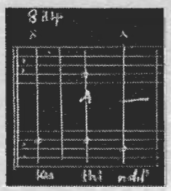
THE TALKING DRUM

MARCH 2002

Nº 17



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Editorial

Numerous positive and encouraging reactions to *The Talking Drum's* new image were gratefully received. One North America academic and contributor was "very impressed with the extended scope of the newsletter". He added that we may "have to break down and call it a journal". In a few years our sights may be set on becoming a journal. Currently, however, the primary aim is to provide educators at grass-roots level with practical materials for easy use in the classroom and with articles which better enable educators to promote intercultural education through music.

In response to requests for material in this second special ethnomusicology edition, musics from Namibia, the Xhosa of the Eastern Cape and the Venda of Northern Province in South Africa are featured along with an article from Sweden. Minette Mans—Associate Professor at the University of Namibia submitted *Okudhana Nawa!* (Play Well) from her wealth of research materials. Yolisa Nompula's research resulted in Xhosa songs and Jaco's Kruger's research resulted in Venda Songs which you may add to your collection of other songs he so generously shared in past issues. Stig-Magnus Thorsén's article, "Addressing Cultural Identity in Music Education", presents a challenge for music educators.

This publication now also functions officially as the mouth piece for the Pan-African Society for Musical Arts Education (PASMAE). This decision was taken at their most recent conference (2001) in Lusaka, Zambia.

Finally Dr Akrofi wrote: "You will be pleased to hear that a Regional Secretariat of the International Centre for African Music & Dance (ICAMD) has been established within the Music Department at UNITRA". He suggested that our readership will be interested in learning more about this recent venture; thus, some relevant information, which he supplied, is included.

As this issue is larger than usual, you may receive only one more issue in 2002. For the past ten years *The Talking Drum* was issued *free* of change. My research funds covered all costs. In 2003 this may no longer be possible. More information about this situation will be forthcoming in the next issue.

Elizabeth Oehrle

Printed in South Africa using local recycled papers.

Okudhana nawa! (Play well)[1]

© Minette Mans, University of Namibia

Musical play in central northern Namibia and southern Angola is described as *uudhano*[2]. It forms an important part of the Aawambo musical heritage. The Oshindonga term *uudhano* is derived from *okudhana* – to play or dance.[3] In its diverse forms, *uudhano* usually consists of singing, dancing/playing in turns, clapping hands in set rhythmic patterns, and the use of a drum (*ongoma*) for example in Ongandjera and Oukwanyama but not in Ombalantu, Uukwambi and Uukwaluudhi. The most common *uudhano* is a performance associated mostly with women and children although youths and men may play if they want to. However, a performance of *ongovela*[4] by men could also be called *uudhano* because it is play. Hence, the structure of both dance and song is dictated by circumstance, gender and age. In this article I focus only on female *uudhano*, in which two common forms emerge: one practiced mainly by older women and another for children and young women. In addition, each form includes different categories relating to the social circumstances in which they are performed. These categories are subdivided into repertoires where the differences are distinguished by rhythmic and tonal construction, use of instruments, style and range of movements, characteristic movement components, sequences and circumstance. Each repertoire consists of a number of songs, "Tanyaanda" being a popular one recorded in three different places in one month.

Uudhano as play is readily adapted to any celebration or entertainment. It can be played at home, at school, and at almost any social occasion. In Ombalantu *ouvano* may take place when people gather at *omukwa* – a special large baobab tree. Children are summoned by someone calling, and here they learn and practice. To teach, elders will clap hands while children dance and learn from one another by imitation and challenge. The performance is especially appropriate when the moon is full and people gather at *oshana* to play. *Uudhano* has traditionally been a way in which youngsters of both genders could meet and interact in circumstances where suggestive flirting without physical contact was acceptable. In recent times during the liberation war, *uudhano* was a major cultural vehicle by means of which inhabitants could communicate, inspire and educate in SWAPO resistance camps. It became imbued with the added purposes of propaganda, training of new recruits, emotional release and political sensitization for young children.[6] Even eleven years after independence, children still sing the songs that recall and celebrate the events of the political struggle.[7] The example discussed here is typically performed by older women.

General description

Firstly, there is a clearly structured system of taking turns to play. The lead singer (*omutoloki*) commences with an introductory call and participants begin the introductory clapping section. Then one player enters the circle and performs a set pattern of rhythmic stamps – twice. The dancer returns to her place and after a short interlude of clapping, another player enters. When everybody has performed in turn singly, demonstrating their skill, two players enter and perform their stamps and swirls synchronously, followed by the next two, and so on. Twos are preferred because it allows a strong dancer to support a weaker dancer.

The following sequence for studying this *ouvano yaakintu* (meme's play) is suggested:

1. Learn the clapping patterns
2. Learn the song
3. Learn the dancing-stamping patterns. As rhythmic expertise improves, the swishes, turns, flourishes and individual variations can be added.

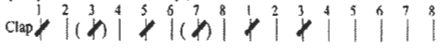
In the picture below, two dancers in Ongandjera play *ekoteko*, their arms in 'horn' formation.

A The Clapping Pattern

Begin by clapping the 8 pulse patterns below until they can be performed flowingly, so that learners' ears become accustomed to the pattern and they can concentrate on what follows.

/ = clap (*eempi*), those in brackets are possible variations

Introduction (can be repeated until players are ready)



Dance begins – performed twice for each dancer

The following clapping **filler** happens in between to give dancers time to change:

This completes one sequence.

The whole is repeated as often as is required for the number of players.

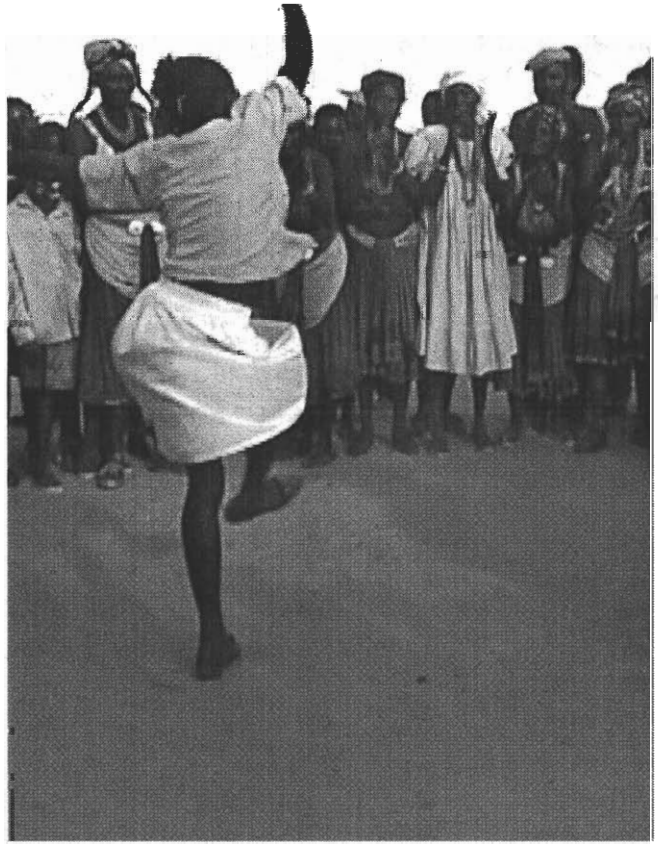
B The song

The song is responsorial, meaning that the leader (*omutoloki*) states the musical phrase, while the two-part chorus (*ayehe*) responds with a repeated answering phrase in parallel thirds on syllables *yeh-yeh-yeh*. The vocal tone of especially the chorus is rather quiet and gentle, but the insertion of ululations (*okuligola*) adds spice. A song continues until every player has taken at least one turn. Song texts may be readily changed and modernized, but the rhythm, melody and dance are reconstructions of existing songs. Songs are usually composed by experienced persons and girls learn these from their mothers. Whereas the notated song below (from Ombalantu) has a descending melody of four basic tones sung in parallel thirds, the same song in Ongandjera has a rhythmically slightly more complex melody and has a five-tone step-by-step descending melody. The words are the same for both and speak about a big person Nelombe. *Tanyaanda* is apparently a meaningless word according to contacts Shikongo and Namupala.

In the song below the upper text and white notes are for *omutoloki* (leader) and the lower text and black notes for *ayehe* (chorus). The song repeats until all have played (danced).

C The Dance

The general 'floor pattern' of the dance is flexible. Participants stand in a circle and players move into the circle or playing space, generally crossing the space in a fairly straight line, but this may be varied by turns and swings to face any direction. However, it is important that while the feet are executing the rapid series of stamps the direction of movement is forwards, but when the pattern pauses (lines 4 or 5 of the clapping pattern) this rhythmic pause is emphasised by a change of direction (for example a half or quarter turn) or a change of level (for example a small hop, or a rise or a lowering of



the body with a moment of stillness. At such moments the dancer also 'plays' with the onlookers – catching an eye, teasing or taunting someone. Arms of women are often raised in horn formation. The blowing of a whistle (*ohiya*) while dancing and waving a cow tail held in one hand adds tastiness.

The rhythmic stamping patterns of the feet echo the clapping patterns. The emphasis in the dance is on feet, with small shifting stamps being desirable. The body and head are held fairly upright, and the body may swing in direction from side to side – to add 'sweetness'. Arms swing fairly freely, or arms emphasise a movement like a turn.

The kinemic signs below show what the feet do. The lower stave lines show the exact moment of impact of the movements, mainly stamping (*emthindo*). The distance of foot to ground is quite small so that repeated stamps can be made. The notated song that follows represents one dance turn, repeating the sequence of steps. It would therefore be repeated until everybody has had a turn.

