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The Talking Drum • Newsletter Issue No. 21 • June 2004

Network for promoting Intercultural Education through Music (NETIEM)

Pan-African Society of Musical Arts Education (PASMAE)

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Editorial

Tertiary institutions in southern Africa are responding to the challenge issued by *The Talking Drum*. That challenge is for staff and students of a particular institution to contribute the bulk of articles and/or lesson plans for a future issue of *The Talking Drum*. More explicitly a department or school of music agrees to submit between twenty and twenty-five pages of relevant materials for publication in *The Talking Drum*. In addition the institution is invited to also submit an article about their department or school that will inform readers about their particular focus or research or function. In other words the institution accepting this challenge will be featured in a forthcoming issue of *The Talking Drum*.

From Pretoria University Meki Nzewi, through Caroline van Niekirk, is entertaining the idea of supplying material for the October issue in conjunction with his students. At the University of

the Witwatersrand, Christina Lucia suggested that Lara Allen—ethnomusicologist, with her students might be interested next year. We look forward to responses from other institutions working to promote the musics of southern Africa in education.

It is encouraging that opportunities are opening for local musicians performing indigenous music. If Durban is an example of what is occurring in other South African cities then the future is bright. One example is the BAT Centre, which features *maskanda* music every Friday, and Shiyani Ngcobo, well-known *maskanda* player, has cut a CD called 'Introducing Shiyani Ngcobo'. See page 8 for more information.

Only a few months ago, the Pan African Society for Musical Arts Education (PASMAE) announced that money was available for educators from Africa to attend the International Society of Music Education's (ISME) 50th anniversary celebration and World Conference if their paper had been accepted. The catch is that

many, thinking it impossible to attend due to lack of finances, did not submit papers. Hopefully in future such positive news will be forthcoming much earlier; thus ISME members will experience the enrichment of ideas and processes of music making emanating from Africa. This XXVI World Conference for Music Educators is in Santa Cruz on the island of Tenerife, part of the Canary Islands, from July 11–16, 2004.

PASMAE is planning its next conference in Maputo, Mozambique in 2005.

A dear friend and colleague, Robert Kwami, with whom I was associated for many years through ISME and PASMAE, died recently and all too suddenly. Keith Swanwick, Emeritus Professor of Music Education at the University of London, wrote the fitting tribute that follows.

Elizabeth Oehrle

Robert Kwami: An Appreciation

By Keith Swanwick, Emeritus Professor of Music Education
Institute of Education, University of London

Robert Kwami was taken to the intensive care ward of the *Little Company of Mary Hospital* in Pretoria, South Africa, on Friday, 12th March. His condition quickly deteriorated and he died in the early hours of the following Monday morning. He had a long history of treatment for sickle cell disease, an illness which never stood in the way of his work but which must have made life very difficult for him at times.

His extensive experience included primary, secondary and tertiary institutions in Ghana, Nigeria, England, Wales, and Scotland, where he served in various capacities – as music teacher, lecturer, assistant registrar, resources officer, and head of department. Since 1990 he was at various times a lecturer in music education in the University of Wales, Swansea, the Northern College, Aberdeen, Goldsmiths College and the Institute of Education, University of London. His research areas included Music Education and Ethnomusicology, with a special interest in intercultural aspects, Educational Management, Composing and Music Technology.

He was the president of *Sewa Beats*, a charity dedicated to promoting music from Francophone West Africa and also the director of the *Centre for Intercultural Music Arts (CIMA)* which was based at the



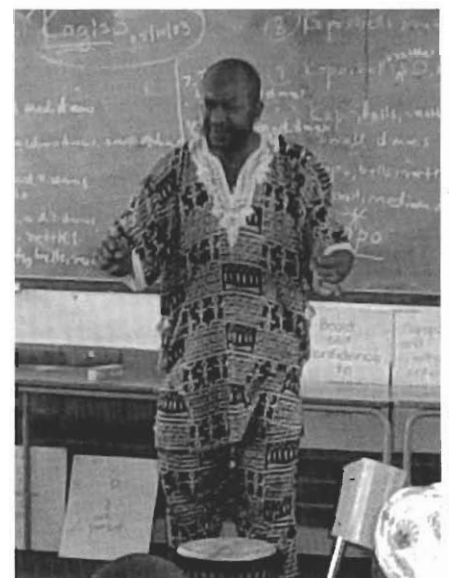
Institute of Education. He was on the editorial boards of the *British Journal of Music Education* and the *Goldsmiths Journal of Education*.

Robert was a delightful personality, possessed of a quiet dignity and a kind sense of humour. I have long personal experience of working with him as a student and more recently as a close colleague. When teaching practical workshops in African music, he gently led those who were otherwise unfamiliar with involvement in such music into a new world of sonorities and musical thinking. Standing tall among students in his Ghanaian clothes, he was a distinctive and memorable figure, patiently instructing and encouraging in equal measure. At the Institute of Education in the University of London, he also became

the resident expert in music information technology. When asked for advice or a reference he would always supply it along with other information which he thought might be helpful.

It seems such a short while ago Robert took up his post as Professor in South Africa. He was delighted with the possibilities of this position. Unfortunately his untimely death meant that he was only with the University in Pretoria for just over a year. Even so, he made a great impact there, both on the campus and also in the locality. He was a key figure on the international scene working on behalf of world musics.

It is sad indeed that he will not be able to contribute further and he will be very much missed by his many colleagues and students past and present. Our thoughts are with his son and with his wife Alma. Robert Kwami's character and work have become a part of so many other lives and his publications are accessible for all. We shall not forget him.



Setting up a Tertiary Level Programme in African Music and Dance

© Patricia Achieng Opondo, University of KwaZulu-Natal, Durban

At the recent PASMAE conference in Kisumu, Kenya there was lively discussion regarding difficulties encountered when offering African Music at the tertiary level. Many educators lamented that the numerous problems they encountered were insurmountable. As a result good intentions were either stunted or staggered, resulting in limited success when implementing creative ideas into sustainable programmes. I would like to share with the readership of *The Talking Drum* some of my experiences in setting up a tertiary level programme at the University of KwaZulu-Natal in Durban, South Africa in 1996, and refinement of the programme over the years to the present. I will mention both the successes and difficulties I have experienced and some solutions that I have found.

My own philosophy towards the teaching of African music is that one should offer an integrated programme in African Music and Dance that is enhanced by courses in Drama. To begin with there are a number of issues that one needs to carefully consider when planning to offer tertiary qualifications in African Music and Dance.

Resources

Two essential resources that need to be in place are well crafted instruments for teaching and performance, and dedicated space for teaching and rehearsals. Of course depending on how well resourced an institution is, there will be varying levels in the quality of teaching materials and space. Equipment to begin with should include percussion – rattles, drums, bells, and over time expand to include bows, harps, flutes, xylophones and so forth.

It is important to negotiate with your institution to have adequate space for movement and ensemble work. This is difficult when there are limited teaching facilities, as is the case at the University of KwaZulu-Natal. We are rarely a welcome neighbour to other courses running concurrently as our rehearsals and classes generate quite a bit of 'noise', which can be overwhelming to classes taking place in adjoining lecture halls or exam venues.

Once the instruments and teaching venue are secured, the next resource to build is the performance wardrobe. I believe that this is an important area even during the students' formative years – to perform at as many public events as possible dressed in authentic dress and professionally tailored costumes. This gives the performances the dignity they deserve as well as adds to increasing the aesthetic authenticity in the events. These are important values to instil in the students from their first year of study.

Maintaining the performance wardrobe and instruments takes a lot of time and requires great care so that the items can last a number of years. What has worked for me over the years is that as soon as an item is purchased or manufactured, it is labelled and entered into the inventory book. This then becomes the programme's assets register. Each time an item is used outside of the teaching venue it must be signed out and entered into the inventory book. In the case of damage or loss, then ways need to be worked out to replace the item. As students sign out each item prior to a performance they take greater care of the instrument or costume, and as a result even things purchased eight years ago are still in very good condition today.

