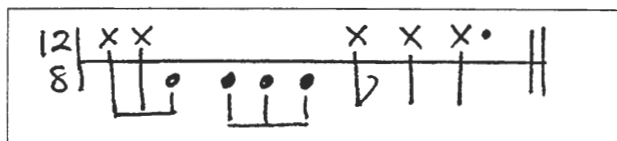
The wooden slit drum, like the membrane drum, has two basic tonal possibilities which are also represented as du and ka when sung, | and | and when written. I got two players. One played



while the other played

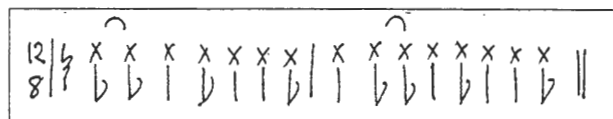


The full rhythmic structure of the slit drum is as follows:

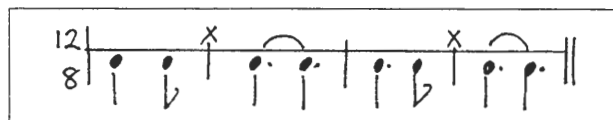


With every part learnt and rehearsed, we came together in this sequence the knocker; then the deep tone of the membrane drum; the high drum tone; the bell; the slit drum parts and finally the gourd rattle. This sequence is played over and over again, till people get used to what they should play and are confident about it. Then the voices came together with the instrumentalists for a joint rehearsal.

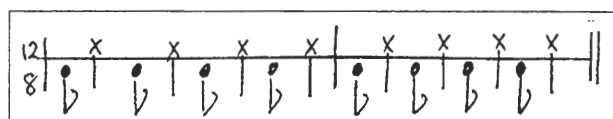
A fast section for the dance is played:
Knocker:



Drum:



Slit Drum:



The dance choreography is dependant on the person handling the session, but the dance accompaniment is a fast section.

SONG

Taking a non-Nigerian group of singers through a Nigerian song, naturally is not expected to be easy, particularly because the text of the song is tonal (the meaning of each word depends on the inflection used), but this activity was not very difficult because all the participants were very interested in the new

experience and so co-operated fully. Although the South African Zulu tongue still has its initial influence on the singers, I was sure that they would learn the song given their level of interest. The first step was to show the written text. I read the words out loud for them first, and then together with the participants, giving particular attention to the tonal inflection. The meaning of the text was discussed to emphasize the morality value of the text. The song text is as follows:

Anyi ncha bunu'ofu nne
Anyi ncha bun'ofu afoe ase } (two times)

I ye - o, I ye-o
I ye - o Olili di n'oboda
ekwesingana
I ye - o, } Repeat ad lib

(Betty amak'em'ogoe) take*
anybody's name
Asee. } Repeat ad lib

This song is saying that we all are of one mother; we are one. However, things happening around us make us forget this. It is a song of unity.

After reading through the text, the melodic line was sung in phrases then the song was taught by rote. It was not difficult since the participants are not total strangers to music studies. I, however, modified the original song to make it shorter and less difficult in the use of text. So sustained "I ye-o" was used in place of "I ye-o, Omalimma, nwaboli", etc. It took about 20 minutes to learn the sketch of the song and an additional 10 minutes to polish up the song and get into the mood, which, normally, elicits dance and good feeling. When the song was polished the song was combined with instruments. The result was a ternary form piece. Slow (voice/instrument section); fast (dance/instrument section). Liberty to express oneself in movement was encouraged.



AN INTRODUCTION TO AFRICAN MODERN CLASSICAL DRUMMING

© O'Dyke Nzewi: University of Nigeria

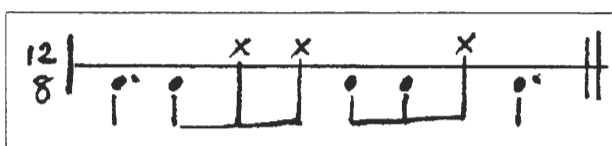
The African single membrane drum is a melo-rhythmic instrument. This means that it can be played as a melody instrument, using singable levels of tone instead of pitches. In most musics of the Western African regions, the membrane drum is primarily the basis of instrumental music productions. The membrane drum is more common where there are many trees and wildlife. The trees are felled, and used for making the shell of the drum, while the animal skin is used as the membrane.



In most cases the master instrument in a traditional music ensemble in the drum areas of Africa is the membrane drum. There are instances where the single membrane drum is played as a solo instrument, although this is not very common.





