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## Editorial

Living traditions form the basis of much of Jaco Kruger's research. This issue features materials from this most prolific contributor to *The Talking Drum* who teaches at the School of Music, North-West University. This sampling of song stories for the class room from the forthcoming publication (2006) entitled *The neglected wife and other Venda ngano narratives*, edited by Jaco Kruger and Ina le Roux, will awaken your interest. Contact Jaco at musjkh@puk.ac.za for more information about this publication.

*The Talking Drum* is the newsletter of NETIEM (Network for promoting Intercultural Education through Music). One may expect, therefore, that the focus is on the many musics of Southern Africa. This was the original intention; thus early issues did include materials relative to north Indian music and some western musics. As time went on, however, the realization was that this puts the cart before the horse. Currently the need is to focus on the musics of Africa in this part of the world.

Music educators from tertiary institutions in South Africa gathered for the first time at the first National Music Educators' Conference only twenty years ago (1985). The primary aim of this

conference was to raise the awareness of educators to the diverse musics of Southern Africa, and primarily to the musics of Africa. Thus the dream was to initiate discussions on ways of including the philosophy and processes of music making along with the musics of Africa in the curriculum. Progress is slow for deep seated reasons. One reason is that institutions training teachers still have to face issues which the inclusion of musics of Africa raise. Another is that students of music education in South African institutions read texts written by "westerners" for "western" consumption, that are in the libraries of African institutions. To cite an example from a leading American professor in multicultural music education for whom I have great admiration, Barbara Reeder Lundquist. She compiled the chapter on music from Sub-Saharan Africa in *Multicultural Perspectives in Music Education* (1989) eds. Anderson and Shehan Campbell. She utilized the American conceptual approach to the musics of Sub-Saharan Africa by discussing musical concepts such as melody, rhythm, form etc. because she wrote for American educators. Educators in South Africa then utilize this conceptual approach to music. African educators should, however, be thinking of ways of teaching and learning that come from an oral tradition or from the holistic approach that indigenous

musicians adapt or from a cultural centered approach to music education. PASMAE offers a platform for the dissemination of ideas relative to these topics, and their forthcoming conference is in Maputo, Mozambique July 5–10, 2005.

Gerhard Kubik in his *African Music for Schools – a manual for teachers* (1994) says that there is an absence of suitable textbooks and teaching materials with regard to the musics of Africa. *The Talking Drum* provides teaching materials simply presented because many teachers are learning about musics of Africa with their students. Relevant articles are also included; thus we welcome for the first time an article from Nigerians, Charles Aluede and Emmanuel Eregare. A special invitation is extended to others living and working in Africa to make contributions to this publication. Recently *The Music Index* decided that *The Talking Drum* would be a fine addition to their published quarterly "as it is a unique voice in the field of music periodical publishing." Share your ideas and research relative to the musics of Africa through *The Talking Drum*.

Make contact with us!

Elizabeth Oehrle



# Venda *ngano* song stories: Lessons in civil rights

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## Rationale

Venda *ngano* song stories address the oppression often associated with unequal social status. They portray conflicting relationships between adult men and those weaker than themselves, especially women and children. However, the rights of male subjects of 'low social standing also are shown to be disregarded by certain irresponsible hereditary leaders.

Given the high priority accorded to civil rights, especially those of women and children, these song stories are a useful means for primary school learners to explore basic social relationships, to be made aware of their rights, and to develop appropriate strategies to resist exploitation.

## Outcomes

On completion of lessons primary school learners should:

- be able to retell the narratives and perform their songs;
- be able to create narratives with similar themes in response to their own experiences;
- have understanding commensurate with their age of the basic nature of status differences, in particular—
  - how role allocations organise social life.
  - to what extent role allocations are determined biologically and/or ideologically.
- have a basic understanding of the right to political and social freedom and equality, in particular—
  - the rights of children and women.
  - where applicable, the rights of people living under the jurisdiction of hereditary leaders.

## Origin of the song stories

*The flamboyant rooster:* Mrs Matamela Rasivhetshela, Tshitutuni, 31/05/91.

*Crow-woman:* Mrs Masindi Maliyehe, Sanari, 03/08/92.

*The lourie who was not a bird:* Mrs Rosiena Magadani, Phadzima, 24/04/92.

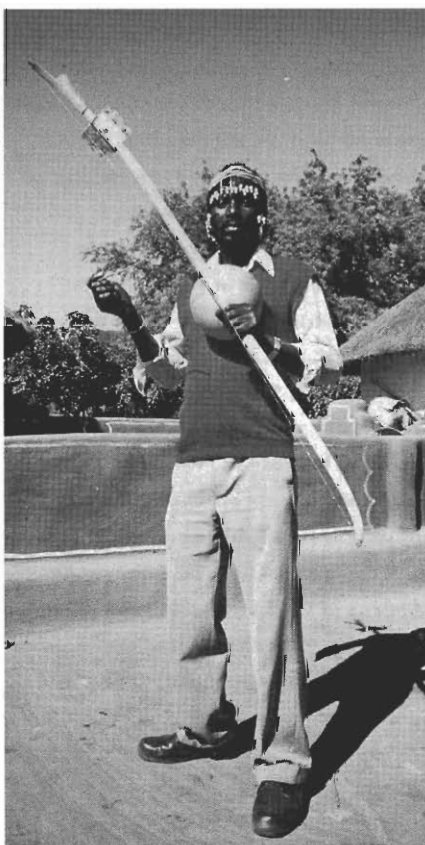
*A hippopotamus throws his weight around:* Mrs Sophia Nefolovhodwe, Folvhodwe, 30/09/92.

*The king and the musician:* Mrs Tshililo Mangwe, Muswodi, 09/03/91.

Recordings: Ina le Roux.

Transcription, translation and editing: Michael Madzivhandila, Edward Mpilo, Piet Mavhetha, Ina le Roux, Jakobus van Rooy and Jaco Kruger.

Song transcriptions: Jaco Kruger.



## Performance directives

- The narrator starts the story by chanting *Salungano!* The audience responds with *Salungano!* This response also follows every sentence of the narrative.
- The narrator sings the solo part of songs, and the audience sing the chorus part.
- The narrator uses facial expressions and arm and hand movements to dramatise a story.
- Only the first two lines of song repetitions are reproduced. Three dots following the second line indicate that the entire song must be performed.

## Basic guide to pronunciation

g (*kgogo*, *gae*) = loch

e (*ke*, *re*) = key

o (*bolela*, *go ya*) = boom

g (*Badamuguvha*, *nga*) = gholf

ñ (*vhañwe*) = mango

l (*salungano*) = The tongue curls back into the mouth. It touches the back of the palate and moves forward. The sound is very close to an 'r'.

ph (*phuvhula*) = paper

vh (*vha*, *vhone*) = similar to 'wh' (*why*) but pout the lips

th (*vhathu*) = click softly, almost like a 'd'

w (*wa*) = water

e (*vhone*) = expect

i (*itwa*) = eat

o (*posa*) = pot

u (*vhuya*) = boom

x (*oxo*) = loch

## The flamboyant rooster

*Salungano! Salungano!*

This is where the story starts!

Badamuguvha had five wives. He said, 'I am leaving for work in Johannesburg. Stay here. Do not eat from this wild fig tree.' Those women agreed. But after Badamuguvha left, four of them said, 'We will eat. This tree belongs to our husband.' The fifth wife refused to eat with them. The women picked and ate, and picked and ate. Those wives of Badamuguvha all died.

That wife who remained said, 'Well, whom shall I send to inform Badamuguvha? Goat, I will send you.' The goat replied, 'I cannot go. All I can say is "mee!"' She said, 'Donkey, I will send you. The donkey said, 'I cannot go. All I can say is "oho-oho!"' She said, 'You, cow!' The cow answered, 'I cannot go. All I can say is "Moo!"'

Then she said, 'Whom shall I send now? I will send you rooster'.<sup>1</sup> The rooster then flapped his wings like this, 'ba-ba-ba-ba-ba!' He cried:

(Narrator chants)<sup>2</sup>

*Kukulikoo!*

*Khuhu yashu, wee!*

*Ke kgogo ya rona!*<sup>3</sup>

*Ri khuvhela basadi ba Badamuguvha!*

*Re bolela basadi ba Badamuguvha.*

*Ba fela ba fedile!*

Kukulikoo!

Our rooster!

They say: this is our rooster!

We are talking about Badamuguvha's wives.

We are talking about Badamuguvha's wives.

They have perished!

(Narrator sings)

*Ahee! Go ya lililwe gae.*

*Badamuguvha, ba fela ba fedile!*

Alas! They are crying at home.

Badamuguvha, they have perished!

(Chorus)

*Badamuguvha!*

Now, that rooster landed with a thud in Polokwane. He flapped his wings, 'ba-ba-ba-ba-ba-ba!' He cried and then sang:

(Narrator chants, then sings)

*Kukulikoo!*

*Khuhu yashu, wee! ...*

That rooster went 'phurrrrrrr!' and landed in Johannesburg. He flapped his wings, 'ba-ba-ba-ba-ba-ba!' He cried and then sang:

(Narrator chants, then sings)

*Kukulikoo!*

*Khuhu yashu, wee! ...*

People said, 'Hey, hey, hey, there is a rooster here! He says he is looking for Badamuguvha. All his wives are dead at home!' They found Badamuguvha and he came there. The rooster flapped his wings, cried, and sang his song.