○ Right foot stamp

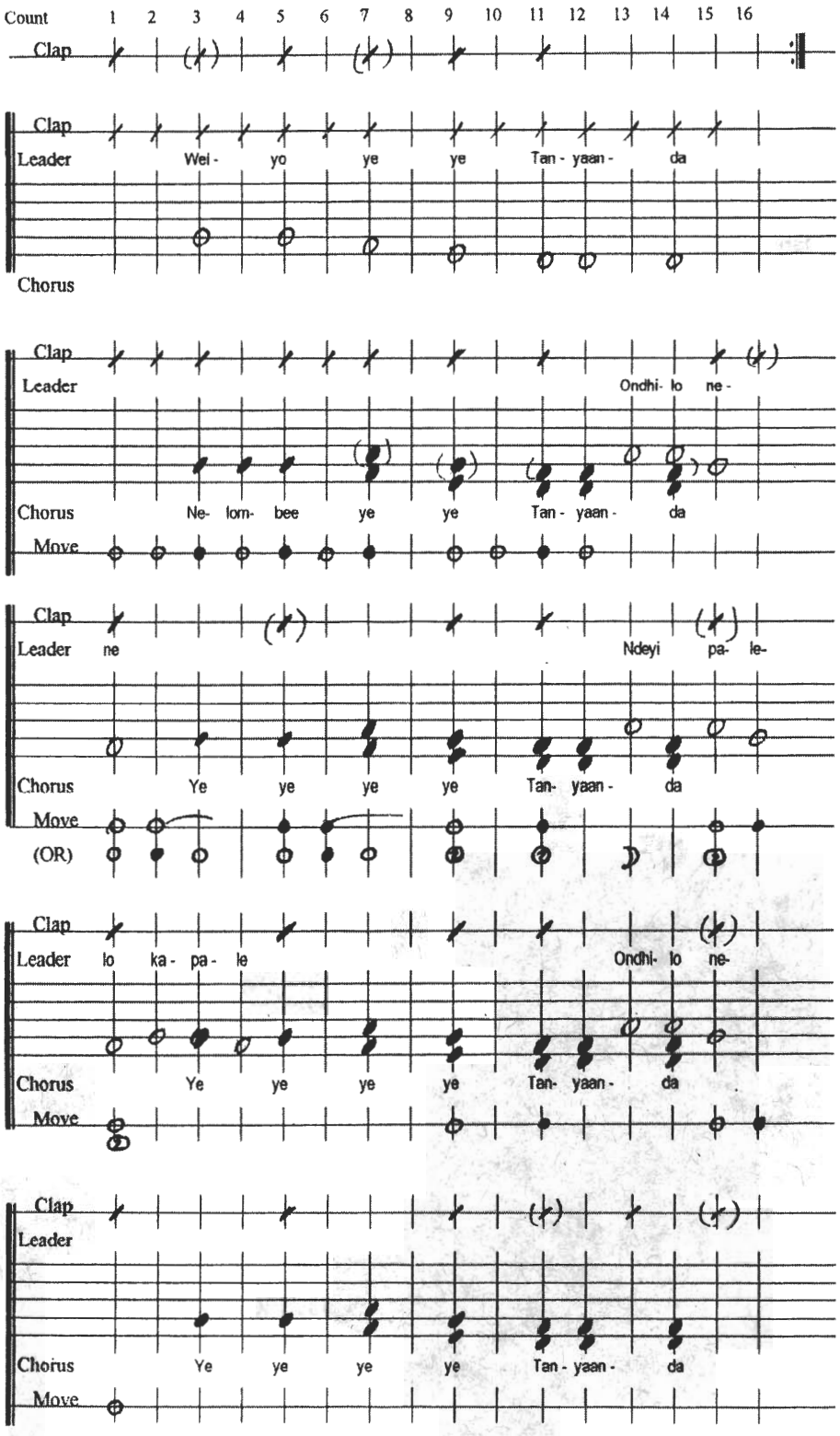
● Left foot stamp

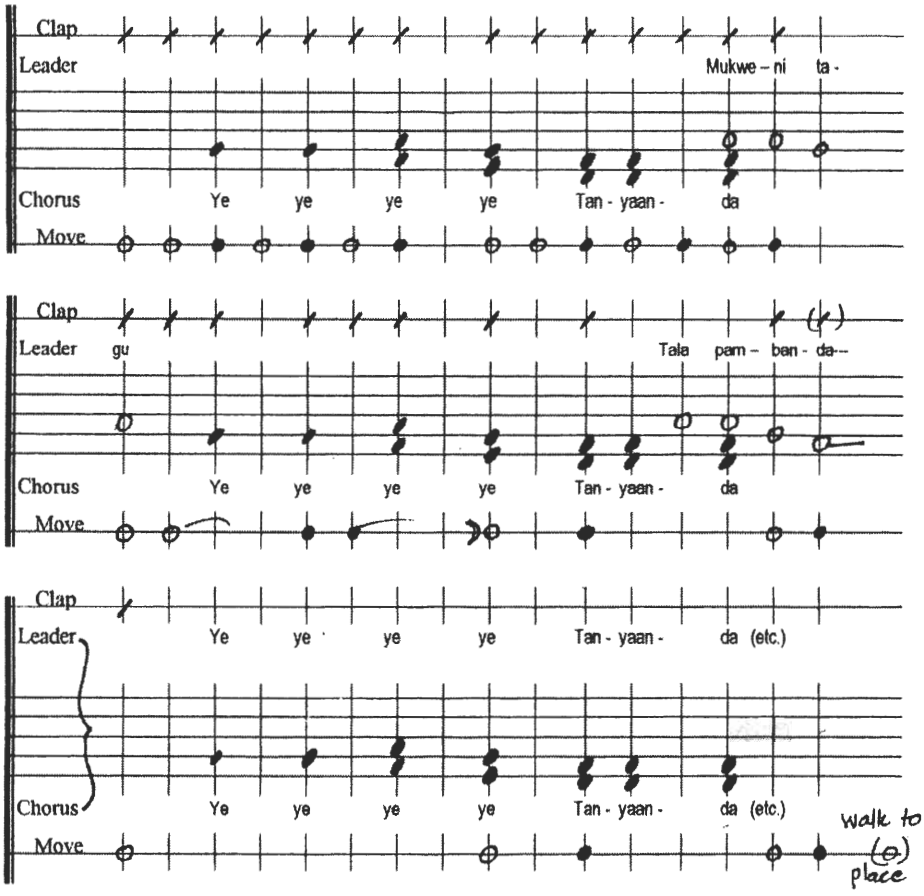
② Both feet simultaneously (with a slight hop)

☽ Turn (with a swivel or step) – basically a change of direction

TANYAANDA

(First line repeated as required)





(My thanks to Kuku Malyanna Ishitile and friends for teaching me this dance)

Note: The *udhano* played by young people differs from the above in terms of rhythmic cycle, which is more extensive than that of the elders' forms. The young version has rapid executions of pulse group changes from twos to threes and back, it is accompanied by drumming which replicates the clapping. Often, because drums are becoming scarce, a large 20 litre plastic water container is beaten by hand. Children's *uudhano* songs are often sung in unison, but two-part singing in parallel thirds is also common.

Footnotes

1. My thanks go to the French Department of Cooperation and Cultural Affairs in Namibia and the University of Namibia for financial support for the research.
2. The *dh* in this word is pronounced like the English th in "there"
3. *Dhana* is play and *omudhani* is a player or dancer. In other dialects of the northern regions this term is *oudano* (Oshikwanyama) and *udano* (Rukwangali).
4. *Ongovela* refers most often to men's songs, generally in praise of cattle, but the term may also generally refer to a melody, even within the context of church music.
5. An *oshana* is a flat, salty clay pan that fills with water seasonally.
6. Zinke, Neue Gesange der Owambo, 1992.
7. Texts of such songs can be seen in an article by Minette Mans, 2000 and up-coming books on the music of this area.

Xhosa Children's Songs

© Yolisa Nompula, University of the Transkei

The songs are transcribed using Andrew Tracey's designed notation.

The rhythms are transcribed according to pulses, which form cycles of twenty-four or less. The two numbers at the beginning of each song (eg. 8 x 3) show the number of beats per cycle (8) and the number of pulses in a beat (3).

In song *EDZO*, for example, 8 beats per cycle is indicated by **x** appearing 8 times at the top of the score from beginning to the end of the song; 3 pulses in a beat is indicated by the first 3 vertical lines (eg. **III**).

SONG: *Yagana*

Dance Song (collected by Nompula 1988)

Duration of the lesson: 40 minutes

Objectives

- The children will experience singing in a group.
- The children will keep the rhythm.
- They will learn to be expressive through dance.

Introduction

1. Melodic phrases from the song such as: *isheshe yagana ingan'encane* are introduced.
2. Syncopated rhythmic patterns in the song also are introduced.
3. Words such as *isheshe* and *encancane* are introduced, and teacher makes sure that they are pronounced correctly and distinctly for better diction.

Procedures

1. The instructor recites the words of the song while the children listen and imitate.
2. The instructor sings the leader's part while the children listen and imitate.
3. The instructor introduces the chorus and children imitate.
4. A few children are chosen to sing the leading part while the rest sing the chorus.
5. The children then sing the leader's part with chorus.
6. To help the children keep the correct tempo and entries, the instructor may cue in the groups (the leading part and the chorus).

Origin

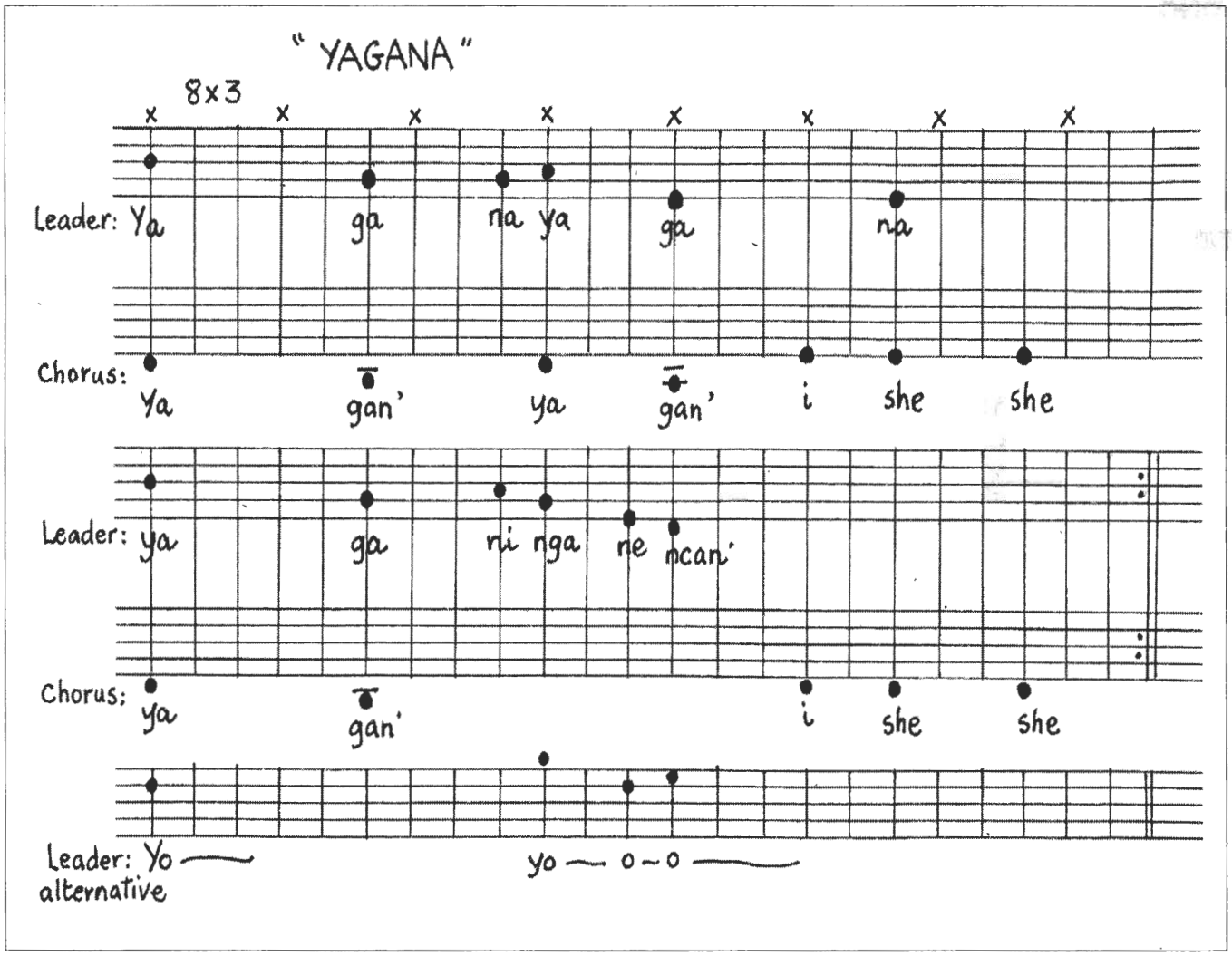
1. This is a dance song.
2. The song is a lesson to children that marriage is for grown-up people.

Text and Translation

(Not for singing purposes)

Yagan' inganencane,
A small child is married,

Isheshe yagana!
Married too soon!



REVIEW: *Yagana*

Duration of the lesson: 40 minutes

Objectives

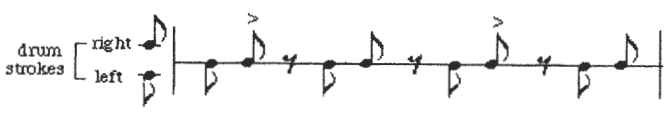
- The children will demonstrate the correct rhythms by clapping and drumming.
- The children will demonstrate the variations on a given basic rhythm.
- The children will learn dance steps.

Introduction

1. Review the rhythms of the song *yagana*.
2. Review melodic phrases of the song.
3. Review diction.

Procedures

1. Have all students sing the leading part.
2. Have all students sing the chorus part.
3. Divide children into two groups-the leading part and chorus part.
4. Introduce the drum and hand-clapping on **x** to maintain the rhythm.
5. Improvise dance steps to match the music.
6. Let the children perform the entire dance with the music.
7. The instructor plays a rhythm on the drum, while the children perform.



