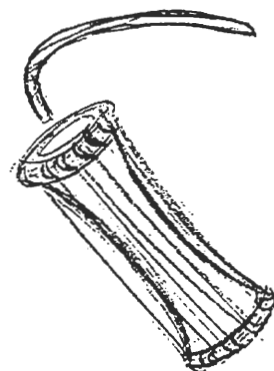


# the TALKING DRUM



Network for Promoting Intercultural Education through Music (NETIEM)  
Southern African Music Educators' Society (SAMES)  
Newsletter Issue No. 7 May 1997

## ✦ Editorial ✦

**C**ontributions to this issue come from three distinguished individuals who have one fine admirable quality in common. Each is willing and even eager to share their resource materials with others who are working to promote intercultural education through music.

Jaco Kruger taught ethnomusicology and anthropology of music at Venda University. Now at Potchefstroom University he has established courses in African Music and Social Musicology. Since 1983 he has researched Venda, Sotho and Tsonga musical cultures. Currently his focus is on Venda instrument-playing. His contributions to *The Talking Drum* he sees as one way of giving back to the people of South Africa a small portion of the wealth of materials he has acquired.

Dave Dargie, Professor and Head of the Music Department at Fort Hare, has a long association with the Xhosa people and their music. His research resulted in *Xhosa Music: its techniques and instruments with a collection of songs* (cassette). He also recorded and published over 120 audio tapes containing new church music and traditional music. For many years his concern was to reinstate the value of using traditional African music in the Catholic church. His deep commitment to and love of the Xhosa people is evident in the first four of a series of six articles about the Xhosa people in this issue of *The Talking Drum*.

Bryan Burton is Professor of Music Education at West Chester University, Pennsylvania, USA. Recently I had the pleasure of learning a few Native American songs and dances with Bryan at an International Music Educators Conference. During that time the stunning realization came to me that for the first time in my life I was finally experiencing Native American music, even though I lived the first 25 years of my life in America.

Bryan is of mixed Native American and European descent. His long standing interest in and enthusiasm for Native American music has taken him to many parts of the world. One of his many publications is *Moving Within the Circle: contemporary Native American music and dance* (with cassette).

You are aware that the intention of *The Talking Drum* is to make available materials from southern

Africa which will promote intercultural education through music. Why then include Bryan's music contributions which take us beyond these self-imposed limits? The reason is that although the source of Native American music is outside Africa, in a deeper sense, concepts of life from which the music emerges are very similar to concepts of life from many parts of Africa. In South Africa we speak of *ubuntu*. The native peoples of North America speak of *hozho* – one of many terms with a similar meaning. The article "*Hozho nahasdlu*" explains this more fully.

Education must enable us to find and maintain the delicate balance of life. Education must enable us to live lives of sharing and cooperation and to bring about greater harmony in this universe. *The Talking Drum* will include all materials which may nurture this potential.

Elizabeth Oehrle

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# IDEAS FOR THE CLASSROOM

## From Africa



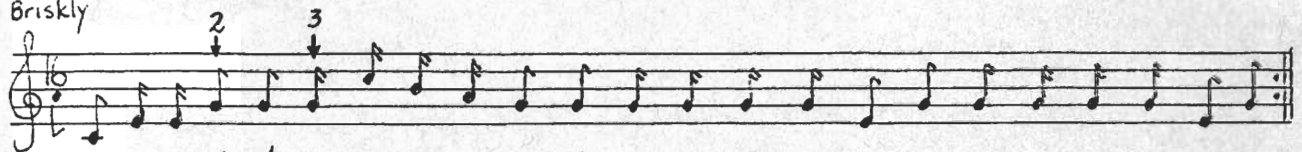
### A TSHJUVENDA ROUND for use at Primary School

© J Kruger: Dept of Music, Potchefstroom University

Round recorded and transcribed by Jaco Kruger, 27/10/88. Performance by pupils from Mafharalala Primary School, Tsianda, Venda. Choir leader: Mr Ronald Netshifhefhe.

$\text{♩} = 69$

Briskly



Tho-ho, ma-ha-da, kha-na na dzi-khu-ndu, ma-go-na, z'ku-nwa-ne, ma-go-na, z'ku-nwa-ne.



Text:

Thoho, mahada, khana na dzikhundu, magona, zwikunwane.

Head, shoulders, chest and waist, knees, toes.

The children should stand in choir formation, forming three rows. Smaller children should preferably stand in the front row. The children should stand relaxed with their feet slightly apart. There should be sufficient distance between the children to allow free arm movement. The front row starts singing, and repeats the song. The second row enters on the second beat (indicated with a 2 and an arrow), and the third row enters on the third beat (indicated with a 3 and an arrow).

The following eight movements are carried out on the beat (see drawings and lines on the transcription). The hands are placed on the

head:	beat 1
shoulders:	beat 2
chest:	beat 3
waist:	beat 4
knees:	beat 5
toes:	beat 6
knees:	beat 7
toes:	beat 8

If the round and its movements are performed correctly, an entertaining wave effect is created.



# A TSHIVENDA ACTION SONG

## for use at primary school

© J Kruger: Dept of Music, Potchefstroom University

Song recorded and transcribed by Jaco Kruger, 27/10/88. Performed by pupils from Mafharalala Primary School, Tsianda, Venda. Choir leader: Ronald Netshifhefhe.

Text: *Dambutshekwa li a kanukisa li tshi tshimbila nga lurumbu.*  
*The crab surprises us because it walks sideways.*  
*Li tshi ri tsere-tsere.*  
*It goes shuffle-shuffle.*  
*Li tshi tshimbilu nga lurumbu.*  
*It walks sideways.*

This song introduces pupils to certain basic aspects of African rhythm. The irregular rhythmic arrangement of the melody contrasts with regular footbeats (indicated with X) occurring on the first and third crotchets. The footbeats change in bars 5 and 6, illustrating the irregular movement of the crab.

Pupils should stand with their feet slightly apart. L and R indicate left and right feet, while the black footprint and the arrow indicate which foot moves, and in which direction. The foot movements should be small while the body sways from side to side.

$\text{♩} = 92$

The musical score is written on four staves, each with a treble clef and a 4/4 time signature. The lyrics are written above the notes. Below the notes, foot movement diagrams are provided for each bar. These diagrams consist of two circles representing the left (L) and right (R) feet. Arrows indicate the direction of movement, and black footprints indicate the starting position. The diagrams are as follows:

- Staff 1:
  - Bar 1: L moves right, R moves left.
  - Bar 2: L moves right, R moves left.
  - Bar 3: L moves right, R moves left.
  - Bar 4: L moves right, R moves left.
- Staff 2:
  - Bar 5: L moves right, R moves left.
  - Bar 6: L moves right, R moves left.
  - Bar 7: L moves right, R moves left.
  - Bar 8: L moves right, R moves left.
  - Bar 9: L moves right, R moves left.
  - Bar 10: L moves right, R moves left.
- Staff 3:
  - Bar 11: L moves right, R moves left.
  - Bar 12: L moves right, R moves left.
  - Bar 13: L moves right, R moves left.
  - Bar 14: L moves right, R moves left.
- Staff 4:
  - Bar 15: L moves right, R moves left.
  - Bar 16: L moves right, R moves left.
  - Bar 17: L moves right, R moves left.
  - Bar 18: L moves right, R moves left.