Recruitment of Students

This is quite a challenging area that requires continuous rethinking, as one is guided and some times limited by the institutions policy of student admission. When I started teaching at Natal in 1996 there was already a three-year *Diploma in Music Performance* in place which had two options – Jazz or Classical music. Under this structure it was quite easy to motivate for a stream in African Music and Dance. The beauty of this Diploma was that up until 2002 there was an alternative access policy in place in which students could be admitted on the strength of their performance experience and expertise in addition to an audition and interview. Thus as I attended different cultural events, especially those that had a focus on youth, I embarked on an aggressive recruitment drive. Some of these students did well, but others found the other academic requirements too challenging and could not progress to the second year of study. In cases where I found a student to be particularly weak either in expressing themselves verbally or in writing, I set up an informal foundation course for four months where they would meet once a week for 4 hours. However, what was really rewarding about those six years, was that we had incredibly talented students in our programme, and therefore had very dynamic ensembles. This inspired me to form two professional ensembles, *Ikusasa Lethu* and *Amaqahikiza*, who performed at a number of high profile events nationally and internationally bringing accolades to the Music School and the University as a whole. Since 2003 the university has instituted a policy that students must have received a senior certificate in High School, so this has

altered the recruitment strategy, which I am currently working on and refining. Now the students coming in are strong academically, but what has been compromised is the level of talent. Nonetheless, there is a marked success rate as over the years all students increase their performance skills and by their third year are able to present a professional quality public recital which is a culmination of three years of practical study.

The other undergraduate qualification available is a *Bachelor of Arts*. Music students who select this option frequently opt for a *BA: Music and Drama Performance*. They combine their African Music and Dance courses with three years of study in Drama. Such students who successfully complete this course are quickly snapped up for professional productions in the city.

Recruitment of Practical Staff

This is another challenge that one is faced with. It is essential to identify and recruit teachers who are not only experts in their particular tradition, but those who either have good teaching skills, or who at a minimum are willing to work with students with varying degrees of competency. My preference has always been to work with community musicians/dancers because of their vast experiences in addition to the enculturative experience that they bring to their teaching. This includes the cultural values in addition to in-depth knowledge of ceremonies and rituals associated with the performance tradition under study. It is important to identify individuals who are creative and would encourage students to create and compose their own repertoire. Some of these specialists initially find the university teaching situation a little strange. They are limited by the timetable. Students have other demands on their time that limit the amount of time they dedicate to practicing. Things need to be worked out in advance and a curriculum drawn up with clearly defined objectives and ways that the

students will be assessed. This is where I play quite an important role as a mentor and an intermediary. There is lengthy continuous discussion around the course structure and content. Agreement on suitable repertoire to be taught is needed. This must then be structured into a 13-week curriculum with clear methods for assessment to be measured as a percentage. I frequently attend the practical sessions to assist both the community musician/dancer and the students. [see opposite for the assessment sheet]

Curriculum Content

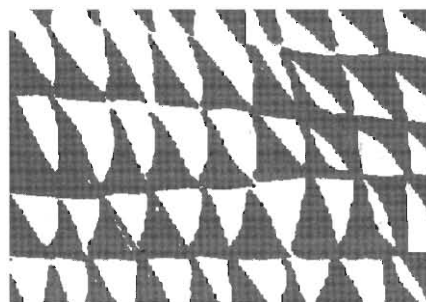
For the practical courses in African Music and Dance, students are frequently taught in a group. This is mainly to provide for an ensemble experience where there is a simultaneous need for percussionists and dancers. However, when certain instruments are taught, then students have their practical lessons alone or in pairs. Each semester would have a different genre focus so that at the end of three years, students are well acquainted with six different performance traditions and are well rounded as singers, dancers and instrumentalists and able to play different roles in an ensemble. The music and dance genres currently offered include *isicathulo* (gumboot dance), *maskanda* guitar, *isicathamiya*, *ngoma* dance (*isishameni*, *isibhaca*, *umzansi*), xylophones (*timbila*, *amadinda*), *mbira*, *umakhweyana* and *ugubhu* gourd bows. In addition to developing performance ability, students examine theories of performance practice and complete a written term project.

In the first semester of the final year students to have the opportunity to

arrange, compose and choreograph songs and dances and present these in a Lunch Hour Concert. Through this process students develop skills in leading their own ensemble as they teach their team the songs and dances and rehearse their group for five weeks. They also learn to prepare programme notes for the concert.

There are other academic and outreach courses that students complete in their final year. These include courses in African Music and Dance Education, African Music Outreach: Community Development and African Music Outreach: Documentation. In the Education module students are introduced to current issues in curriculum development. They learn how to develop pedagogical materials for teaching African Music and Dance at the primary and secondary school level, as well as in informal community arts settings. In the Community Development course students are equipped with skills needed to run community programmes including development of business plans, and devising appropriate marketing strategies. They are also introduced to the fields of public-sector ethnomusicology and arts administration. The Documentation course involves acquisition of practical skills in data collection and analysis, as well as the production of short ethnographies and a 30 minute edited video from footage shot by themselves during four weeks of fieldwork.

There is the Music School's official African Music Ensemble which boasts a varied repertoire of songs, dances and drumming styles from South, West and East Africa. Each year students have the opportunity to perform in a number of concerts and participate in residencies and workshops with visiting musicians from around the continent. There are also opportunities for students to compose and arrange their own music and dance for the ensemble. Students also frequently form their own ensembles and secure various performance opportunities around the city.



UNIVERSITY OF KWAZULU-NATAL DURBAN
MID-TERM ASSESSMENT AMD 1,2,3 — 2004



NAME: _____

SONGS

Gaza _____

Tundu _____

Mbunda _____

Baboma _____

Minganzi _____

/25

Explanation:

/ 10 DANCES

GAZA/MBUNDA

Choreography _____

/ 10

Rhythm _____

/5

Posture/Position _____

/ 10

TUNDU/BABOMA

Choreography _____

/ 10

Rhythm _____

/ 15

Posture/Position _____

/ 10

MINGANZI

Choreography _____

/ 10

Rhythm _____

/ 15

Posture/Position _____

/ 10

TOTAL MARK /

Traditional Music— Our Heritage

© Bridget Chinouriri, University of Zimbabwe

In my introduction to ethnomusicology lectures I have over the years had the mammoth task of making today's youth (who constitute a large number in my classes) understand and appreciate our Zimbabwean traditional music. Most of them register for my classes with so many pre-conceived and mystical ideas. The term itself (ethnomusicology) creates many images in the minds of students of what sort of 'animal' this could be. Some give their own definitions. I heard one student define this discipline to her peers during registration as the study of museums! It is without doubt that the meaning of this term has been shortchanged in many music circles yet it is about the study or perception of music in culture. When we begin classes I obviously define what this 'animal' is and I normally get a lot of *a-ahs* and *u-uhs*. The minute I emphasize the music aspect of ethnomusicology then they are apprehensive and puzzled. This has never been a setback, as I clearly understand the poor societal attitudes within our society that regard music as one African art that can never be taken seriously but only as a pastime. In the history of our Zimbabwean curriculums music has never really been a subject of instruction at all levels of the educational ladder. In Africa it is barely possible to reminisce about the present without making reference to the past. Africa has been stripped of its distinctiveness by colonial humiliation thus adversely affecting her culture and its elements.

In such a setting I have become aware of the kind of students that I deal with. The African youth, in our Zimbabwean context, is not primarily a biological or even psychological category, but a sociological one. Most of

these youths listen to music that is created by individuals close to their own ages, for example Faith Evans, Tupac Shakur, Eminem and other local ones. These artists are widely admired and are often idolized by the youth. Some types of music may be embraced by youths because the very sounds and lyrics mirror the intensity and turbulence of adolescent experiences. In our society, children are generally taught to have ideas of what they would want to be when they grow up, and our youth have the privilege of raising the question of whether they want to be anything that society holds out as a possibility for them. Some youth seek to remain children whereas others become responsible for their lives without interference.

All the same, I have always noted that musical tastes can act as cultural markers showing the distinct changes that people have been absorbed into. Such a background therefore gives me a good platform when dealing with youth who have their different musical tastes. I intend to 'convince' them to appreciate 'archaic' music, which is credibly the backbone music of any society.

In order to win their hearts and advocate a cultural approach to music education I tried to define what traditional music is and what it does to any society. Since music pervades all spheres of life and humanity I have used few examples in this paper (though this is a broad topic) to demonstrate my point of view.

Traditional music is a part of oral tradition that has been handed down from generation to generation. It has a generational depth and carries within itself the seeds of history. It has been passed down through oral means, that is, it has been perceived orally and

aurally. For example instrument making and playing were learnt through watching and imitation. It is music that has not been written down but has been written in the hearts and minds of the consumers and creators of that music. JHK Nketia, one of the greatest reputable researchers in ethnomusicology, describes traditional music in the following manner as:

The music heritage of contemporary Africa. He says it is the music that is associated with traditional African institutions of the pre-colonial era. It is the music that has survived the impact of the forces of Western forms of acculturation and is quite distinct in idiom and orientation from contemporary popular and art music.

