THE TALKING DRUM

Editorial

It is with great pleasure that, in a second issue, *The Talking Drum* again features articles from the S.A. College of Music at University of Cape Town under the new director Peter Klatzow. Sylvia Bruinders compiled this selection of wide ranging research materials from colleagues Tanja Bosch, Andrew Lilly, Ivan Mazure and Ncebakazi Mnukwana. Readers will recall that Anri Herbst from the University of Cape Town compiled materials for the previous issue #27. We gratefully acknowledge the willingness of our Cape Town colleagues to share their research with the wider community. In addition contributions from Nigerian colleagues, Charles Aluede and Christian Onyeji are most welcome.

Prior to 1994 South African educators had little access to information or materials which enabled them to promote intercultural education through music/arts. *The Talking Drum*, initiated in 1992, was one of the few sources in Africa which addressed this need. In the northern hemisphere CDIME (Cultural Diversity in Music Education) began in 1991. Since then eight CDIME conferences have enabled ethnomusicologists, performers and educators to gather for wide ranging discussions and presentations. View their work at www.cdime-network.com/cdime. The University of Washington's School of Music under Patricia Sheehan Campbell is preparing for the ninth CDIME conference in March 2008. Key speakers will be Charlie Keil, Anthony Seeger and Bonnie C. Wade. Conference organizers relate that "This conference is intended to roll up the rug and raise the roof on music, education, and culture as it relates to multiculturalism, cultural diversity and education in music and through music". More information appears in this issue under Conferences.

In South Africa over the past few years relevant books have become available. Susan Harrop-Allin's article in the *South African Journal of Musicology (SAMUS)* vol 25 2005 "Ethnomusicology and music education: developing the dialogue" reviews some of these texts. Consider three that move us in the direction of developing the interface between music education and ethnomusicology. One is *Musical Arts in Africa: theory, practice and education* eds. Anri Herbst, Meki Nzewi and Kofi Agawu. Another is *The Drumcafe's Traditional Music of South Africa* by Laurie Levine. A third is *The World of South African Music: a Reader* by Christine Lucia.

Books like these, organizations like CDIME and the willingness of colleagues to share their materials through *The Talking Drum* will help to meet the needs expressed by educators for materials and networking that will enhance their ability to promote intercultural education through musics.

Elizabeth Oehrle

The potential of community radio for music education in South Africa

© Tanja Bosch, Centre for Film and Media Studies, University of Cape Town

Despite the advent of MP3 players, mobile telephony and mobile media, radio remains prevalent in South African society, particularly among young people.

More South African households have access to a radio receiver than a TV set, and youth listen to radio for a variety of purposes – primarily entertainment, via music. Despite this, the medium has been neglected as a potential tool for education, or even as a vehicle for the dissemination of music education, despite the obvious linkages. In fact, there is a long history of the use of radio for formal and informal educational purposes, with the use of radio for formal education almost as old as the medium itself. As early as 1935, a quarter of British schools were using radio broadcasts for schools (Fourie, 2001), and in South Africa the Nguni and Sotho services of the SABC started a school's radio service in the early 1960s.

Music and entertainment-education

Education and entertainment have also been very successfully combined, resulting in edutainment or entertainment-education (e-e), which is defined by Singhal & Rogers (1999) as "the process of purposely designing and implementing a media message both to entertain and educate, in order to increase audience members' knowledge about an educational issue, create favourable attitudes, and change overt behaviour" (p. 9). Unlike pure entertainment, e-e approaches attempt to positively change audience members' knowledge, attitudes and behaviours with respect to a specific issue – in the case of health, to promote lifestyle choices or provide guidance on preventing disease. Besides the more

common radio or television soap operas, e-e interventions have also used song lyrics and music videos promoting women's issues, AIDS, sex education, and family planning. E-e approaches to health promotion are a popular method for interventions that target youth.

In fact, music has often been used as a political tool, as well as to promote awareness of socio-political issues. African-Americans used blues and jazz as social criticism. More recently, John Corigliano's First Symphony reflected on the AIDS pandemic. In Argentina, The Mothers of the Plaza de Mayo (Mothers of People Who Disappeared) used rock music to construct, transmit and reconstruct memories of a military dictatorship that eliminated political dissidents through torture and killings (Kaiser, 2002).

More recently, Bush Radio, a community radio station in Cape Town developed an e-e campaign using hip hop music to target youth with messages about HIV/AIDS. Local hip-hop musicians in Cape Town have a large following in Cape Town's townships, and have used rap and hip-hop in the development of their communities. Apart from addressing social problems in their lyrics, members of the hip-hop scene were also active in the struggle against apartheid. Hip-hop was used in workshops introducing youth to issues of self-respect and the history of apartheid. POC (Prophets of the City) songs were played to encourage people to vote during the first elections in 1994 (Gesthuizen, 2003; Haupt, 2004). The group Black Noise organizes rap and breakdance workshops and their yearly African Hip-Hop Indaba, is intended to present youth with an alternative to

gangsterism. Driven by the increasing numbers of Cape Flats youth infected with AIDS, and drawing on the popularity of hip-hop, the radio station launched the Youth Against AIDS 2000 (YAA) campaign in March 2000 to create effective ways to educate high school youth in their broadcast area about issues related to sexuality and AIDS. They held workshops with artists to equip them to write socially conscious lyrics and to embed information about sexuality and HIV/AIDS in their lyrics. These were broadcast within popular youth shows. This is only one of many examples of the natural convergence of radio and music toward education.

The importance of community radio

While radio has demonstrated its utility to educate people on various social issues (with or without music), the potential for radio as a tool for music education should also be further explored. Community radio in particular, holds many opportunities for South African students and teachers, particularly in rural or more remote parts of the country. Community radio in South Africa emerged post-1994, as an alternative to the status quo of a state-owned and controlled press (Thorne, 1999) and community radio stations in South Africa have mushroomed as concrete manifestations of the liberalization of the airwaves and a new era of democratic communication. With the formation of an Independent Broadcasting Authority (IBA) in 1994, over 100 community radio licenses were granted. The IBA was set up "to open the airwaves to previously excluded voices and opinions

and to establish viable market conditions for a diverse and independent broadcasting system" (Barnett, 1999, p.651). For the first time ever, special provision was made for community radio as a formal structure, intended to give previously disadvantaged groups access to the airwaves.

Community broadcasting was defined as that which is "initiated and controlled by members of a community of interest, or a geographic community, to express their concerns, needs or aspirations without interference, subject to the regulation of the IBA" (Duncan & Seleoane, 1998: 216). The subsequent rise of community radio has helped black, rural and minority groups to learn how to establish, manage and develop radio stations, and to acquire skills in all aspects of radio broadcasting. Community radio has provided communities with access to media and the opportunity to articulate their views through direct and indirect participation (Mtimde, 2000). In fact, globally, community radio is growing as a response to the spread of international media corporations. This rise of alternative media allows communities of developing countries to express their opinions and needs, and to obtain participation in the public sphere (Mowlana, 1998).