# A seSotho Song from South Africa

© E. Oehrle, Music Dept., University of Natal

## OBJECTIVE

Students will:

- Experience a seSotho song from South Africa.

## MATERIALS

- *Manamolela*

## PROCEDURES

- Introduce *Manamolela*, a seSotho work song from South Africa that is sung when the workers are hoeing. The workers are tired and they want to "take it slow". Though they are singing to their boss or foreman, the seSotho word *Manamolela* appears along with the English lyrics.
- Sing the top part several times. Invite the class to sing along until they are comfortable with the words and music. Pronounce "l" as in ee; "e" as is egg; "u" as in lute; "a" as in father; "kh" like the "ch" in Bach; "t'h" is a cross between t and th.

Translation:

*Manamolela, Manamolela*

Wont you let us take it slow?

Wont you let us take it slow:

You know the day is long,

You know the day is long.

*Manamolela, manamolela*

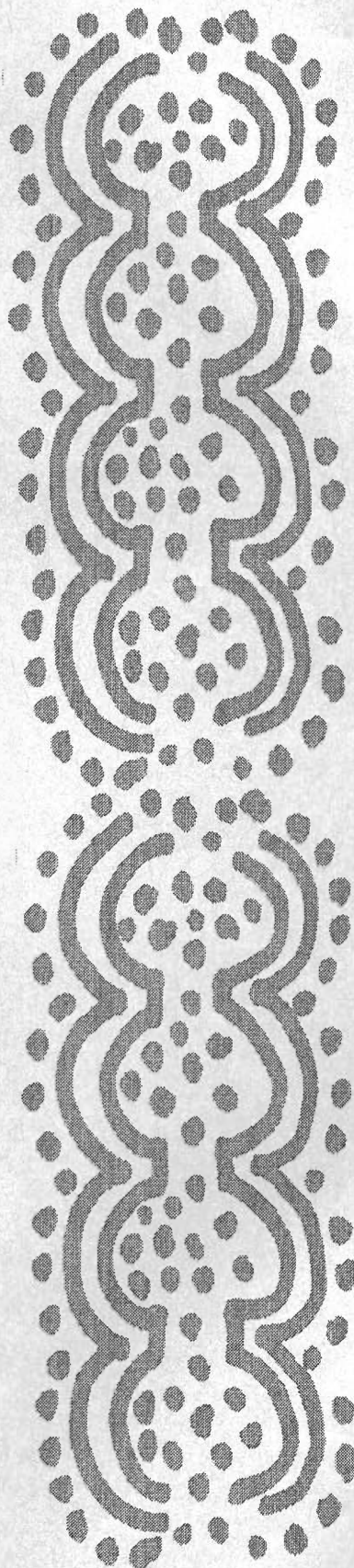
*Helele re khathetsi*

*Helele re khathetsi*

*Ahere khathetsi!*

*Ahere khathetsi!*

- While the class sings the first part, you sing the second part, and eventually all will be able to sing this two-part song.
- Divide the class into four groups. While two groups sing the song in two parts, the other two groups create cross-rhythms, using the twelve-part pattern.



# MANAMOLELA

Ma-na-mo-le - la, Ma-na-mo-le la, Won't you let us

Won't you let us take it slow

take it slow, Won't you let us take it slow You know the day is long

Won't you let us take it slow You know the day is long You know the

You know the day is long Ma-na-mo-le la, Ma-na-mo-

day is long You know the day is long He-le-le-re kha-t'hetsi

le-la, He-le-le-re kha-t'hetsi He-le-le-re kha-t'hetsi

He-le-le-re kha-t'hetsi A-he-re kha-t'hetsi A-he-re

A-he-re kha-t'hetsi A-he-re kha-t'hetsi

kha-t'hetsi

"Manamolela", from Choral Songs of the Bantu by H. W. Williams. Copyright 1960 by G. Shumer. Used with permission.

(From: Multicultural Perspectives in Music Education 2nd ed. W.M. Anderson & P Shehan Campbell. Music Educators National Conference, Reston, VA. 1996)

# The "Axe Blade Song" from Zambia

© E. Oehrle, Music Dept., University of Natal

## OBJECTIVES

Students will:

- Sing the "Axe Blade Song" from Zambia and add rhythmic accompaniment.

## MATERIALS

- "Axe Blade Song"
- Map of Africa
- Overhead projector and transparency

## PROCEDURES

- Find Zambia on the map of Africa.
- "The Axe Blade Song" is from the Bemba people who live in Zambia. Sing the song.
- Add the rhythmic accompaniment to the song.
  - a) Write the following two patterns on the overhead transparency. Divide the class in half, and have each group of students clap one of the patterns (which are a now-familiar pattern of

two against three).

Pattern A: ① 2 3 ④ 5 6 ⑦ 8 9 ⑩ 11 12

Pattern B: ① 2 ③ 4 ⑤ 6 ⑦ 8 ⑨ 10 ⑪ 12

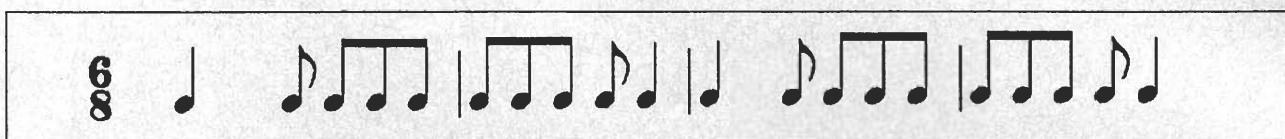
- Add a third line to the other two and have the class clap it.

Pattern C: ① 2 ③ ④ 5 ⑥ 7 ⑧ 9 ⑩ ⑪ 12

- Then add these accents to the circled numbers, and have the students clap on the accented pulses.

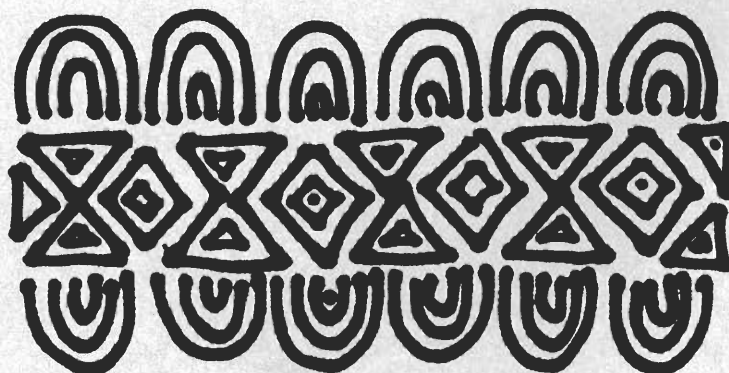
> > > > >  
1 4 6 8 11

- Divide the class into three groups and have them clap Patterns A, B, and C together. Listen for the following resultant rhythm.
- Combine the rhythms with the "Axe Blade Song". (below)



Resultant rhythm of combined Patterns A, B, and C.

