A CONTEMPORARY STUDY OF MUSICAL ARTS

INFORMED BY AFRICAN INDIGENOUS KNOWLEDGE SYSTEMS

VOLUME 1

THE ROOT – FOUNDATION

Meki Nzewi

Ciimda series

A contemporary study of musical arts informed by African indigenous knowledge systems
Volume 1

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CONTENTS

INTRODUCTION vii

MODULE 101: MUSICAL STRUCTURE AND FORM 1

UNIT 1 – REVIEW OF THE ELEMENTS OF MUSIC WRITING 3
TOPIC 1 Symbols for writing music 3
TOPIC 2 Graphic representation of pitches 6
TOPIC 3 Identifying and writing intervals or steps 9
TOPIC 4 Measurement of musical time 16

UNIT 2 – COMPONENTS, STRUCTURE AND FORM OF A MELODY 20
TOPIC 1 Aural and visual features of a melody 20
TOPIC 2 The structure of a melody 21

UNIT 3 – TONE/PITCH ORDER, SCALE SYSTEM AND KEYS 31
TOPIC 1 Tone order 31
TOPIC 2 Scale system 33
TOPIC 3 Keys 34

MODULE 102: FACTORS OF MUSIC APPRECIATION 47

UNIT 1 – FACTORS OF MUSIC-KNOWING AND MUSIC APPRECIATION IN INDIGENOUS AFRICAN CULTURES 49
TOPIC 1 Pulse in African music 49
TOPIC 2 Music and dance relationship in African musical arts 51
TOPIC 3 Cultural sonic preferences 52
TOPIC 4 Cultural rhythm 52
TOPIC 5 Psychical tolerance 53

UNIT 2 – CREATIVE LISTENING 54
TOPIC 1 Matching melodies 54
TOPIC 2 Improvising/extemporizing on a shared primary melody 60

UNIT 3 – ANALYTICAL PERCEPTION 62
TOPIC 1 Reproducing and analyzing rhythm statements 62
TOPIC 2 Reproducing and analyzing melodic themes 69
TOPIC 3 Reproducing and analyzing melorhythmic themes 71
TOPIC 4 Identifying intervals 71

UNIT 4 – TECHNICAL REPRODUCTION OF RECEIVED SOUND 73

TOPIC 1 Hearing, reproducing and writing rhythm patterns 73

TOPIC 2 Hearing, reproducing and writing melodies 74

TOPIC 3 Hearing, reproducing and writing melorhythmic themes 74

TOPIC 4 Hearing, reproducing and writing intervals 75

MODULE 103: MUSIC INSTRUMENTS 77

UNIT 1 – APPROACH TO IDENTIFYING MUSIC INSTRUMENTS 79

TOPIC 1 Classification of music instruments 79

UNIT 2 – TYPES OF MEMBRANOPHONE 81

TOPIC 1 Single-headed, open-ended membrane drums 81

TOPIC 2 Kettledrums: mortar-shelled, single-headed drums 83

TOPIC 3 Double-headed membrane drums 85

UNIT 3 – TYPES OF IDIOPHONE 87

TOPIC 1 Slit drums 87

TOPIC 2 Xylophones 88

TOPIC 3 Lamellaphone/finger piano 90

TOPIC 4 Bells 91

TOPIC 5 Rattles, shakers and friction rasps 93

TOPIC 6 Plosive tubes – aero-idiophones 95

TOPIC 7 Clappers and castanets 96

TOPIC 8 Calabash drums 97

TOPIC 9 Stamping sticks and poles 97

UNIT 4 – TYPES OF AEROPHONE (WIND INSTRUMENTS) 98

TOPIC 1 Flutes 98

TOPIC 2 Reed instruments - clarinet and oboe 100

TOPIC 3 Pitch pipes and whistles 101

TOPIC 4 Horns and trumpets 102

TOPIC 5 The musical pot 103

TOPIC 6 Mirlitons 104

TOPIC 7 Spinning blades (bull roarer) 105

UNIT 5 - TYPES OF CHORDOPHONE (STRING INSTRUMENTS) 107

TOPIC 1 Monochords – single-string instruments 107

TOPIC 2 Lutes 109

TOPIC 3 Lyres 110

TOPIC 4 Harps 111

TOPIC 5 Zithers 112

UNIT 6 - EVALUATION 114

MODULE 104: Music and society 115

UNIT 1 – Communal regulation and organization of musical arts 117
- TOPIC 1 Regulation of musical arts 117
- TOPIC 2 Scheduling of event-music and music-events 122
- TOPIC 3 Organization of musical arts groups 129

UNIT 2 – Ownership of music 134
- TOPIC 1 The origin and ownership of a musical arts piece/style/group 134
- TOPIC 2 Ownership in the contemporary music scene 137
- TOPIC 3 Movement of music styles 139