Traditional music belongs to no one in particular but to a people who share the same customs, beliefs and values. The traditional songs were composed by members of the society for the musical experience of that society. Today these music composers or instrument makers are not known. One thing is certain however, traditional songs and instruments are the properties of our society. There is no history that tells us about the first man or woman who made or manufactured the *hosho* or *mbira* instrument. The recognition of such craftsmanship is given to the whole society.

Some musicians have taken advantage of using traditional songs for the development of their own song repertoires. Thomas Mapfumo and Stella Chiweshe, our local musicians, have successfully utilized some of these traditional songs in repertoires. No one is able to claim any copyright or exclusive rights to such music. This means every musician has a right to use it for his or her own benefit.

Reverend John Mbiti, an accomplished writer says this about relationships in Africa society.

I am because we are, and since we are,
therefore I am

The above remark highlights the principle of communalism that was once in the African society and which now vaguely exists in some societies. He states that in the African society an individual exists, not alone, but in community. This also means that everything is shared communally or equally. The material and spiritual resources belong to everyone in the society and must be used for the benefit of all. In Africa, Zimbabwe in particular, religion permeates all spheres of life. Africans are religious beings. They are born into religion and ushered into religious activities, which they carry even beyond the grave. Religion permeates the heart, oral history, idiomatic expressions, the medicine man, the rainmakers and through every proceeding in society. The *Shona* people of Zimbabwe involve the *mbira* instrument in a *bira* ceremony. A *bira* is a religious ceremony in which family members come together to call and inquire upon a common ancestry for help and guidance. The term *bira* is derived from the term *kupira*. Oral tradition has it that the term *mbira* might have been derived from the term *bira*.

It is also vital to mention that *mbira* music, which is our heritage, became closely linked to political struggles. It played a significant role in moral boosting and as protest music during the struggle for self-rule. Consequently, it was through such traditional music that people were able to express their inner life and their fortitude to live even under conditions of extreme hardship and affliction.

Traditional music is the prime carrier of our Zimbabwean history. In Africa, music has served as one of the most important means of documenting history. Traditional songs and instruments have become our historical repositories or a memory bank because

there was no history of writing things down. Thus an understanding of our history can be traced through our music. Most traditional lyrics are pregnant with our past. A good example of a song that depicts history is the popular song *Chamutengure*. Below are some of the lyrics:

Chava chamutengure vhiri rengoro –
This is the carrier, the wheel of a wagon
Mukadzi vamutyairi haashayi dovi –
The driver's wife will always have peanut butter
Anotora girisi achiita dovi –
She will take grease oil as a substitute for peanut butter

The lyrics portray the coming of a new era, a new system of economy after 1890. The song was also sung to ridicule the wagon driver but this was done in good humor. Traditional dances such as *dinhe* showcased agricultural proceedings that took place in our history as these signified the totality of life, celebrated from sowing to harvesting. Dances such as *Jerusarema* (originally known as *Mbende*) showed that humanity is a 'social animal' as the dance mimicked courtships and marriages.

When a doctor solemnly pronounces a disease that is incurable or life threatening, who does not crave for a second chance? During trying times like the death of a loved one music acted as therapy, which came with a package of courage and hope to the bereaved. It also acted as a stress management technique to the mourners who traditionally were supposed to keep night vigil, as they reflected on the life of the dead and about their own lives. With regard to this, Reverend John Mbiti had this to comment:

People danced it away, drove it away and renewed their own life after death had taken away one of their members

In today's society, traditional music has been used for entrepreneurship more than in the past. This has been because of the new systems of economy that exist now. In contemporary Africa, it is difficult to avoid anything that gives money and satisfaction when it is not

against the laws of a society.

Traditional music is important in the sense that it is the starting point for most contemporary composers. These composers can become serious students of music and may learn to drum or play other African instruments and collect traditional songs. This may help in the creation of new idioms of music, which will reflect clearly the African tradition from which it springs.

On the local music scene some musicians have sung the *Chamutengure* song in different but exceptional ways. Some have adopted the tune that is the melody of the song without the song text. Some musicians have added their own words or text to the existing ones or have substituted the original text with their own. Traditional music that was cultivated in the past has taken new forms in today's society. Musicians have been able to mix old traditional musical ideas and new ones and have been able to create a new type of music, which appeals, to different generations.

African societies are affected by winds of change such as globalization. It is therefore crucial to embrace other music ideas and changes or to move with the times. Traditional music, important as it is, cannot be the only focus when it comes to the processes that go into the creation of new musics today. There is a distinction however, between the traditional music and the new popular music concepts of today. Traditional music should be recognized as a binding cultural and creative force in Zimbabwe or in any tradition. In a nutshell it is the music that has given an identity to a group of people, as it emanates from within a people and confirms the day to day living of a society.

Such an introduction to traditional music with emphasis on Zimbabwe has helped my ethnomusicology students strike a balance between traditional and contemporary music and how these are perceived. That has yielded good results and has attracted many to this course.

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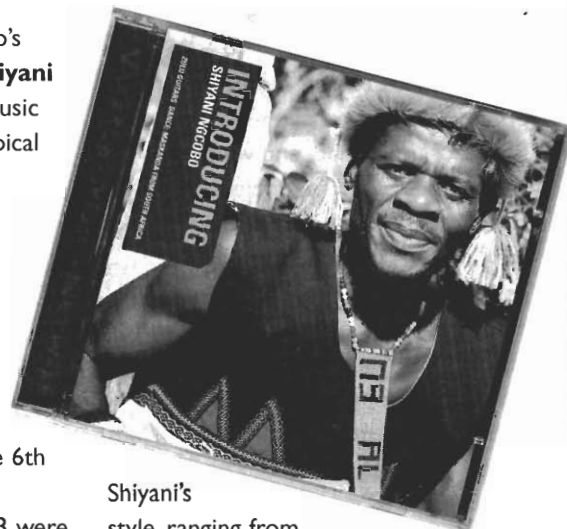
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Recording: Shiyani Ngcobo

It is here at last! Shiyani Ngcobo's debut album, **'Introducing Shiyani Ngcobo'**. Recorded on World Music Network's 'Riverboat' label at Tropical Sweat Studio in Durban in August 2003, the album, was released in March in South Africa by Sheer Sound, and will be released in the United Kingdom in July. The launch is planned to coincide with Shiyani and his groups' performances at the 'City of London Festival' scheduled for the 6th and 7th of July, 2004.

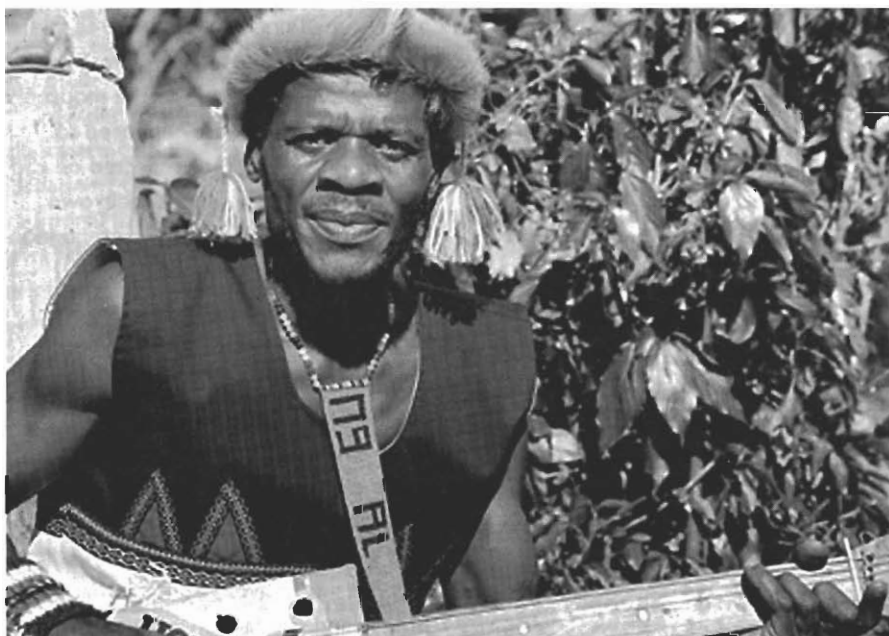
The first weeks of August 2003 were a buzz of creative *maskanda* energy at Tropical Sweat Studio as Shiyani Ngcobo's album took shape under the direction of Ben Mandelson from the UK. Ben is a remarkable producer who has the capacity to inspire musicians to understand and realize their full creative potential. And this is clearly evident on this CD where Shiyani's individual take on the *maskanda* groove shines through. With his characteristically gentle, intense and textured "soundscape" Shiyani presents a personalized commentary on some of the most pressing issues that face South Africa today. The CD includes the full ambit of



Shiyani's style, ranging from solo pieces on *igogogo* (Sevelina) to the songs performed by a full band of acoustic guitar, bass, violin, ngoma drum, and backing vocals (iSangoma).