(From: Multicultural Perspectives in Music Education 2nd ed. W.M. Anderson & P Shehan Campbell. Music Educators National Conference, Reston, VA. 1996)





# AXE BLADE SONG



♩. = 130

6/8

3/4

12/8

6/8

♩ of songs = ♩ of axes

C. Ba - na ba - ka ntwā ma - e - la nka - la - la pi Cb. Ma - mi - la - mbo

mu - mi - la - mbo ba - na ba - ka - ntwā ma - e - la.

"Axe Blade Song" from the Bemba tribe; new version. From A. M. Loner, "African Rhythm", *Africa: Journal of the International African Institute* 24 (1954): 39. Used with permission.



# XHOSA MUSIC (Series of 6 articles)

© Dave Dargle: University of Fort Hare

## 1. MEETING XHOSA MUSIC

Forty-eight kilometres east of Queenstown in the Eastern Cape Province of South Africa is the town of Lady Frere. Some ten kilometres south of Lady Frere, on the road to Qamata, lies the village of Ngqoko, sprawling across the hillsides above the Cacadu river, above old Lumko mission.

A group of musicians from Ngqoko called themselves the Ngqoko Xhosa Music Ensemble. I began studying the music of Ngqoko in 1980, and as a result, musicians from the village have been called to perform at Rhodes and Fort Hare universities. The quality of their music has become well-known. They have had three European trips as a result. In 1989 they performed in Paris, in 1995 in France, Germany and Switzerland, and in 1996 in England. Recordings they made for the Museum of Ethnography in Geneva in 1995 are now on CD. This CD won the "Grand Prix du disque" of the Academie Charles Cros in Paris, and the so-called "Disque-CHOC" of the magazine *Le Monde de la Musique* (also in Paris). Etienne Bours in *TRAD Magazine*, May 1996, called the CD "one of the most important productions to come out of Africa in years."

Xhosa traditional music is one of the richest heritages of our part of the world; however many wonderful old songs and dances are falling increasingly into disuse. In the space of a generation the whole majestic art form could disappear unless we do something about it, and do it now.

It's only too easy to underestimate traditional African music, especially if it does not use instruments such as xylophones, drum groups and so on. Traditional Xhosa music is performed mainly by singing and clapping. The important musical instruments are musical bows, which look very simple, and produce soft sounds. Xhosa musicians do use drums for diviner's dances. The drums used for these dances were developed on the pattern of the bass drums used in British military brass bands. The ancient tradi-

tional Xhosa drum was simply a dried ox skin, used especially at boys initiation rites.

Xhosa singing often sounds strange to European ears. In 1805 the traveller Lichtenstein wrote about Xhosa music: "Their melodies are insufferable to a musical ear, and their song is little better than a deadened howl."

A new and different music may sound very strange, until one begins to learn about it. To learn the language of a music, nothing can take the place of listening to that music. For example if one wants to understand Beethoven's music, one has to listen over and over to it. In the same way, it is necessary to listen over and over to musics of Africa, in order to get the sounds into one's ear, and the melodies into one's heart. However, it helps to have some guidance which will enable one to listen with understanding and appreciation; hence, this series of six articles, entitled "Xhosa Music". The first four articles appear in this issue of *The Talking Drum*.

What is interesting in Xhosa music? What is special about it? Consider Xhosa rhythm. In many songs people perform two (or more) different rhythms at the same time; that usually means that each performer is using two different rhythms at the same time, singing in threes and dancing in twos. For example, in Xhosa



The Ngqoko Xhosa Music Ensemble performing at the International Music Festival, Geneva, June 1995. Their prize-winning recordings were made later in a church in Geneva.



part singing: one song in Ngqoko has at least 40 different lines with different texts and melodies, which can all be sung at the same time. Many of these lines have their own harmony as well. If a hundred people sing together, then a hundred different things may be sung simultaneously. The texts of the songs are full of humour, frankness and kindness. Mrs Amelia Matiso of Ngqoko gave me this "rule" of Xhosa music. "Xhosa people", she said, "like to put salt into their songs". What might this mean?

A bow player may have to perform two rhythms at

the same time, with just one beater and one string; a mouth-bow player may have to play one melody with the bow, and whistle another at the same time. Finally consider this most striking example of all. Some people sing two melodies at the same time, by using the overtones of their voices. In the whole of Africa, it may be only the Xhosa who perform overtone singing – one of many reasons why we in the Eastern Cape should be extremely proud of our music heritage, do all we can to preserve it, and keep the old traditions alive.



## 2. THINKING ABOUT MUSIC IN XHOSA

If we are to understand African music, then it is vital to have some insight into how the people themselves understand their music. For a long time I battled in my attempts to get into Xhosa music. We need a way to discover how Xhosa people think about their traditional music. My education stemmed from European systems, the roots of which go back to medieval scholasticism. This is also true of most schools and other centres of education in the Eastern Cape. We use definitions from the scholastic philosophers to help us understand some of the most important words in our language. The Concise Oxford Dictionary, 1979, defines "man" as: Human being, individual of genus Homo, distinguished from other animals by superior mental development . . . etc. That is another way of expressing the scholastic definition, that a human being is a rational animal. While at the old Lumko Missiological Institute in the early 1980s, I decided to put the matter to a Xhosa test.

I went to visit Nofinishi Dywili who is now 79 years of age. She describes herself as "*iQaba nomRoma*". "*Qaba*" is the word missionaries used to mean "pagan", but the correct meaning is a "traditional person". Nofinishi saw herself as a *Qaba* and a Catholic. She is a very highly skilled performer with the *uhadi* musical bow. I had been working with her and recording her songs. So I called on Nofinishi, and I asked her what is *umntu* – a human being. She looked at me as if I was crazy. She stabbed her thumb at her chest, jutted her jaw at me as she said: "*Ndim!* – I am!" She aimed her forefinger at me: "*Wena* – you are!" Her thumb jerked side-ways at Sister Dionys: "*Yena* – she is!" What nonsense to ask what is a human being, when there are human beings all around! Just look! For Nofinishi, a human being is not an abstract idea, but a living person; not something that exists in the mind, but somebody like myself.

Many words in European languages express abstract ideas. One is the word "music". Music is such an abstract idea, such a broad idea, that it can apply to a vast number of things and events. The composer Stockhausen defined music as "organised sound". For Europeans, "music" can even mean something inaudible. We say, "Have you brought your music?", meaning, "Have you brought your copy of the music?" Many are astonished to discover that in Xhosa, and many other African languages, there is no word for music.

How can it be that there is no word for music, when music is of vital importance in traditional Xhosa life? The reason is similar to that behind Nofinishi's reaction to my question. What is human is of immense importance to Xhosa people. Music is something done by human beings. So all Xhosa terminology about music relates to the activities of human beings in making music. There is no word meaning just "to sing" because nobody just sings. People sing and clap, dance and sing, lead the song, follow the song. There is no word meaning just to sing, without some sort of body movement. Even musical instruments are seen as if they were taking part in the song, or at least seen as performing the roles performed by people in the song.

The missionaries apparently took a word once used for the way children sang unimportant little songs, *ukucula*, and gave it this meaning – to sing without body movement. Other words also evolved: *iculo*, a hymn; *umculi*, a musician; *umculo*, music.