Radio and music education

Given the widespread reach of community radio in South Africa, music educators should tap into the medium, particularly given the specific development focused nature of community broadcasters. However, such examples come mostly from the United States. One case dates back to the 1930s in Montana, United States, where Marguerite Hood used music education radio broadcasts for rural one-room schools and music education classes. Hood recognized the necessity of using contemporary resources in music education and began a series of broadcasts designed to reach all children in Montana (Shelley, 2005).

Today, similar radio programmes might encompass listening activities and exposure to various music styles, designed to provide students (and other listeners) with understanding and appreciation of all music genres. Another example might be to have students form listener groups. The radio listening group strategy comprises a combination of radio programmes and support material which is presented to an organized group who then discuss the content or share common learning experiences (Fourie, 2001). It arose out of the notion of the 'radio school' which was a type of organized listening originally developed by a priest in Columbia in 1947, to educate his parishioners about issues ranging from literacy to hygiene. Similarly, the 'radio forums' of rural Canada comprised groups of farmers who met regularly in the 1930s to listen to broadcasts designed to improve their farming practices.

Yet another example of how radio might be used for music education is through partnerships between schools or projects and local community radios, where student groups research and compile music for later inclusion in programmes, or even produce and present these programmes themselves. This might be a good way for schools to maintain involvement in, and participate actively in the development of communities.

Most importantly though, teachers should begin to think about ways in which they can get students to think critically about radio and the types of music they hear on the radio. The ability to be producers might be useful, but students' ability to be critical media consumers is more important. This might involve merely having students listen to different types of music programmes in or outside the classroom. Teachers might then moderate a discussion about the programmes, the kinds of music used, and how the students might compile their own musical programmes.

Conclusions

The link between radio and education is one that goes back many years. What is under-developed is the potential links between radio, music and music education. Radio broadcasts could be used to teach youth more about certain genres of music, and they might even participate in the production of broadcasts themselves.

The permutations are infinite. What's most important is to remember that one important consequence of using radio as a teaching tool, is that through critical listening (or participation), students in turn become critical media consumers. Further, by participating in their local radio stations, students are, by implication, participating in the development of their communities.

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The South African College of Music, University of Cape Town

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SOUTH AFRICAN
COLLEGE OF MUSIC

UNIVERSITY OF CAPE TOWN

One of the – if not the most – prestigious music schools in Africa, the College of Music has developed exponentially since its early fledgling days. It was founded by a group of musicians led by Madame Apolline Niay-Darroll, (whose somewhat severe portrait now hangs in Strubenholm) and it opened in 1910 in Strand Street, Cape Town, with six students. In 1912 Mr W.H. Bell was appointed Principal and, in 1914, the SACM moved to larger premises in Stal Plein. In 1920 William Henry Bell was made Professor of Music. Still somewhat later the College was incorporated into the University of Cape Town, and William Bell made Dean of the Faculty of Music.

Some 80 odd years later, Strubenholm (once the luxurious home of Henry Struben) houses the academic functions of the College, while the new building designed by Jack Barnett to harmonise with the adjacent Baxter Theatre complex, accommodates the performing staff and a concert venue.

The activities of the College are varied and wide. From an early specialisation in Western music, the teaching now takes in World Music, Ethnomusicology, a vibrant and thriving Jazz department and a hugely successful opera school which has functioned under the directorship of the indomitable Angelo Gobbato. Productions this year have included Puccini's *La Rondine* and, in collaboration with Cape Opera, Massenet's *Manon.*,

From 2008 the School of Dance will be reincorporated into the SACM, thus heralding a new era in the development of a performing arts centre and culture in the Western Cape.

Throughout the academic year the College hosts regular Tuesday evening concerts at its performing home, the Baxter Concert Hall. These range from student recitals to full symphony concerts given by the UCT Symphony Orchestra with student soloists and guest conductors. Nearly every concert has featured a new work by a student composer. Under the guidance of Paul Sedres, the College is developing its Information Technology structures with an eye to entering the alluring and competitive world of commercial and media music. The Baxter Sound House will now become part of that development, and it allows younger generations to experience the thrill of creating and realising their own compositions.

This year sees the departure of one of our stalwarts – Sean Kierman, who retires at the mandatory age of 65. For many years Sean has been an inescapable brass presence in the Western Cape, and has nurtured generations of younger players through his meticulous training in private lessons and in the Wind Orchestra. His successor is due to be announced shortly.

The College's vision is, as it ever was, to nurture the complete musician.

He or she must be fully musically literate, as at home in reading a full orchestral score as in unravelling the complexities of a serial piece by Schoenberg. The new generation needs to be aware of the complexities inherent in being a practicing, self-employed entity. Surrounded by a thicket of copyright restrictions, the new practitioner must make his/her way in the world of music with confidence and caution. Confidence in knowing that the preparation received at the SACM has been thorough and enhancing, and caution in that the real musical world tolerates nothing except the best in all the highly competitive fields of activities that it opens up. Both in its undergraduate and postgraduate programmes, the College is aware of the demands, intellectual and practical, which are made on the emerging musician.

In 2009 the new option-based BMus General will be complete and available. It will offer the most versatile, yet comprehensive structure for an undergraduate education in music. However the vocationally-based degrees in Performance, Composition, Education, and Librarianship will still be available.

We are not educating for the future, we are educating for *now*, and in Africa. Our research and creative skills must take in *who* we are and *where* we are. Only once we have fully achieved that will we be fully irreplaceable in the world of music education in the world.

The influence and importance of Nguni (Zulu) music in the performance of ritual practices amongst the Tsonga people of southern Mozambique

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Based on historical literature about the *mfecane* (1830s–1880s) there is evidence of an extensive movement of Nguni migration throughout the southern African region.[1] In the nineteenth century, southern Mozambique suffered significant invasions by the Nguni people of South Africa due to the *mfecane* process. These invasions affected the indigenous population of southern Mozambique culturally and linguistically. As a result of these raids and invasions, the kingdom of Gaza was established under the leadership of the Nguni chief, Soshangane, the first king (1821–1858). The Gaza kingdom was a complex social formation with societies subjected to different degrees of domination. The Gaza state comprised three major social classes: the Nguni dominant class which considered themselves as "pure", the Tsonga, and the most oppressed class,

the Ndau. The people most acculturated to the Nguni were the Tsonga.

Prior to the formation of the Gaza kingdom in the nineteenth century, during the process of the formation of the Zulu kingdom, Shaka Zulu and his cousin Soshangane came into conflict. Around 1819, Shaka defeated Soshangane, thus causing the migrations of Nguni people towards southern Mozambique to the area south of the Save River. Soshangane and his followers fled from Zululand, and with their migration brought their habits and costumes to Mozambique, where they came into contact with the Tsonga indigenes. It is possible to identify some aspects common to the present-day people of southern Mozambique and the Nguni of South Africa, the Zulu in particular, with regard to habits of language and other aspects of cultural practice. One of the cultural aspects that

is relevant to this article is that of the practice of trance or spirit possession and its musical performance namely *svikwembu*.