Performing on the album with Shiyani Ngcobo are Aaron Meyiwa (bass), Thulasizwe Ndlangisa (violin), Phatekhile Lukhosi (vocals) and Msawakhe Mkize (concertina).

For further information, and if you would like to purchase this landmark CD (cost is R100), please contact Kathryn Olsen: e-mail: olsenkl@ukzn.ac.za tel: 031-2601348; fax: 031-2601048; cell: 073-1483976.



African Rhythms

© Elizabeth Oehrle: School of Music, University of KwaZulu-Natal, Durban

Objective – To create awareness of more intricate African rhythms.

Content – These exercises are a preparation for playing African rhythms.

Method – The exercises which accompany this lesson are clapping exercises. Make use of them by clapping, playing them on non-melodic percussion, using them as patterns to accompany melodic improvisation, etc. The possibilities are numerous, but BE SURE to keep a steady beat, and keep a regular foot-beat going against whatever is being clapped. Experience different tempi, and realise that African tempo is usually quite fast.

Students practise the exercises which the teacher presents or which they choose with the help of the teacher.

Teacher divides the class into groups of about 5. Each group is free to decide what music they will make, based on any of the short rhythmic patterns from the exercises. One member of the group must continuously clap the steady pulse.

Students in each group create their own short compositions.

Teacher tapes and replays their own compositions for class discussion.

Students discuss aspects of the music such as similarities and differences of the different compositions.

1. On-and Off-beat clapping.



Then in 2 groups:



2. (a) Irregular rhythms that stress main beats.



1 | 

Three musical staves for two voices (1 and 2). Each staff contains two measures of music. The first measure of each staff has a repeat sign. The notes are quarter notes and eighth notes, with accents (>) placed on the up-beats. The second measure of each staff also has a repeat sign.

(c) Accenting the up-beats.

Four musical staves for two voices (Gr. 1 and Gr. 2). Each staff contains two measures of music. The first measure of each staff has a repeat sign. The notes are quarter notes and eighth notes, with accents (>) placed on the up-beats. The second measure of each staff also has a repeat sign.

(from *The Orff Beat*, Vol. 5, No. 3, pp. 15-17, Aug. 1976)

Content – African rhythms as they appear in African music.

Method – Teacher introduces the song *Manamolela* by singing it several times. Invite the class to sing with you until they are comfortable with the words and music.

Students are able to sing *Manamolele*.

Teacher now sings the second part of the song while the

class sings the first part. Students hear the song in two parts.

Teacher divides the class into four groups. While two groups sing the song in two parts, the other two groups create cross-rhythms, using the 12 pulse pattern.

Students experience the singing of an African song and cross-rhythms.

Manamolela—Sotho work song

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 Won't you let us take it slow

le - la, Won't you let us take it slow Won't you let us take it slow

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

You know the day is long You know the day is long.

day is long

Teacher shows a large map of Africa and asks the students to find ZAMBIA. Explain that this is where the BEMBA tribe lives. One of their songs is *The Axe Blade Song*. Two rhythms which accompany the singing of the song are the following, which are put on the board.

A ① 2 3 ④ 5 6

B ① 2 ③ 4 ⑤ 6

Divide the class in half and ask them to clap the above. Ask if anyone recognizes the rhythmic pattern, i.e.; 2 against 3.

Students clap the two rhythms of *The Axe Blade Song* and recognize that it is the familiar 2 against 3 rhythm.

Put the following on the chalkboard:

C ① 2 ③ ④ 5 ⑥ 7 ⑧ 9 ⑩ ⑪ 12

Ask the class to clap the circled numbers. Next add the

following accents and clap again, noting the accents

C ① 2 ③ ④ 5 ⑥ 7 ⑧ 9 ⑩ ⑪ 12

Students clap this third rhythmic pattern of *The Axe Blade Song*, first without accents and then with accents.

Teacher now combines A, B and C rhythmic patterns by dividing the class into three groups, each clapping one of the patterns. Tell the class to listen for the following resultant rhythm:

① 2 ③ ④ 5 ⑥ 7 ⑧ 9 ⑩ ⑪ 12

The class tries to hear the resultant rhythm of *The Axe Blade Song*.

Teacher plays or sings the melody while the students clap the rhythms.

Students experience *The Axe Blade Song* of the Bemba tribe from Zambia.

Axe Blade Song—Bemba Tribe (New Version)

♩ = 130

of songs = of axes

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

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

Majira

A song from Kenya

© Peter Okeno and Jaco Kruger, North-West University, Potchefstroom

Aim

To provide a song with drum accompaniment for advanced learners.

Level

Senior secondary and tertiary

Time allocation

Most learners will not take less than 6–8 hours to learn this song.

Origin of the song

This is a Giriama choral dance song from the coastal area of Kenya.

Text and translation

Haya lume kumekucha
It is morning.

Fende kazini.
Let us go to work.

Majira ndauka nikayeye kazi.
I will wake up early in the morning and look for work.

Nichikala mudzini,
If I stay at home,
nda ambwa nibule mtu ni kazi.
I will be told I am good for nothing.

Nendereve mayo we!

Oh mother!

Nkaudze marika.

My age-mates are forsaking me.

Mayo, mudze baba:

Mother, tell father:

Kaudzire marika.

My age-mates are forsaking me.

Kazi yangu ndio ya kubambanya.

I am doing many different jobs.

Anona wivu uchienda kazi.

They are envious of me.

Marika gangu ganda ni suba.

My age-mates are forsaking me.

Kajembe. A! A! Kajembe! We! We!

Take your hoe and start to work!

Pronunciation

ch: charge

j: genuine

v: venom

For the teacher

The transcription comprises three basic parts (voice and two drums) from a larger ensemble that also includes metal

leg rattles, a cymbal (played with sticks), a hand rattle, a bamboo flute, and a third, improvisatory drum part.

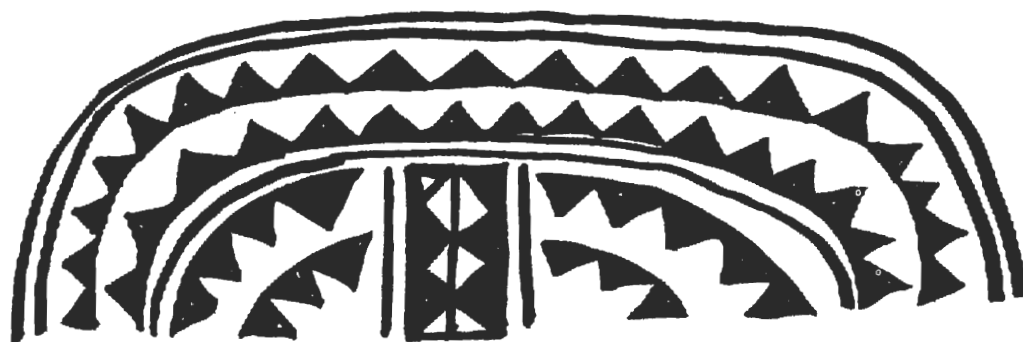
First teach learners to perform the vocal part accompanied by a clap beat comprising three quarter notes. Now combine the vocal part with the first drum part, and then with the second drum part. Finally, combine all three parts. It is essential that each step of the learning process be mastered before progressing to the next step.

Ensure to distinguish clearly between low and high sounds on the drums.

The last phrase of the cycle of the large drum must be accented in twos, and not threes (see accents in bar 7).

Note that the repetition of the first few lines (bars 5–9) by the chorus (bars 9–12) starts at a different point in the second drum pattern.