The playing of the single membrane drum as a classical instrument was inspired by the instrument's unique tonal quality. The range of sonic possibility on the membrane drum is impressive considering the fact that it has just one membrane. A notational system has been developed to cover the sonic possibilities on the single membrane drum. Previous works by scholars devising a notation system for the African single membrane drum include the Time Unit Box System (TUBS), developed by Pantalioni and Lazekpo, which was later improved upon by Koetting.

The notational system later developed by Meki Nzewi adopts the conventional time and note value system of the western notation.

An example of this notation is as follows:



The  is the deep tone on the drum and  is the high tone. These could be sung as du and ka respectively. Here are symbols used in the single membrane drum notation:

-  high tone; gotten by striking the edge of the skin with the fingers.
-  low or deep tone; gotten by cupping the palm and hitting the centre of the drum.
-  slap; a crushed sharp sound, produced by holding the fingers together and slapping the membrane.
-  wooden body sound produced by tapping the wooden shell of the drum with a special ring worn on the index finger.

There are currently compositions for solo drumming as well as for intercultural duos comprising the membrane drum and certain western instruments such as the saxophone, the piano and the violin, just to mention a few.

The membrane drum is made of a wooden shell and membrane skin laced over it. There are stick drums, or hand played drums, or both hand and stick. To produce sound on the drum, the membrane surface is struck. The deep sound or tone is produced by cupping the palms and striking the center of the membrane. The hand bounces off the skin surface when struck.



This allows for resonance, which is amplified by the hollow wooden shell.


To get the high tone, the edge of the membrane is struck with the fingers, and the fingers are lifted so that the membrane can vibrate.




To achieve the slap, the membrane is struck at the edge and the vibration is eliminated by not lifting the fingers from the drum surface immediately. A sharp slap sound is produced.



There are also special tone effects.

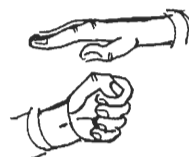
A hard ring worn on the index finger of the left hand is used to hit the wooden body of the drum.


The notational symbol for this is ().

Foot rattles are worn on both ankles for added tonal effects. The notation for foot stamping (dancing) is ().

Hand clapping is largely used to capture some original rhythmic phonic effects in the classical drumming concept.

The symbol for the clap is ;  is for hitting an open palm over the top opening of a semi-clenched fist







Finger snapping is also part of the phonic effects. The notational symbol for finger snapping is (). A combination of these phonic effects, movement, dynamics and drum tones simulate an African movement-orientated performance imperative.

In the actual playing of the drum it is advisable to play rhythm structures in quick succession using alternate hand movement. The action of striking the drum surface is done with the wrists and not the whole length of the arms. The wrist has to be relaxed, as a tense wrist might not allow for the free flow of melodic rhythm.

Sitting position: the drummer should sit with the back straight, trap drum between the thighs as much as possible with the membrane surface of the drum slightly tilted forward, away from the drummer, such that the open end is under the drumming stool. A belt around the waist is recommended to hold the drum steady. This keeps the hands free to move comfortably without bothering to hold the drum. The classical drummer is required to sit straight in his stool.



Reading of the music: The music composed specially for the instrument uses the above notational symbols. All that is required of the drummer is the ability to read scored rhythm while interpreting the phonic symbols. The dynamics are normatively written at the bottom of the music score. The music is read from left to right. Other special phonic effects in advanced classical drumming include:

	glissando		reverb on two tones
	roll		crushed note

Playing the drum can be very relaxing and entertaining. For professionalism as a classical drummer, the drummer should at least practice an average of 3-4 hours a day, and 5 times a week (i.e. at least 15 hours a week).

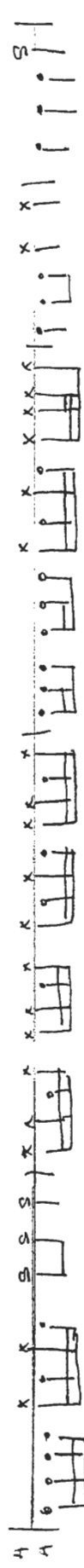
The beginner needs to:

- i. Keep a steady pulse with the foot.
- ii. Start by playing very simple phrases on the drum and gradually filling it up or increasing speed.
- iii. Relax the body, perhaps shut the eyes and let the movement of the wrists that produce the sound be relaxed.
- iv. The body should move in response to the mood of a piece, but it is important not to lose concentration.

Some easy drumming exercises to familiarise oneself with the drum and the notational symbols: Attached is a drum solo piece.