Svikwembu

Svikwembu is a complex of different ritual practices, found mostly amongst the Shangana Tsonga ethnic group of southern Mozambique. Each of these rituals can be distinguished according to different practices and ceremonies. The practices and ceremonies include those of divination *(ku pahla)*, exorcism *(ku femba)*, and a training course for traditional healers *(ku thwasa)* as well as ceremonies to please, praise and thank the spirits *(mhamba)*. It is important to note that through these various habits and costumes brought by the Nguni, the indigenous Tsonga were introduced to spirit possession practices and subsequently the complex *svikwembu* ritual practices. In southern Mozambique, before contact with the Nguni, people were never possessed by spirits in the form of trance.

In the context of *svikwembu*, the spirits that possess people are believed to be of foreigner Nguni (spirits that belong to the Nguni ethnic group) and Ndau (spirits that belong to the Ndau ethnic group) origin, as well as the direct Tsonga ancestors. Shangana Tsonga people are exposed to foreigner Nguni and Ndau spirits through the trance phenomenon, *mpfhukwa*. *Mpfhukwa* derives from the Xichangana verb *kupfhukwa*, meaning "to revive" (Honwana, 2002:57). After the wars of Soshangane and his grandson,

Traditional healers singing and playing *ngoma* drums.

Nghughunyane, when the Nguni entered their regional domination, the spirits of the dead Nguni and Ndau soldiers arose as a result of this troubled period thus characterizing *mpfhukwa*[2] in southern Mozambique.

The importance of music in *svikwembu*

In order to trigger, invoke, praise and thank the spirits music has to be performed. The music repertoire, rhythm, melodies and instruments vary according to the type of spirits present at a particular moment during the practice or ceremony. For instance, to trigger and expel a specific Nguni spirit, a particular song with foursquare rhythm and a specific melody is needed. Below is a transcription of an Nguni song. The rhythms for the Tsonga spirits' songs are mostly duple and foursquare in four time rhythm. The Tsonga songs are often used for celebrations and are not used to trigger or call the spirits.

The Nguni songs are regarded as soldier's songs due to the intense drumming and loudness of its performance. The Nguni repertoire is often performed at the beginning of the celebration ceremony called *ku pahla* because its tempo is faster than the other styles of music requiring a high level of energy for performance.[3]

During the training course *(ku thwasa)* for traditional healers, music-making is the only activity that evokes the spirits and causes them to manifest in a particular trainee. A course of training cannot be concluded successfully without music. From the vast repertoire of Nguni songs only a specific song will serve to identify the spirit that possesses a particular individual. The same applies for the exorcism *(ku femba)* practice: in order to identify a particular spirit possessing a particular individual only a specific song from the vast repertoire will serve to emerge or expel a particular spirit.

Music is a means to honour and show respect to the spirits. Invoking the spirit's name, singing and playing the

Nguni style by Carolina

Nguni
Lemoya se khaya ngilamilele, timoya wase khaya

Translation
Spirit of my home, rescue me

An Nguni song featuring a call from a lead vocal and response from the backing vocals with four *ngoma* drummers and variations from the lead *ngoma* drummer (Mazuze, 2006).

appropriate rhythm and song(s) required by a specific spirit are also ways of pleasing them. Music-making is the only activity that retains the presence of the spirits through praising, showing respect, and pleasing them. The practitioners of *svikwembu* make great use of music to trigger the manifestation of spirits, and they use music as a means of thanking their forebears. *Svikwembu* without music does not work.

The Tsonga people of southern Mozambique are highly influenced by this African religious practice called *svikwembu*, which originated amongst the Nguni people of South Africa. Today *svikwembu* is one the most important African religious practices in southern Mozambique with a large number of practitioners including people from other religious sects.

Class exercise

The class can be divided into different groups to perform the song above.
1. Each group must have one lead singer that also plays the lead *ngoma* drums representing a traditional healer. The drummer must play different drum variations during the performance of the song. (If drums are not available, be creative and use other materials

e.g. table tops, hand clapping).
2. There should be a responsive vocal group answering the leader's call.
3. Four "drummers" beat an invariable triplet rhythm as written on the transcription.
4. The idea is to play the song repeatedly while increasing the intensity and volume of the performance. (This feature is part of the *svikwembu* musical ritual performance as the increasing the intensity allows for possession to take place.)

Endnotes

1. The *mfecane* was the period of social upheaval due to political and economic crisis in Zulu-land. This period was marked by enormous migrations, irregular attacks, battles and frequent periods of misery and food crises for many people in the southern African region.
2. My translation from Portuguese *mpfhukwa é um termo derivado do verbo kupfhukwa que significa ser acordado, ressuscitar e que indica uma pessoa que foi ressuscitada de entre os mortos. O mpfhukwa tornou se um fenómeno generalizado no sul de Moçambique depois das guerras de Soshangane e Nghunghunyáne, que tiveram como objectivo impor o dominio Nguni na região.*
3. *Ku pahla* is a ceremony to communicate, thank and praise the ancestors and spirits.

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Transmission of musical games in indigenous knowledge systems: in the southern African context

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In African music, children's musical games are a fundamental stepping-stone to music-making and the transmission of indigenous knowledge systems. John Blacking (1967, 1995, 2001 and 2003) is a long-standing scholar of African indigenous children's music and musical games in southern Africa. Blacking's early study (1967) is culturally specific as he writes about the Venda[1] child. Unlike his later counterparts Tracey (1994), Nzewi (2005) and Omolo-Ongati (2005) Blacking has a reverse model of the acquisition of knowledge, skill and values through musical games and children's songs. Blacking (1967: 24) explains that a child acquires musical games and songs once he or she has less contact with his or her mother, though he does acknowledge the nominal characteristics of a musical game such as the activity of music-making. He further sets the musical games of Venda children as occurring at certain times of the day with some songs sung during the day at any time in the year, while other songs are sung in the evenings during the seasons of autumn and winter. For Blacking (1967: 24) Venda musical games are transmitted from child to child. Tracey (1994), Nzewi (2005) and Omolo-Ongati (2005) all believe that the music musical games and children's songs are taught to children by their elders.

An important concept that is generic in African indigenous musical arts is *space* as delineated by Tracey (1994) *African values in music* and Nzewi (2005) *Instrumental music ensemble as a general musicianship training strategy.* Space in African indigenous musical arts is based on the cooperation amongst participants in which there is a platform for an individual to present him/herself in the music-making process. For one to conceptualise what space is in African indigenous music, one needs background knowledge on pulse as one of the five elements of music. Nzewi's definition reads:

> Pulse, the steady pace of action or feeling, may not be overtly articulated. It could become an inherent perception and may not always be articulated in the consciousness of action.[2]

For Nzewi the notion of space is founded on the philosophical, spiritual, humanistic and structural dynamics in the portrayal of a musical game. As a concept, space allows for the direct participation by the participants on an underlying pulse. Space in the African indigenous music-making experience is pivotal, as it highlights music-making as a process that takes cognizance of *prior* knowledge and the use of intuition during such a process. Tracey (1994: 273) comments that an African musician will start to play something involving a physical rhythmic movement, even if on a new instrument. The second musician plays something which fits or relates to what the first musician is doing on whatever instrument he/she is trying out. The music-making experience is detailed by the second musician cooperating with the first musician and both musicians create and experience a music-making process by finding their way around the instruments. For example, the most common rhythmic exploration in African indigenous music is the basic beat of the music and its offbeat. In music-making one can either give a harmonious accompaniment to the lead musicians such as vocal harmony or one can play with the rhythm, like highlighting the offbeat.