Singers may perform simple dance movements that imitate work actions while they sing. In addition, consider repeating the song, and preceding the repetition with more creative dance movements, or even a dance drama. This interlude also will provide an opportunity for drum improvisation.



♩ = 76-80

Solo (exclaim): Haya lume! Kumekucha fende kazini! Chorus: Fende kazini!

Small drum

Large drum

5 *Solo*

Ma -

6

ji - ra nda - u - ka ni - ka - ye - ye ka - zi. Ni - chi -

7

ka - la mu - dzi - ni, nda 'mbwa ni - bu - le m -

8

tu - ni ka - zi. Ne - nde - re - ve ma - yo we! Nka - u -

9

Chorus

dze ma - ri - ka. Ma - ji - ra nda - u - ka ni - ka - ye -

10

- ye ka - zi. Ni - chi - ka - la mu - dzi - ni, nda

11

'mbwa ni - bu - le m - tu - ni ka - zi. Ne - nde -

12

Solo

re - ve ma - yo we! Nka - u - dze ma - ri - ka. 'Ka - ye -

13

Chorus

- ye ka - zi. 'Ka - ye - ye ka - zi. Ni - chi -

14

ka - la mu - dzi - ni. Nda 'mbwa ni - bu - le m -

15

tu - ni ka - zi. Ne - nde - re - ve ma - yo we! Nka - u -

16

Solo dze ma - ri - ka. Ma - yo, *Chorus* mu - dze ba - ba. Nka -

17

Solo Ma - yo, *Chorus* mu - dze ba - ba: Nka -
u - dzi - re ma - ri - ka.

18

u - dzi - re ma - ri - ka. Ka - zi ya - ngu ndi -

19

o ya ku - ba - mba - nya. A - no - na wi - vu

20

'chi - e - nda ka - zi. Ka - zi ya - ngu ndi -

21

Solo Ma - yo, mu - dze ba - ba: *Chorus*
o ya ku - ba - mba - nya. Nka -

22

Solo Ma - yo, mu - dze ba - ba: *Chorus*
u - dzi - re ma - ri - ka. Nka -

23

u - dzi - re ma - ri - ka. Ma - ri - ka ga - ngu

24

ga - nda ni su - ba. Ma - ri - ka ga - ngu

This block contains the musical notation for measure 24. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has a 7-measure rest before the lyrics 'Ma - ri - ka ga - ngu'. The piano accompaniment consists of eighth and sixteenth notes.

25

ga - nda ni su - ba. Ma - ri - ka ga - ngu

This block contains the musical notation for measure 25. It is identical in structure to measure 24, with a vocal line and piano accompaniment. The vocal line has a 7-measure rest before the lyrics 'Ma - ri - ka ga - ngu'.

26

ga - nda ni su - ba. Ma - ri - ka ga - ngu

This block contains the musical notation for measure 26. It is identical in structure to measures 24 and 25, with a vocal line and piano accompaniment. The vocal line has a 7-measure rest before the lyrics 'Ma - ri - ka ga - ngu'.

27

ga - nda ni su - ba. A - no - na wi - vu

This block contains the musical notation for measure 27. The vocal line has a 7-measure rest before the lyrics 'A - no - na wi - vu'. The piano accompaniment continues with eighth and sixteenth notes.

28

'chi - e - nda ka - zi. Ka - zi ya - ngu ndi -

This block contains the musical notation for measure 28. The vocal line has a 4-measure rest before the lyrics 'Ka - zi ya - ngu ndi -'. The piano accompaniment continues with eighth and sixteenth notes.

29 *Solo (speak)* Ka - je - mbe. A! A! *Chorus (speak)*

o ya ku - ba - mba - nya. Ka - je - mbe.

30

We! We!

Contemporary Advancement of Children's Musical Arts Theatre— Piloting indigenous children's opera in South Africa

© Carien Erasmus, MMus Student, University of Pretoria

Introduction and background

I have been involved in Ethnomusicological studies for the past four years, and have come across very little literature on indigenous African children's opera-drama. I believe this is a very big gap in the field of ethnomusicology and music education. It is sad because for us in the academy, indigenous musical theatre, which could be regarded as operatic in terms of dramatic presentations with a plot in which the words are sung, is practiced in unique forms in rural areas in Africa. Publications on such children's musical art's theatre and discussions about African musical drama as well as

the compositions of black literary composers in (South) Africa, also transcriptions of African music exist, but nothing specific about African children's opera-drama.

My project proposes to put a modern African children's opera-drama on stage in South Africa. It is important to engage children of different cultures at an early age in challenging production collaboration, so that they learn the discipline of respect and cooperation such as an operatic production situation demands. I believe that this project can be the key and starting point to create a culture society demands. I also believe that this production will stimulate

African composers to research traditional musical arts practices, and from there create children's musical arts that are challenging as much as they derive from African indigenous musical arts knowledge. It is also important to undertake the advancement of the musical arts in contemporary idioms as people, particularly the elite, lose contact with old practices. This production project aims to put on stage one such vision to advance tradition into contemporary and global significance. The opera named *Omaleda*, was composed by Professor Meki Nzewi, who also wrote the dialogue and libretto.

Production Challenges & Goals

The production process has been started with copying the hand-written score into the computer to make the production easier. This practical Masters project will entail a critical interpretation of the written opera-drama. I will as well study the problems of directing and staging an opera of some ninety minutes duration with children who have no previous experience of such musical work, and whose voices have not been trained from the point of view of conventional classical music demands and conventions. The conception and artistic features derive from African indigenous musical arts principles.

This research project also aims to investigate the uniqueness of the opera-drama, *Omaledo*, and determine the need for such a production in South Africa today. It is a challenge to teachers and parents to pioneer a culture for advancing indigenous music in South Africa, to create awareness for the need for such an African derived work and to enrich the school children's knowledge and experience on African opera-dramas.

The production could lead to the work being revised and published for global evaluation and appreciation. It is also my wish to again publish an article deriving from this project that will create awareness, challenging children to discover their artistic potential. The opera will be staged in the school and any other venues that can be negotiated for public enlightenment and appreciation.

This project is part of a bigger research project called *Mother's Milk, Mother's Muse*, which aims to produce an encyclopedia on indigenous children's games and songs among all the cultures in South Africa.

Methodology

I have already indicated that it has not been possible to locate any published material in the library that corresponds directly with a topic of this nature and

scope. I have done a library search with the assistance of the librarian, and all we could find in the music library and on the various networks linked, were a few discussions about Yoruba folk operas and Collections of African children's songs and field recordings of various African songs (see Bibliography). We could not find any sheet music either. As one can clearly see, the need for published material on African opera-drama is necessary. Apart from the Yoruba folk opera, the other sources are not about African children's opera-drama.



I have already made contact with a school's music coordinator in Gauteng for the choice of a school that will suit the artistic challenges of the opera-drama. Arrangements with the school authority have been made, and the governing body has approved the project. I will start to introduce the project to the children and parents by handing out a letter of introduction. With the help of the Arts and Culture teacher, we will start auditioning soon. Once the music has been copied and compiled successfully we can start practicing and rehearsing.

I wish to involve undergraduate students in the research production as

well and have accordingly approached the University's Drama and Visual Arts Departments for their students to collaborate in this project. This work requires knowledge of the following theatrical arts: music, dance, drama and visual arts. Thus it can be used ideally to demonstrate how all the four strands of Arts and Culture normally integrated in African traditional practices could continue to inter-relate in contemporary artistic expression and studies. It will also serve as a rewarding, practical experience for the students assisting me, and could possibly be part of their respective disciplinary projects for the year.

The experiences of the production will be documented in a mini dissertation, since the practical activity has a strong ethnomusicological perspective in terms of the study of organization participation and social-artistic responses in a research orientated opera-drama production. I aim to source funding for putting the opera-drama on stage with befitting scenic and artistic grandeur, and applied for grants and funding at various institutions. I hope to hear from them soon.

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Inyoni Kayiphumuli

The bird that does not rest

© Astrid Treffry-Goatley, School of Music, University of KwaZulu-Natal, Durban

Concert Feedback...

A show featuring Brother Clement Sithole:

Inyoni Kayiphumuli

The bird that does not rest

On the 27th of February 2004, Howard College Theatre, University of KwaZulu-Natal hosted an exiting indigenous music concert. This concert featured Brother Clement Sithole accompanied by children from the *Inyoni Kayiphumuli Children's Home*. The concert was a showcase of indigenous Zulu music and dance and included *umakhweyana* bow, *ugubhu* bow, *izibongo* poetry, *ndlamu* dance, *amahubo* hymns, original religious compositions and a dramatic play based on the legendary King Shaka.