"Salutations" for the DRUM

moderato



Fast



moderato



5/6/5/5

||

Αχ Κουνελάκι

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This is a Greek song about a naughty little rabbit who runs around the lettuce garden digging holes everywhere. As you can imagine, he is making a terrible mess, but seems very proud of himself. The singer tells the rabbit that he is going to get a smack if he continues to dig holes in the garden. He tells the rabbit not to be cheeky by scrunching up his nose, wiggling his ears and winking. The naughty rabbit introduces himself and says that he will always dig holes and play hide-and-seek.

Αχ Κουνελάκι

Αχ κουνελάκι, κουνελάκι
Ξήλο που θα το φας
Μέσα σε ξένο περιβολάκι
Τρύπες να μην τρυπάς

Μη μου ζαρόνεις τη μυτήτσα
Μη μου κουνάς τ'αφτιά
Μη μου το κλήνεις το ματάκι
Είσε μια ζωγραφιά

Είμαι το κουνελάκι
που τ'αφτάκια μου κουνώ
Και σας πέζω το κριφτό
Και στο λάχανο κήπο σας
Όλο τρύπες και τρυπώ

Ah Kounelaki

(The underlined syllables indicate the stress in the word)

Actions:

Verse 1	Line 1	Ah kounel <u>a</u> ki, kounel <u>a</u> ki	Line 1	
	2	<u>X</u> ilo pou tha to fas	2	Shake hand as if going to give a smack
	3	<u>M</u> esa se <u>x</u> eno perivol <u>a</u> ki	3	
	4	<u>T</u> ripes na min trip <u>a</u> s	4	Pretend to dig with hands, then shake a finger as if scolding
Verse 2	5	Mi mou zar <u>o</u> nis to mit <u>i</u> t <u>s</u> a	5	Scrunch up face
	6	Mi mou koun <u>a</u> s taft <u>i</u> a	6	Make rabbit ears with hands and move them
	7	Mi mou to kl <u>i</u> nis to mat <u>a</u> ki	7	Wink
	8	<u>E</u> ese mia zogra <u>f</u> ia	8	
Solo	9	<u>E</u> eme to kounel <u>a</u> ki	9	Points to himself
	10	Pou taft <u>a</u> kia mou koun <u>o</u>	10	Moves ears
	11	Ke sas p <u>e</u> zo to kri <u>f</u> to	11	Hide behind hands and peak to the one side
	12	Ke sto lah <u>a</u> no k <u>i</u> po sas	12	
	13	<u>O</u> lo trip <u>e</u> s ke trip <u>o</u>	13	Pretend to dig a hole

Repeat Verse 1

Repeat Verse 2

Note:

The solo part may be sung by one child or a group of children.

The second singing part may be added when the verses are repeated



Ah Kounelaki

Piano introduction in C major, 4/4 time. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Vocal entry and piano accompaniment for the first system. The vocal line features two versions: a first version with a melisma and a second version with a different melody. The piano accompaniment continues with a steady harmonic support.

1. Ah kou - ne - la - ki kou - ne - la - ki Xi - lo pou tha to fas
 2. Mi mou za - ro - nis ti mi - tit - sa Mi mou kou - nas taf - tia

Vocal entry and piano accompaniment for the second system. The vocal line continues with two versions, maintaining the melodic and harmonic structure established in the first system.

Me - sa se xe - no pe - ri - vo - la - ki Tri - pes na min tri - pas.
 Mi mou to kli - nis to ma - ta - ki Ee - se mia zo - gra - fia

Solo

Ee - me to kou-ne-la - ki Pou taf-ta-kia mau kou-no ke sas pe-zo

Repeat Verse 1 and 2

to krif-to ke sto la-ha-no ki-po sas O-lo tri-pes ke tri-po

Glockenspiel part plays the introduction together with the piano and plays in Verse 1 and 2 and the repetitions thereof, but does not play in the solo part.

Introduction

Verses

Triangle ostinato in solo part only

c o | o | o | o | etc



Βαγγελιώ

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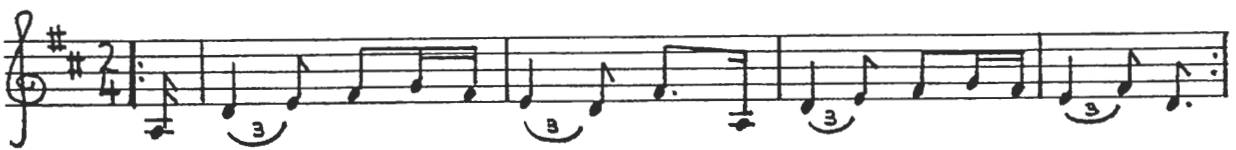
This is a Greek song. The children are telling Mrs Eve about a cold babbling stream that originates high up in the mountains. It falls over the cliffs as a waterfall and flows into the vegetable garden. The stream waters the surrounding lemon trees and cypress trees.