The emergence of a power relationship, where there is a lead or a call with a chorus or response that is complimenting conveys a hierarchal structure to music-making. This is evident in Tracey's argument of the two musicians, yet this power relationship as expressed by Nzewi is not seen in a negative light as he explains that:

When children play musical games, the rules of procedure ensure that no one child, irrespective of capability, dominates. Turns are taken, or spaces are created in-between the structure for individual performers to insert their own human-artistic personality. [...] In African ensemble music the chorus is constant and regular, and is the marker for determining the metric structure of a piece, even if the solo may introduce the performance.[3]

In the performance of musical games, Nzewi highlights that there are two foundational aspects of space: the intra-personal and the interpersonal negotiation of space by participants. The intra-personal takes place within each individual because of the individual's contact with the musical game. During the performance of a musical game and other musical arts, recognition is awarded to the rest of the ensemble when the principal/solo instrument or call voice provides space for the ensemble (albeit there is structural overlap of the two parts in much African music). There are also sonic-structural excitations, which are generated by the ensemble team. Sonic-structural excitations are what can be regarded as the musical nuances experienced and articulated by the chorus, where there is an incorporation

of body percussion such as handclaps and foot stomps. In short the individual learns to conduct him/herself in the play of musical games through vocal and physical coordination of the self.

The interpersonal negotiation of space is beyond the individual's experience of music making and more a structural discourse. The individual is part of a collective whether it is the call collective or the response collective in vocal performance; or the principal/solo collective or the ensemble collective in instrumental performance. There is always space for inter-personal awareness between the two types of collectives. The metaphor of space in African indigenous cultures is about the awareness of space and the use of space amongst music-makers.

Further musical skills such as the acquisition of melody and rhythm in musical games, according to Omolo-Ongati (2005: 235), are learnt through imitation and the actual performance of the game songs. Omolo-Ongati explains that games are designed according to age groups and include both sexes from childhood to youth and 'the children consciously absorb much of their basic skills by imitating and participating with their elders in these games.' (ibid.)

A practical example of musical games for the teachers is crucial at this point. These games are not played in the classroom, but rather are used to teach about the elements of music, especially in the following example about cross-rhythms.

Lesson Plan

The learners will learn a musical game and a children's song. The musical game teaches the concepts of pulse and space in the call and response format. The call is *Bath' une ngaqa le-ice....* The response is *emqolo.*

Fig. 1:   Example 1

Bath - u - ne nga - qa le - ice em - qo - lo

Learners sit or stand in a circle. One learner sings the call then points to another person to sing the call next. At the end of the call the rest of the group of learners responds in unison saying/singing: *emqolo.* The children's song, *Capa, capa, capa, imanzi I lokwe yam. Imvula, Imvula is an ostinato.*

Fig. 2:   Example 2 and 3

I - mvu - la I - mvu - la

Ca - pa Ca - pa Ca - pa i - ma - nzi lo - kwe yam

The use of musical games and children's song in the classroom is not a re-enactment of one's childhood. The experiencing of the musical game and children's song stimulates excitement and enthusiasm, which increases levels of participation and attention. The use of musical games and children's songs are an affirmation of prior knowledge, especially in the South African classroom. In post-Apartheid South Africa, teaching musical games and songs signify a progressive approach to an inclusive education as they are part of indigenous knowledge systems.

The acquisition of knowledge and skills in the performance of a musical game and children's song is facilitated by the understanding of space as already explored in this article. The musical game text is broken down into rhythmic and speech patterns, where one group of learners says *Bath' une*

Fig. 3:   Group 1

Bath - u - ne

The second group rhythmically fits in *nga-qa le-*

Fig. 4:   Group 2

nga - qa le

The third group rhythmically fits in *–ice em-qo-lo*

Fig. 5:   Group 3

ice eíh - qo - lo

The fourth group of learners do the ostinato pattern of *Capa, capa, capa, imanzi I lokwe yam. Imvula, Imvula.*

Fig. 6:   Group 4

Ca-pa Ca-pa Ca-pa i - ma-nzi lo-kwe yam I - mvu - la I - mvu - la

Xhosa	Translation
Bathi une ngaqa le-ice emqolo	They say he/she has a ball of ice on his/her back [The text means that he/she has a hunchback of ice]
Capa capa capa capa capa	[This is an onametopeioa for the sound of the drops of the rain]
Imanzi I-lokwe yam	My dress is wet
Imvula, Imvula	Rain, Rain

The reason for the syllabic breakdown is for the learners to explore the short distance between language and melody, especially in African music. According to David Dargie (1988: 75), melody in Xhosa music is based on the contours of the speech patterns. The teaching of language diction in an isiXhosa song for example can be broken down into its own rhythmic game with learners forming small groups as seen in figures 3 to 6. By including figure 6 simultaneously with figures 3 to 5 the teacher allows for the exploration of cross-rhythms in African indigenous music.

Such a lesson is appropriate for ages 12 to tertiary level when one wants to teach the concept of pulse, melody and cross-rhythms.
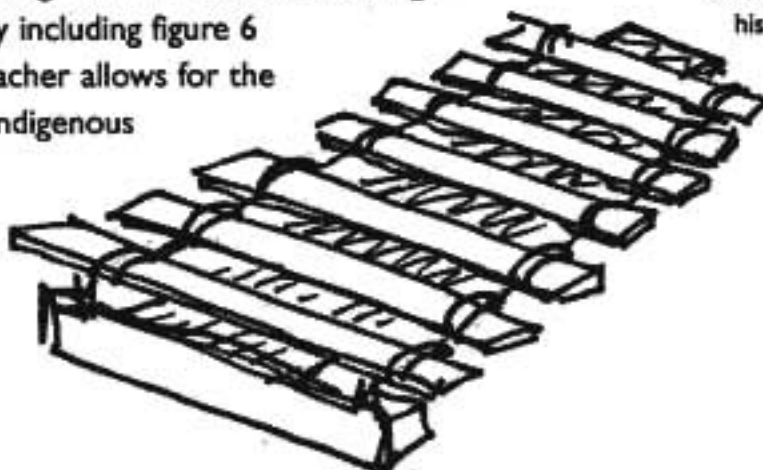
Endnotes

1. Venda people are an indigenous people of South Africa, situated in the Limpopo-Polokwane province in the north.
2. Meki Nzewi (2005) *Instrumental music ensemble as a general musicianship training strategy*, 205
3. Nzewi, 206

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The blues sound— Part 2

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The characteristics of the blues were discussed in Blues Part 1 (*TTD* #27). Readers should now familiarize themselves with blues forms and tunes before proceeding with improvisation. Tunes should be listened to, transcribed and played repeatedly (examples of blues tunes and related recordings are indicated at the end of this article). It is important to note that, while the ingredients of blues may easily be described, creating phrases in the context of an improvisation over a tune is far more complex and requires extensive listening and emulation. Blues is a tradition, absorption of which may take time and experimentation. Like any tradition emulation is of utmost importance.