The Xhosa vision is that one person, or perhaps a musical bow, is the song leader – *umhlabeli*. The leader does not just start the song, but must continue leading it all the way through. The others follow (– *landela* or – *vuma*) the song. All the singers also clap. The word, *ukombela*, means to sing and clap. If still



other people dance, then they sing and clap for them (*bayombelela*). Those who dance do not just dance. They may also sing their own parts for the song; they may use cries and “vocal percussion”. Numerous words express the different dance styles associated with different songs and rituals: *ukuxhentsa*, *ukugalanga*, *ukugqutsaba*, *ukutyityimba*, *ukunqungqa* and so on. Every song is considered to belong to one or other of the rites and ceremonies of traditional life. When Nofinishi sings with the *uhadi* bow, then the bow leads the song, and she follows by singing the parts of the song. But the bow is also singing. The bow is not just performing melody. It is rendering the words in its own way, following the speech tones of the words.

So for Xhosa people singing is something very, very human. Songs are for everybody – at least for everybody entitled to take part in the rite or ceremony

to which the song belongs. Everyone is a musician, which is why, in traditional Xhosa, there is also no word for “a musician”.



The dance style *ukuxhentsa* – as performed by diviner Mrs Nokoleji Manisi of Ngqoko, with the Ngqoko group at Geneva, 1995.



### 3. THE MOST NATURAL MUSIC IN THE WORLD

Like many African languages, Xhosa is a tone language. That means that every Xhosa word has its own tone pattern. Change the tone pattern, and you change the meaning of the word. When words are put together into phrases and sentences, then the phrases and sentences must also be spoken with the correct tone pattern. English also incorporates sentence tone. Drop the **tone** at the end of the phrase, and you make a statement. One example: “That’s Harry over there”. Raise the **tone** at the end of the phrase, and you’re asking a question: “That’s Harry over there?” But in Xhosa each individual word must also be spoken with the correct pattern of accents and tones. This has important implications for singing.

In Xhosa, the melodies used must fit the tone pat-

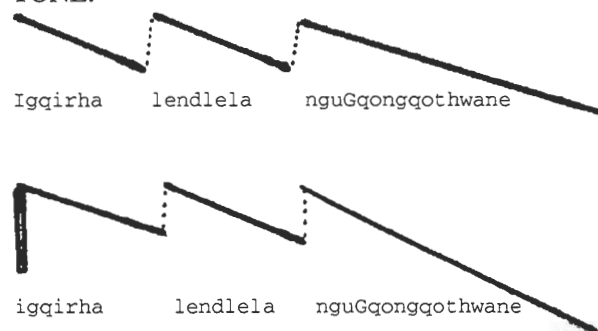
terns of the words. More than that, in traditional songs the melodies grow out of the tones of the words and sentences. For those who are not Xhosa speakers, you may get some idea of the tonal nature of the language by listening to people speak. Picture people calling to each other from a distance. You may have heard someone half way up a hill-side calling a message to people below. To make the message clear, the caller emphasized the tones, so that what he or she produces may sound like a mixture of shouting and singing. With the Xhosa people, even if the words are not clear at such a distance, the emphasis on the tones will help to clarify the meaning.

Even though the words in a sentence each have their own tone patterns, as a rule Xhosa sentence tone

tends to follow a similar pattern from phrase to phrase and sentence to sentence. Each phrase tends to begin high, and then fall to the end of a phrase. Then the tone rises again at the beginning of the next phrase, and falls to the end of that phrase, perhaps falling to a lower tone than at the end of the previous phrase. This description may seem a bit confusing, so perhaps a visual pattern will help.

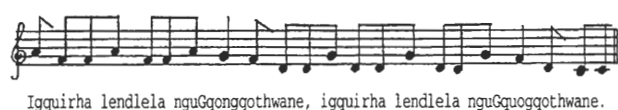
As an example, let's take the text of a very well-known Xhosa song, the song Miriam Makeba called the "Click Song". (I won't try to illustrate the word-tone, just the sentence-tone of the text.)

#### TONE:



Some call this type of pattern the "saw pattern", because it resembles the teeth of a saw. Compare the melody with which Nofinishi Dywili sings these words, and you'll see a very close parallel between the speech pattern and the melody pattern.

#### Click Song – Nofinishi Dywili



This is why so many Xhosa songs follow similar patterns, songs such as Ntsikana's song, or Hamba Bhikile by Margaret Singana, or Jol'inkomo and others by Miriam Makeba. The sentence tone patterns of Xhosa speech tend to follow the "saw pattern"; that is also true of many other African languages.

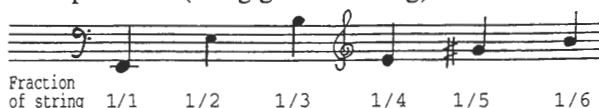
It is the speech patterns which give the general outline to the melodies of Xhosa songs. But where do the exact music notes, the tones of the scale, come from?

People who grow up with western music become completely accustomed to the scale used on western instruments. This

scale is visible on the piano keyboard. It is easy to think of the notes, as tuned on the piano, as something fixed and unchangeable. Yet there is a mathematical infinity of different pitches between any two semi-tones on the piano. The string can be gradually tightened, so that the tone slides up from C to C# for example. The way we tune pianos today was only settled in Europe during the life-time of J.S. Bach. What is there to prevent people from singing other notes which may fall "between the cracks"? It was an instrument which works in a very different way from the piano, which undoubtedly influenced the musical scale used by the Xhosa peoples.

The most important musical instruments of the Xhosa are musical bows of different types. These are simple and fascinating instruments. In the articles which will follow, these instruments will be looked at in some detail. For now, it is enough to point out that all the Xhosa musical bows work by using the over-tones produced by the vibrating bow-string. Guitarists use overtones to help in tuning their guitar. Touch the guitar string lightly, and when plucked you will hear a faint tone much higher than the full tone. Touch the string in different places, and you obtain a series of these high tones. They are caused by making fractions of the string vibrate. If the string vibrates in halves, the overtone produced is the octave. If it vibrates in thirds, the overtone produced is the fifth above the octave. This table shows what notes are produced by what fractions of the string.

#### Tone produced (using guitar E string)



Songs close to nature: Women sing and dance an umngqungqo song: the Ngqoko group at Fort Hare University, May 1996.



The tone produced by the whole string (1/1) is the fundamental tone of the string. As shown, the overtones are the notes of a major chord – a totally natural chord produced, not by any artificial design, but solely by the string vibrating in natural fractions. Such an overtone chord is more pure and sweeter than any chord played on the piano, which is tuned to the

“well-tempered” and artificial scale.

Just how Xhosa music grows out of the natural bow overtones will be discussed in the next article. For now it is enough to say that Xhosa music grows out of the natural tones of speech, and these are linked to the natural tones of the bow. It is the most natural music in the world.



#### 4. MOUTH-BOW MAGIC

Until fairly recently, one could catch glimpses of people playing traditional Xhosa instruments when travelling in certain areas in South Africa. It might not be obvious to a stranger, however, that what one sees is a musical instrument. One might see, for example, a small bow wedged onto the head-dress of a young woman walking along beside the road. One might see an old five litre oil tin held by a young chap standing on an anthill and watching over his goats. A bent stick protrudes from one corner of the tin, and a bow is built into the tin. You might see a large bow with a hollowed-out calabash attached to the bow stick, but this would be a rare sighting.