Badamuguvha said, 'Ah! Now, if it is so that my wives are dead at home, then I must leave with this rooster.'

Badamuguvha took the rooster and got onto the train with him. That rooster cried and then he sang:

(Narrator chants, then sings)

*Kukulikoo!*

*Khuhu yashu, wee! ...*

Badamuguvha arrived at home, and the rooster landed with him. He found his wives dead. The remaining wife said, 'I told them that we should not eat from the tree.' It was then that Badamuguvha took a cane. That cane! He beat those four wives until they woke up!

*Ha mbo di vha u fa ha lungano.*

This is the end of the story.



### Explanatory notes

This narrative affirms the time-honoured status of men as head of the household, as well as the violent means by which their authority often is exercised (also see *Crow-woman*).

Venda culture is organised predominantly on a patrilineal basis. In other words, descent is traced through male ancestry, which impacts on social status, marriage, inheritance, religion and law. Men accordingly are customary heads of households and they control their family, which typically comprises several wives, unmarried children, married sons, and their brothers and their dependants.

The term *baba* (father) is symbolic of respect, obedience and acknowledgement of authority. The meaning of this term is determined partly by the need to control large polygamous and extended families effectively and impartially. Accordingly, while some ethnographers describe the father-child relationship as affectionate, others in contrast suggest that children tend to fear rather than love their father.

Women are subordinate to men in both material and ideological terms. A woman has control over her house and property, but subject to the ultimate authority of her husband. She also lacks independent access to land except through him.

Ideological subordination is evident in various actions of deference a good wife shows towards her husband in all matters. She kneels while addressing him by the respectful plural term *vhone* (you), while a husband addresses his wives with the less formal *inwi*. Such ideological control also extends to the most important communal forum, namely the tribal court (*khoro*). Women may be required to give evidence in court but they are not allowed to participate in judicial debate. This male prerogative often is justified by the expression *Khuhu ya phambo a i imbi mutsho* (A hen does not announce daybreak). Female *ngano* narrators accordingly describe themselves as 'the silent ones', and quote the expression *Arali munna asiho, mudzimu a vho fa* (When a man passes away, a god dies).

The expression *Munna o fara lubaqa* (The man holds the stick that punishes) points to the enforcement of obedience by violent, often brutal means. Customary law allows women to be beaten for a variety of perceived transgressions related to neglect of domestic duties such as cooking, cleaning, building and farming. The blame is seldom put on a husband and beating a wife is interpreted as 'correcting' her. Men accordingly are not prosecuted for assaulting their wives. Instead, they are instructed to consult a diviner who attempts to effect a psychological cure.

$\text{♩} = 118$

Solo

1 : 1 :- | 1 : 1 : 1 | 1 :- : s | f :- :- | f :- : 1 | 1 : 1 : f  
A - hee! Go ya li - li - lwe gae. Ba - da - mu - gu - vha,

Chorus

f : s : s | - :- : s | s : f : m | d :- :- | : : | : : | : :  
ba - fe - la ba fe - di - le!  
Ba - da - mu - gu - vha!



## Crow-woman

Salungano! Salungano!

This is where the story starts!

People had a certain custom long ago when they still lived in peace. If a man married a woman, a good woman, and she became a cripple because of a piece of firewood,<sup>4</sup> he could chase her away. He would say, 'She is mine no longer because she is a cripple thing.'<sup>5</sup>

So, there was a girl. A beautiful girl. Young men passed by her and they saw her. Hah! They all fell in love with her because she was so beautiful. They asked her to marry them but she always refused.

But then she found a certain man. She said, 'I love you.' He said, 'Let us go.' She went away with that young man. He took her over there to his house. She stayed there in seclusion.<sup>6</sup> Yes, in the times of our ancestors people even put a blanket over the bride's head.

Her in-laws cooked porridge for her. They brought it to her. When they went back they found that the porridge had not been eaten, even after three days. They said, to her, 'Come into the courtyard.' That woman came out. They said, 'Here is the maize.' She went back inside and started to pound the maize.

When she finished pounding she went to the river. She put her water calabash down by the river. She went to a pool in the river. She said, 'mvingi-mvingi-mvingi- mvingi-mvingi!' She became a crow. It sang:

(Narrator)

Tululu-tu-tuñwi.<sup>7</sup>

'Thi zwi funa zwanga.

I do not like it.

Vhañwe vha tshi la mavhele.

Some eat maize

'Thi zwi funi zwanga.

I do not like it.

Nñe ndo ima nga madula.

I only eat frogs.

'Thi zwi funi zwanga.

I do not like it.

(Chorus)

Tshangamela.<sup>8</sup>

That crow snatched those frogs from the water. She ate until she could eat no more. She said, 'mvingi- mvingi- mvingi- mvingi- mvingi!' She became a young woman again. She took her calabash and filled it with water. She picked it up and went home.

When she arrived home she put her clay pot on the fire and cooked. She gave people their food. They said, 'Do you not eat girl?' She answered, 'No, I will eat later.'

She got up very early the next morning when it was still dark. She pounded maize. She took her water calabash and went to the river. She arrived at the river. She put her calabash down and went to the pool. When she came there she said, 'mvingi- mvingi- mvingi- mvingi- mvingi!' She became a crow again. Then she sang:

Tululu-tu-tuñwi.

'Thi zwi funa zwanga ...

The crow said, 'mvingi- mvingi- mvingi- mvingi- mvingi!' She turned back into a young woman. She collected water and went back. When she arrived home she took the calabash off her head.

Now, the mother-in-law, uncles and others in the homestead gathered. They asked, 'What is this bride who doesn't eat porridge? What has she eaten since arriving here? We don't know.' But her husband said, 'It's all right, let her go. Perhaps she will say she also did not eat at her father's home.' But he was making a plan. 'I will follow her to the river' and hide in a bush.<sup>9</sup> And so they went to bed.

The young woman got up early in the morning. She swept and put the pot on the fire. She prepared the vegetables, put the plates down, and gave people their food. When they had eaten she tidied everything.

She picked up her water calabash. She was now hungry and was going to eat over there by the pool. She went on her way. Her husband was just here in a small bush. He saw her arriving. She put down the water calabash there and took off her head roll.<sup>10</sup> She went down the river, to that pool over there. When she got there she said, 'mvingi- mvingi- mvingi- mvingi- mvingi!' And then she sang again:

Tululu-tu-tuñwi.

'Thi zwi funa zwanga ...

So that girl was a crow all along! People thought they saw a beautiful girl but that thing was a crow. Again she said, 'mvingi-mvingi-mvingi-mvingi-mvingi!' She filled the calabash. She picked up her head roll and put the calabash on her head. She went home. Her husband was already home. He was telling his parents, 'But that woman is no human! People found me a crow for a wife.' Those people said, 'Really?' Because it was always difficult to find the right wife for young men in the past.

The young husband said, 'I have just returned from the river. You all better go there and wait. You will see. She even goes there after cooking supper.' Those of the homestead said, 'No!' He said, 'Yes!'

So now, there was cooking and eating. Then all the mothers, sisters-in-law and uncles went into the mountain. The river and the pool was just there.

The young woman finished tidying while the sun was high. She said, 'I am going to the river.' The others said, 'All right, go well.' Then they followed her too, some this way, some that way. She went to the river. They saw her putting her water calabash on the ground. She also put her head roll there. When she arrived at the pool she took her clothes off. She put them on the ground and said, 'mvingi-mvingi-mvingi-mvingi-mvingi!' It was a crow: 'Ru-ru-ru! Ru-ru-ru! Ru-ru-ru!'

*Tululu-tu-tuñwi.*

'Thi zwi funa zwanga. ...

While she sang, lots of frogs appeared. She feasted on them:

*Ta-tapu, ta-tapu!*<sup>11</sup>

*Dzho-dzhombi!*

*Mili-mili!*

*Dzho-dzhombi!*

*Mili-mili!*

*Dzho-dzhombi!*

Pick-pick!

Peck-peck!

Swallow-swallow!

Peck-peck!

Swallow-swallow!

Peck-peck!

Then people said, 'Hey! And we thought the girl was human!' The young husband had a bow. He cocked it. *Thukhu!* That crow collapsed just there, *tazalala!*

*Ha vha u fa ha ñwana wa lungano.*

This is the end of this child that is a story.

### Explanatory notes

The narrator explained that the key to this story is the cloth head roll of the young woman. She unwinds and opens it for her lovers (symbolised by frogs). Her magic chant (*mvingi*) accordingly denotes drooping branches like that of a willow providing a secret meeting place.

A crow obeys no law. It eats almost everything. It feeds off carcasses and domestic refuse. The young woman accordingly refuses to follow custom ('I do not like it.'). Instead of being loyal to her husband she 'feeds' off lovers outside marriage. Her status as outcast is evident in references to the crow as 'it' (*La vha funguvhu*, 'it becomes a crow'), and the fact that she is not regarded as human. Becoming human is dependent on participation in conventional processes of socialisation.