MODULE 105: Research project 143

UNIT 1 – Research orientation 145
- TOPIC 1 Preparation for field work 145
- TOPIC 2 Field technique 151
- TOPIC 3 Choosing a research subject 156
- TOPIC 4 Environmental soundscape 158

UNIT 2 - Field investigation 159
- TOPIC 1 Literature survey 159
- TOPIC 2 Hints on conducting a field investigation 161

MODULE 106: Musical arts theatre 165

UNIT 1 – Re-creating children's music in drama and movement 167
- TOPIC 1 Motivating creativity 167

UNIT 2 – Class theatre projects 169
- TOPIC 1 Organization of a theatre project – the production team 169
- TOPIC 2 Class production project – dramatic improvisation 175
- TOPIC 3 Class production project – dramatization in mime or danced drama 176
- TOPIC 4 Class production project – improvised sketches: solo/duet/trio/quartet 177

MODULE 107: School songs technique 179

UNIT 1 – Vocal music methods 181
- TOPIC 1 Developing proper singing habits 181

MODULE 108: Performance 191

UNIT 1 – Study of solo and accompaniment instruments 193
- TOPIC 1 Approaches to education on performance 193
- TOPIC 2 Literacy approach to the study of indigenous music instruments 194
- TOPIC 3 Instruments of specialization 204

GENERAL EVALUATION: Ethnomusicological process in music education practices in Africa 206

VOLUME 1

INTRODUCTION

> *The dry wood in a people's environment cooks the food they need for nourishment.*
> *To understand others enriches one's own.*
> Igbo maxims

Need

Modern literacy education in African music has hitherto focused more on observed context studies. The philosophical rooting, the psychological and therapeutic force, and the humanning imperatives that ground African indigenous musical arts conceptualizations, theoretical-musicological content and contextual practices have not been much discerned or integrated. Much needed in contemporary education, then, are integrative studies and literature materials that represent the intellectual base of the knowledge owners and creators, and which will ensure cognitive understanding of the indigenous musical arts systems of Africa.

There is as yet no comprehensive, learner-centred book that fosters African indigenous knowledge perspectives and rationalization about the musical arts. The concern over the years has been for the production of research-informed books for modern, systematic education in African musical arts that derive in essence from the original African intellectual perspectives about the sense and meaning of music – indigenous to contemporary. Such books would enable discussion and research of the theoretical content, the philosophical and psychological foundations of creativity and practice, the nature and principles of musical arts theatre, and the historical process.

The five volumes of the musical arts study series (the first three of which are progressive levels of study) address the pressing need for learning texts informed by the indigenous African musical arts systems that target tertiary education. The texts incorporate knowledge of conventional European classical music as they relate to the unique features of African musical arts thinking and theoretical content. The contemporary African musical arts specialist needs secure grounding in her/his own human-cultural knowledge authority in order to contribute with original intellectual integrity to African as well as global scholarship discourse and knowledge creation.

CIIMDA appreciates the collaboration of Professor Christopher Walton who reviewed and edited Volumes 1 and 2 of this series.

Background

The five volumes of *A contemporary study of musical arts* derive from 36 years of research and analytical studies in African musical arts – indigenous to contemporary. Sixteen years of practical research and advancement activities were undertaken in the Ama Dialog Foundation, Nigeria from 1983 to 1999. Subsequent research undertakings in southern Africa as a staff member of the Music Department, University of Pretoria, from 2000, with funding from both the National Research Foundation (NRF) of South Africa, and the Centre for Indigenous African Instrumental Music and Dance Practices (CIIMDA), funded by the Norwegian Foreign Office, have informed the series. The series further derive from my intensive creative and performance involvement in both indigenous and modern ensembles (modern African classical as well as popular), the teaching of African music, also the creation (dialogue and composition) and production of musical arts theatre in tertiary institutions, as well as considerable practical education workshop activities (theory and practice of African drum ensemble music) in Africa and Europe.

> *A travelled mind gains more profound knowledge enrichment than a home-stuck mind, although a vague traveller (into other people's knowledge systems) sheds sense of self.*
> Igbo maxim

Research

Activities in some of the Modules in the *A contemporary study of musical arts* series compel personal and group research as well as intellectual discourse. The essence of research is to stimulate self-mental illumination and intellectual growth, which will in turn contribute to knowledge advancement that will benefit the individual, others and humanity anywhere. Humanly research has always been the bedrock of African indigenous knowledge creations and advancements, and is essential for the construction and practice of the philosophy of humane living, globally, in contemporary times. The activities learning methodology emphasized in these module series involves students in acquiring knowledge through personal research inquiry, participation and analysis of the known, that is the musical arts knowledge system within the students' cultural imagination and realistic life experiences. The methodology adopted in the discussions, representations, interpretations and illustrations in the series has not been conceived to conform to the scholarly convention of literature survey and discourse as well as bibliographical shopping. This approach is for reasons of exigent redemptive cause direly needed in modern African scholarship environment. The concern is to focus without exogenous impositions and arguments on what is considered critical knowledge that expounds indigenous African intellectual authority, and which could help in forming original thinking among modern Africans in the contemporary scholarship emporium. The lecturers and the students are urged to conduct independent research for additional knowledge in the module themes, from field research as well as published and unpublished literature – books, manuscripts and documents available in accessible libraries

and archives – needed to compare, dispute, substantiate, argue and expand the discussions in the book series. Hence we are concerned here with valid African indigenous epistemology rather than the discussion of published literature irrespective of perspicacity, substance or knowledge perspective.