Strangers may think such bows are primitive weapons. Frequently I have problems when I travel by plane with my bows. Airport police suspect I may be a hijacker. One European airport policeman broke a small bow of mine as he forced it into one of my packets. This small bow was, of course, no weapon. It was a small mouth bow – the instrument young women carry wedged onto their head-dress. This is called the *umrhubhe* or *umqangi*.

*Umqangi* or *umrhubhe* almost certainly developed from the type of small hunting bow used by the San people who lived in the Eastern Cape long ago. Imagine that you have just shot your little arrow from the bow, and you heard the musical “twang” made by the bow string. You tap the bow string and discover that you can amplify the sound by holding the bow against hard objects as you tap the string. You hold the bow hard against your cheek, tap the string, and the musical sound comes from your mouth louder than before. Your open mouth acts as a resonator or amplifier.

It is quite easy to make an *umqangi*. You find a stick of suitable wood such as hazel wood. It should be about 50–60cm in length and about 12–14 mm in circumference. Bend it carefully and string it with

0,6mm bronze wire or something similar.

The illustration, “Playing Umqangi”, shows how to hold the bow against the cheek and how to tap the string with a little stick. The sounds produced by the bow are louder coming from the mouth of the player. What is perhaps quite unexpected is that the bow does not just produce the sound of one note. As the player changes the shape of the mouth, so different high tones may be amplified. These are the overtones produced by the string. The technique used is similar to that used in playing the Jew’s Harp. One difference is, however, that the player of the Jew’s Harp is able to produce a diatonic scale. The *umqangi* player produces only the tones of a chord: the chord F major, as shown in the following example, when the deep or fundamental tone of the string is F.

With a bow fundamental tone F, these overtones are produced.



More overtones are needed to play melodies, so the player touches the bow string with the thumb-nail (see illustration) at exactly the right point to produce the fundamental tone G. This produces overtones of the chord G major.

Touching the string produces fundamental G with these overtones.



The sign + under a note means that the player must touch the string with the thumb-nail to get this note.

By using the two fundamental tones, each in the



Illustration 1: Nogcinile Yekani performing an *umrhubhe* whistling song with the Ngqoko Group at Basel Music Academy, 1995.

correct places, the player can play a typical Xhosa melody such as the “Click Song”, *Igqirha lendlela*, as shown in this example.

The “Click Song”



As some will know, the letter *q* represents one of the beautiful click consonants in the Xhosa language, the consonant which gives the name to the “Click Song”: *Igqirha lendlela nguGqongqothwane*. This click is also relevant to the names of our bow, *umqangi*, because the bow seems to say “*qangi qangi qangi*” as we play it.

Today the instrument is usually called *umrhubhe*, because the bow seems to say “*rhu rhu rhu*” (*rh* sounding like *g* in Afrikaans or like *ch* in the Scottish word *loch*). “*Qangi Qangi*” is the sound made when tapping the bow string. “*Rhu rhu*” is the sound made when bowing or scraping it with a dried reed. Scraping the *umrhubhe* string with a dried reed produces quite a rough sound, but an expert player can produce a rich, full and sweet sound. One such player is Nogcinile Yekani of the Ngqoko Shosa Music Group. Her playing is rich with overtones. As she plays the melodies of a song, the bow sings out full harmonies which lie underneath the melody tones.

For players like her, it is not enough just to play the melodies of a song using the bow overtones. As she plays, she also whistles the melodies of the answering singers who follow the song leader; thus, with her very simple instrument, she performs two

melodies at the same time plus the accompanying harmonies of the bow. Playing the *umrhubhe* will is a very highly developed art, and the sound produced by a skilled performer is pure magic.



Hold *umqangi* as shown, with the bow stick pressed firmly against the cheek (pressing) through the cheek against the teeth, but not in the mouth). One hand holds the end of the bow so that the thumb nail can easily be held against the string at X, the other hand beats the string with a dry twig or reed at S.

When the thumb nail touches the string (A), indicated by the sign "+", the string sounds the higher fundamental tone (written as G). When the nail does not touch the string (B), the string sounds the lower fundamental tone F.

The overtone produced by the string are amplified by the mouth and are heard at M. By shaping inside the mouth (moving the tongue etc.) the player "forms" overtones to follow the melody.

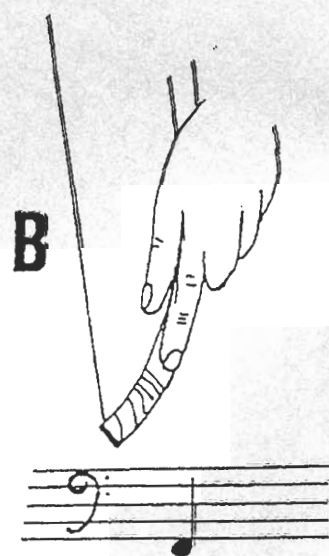
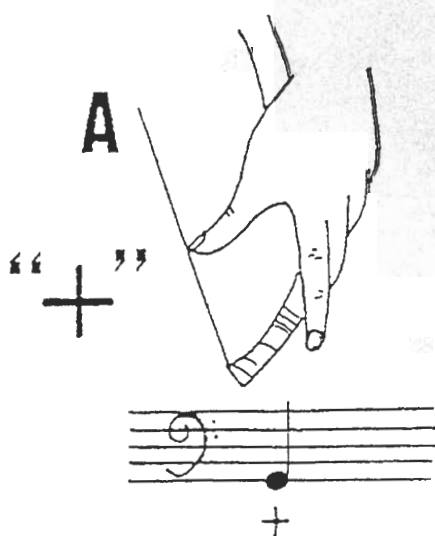
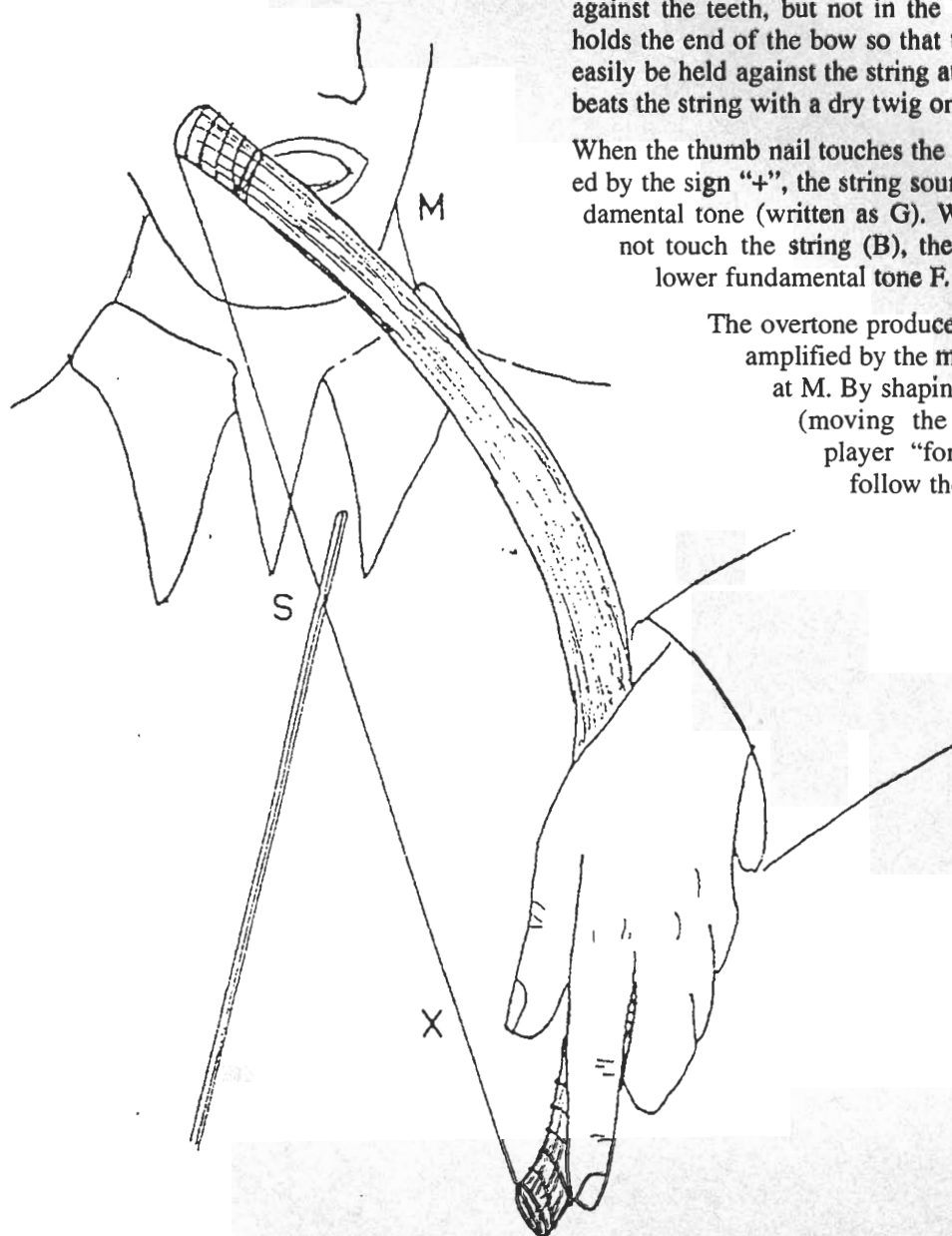