Blues forms

The most common is a twelve-bar form shown in Fig.1[1]. Although variations abound, the basic harmonic structure is always honoured, the expectation being that chords will move from I to IV in the 5th bar, back to I in bar 7 and some kind of resolution (dominant or plagal) in bars 9–12.

Fig. 1: **Basic twelve-bar blues form**

Learning blues tunes

Pianist Barry Harris's *Stay Right With It* (Harris, 1962) – a blues in Bb, is a classic platform from which to begin the process of improvisation. The tune is made up of a single phrase repeated three times. It ascends outlining minor and descends to a major resolution. The tune should be practiced and memorized. Finally the player can begin to create his/her own lines by paraphrasing the melody as shown in the phrase in Fig 3.

Fig. 2: *Stay Right With It* (Harris, 1962)

Fig. 3: **Phrase idea developed from the melody of** *Stay Right With It*

In addition to the blues scale built on the root, the blues scale built on the sixth degree of the key introduces a more major sound over the blues. Where the root-based blues scale is heard as 'sad', the scale on the sixth is heard as 'happy'. Fig. 4 shows the Bb and G minor blues scales.

Fig. 4: **Bb and G blues scales used over Bb blues**

Both scales can be combined to create phrases. A short phrase example illustrating this is shown in Fig. 5.

Fig. 5: **Bb blues phrase example using two blues scales**

The example above, transcribed from Ray Charles' solo on *Dawn Ray* (Charles, 1961) illustrates the use of the blues scale built on the sixth degree. Here it is utilized as the predominant source for improvisation.

Fig. 6: ***Dawn Ray*** **(Charles, 1961)**

Transcription and analysis

Transcription and analysis of blues solos reveals how masterfully great players utilize simple lines to create constructive and meaningful phrases. Trumpeter Freddie Hubbard's opening statement in his solo on *Society Red* (Mobley, 1967) – a blues in F, illustrates repetitive use of phrasing. The first statement is taken from the F blues scale (built on the root) and the last from the D blues scale (built on the sixth).

Fig. 7: **Freddie Hubbard on *Society Red* (Mobley, 1967)**

Licks and phrases

Learning common property blues licks is similar to learning preset phrases in any language – they express something with which we are collectively familiar. In jazz, licks are learnt, re-learnt, passed on and revised. Some musicians are known for particular licks. Fig 7. shows a typical piano blues lick. The piano is a particularly expressive instrument in blues, especially in the use of phrases with added notes. Minus the additional upper notes, the lick can be reduced to a single line phrase that is derived from both the root-based blues scale and the scale built on the sixth.

Fig. 8: **Piano blues lick**

Fig. 9: **Piano lick reduced to a single line phrase**

Summary

While it would be impossible to completely cover all aspects of blues, this article touches on some of the fundamental tenets of the style and gives a foundation for the developing jazz musician. Most importantly, it encourages aspiring jazz musicians to pay homage to the blues sound, without which you never can (truly) play jazz.

Selected blues tunes and recorded examples:

1. *Blue Monk*, composed by Thelonius Monk – Barry Harris solo piano
2. *Buzzy*, composed by Charlie Parker – *Bud Plays Bird*
3. *Tenor Madness*, composed by Sonny Rollins – Coltrane prestige recordings
4. *Dawn Ray* composed by Ray Charles – *The Genius After Hours*
5. *Silvers Blue*, composed by Horace Silver – *Silvers Blue*
6. *Society Red*, composed by Hank Mobley – *Hi Voltage*

Endnotes

1. There are other blues forms such as an eight-bar and sixteen-bar form but the most common one is the twelve-bar form.

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An introduction to the technology of *Oja* (Igbo wooden flute)

© **Christian Onyeji, Dept of Music, North-West University, Potchefstroom campus**

Oja, the commonest, well-known and often used aerophone instrument in Igbo land, is used in almost all musical ensembles of mixed instruments (Nketia 1974:113) that are not specifically for the female folk, as well as in masquerade groups in Igbo land. Mercedes Makay (1957: 22) reports that *oja* is a whistle flute, almost as ancient as the slit-drum in origin.

As a musical instrument, it is fundamentally employed for performance-composition of melodies as well as simulation of texts in music and dance performance situations. It provides lyrical melodies that contribute immensely to the overall timbre and aesthetics of Igbo music. In some musical performances too, *oja* is effectively employed for non-verbal communication with ensemble members as well as the audience. This could be in the form of cues, musical signals or mere urging of dancers and players for more creative performance. It may also be in the form of acknowledging audience's appreciation of a performance. In some instances too *oja* is employed as a master instrument that conducts and marshals or determines an event or performance form. This is found in some masquerade performances such as *ojionu*.

Its use extends beyond musical vibrations/structures in Igbo culture. It is employed in non-musical events and contexts as a talking instrument. As such, it codes significant messages within non-musical contexts. In such instances it conveys relevant messages to cognitive members or initiates in a ceremony. It is, particularly, used for salutations and praise singing on such occasions. In this wise *oja* performs
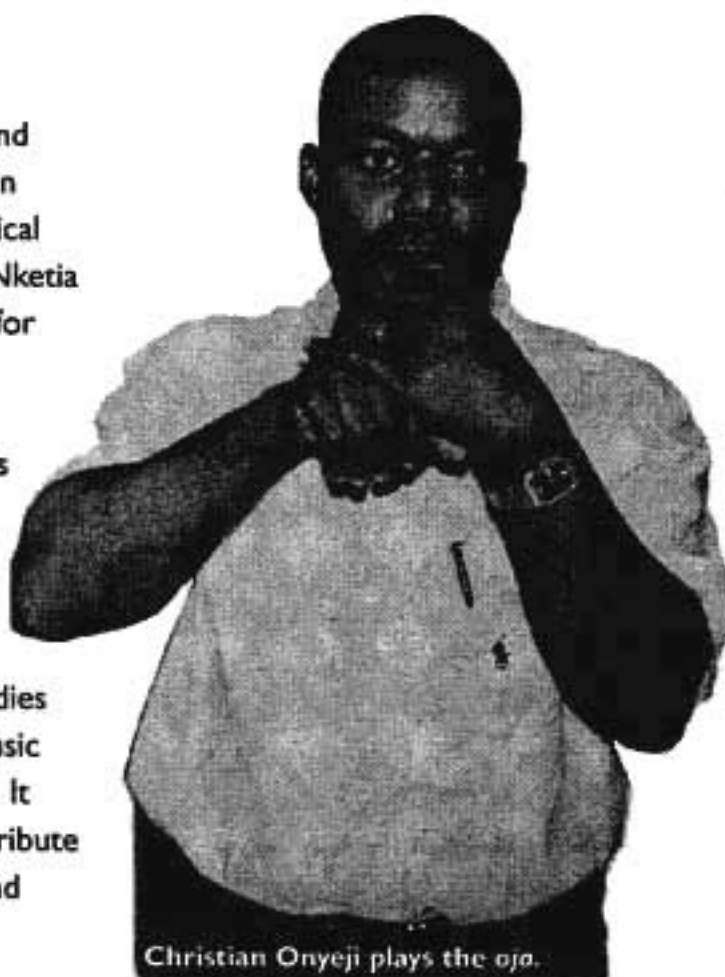
Christian Onyeji plays the *oja*.

musical and non-musical roles in Igbo land.