However, the narrator's judgement is not as severe as it seems. She compares the fate of the young woman with that of a man who not only is allowed to chase away a cripple wife, but also to conduct extramarital affairs with impunity. Customary law points out in this regard that 'A wife must be faithful to her husband in respect of sexual intercourse, so that her children may be his, not only in law but also in fact, and that there may be no children of men of other clans amongst them.' In contrast, if not contradiction, 'It is not common for a husband to be faithful to his wife, and limit his attentions to her' (Van Warmelo and Phophi 1948:319). In addition, customary law states that recourse in a case of adultery by a wife usually takes the form of compensation from her lover, followed in the last instance by divorce (Van Warmelo and Phophi 1948:485).

The Tshivenda term for cripple, *tshihole* (varied with *lihole* in this text), is as derogative as the interpretation of a crow as non-human. *Tshihole* derives its meaning from the prefix *tshi-* that is mainly used to denote the world of objects and contemptible people (Tshivenda noun class seven). It stands in contrast to respectful terms used to address and describe people. These terms carry the prefix *mu-* (noun class one) as in *muthu* (person).

$\text{♩} = 152$

**Solo**

$f : f : f | r : s_1 : t_1 | - : : | : : | t_1 : t_1 : t_1 | l_1 : s_1 : - | t_1 : - : : | : : |$   
 ʔu-lu-lu-ʔu-tu-nwi. 'Thi zwi fu-na zwa-nga.

**Chorus**

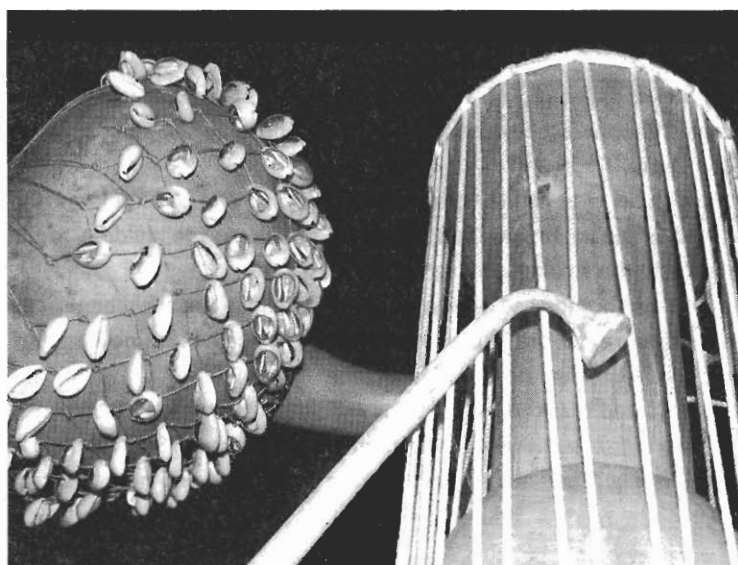
$- : : | : : | : r : r | r : r : - | : : | : : | : r : r | r : r : -$   
 Tsha-nga-me-la. Tsha-nga-me-la.

$d : d : d | d . d : d : d | d : : | : : | t_1 : t_1 : t_1 | l_1 : s_1 : - | t_1 : - : : | : : |$   
 Vha-nwe vha tshi ʔa ma-vhe-le. 'Thi zwi fu-na zwa-nga.

$- : : | : : | : r : r | r : r : - | : : | : : | : r : r | r : r : -$   
 Tsha-nga-me-la. Tsha-nga-me-la.

$f : f : r . r | r : d : d | d : : | : : | t_1 : t_1 : t_1 | l_1 : s_1 : - | t_1 : - : : | : : |$   
 Nʔe ndo i-ma nga ma-ʔu-la. 'Thi zwi fu-na zwa-nga.

$- : : | : : | : r : r | r : r : - | : : | : : | : r : r | r : r : -$   
 Tsha-nga-me-la. Tsha-nga-me-la.





## The lourie who was not a bird

*Salungano! Salungano!*

This is where the story starts!

Well, people were called to work for the king. Their children said, 'We are going to fetch fire wood.' The adults said, 'When you go to collect wood do not take stones and throw them in the river. Cross that river quickly.'

Now, Phophi took a stone and threw it into the river. The children left to collect wood. When they came to the river it was in flood. They could not cross it. Then a lourie came. He saw them looking for a place to cross. He said, 'Come, let me swallow you. Otherwise where will you sleep?' He swallowed them and flew away with them to his house.

After a long time the lourie searched for the home of the children. When he found it he went into the king's courtyard. He stood at the entrance and called 'khurukhuru!' The king said, 'People must not kill this bird.' That lourie flew around the back of the homestead and sat down there. He said, 'Now, this is a good place.'

'Oxo!' He coughed up a small child 'Oxo!' A big child. 'Oxo!' A small child. 'Oxo!' A big child. And so he coughed up those children.

Now, people heard a noise behind the homestead. It became louder. Hey, what was that? They went there to look and found the children. They were the missing ones people gave up ever finding. They were with the lourie.

The king said, 'That is all right. Because this lourie brought the children I will give him an ox that will go with him. I thank him very much.'

People cooked lots of food and finished everything. The lourie ate with them there inside the courtyard. Yes! And later he went away home with his ox.

(Narrator)

*Khurukhuru ya vhurwa.*

*'Da u vhone!*

*Ndi vhanani na vhone.*

*'Da u vhone!*

*Vho itwa nga Phophi,*

*'Da u vhone!*

*O posa tombo muedzini.*

*"Da u vhone!*

*Muedzi wa mbo dala.*

*'Da u vhone!*

(Chorus)

*Malimu malavhathu!*

*"Da u vhone!*

A lourie came from the south.<sup>12</sup>

Come and see!

Disobedient children.

Come and see!

It is because of Phophi.

Come and see!

She threw a stone into the river.

Come and see!

The river was flooded.

Come and see!

Cannibals who eat people!

Come and see!

*Ha vha u fa ha lungano.*

This is the end of the story.

### Explanatory notes

This story warns children against paedophiles. Children are not to stop and speak to them (i.e. to throw stones in the river), but to avoid them. However, Phophi disobeys adult instruction, and now she and her young friends are confronted by a dangerous man (the flooded river).

The paedophile is able to disguise his true nature by assuming the form of a beautiful lourie (the purple-crested lourie, *Tauraco porphyreolophus*). The bird speaks in a melodious voice and thus lures the children to his home. Here he sexually abuses the older Phophi while holding the smaller children captive.

He returns the children to the royal homestead where he presents himself as their benefactor. The king rewards the bird with an ox. However, the children reveal the lourie's true identity in song: He is no bird, but a person who abuses others viciously in the same way that a cannibal devours his victims.

The narrator and informants indicated that the king did not consider the truth. In fact, he rewarded the criminal. It often is of little use to complain to kings, especially when women are the victims. Some female informants argued that the culprit was a member of the king's family. The authority of the king is supreme and his subjects must obey him (see *The king and the musician*).

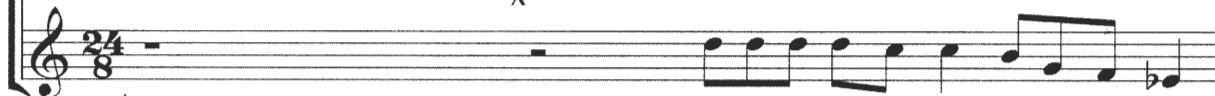
♩ = 114

Solo



| s : s | s : s | s : s | t :- | s : f | ma :- | : | : | : | : | : | : |  
 Khu - ru - khu - ru ya vhu - rwa. 'Da'u vho - ne!

Chorus



| : | : | : | : | : | : | : | r' : r' | r' : r' | d' : d' | - : t | s : f | ma :-  
 Ma - li - mu ma - ja - vha thu. 'Da'u vho - ne!



| l : l | l : l | s : f | - : m | s : f | ma :- | : | : | : | : | : | : |  
 Ndi vha - na - ni na vho - na. 'Da'u vho - ne!



| : | : | : | : | : | : | : | r' : r' | r' : r' | d' : d' | - : t | s : f | ma :-  
 Ma - li - mu ma - ja - vha - thu. 'Da'u vho - ne!



| s : s | s : s | - : f | - : ma | s : f | ma :- | : | : | : | : | : | : | : s  
 Vho - i - twa nga Pho - phi. 'Da'u vho - ne! O



| : | : | : | : | : | : | : | r' : r' | r' : r' | d' : d' | - : t | s : f | ma :-  
 Ma - li - mu ma - ja - vha thu. 'Da'u vho - ne!



| s : s | ma : s | s : f | - : ma | s : f | ma :- | : | : | : | : | : | : |  
 po - sa to - mbo mue - dzi - ni. 'Da'u vho - ne!



| : | : | : | : | : | : | : | r' : r' | r' : r' | d' : d' | - : t | s : f | ma :-  
 Ma - li - mu ma - ja - vha - thu. 'Da'u vho - ne!



| s : s | s : s | ma : f | - : f | s : f | ma :- | : | : | : | : | : | : |  
 Mu - e - dzi wa mbo ja - la. 'Da'u vho - ne!



| : | : | : | : | : | : | : | r' : r' | r' : r' | d' : d' | - : t | s : f | ma :-  
 Ma - li - mu ma - ja - vha - thu. 'Da'u vho - ne!