Βαγγελιώ

Vagelio

(The underlined syllables indicate the stress in the word)

Ένα νερό κύρα Βαγγελιώ	} x2	Ena nero kira Vagelio	x2
Ένα νερό κρύο νερό		Ena nero kriō nero	
Κι άπο που θε καταιβένη	} x2	Ki apo pou the kateveni	x2
Βαγγελιώ μου πενεμένη		Vagelio mou penemeni	
Άπο γκρεμνό κύρα Βαγγελιώ	} x2	Apo gremno kira Vagelio	x2
Άπο γκρεμνό γκρεμίζεται		Apo gremno gremizete	
Σε περιβολάκι μπαίνει	} x2	Se perivolaki beni	x2
Βαγγελιώ μου πενεμένη		Vagelio mou penemeni	
Ποτίζει δε κύρα Βαγγελιώ	} x2	Potizi the kira Vagelio	x2
Ποτίζει δέντρα και κλαδιά		Potizi thendra ke klathia	
Λεμονιές και κυπαρίσσια	} x2	Lemonies ke kiparisia	x2
Σαν και σας καλά κορίτσια		San ke sas kala koritsia	



1. E - na ne - ro ki - ra Va - ge - lio E - na ne - ro kri - o ne - ro
 3 A - po grem - no ki - ra Va - ge - lio A - po grem - no gre - mi - ze - te
 5 Po - ti - zi the ki - ra Va - ge - lio Po - ti - zi then - dra ke kla - thia



2. a - po pou the ka - te - ve - ni Va - ge - lio mou pe - ne - me - ni
 4. Se pe - ri - vo - la - ki be - ni Va - ge - lio mou pe - ne - me - ni
 6. Le - mo - nies ke ki - pa - ri - sia San ke sas ka - la ko - rit - sia

Vagelio

To be repeated
3 times

The first system of musical notation for 'Vagelio' consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a whole rest, followed by a half note G4, and then a triplet of eighth notes (A4, B4, C5). The middle staff is in treble clef and contains a triplet of eighth notes (D4, E4, F#4) followed by a half note G4. The bottom staff is in bass clef and contains a triplet of eighth notes (D3, E3, F#3) followed by a half note G3. The system concludes with a double bar line and a repeat sign.

The second system of musical notation for 'Vagelio' consists of three staves. The top staff is in treble clef and contains a triplet of eighth notes (D4, E4, F#4) followed by a half note G4. The middle staff is in treble clef and contains a triplet of eighth notes (A4, B4, C5) followed by a half note D5. The bottom staff is in bass clef and contains a triplet of eighth notes (D3, E3, F#3) followed by a half note G3. The system concludes with a double bar line and a repeat sign.

The third system of musical notation for 'Vagelio' consists of three staves. The top staff is in treble clef and contains a triplet of eighth notes (D4, E4, F#4) followed by a half note G4. The middle staff is in treble clef and contains a triplet of eighth notes (A4, B4, C5) followed by a half note D5. The bottom staff is in bass clef and contains a triplet of eighth notes (D3, E3, F#3) followed by a half note G3. The system concludes with a double bar line and a repeat sign.

Tambourine ostinato that plays throughout the song

The tambourine ostinato notation is shown in 2/4 time. It consists of a triplet of eighth notes (D4, E4, F#4) followed by a half note G4. The notation is written as a single line with a 2/4 time signature and a triplet bracket over the first three notes.

Dance


The dance that is performed to this particular rhythm is called the "Kalamatiano". It is a happy dance that originated in Kalamta in the Peloponese. (The part of Greece that looks like a hand with 4 fingers on the map). There are 12 steps to this dance.













RF = Right Foot

LF = Left Foot

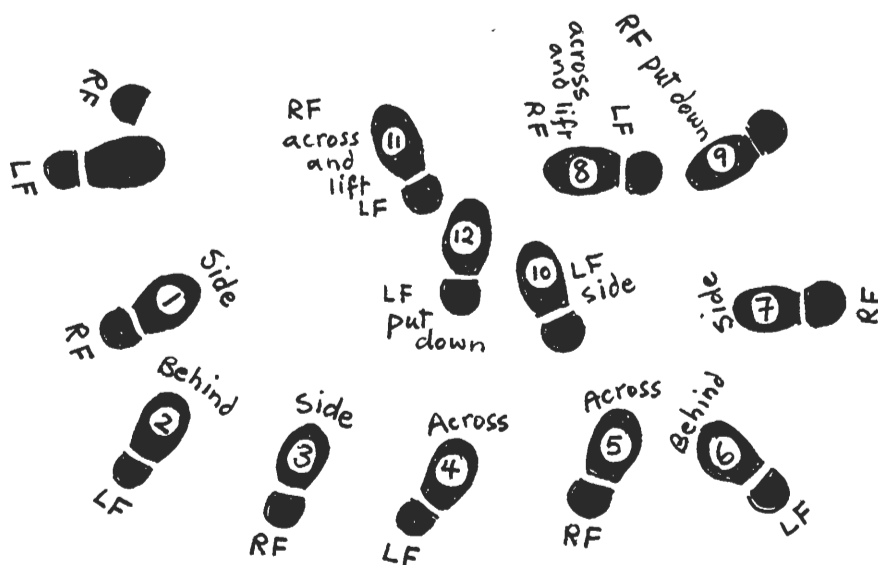
Beginning stance: Everyone holds hands and forms a circle. The RF is crossed over the LF with the toe on the floor.