Illustration 2: PLAYING *UMQANGI*





# From North America



## HOZHO NAHASDLU

© B. Burton: Prof Music Ed., West Chester University, Pennsylvania, U.S.A

Humanity is part of a delicately balanced universe in which all living<sup>1</sup> things interrelate and interact. All living things are connected in this universe and must exist in balance with one another. To maintain this delicate balance, each living thing must continually seek to do what is good, not for the one, but for all. Resources must be freely shared and cooperation among members of families, villages and cultures is essential for the universe to function in harmony.

Stories and songs praise selfless individuals who sacrifice personal wealth or status for the betterment of the whole; stories and songs praise those individuals who best exemplify the lifeways which maintain balance among all living things. Learning is a nurturing process in which individuals are encouraged to reach their fullest potential, yet are not criticized for learning at a slower rate than others or for having unique or different interests or skills. Each person is empowered to be valued for whatever skills or interests he/she wishes to develop.

Ceremonies seek to maintain this delicate balance among all living things and to re-establish the balance when it is disturbed. Individuals, villages, or

entire peoples periodically renew their dedication to this concept of balance and harmony.

Many cultures around the world hold to this concept of life: in Africa, this is *ubuntu*; among the Native Peoples of North America, it has many names.

Among the Navajo people of the Southwestern United States, this balance is called *hozho* a term sometimes translated as "beauty", "happiness", "harmony" or "balance". This is not physical beauty, but an inner beauty brought by being in harmony with all living things and living the sacred lifeways which maintain this balance. One who attains this state is said to "walk in beauty" or "walk in balance". The following poetic rendering of a section of the lengthy "Blessingway" ceremony expresses that which the individual seeks:

*In Beauty I walk  
With Beauty before me, I walk  
With Beauty behind me, I walk  
With Beauty above me, I walk  
With Beauty all around me, I walk  
With Beauty within me, I walk  
In Beauty, it is finished.*

### I WALK IN BEAUTY

From the Singing of Arlene Nofchissey Williams  
Transcribed by J. Bryan Burton

1 96

He ne ya na he ya he ya na, he ne ya na he ya hi yo

5 he ya hi yo. he ya hi yo. I yearn for Beau - ty yes I do, yes I do, I

9 learn of Beau - ty yes I do, you know I do, I learn with Beau - ty just for you and on - ly you, he

13 ya He ya hi yo. He ne ya na, he ya he ya na,

17 he ne ya na, he ya hi yo he ya hi yo.

From *Moving Within the Circle*, ©, 1993,  
World Music Press, PO Box 2565, Danbury, CT. Used with permission.





The final phrase of this chant – *hozho nahadslii* – may also be translated: “With Beauty, all things are made complete”.

“I Walk in Beauty” is a contemporary Navajo song created by Arlene Nofchissey Williams to express the concept of *hozho* as a desirable lifeway. The English version of the lyrics<sup>2</sup> (given here) do not refer to physical attractiveness, fashion sense or hair style, but to the inner state of being that manifests itself in a person’s life and attitudes. When an individual maintains this balance, he/she is said to “walk in beauty”.<sup>3</sup>

The circle has deep cultural significance to the native Peoples of North America variously representing Mother Earth, the Universe, the Circle of Life. Native Peoples from the Great Plains region speak of the “Sacred Hoop” which joins all creation together in a “circle of life”. All living things are joined together in this circle as one family.<sup>4</sup> One who lives in a way honouring Mother Earth and lives in harmony with all living things is said to be moving within the circle or “living the circle”. One who has lost balance and undergoes a ceremony to re-establish this harmony is said to be “seeking the circle”. Circular patterns permeate Native American art and architecture. The circle is used as a symbol throughout Native American stories and traditions<sup>5</sup>.

This joining together in the Circle of Life is often symbolized in the round dance. Round dances are the most common type of dance among Native American Peoples with as many different names and styles of performance as there are peoples performing this type

of dance. All people – whether physically participating in the dance or not – are joined together as one family moving in harmony with all living things. The direction of the dance symbolizes the direction of life itself: the dances move “sunwise” (clockwise) following the seasonal movements of the sun:

*We dance to the East where the sun comes from  
and is the beginning of Life;*

*We dance to the South where warmth comes from  
and is the spring of Life;*

*We dance to the West where “Power” comes from  
and is the maturity of Life;*

*We dance to the North where cold comes from  
and is Old Age and Death;*

*We dance again to the East so that our Power  
and breath may be given to the next generation.*

A line of dancers moving sunwise with a side-stepping movement beginning with the left foot and with the right foot slightly dragging (symbolically maintaining contact with Mother Earth) is the simplest form of round dance. Other versions include simple forward movement (same foot pattern), an ever-tightening spiral of dancers, concentric circles, circles which periodically reverse direction, and even a version using a cross-stepping movement resembling the popular American dance “The grapevine” or Middle Eastern folk dances. Dancers may join hands, interlock arms, or let the arms hang loosely by their sides. Specific styles vary according to personal and

## SOCIAL DANCE SONG

Northeastern Inter-tribal

Transcribed: J Bryan Burton

1  $\text{♩} = 108$  Solo: All:

He ya he he ya he yo he ya he he ya he yo

5 he ya he he ya he yo he ya he he ya he yo

9 he ya he he ya he yo he ya he he ya he yo

13 he ya he ya

C. 1994, Seventh Generation Music,  
39 Webb Road • Chadds Ford • PA 19317, Used with Permission.



tribal preference. In an inter-tribal performance, many styles may be performed simultaneously.