## A hippopotamus throws his weight around

Salungano! Salungano!

This is where the story starts!

Now, there were two little orphans, a brother and sister. They remained behind when their parents died. The brother was the elder one. He always went out to look for food. He left his little sister behind. He locked her in the house. When he returned he always sang:

(Narrator)

*Kha mmvulele Luti!*

Open Luti!

*Ndi n̄e, khaladzi yau!*

It is me, your brother!

(Chorus)

*Matshelo ndi ya mbalelo.*

(Meaning unclear)<sup>13</sup>

Then she opened the door and he went in. He ate with his sister.

So, he got up the next morning. He went away again. He went to look for food. When he came back he sang once more:

*Kha mmvulele Luti!*

*Ndi n̄e, khaladzi yau! ...*

Then she opened the door. He went in and they ate.

But a huge hippopotamus heard how that boy sang. He came there. He wanted to eat that small child who was in the house. He said with a gruff voice, 'Open Luti!'

(Narrator and chorus sing in a gruff voice)

*Kha mmvulele Luti! ...*

*Ndi n̄e, khaladzi yau! ...*

The girl remained silent. The hippopotamus complained, 'This small child does not open the door.' He went away. Then the brother came back.

*Kha mmvulele Luti! ...*

*Ndi n̄e, khaladzi yau! ...*

And the sister opened the door. Her brother went in. They ate and ate and ate. So the brother got up and went out again.

That hippopotamus came and said, 'Ah! My voice is too gruff.' And so he sang like the little brother:

(Narrator sings in a normal voice)

*Kha mmvulele Luti!*

*Ndi n̄e, khaladzi yau! ...*

That child opened the door immediately, vuli! That hippopotamus went inside. Well, he sat down. He said, 'Who does this thing belong to?' The little sister replied, 'My mother!' The hippopotamus swallowed it, kwiti! 'Whose plate is this?' 'My mother's.' Kwiti! 'And whose is this?' Kwiti! And so that hippopotamus swallowed all those things of the mother. Then he said, 'Whose child are you?' 'My mother's.' So he swallowed her too. Then he went back to the river, that hippopotamus, one of the water.

Hah! Then the brother returned. He found the house open. 'Open Luti!' But it was silent. 'Open Luti, it is me, your brother!' Nothing. The boy was worried. 'Hey, my mother's child has been eaten.'

And so the brother made a musical bow. Then he went to the river. He got there and sat on his heels. It was then that he sang:

(Narrator)

*Tsho ǀa nyanwali wanga, nga tshi ǀe!*

The one who ate my sister, let it come!

*Nga tshi ǀe tshi ǀo nndya-vho, nga tshi ǀe!*

Let him eat me too. Let it come!

*Tsho ǀa khomba musidzana ndo lela*

He ate the girl I raised.

(Chorus)

*Nga tshi de!*

Let it come!

The boy sat there on his heels. He saw the water. It stirred. The hippopotamus started to come out. The boy sang again:

*Tsho ja nyañwali wanga, nga tshi de!*

*Nga tshi de tshi do ndya-vho, nga tshi de! ...*

The hippopotamus did as that boy wanted. He came out and sat there. The boy said, 'Can I sing for you with my musical bow?' The hippopotamus said, 'If it is about singing, give it to me and let me do it.' His stomach bulged. The boy had his musical bow which was like a spear. He sang,

*Tsho ja nyañwali wanga, nga tshi de!*

*Nga tshi de tshi do ndya-vho, nga tshi de! ...*

Then the boy stabbed that stomach with his musical bow that was like a knife. His sister escaped and dashed away, *nzutu!* Those children ran home.

That thing was left behind. He was finished, *kwashaa!*

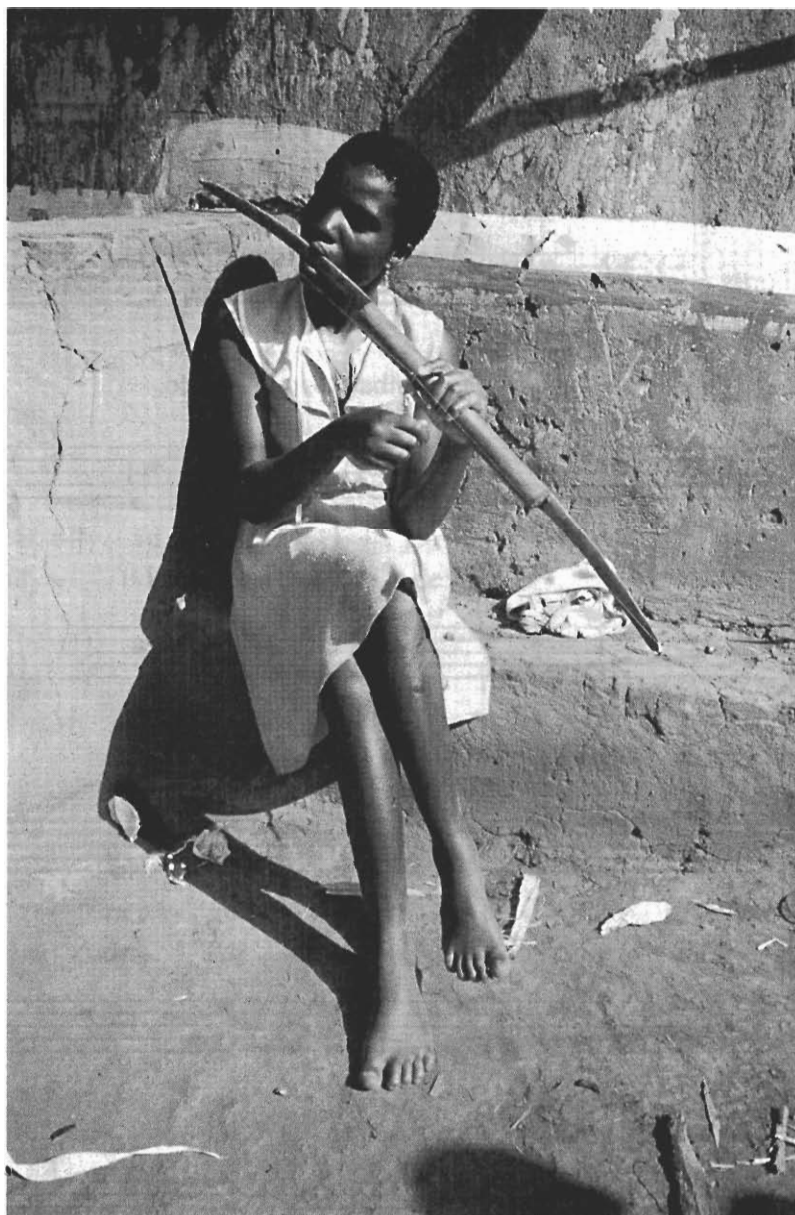
*Ha mbo di vha ndi u fa ha lungano.*

This is the end of the story.

### Explanatory notes

Orphans often are at the mercy of unscrupulous adult relatives. The hippopotamus represents the mother's brother. He not only takes his deceased sister's possessions but also abducts her daughter:

The musical bow in question is the *tshihwana*, a braced mouth-resonated bow commonly played by boys. The use of the bow to stab the hippopotamus should not be taken literally. Like certain other instruments, this musical bow is used here to criticise the culprit publicly in song and thus to shame him into submission (see *The king and the musician*).