- Step 1 Step to the right with the RF
- 2 LF moves behind the RF
- 3 RF moves to the right
- 4 LF moves to the right in front of the RF
- 5 RF moves to the right
- 6 LF moves behind the RF
- 7 RF moves to the right
- 8 LF crosses over the RF in front and the RF lifts up behind the LF
- 9 RF is put down again exactly where it lifted off
- 10 LF steps to the left
- 11 RF crosses over the LF in front and the LF lifts up behind the RF
- 12 LF is put down again exactly where it lifted off

Now repeat the whole dance from step 1 and continue to repeat until the song has finished. The basic rhythm of the music is:  Therefore the amount of rhythm allocated to each step is as follows:

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

This diagram of footprints may help in learning the dance:



Note: For the purpose of this song, 2 circles can be formed: a larger one on the outside and a smaller one in the middle. They may both move in the same direction or one of the circles may move clockwise. as this song has 2 lines which are repeated, the smaller circle can sing it first and then the larger circle.

Note that the dance does not have to start exactly at the beginning of the song, but can be picked up anywhere in the music.

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Road, Muizenberg 7945 or phone/fax 021 788 7001.

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Home Page of the Talking Drum

http://www.und.ac.za/und/music/t_drum/t_drum.html

Except for "Rhythms of the Tabla", all are relative to aspects of music making in Africa. These NETIEM videos use the PAL system, and are solely for educational purposes.

1. GUMBOOT DANCING: V. GODDARD (15-20 min.)

This is a teaching video which includes demonstrations of some basic steps of Gumboot dancing accompanied by lesson plans.

2. AFRICAN DRUM MUSIC – Lecture / Demonstration (38 mins.)

PROF. SIMHA AROM, lecturer, is a Director of Research at the National Centre for Scientific Research in Paris. He is responsible to the Department of Ethnomusicology within the Laboratory of Languages and Civilisations of Oral Traditions.

GAMAKO is a group of African musicians resident in Nantes, France. Their first meeting with Prof. Arom took place in June 1984, and gave rise to a mutually beneficial working relationship which has taken them on tours together. The name GAMAKO is derived from their various countries of origin:

GA as in Gabon

MA as in Madagascar

KO as in Cote d'Ivoire (Ivory Coast)

The members of this present group are as follows:

Hior Rasonaivo is from Madagascar. His talents as a teacher and musician, especially in Afro and Afro-Cuban percussion, have made him one of the most sought after percussionists in the region.

BONIFACE DAGRY, born in the Ivory Coast, combines his academic studies with an active participation in dance and music. Apart from teaching African dance, he is acknowledged as a percussionist in various groups from Nantes.

MAMADOU COULIBALY, from the Ivory Coast, is a Doctor of Music and a regular participant with the Galerie Sonore d'Angers. He has founded three Music and Traditional African Dance groups.

PIERRE AKAFFOU, also born in the Ivory Coast, is presently lecturing at the Language Faculty in Nantes. He is the founder of the group Oum Sosso which covers both traditional and modern music, and has been teaching African dance for five years. (Ethnomusicology Symposium, Howard College, University of Natal, August 1993)

3. MASKANDA COMPETITION (33 mins.)

Maskanda is a neo-traditional type of music played by Zulu-speaking migrant workers. The word comes

from the Afrikaans "musikant" and means music-maker. Our modern day maskanda can be seen walking along the street strumming a guitar. He plays to keep him company and to make the road a shorter one. Listening to a maskanda musician, one can hear the strong tradition or storytelling that is a part of this style, a tradition that reminds one of the minstrels and troubadours.

This video features men and women dancing and playing guitars, violins, concertinas, bows, mouth organs, drums, electric keyboards, and instruments created by the performers themselves. (Old Mutual Sports Hall – National Sorghum Breweries / Music Department, University of Natal, 29 August 1993).