> *We debase the moral foundation of our contemporary human systems when we devalue and de-virtue our indigenous musical arts systems.*

Organization

The series is in five volumes designed for the study of the musical arts in the Music Departments of colleges and universities in Africa in particular. The eight module titles for Volumes 1, 2 and 3 discuss the same knowledge concepts progressively as follows:
Module 101/201/301 series – Music structure and form
Module 102/202/302 series – Factors of music appreciation
Module 103/203/303 series – Music instruments
Module 104/204/304 series – Music and society
Module 105/205/305 series – Research project
Module 106/206/306 series – Musical arts theatre: The content is roughly the same for the three volumes on the rationale that productions in institutions of higher learning should involve all members of a Department of Music, working together as a production team, or in production teams, irrespective of year of study
Module 107/207/307 series – School songs technique
Module 108/208/308 series – Performance

Volume 3 has two additional modules:
Module 309 – African musical arts and historical process
Module 310 – History and literature of Western classical music

A module is sub-coded into unit themes developed as lecture topics that are broken down into steps of study.

Volume 4 of the series is a collection of essays in indigenous music, dance and drama that could enrich perception on issues in musical arts scholarship for students and researchers engaged in disciplinary specialization. It includes specialist discussions on dance and authentic African drama.

Volume 5 is on modern African classical drumming as an instrument of specialization for contemporary concert performances. It contains repertory for solo drumming, drum and voice/saxophone/trumpet duos, and inter-cultural drum ensemble works.

Some specific knowledge items recur across the volumes and modules to furnish additional perspectives or explicatory insights.

Volume 1 further takes into account the fact that education in the musical arts in contemporary Africa has been hitherto modelled on the mental and material resources of

European classical music. Most music students in Africa who are admitted to study music in tertiary institutions may be deficient in the borrowed theory and practice of Western music on which curricula are based, and may have no theoretical knowledge or practical experience at all of African indigenous music knowledge systems. Even for learners with an adequate background of European classical music education and practice, there is little awareness about the fact that strong theoretical formulae and philosophical issues inform creativity and performance in the African indigenous musical arts system.

> *A teacher who does not learn from interaction with learners is not an educator;*
> *A parent who does not learn from children at play is not an adult mind;*
> *Every person is born with the pristine genetic intelligence of a culture; the nature of upbringing nurtures or maims inborn knowledge.*

MODULE 101

MUSICAL STRUCTURE AND FORM

UNIT 1 – REVIEW OF THE ELEMENTS OF MUSIC WRITING 3
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- TOPIC 2 The structure of a melody 21

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- TOPIC 1 Tone order 31
- TOPIC 2 Scale system 33
- TOPIC 3 Keys 34

REVIEW OF THE ELEMENTS OF MUSIC WRITING

TOPIC 1 Symbols for writing music

STEP I

Music is organized movement of sound in time and space. This movement of musical sound has length (duration) and height (depth). The length can be measured in terms of the time that elapses between successive sound impulses called **notes**.

The height can be measured as the vertical distance, in levels of sound (interval), between different music notes that are heard together or successively.

The measurement of music time, that is, the duration of the various units of musical sound can be represented in symbols that are specific for writing music. Cultures that have traditions of writing music have devised symbols for representing durations of music sound. Although Africa has vast and varied music traditions as old as the continent's human history, there is, so far, no extant evidence of a system of writing music indigenous to any African society. If African music traditions, especially with respect to modern original compositions, must be documented in permanent forms, a system of music writing is essential. It is logical to adopt the existing conventions in writing music relevant to the features of musical sounds and practices that Africa shares with other music cultures of the world. More adequate systems of music writing suitable for certain peculiar features of African musical thoughts and practices need to be devised, tested and standardized. Effective studies of African music structures and forms in the modern music milieu demand that the skill to write and read the music must be acquired.

STEP II

We shall first refresh our minds about the conventional terms and symbols used in representing musical sound in visual, written form. In doing so, we shall recall as well as sing the memory aids already recommended for such terms and symbols.