A great number of performers on *oja* abound. Known as *ogbu oja* or *onye oja*, some of them are quite proficient on the instrument and are known as master *oja* players. The writer belongs to this group of *oja* players and has employed both traditional and classical approaches to the performance of the instrument.

The technology of *oja* among the Igbo

This research was conducted in Amolu village in Nru town of Nsukka Local Government Area in Enugu State of Nigeria, with Mr Everestus Ugwuoke, the *oja* maker. The research was conducted with a team of final year students in my department, who were made to participate in order to gain first hand knowledge of the process of *oja* construction.

After the usual preliminaries, which include presentation of drinks and kola nuts as signs of respect, the instrument maker discussed his disappointment with the present generation for their lack of interest in the preservation of our cultural practices. He suffers the pain of having no replacement, after him that would continue with *oja* production in his area.

Oja construction

Tools

There are ten materials used for the construction of *oja* by Mr Everestus. These include implements and general materials. They are:

ENGLISH NAME:	IGBO NAME:	USES:
Matchet	Obejiri	For cutting wood
Saw	Nkwo osisi	For cutting wood into sizes
Filling machine	Omu mma	To sharpen the matchet
Furnace	Eko uzu	For making the fire
Local plier	Nchabi	For handling hot objects
Knife	Mma	For shaping the mouth piece
Chiesel	Ammuma	For designing the oja
Knolls (of different sizes)	Aha	For making holes on the oja.
Chacoal	Unyi oku	Source of the fire
A broom stick	Mpkuru aziza	For checking the depth of the holes

Two ojas of
different shapes
and sizes.

There are four types of wood used for making the oja. These are owu tree (cotton tree), Ogbu oke tree, osugele tree and white wood. The cotton tree is seasonal and therefore is not always available. The texture of the tree makes it the best for oja. For the present research however, the osugele tree was used.

Procedure

The first step in oja construction is cutting the wood for seasoning. The wood is cut and kept for two to three days to enable excess water/sap in it to dry off. After this, the actual construction starts with the making of the fire at the eko uzu, with charcoal. This involves the normal process of lighting fire, which is sustained with air from the billows. The billows are pumped at required intervals to keep

the fire on. An assistant could be hired for this. The knolls are placed in the fire for heating until they get red hot. The wood, (cleaned out and cut to size) for the oja, would then be cut to the required length ready for use. After heating the knolls, each is allowed to cool down for a while before fixing the wooden handle at the point of use, to avoid the heat affecting the handle. The size of each knoll is the size of the hole it makes and this determines the pitch produced on the hole.

When the knolls are ready, the smallest one is used to perforate the middle of the wood till it comes out from the bottom of the wood. After this a larger knoll is used to make the mouthpiece (a larger opening at the anterior end). In using the knolls, care must be taken to ensure that the hand does not shake so as not to expand the holes more than necessary or even destroy the wood. This is done continuously until the desired depth is achieved. The depth is tested at each stage by sticking a broomstick in the hole. When the desired depth is achieved, the mouthpiece of the instrument is then carved with a chisel after which a red-hot knoll is used to smoothen it. At this stage the instrument produces sounds when blown. A sharp knife is used at this point to smoothen the edges of the mouthpiece. After this the small knoll is used to perforate through the upper sides of the wood to create the side

holes where the large hole of the mouthpiece terminates. This is about a quarter of the instrument from the mouthpiece.

The oja is then shaped by chiseling out any design of the maker's choice or that requested by the owner of the instrument. At this stage of the construction, the instrument is blown from time to time to ensure that the chiseling process does not grossly affect the pitch required. The instrument maker then completes the aesthetic features of the instrument (or makes it 'spiritual' according to Mr Everestus) using hot knolls. After designing the instrument, it becomes ready for use.

All through the construction process, the instrument maker relies on his innate/imaginary sense of measurement for determining the size and shape of the instrument. The broomstick or his finger is used quite arbitrarily in his measurements. He seems to have intuitive sense of sound choices and pitch determination that are culturally acquired and sustained by experience in the years of his craft. At least, this research demonstrates some testable procedure for an indigenous instrument construction among the Igbo of Nigeria.

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TTD 27 Errata:

The following typos appeared in The Talking Drum, Number 27, July 2007:

On pages 3, 7, 13, 16 and 17: 'School of Music, University of Cape Town' should read 'South African College of Music, University of Cape Town'.

On page 5 of the article: 'African music-makers in the Indian Ocean' by Michael Nixon, the following typos appeared:

Column 1, line 1: 'Sanskrit, saty_graha' should read 'Sanskrit, satyāgraha'
Figure 3: 'A tanb_ra player' should read 'A tanbūra player'
Column 3, line 35: 'lyre (tanb_ra or n_b_n)' should read 'lyre (tanbūra or nūbān)'
Column 3, line 38: 'genres, liw_and fun-_n al-bahr' should read 'genres, liwā and funūn al-bahr'

Edo Folk Songs:
History, nature and classroom potential

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It is already a common knowledge that oral tradition is an influential source of the different shades of Nigerian music. One major component of this oral tradition which musicians have used greatly to their advantage is folksongs. In this paper, a thorough examination was given Edo folks from the point of origin and characteristics. In the course of this, it was discovered that Edo folk songs have significant aesthetic functions which enhance teaching and learning processes.

Introduction

In Edo, there have been rapid changes, changes arising in socio-political, cultural and aesthetic realms. Consequently, values and love for everything western and hatred for traditional arts is becoming discernable each day. This trend has given rise to the super-imposition of different texts on traditional melodies, super-imposition of melodies on traditional texts and quotation of some folk rhythms in newly created works. These innovations though a welcome development because no culture must remain static has however created bias for traditional music as it is now associated with something profane, fetish and for underdeveloped minds – the preliterate village dwellers. And where the native melodies are for any reason found beautiful, it is immediately given new biblical texts. These dimensions mentioned above have practically made it impossible for Edo folk songs to enjoy good audience patronage.

Are Edo folksongs actually profane? Do they have any didactic import? Can they be used in teaching basic characteristics of African music? It is these and many other questions that this paper wishes to address.

Geographical location of Edo

Edo serves as linguistic and ethnic labels of the inhabitants of the Benin territory. This term is used as a designation for a group of historically related languages and dialects spoken in various communities within and around Benin. These include among others, Bini, Esan, Ivbiokan etc. (Okpoko, 1993). Edo is also a name given one of the 36 states in Mid Western Nigeria. The thrust of this paper is the examination of selected folk songs from Owan, Bini and Esan, so as to be able to do some analysis to enable conclusions be drawn about their usefulness.

Folksongs: Of Definition

Miller (1960) sees folksongs as the unconscious expression in melody of racial feelings, character and interest of people. In the view of Lloyd (1968) is that that has become so much a part of the heritage of a group or nation that there is a feeling of common ownership whether or not the composer is known. Supporting the claims above, Ofosu (1989) defines a folksong as any traditional song which is of obscure and indeterminate antiquity but has passed into general currency and acceptance. The definitions above characteristically reveal that folksongs as closely knit with given cultures, that the composers of such songs are usually unknown. Hence Kennedy (1994:232) opined that "folksongs are songs of unknown authorship passed orally from generation to generation".