Conclusion

1. Children are allowed to practice in groups where they can introduce their own dance steps.
2. Groups performances are evaluated.
3. The instructor gives the children the opportunity to evaluate themselves.

SONG: *Edzo*

Hunting song (Collected by Nompula 1988)

Duration of the lesson: 40 minutes

Objectives

- The children will learn correct rhythms.
- The children will learn to lead the song.
- The children will maintain correct pitch and rhythm.

Introduction

1. The teacher introduces how to sing *ho---yo.*
2. The teacher introduces the pronunciation of *edzo.*
3. The teacher introduces African rhythm.

Procedures

1. The instructor recites the words of the song while the children listen and imitate.
2. The instructor sings the chorus while the children listen and imitate.
3. The instructor then sings the leader's part and children imitate.
4. Steps 2 and 3 are repeated until the children know the song.
5. The teacher leads and the children sing the chorus.
6. A rhythmic pattern is introduced on a drum to accompany the song.
7. An African drum, if available, is used to maintain the rhythm.

Text and Translation
(meaningless syllables)

Edzo, e--dzo--
Ho-yo, ho---yo

Origin

This is a hunting song composed of meaningless syllables.
Boys usually hunt mice in winter.
The music is made to calm the mice down for the purpose of catching them.

REVIEW: *Edzo*

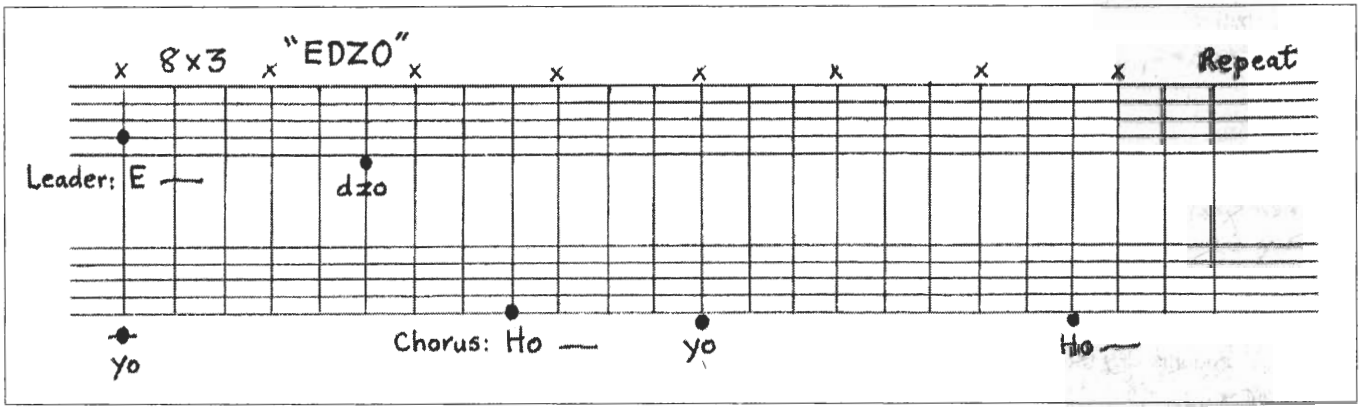
Duration of the lesson: 40 minutes

Objectives

- The children will demonstrate the correct rhythms.
- The children will learn to lead the song.
- The children will maintain correct pitch and rhythm.

Procedures

1. The instructor allows the children to practice and perform the song Edzo in small groups.
2. The teacher supervises the small groups as they practice.
3. In each group the boys in particular are given an opportunity to lead.
4. The groups come together, and each group performs.
5. The teacher evaluates the groups.
6. The groups also are given an opportunity to evaluate themselves.



SONG: *Kusemalanga*

Dance Song (Sivuyile traditional dance group 1995)

Duration of the lesson: 40 minutes

Objectives

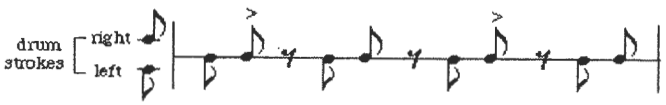
- The children will experience lead singing and improvisation.
- The children will learn to improvise.
- The children will learn to improvise within the set rhythm.
- They will learn to be expressive through improvisation.

Introduction

1. Clap simple rhythms and variations of *Yeya--wo---*.

Procedures

1. The instructor recites the words of the song while the children listen and imitate.
2. The instructor sings the leader's part while the children listen and imitate.
3. The instructor introduces the chorus while the children imitate.
4. The instructor sings the leader and improvises while the children sing the chorus.
5. The instructor introduces the basic rhythm by playing it on the drum.



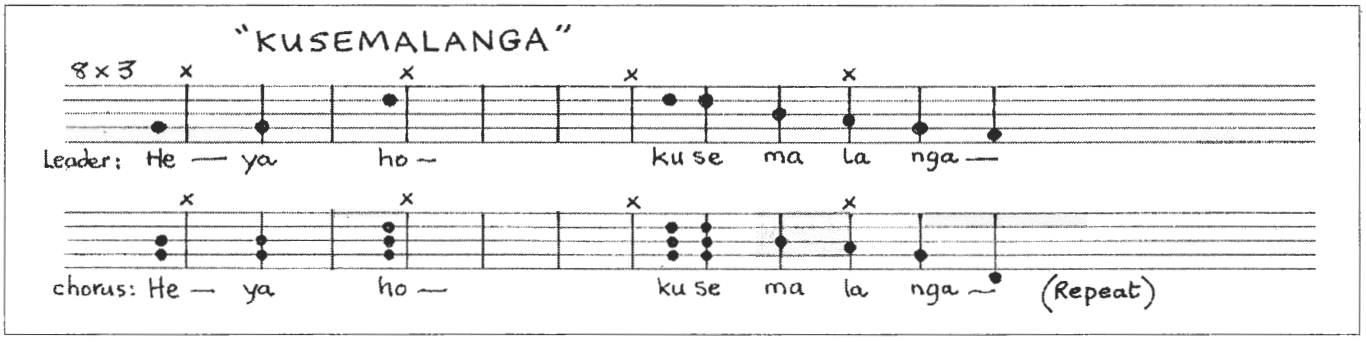
6. The children learn the rhythm.
7. The teacher introduces the claps which correspond to **x**.

Origin of the song

In the afternoon after the people have done all their daily work, they normally relax.
Music-making including dance is one of the common ways of relaxation.
The song was originally composed and sung in the afternoon in celebration of the end of the day.

Text and Translation

Yeya----wo----	Hurrah!
Kusemalanga.	It is in the afternoon.



REVIEW: *Kusemalanga*

Duration of the lesson: 40 minutes

Objectives

- The children will demonstrate the correct rhythms by clapping and drumming.
- The children will demonstrate the variations on a given basic rhythm.
- The children will demonstrate variations on melody, e.g. *Yeya--wo-------*

Introduction

1. The teacher reviews the song *Kusemalanga.*
2. The teacher models and sings as a leader, and the group responds.

Procedures

1. The teacher sets the parameters for improvisation.
2. The teacher introduces an African drum—*umasengwana.*
3. The teacher devises dance steps and children imitate.
4. The instructor allows the children to practice and perform the song in small groups.
5. In each small group the children are given an opportunity to lead and improvise.
6. In the groups allow the children to learn how to play the drum /*umasengwana.*

Conclusion

1. The small groups perform for each other.
2. The teacher evaluates the performances, and the children are given an opportunity to evaluate themselves.

SONG: *Anditshongo*

Story-telling song
(Collected by Nompula 1988)

Duration of the lesson: 40 minutes

Objectives

- The children will demonstrate the correct rhythms by clapping and drumming.
- The children will demonstrate singing in a group.
- The children will demonstrate singing in tune and rhythmically.
- Children learn to listen attentively and sing with expression.

Procedures

1. The instructor tells the story while the children listen attentively.
2. The instructor brings a picture of the story (a big bird on a tree next to a house and the little girl).
3. The instructor sings the song alone while the children listen.
4. The instructor sings line by line while the children imitate.
5. Step 4 is repeated until the children know the song.
6. The teacher introduces a drum-beat and a clap on the **x**.

Text and Translation

Anditshongo kwabasekhaya,
I have not reported at home,

Ukuthi ndilibonil' igilanis'
That I have seen the big bird!

intakan' enkulu.
big bird.

Origin

This is a story of a certain bird which daily came to a house finding only a little girl staying alone.
The parents had gone to work in the fields.
The girl gets hungry and has nothing to eat.
The bird brings in sour milk — *amasi* and will always warn the girl not to report it to her parents, otherwise the bird would stop bringing sour milk.
So that the bird brings more milk, the girl would sing for the bird this song.

REVIEW: *Anditshongo*

Duration of the lesson: 40 minutes

Objectives

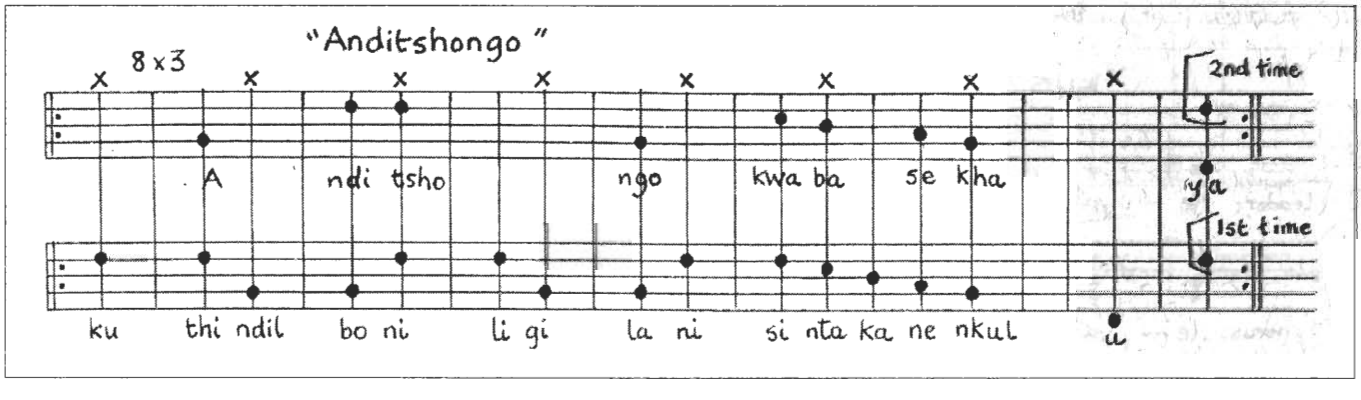
- The children will demonstrate the correct rhythms by clapping and drumming.
- The children will learn to sing with expression.

Procedures

1. The teacher revises the story by asking questions of the class.
2. Students sing the song with expression.
3. Students participate in small groups.
4. Each group has a leader who plays a basic rhythmic pattern on a drum accompanied by handclapping on the **x**.
5. Groups dramatize the story followed by the song.

Conclusion

1. The instructor supervises all the groups and assists where possible.
2. All the groups' performances are evaluated by the teacher.
3. The best small group wins a prize.
4. The instructor may also give the children the opportunity to evaluate themselves.



Two Venda Stories with Songs

© Jaco Kruger, Dept of Music, Potchefstroom University

Aim

- To familiarise young learners with an aesthetic genre that combines narrative and song.
- To teach codes of moral conduct.

Recommended level

Musidzana we a kunda vhatannga:
Grades 1 – 5.

Muṱwa-wo-lala:
Grades 3 – 5.

Time allocation

The time allocation depends on the level of the children and their knowledge of Tshivenda or other local indigenous languages. If the teacher tells the story and leads the singing, while the children sing the chorus part, the stories will be ready for performance in a few minutes. Should the leading song part be allocated to a group of children, one to two half-hour lessons may be needed.