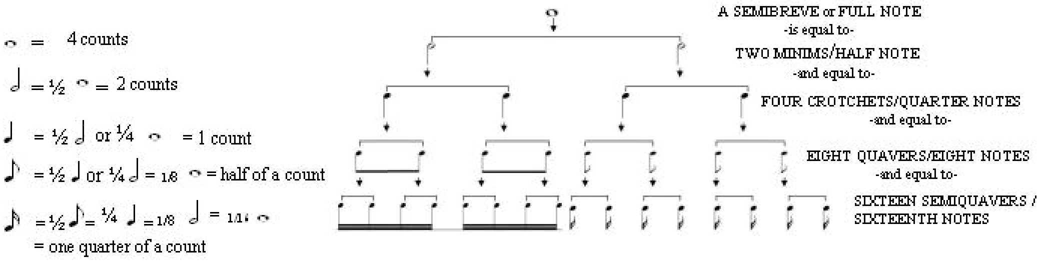
The movement of music in time is called **rhythm**:

When music moves in time
We dance the rhythm of sound

The symbols used for visually representing rhythm, the movement of music in time and/or space, are called notes:

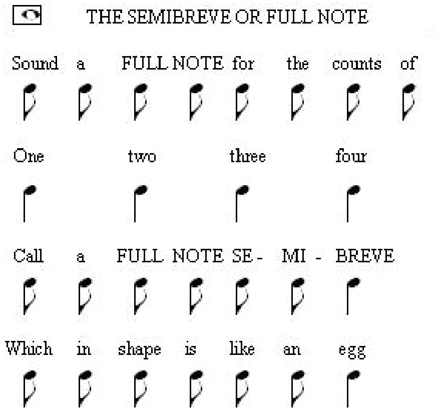
Rhythm moves unseen as sound;
Sound is seen and read as notes.

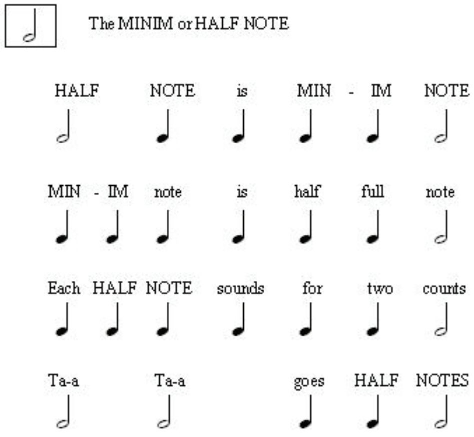
The following is a chart of the relationships between various durations of notes commonly used for representing rhythm in musical writing:

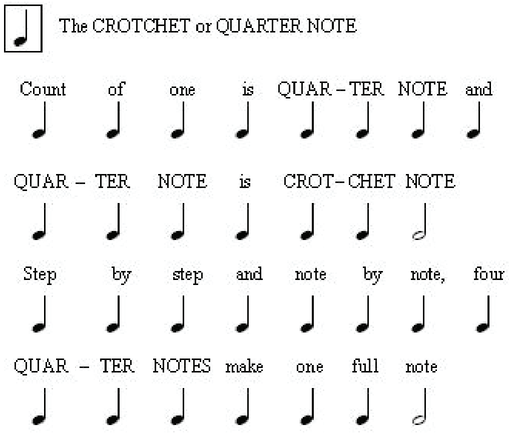

= 4 counts
= ½ = 2 counts
= ½ or ¼ = 1 count
= ½ or ¼ = 1/8 = half of a count
= ½ = ¼ = 1/8 = 1/16
= one quarter of a count
A SEMIBREVE or FULL NOTE
-is equal to-
TWO MINIMS/HALF NOTE
-and equal to-
FOUR CROTCHETS/QUARTER NOTES
-and equal to-
EIGHT QUAVERS/EIGHT NOTES
-and equal to-
SIXTEEN SEMIQUAVERS / SIXTEENTH NOTES

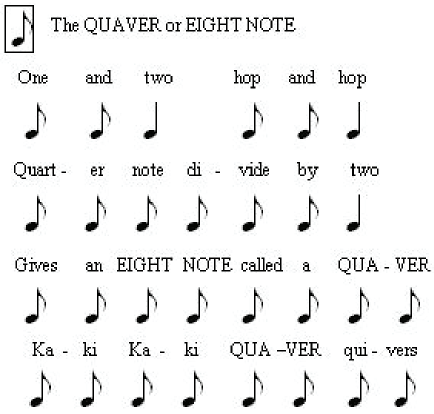
[Note that the stems of the notes could be written up or down.]

The following memory aids will help in knowing the symbols as well as their durational values. Reproduce them vocally to the rhythm patterns indicated.