The songs are generally accompanied by a drum pattern which may be either an evenly divided beat or a compound long-short (لـ) pattern symbolizing the heartbeat of the earth. Drums may be hand drums played with a beater by one player or a large drum (similar in size to the orchestral bass drum) played by many players. In traditional practice, the drummers also sing the song. The dancers usually do not sing although this is not a strict rule.

The previous round dance song is from the north-eastern United States and is considered "inter-tribal" in form and dance style. The melodic form is based on the Lakota music of the Great plains. A lead singer sings the first phrase with the remainder of the singing group joining at the indicated point. This practice has a functional purpose: the lead singer "identifies" which song is to be performed (sing the first phrase) as well as the pitch level and tempo to be used.

This presentation of a brief discussion of an important concept of life held by the Native American Peoples and two representative songs which illustrate the concept of *hozho* – the "Beauty" of living in harmony with all living things – and the joining together of all living things in the circle of life (*mitakuye oyasin* – We are all one family) has been offered as an example of the underlying commonality of humankind. Music, dance, ceremonies and stories from all peoples of the world serve to teach of this common bond among all peoples.

The lesson?

Despite differences in colour, religion, and politics, we may truly say that there are many peoples, yet only one world.

#### Footnotes

1. "All living things" includes not only humans and animals, but plants, rocks, river, stars, etc. The earth herself– Mother Earth – is a living entity.
2. The non-English "lyrics" in this song and in "Social Dance Song" are vocables, not a Native American Language. Vocabable may be described as syllables with no apparent meaning to the casual listener
3. A more detailed discussion of "I Walk in Beauty" is found on pages 50–51 in *Moving Within the*

*Circle: Contemporary Native American Music and Dance.*

4. The Lakota people use the phrase *mitakuye oyasin* – "We are all one family" – to describe this concept. This phrase ends all ceremonies of the Lakota.
5. Perhaps the best descriptions of Lakota mysticism are found in *Black Elk Speaks* and *The Sacred Pipe*.

#### Suggested Additional Reading

Louis Ballard. 1976, 1997. *American Indian Music for the Classroom*. Sante Fe, New Mexico: New Southwest Music Publications.

Brown, Joseph Epes, editor. 1953. *The Sacred Pipe: Black Elk's Account of the Seven Rites of the Oglala Sioux*. Norman, Oklahoma: University of Oklahoma Press.

Burton, J. Bryan. 1996. "The Native Peoples of North America" in *Multicultural Perspectives in Music Education, Second Edition*. William Anderson and Patricia Shehan Campbell, editors. Reston, Virginia: Music Educators National Conference.

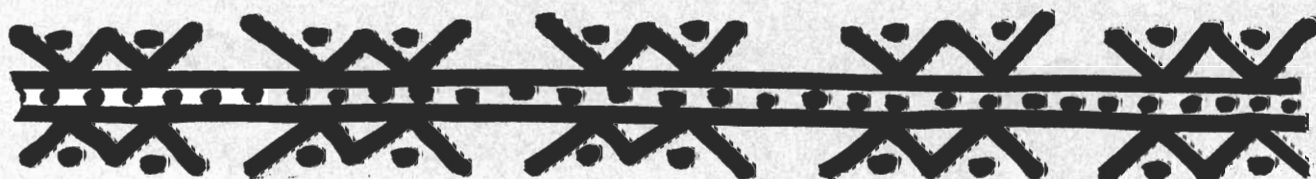
—1995. "The Role of Myth in Native American Art and Culture in *The Orff Echo*, Vol XXVII#4. Cleveland, Ohio: American Orff – Schulwerk Association.

—1994. *When the Earth Was Like New: Songs and Stories of the Western Apache*. Chesley Goseyun Wilson and Ruth Wilson co-authors. Danbury, Connecticut: World Music Press.

—1993. *Moving Within the Circle: Contemporary Native American Music and Dance*. Danbury, Connecticut: World Music Press.

Neihardt, John. 1961. *Black Elk Speaks: Being the Life Story of a Holy man of the Oglala Sioux*. Lincoln, Nebraska: Bison Books.

Bryan Burton is the author of *Moving Within the Circle: Contemporary Native American Music and Dance*, *When the Earth was Like New: Songs and Stories of the Western Apache* and numerous articles on multicultural music education in professional journals. He is a contributing author to *Multicultural Perspectives in Music Education* and *Making Connections: Multicultural Traditions and the National Standards for Music*.





# I WALK IN BEAUTY

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## OBJECTIVES

Students will be able to:

- sing "I Walk in Beauty" with appropriate vocal techniques
- play simple accompaniment on drums
- locate Navajo Reservation on map of United States
- discuss Navajo concept of *hozho* and compare it with *ubuntu*
- discuss Native American cultural values and compare them with African cultural values (teacher should specify ethnic group within Africa)

## CULTURAL CONTEXT

The Navajo believe that humanity is part of a delicately balanced universe in which all living things (including natural elements, plants, stars, Mother Earth) interrelate and interact in a universal harmony which they call *hozho*. *Hozho* is often translated as "beauty", but refers to an inner state of being and sense of balance with others rather than physical beauty. When one maintains this balance and manifests it in his/her life, the individual is said to "walk in beauty". When one is "out of balance and undergoes a ceremony to restore *hozho*, one is said to seek – or yearn – for beauty". "I Walk in Beauty" is a contemporary Navajo song created by Arlene Nofchissey Williams which reflects the importance of *hozho* to the Navajo people.

The Navajo Nation, the largest Native American reservation, is located in the Four Corners region of the southwestern United States where the states of Arizona, New Mexico, Utah, and Colorado meet. The Navajo are famed for their intricate weavings, jewelry, sandpaintings and ranching.

## MATERIALS

Music for "I Walk in Beauty", Drums and beaters, map of United States indicating location of Navajo Reservation, "Cultural Values" handout (Optional: recording of "I Walk in Beauty" from *Moving Within the Circle*, audio playback equipment – audio cassette player or compact disk player)

## PROCEDURES

- (Optional: Play recording of "I Walk in Beauty" as students enter the classroom)
- Distribute "I Walk in Beauty" and "Cultural Values" handout
- Introduce Navajo culture through brief discussion of *hozho* and cultural values; locate Navajo reservation on map of United States
- Teach "I Walk in Beauty" to students using teacher-preferred process
- After students have learned to sing "I Walk in Beauty", assign several students to play drum accompaniment – steady quarter notes played on single-head hand drum with yarn beater
- Sing "I Walk in Beauty" several times with accompaniment; alternate groups singing/drumming
- Review concept of *hozho* and cultural values. Lead students to a comparison of these beliefs with those of traditional African concepts such as *ubuntu*. (Note: teacher should specify an African ethnic group for this activity.)