Origin of the stories

Musidzana we a kunda vhatannga:
Documented by PH Nenzhelele in the school reader *Ngano.*

Muṱwa-wo-lala:
Documented by DM Ngwana in the school reader *Vha kale vha hone.*

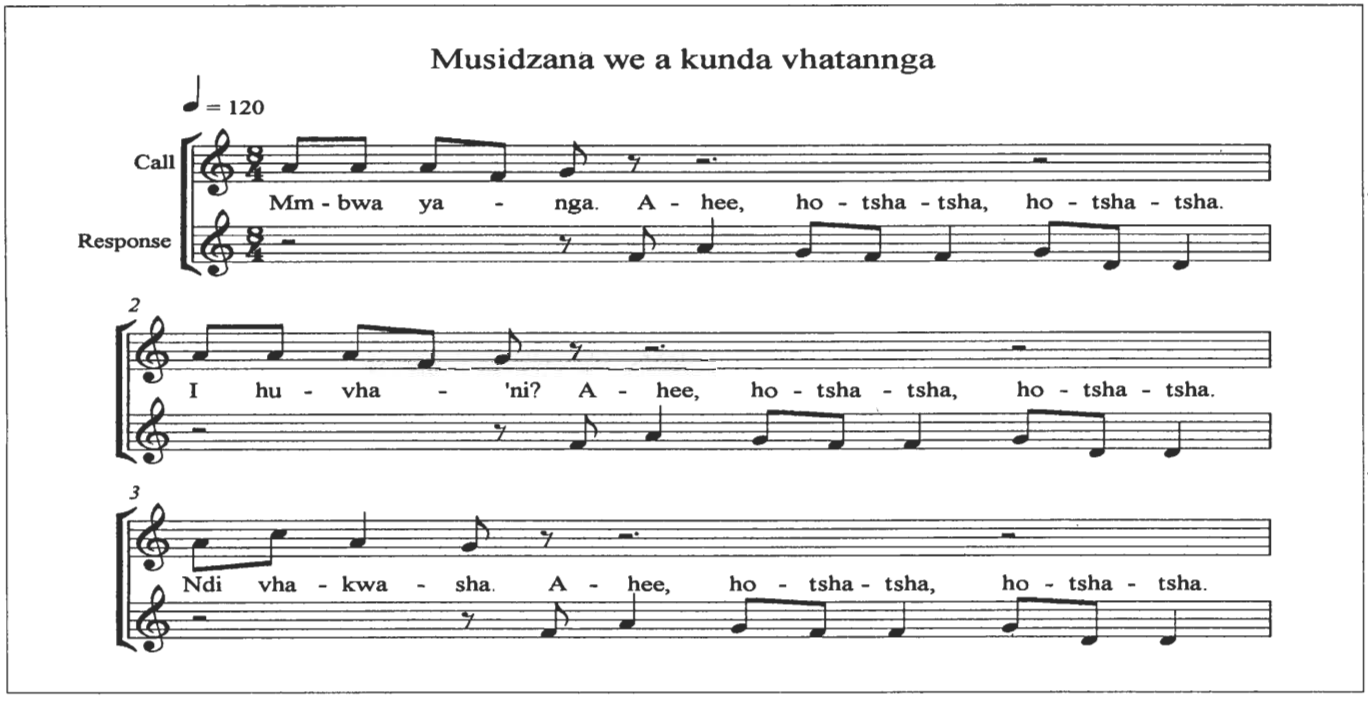
The stories were retold on 28 June 1990 by a group of children from Mulima village. They were recorded and translated by JR Sadiki, and edited by Jaco Kruger who also transcribed the songs.

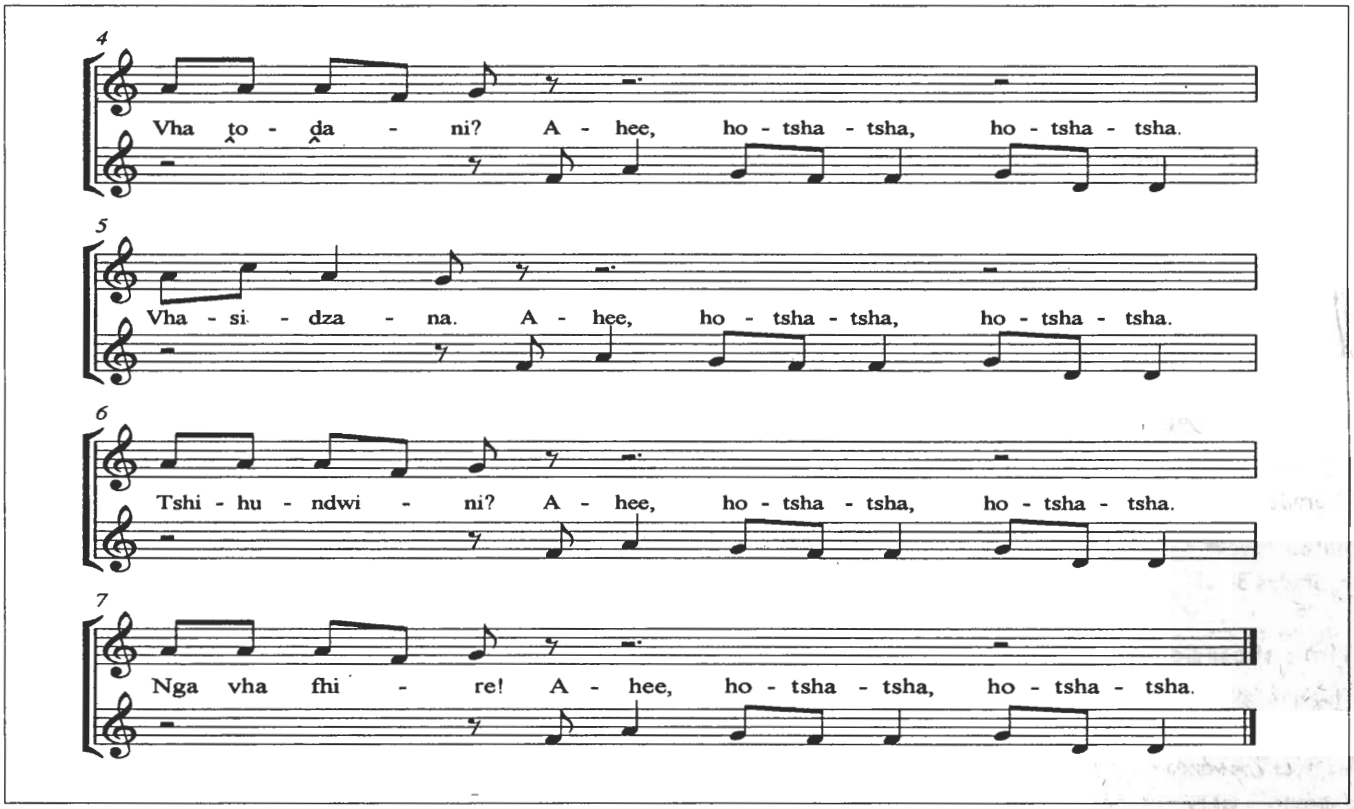
For the teacher

These song stories belong to the *ngano* class. *Ngano* stories are of precolonial origin. Adults and older children usually told them during winter around the fire. *Ngano* performances not only teach young children the basics of music making, but also introduce them gently to the ways of adult society. Thus the first story emphasises the importance of humility, good character and determination, while the second story shows us that society is critical of laziness.

Only the basic plots of the stories are provided here. Teachers should feel free to elaborate and adapt them to suit the social experiences of their learners.

Those who listen to *ngano* song stories not only are expected to sing the song responses, but also to respond to the narrator by exclaiming *Salungano!* after every sentence. The song responses have no linguistic meaning. They must be repeated after every line call-line.





The story of *Musidzana we a kunda vhatannga*

'The girl who was difficult to court'

This is the story of a haughty mother who had a beautiful daughter. The mother realised that she could benefit from her daughter's beauty, and therefore wanted her to marry a man who not only was strong but also wealthy. And so she devised a physical test that a suitor had to pass if he wanted to marry her daughter. She took a tuft of grass and tied it securely to the top of the gate to her homestead. A suitor had to pluck the tuft of grass from the gate to be able to marry the girl. The mother had a dog that barked whenever a suitor presented himself for the test. When this happened, the mother sang:

Mmbwa yanga.	My dog.
I huvha 'ni?	What is it barking at?
Ndi vhakwasha!	At the suitors!
Vha ṱoḓani?	What do they want?
Vhasidzana!	Girls!
Tshihundwini!	They are there by the tuft of grass!
Tshi tshi konda!	It is difficult to grab!
Nga vha fhire!	They have failed, and must leave!

(Response) *Ahee! Hotshatsha, hotshatsha!*

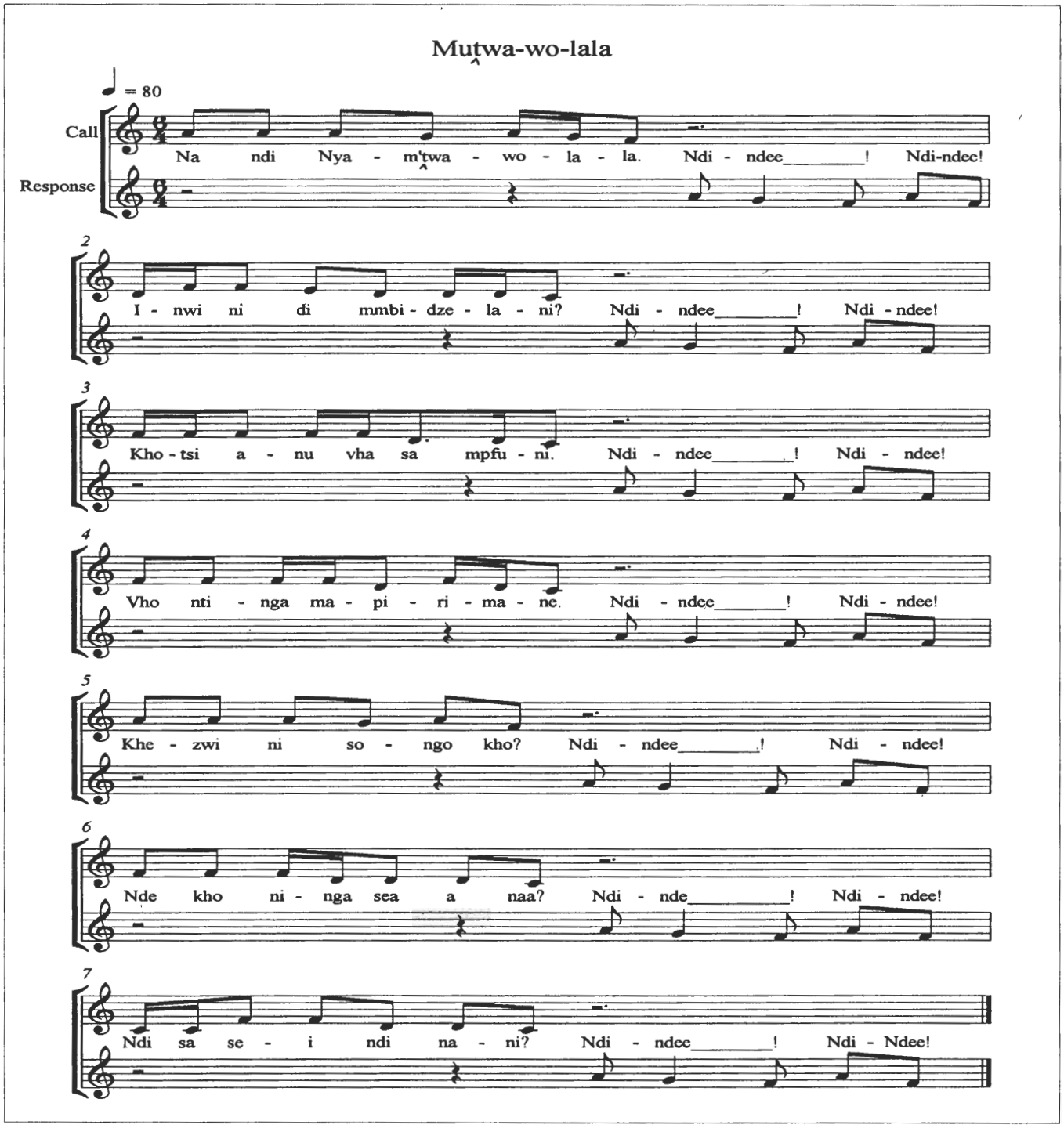
A great number of suitors attempted to pass the test, but they all failed (The song is repeated as each suitor's futile attempt is described. Limit the number of failed attempts so that the story does not become too long). A young man who was physically weak and poor arrived one day and presented himself for the test. The other suitors mocked him and laughed at his appearance. He tried to remove the tuft of grass but failed. Determined to succeed, he tried again and managed to remove the tuft of grass. People of the village were very impressed by his resolve, and persuaded the mother to let him marry her daughter. The couple not only were happily married but the young man also became the owner of many cattle.