Background Information

Brother Clement Sithole (hereafter referred to as Brother Clement) is a Benedictine brother who resides at *Inkamana Abbey* in Vryheid.

Brother Clement, who was born in

the Louwsberg district in 1938, has been involved with indigenous Zulu music throughout his life. Brother Clement is an accomplished *umakhweyana* player. The *umakhweyana* is an instrument indigenous to the Zulu people, and is a single-stringed, middle-braced, calabash resonated bow that was historically played by pubescent women before marriage. This instrument is in danger of extinction due to the rapid infiltration of Western musical instruments into Zulu musical culture. Brother Clement is very passionate about the survival of this instrument and has worked very hard during his life to transmit this instrument to the new generation.

Brother Clement holds a wealth of indigenous Zulu knowledge and heritage. This knowledge he has attempted to impart to members of his community since the 1960s. He has focused primarily on the youth, as he believes that they have the ability to carry this knowledge to future generations. He also believes that this



musical and cultural knowledge, although historical in nature, is very relevant to the present day reality of the youth. In fact he asserts that through indigenous music and dance, the youth can be strengthened against many modern day dangers, including drug abuse, teenage pregnancy and HIV/AIDS.

Brother Clement combines the transmission of indigenous music with the care of children from the Vryheid community. Fifteen years ago he started a home called the *Inyoni Kayiphumuli Home*. This home houses children from

the Vryheid community. He found through teaching the children, that many came from desperately poor, dysfunctional families, and that they were in need of a caring and supportive home. This led to him taking in individual children. This is how the home began to grow. The home itself has been through some major changes recently; however, for most of its existence it has been housed on the outskirts of the *Inkamana Mission* property. Presently it is located at the Mondlo Township outside Vryheid. The home houses approximately twenty children at a time, boys and girls ranging in age from about one and a half to nineteen years old. Brother Clement is fully responsible for these children and relies on donations to keep the home going.

The name *Inyoni Kayiphumuli* translates from *isiZulu* as "the bird that does not rest". This is the name Brother Clement has given to all his musical activities including his *ndlamu* dance groups, *amahubo* choirs, *maskanda* bands and even the home itself. The name is an analogy for his endless effort and work towards the survival of indigenous Zulu music. This image of a bird flying continually is also descriptive of the home where the children keep a busy daily schedule that includes household chores, homework, English language exercises, and hours of indigenous music and dance practice.

It is Brother Clement's belief that the music and dance keep the children busy and out of mischief. Moreover he identifies this practice as a way to distract the children from difficult memories and emotions. He also recognises that the musical practice gives the youth pride in themselves as performers and also in their heritage; thus establishing a sense of place and belonging. Lastly he has expressed that the music makes the children happy as it gives the children an opportunity to give back to the world, thus increasing their sense of self-worth.

(Information taken from interview with Brother Clement Sithole, August 2003 *Inkamana Abbey*).



Project Background

The *Inyoni Kayiphumuli* concert was an extension of Astrid Treffry-Goatley's Masters in ethnomusicology, which is supervised by Dr Patricia Achieng Opondo. The thesis is entitled "Transmitting Historical Practices to Present Reality: a Biography and Anthology of Brother Clement Sithole's Music and Work with *Inyoni Kayiphumuli Children's Home*". This project, which started in 2003, has involved much fieldwork in the area of Vryheid where Brother Clement Sithole and the children from the *Inyoni Kayiphumuli Home* live. The fieldwork has consisted of many interviews with Brother Clement with the aim of gaining information for the biographical thesis. Part of the fieldwork process has also been to capture data to be used in a documentary video, which will accompany the thesis. This video is currently being edited and will be available to purchase when the thesis is submitted.

The project has had academic and developmental objectives. The academic objectives have been to document the life of this extraordinary musician and also to provide a documentation of the rare musical practices of which he is a part. One aim of the thesis is to question the present day relevance of some of the indigenous Zulu musical

practices and also the morals and values taught to the children at the home. Furthermore the thesis will provide a critical evaluation of some of Brother Clement's beliefs surrounding the beneficial qualities of this musical practice.

The developmental side of the project aims at providing recognition for Brother Clement's music and work. This recognition includes the documentation, registration and distribution of his music through the edited video film. The concert was also an extension of this intention to give public recognition to his artistic work. This recognition also



includes financial rewards for his work. The video documentary and a concert video will be on sale shortly. All profits will be given directly to Brother Clement. The takings at the concert also went directly to Brother Clement. This direct financial reward was made possible by the fact that the concert, fieldwork and video were all sponsored by *South African Norwegian Music Education Programme*. I am very grateful for their support.

Concert Feedback

The concert was very successful, the theatre was completely packed! The audience was supportive both in their response to the music and also in the donations they gave to Brother

Clement. The music was outstanding, original and very interesting. I think the favourite item was the *Ndlamu* dance at the end, when the children brought the house down with their exceptional talent and enthusiasm. The mood in the theatre that night is something I will never forget. The atmosphere was lively. There was a feeling of communication and sharing between audience and performers. There was a strong sense of compassion and emotion in the air. It is hard to describe... it was one of the best nights of my life!

Conclusion

The concert at Howard College was a showcase of both Brother Clement's and the children's talent. This article is

an advertisement for Brother Clement Sithole's music and therefore serves to promote his musical shows and also his services as an indigenous Zulu music teacher. I can personally recommend him, as I was once a student of his in 2000 when I was a part of the *African Music and Dance Programme* at the *University of Natal* (coordinated by Dr Opondo). I found Brother Clement to be a very patient and inspirational teacher.

For further information on shows or indigenous musical training, please contact Brother Clement directly on 072-3026849.

For project information or video purchases please contact Astrid at astridjane@webmail.co.za.

Recordings

AFRICAN MUSIC FROM SOUTHERN AFRICA CD Recordings and Booklets from Dave Dargie

Dear Friends and Colleagues,

During my time working for Lumko Institute (1979 – 1989), and later while at Fort Hare, I was fortunate to have many unique opportunities to record the traditional musics of South Africa and its neighbours south of the Cunene-Okavango-Limpopo line. In the last three years I have been working at digitalizing these recordings, and have now (November 2003) been able to compile 22 CDs, including music of the Xhosa, Zulu, Sotho, Tswana, Venda, Tsonga, Swati, Kavango, Ovambo and other peoples of the region. Each CD is accompanied by adequate written materials, including booklets and song books in A5 format, and (in the case of 7 CDs) smaller booklets inserted into the CDs.

I am now extremely happy to offer these materials for use by music departments, libraries, students and lecturers, and other interested persons. Much of this material is unique. Sadly,

many of the musicians recorded have passed on. But their music is still part of the national heritage of our region. The first complete set of 22 CDs with written materials went to the Musikwissenschaftliches Seminar of the University of Goettingen in Germany. The ethnomusicologist in charge expressed extreme satisfaction with the collection.

Unfortunately, I am not able to give away these materials (although one complete set has been donated to the University of Fort Hare library). I had to sink thousands of Rands into the project, and therefore I have to charge for the materials. Accompanying this letter is a list of the CDs and booklets, and price list.

Being partially retired (although still on the staff at the University of Fort Hare) I shall be returning to Germany and expect to spend only the months of March and October 2004 at Fort Hare in South Africa. Enquiries and orders for these materials may be made to me

either in Germany or at Fort Hare (addresses etc below). Some institutions in South Africa have already obtained some of the CDs. In the last months I have re-worked and improved much of the earlier written materials, redrafting song scores and improving photographs. If these institutions will kindly let me know what materials they have from me, I'll happily provide the improved written materials to them free of charge.

Dave Dargie

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African Music on CD

Recordings by and available from Prof. Dave Dargie (see p 24)



This series of CDs is the fruit of over 20 years research and study in the musics of Southern Africa. The author has specialized in traditional Xhosa music (the Xhosa are the people of Nelson Mandela), and in traditional and neo-African church music. He has carried out research and recording of traditional music among many peoples of the region south of the Cunene-Okavango-Limpopo line.

Especially the traditional African music in this series of recordings is becoming increasingly scarce. Much of what is recorded may already be extinct as live music, many of the musicians are no longer performing and instruments are disappearing. The series is an attempt to contribute to the preservation of the musical heritage of southern Africa, and to provide study materials for students and institutions.