4. RHYTHMS OF THE TABLA-YOGESH SAMSI – Lecture/demonstration (30 mins.)

YOGESH SAMSI was born in 1968 into a rich musical tradition. His father Pandit Dinkar Kaikine and his mother Shashikala Kaikini are renowned vocalists in India. Yogesh has been trained by India's most famous table performers, Ustad Alla Rakha Khan and Ustad Zakir Hussain. Yogesh is himself a brilliant and much sought after accompanist, in spite of his youth. He has accompanied many of the leading senior musicians in India and has travelled widely taking part in performances in Japan, Poland, Austria, Germany and the United States. (Ethnomusicology Symposium, University of Natal, 25 August 1993).

5. TRADITIONAL AFRICAN MUSIC AND BARBERSHOP SINGING (50 min.)

The African Music Ensemble and the NU Nuz in a lunch-hour concert at Howard College Theatre, University of Natal, 11 August 1994).

6. RITUAL DANCERS: SHANGAAN, MAKISHI AND NYAU (50 min.)

A performance which includes the Makishi stilt and pole dancing, masks of great variety and narration. (Falls Craft Village, Victoria Falls, Zimbabwe, September 1994).

7. SPOORNET GUM BOOT DANCERS with Blanket Mkhize and Johnny Hadebe and introduction by Carol Muller (50 min.)

A performance during a lunch-hour concert at the Outdoor Theatre, University of Natal, June 1994.

8. WEST AFRICAN KORA MUSICIANS AND MASTER DJEMBE DRUMMER: Dembo Konte and Kausu Kuyathe from the Gambia and Adama Drame from Cote d'Ivoire – Workshop presented by Lucy Duran (45 min.)

A KORA is a traditional African harp-like instrument made from a large calabash gourd, a piece of cowhide, a rosewood pole and 21 strings in parallel rows.

Dembo and Kausa are hereditary musicians who pass the repertoire of traditional and freshly-composed songs and dances from generation to generation. They are oral historians, praise singers, advisors to kings and entertainers in a tradition that stretches back over six centuries to the great Malian empire in West Africa. (programme notes of the concert at the Zimbabwe College of Music: Ethnomusicology Symposium, Harare, Zimbabwe: September 1994).

9. PANPIPE WORKSHOP WITH ALAIN BARKER (35 min.)

Barker instructs and makes music with Ukusa students at the University of Natal, April 1994. Useful for class music.

10. INTRODUCTION TO UHADI, ISANKUNI, UMRHUBHE, and ISITHOLOTHOLO by Dr. Luvuyo Dontsa from the University of the Transkei and

CHIPENDANI MUSICIAN (30 min.)

Green R. Mususa at the Ethnomusicology Conference at Zimbabwe College of Music, Harare, Zimbabwe, September 1994.

The chipendani is a "braced mouth bow of the Shona (Karanga and Zezuru) peoples of Zimbabwe. It resembles the Zulu Isithontolo in appearance and in

performance techniques, but is made from a single stick instead of from three sections".

(New Grove Dictionary, Stanley Sadie, Vol.1, p.356)

11. MBIRA DZAVADZIMA PLAYERS: MUSEKI-WA CHINGODZE and WILLIAM RUSERE from Zimbabwe (35 min.)

An informal session in courtyard of Howard College at the University of Natal, 1994.

12. MOTHER EARTH DANCERS with Beauler Dyoko (30 min.)

A performance at the Ethnomusicology Conference at Zimbabwe College of Music, Harare, Zimbabwe, September 1994.

and

A INTERVIEW IN SHONA WITH BEAULER DYOKO

Conducted at the Cultural Centre, Murehwa, Zimbabwe, September 17, 1994. Dyoko is one of the very few women mbira dza vadzimu players in Zimbabwe.

13. NGOQOKO WOMEN'S ENSEMBLE SPLIT-TONE SINGING (40min.)

Led by Mrs. NoFinish Dywili, this women's ensemble comes from Ngqoko village near Cacadu (Lady Frere) in the Eastern Cape. They are of the Thembu people who form a large sub-group of the Western Xzhosaspeaking peoples.

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Professor Mbuyamba, Chair of P.A.S.M.E writes:

The first list of nominations for the first PASME (PANAFRICAN SOCIETY OF MUSIC EDUCATORS) Conference to be held in Harare (Zimbabwe) from 30 January to 4 February 2000.