The story of *Muṱwa-wo-lala:*

'You who remain sleeping'

Muṱwa-wo-lala refers to a person who is lazy like a sleepy snake.

A man and his wife were preparing to go to their field to harvest their annual maize crop. Maize was their staple food, and had to be gathered to feed them through the approaching winter. Their daughter refused to accompany them, claiming that she was ill. In fact, she was in love with a snake, and wanted to be with him all the time. So she remained at home while her parents worked hard in their field. The snake left its hiding place and went to the girl's home where she cooked him a delicious meal. This pattern continued until the father became suspicious of his daughter's behaviour. He sent his wife to the field, and hid in the bushes near his home. When he saw the snake, he beat it, but it escaped. When the snake failed to arrive at the girl's home, she went to his hiding place and sang:



Nandi! Nyamutwa-wo-lala!
Hey, you who like to sleep!
Inwi ni di mmbidzelani?
Why are you calling me?
Khotsi anu vha sa mpfuni.
Your father does not like me.
Vho ntinga mapirimane.
He beat me four times.
Khezwi ni songo kho?
Why did you not defend yourself?
Nde kho ninga sea a naa?
Will you laugh if I beat him?
Ndi sa sei ndi nani.
Yes, I will laugh.

(Response) *Ndindee! Ndindee!*

The snake refused to leave his hiding place, complaining of the beating he received from the girl's father. The girl became angry and told the snake to defend himself. The next day the girl waited until her father had left for the field, and called the snake by singing the song to him (repeat the song). However, the father was lying in ambush near the snake's hiding place. When the snake emerged, the man pounced on him and killed him. And that was the end of a lazy person.

Samuele o tswa mukusule: A Venda Children's song

© Jaco Kruger, Dept of Music, Potchefstroom University

Aim

To introduce young learners to an attractive responsorial song.

Recommended level

Grades 3–5.

Time allocation

One half-hour lesson.

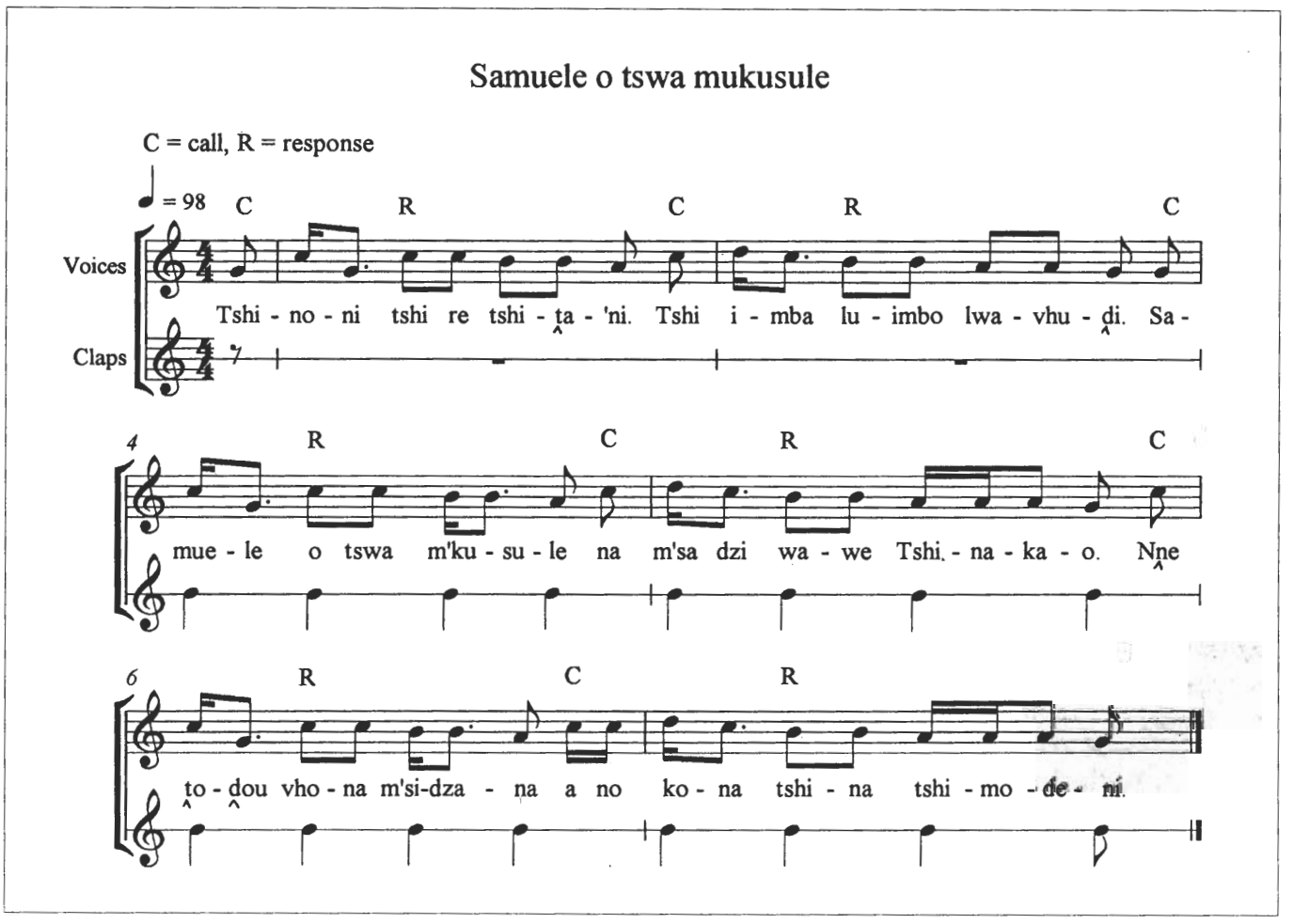
Origin of the song

The song was performed on 28 June 1990 by a group of children from Mulima village. It was recorded and translated by J R Sadiki, and transcribed by Jaco Kruger.

Text and translation

Tshinoni, tshi re tshi̱tahani
The bird in the nest
tshiimba luimbo lwavhu̱di.
sings a beautiful song.
Samuele o tswa mukusule
Samuel and his wife Tshinakao
na musadzi wawe Tshinakao.
stole dried vegetables.
Nn̂e t̂o̱d̂ou vhona musidzana
I am looking for a girl
a no kona tshina tshimodeni.
who can dance in a modern way.

Like many other children's songs, this song combines a number of unrelated ideas. Theft of food is often mentioned in Venda children's songs, perhaps suggesting that that it is regarded as improper behaviour rather than a serious crime. Dried vegetables are consumed with maize porridge, meat and sauce. *U tshina tshimodeni* not only refers to modern dance, it also is a metaphor for a modern life style.



Sotho & Venda Hoeing Songs

© Jaco Kruger, Dept of Music, Potchefstroom University

Aim

To integrate singing and movement.

Recommended level

Grades 5–7.

Time allocation

One half-hour lesson or less per song.

Origin of the songs

Maina wa inamologa (version 1): Performed by a group of women of Pudiakgopa village, Grasvlei district on 5 July 1990. Recorded and translated by Mr Edward Raatjie.

Maina wa inamologa (version 2): Performed by a group of women of Ga-Mphahlele, Pietersburg district on 14 June 1993. Recorded and translated by Ms V S Mabusa.

Kula kudimana: Performed by a group of women of women from Ha-Khakhu, Rambuda district on 20 July 1991. Recorded and translated by Mr T P Nevhutalu.

All transcriptions: Jaco Kruger

For the teacher:

The context and function of hoeing songs

South African horticultural communities have two basic categories of work song, namely hoeing songs and pounding songs. Both these categories serve the same function, namely to promote horticultural production. People co-operate and closely interact in virtually all spheres of life, including the economy. Two kinds of hoeing activities relate to this social pattern, namely compulsory hoeing for traditional rulers, and voluntary hoeing for neighbours. People were expected to carry out free work in the fields of their rulers for a few days each year in pre-colonial times. This work pattern decreased during colonial times, and is only rarely found nowadays. This is due partly to the fact that poverty has raised expectations that chiefs should pay their subjects for their labour. Communal hoeing among neighbours also has become rare. Not only has wage labour replaced horticultural production to a large degree, but people who still grow maize also prefer to plough their fields with animals or tractors, and to have their maize ground by milling machines. Consequently, work songs are heard seldom in practice these days. However, due to their central place in the former rural economy, many people still have recollections of them, and perform them occasionally when having parties.

When the first summer rains fall in September and October, it is necessary to have one's field hoed quickly before the hot sun dries the soil. A person wishing to have her field hoed invites her neighbours and friends to help her, with the understanding that she will offer reciprocal assistance when required. Workers look forward to being entertained with beer, food and music making between shifts of hoeing, but more often upon completion of their work (see the song *Kula kudimana* below). People are invited to 'till the ground with beer' in Sotho culture. Refreshments thus serve as more than sustenance or reward for work done. They also formalise local socio-economic and power relations.

Hoeing usually is led by a good singer, referred to in Tshivenda as *mukukumedzi wa ḓavha* (one who urges the workers on). The workers move forward in a line, bringing their hoes down together on the regular beat of the song. Singing thus coordinates effort and prevents injury. People often remark that they sing to give them 'strength'. In other words, singing helps to relieve the tedium of the work.

The texts of many hoeing songs promote socio-economic cooperation. Patterns of cooperative work are embedded in a wider context of social cooperation geared towards social survival. Those not wanting to co-operate, endanger the social structure, and are criticised in song. Thus the Venda hoeing song *Ri a limela vhaṅwe vho dzula mirunzini.* (We are hoeing for those sitting in the shade) criticises people who do not want to participate in hoeing. They are sitting comfortably in the shade while others have to toil in the summer sun. Similarly, one of the best-known Sotho hoeing songs (*Mmaina wa inamologa*; see below) is an extremely powerful injunction against people refusing to cooperate in hoeing. Since a crouched posture is characteristic of a person who is hoeing, a person who refuses to cooperate is described as having a straight back. Such a person also is accused of perhaps the worst crime in African societies, namely to be a 'witch of the night'. Such witches are contrasted with 'witches of the day' who commit lesser crimes. Witches of the night represent supreme evil, together with their nocturnal animal associates such as hyenas and owls.

Texts and translation

Maina wa inamologa

Maina wa inamologa,
She who stands up straight
mmagwe ke moloi.
has a witch for a mother.
Wa sa epeng ke moloya batho.
She who fails to dig bewitches people.
Ke moloi wa bŏsego wa go loya batho.
She is a witch of the night.
Ke moloi wa dithuri wa go loya batho.
She bewitches with animals.

Kula kudimana

Kula kudimana ku a vulela.
That section of land has been hoed.
Kha vha ri fhe ri ḽe.
Let us eat.