Each CD has either a large accompanying booklet in A5 format, or a small booklet inserted into the CD case. The large (A5) booklets include information on music and musicians (some also include articles on the music), recording and other notes, photographs and other illustrations, and most of them also include transcriptions of the recorded music. The small booklets include notes on music, musicians and songs, and photos.

Because of the well-known difficulties of publication of materials in ethnomusicology, and to keep costs down, the CDs and booklets are produced directly by the author. CDs and booklets are already being used in several universities and by a number of musicologists and others. Until now not a single complaint about the quality of CDs or booklets has been received.

Dave Dargie, September 2003.

General Interest.

"SING AN AFRICAN SONG": CD with song book; including traditional songs, church songs and freedom songs; for listening, studying, & learning. The booklet also includes rhythm patterns to practise.

"AFRICAN SUNDAY MARIMBA MASS": CD with song book; lively church marimba songs, with song book featuring all the songs on the CD and many other marimba songs, with music score and text in original languages, and many arrangements also in English.

"XHOSA PRONUNCIATION": CD with leaflet to assist singing the songs of the "African Sunday" masses and "Sing an African Song".

"MAKE AND PLAY YOUR OWN MUSICAL BOW": CD with (large) booklet; CD with recordings and booklet with illustrations, explanations,

ZULU BOW SONGS - III (DARGIE)

Recordings of songs with traditional Zulu music on bow. This CD, with the accompanying booklet, contains recordings made by Dave Dargie during the period 1981-1991 in the Limpopo region, with the participation of Rev. Bro. Dargie. This CD is no 3 of 3, and includes several of Dargie's church compositions with accompanying recordings. Recordings will be found in the booklet accompanying the CD.

Prof. Dr. Dave Dargie
P.O. Box 11
1711 Fort Hare
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Tel: 047 531 1111
Fax: 047 531 1112

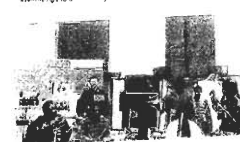
MISSA NAMIBIA

Church Music in Traditional and neo-African styles of Namibia, in Lozi, Herero, Damara-Nama, Kavango and Ovambo languages, recorded by Dave Dargie 1979-1988

SING AN AFRICAN SONG

Dave Dargie's Workshop Song Collection

Recordings by accompanying the booklet SING AN AFRICAN SONG



DRUMS and DANCES

Drum and Dance Songs from South Africa & elsewhere, featuring music of the Xhosa, Zulu, Sotho, Tswana, Ndebele, Venda and other Southern African peoples, recorded by Dave Dargie



SONGS OF NOFINISH CYWILI - 2

Recordings of songs with traditional Zulu music on bow. This CD, with the accompanying booklet, contains recordings made by Dave Dargie during the period 1981-1991 in the Limpopo region, with the participation of Rev. Bro. Dargie. This CD is no 2 of 3, and includes several of Dargie's church compositions with accompanying recordings. Recordings will be found in the booklet accompanying the CD.



UMNGQOKOLO

A Collection of Recordings to accompany the Booklet of the same Name



EZONA NGOMA ZENGQOKO

BEST NEW SONGS OF THE NGQOKO XHOSA MUSIC GROUP

Recordings recorded at the University of Fort Hare, Department of Music, 22 February 1992



'NEW WORLD, GENT HARMONIES

Elements of the Sotho, Tswana, Lozi, Venda & other peoples of Southern Africa, including Lozi and Sotho and Venda musical bow types, & other Tswana and Venda musical instruments, recorded by Dave Dargie 1981-1991 in South Africa



EZONA NGOMA ZENGQOKO

BEST NEW SONGS OF THE NGQOKO XHOSA MUSIC GROUP

Recordings recorded at the University of Fort Hare, Department of Music, 22 February 1992



ZULU BOW SONGS - III (DARGIE)

Recordings of songs with traditional Zulu musical bows on this CD, *uhadi* and *umqangqisi*. These rare recordings were made by Dave Dargie during the period 1981-1982 in the Neogoma district, with the assistance of Rev. Bna Clement Sakhile. This CD is no. 3 of 3 and includes several of Brother Clement's church compositions with *umqangqisi*. Recording details will be found in the booklet accompanying the 3-CD set.

Prod. Dr. Dave Dargie
P.O. Box 1
1212 Fort Hare
Port Elizabeth

In Company
with cassette 12
018177 Musicland
Tel: 043 735 1111

MISSA NAMIBIA

Church Music in Traditional and neo-African styles of Namibia, in Lozi, Herero, Damara-Nama, Kavango and Ovambo languages, recorded by Dave Dargie 1977-1989.



SING AN AFRICAN SONG Dave Dargie's Workshop Song Collection

Recordings to accompany the booklet SING AN AFRICAN SONG



DRUMS and DANCES

Drum and Dance Songs from South Africa (a neighbour), featuring music of the Xhosa, Zulu, G. Sotho, Tswana, N. Sotho, Tsonga, Venda and Kavango peoples, recorded 1981-1982.

Traditional Xhosa Music

SONGS OF NOFINISHI DYWILI - 2

Solo Songs, unaccompanied, and with the *uhadi* (Dargie). Recordings by Dave Dargie during the period 1981-1982.



UMNGQOKOLO

THE THEMBU XHOSA OVERTONE SINGING

A Collection of Recordings to accompany the Booklet of the same Name



Prod. Dr. Dave Dargie

EZONA NGOMA ZENGQOKO

BEST NEW SONGS OF THE NGQOKO XHOSA MUSIC GROUP

Performance recorded at the University of Fort Hare, Department of Music, 22 February 2002



Unique Music

NEW WORLD, NEW HARMONIES

units of the Sotho, Tswana, Lozi, Venda & peoples of Southern Africa, including Lozi and Sotho, Sotho and Kavango, and Sotho and Kavango, recorded 1981-1982.



Prod. Dr. Dave Dargie

EZONA NGOMA ZENGQOKO

BEST NEW SONGS OF THE NGQOKO XHOSA MUSIC GROUP

Performance recorded at the University of Fort Hare, Department of Music, 22 February 2002



Unique Music

UHLALI - 2

UHLALI - 2



exercises and song scores, as a guide to making and playing the Xhosa calabash bow *uhadi* and the percussion mouth bow *umqangqisi*.

Traditional Xhosa Music.

"**NGUWE LO!**": CD with large booklet; a collection of songs of the Thembu Xhosa, for listening and study; musical instruments and overtone singing, with booklet including recording notes, photos & transcriptions.

"**UMNGQOKOLO**": CD with large booklet; many recorded examples of the amazing Thembu Xhosa overtone singing, 'discovered' by the author in 1980; with (large) booklet/article including recording notes and transcriptions.

"**UMZI KAMZWANDILE - A Festival of Xhosa Rhythm**": CD with large booklet; this CD brings together recordings of a number of songs illustrating the variety of exciting Thembu Xhosa rhythm techniques; the booklet includes recording notes, photos and music transcriptions.

"**EMVA EKHAYA**": CD with small insert booklet containing recording notes and photos; further fine performances of Xhosa songs, including certain instruments not in the earlier collections, and also songs by the Ngqoko Xhosa Music Ensemble, who have toured several times in Europe, recorded during the period 1996-2000.

"**EZONA NGOMA ZENGQOKO**": the 'Best Songs of Ngqoko', CD with insert booklet; the Ngqoko group's performance of their best songs of 2002; featuring outstanding arrangements with overtone singing, and the use of the *umasengwane* friction drum. The insert booklet includes recording notes and photographs.

"**SONGS OF NOFINISHI DYWILI - No's 1 & 2**": 2 CDs with large booklet; CD 1: Solo songs with *uhadi* bow; CD 2: Group songs, unaccompanied and with *uhadi* bow. Nofinishi Dywili (± 1918-2002) was one of the most extraordinary Xhosa musicians of her day. The booklet (*The Genius of Nofinishi Dywili*) includes notes about Nofinishi, recording notes, many song transcriptions & photos.

"**NTSIKANA MUSIC COLLECTION 2000**": CD with large booklet; a collection on CD of the extraordinary songs of the Prophet Ntsikana, the first Xhosa Christian (d. 1821), the booklet briefly tells the story of Ntsikana, has recording notes, and includes photos and illustrations, and transcriptions of all the songs for study or singing.

Other Traditional Music from Southern Africa.