THE SEMIBREVE OR FULL NOTE
Sound a FULL NOTE for the counts of
One two three four
Call a FULL NOTE SE - MI - BREVE
Which in shape is like an egg

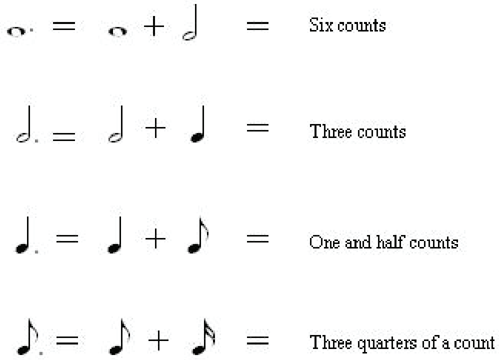

The MINIM or HALF NOTE
HALF NOTE is MIN - IM NOTE
MIN - IM note is half full note
Each HALF NOTE sounds for two counts
Ta-a Ta-a goes HALF NOTES


The CROTCHET or QUARTER NOTE
Count of one is QUAR – TER NOTE and
QUAR – TER NOTE is CROT – CHET NOTE
Step by step and note by note, four
QUAR – TER NOTES make one full note

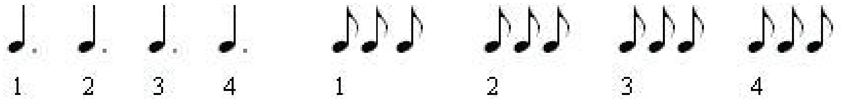

The QUAVER or EIGHT NOTE
One and two hop and hop
Quart - er note di - vide by two
Gives an EIGHT NOTE called a QUA - VER
Ka - ki Ka - ki QUA –VER qui - vers

STEP III

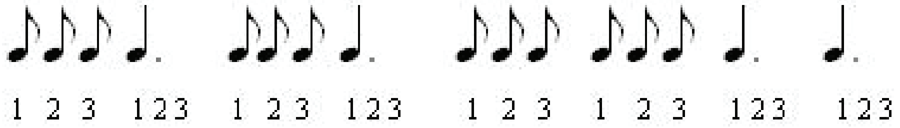
A dot placed immediately after any musical note increases the durational value of the note by half of its normal value, thus:


Six counts
Three counts
One and half counts
Three quarters of a count

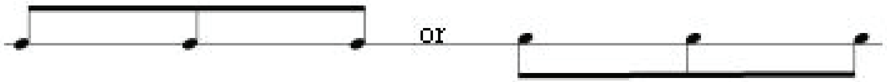
In the indigenous music of African societies a dotted crotchet, is often perceived and moved to as one count in a musical movement that gives the feeling of four counts, thus:



In a European classical music that is moving in dotted crotchet notes, the quaver note is treated as the unit of count, thus:

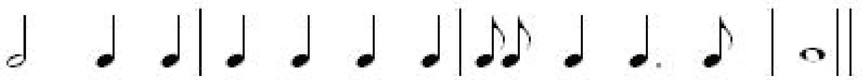

1 2 3
123
1 2 3
123
1 2 3
1 2 3
123
123

Note that when the three notes that make a dotted crotchet note are sounded separately in the time of one basic beat or count, the three quavers can be linked together with a bar up or down, thus:

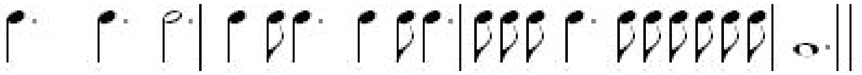


STEP IV

The **bar line** is a vertical line used to mark off, into equal groups of count, the patterns of a musical movement in time. An example is music divided into groups of four equal counts, each of which is the value of a crotchet or a dotted crotchet:



or



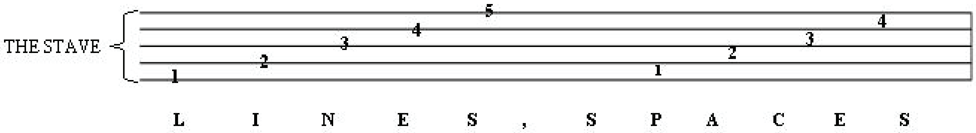
STEP V *Evaluation*

Clap the rhythm of the memory aids. Then clap and say the texts to rhythm. If you can now say the memory aids to rhythm, attempt to make up your own songs based on the texts and rhythms combined. Draw the bar lines. Note the strong and weak beats in the vocal reproduction of the texts to rhythm. The strong and weak beats will guide you in putting in the bar lines.

TOPIC 2 Graphic representation of pitches

STEP I

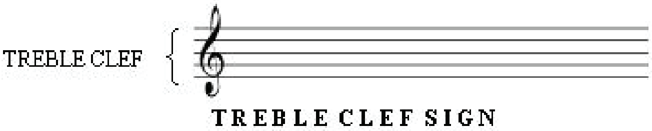
The movement of levels of musical sound up and down in space results in musical pitches in melody instruments or levels of tone in melorhythm instruments. These can be represented visually. Human cultures with traditions of musical writing have devised different systems of representing graphically the movement of music in space and time. Most vocal melodies as well as some instrumental melodies in Africa are constructed on definite pitches. Definite pitches can be represented in the conventional system of musical writing as notes drawn on lines and spaces. This conventional system is based on an arrangement of five horizontal lines enclosing four spaces. The five lines and four spaces joined together are known as the **stave**.