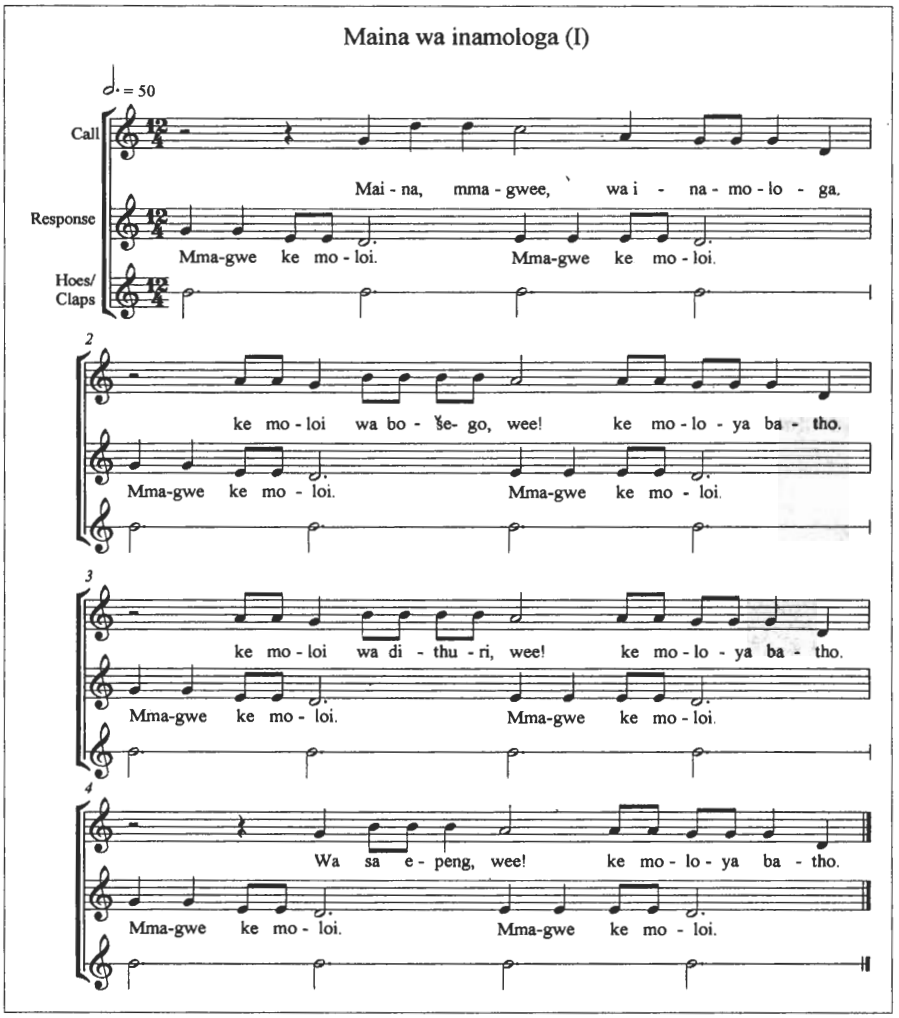
Movement

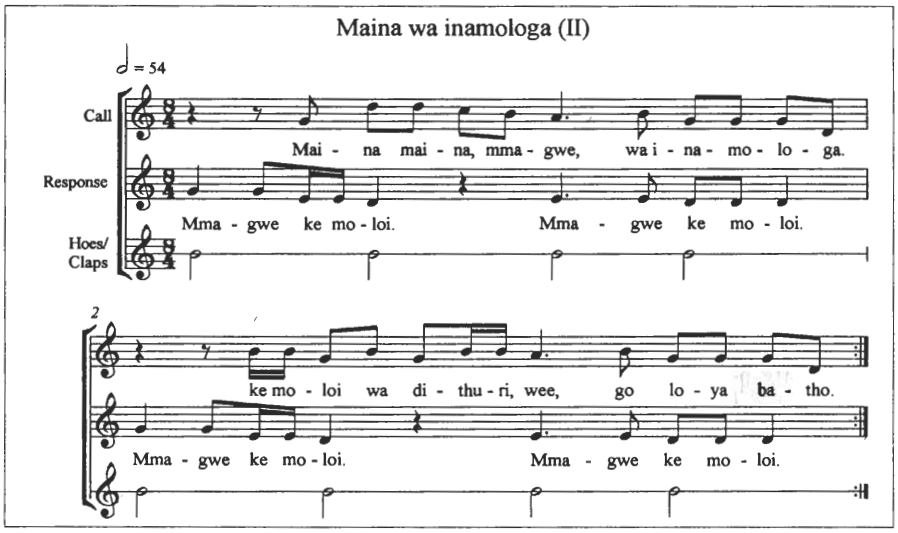
The hoeing movement is similar to chopping wood with a large axe. Both hands hold the shaft of the hoe, and bring the implement down from about chest height. Children may imitate this movement, but it is important that some of them also clap on the hoe beats to imitate the hoes striking the soil. Invent other movements to replace the hoeing action.

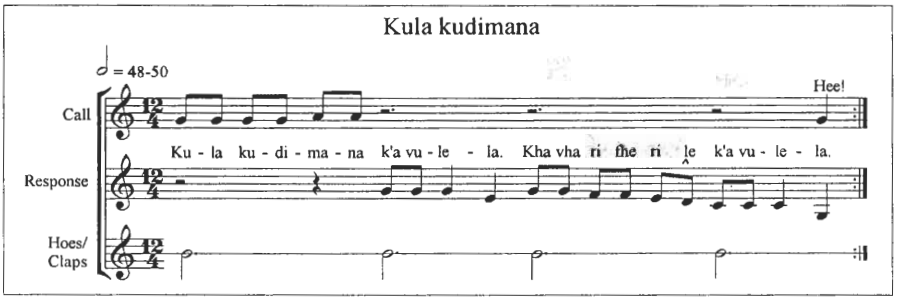
Pronunciation guide

The following is only a basic guide to pronunciation. Consult a mother-tongue speaker if possible to ensure correct pronunciation.

bw	(*mmbwa*, dog): as in '**Bj**ork'
vh	(*u huvha*, to bark): a voiced consonant; as in 'why', but pout the lips
fh	(*u fhira*, to pass): as if blowing on a fire; like vh, but muted (voiceless)
t and *d*	(*vha todani?*, 'what do they want?'): the tongue touches the palate behind the teeth
ng	(*nga vha fhire*, 'let them leave'): as in 'garden'
wo	(*Nyamutwa-wo-lala*, 'one who likes to sleep'): as in 'water'
zw	(*Khezwi ni songo kho?* 'Why did you not defend yourself?'): fuse the letters, softening the 'w'
ii, l, lw	(*tshiimba luimbo lwavhudi*, 'sings a beautiful song'): separate the two 'i's: 'tshi-imba' *l* and *lw*: the tongue curls back into the mouth; it touches the back of the palate and moves forward; very close to an 'r'
vu	(*vulela*, to complete): as in 'déja **vu**'
oga	(*maina wa inamologa*, 'one who stands up straight'): mute the 'g'; 'inamoloa'
gwe	(*mmagwe ke moloi*, 'a witch for a mother'): mute the 'g'; 'maawe'
e	(*ke moloi*, 'is a witch'): 'key'
batho	(people): 'baatu'
bosego	(night): 'boshiu'







A guitar song by Solomon Mathase

Aim

To impart the importance of social cooperation to learners by means of a popular dance song.

Recommended level

This song is suitable for all levels, although it may not be appropriate to explain the implicit reference to witchcraft to very young learners .

Time allocation

One to two half-hour lessons.

Origin of song

This is one of the most famous songs of guitarist Solomon Mathase of Thohoyandou (see *The Talking Drum* No. 9). It is known widely in the Venda area, and has been recorded by other musicians. It was recorded by Jaco Kruger at the beer house of Masindi Netshiavha in the suburb of Madamalala, 2 March 1991.

Text and translation

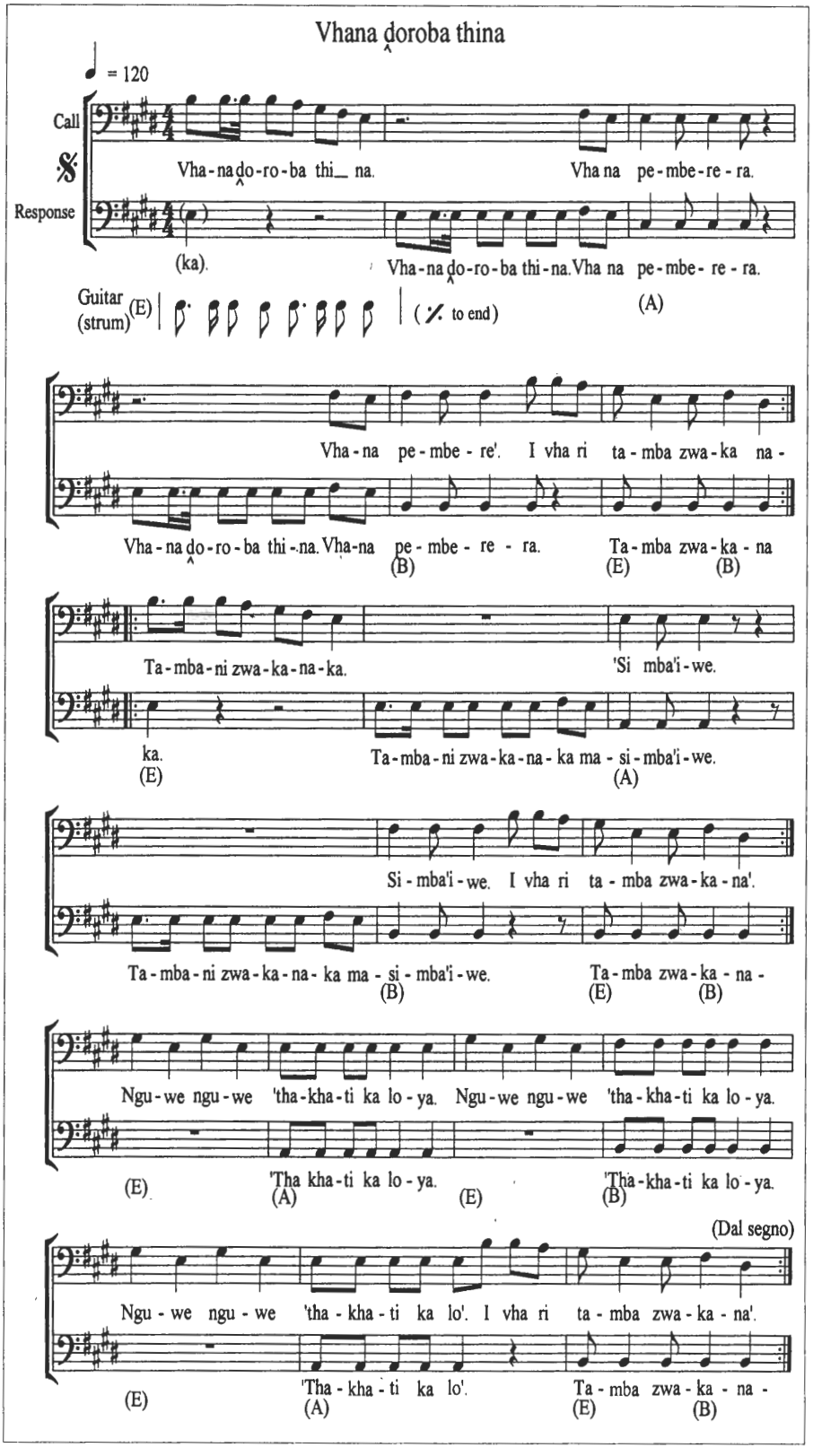
Vhana ḓoroba thina.
The children of our place.
Vhana ḓoroba thina,
The children of our place are
vha na pemberera.
dancing excitedly.
Tambani zwakanaka.
Dance well.
Tambani zwakanaka masimbana, iwe!
Dance well, you with the skin clothes!
Nguwe, nguwe!
It is you, it is you!
Muthakhati ka loya.
One who bewitches.
Vhana vha Vhanyai.
Children of Zimbabwe.