Central Africa		Niger:	
Cameroon:	Eno BELINGA, University of Yaounde		Dr Mahatma GARBA, Director, Centre de promotion musicale, Ministry of Culture, Niamey
Congo:	Ms Judith NDEMBO, Music Teacher School of Fine Arts, Brazzaville	Senegal:	Mr Moustapha NDIAYE, Music Inspector, Ministry of Culture, Dakar
DE Congo:	Mr Mbemba LUTONADIO, Head, Music Department National Institute of Arts, Kinshasa	Togo:	Mr K. DENAKPO, Music Teacher, Ministry of Culture, Lome
	Dr Kongo ZABANA, Assistant Director, International Center of African Music and Dance, Accra	Southern Africa	
Gabon:	Mr OBAME SIMA, Director, Conservatoire of Music, Libreville	Botswana:	Mr Jack B MONCOLOGA, Music Teacher, Thlokwen College of Education
Central African Republic:	Mr Regis SISSOKO, Music Promoter, Bangui	Malawi:	Dr Mitchell STRUMF, Music Department, Chancellor College, Zomba
Angola:	Mr Gaspard NETO, Head, Music School, National Institute of Art and Culture	Mozambique:	Mr Solomao MANHICA, Ethnomusicologist, c/o UNDP, Maputo
East Africa		Namibia:	Ms HOFMEYER, Director, College of Art, Windhoek
Kenya:	Dr Patricia OPONDO, Music Department, University of Natal, Durban	Zambia:	Mr Nalomino MUNDIA, Box 31221, Lusaka
	Ms Lucy KILONZI, Lecturer, Kenyatta University, Nairobi	South Africa:	Mr Victor BLACKSON, Northcrest, Umtata
Ethiopia:	Mr Ebate ESRA, Director, Academy of Music Addis-Ababa		Mr Edward DIABA Mmabana Cultural Centre, Thaba Nchu
Sudan:	Dr Aboel Karim EL-KABLI, Arab Academy of Music, Khartoum		Dr Caroline VAN NIEKERK, University of Pretoria
Tanzania:	Mr MGANDU, Lecturer, University of Dar es Salaam		Prof. Walter MONY, University of Wits, Johannesburg
Uganda:	Mr Michael MUKISA, Director, Christ the King Choir	Zimbabwe:	Mr Plaxedes Vimbai CHEMUGARIA, Zimbabwe College of Music, Harare
Madagascar:	Ms Mireille RAKOTO MALALA, Fellow researcher, Institute of Art and Archaeology, Antananarivo		Mr DT MOGOCHI, Ministry of Education, Harare
West Africa		North Africa	
Ghana:	Prof. Kwabena NKETIA, Director International Center for African Music and Dance, Accra	Egypt:	Dr Amal SADEK, ISME, Cairo
	Dr FIAGBEDZI, Senior Lecturer, School of Performing Arts, University of Ghana, Accra	Tunisia:	Dr Salah EL MAHDI, IMC, Tunis
Nigeria:	Dr Lucy EKWEME, Education Department University of Lagos	Ex Officio Working Committee Members	
	Prof. Omibiyi OBIDIKE, Ibadan University	Prof. Elizabeth OEHRLE, (South Africa), Information Officer	
Sierra Leone:	Dr Kitty FADLU-DEEN, Head, Department of Performing Arts, Milton Margai College of Education	Ms Erica SWART, (South Africa), Finance Officer	
Cote d'IVOIRE:	M Adep YAPO, Lecturer, INSAC, Secretary of IMC, Regional Secretariat for Africa, Abidjan	Alvin PETERSEN, (South Africa), Focus on Africa Co-ordinator	
	Paul DAGRI, Director, School of Music, INSAC, Higher Institute for Cultural Action, Abidjan	Mr Klevor ABO, (Ghana), Member	
Mali:	Mr Mamadou DIALLO, Director of Programme, National Institute of Arts, Bamako	Dr E. James FLOLU, (Ghana), Secretary	
		Dr Paul KAVYU, (Kenya), Member	
		Dr Damien PWONO, (D.R. Congo), Member	
		Dr Meki NZEWI, (Nigeria), Constitution Designer	
		Dr D. MARAIRE, (Zimbabwe), Conference Organiser	
		Prof. L. MBUYAMBA, (DR Congo), Chairman	
Remarks:		1. The necessary representation of Sub-regions, women and men, schools and universities should be preserved.	
		2. Some prior consultations were undertaken. Formal invitations will be sent to all by 15 May 1999.	
		3. Agenda and related papers will be discussed with Dr Maraire in Harare on 23 May 1999.	
		L Mbuyamba	

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Music of the World's Cultures: a source book for music educators. Editors: Barbara Lundquist & C.K. Szego with Bruno Nettl, Ramon Santos & Einar Solbu. Callaway International Resource Centre for Music Education (CIRCME) for the International Society for Music Education, 1998. (Copies available from email: c.smith@reading.ac.uk)