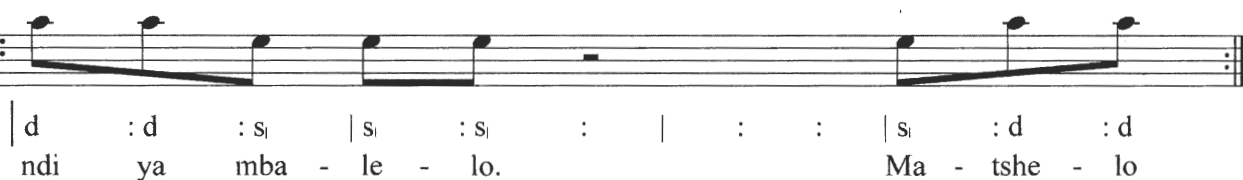
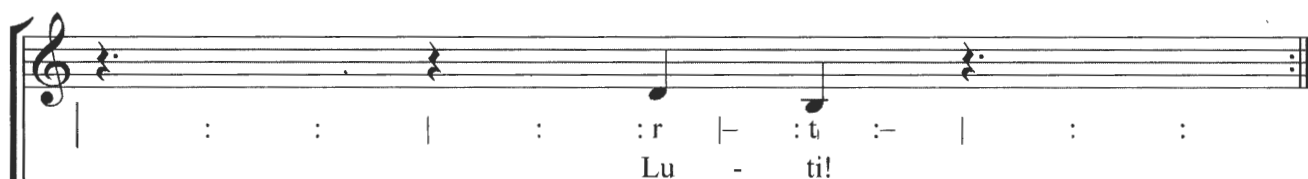
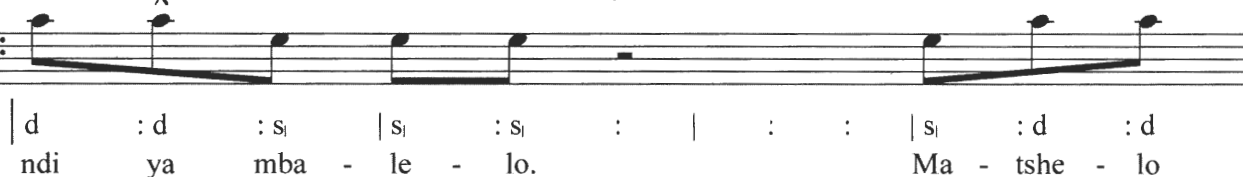
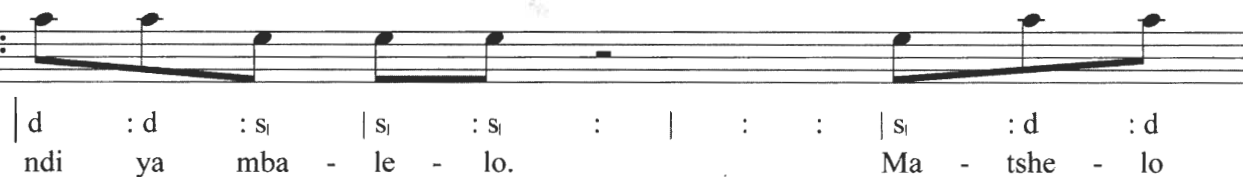
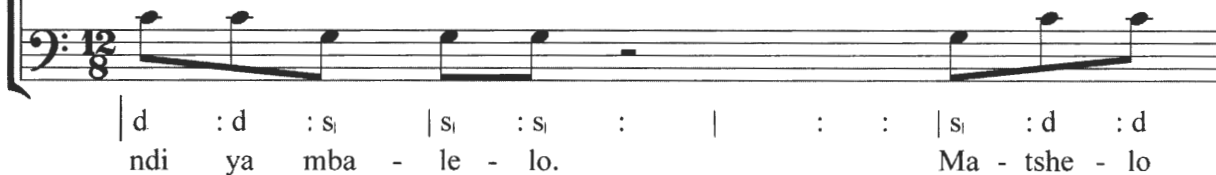
Tshihwana bow player Nngwedzeni Tshamano, Phiphidi, 1984.

♩ = 86

Solo



Chorus





$\text{♩} = 136-140$

**Solo**

$\text{16}$   
 $\text{8}$

$r : r \mid r : t \mid r : r \mid : d \mid t : l \mid s : - \mid : \mid :$   
Tsho ǀa ñya - nwa - li wa - nga, nga tshi ǀe!

**Chorus**

$\text{16}$   
 $\text{8}$

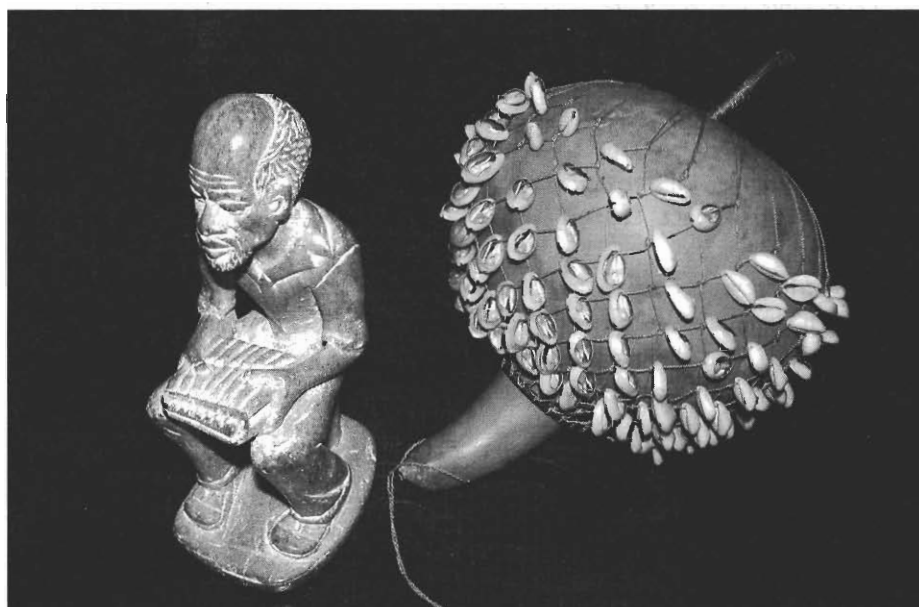
$: \mid : \mid : \mid : \mid : \mid : \mid : \mid r : r \mid : t \mid$   
Nga tshi ǀe!

$r : r \mid r : r \mid r : - . r \mid : d \mid t : l \mid s : - \mid : \mid :$   
Nga tshi ǀe tshi ǀo nndya - vho, nga tshi ǀe!

$: \mid : \mid : \mid : \mid : \mid : \mid : \mid r : r \mid : t \mid$   
Nga tshi ǀe!

$r : r \mid r : r \mid t : r \mid r : - \mid d : t \mid l : s \mid : \mid :$   
Tsho ǀa kho - mba mu - si - dza - na ndo le - la.

$: \mid : \mid : \mid : \mid : \mid : \mid : \mid r : r \mid : t \mid$   
Nga tshi ǀe!



## The king and the musician

*Salungano! Salungano!*

This is where the story starts!

Now, there was a certain man. He had no family. He was an orphan. He came during a night known to Jehova only.<sup>14</sup>

He started to carve a pole. He carved a vest and girdles and an elbow and hair. That pole changed into a person.<sup>15</sup>

Now, people were called to work for the king. The woman went there with the others. When they arrived there they started to work in the royal fields.

The king desired that pole. He took that pole. When the others returned home the woman remained behind. 'And now? Where is my wife?' Those others said, 'We did not see her, she remained behind.'

Now, the man decided to find his wife. When he arrived at the royal homestead he asked that the king must summon all his people. 'They must come here because I have a musical instrument. They must come and see the singer.' Now, he was there, and he started. He sang:<sup>16</sup>

*Gu-gu-dende-lee!*

(The sound of the bow)

*La di tsha nda di tendele.*

I roam around until dawn.<sup>17</sup>

*Hu rini vha ha thovhele?*

Greetings, royal ones!

*Vha tshi ramba dzunde na vhañwe.*

You called people for a work party.

*Wanga musadzi ha tsha vhuya.*

My wife did not return home.

*Ndi nga li thuvhula mathenga.*

I can pluck the feathers<sup>18</sup> from this pole.

*Li do sala li libombola.*

Only a tree stump will remain.

*Ga-tende-lee!*

(The sound of the bow)<sup>19</sup>

He grabbed that hair and plucked! A tree stump fell 'mbelengende!' He took his stump. He arrived at home with that wife of his. She had returned there. Only now she had a plain face.

*Ha mbo di vha u fhela ha lungano.*

This is the end of the story.

### Explanatory notes

Venda society is marked (although decreasingly so) by a basic division between members of the ruling Singo dynasty, *vhakololo*, and members of various non-ruling family groups, *vhalanda* ('subjects'; derogatively: *vasiwana*). Non-ruling families settled sporadically in Venda from the twelfth century onwards. They were conquered by the Singo dynasty that migrated to Venda from Zimbabwe during the eighteenth century.

Because the subjugated tribes were regarded as a potential source of rebellion, the conquerors avoided marriage with them, educated their children separately and kept them in a perpetual state of subjection. The derogative term for a commoner, *musiwana* (a poor, unimportant person), accordingly has the same root as the term *tshisiwana* (orphan). This root not only signifies a condition of material deprivation but also social exclusion. It is not a coincidence that the musician in the story is an orphan who not only lacks family but also finds his rights trampled upon.

The life of a commoner in previous times has been described as being about as secure as that of a sparrow sitting in a tree. Any commoner who appeared to rival a ruler by having a large field, making two wives pregnant simultaneously (a royal prerogative), or acting without proper respect was punished. Crimes against a king that were punishable by death (often summarily) included trespassing in his private quarters, acquiring excessive wealth, undermining his royal prerogatives and treating his messengers with disrespect. Political rebellion was punished by live flaying and adultery with a royal wife by castration.

Such laws existed in an intricate and conflicting relationship with the ideals of kingship. Familiar expressions such as *Khosi ndi khosi nga vhathu* (The king rules because of his people) point to the actual interdependence of ruler and subject. Rulers accordingly are required to treat all their subjects in a just manner. They must provide them with land, protect them during times of conflict and promote their general well-being.

Rulers are not allowed to behave in a tyrannical manner. They have to govern fairly in consultation with their private and tribal council. Stayt accordingly remarks that 'Possibly at one time the chief had sexual rights over all the women of the tribe, but today if the chief commits adultery he is expected to pay compensation to the woman's husband. There are still cases where chiefs, usually young and irresponsible, during their tours about the country, have stolen any girls whose appearance attracted them; ... these cases are rare and considered to be unworthy of a chief' (1931:204-5).