The message of this song is that people should cooperate in daily life (communal dance is a metaphor for social cooperation; see *line 4*). Cooperation is contrasted to the non-conforming social behaviour of witches. Their lack of cooperation is reflected in their unusual skin clothes (see *line 5*).

The song also celebrates Mathase's ancestry. The Mathase family belongs to the Nyai clan which is of Zimbabwean origin (see *last song line*).

Movement

There are no strictly prescribed dance movements for this song, and learners therefore may dance as they wish. However, the usual dance movement is a simple sideways movement of the torso while the feet stamp the ground lightly on the beat. Dancers may dance on their own in a group, or in pairs.



Addressing Cultural Identity in Music Education

© Stig-Magnus Thorsén, School of Music, Göteborg University

Why school music?

Music is an obligatory school subject in most countries. There are many reasons for promoting school music. Besides obvious arguments for introducing music *per se* to all learners, music education can also be justified by extrinsic objectives. I can think principally of two sets of such objectives.

On the one hand we emphasise the developmental aspects of a child's motor, emotional and cognitive skills. With a basis in research in children's development, psychological behaviour, brain processes and creativity we see to the development of an individual. We want to equip each pupil with musical knowledge and practical attainments, but we do not bother much about what music we choose. Any music pertinent for unfolding creativity or motor skills is used.

On the other hand we can emphasise the *social and communicative aspects* of a child's development. With a basis in research in the sociology and anthropology of music we see to the children's socialisation process and construction of identity. We want to equip each pupil with *socially sensitive* musical knowledge and practical attainments. Here we are eager to regard the child as related to different groups (communities) and to a society. I will in this paper, concentrate on these latter aspects. To that end, I find the concept of *Cultural Identity* as one useful tool for understanding important processes. I will below unfold and apply the concept to music education.

School music and the individual

Music activities contribute to forming a person's cultural competence, which is needed to manage one's own life in a complex society. This is a result of a long process that starts in early childhood. Sometimes even before birth and certainly during the pre-school period a child is exposed to, or takes part in musical events: parent's singing, parties and rituals in the family or together with the circle of persons in the nearest community. Today media music also provides a substantial part of this musical training.

Soon the child experiences music as a framework for awareness of the body, bringing forth feelings, room for fantasizing and experiences of human relations, and with the capacity of giving rise to immediate feelings of security or insecurity. A child's basic authenticity is to a large extent embodied and coded in musical experiences. In this learning process music is connected to time and place within a natural (or cultural) context. The relation between music and context is necessary so as to understand meaning in music. We find all this as a general mechanism in almost all societies around the world.

At a later stage a person finds out about the more complex social fabric of the society. The surrounding world comprises not only his or her group, but also several groups with different cultural features. This is sometimes, in a cruel way, encountered during the first school years. Friends and enemies in the schoolyard are coming from different cultural backgrounds. In due course — in a second socialisation process — the individual has to take sides against or with cultural groups. Even at this stage music obviously communicates or is a field of discourse on cultural issues. In a musically expressed social structure each and everyone tries out an identity.

I want to emphasise the *multi-dimensional* characteristic of cultural identity. It's not only a matter about ethnicity, or social class, but just as much a matter of age, gender, parent's education, language, religion, degree of urbanity, etc. The various dimensions are sometimes in concordance, but can as well express independent or contradictory dimensions. A person's identity is a mosaic – a unique set up of possible dimensions; I am myself not just a boy but also imprinted by my social class, ethnic heritage, national belonging, urban upbringing and religion.

The concept of cultural identity – as generally used by recent scholars analysing modern multicultural society – compels us to consider the procedural. A person constantly constructs – according to heritage and aspirations – an individual identity. Added to this we today often find persons who can express a double or multiple belonging to cultural groups. The construction is a balance between security from the cultural "home" and the courage to seek new trails.

In Sweden immigrants often can "confess" fidelity to their parents' culture as well as to a streamlined Swedish culture. Girls with an Islamic upbringing sometimes change clothes on their way from the orthodox family to school. Their hybrid musical taste switches according to the social setting: traditional ethnic music in family rites, classical music in a music centre, American pop among Swedish friends, and Oriental pop among ethnic friends.

In short, cultural identity expresses a flexible complex whole with many dimensions and alloys. Here the function of music is to give a language for discussions in peer groups, to understand social changes in ones life, and give symbolic expressions that sum up values and memories, to feel in touch with ourselves, and our community.

School music and the traditional society

The construction or reinforcement of cultural identity is not only present on an individual level. Individuals cluster to groups and the groups make up the society.

For the nearest community, music expresses a common symbolic universe, communicated inwardly and outwardly. The music relates to myths, history and present agreements on cultural values. Likewise the nation's or the dominating culture's relation to myth and history is expressed via music. The tangible questions of multiculturalism and interculturalism are raised on this level. The challenge to recognise equally all cultural groups and individuals must match recognition of all musical genres.

Let's follow a brief history of school music to unfold the mutual relation between music and society. When music first became established as a school subject in monocultural or hierarchical societies, there was not much of a discussion on what cultural group the pupil belonged to, or was to be introduced to. Music in school was rather used to consolidate top-down power within one single value-system.

During the medieval Christianising of Europe, the standardised Gregorian-chant was a way of regulating the culture throughout the Roman Empire. Western notation was invented as a tool for equalisation of the practice all over the continent. From this tradition grew the upbringing of choirboys and establishing of cathedral schools. Singing was – up to the ninetieth century – the main activity in European schools. Music made the feudal society more holy. A similar canon of music is established in any monocultural society. Every culture develops ways or institutions for a continuous enculturation of new generations.

A special note can be made on the historical changes in the sub-Saharan Africa, where western Christian colonisation had an impact on African music education that cannot be underestimated. However, research has not yet revealed actual historical processes, or as the Ghanaian scholar James Flolu puts it, exaggerations on both sides are obvious. One part talks about an eradication of African music and instruments. The other part talks about a mutual recognition where the Euro-African music – e.g. *makwaya* – emerged as a positive contribution. In any case a clear hierarchy of values was expressed in the religiously impregnated music education.

Nineteenth century's industrialisation and establishment of nations called for a new project with corresponding canonisation of musical knowledge. The bourgeois class moved the focus from churches to concert halls and private lounges. New musical forms were developed that functioned as common discursive paradigms for intellectuals. A feeling of national unity was expressed by a heritage cultivated from the life of the people.

The cultural image of the nation-state was supported by a government cultural policy. This was manifested not only in concert houses and opera stages, but also in music academies, higher education, and school music. The nation-state became more national. By the same token the South African music education under Apartheid made the country more European. The social rationales for music education in the feudal and industrialised society were unproblematic. The objective was to culturally regulate the masses and to select elite young musicians to fulfil the cultural undertakings of the ruling class.

Social classes in the industrialised society subscribed to different musical genres – for instance popular music and classical music. There was a common understanding on the musical mapping of the social hierarchy.

I have described societies that hold a common value system as a result of a democratic school policy under which all children were subject to music education, development of the individual was added but still without necessary cultural distinction of persons. We are now at a radically new phase as we try to take up the gauntlet: cultural equity in school music.

School music and modernity

A major shift in the school musical landscape was caused by modernisation from 1960 onwards. Now the authoritarian school was challenged by the so called "sibling society" and the prolonged adolescence. Various culture groups – typically differentiated by age and social class – manifested their existence by specific music genres. Researchers in, for instance, psychology and culture studies, discovered new and uncontrolled socialisation processes.

The youth cultures gave an outburst of independent artistic activities, sometimes a threat to traditionally trained music teachers. In earlier societies they could disburse "quality music" without objections from the pupils. Now the teacher meets the young ones within their own musical idiom expressing a variety of cultural identities. Even the teacher's own cultural heritage is questioned.

Sweden was, like most urbanised and industrialised countries, culturally affected by modernity. The aesthetic and social acceptance of emerging Afro-American genres of jazz, pop and rock-'n'-roll, caused major changes in pioneering educator's attitudes. During the seventies pilot training institutions followed in the footsteps of a comparatively radical cultural policy.

During this period, work of several scholars made important contributions to alternative educational approaches. Soon concepts like 'the new socialisation' and 'unusual learning processes' influenced training of music teachers. At higher education programmes, priority was given to musically multi-lingual students. This change can be regarded as a first important step towards recognition of cultural diversity. School music changed accordingly. Music history became popular music history, drawing on the young teachers ' own cultural heritage. Music teachers played in ensembles in pop combos and urged the children to

compose their own songs for the school song contest. This pop and rock school music trend was quite common in Scandinavia, and rare, but existing in the UK and Germany. The concentration on Afro-American music enhanced the learner's interest in school music.

School music and globalisation

The concept of cultural identity is also used for describing political movements in the globalised world. New constructions of identities are shaping new networks. For social actors resisting the global networks of power and wealth, independent cultural communes seem to provide an alternative for the construction of meaning in a society. The networks are culturally constituted. They are organised around a specific set of values, whose meaning and sharing are marked by specific codes of self-identification.

An interesting example of such a musically elaborated national identity is the Assyrian community. Even if spread all over the world, it has created a set of cultural symbols consisting of a blend of folk music, early Christian hymnody, classical western compositional techniques, and popular music. Internet is used as a means for communicating political ideas and music from state of the art studios in Europe and the U.S.A. In my own town Gothenburg in Sweden we find at least 10 000 members of the community performing in church choirs and other musical groups.

The power game of cultural identities can also provide us with examples of musical warfare. The siege of Sarajevo was not only a battlefield of bombs and grenades, but also of chauvinistic Serbian folk music counter-attacked by boosted loudspeakers from Muslim minarets. Today the Balkan nations aspire to be part of the European community, thus honouring the European culture and hopefully becoming embraced by Beethoven's Ninth. In the Baltic countries we trace an opposite trend: a move away from influences of colonisation towards the construction of an independent national identity built on a mythical concept of folk music.

Similarly the African continent faces the post-colonial cultural conflict as discussed in the African Renaissance movement. On the one hand is the liberating re-construction of pre-colonial thinking, knowledge, and values; on the other hand is the seeking of equal membership in world trade.

Many European countries have for the last 25 years been exposed to major demographic changes. The call for cultural sensitivity is now even more extended. School music is still fostered as a democratic right. Equality formalised in a national curriculum requires a *unified* treatment of all pupils. At the same time waves of migration forced the authorities to proclaim diversity and multiculturalism. Ethnicity or nationality have been added as new dimensions of the culturally multifaceted classroom.

Sweden has become an immigrant society. Almost twenty percent of the population is either an emigrant or has one or two parents born in another country. Five percent of the population is living in families with a non-Christian heritage. A suitable move towards multiculturalism has not yet begun in society. On the contrary, we still find cultural hostility towards cultures from the Middle East and Asia. The government's cultural policy, and likewise the training of music teachers, is conservative. However, there are many good examples of music teachers, who despite their formal training, have adopted new methods and new content in their instruction.

There is a need for research and development in music education in order to overcome the incapacity to accommodate children from non-western music traditions. Politicians are frustrated and the educational authorities cannot give guidance. Sweden – newly awakened by cultural and ethnic controversies – lacks momentum to undertake the challenge of the migrant society. This sounds like a gesture of resignation, but I believe that steps towards ethnic multiculturalism are radically more difficult to handle than the acceptance of popular culture.

All in all, the debate on school music needs to take into consideration: the musically organised society, the credited value of musical genres, and the power-game surrounding music. These features of music are even more prevalent in the current post-modern network of society influenced by the powerful flow of information and the global media structures.

Consequences

Music education in a multicultural society is not just a matter of content and methods. Rather, the present task is to develop attitudes and understanding of the role of music education in society. Consider a few issues.