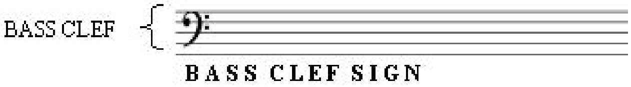
The counting of the lines and spaces always starts from the bottom line or space, upwards.

Women and young boys normally have higher sounding voices than men. In writing music **clefs** are the signs used to indicate whether the music has been written for high or low voice register.

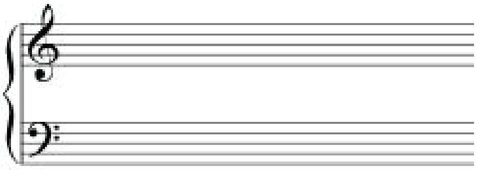
Music for high voices, vocal and instrumental, is written on a stave that carries a clef sign called the **treble clef**. The clef sign is always drawn at the beginning of a stave before the music is written.



When music is written for low or deep voices, vocal and instrumental, the sign used to indicate this at the beginning of a stave is called the **bass clef**, and is drawn thus:

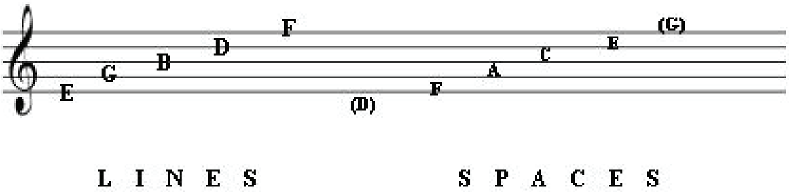


When music is written for performers in the two voice registers, the treble clef and the bass clef are joined together with a vertical line, thus:

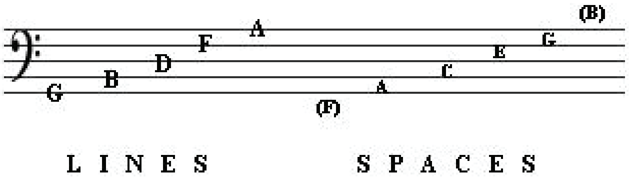


STEP II

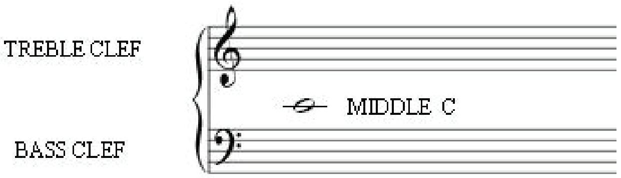
The first seven letters of the alphabet, A, B, C, D, E, F, G, are used to identify the lines and spaces of a clef consecutively. The letter names of the lines and spaces are not the same for the treble and bass clefs. The letter names of the lines and spaces in the treble clef are:



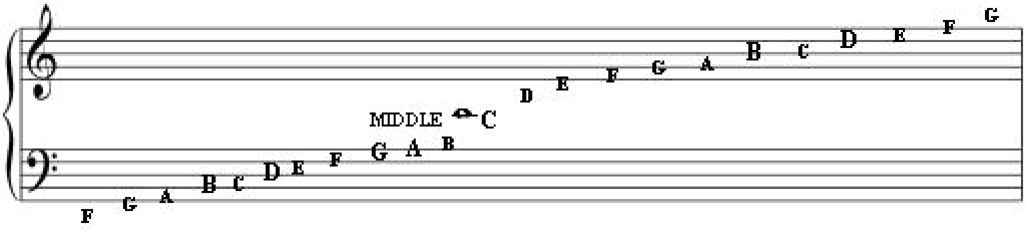
and for the bass clef:



When the treble and bass clefs are joined for purposes of writing music spanning the low and high registers, we can read the lines and spaces continuously from one clef to the other, up or down. The note that links the letter names of the lines and spaces from the bass clef to the treble clef is written on an additional line between the joined two clefs. **Ledger lines** are the additional lines on which musical notes that sound higher or lower than the lines and spaces of a clef are written. The note on the ledger lines linking the bass and treble clefs in a continuous movement, up and down, of musical pitches is called the Middle C. It is a note common to the two clefs:



The reading of notes on the two clefs will then be as follows:

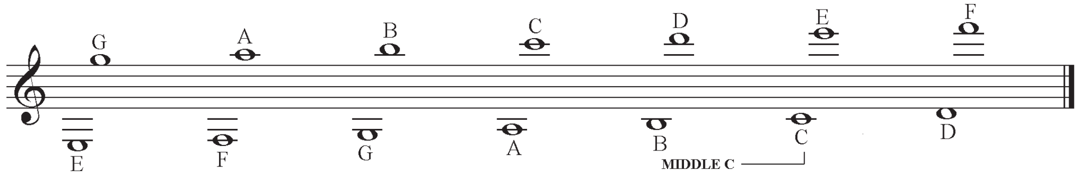


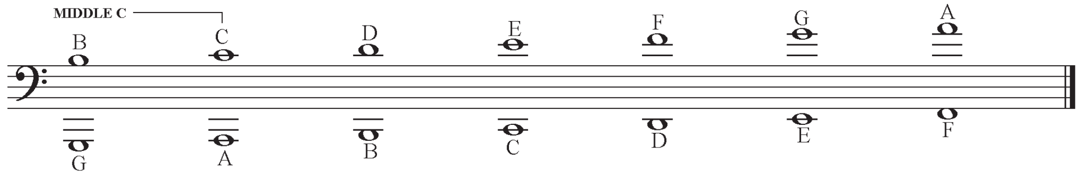
The following memory aids will help in identifying the letter names of the lines and spaces in the treble and bass clefs, reading up from the bottom line or space.

Treble clef
Lines: Every Good Boy Deserves Favour
Spaces: F A C E (Face)
Drawn Game is used for the spaces below and above the clef.

Bass clef
Lines; Good Boys Deserve Favours Always
Spaces: All Cows Eat Grass
Fine Boy is used for the spaces below and on top of the bass clef.

Ledger lines can be added for the purposes of reading musical pitches above or below the clefs. The letter names of ledger lines must follow a continuous reading of the letters A, B, C, D, E, F, G.



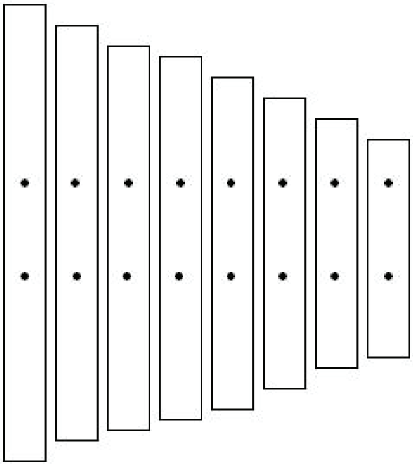


TOPIC 3 Identifying and writing intervals or steps

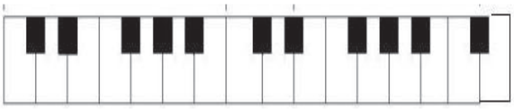
STEP I

Music sound moves up and down in space. The levels of organized sound are called **pitches** or **tones**. The vertical distance (height) between any two pitches or tones is called an **interval.** Intervals are at times visually displayed in the construction of musical instruments that have more than one independently sounding unit or component. Each sounding component represents one fixed pitch higher or lower than the components adjacent to it.

Examples of such instruments are the xylophone and the Western classical piano.



A xylophone



A piano

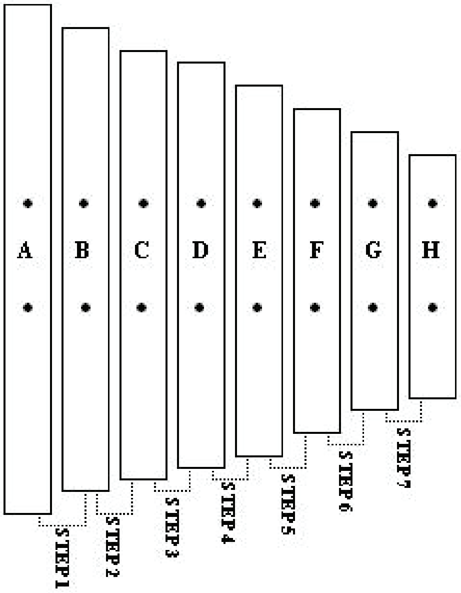
The vertical distance between any two adjacent sounding components is a movement of one **step**. But the quality of a step in terms of the narrowness or wideness of the interval of sound between the component notes varies from one instrument to another. It may also vary between the successive sounding components of the same type of instrument found in two different musical cultures. Similarly, the quality of intervals that are common in the music of culture areas vary. Hence the sound of the music of a culture area can be often distinguished from the music of another culture.

STEP II

Many music cultures in Africa have the xylophone. African xylophones come in many sizes, shapes, materials, technological details and number of pitches (component slabs). All the xylophones found within a culture group are likely to have the same number of slabs/keys, and the same quality of interval between corresponding slabs/keys of the same type or species of xylophone. Between culture groups, however, the quality or sizes of intervals between corresponding slabs of similar looking xylophones could vary.

We can now use the xylophone to illustrate what we mean by steps and intervals in the organization of music pitches as well as the notes for music production in a culture group.