♩ = 102

**Solo**

Gu - gu - de - nde - lee. Gu - gu - de - nde - lee.

**Chorus**

Ga - te - nde - lee. Ga - te - nde -

Hu ri - ni vha ha - tho - vhe'? Hu ri - ni vha ha - tho - vhe'? Vha tshi

lee. Ga - te - nde - lee. Ga - te - nde

ra - mba dzu - nde na vha - nwe. Wa - nga mu - sa - dzi ha tsha vhu - ya. Ndi nga

lee. Ga - te - nde - lee. Ga - te - nde

li tshu - vhu - la ma - the - nga. li do sal - la li li - bo - mbo - la.

lee. Ga - te - nde - lee. Ga - te - nde

Ga - te - nde - lee. Te - nde - lee. Ga - te - nde - lee. Te - nde - lee.

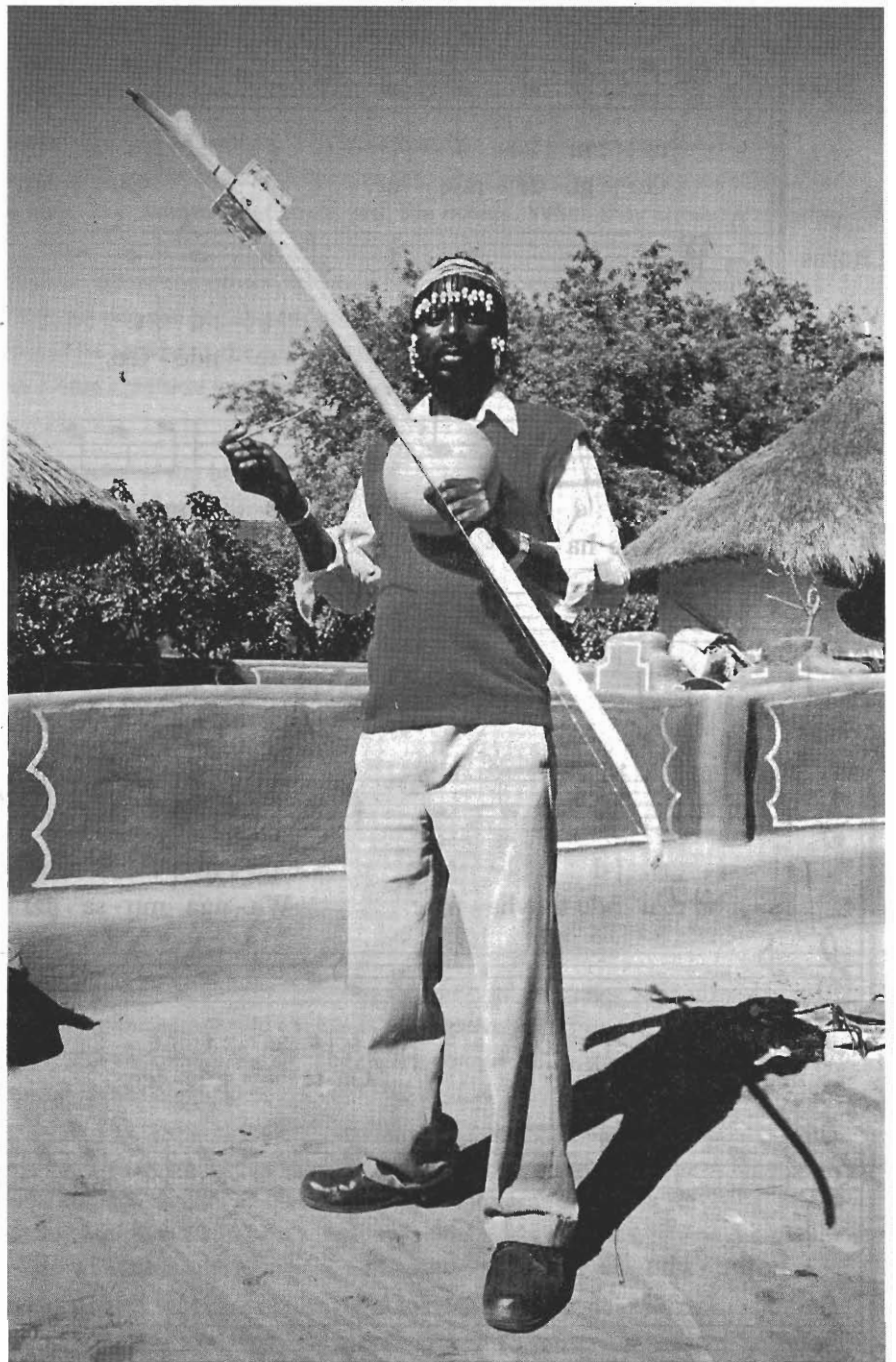
lee. Ga - te - nde - lee. Ga - te - nde - lee.

Any person against whom a king transgresses is allowed to make representations to the king's mother or a member of his royal council. In the past, however, if a king was an intransigent transgressor, there sometimes was little legal recourse for a complainant with low status.

Nevertheless, there were other avenues by means of which restitution could be effected. Song and dance is a common African strategy that resists authoritarian rule. Such protest partly is effective because it is designed to protect the dignity of kings as it criticises them and because its performance either is of a communal nature, or takes place before an audience.

The *dende* gourd-resonated bow that features in this story allows a musician to sing freely, and it consequently is a favourite instrument to accompany criticism expressed in song. The choice of the *dende* bow thus is motivated clearly by the critical function of singing. The common song expression *lpfi langa li nga musevhe* (My voice is like an arrow) reveals clear awareness of the power of the singing and narrative voice to regulate political excesses.

**Dende bow player Elias Ndou,  
Mangaya, 1984.**



### Further reading

Most undergraduate anthropology textbooks are useful for understanding the basic way human relationships are organised. Look out for keywords such as culture, family, gender, labour, kinship, marriage, political systems, social control, social organisation, social power, social status and social stratification. Recommended books include:

- Ember, Carol R. and Melvin Ember. 1996. *Anthropology*. Upper Saddle River: Prentice Hall.
- Haviland, William A. 1999. *Cultural Anthropology*. Fort Worth: Harcourt Brace College Publishers.
- Kottak, Conrad Phillip. 1997. *Anthropology: The exploration of human diversity*. New York: McGraw-Hill.
- Nanda, Serena. 1994. *Cultural anthropology*. Belmont: Wadsworth Publishing Company.
- Schultz, Emily A. and Robert H. Lavenda. 1998. *Anthropology: A perspective on the human condition*. Mountain View: Mayfield Publishing Company.

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- Du Plessis, Hugo. 1940. *Die politieke organisasie van die Venda*. Unpublished M.A. dissertation. Pretoria: University of South Africa.
- Hanisch, Edwin O.M. 1994. 'Legends, oral traditions and archaeology: A look at early Venda history.' *Luvhona* 3(1): 68-76.
- Steyt, Hugh. 1931. *The Bawenda*. Oxford: Oxford University Press.
- Van Warmelo, Nicholaas J. (ed.) 1940. *The copper miners of Musina and the early history of the Zoutpansberg*. Ethnological Publications no. 8. Pretoria: Government Printer.
- Van Warmelo, Nicholaas J. 1971. *Courts and court speech*. *African Studies*, 30: 355-370.
- Van Warmelo, Nicholaas J. and Wilfred M.D. Phophi. 1948. *Venda Law* (Part 2: Married

Life. Part 3: Divorce). Ethnological Publications no. 23. Pretoria: Government Printer.

### Footnotes

1. Their ability to fly often accords to birds the role of messengers in African oral narratives.
2. These lines must be recited fast and in the high voice of a rooster.
3. Although the rooster resides in a Tshivenda-speaking home, he mostly sings in Northern Sotho. There is a historic perception, if not admiration, in Venda of the self-assertive nature of Sotho people. In addition, the rooster has to travel through Sotho-speaking areas in order to reach Johannesburg. Thus the rooster follows the tracks of Venda migrant workers who first travelled south during the late nineteenth century to work in the diamond mines in Kimberley.
4. Van Warmelo and Phophi (1948:333) describe a case of a man who beat his wives 'with a heavy end of firewood when they were so drunk that they had even forgotten altogether to cook for him.'
5. This explanation serves as an introduction to the story. It was rendered without audience participation.
6. *Pfunda*, a process of ritual seclusion that newly-married women must undergo.
7. The sound of diving and surfacing in water.
8. This word is of Shona origin. Its meaning is unclear. It may refer to the Changamire dynasty of Zimbabwe.
9. Van Warmelo and Phophi (1948:335-37) note in connection with related cases that 'Wife-beating often goes with what is termed *lindo*, the excessive vigilance of a husband who spends all his time following his wife around, sneaking in the background when she goes collecting firewood and following her when she goes

down to the river, to see whether there are other men with whom she chats.'