Edo Folksongs: Of Origin

Exactly how music began in the whole world is not too clear. Hence Wacksmann (1965) posits that it will end in futility an exercise to determine how music of the primitive people began. The reason for this development is not far from Jones' observations when he says that the problems confronting the African historian studying the remote past of the continent South of the Sahara are notoriously difficult. He says whereas in others he may if he is lucky, be assisted by monuments and inscriptions. Africa offers little that is clear or unequivocal (Jones, 1971). In a similar vein, Southern (1971), sees paucity of indigenous written records to be the major problem of reconstructing music's historical past in West Africa. Almost sharing the views above, Koetting (1992) posits that we can

only guess about man's earlier music, and that there is no particular reason to think it sounded like what can be heard in Africa today,

Edo, the purview of this research, is not left out. To them, the origin of folksongs is unclear but there are myths and legends in this region which point to the fact that it is of divine origin. To them, mortals are never the originator or creator of songs but gods. This opinion is widely held by McClellan (1988) and the holy Bible. In the Books of Zephaniah 3:17, God is spoken of as a singer who rejoices over his people with songs.

The Nature and Characteristics of Edo Folk Songs

The need to study a people's art cannot be over stressed. Citing Lomax, Akpabot (1986) observes that music sound symbolizes a fundamental and social psychological pattern common to a given culture. He posits further that through a people's music, their values could be identified: to him complex rhythmic patterns reflects a complex society just as a simple one also reflect simple society.

Generally speaking, most of African ensembles use folk songs in their performances and Akpabot (1986) notes that "fourteen categories of song texts are easily recognizable in African music: (1) historical (2) social control (3) insult (d) obscene (5) praise (6) children's, (7) funeral (8) work (9) war (10) humorous (11) communications (12) women's (13) philosophical (14) ritual. To him, all these could be grouped into praise songs, songs of insult and songs for entertainment. Speaking in the same direction, Omorogbe (1998) opines that in Bini, there are various types of folk songs. Some of them are historical, didactic, economical or for economic purposes, satirical, children's play songs, proverbial and others. It will be superfluous to begin to itemise the characteristics of African music because the subject has been dealt in details in the works of Bebey (1971) and Agordoh (1994). However, Aluede (2005) talks specifically of Edo folksongs. For the purpose of this treatise, Edo folk songs will be surveyed under the captions below because they will greatly enhance the discussion in the succeeding pages.
(a) Texture of Edo folksongs
(b) The eclectic nature of Edo folksongs

(a) The Texture of Edo Songs

Talking about texture, Southern (1983) says that a piece of music is either monophonic, homophonic or polyphonic. Put simply, texture refers to the inner or internal pattern, structure or design of a particular music. A critical study of Edo folk songs reveals a lot of compositional techniques used. In performance situation, also performers often take the liberty to further ornament eant their songs using improvisation thereby enriching the overall quality of their repertoires. Therefore, in conception-composition and/or in performance,

Edo songs have been observed to have overlaps in story telling songs, or songs in call and response fashion. Overlap of sound happens when the lead singer resumes singing before the chorus completes its responses. For example see the music below.

EDE EDE

In terms of harmony, Edo songs are not basically in parts like SATB as may be found with Christian hymns but in this sense, a flowing melody may be cadentially harmonized in thirds, fourths, fifths and sixths. In some other instances, the music is given heterophonic treatment. A case in point is the song *Amenobhiyegbe* and *omonrekinado* below.

AMENOBHIYEGBE

OMONREKINADO

Edo songs also have recitatives with scoops, this allows for the lead singer to at liberty introduce proverbs in his performance. An example of this is *osemega*. Beyond the recitatives are complimentary duets, quasi-glissando, ascending and descending sequences employed in performance.

Another performance device discernable in Asongun genre of the Esan, Edo State is a technique where men use falsetto to sing higher notes than their female counterparts in the ensemble. This Edo people are not alone in this musical style, elsewhere, Copland (1986) also observes that among the Xhosa and Zulu South Africans, in group singing other accompanying voices go higher in pitch than the original melody and that this style is the foundation of the present day South African choral singing.

(b) The Eclectic Nature of Edo Folk Songs

An eclectic art is that art (field) which accepts freely ideas from various areas (Hornby 1995). Put differently, it is an art which has connections with other fields and sub-fields. Aluede (2005) identifies about nine fields, which music has relationship with and they are history, literature, drama, fine arts, anthropology, archaeology, religion and medicine. Beyond the fields mentioned above, music is basically a product of sound waves. Sound waves and its associated study is the duty of physicists; therefore, music has a very close tie with physics. In a similar development, Edo folk songs have been profusely used for mobilization, socialization, integration, persuasion, information, domestication, propaganda and entertainment, just to mention but a few. All these uses fall squarely under the purview of education because in all the segments itemized, Edo folk songs are didactically used. Through Edo folk songs, the people's values are unveiled and certain antisocial conducts are cautioned. Below are three of such didactic songs and their translations. *Uki bi oelen, Oiyoghiamen* and *Denirehakpokponelemen*

UKI BI OELEN

Uki bhio elen

Text in Esan	Translation
Uki bhio elen	The moon and the star
Ibhio efe khin-o	Are brothers
Uki bhio elen	The moon and the star
Ibhio ele khin-o	are brothers
Uki bhio elen	The moon and the star
Ibhio efe khin-o	are brothers
Owegbe bhiu male	Owegbe and Umale
Ibhio ele khin-o	are brothers

OIYOGHIANMEN

Oiyo ghian me

Text in Esan	Translation
Oiyo ghian me	No one is my enemy
oria so so	nobody
oiyo gian me	is my enemy
Uu kpa o ghian e	it is only death that is my enemy
No moe khue	that has door
Noi jo tu je	that cannot be open

and

DENIREHAKPOKPO

De ni re ha kpo kpo nole men

Text in Esan	Translation
De ni re ha kpo kp nole men	Rather than trouble my better
lole za gbon no mhenmen	I w ill ask for his favour
De ni re ha kpo kp nole men	Rather than trouble my better
lole za gbon no mhenmen	I will ask for his favour

CLASSROOM POTENTIALS OF EDO FOLK SONGS

It is intended in this segment to discuss in the light of available literature and field observations, areas in which Edo folk songs could be put into proper use and they are (a) speech memorization (b) movement education (c) music theory (d) moral values (e) rhythmic coordination (f) music and dance teaching aids fitness (g) for recreation to ease boredom and for teaching.

(a) Speech Memorization and Language Development

Pica (1995:10) opines that "music is also vital to the development of language and listening skills. Music and the language of arts also consist of symbols and when used in combination, abstract concepts become more concrete. Further, music activities can help improve attention span and memory and expand vocabulary". Through folk music singing speech disorders are gradually and unconsciously corrected. It is a general statement of fact that stammerers do not exhibit such traits during singing sessions.