Book Review

Musics of the World's Cultures: a source book for music educators. (Elizabeth Oehrle's review of this book appears in the *African Music Journal* vol.7 no.4, and is printed here with their permission) It is my pleasure to review ISME's publication *Musics of the World's Cultures: a source book for music educators* since I argued for such a focus in ISME for the last fifteen years. In 1984 I sent a proposal to the ISME Board which began: "I wish to propose the establishment of a commission concerned with investigating materials and methodologies which could embrace the world's musics in education". No response was received. In 1986 I again submitted my proposal through ISME's president. The result was that ISME's Board appointed the Working Party on "World Music in Multicultural Music Education in 1987. In 1988 the various ISME commission chairpersons met with ISME Board representatives about the idea of a new commission, but the meeting drew no final conclusions, and the Board once again postponed a final decision. Einar Solbu, current president of ISME, was asked to pursue the questions raised and to present proposals to Board before June 1989. In our correspondence I suggested input from Nettl, Lundquist, Nketia, McAllester and other leaders in the field. In 1990 Solbu wrote that "the Executive of ISME seem to be in favour of establishing an advisory panel on world music". This book is the outcome of that panel and is due to the hard work of well-known and highly respected people in the field of musics of the world's cultures – Bruno Nettl, Chair of the Advisory Panel, Barbara Lundquist, Chair of the editorial committee working with Kati Szego and Patricia Shehan Campbell was consultant editor. A prime mover was Einar Solbu.

This Source Book fulfills its four objectives. The first two are: 1) to initiate rethinking of music education policies and curricula, nationally and locally; 2) to provide a rationale for developing music curricula in culturally pluralistic societies, and to adjust existing music curricula in culturally homogeneous societies. Sections I and II feed both objectives.

Section I is ISME's policies on musics of the world's cultures in music education. The policy begins with "basic assumptions", but the first is problematic. 1 (a) begins by accepting the fact that the world of music is "a group of discreet musics, each with a unique style....". The very next sentence, however, reads: "Western art music is simply one of these musics, but because it has achieved widespread respect and an almost universal geographical distribution, it appropriately plays a 'special role in the world's music education". Since there are deep historical

and political reasons why western music plays a "special role in the world's music education", which arose not just by accident and chance but by design and intention, this statement must be questioned. The history of South African music education is but one case in point. Further why does ISME focus on one particular style of Western music – i.e. art music in 1 (a), 2 (a) and 3 (b)? ISME should rethink this aspect of their first assumption.

Section II is three different perspectives on musics of the world's cultures. Nettl explores the ethnomusicologist's perspective. One wishes he had gone further and mentioned or encouraged ethnomusicologists to play a more active role in making available ideas and musics for music educators. From Solbu's performance, perhaps a misleading term, perspective the varied answers to his penetrating questions from musicians of different backgrounds speak volumes. One example – Kouame Sereba, a musician from the Ivory Coast, responded to the question: "How should I approach the song I borrowed? by raising the problem of authenticity in African music. The varied answers also emphasize the spirituality and humanness of music and music making, and the value of reaching out to others through song. From Lundquist's music education perspective six notions are presented which will help students "make sense of the world of human music-making and utilize the knowledge and skill this expanded experience yields." All students and teachers should read this. Touching only on the first notion, we read: "Analyse one's perspective on music". In addition to Lundquist's insightful comments, this implies the activity of developing one's philosophy of music education which is an on-going and ever changing activity at the core of basic music education.

Lundquist then directs the reader to Section III which is "seven case studies in music education". This and the remainder of the book speak to objectives three and four: 3) to encourage music educators, organisations, and institutions to develop materials suitable for teaching music of their culture in other societies; and 4) to inspire music educators to use musical materials from other cultures in their own. Readers discover a workshop of North Indian Music, a multicultural program in The San Francisco School, Willie Anku's model of "Teaching Creative Dynamics of African Drumming: a cross-cultural teaching approach", along with ideas from music educators in Argentina, the Philippines, Norway and Sweden in Section III.

Section IV is an invaluable selection of "exemplary resources for a diverse audience of music educators". The editors do not recommend reading materials "dating from the early part of this century and before, in isolation"; thus these publications are recent. They serve as an initial component of an electronically accessible database. Ways of using the Internet conclude the text. This is a most significant contribution for the diverse audience of music educators with wide open minds and ears, particularly in formal education but also for community music/arts educators. It will furnish a basis and pattern for their own approach to the musics of the world cultures. It is one more stone for the long road to greater appreciation, understanding and celebration of cultural diversity.