10. *Khare*, a coil plated from cloth or plant matter that enables women to carry objects on their head.
11. These words are spoken very fast to portray the voracious appetite of the crow.
12. The south is associated with the neighbouring Sotho people, some of whose ancestors are believed by the Venda to have been cannibals.
13. Perhaps 'tomorrow I will cut/tie switches'. *Mbalelo* refers to switches tied to a roof structure over which thatch grass is placed.
14. i.e. nobody but God knows when he was born. This is indicative of his lack of family, and his accordingly low status.
15. i.e. a wife.
16. Although the instrument is not named, the onomatopoeia *Gu-gu-dende-lee!* and *Ga-tende-lee!* that appear in the song text imitate the sound of the *dende* braced gourd-bow. Other versions of the story also identify the instrument as such. In addition, the vocal rhythm is typical of that of *dende* patterns featuring three-pulse beats.  
The *dende* is primarily an instrument that accompanies an individual singer. It is one of the favourite instruments of the class of *zwilombe* musicians who are institutionalised social critics. The correspondence between the terms *dendelele* and *tendelele* (to roam; see last line) also seems to be exploited deliberately. Not only does the husband roam in search of his wife, but *zwilombe* earn a living as itinerant musicians.
17. This line is sung once only, and it is inaudible on the recording. It therefore has not been transcribed.
18. Referring to his wife's hair.
19. Indirectly also 'I am roaming'.







## More song stories for the class room

If you find the narratives in this issue of *The Talking Drum* useful, you may be interested in a forthcoming (2006)

publication entitled *The neglected wife and other Venda ngano narratives* (edited by Jaco Kruger and Ina le Roux). The collection will provide a basis for moral instruction within the Arts and Culture Learning Area.

The collection will comprise twenty-nine narratives and their songs, a comprehensive introductory chapter on the nature, social context and function of the narratives, short biographies of the narrators, a Tshivenda pronunciation guide and performance directives.

Direct enquiries to Jaco Kruger at [musjkhk@puk.ac.za](mailto:musjkhk@puk.ac.za)

# Dance without music: An academic fable and practical fallacy in Nigeria

© Charles O. Aluede and Emmanuel A. Eregare: Ambrose Alli University, Nigeria

Dance is believed to be as old as humankind. Although its origin is lost in antiquity, it is however believed to be of divine origin. This is evident in the myths of the various nations of the world. Just as this view is held of dance, so also of the musical types which go with them (Wachsmann 1965, Sorell 1979, and McClellan 1988). Until very recently, dance and music in an African context were so closely knit that dance and music shared an interchangeable posture. Any effort to dichotomise them ends in futility (Tracy 1963, Nketia 1974, Akpabot 1986, Ugolo 1998, and Aluede 1999). These scholars are of the firm resolve that music and dance are inseparable.

In the context of searching for knowledge devoid of ambiguities, one may begin to question the appropriateness of the account above especially because there is today overwhelming evidence of music without dance in Nigeria. Vidal (1971), Ames (1973), Lateef (1987) and Aluede (2004) provide succinct examples of musical genres without the accompaniment of dance. In a similar vein, dance scholars in our contemporary societies hold the view that dance is a separate art form devoid of all other auxiliaries. While music can be performed without dance, can dance also be performed without music? It is with this topical issue that we are here concerned.

## What is Dance?

There is no general agreement among dance choreographers concerning exactly what dance is. However, what is

constant in dance is movement in time and space. According to Jacqueline Smith (1989:30), dance is "an exposition of movements". Supporting this claim, Oko-Offoboche (1996:4) says "dance is poetry spoken with the human body in time and space". These definitions talk of dance as movement borne but remain silent about what gives impetus to the said movement. To Bakare in Ufford (2000), dance is a musical art. Bakare (2000) defines dance as a rhythmic movement of the human body in time and space to make statements. To Bakare, therefore, dance communicates, and dance needs rhythm to function.

## What is Music?

Music is a symbol that expresses feeling, life, motion and emotion (Langer 1953). Music is a unique phenomenon among the fine arts in that it calls for a response not only from the head and the heart but also, frequently, from one or more of the feet (Muir 1976). The definitions above share the opinion that motion or movement is associated with sound. Talking specifically about the position in Africa, Tracey (1963), Bebey (1975) and Graeme (1991) observe that African music is an art form, which embraces other arts of the society. Dance is not a separate art nor is music. Both are rather a complex of whole living. Just as the term colour does not have an equivalent in African languages (Koffie 1994), the concept of music in Africa cannot be imagined nor put into a straight jacket in terms of definition in the western sense. Music in Africa is all encompassing.

## Similarities between Dance and Music

Judging from the tone of this paper, it may be considered superfluous to still feel the need to show the similarities that dance has with music. While not suggesting an in depth account, a cursory look is advised, as the move will help in the basic understanding of the writer's construct.

Music and dance go together. Dance is never done without some form of rhythm or music. Music inspires dance and guides movement to achieve harmony and synchronization. This can even be deduced from different kinds of definitions of dance which show inherent activity of music in dance enactments (Ufford, I. 2000:34).

She argues further by saying that it is the rhythm of music, which determines the movement of dance, and that such relationship enhances perfect harmony aesthetically. Drawing some instances from the Bible, Aluede (1999 & 2003) and Ufford (2000) observe that dance had always had musical accompaniment. Cases in point are:

- Moses' sister Miriam leading Israeli women "with tambourines and dances" (Exodus 15:20).
- At the instance of the Philistine's defeat by David's army, "the women came out of the cities of Israel singing and dancing" (1 Samuel 18:6).
- The home coming of the prodigal son who was welcomed with music and dancers by the father (Luke 15:25).

Music is almost always accompanied with dance.

Ufford, I.G. (1995:2) says "dance is a medium of expression of emotions"

and Ufford, I.A. (2000:36) concludes, "Dance is performed according to musical beats. This could mean that music comes to mind first before the rhythmic movements of the body. It provides the rhythm to guide and direct the design of body movements". Ufford and Ufford are not alone in this position. Music naturally spurs listeners to dance. Hence Anne (1987:3) says "Good dancers exhibit three basic qualities: a sense of rhythm, a love of music and a willingness to learn". From the opinions above it could be said that dance is propelled by music.

Over half of music and dance reparations in Africa remain the intellectual property of the community. By this we mean music and dance are selectively owned in Africa (Nketia 1975, Bebey 1975, Enekwé 1991, and Aluede 1999). Although today in Nigeria there are dance troupes in the country either owned by the government or organised individuals or universities, their focus is audience based. Meeting the needs of the culture they serve is paramount in dance conception and prediction. In executing this desire, meeting the spectators' needs overrules the possibilities for experimentation; thus music and dance share this common boundary in Nigeria.

The performance of African music and dance is a complicated process that involves psychomotor skills. While the drummers and the singers are playing intricate rhythms on the drums as well as using complex pitches on the voice, the dancers dramatise every bit of the rhythm using their bodies. This supports the view that these roles are psychomotor bound (Aluede, 1999:206).

In African performances every member of the ensemble is involved in the overall music production. Dancers are singers and drummers. This is evidently so because in some ensembles dancers have their song choices, and they also wear sound amplifiers and buzzers in the forms of

aglets and anklets. Each step taken by such dancers enhances the overall tone quality of the ensemble's music (Kamien, 1988).

Another field receiving serious attention in contemporary Africa as never before is music and dance therapy. McClellan (1988), Hart (1990), Moreno (1995), Friedson (1996), Ruzvidso (1997) and Zechetmayr (2004) share the view that music and dance are a healing force. They say music and dance enable the sick to dance off their disease. As a sick person is subjected to some kind of music, psychologically, the problems on the patients' mind give rise to the physical manifestation of sickness. This melts away and healing is carried out on a more physiological parlance. Music and dance, when carefully performed for the sick and managed appropriately, enable the healing of the human system. Blockages in the human body are rectified. Music and dance have been tested and known to lower blood pressure, improve heart rate, and heal general debilities.



## Dance without Music in Nigeria: Some remarks

Can dance be solely performed in Nigeria? Put differently, is there any incidence of dance without music in Nigeria? Is there any incidence of dance without music in your community? Ever since 1999 when I wrote *African Music and Dance, Any Difference?* I began to realise that there exist some Nigerians who feel that dance is an independent art form. In the last five years, field work, trips, workshops, and debates have been set up to explore the possibility of this novel idea. Some critical observations on this issue are discussed under the headings below.

### (a) Spontaneous dance

In Nigeria, it has been argued that dance could be a distinct art form devoid of music and instances have been given. Some are:

- i) the sudden announcement of the birth of a new baby boy by a couple who has been childless for ten years;
- ii) the purchase of a new maiden car by a son;
- iii) the death of a respected personality in any Nigerian community.