(b) Movement Education

Groves (1988) says children 2–5 spend an average of twenty-five and a half hours a week watching television, and 6–11 olds spend almost 23 hours in front of the set. This stereotyped attitude leads to little or no time for other exercises which the body sincerely needs thus Ross et al (1987) says 40 per cent of 5–8 year-olds show at least one heart disease risk factor, such risk factors as hypertension and obesity, which is rising. In our contemporary societies today, a lot of hours are spent a week playing computer or video games without out duely being exercised. A critical examination of Edo folk songs shows that its melodies have high dose of dance rhythms. This enables the individuals to clap, sing, move and dance in expression of emotions. Music and dance in Edo folk songs offers opportunities for individuals to reduce their risk of health problems relative to lack of exercises, make individuals fit physically, mentally and emotionally.

(c) Music Theory

To be able to specifically make far reaching statements about the nature of Edo music, the ethonomusicologists need to do intense investigation. The resultant information from such investigations is expected to be the bedrock of the theoretical foundation of the people's music. Elsewhere in this work, it has been mentioned that in Edo folk songs, quasi-tremolo complimentary any duets, recitatives, heterophony, overlaps etc. are used (see *Edede* the first song in this paper). In discussing traditional African musical elements in twentieth century music, Akpabot (1986) says that the signing-speech voice known as Sprechstimme in German is a major African technique. He says among the Ibibio of Nigeria, no ritual ceremony is complete without a cantor invoking the blessing of his departed ancestors in a singing-speaking voice which is a very moving experience. Since the musical elements which the music educator struggles to teach with Western musical examples are available within the teachers' and learners' locale, it is considered most appropriate to use such musical works because the learners will be more appreciative of the concept being taught should local examples be used.

(d) For teaching moral values

During the colonial era, Nigerians were made to learn songs from European countries that bore no resemblance with their environment and way of life. They said, 'London Bridge is falling down', but they had no slightest idea of where London was let alone the bridge they were singing about. During Christmas, the story was the same. 'See amidst the winter's snow' they sang; but they had never seen snow before and had no idea of what it looked like (Akpabot 1986:88).

Africans and indeed Edo folk songs also have their national characters. They have stories with musical (song) preludes, interludes and postludes. Beyond story telling songs, they have songs which teach good conducts in the society, admonish deviant conducts (songs of allusion). These songs will definitely be ideal for use in citizenship education, teaching moral ideals and above all, re-invigorate patriotism. See the two songs below and their translations *Onogbuwajolele* and *Denireha kpokpo* already notated above.

ONOGBUWAJOLELE

O-no-gbuwa jo lo lo - e nam ka ye ro e-man ha ye ro

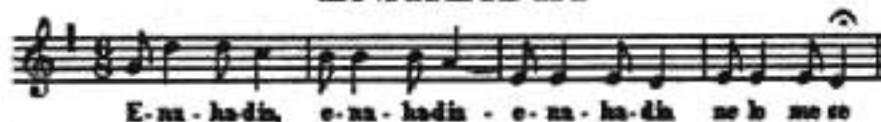| Ono gbuwa jo lele	
Text in Esan	Translation
Ono gbuwa jo lele	who ever favours outside to the detriment of his family
emuan ha yere	later he will know
emuan ha yere	he will know

(e) For Rhythmic Co-ordination

New songs are learnt through many techniques. One of such is making learners clap the rhythm of the song and later the rhythms of the instrumental accompaniment. These exercises are basically centered on rhythmic co-ordination. Without doubt, being able to appreciate rhythm in music also means pupils will definitely be able to understand that rhythm rules the universe a time to wake, time to sleep, a time to rest, a time to hurry over tasks etc.
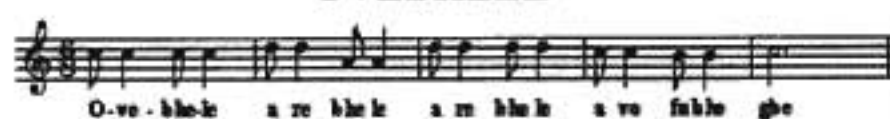
(f) Music and Dance Teaching aids fitness

Before going any further in this segment, lets sight read or play the following songs: *Enahadia, Ovebhele* and *Benakpea le*.
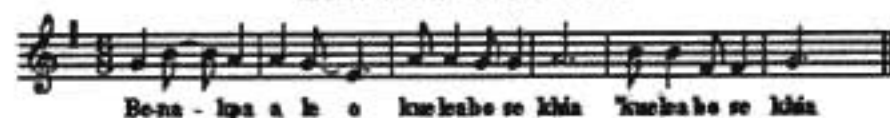
ENAHADIA

E-na-hadia, e-na-hadia - e-na-ha-dia ne lo men ro

OVEBHELE

O-ve-bhele a re bhele a m bhele a ve fable ghe

BENAKPEALE

Be-na-lpa a le o kuelenbe se khia kuelen be se khia

They are obviously very rhythmic and spurs one to dance. What exactly can dance do for us? "It can give you a grace and a poise to all your movements and contribute to your general sense of well being through the pleasure of a well-toned body... It can heighten your appreciation of music, the plastic arts and all movement forms" (Penrod, et al, 1990:2).

From the discovery above, suffice to say that through music and dance, one is exercised, robbed of excess fat, robbed of excess weight and so music regulates the individual in numerous number of ways we can ever conjecture. In all music is therapeutic.

(g) For Recreation as well as teaching

Recess, a major concomitant of school timetable is today in danger of extinction for want of academic excellence. During such breaks, pupils and students meet in their various classes to be taught still. At best, the time is spent on debates, scouting to mention a few. Through performances of folk songs, the students learn group work, team spirit, leadership skills and respect for others, it gives them room to learn a great deal by play way method.

It is therefore here stressed that since through folk singing some many obstacles could be surmounted, it should be encouraged. For example, it helps the individual to eradicate or drastically reduce tension acquired from other cases of the day's subjects, makes one learn virtually all the class subjects effortlessly through an unconscious approach.

CONCLUSION

This paper started by examining Edo folk songs and their characteristics. Judging from the inherent attributes of folksongs, the paper concludes by remarking that Edo folk songs have very rich classroom potentials and as such they should be used in the teaching and learning process. The reason for this view is because lessons are better taught by graduating from already known concepts to unknown ones. Therefore, students are most likely to perform better should relevant examples be used from their locales. Edo folksongs are specifically suggested because the texts of their songs cover a very wide range of subjects.

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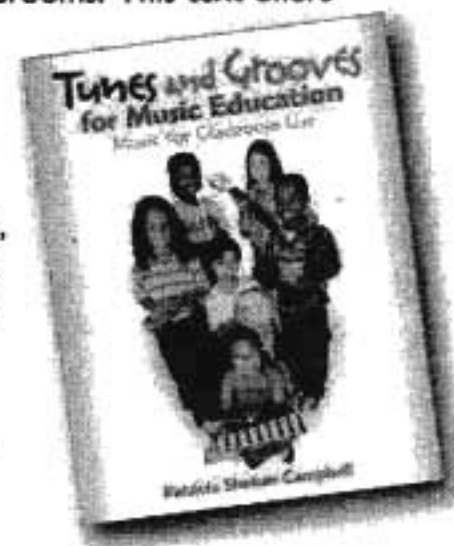
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