## EVALUATION

Through questioning and observation, the teacher determines that the students are able to:

- sing "I Walk in Beauty" with appropriate vocal techniques
- play simple accompaniment on drums
- locate Navajo Reservation on map of United States
- discuss Navajo concept of *hozho* and compare it with *ubuntu*.
- discuss Native American cultural values and compare them with African cultural values (teacher should specify ethnic group within Africa)

## FOLLOW-UP

Students should learn several songs from Native American sources and to identify cultural similarities and differences; Students should learn representative story-song activities from Native American sources which offer further insight into cultural values.



# Videos, Scores and Cassettes

**DISSERTATIONS, THESES, and ESSAYS**  
will be updated and appear in the next issue.

## VIDEOS

Video presentations are the most recent addition to the list of NETIEM resources for promoting intercultural education through music. 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. 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)

### 2. MASKANDA COMPETITION: August 1993 (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 himself company and to make the road a shorter one. Listening to a maskanda performance, 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)

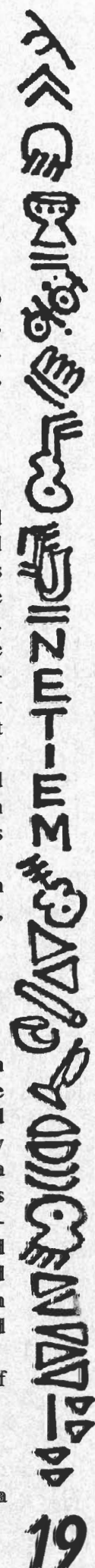
### 3. RHYTHMS OF THE TABLA - YOGESH SAMSI - Lecture/demonstration (30 MINS.)

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 tabla 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)

### 4. 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)

**5. 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)

**6. SPOORNET GUM BOOT DANCERS with Blanket Mkhize and Johnny Hadebe and introduction by Carol Muller (50 MINS.)**

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

**7. WEST AFRICAN KORA MUSICIANS AND MASTER DJEMBE DRUMMER: DEMBO KONTE AND KAUSU KUYATHE FROM THE GAMBIA AND ADAMA DRAHE 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)

**8. 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.

**9. INTRODUCTION TO UHADI, ISANKUNI, UMRHUBHE, and ISITHOLOTHOLO by Dr. Luvuyo Dontsa from the University of the Transkei and CHIPENDANI MUSICIAN Green R. Mususa at the Ethnomusicology Conference at Zimbabwe College of Music, Harare, Zimbabwe, September 1994. (30 min.)**

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)

**10. MBIRA DZAVADZIMA PLAYERS: MUSEKIWA CHINGODZE and WILLIAM RUSERE From Zimbabwe (35 MIN.)**

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

**11. MOTHER EARTH DANCERS WITH BEAULER DYOKO (30 MIN.)**

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

AND

**AN 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.

**12. NGOQOKO WOMEN'S ENSEMBLE SPLIT-TONE SINGING (40 MIN)**

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 Xhosa-speaking peoples.

**SCORES**

Adzinyah, Abraham Kobena, Dumisani Maraire, Judith Cook Tucker. *Let Your Voices Be Heard! Songs from Ghana & Zimbabwe*. World Music Press, Multicultural Materials for Educators, P.O. Box 2565, Danbury, CT. 06813, 1984. (call-&-response, multi-part and game songs, arranged and annotated for grade K-12.

Grassroots Educare Trust. *Songs sung by South African children*, (researched and compiled by Liz Brouckaert) Grassroots Educare Trust, 1990 (c) (cassette included).

Kumalo, Alfred A. *Izingoma Zika*. Shuter & Shooter, Pietermaritzburg, 1967 (tonic sol-fah)

Lumko Music Department. *New Church Music in Zulu*. 59 Cachet Street, P.O. Box 5058, Delmenville 1403.

Nhlapho, P.J. & Sibongile Khumalo. *Choral Music: The voice of African song*, Skotaville, Braamfontein, 1993.

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**Orff, C.** *African songs and rhythms for children; a selection from Ghana* by W.K. Amoaku, Mainz: Schott, 1971.

**Orshan, H. Allen** (arranger) *Six African Songs*. Shawnee Press, Inc., Delaware Water Gap, PA. 18327.

**Serwadda, W. Moses.** *Songs and Stories from Uganda*. transcribed and edited by Hewitt Pantaleoni. World Music Press, P.O. Box 2565, Danbury, CT. 06813, 1974.

**Sumski, Alexander.** *Myimbo Za Ku Malawi*. Bonn/Tubingen, 1988. (compositions for mixed choir a cappella with cassette)

**Weinberg, P.** *Hlabelela Mntwanami*, Johannesburg: Ravan Press, 1984.

**Williams, H.** *Choral folksongs of the Bantu*, London: Chappell and Co. Let., n.d.

**Wood, S.** *Songs of Southern Africa*, London: Essex Music Ltd, 1968

## CASSETTES

**Espi-Sanchis, Pedro.** *The children's carnival: an African musical story*, a musical story by Pedro narrated by Gay Morris. *Another lion on the path, Cowbells and tortoise shells, and Pedro the Music Man*: song & dance tape with some of Pedro's favorite songs from the Kideo TV programmes. Ideal for rings and music and dance in pre-primary and primary schools.

Write to Pedro at 36 Dartmouth Road, Muizenberg 7945 or phone/fax 021 788 7001.

**Katz, Sharon/Afrika Soul:** *Siyagoduka - Going Home* (a collection of compositions and arrangements of traditional African music in Zulu, Xhosa, English, Pedi, Shona, Sotho and Hebrew) When voices meet: Sharon Katz and Afrika Soul with a 500 voice youth choir. Recorded live in Durban City Hall.

## ORDER FORM:

Name: \_\_\_\_\_

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Cost including airmail and packaging is:

R 60 per video in Africa

R 140 per video outside Africa.

VIDEO NOS. ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10 ☐ 11 ☐ 12 ☐ 13

Circle the number of the video(s) you wish to receive and list the numbers and the titles below:

I enclose a cheque for R \_\_\_\_\_ made out to NETIEM.

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NETIEM, University of Natal, Private Bag X10, Dalbridge 4010  
Tel (031) 260-3351 - Fax (031) 260-1048 - e mail: oehrle@mlb.und.ac.za





# General Info

## CONFERENCES\EVENTS

**SAMES CONFERENCE:** University of Venda, Thohoyandou  
23-27 September 1997  
(details in SAMES NEWS)

**XIII WORLD CONFERENCE OF THE INTERNATIONAL SOCIETY FOR MUSIC EDUCATION**

19-25 July 1998, Pretoria, South Africa

**9th INTERNATIONAL EISTEDDFOD OF SOUTH AFRICA**

26 September - 5 October 1997

Box 738, Roodepoort 1725, Gauteng, South Africa

## AFRICAN MUSICAL INSTRUMENTS

African Musical Instruments (Pty) Ltd.

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Grahamstown 6140

Cape, R.S.A.

Tel: 0461-26252, Fax: 0461-23501

E-mail: [ilat@giraffe.ru.ac.za](mailto:ilat@giraffe.ru.ac.za)

**Gavin Coppenhall**

**Montebello Design Centre**

31 Newlands Ave.

Cape Town 7700

South Africa

## BOOKS

*Teaching Xhosa Music: its techniques and instruments, with a collection of songs.*

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