The teacher and the learners enter the classroom as culturally equipped persons and should be meeting each other with respect and recognition. This calls for an open attitude by the teacher, but also a teacher that feels secure and comfortable in his or her own cultural identity. Only then can the teacher work with insight on intercultural relations connected to music.

Today societies in all corners of the world comprise an extended variety of cultural identities; thus, we should contemplate how music in schools can contribute to cultural democracy. It is important for a learner to be musically represented and to feel that his or her cultural heritage is recognised. Whose music is to be represented, and who is to feel accommodated in the classroom?

The traditional way of interpreting equity underlined the equal possibilities for everyone e.g. the right to equal schooling and equal music education for all children. The multicultural society demands a diversified and *unequal* schooling out of consideration for each individual's cultural affiliation.

Further, it is also important to foster curiosity and knowledge of other's music. Acquaintance with the culture of fellow learners and the teacher is useful in order to orientate oneself in the social landscape. The way towards

world's cultures goes through local culture. The concept of cultural identity also assumes individual processes; thus the choice of genres must be oriented toward seeking rather than identity stamping. 'Musical appreciation' must be connected to a social dimension.

A certain set of values and a musical canon was granted in music education in earlier monocultural societies. Addressing cultural identities in a multicultural society doesn't mean that everything is good, but rather that we question musical values. For whom, when and where is a piece of music valuable? To understand my own and other's music, the music has to be seen within a *context*. Understanding its structure is explained by its connection to place, time, and function.

Instead of taking anything for granted, we need to debate and maybe negotiate the issue of musical values. If we subscribe to the theories of cultural identity it is obvious that all music is connected to identity. We can no longer claim that music is neutral or stands above us, or that some music has infinite and eternal values.

Music education addressing cultural identity implies matters beyond genre. Even teaching methods and theories on music must be seen as culture bound. Cultural pluralism needs to be followed by a plurality of methods.

Traditionally we have described music history as one logical uni-directional development with its ramifications. We can consider this as a construction influenced by historical and ideological standpoints. We must change this point of view and departure and realize that a piece of music can be described as having roots from various sources. That will facilitate the discovery of a multicultural background. We shall realize that musical style is a result of fusions and acculturation processes. Further we can teach music theory based on an eclectic perspective on musical practices that give prominence to comprehensive and generic theories.

The concept of cultural identity summarises thoughts about people in a society effected by modernity, multiculturalism and globalisation. Most compelling is that researchers point to music as having a major role in the social development of the individual. Connecting our tuition to theories about a learner's cultural identity makes us understand the consequences of our work. If the feudal society called for more holiness, and the nation-state called for more nationality, then the present challenge to music educators is to make the network society more communicative.

Music educators are thus challenged to facilitate and recognise the construction of a person's cultural identity. An objective is to support self-confidence and curiosity of the other.

Further reading

Few scholars have studied the relationship between music education and cultural identity. (I avoid mentioning literature on related music didactics, which *The Talking Drum* already refers to.)

My favourite writer on the issues related in the article above is James Flolu from Ghana. His Ph.D. thesis (1994) is available from British Thesis Services but he has also written articles in Floyd (1998; 1999). A general sociological perspective on music education can be found in some articles in Hargreaves and North (1997).

Cultural Studies (related to post-modern and post-colonial studies) is a field of research that draws from different relevant research disciplines such as anthropology and sociology. Cultural Identity, Hall and Gay (1996); Stokes (1994) is a core concept. This research has had an essential impact on music education in the Scandinavian countries as it compels recognition of other cultures. Barker (2000) makes a recent general overview. Education specifically is addressed by Hudak (1999), Cameron McCarthy and Crichlow (1993). Popular music and Popular culture have been subjects for extensive studies in many post-modern analyses, and a Swedish contribution is made by Fornäs and Bolin (1995) where one can find references to the three main figures: Pierre Bourdieu, Paul Willis and Thomas Ziehe.

Multiculturalism is also a core concept of Cultural Studies. The ideology underpinning my article is based on Taylor (1992), and much of his thinking is related to Swedish education by Roth (1999).

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Pan-African Society for Musical Arts Education (PASMAE)

Meki Nzewi, Department of Music, University of Pretoria

Dear PASMAE Supporter

Yes! PASMAE (Pan-African Society for Musical Arts Education), no longer simply PASME (the old Pan-African Society for Music Education). The new letter in our acronym in no way implies a move away from ISME (International Society for Music Education) and its link with the IMC (International Music Council) and UNESCO. But it does signify recognition of the fact that, for Africans, music encompasses more than simply a Western view of "music". Hence our name now embraces "Musical Arts Education".

The decision to adapt the Society's name was taken at our most recent conference in Lusaka, Zambia from 21–25 August 2001. At that conference, I (Meki Nzewi, from Nigeria) was elected as President, and joined on the Executive Committee by Plaxedes Vimbai Chemugarira of Zimbabwe as Treasurer, and Caroline van Niekerk (the former President from South Africa) as Secretary-General. We thank James Flolu, the previous Secretary-General, and Mitch Strumpf, Treasurer, for their service since their election at the conference in Harare, Zimbabwe in August 2000.

Since the Lusaka Conference your Executive Committee has had two further meetings, as a result of which we have taken a three-pronged approach to dealing with African governments re issues of Musical arts curricula and syllabi: letters have been written to Education Departments/Ministries in African countries; diplomatic representatives of other African countries, based in Pretoria, South Africa, and South African diplomatic representatives in other countries, requesting their assistance. Letters have also been sent to the African Union, UNESCO, UNICEF, the IMC and ISME, introducing PASMAE.

Our next conference will be held in Kenya in 2003. (The idea is that a pattern should now be established of holding PASMAE Conferences in years in between the ISME World Conferences). Grateful thanks are due to Dr Hellen Agak and Chrispo Caleb Okumu, of the Music Department at Maseno University, who offered to host this next conference. Expect a conference announcement from them, and we encourage as many as possible to attend a very special event, and at the only university on the equator.

One of PASMAE's greatest needs is obviously funding. We enlisted the help of the Department of Music at the University of Pretoria, and celebrated International Music Day on 1 October 2001 with a benefit concert in aid of PASMAE. All the artists performed free of charge, and R3 000 was raised for the Society. We challenge any other PASMAE supporters to do the same – in fact, ExCo took the decision at the most recent meeting to provide an incentive for local organisers, by suggesting that, in the event of such a benefit concert, 40% should be taken by the national music education societies, with the remaining 60% going to PASMAE centrally.

Fundraising has also been undertaken by Mrs Chemugarira in Zimbabwe, as a result of which she intends hosting a PASMAE workshop in Zimbabwe in mid-2002, ahead of the 2003 Kenya conference. Zimbabwe also intends to start up a national chapter of PASMAE in their country. Their example is to be emulated, particularly by those of you in countries, which perhaps don't have national music educators' associations.

Caroline van Niekerk undertook to produce Conference Proceedings of our 2000 and 2001 gatherings, with additional information that documents the history of the society to date. Look forward to this publication.

At the August 2000 gathering in Harare, a draft constitution for our society was drawn up. This was revised during the August 2001 Lusaka Conference, and will require further attention in Kenya in 2003. If you would like a copy of the latest draft constitution, send e-mail to sttep@gonet.co.za. You are also requested to extend the PASMAE network in whatever ways possible. Your Executive Committee will continue to work tirelessly to promote the cause of Musical Arts Education throughout the continent.

With best wishes
Meki Nzewi
President

International Centre for African Music & Dance (ICAMD)

Erik Akrofi, Department of Music Education, University of Transkei

What is ICAMD?

The *International Centre for African Music & Dance*, founded in 1993, is a semi-autonomous unit within the University of Ghana's School of Performing Arts. Under the directorship of Professor JH Kwabena Nketia, ICAMD has established a remarkable international reputation. It has programs in four other African nations (South Africa, Nigeria, Kenya and Uganda), a secretariat at the University of Michigan, and a joint archive at Swarthmore College.

ICAMD serves as:

- an archival, documentation and study centre for African music and dance;
- a forum for international meetings, conferences, seminars and workshops in African music and dance;
- a unit for promotion and coordination of research, creative, and development projects in music and dance;
- a facility for the preparation of various publications.

Why is ICAMD's mission important?

Across Africa, music and dance are the dominant means of preserving and communicating the histories of various lands and peoples. ICAMD is the only body in Africa that is actively seeking to collect and document African dance and music from across the continent.

With a new facility, ICAMD will support the education of a new generation of African scholars in music and dance. These new scholars will contribute to the revitalization of African dance and music studies and make clear the connections between contemporary practice and traditional arts. Up until this point, the majority of scholars studying these topics have been from Europe and the United States. It is critical that African voices be present.

What are the current facilities available to ICAMD?

All of the activities of the Centre are housed in approximately 600 square feet of office space. This space is used for media production and archiving, a library, administrative functions, and teaching occasional seminars. The potential for gathering and preserving pan-African resources is compromised by ICAMD's lack of adequate facilities. Archived materials are at considerable risk of disintegrating due to environmental conditions and frequent handling.

What resources have already been committed to this facility?

ICAMD was originally established with assistance from the Rockefeller Foundation, the Ford Foundation, and the Swedish International Development Authority. The University of Ghana has committed the land for this new facility and has done preliminary design work.

ICAMD Secretariats

The Centre for African Music and Dance in Ghana was conceived as an international Centre that would have a network of scholars and secretariats located in different regions in order to facilitate the sharing of expertise and the exchange of materials as well as the planning and implementation of collaborative projects.

Although such a Centre and its network of secretariats could be set up as independent units outside academia, we believed that it would be better to set them up within institutions of higher learning so that they could enrich the teaching programs in African music and dance through their research, collection of archival materials and the development of a modest reference library that students and faculty as well as outsiders could use. Accordingly the Centre in Ghana was set up as a unit within the School of Performing Arts which already has separate Departments of music, dance drama and theatre and not as an independent unit outside academia. Its Staff and Faculty appointments are made through the University machinery while financial transactions initiated in the Centre are effected through the University Finance office which countersigns its cheques, while the final request for grants approved by Foundations for the use of the Centre are made on behalf of the Centre by the Vice-Chancellor.

In light of the foregoing Secretariats and chapters of the Centre are also expected to function as units within Departments of music and dance or other appropriate departments so that they can enrich their departments in a similar manner, reach out to teachers

and others who can benefit from their resources and expertise, and provide opportunities for scholars and musicians in their region to interact at conferences, seminars, symposia and workshops.

It is evident therefore, that ICAMD secretariat can only be set up where interest in participation in this development initiative is expressed by departments of music or cognate studies. Accordingly it is important that members of the International Advisory Board of ICAMD who initiate action on the establishment of such secretariats and who subsequently serve as coordinators consult with their Heads of Department, where the Head is not himself the coordinator, as well as with other members of the Department in order to ensure their maximum cooperation in the implementation of the programmes of the Secretariat.

Naturally the setting up of the secretariat must also receive the formal approval of the Vice-Chancellor of the institution. It is only after this approval has been given that some financial provision can be included in the grant requests made by the Centre in Ghana for the running of a Secretariat as well as funds for its basic communication needs and initial projects when the estimates for these have been determined.

To facilitate the growth of the Secretariats, some of the meetings and conferences of ICAMD will be held in selected regions rather than in Legon. Other ICAMD Secretariats, such as the US Secretariat at the University of Michigan, Ann Arbor, may also assist in the growth process in areas in which they can share their resources such as recordings, books or copies of unpublished materials.

In addition to the above, effort will be made to seek extramural funding from other sources, in particular from donor agencies and organisations interested in culture and development in particular regions of Africa as well as the Culture Division of UNESCO with whom ICAMD collaborates in various projects.

For more information about the South African Secretariat of the International Centre for African Music and Dance (ICAMD) contact
Dr E A Akrofi,
ericakrofi@hotmail.com

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