"**MUSICAL BOWS OF NAMIBIA**": CD with small insert booklet; recordings of many different bows, including bow songs of the Kavango, Ovambo and Damara peoples of Namibia. The insert booklet includes notes on the music, the musicians and the recordings, and photographs.

"MISSA NAMIBIA": CD with small insert booklet; Church Music of Lozi, Kavango, Ovambo, Damara and Herero, in trad. & neo-African styles (CD). The recordings feature fine drumming performances, and other instruments. The insert booklet has notes on the music etc., and photos.

"TSONGA XITENDE; SWATI MAKHOYANE": CD with small insert booklet; songs of the braced calabash percussion bow, featuring two traditional Tsonga performers and the former mother-general of the order of Servite nuns of Swaziland. The booklet has notes on the music etc, illustrations and photographs.

"NEW WORLD, ANCIENT HARMONIES": CD with small insert booklet; music of the Lozi, Sotho, Tswana, Venda and Kavango peoples, featuring a variety of instruments, including musical bows, Lozi and Venda xylophones, the N. Sotho *dipela* mbira and the Kavango *vitandi* mbiras. The booklet has notes on the music etc, and photographs.

"ZULU BOW SONGS I, II and III": set of 3 CDs with large booklet; recordings of extremely rare bow songs, including the *ugubhu* unbraced calabash bow, the *umakhweyane* braced calabash bow, and the *umqangala* and *isiqomqomana* mouth bows. The booklet includes an article on the music, musicians and instruments, illustrations, photographs and music examples, plus recording notes and explanations of the songs and praise poems.

"MAGICAL MUSICAL BOWS": CD with large booklet; recordings of songs with 21 different musical bows of many southern African peoples, recorded by the author over the period 1980-2000, and including an example of the Xhosa (bow imitation) overtone singing; the booklet includes many photos, recording notes, and an article on musical bows.

"DRUMS AND DANCES: Drum and Dance Songs from South Africa and Neighbours"; CD with small insert booklet, featuring music of the Xhosa, Zulu, S. Sotho, Tswana, N. Sotho, Tsonga, Venda and Kavango peoples; the booklet includes photos, notes and information.

"BROTHER CLEMENT SITHOLE, O.S.B.: ZULU LITURGICAL COMPOSITIONS"; CD with large booklet; in the 1970s and 1980s Brother Clement, a Zulu Benedictine, developed an authentically Zulu style of composition for songs of the Catholic liturgy, including the Mass, the Psalms, and songs with the *umakhweyane* musical bow. The CD features his compositions, the booklet includes information, song transcriptions and photos.

Further titles are in preparation, including a collection of the lively and humorous Xhosa boys' and girls' songs, and a collection of African church music in a variety of traditional styles:

NGAWOL' ESIZA: CD now ready. Booklet in preparation.

MORENA KE THEBE: CD with insert booklet, now ready.

ZULU BOW SONGS - III (DARGIE)

Recordings of songs with traditional Zulu musical bows, on this CD, together with unbraced bows. These rare recordings were made by Dave Dargie during the period 1981-1982 in the Nongoma district, with the assistance of Rev. Bro. Clement Sithole, O.S.B. This CD is no. 3 of 3 and includes several of Brother Clement's church compositions with unbraced bows. Recording details will be found in the booklet accompanying the 3-CD set.

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Mörsenstraße 13
D-48681 Münster
Tel: +49 251 49 14 42

MISSA NAMIBIA

Church Music in Traditional and neo-African styles of Namibia, in Lozi, Herero, Damara/Venda, Kavango and Ovambo languages, recorded by Dave Dargie 1979-1989



SING AN AFRICAN SONG Dave Dargie's Workshop Song Collection

Recordings to accompany the booklet SING AN AFRICAN SONG



DRUMS and DANCES

Drum and Dance Songs from South Africa & Neighbours, featuring music of the Xhosa, Zulu, S. Sotho, Tswana, N. Sotho, Tsonga, Venda and Kavango peoples, rec. Dave Dargie

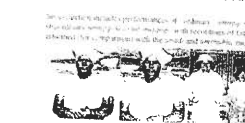
Traditional Xhosa Music Songs of NOFINISHI DYWILI - 2

Featuring music of the Xhosa, Zulu, S. Sotho, Tswana, N. Sotho, Tsonga, Venda and Kavango peoples, rec. Dave Dargie during the period 1981-2002



UMNGQOKOLO THE MBI XHOSA OVERTONE SINGING

A Collection of Recordings to accompany the Booklet of the same Name



EZONA NGOMA ZENGQOKO BEST NEW SONGS OF THE NGQOKO XHOSA MUSIC GROUP



NEW WORLD, ANCIENT HARMONIES

Recordings of the Sotho, Tswana, Lozi, Venda & Xhosa of Southern Africa, including Lozi and Xhosa xylophones, Sotho and Venda musical bows, and Xhosa, Tswana and Venda musical bows, rec. Dave Dargie 1981-89 in South Africa, Botswana & Namibia



EZONA NGOMA ZENGQOKO BEST NEW SONGS OF THE NGQOKO XHOSA MUSIC GROUP



ZULU BOW SONGS - III (DARGIE)

Recordings of songs with traditional Zulu musical bows on this CD: *iqubhu* and *umakhweyane*. These rare recordings were made by Dave Dargie during the period 1981-1982 in the Ngongoma district, with the assistance of Rev. Bro. Clement Sithole O.S.B. This CD is no. 3 of 3 and includes several of Brother Clement's church compositions with *umakhweyane*. Recording details will be found in the leaflet accompanying the 3-CD set.

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MISSA NAMIBIA

Church Music in Traditional and neo-African styles of Namibia in Lozi, Herero, Damara-Nama, Kavango and Ovambo languages, recorded by Dave Dargie 1972-1982.

SING AN AFRICAN SONG Dave Dargie's Workshop Song Collection

Recordings for accompanying the booklet *SING AN AFRICAN SONG*



DRUMS and DANCES

Drum and Dance Songs from South Africa (6 neighbours), featuring music of the Xhosa, Zulu, Sotho, Tswana, Ndebele, Tsonga, Venda and KwaNdebele peoples, rec. Dave Dargie.

SONGS OF NOFINISHI DYWILI - 2

Traditional Xhosa Shikwaba songs, unaccompanied, and some with Uhlonkiso. Recorded by Dave Dargie during the period 1981-1982.

UMINGQOKOLO

A Collection of Recordings to accompany the Booklet of the same Name



EZONA NGOMA ZENGQOKO BEST NEW SONGS OF THE NGQOKO XHOSA MUSIC GROUP

Formation recorded at the University of Fort Hare, Department of Music, 22 February 2001.



NEW WORLD, ANCIENT HARMONIES

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DAVE DARGIE — CD SERIES & Booklets; Prices — South Africa.

Prices are given in Rands (excluding postage costs). The normal price per CD (as of September 2003) is R100 (except for Xhosa Pronunciation, which costs R90). To this is added the cost of the booklets, for those CDs which have separate booklets. The other CDs have small insert booklets inside the CD case.

The larger (separate) booklets contain information, illustrations, photographs and recording notes. Most also contain song transcriptions and scores for study and/or performance. The small insert booklets contain some information and recording notes, and photographs. Cost of the larger booklets depends on size and content of the booklet.

GENERAL INTEREST

Sing an African Song — CD plus booklet	R130
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Xhosa Pronunciation — CD with insert leaflet	R90
Make and Play your own Musical Bow — CD plus booklet	R120

TRADITIONAL XHOSA MUSIC.

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Umzi kaMzwandile — CD plus booklet	R130
Emva Ekhaya — CD with small insert booklet	R100
Ezona Ngoma zeNggoko — CD with small insert booklet	R100
Songs of Nofinishi Dywili — 1 and 2: 2 CDs plus booklet	R230
Ntsikana Music Collection 2000 — CD plus booklet	R130

OTHER TRADITIONAL MUSIC FROM SOUTHERN AFRICA

Musical Bows of Namibia CD with small insert booklet	R100
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Zulu Bow Songs — I, II and III — 3 CDs plus booklet	R330
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Magical Musical Bows — CD plus booklet	R130
Drums and Dances — CD with small insert booklet	R100
Brother Clement Sithole OSB — CD plus booklet	R120
Ngawol' Esiza — CD now ready. Insert Booklet in preparation	R100
Morena ke Thebe — CD with insert Booklet	R100

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