These are touching emotionally, and when steps are created in joy music simultaneously follows. This music is usually in form of vocables in times of joy such as: *Igbo Kwenu, Kwenu, Kwuezenu* of the Ibo speaking Nigerian, *Hey, hey, hey, heo* of the Esan people, and *Siwosiwo, Siwo* of the Benin people all of Edo State. In times of sadness and anger, good examples are the *Okrimale* body sign of Ekpon people, *Okogo--o* of Esan people of Edo state, and the *Girinya* dance of the Hausa speaking Nigerians. In these examples, all the events cited are interwoven with music and dance and "grows out of life, reflects life and is life". Movements in dance have cultural significance: thus dance conveys joy, grief, sadness, surprise, anxiety, etc in Nigerian communities. This is of course why Oko-Offoboche (1999:8) says, "The

dance of the day is a good reflection of the values of the time”.

**(b) This universe is kept alive by a Master Musician—God**

The Bible gives an account in the book of Zephaniah (3:17) as taking great delight in his creatures, quieting his creatures with his love and rejoicing over them with singing. In a similar way, God has ordered the night and the day on a twelve hourly basis. The birds of different hues herald the closing in of dusk and the dawn of the day. God has also made humans rhythmic beings.

Ufford (1995:2) notes that:

Man is a rhythmic being; breathing and blood circulation make him so...Breathing is the body rhythm essential to life. That in itself is the beginning of body movement according to the rhythm of life.

It should be understood that in the beginning music was. Music should not be conceived only in the form of melodies and harmonies alone and performed by various musical ensembles. One's heartbeat, one's interpersonal feelings are internally motivated and are part of the rhythm of life. Proposing dance without music in Nigeria is for now still an exercise in futility. Regarding an example of dance without music among the Igbo religious of Urhobo, Nobofa (1990:18) records that:

They dance mute, without songs or musical instruments. However, the percussion produced by the beat of their bare feet is quite rhythmic and a good conductor on how to go about the dance and, in fact, it more or less acts as a leader drum.

Professor MY Nabofa is a renowned scholar of symbolism in religion. He explains that although the dance has no songs and musical instruments, the feet rhythm gives a good idea of how the dance should be performed. In African contemporary societies' hand clapping, foot stamping, thigh slapping, voice yodelling and chest drumming are all forms of instrumental accompaniments and are often discussed as characteristics of African



music. Music has always been the precursor of dance in Nigeria and, where dance emerges first, music instantly follows. If the footsteps of a dancer are heard then it means that person is accompanied musically.

**(c) How are dances named in Nigeria**

Arising from the observations of Tracey (1963), Bebey (1975) and Graeme (1991) as mentioned previously, music, dance, mime and drama are not thought of separately or independently; hence in talking of a musical genre in Nigeria, dance, songs and music are thought of collectively. This is exactly why music and dance in Nigeria are conceived by using only one word in Nigeria: e.g. *Ijala*-hunters' music and dances, and *Gelede* of Yoruba, Nigeria. *Ujie* and/or *Isoton* – processional burial music and dance of Edo people, Nigeria; *Omoko* – music and dance of Itsekiri people of Delta state to mention but a few.

**(d) Using non-African models to address African Arts**

One problem with the thorough appreciation of African music and dance is that the majority of African scholars are products of the missionary and other foreign influences. Having studied under Euro-centric scholars, African scholars today are still unable to re-

image certain falsehoods even in the light of emerging field data. Surprisingly, in Sorell's view we read:

African dances are primitive, limited in scope, unconscious-approach and repetitious in movement (Sorell, 1967:14).

Music is appreciated through the ear, so it is an aural art. Art and, to some extent, dance are visual arts. “Western” cultures think in these terms, but few consider or examine whether such distinctions exist in the minds of people living in Africa, or try to examine African music and dance aesthetics.

In America, dance is sometimes thought of as simply a physical activity. The International Council for Health, Physical Education, Recreation, Sport and Dance is an example, however, of an organization that believes in the recognition of the collective attribute of African performing arts. The International Center for African Music and Dance (ICAMD) was established at the University of Ghana in January 1993 with the assistance of the Rockefeller Foundation, Ford Foundation and Swedish International Development Authority (SIDA). ICAMD continues to carry out its primary mission of promoting international scholarship and creativity in African music and dance. This body also has a secretariat at the Institute of African Studies, University of Ibadan, Ibadan, Nigeria.

**Concluding Remarks**

We have tried to examine by way of definition, music and dance which included their similarities. We observed that while there are some few instances of music without dance, dance can hardly exist without music in Nigerian communities. This was shown by using specific examples from different cultural areas in Nigeria. Although the intention of this study is not to abbreviate any further move for experimentation or any form of rediscovery, dance goes with music of some form or other. Music/dance or dance/music are part of the whole or collective.



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# An open Call to Southern African Music Researchers

## The 32nd Congress of the MUSICOLOGICAL SOCIETY OF SOUTHERN AFRICA and the 19th ETHNOMUSICOLOGY SYMPOSIUM

*Concerning the proposed Founding of a Southern African Ethnomusicology Association*

**College of Music, University of Cape Town  
25–27 August 2005**



Guest speaker: Gary Tomlinson (University of Pennsylvania)

Keynote address: *Paleomusicology: Why and when Humans began to sing*

*Proposals for papers (max. duration: 20min) on any musicological or ethnomusicological topic are invited. Send your proposal, together with an edited abstract (max. 100 words) and curriculum vitae (max. 80 words) no later than 31 May 2005, to: The Secretary, Musicological Society of Southern Africa, P.O. Box 3452, MATIELAND, 7602 · E-mail: [ig@maties.sun.ac.za](mailto:ig@maties.sun.ac.za) · Fax: 021-8082340*

This invitation is addressed to everyone with an interest in advancing African music research in Southern Africa, both within and outside the academy, including musicians, music educators, jazz and popular music scholars, public sector heritage and culture professionals, journalists, producers of cultural programmes for film, radio, television and other media, music producers, musicologists and ethnomusicologists.

2005 offers an opportunity for envisioning new directions for the field of research known as ethnomusicology in Southern Africa. Though research conducted in the region made a significant contribution to the development of ethnomusicology after the mid twentieth century, notably through Hugh Tracey's pioneering work as founder of the International Library



of African Music (ILAM), no Southern African scholarly association has to date existed to advance inquiry into African music in all its manifestations.

Since 1980 the ILAM and other institutions have hosted periodic ethnomusicology symposia which have done much to facilitate the kind of communication that a scholarly association would have fostered. At the 18th Ethnomusicology Symposium held in Grahamstown in October 2004, coinciding with the ILAM's historic fifty-year anniversary, Andrew Tracey, director of the library since 1977, announced his impending retirement and proposed the founding of a new association to take the work of the symposia forward.

An interim working group was nominated at the 18th Symposium to convene the following meeting, and to look into the founding of an ethnomusicology association, possibly to be affiliated as a regional chapter of the International Council for Traditional

Music (itself affiliated with UNESCO).  
The working group hereby

- 1) Announces the dates for the 19th Ethnomusicology symposium, to be held jointly with the Musicological Society of Southern Africa at the University of Cape Town from 25–27 August 2005;
- 2) Opens a period of consultation with interested parties concerning the desirability and viability of founding a new association at the Cape Town meeting, and canvasses suggestions about the mission and form of such a body.

The conveners of this joint conference invite broad participation in the August meeting, and in the process leading up to it. Apart from considering attending and presenting a paper, the working group would also appreciate your feedback by e-mail or in person on such topics as the following:

- What would the implications be of an ethnomusicology association existing separately from the other

already existing scholarly societies relating to music, and how should they ideally relate to one another?

- Does Southern Africa need another formal body devoted to music research?
- How desirable is the term "ethnomusicology" in the Southern African context?
- At the October meeting, an interim name was proposed for the new association, viz., the Southern African Music Symposium. Your comments are solicited on the adoption of this as a permanent name.
- If you have attended ethnomusicology symposia in the past, what did you most value or feel requires rethinking as a new body plans future symposia?
- Whose voices and perspectives have been under-represented in Southern African music research, to which a new association might direct its attention?

Please communicate your thoughts on these and any related issues to the

co-ordinator of the interim working group by e-mail ([brett.pyper@nyu.edu](mailto:brett.pyper@nyu.edu)), or feel free to discuss this with any of the other members listed below. Comments received will inform position statements to be read at the commencement of the conference by representatives of the Musicological Society of Southern Africa and the proposed new association.

#### SOUTHERN AFRICAN MUSIC SYMPOSIUM WORKING GROUP:

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## PASMAE CONFERENCE 2005

MAPUTO, MOZAMBIQUE, 5–10 JULY 2005

### THEME:

## Music Education and African Musical Arts Practices

Under this overarching topic five sub-themes will be discussed:

- Sub-theme I: Study of performance technique of African instruments and their construction technology
- Sub-theme II: Instrumental performance content and contexts
- Sub-theme III: Choral performance content and contexts
- Sub-theme IV: Indigenous choral styles, aesthetics and intonation
- Sub-theme V: Development of teacher training and classroom-based musical arts education

Three strands are implicit in all the above five themes: (1) Gender sensitivity; (2) Indigenous Knowledge Systems (IKS); (3) Africa, the West and the East, empowering each other.

Please consult [www.pasmae.org](http://www.pasmae.org) for regular updates  
For further information contact [admin-ciimda@lantic.net](mailto:admin-ciimda@lantic.net) or [pasmae@up.ac.za](mailto:pasmae@up.ac.za)  
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