Fig. 1 An African xylophone



The letter H in the illustration represents the smallest slab/key. A is the largest. The sound of H will be the highest in pitch because the area and weight of material that vibrates to produce sound when struck are the least. The sound of A will be the lowest or deepest because it has the largest vibrating area and weight. The musical pitches produced on the xylophone are graded from the lowest to the highest or vice versa. And by looking at a xylophone, we can tell which pitch is higher or lower in sound than the other. But we cannot tell the exact difference in height of sound or amplitude until we play and hear the sounds. An exact difference would, however, be expected where a specie of xylophone has been mass-produced in a factory using precision measurements and materials. The smallest physical as well as visual distance between the movements of musical pitches on the xylophone should ordinarily be the distance between any two slabs. This we can refer to as the physical movement of one step. A to B is one step; A to C is two steps; A to D is three steps; A to E is four steps. D to H is also four steps. G to H is one step; A to H is seven steps etc. We can start counting the step from any pitch level, moving either way, up or down.

Note that, visually, the distance between pitches on a keyboard instrument such as the xylophone or piano moves on a horizontal plane. When we hear the sound of such movements, the distance between pitches is on a vertical plane, that is, the height of sound up and down from a starting pitch. On the xylophone, the horizontal movement of playing from A to B is heard as a movement of one step in the height of sound. It is emphasized that this height of sound between any two slabs is not always the same. In other words, the interval, i.e. the height of the sound of one step, is not always the same. When the size of the interval between all the adjacent slabs on an instrument is exactly the same, we have what is called an *equi-toned* or *equi-spaced* intervallic system. On a modern keyboard instrument such as the piano or the accordion we call it a Well-Tempered system. On a string instrument, it is always possible to produce either an equi-toned or a Well-Tempered movement of musical steps. But, in practice, performers produce only the intervallic scheme of the scale system preferred by a music culture area or a specific composition. In African musical traditions, an equi-toned system of musical steps is also found.

The intervallic distance, i.e. height of sound, between any two sounds that are of different pitches can be measured. Hence in a culture group, the height of sound between any two corresponding keys of a xylophone, for instance, is constant even when constructed by different instrument technologists. Indigenous instrument technologists and performers already know the culture's relative arrangement of intervals between steps of music movement. They depend on their ears to achieve this constant during construction or the tuning process that is undertaken before a performance. Modern instrument makers depend on precision measurement instruments to achieve exact pitch levels and intervals.

Note that different qualities or tone colours of sound produced by different music instruments, called **timbre**, can have the same pitch. For instance, the human voice, a horn, a guitar string, a flute and a xylophone could all be used to produce the same pitch or level of sound. But the qualities or tone colours of sound will be different. Hence it is possible for somebody away from the source of sound to distinguish which instrument is producing the sound. The different physical characteristics of the materials used as well as the peculiarities of construction and sound production result in the different qualities of the same level of sound that distinguish music instruments.

For the initial exercises and illustrations in identifying and determining the heights between musical pitches, called intervals, it is advisable to use only one source of sound, be it a xylophone, a finger piano, a string instrument, a flute, a horn, an organ etc. For the purposes of visual illustration of the movement of pitches in space, use the xylophone, the finger piano or a bottle chime, whichever is available or can be constructed in a given location.

With Fig. 1, we have explained that the movement from one slab to another adjacent to it is the movement of one step. The xylophone that we find in a culture group may or may not contain all the basic pitches available for making music in the culture. The number of pitches on any music instrument in a culture group can be determined and numbered from pitch number one for the lowest, to pitch number "n", where "n", which is H in the illustration (Fig. 1 on page 11), represents the highest number of pitches or notes either possible on the instrument or preferred for music-making. It is possible that a culture group may not use all the musical pitches possible on an instrument for any reason. We must bear in mind that some cultures count musical notes or pitches from the lowest to the highest while other cultures start counting from the highest pitch and moving down.

All steps found in an instrument or a music culture are not always the same height of sound, as we have noted. We can further illustrate this as follows:

Let us assume that "x" is the smallest unit of musical step, i.e. the smallest sonic height between pitches available in a music culture group. Also, let us assume that the xylophone in Fig. 1 contains all the musical notes and steps available in that culture group, i.e. in all the music produced by the human voice and other pitched instruments. Further, let us take three music culture areas, M, N and P, that have the same number of notes, i.e. eight pitches, for music production as illustrated with the xylophone in Fig. 1. We may then find that in culture M, the value of the one step from A to B is x, whereas in culture N it is 2x, and again x in culture P. B to C could be 3x in culture M, 2x in culture N, and x in culture P. We can now go on to plot arbitrary sizes of the steps of the intervallic structures of the notes used for making music in the hypothetical three culture areas.

Table 1. Steps of musical movement – values of intervals (in pitch units of x)

	Culture M	Culture N	Culture P
Step 1. From note A to note B	x	2x	x
Step 2. From note B to note C	3x	2x	x
Step 3. From note C to note D	2x	2x	2x
Step 4. From note D to note E	x	2x	x
Step 5. From note E to note F	3x	2x	x
Step 6. From note F to note G	2x	2x	2x
Step 7. From note G to note H	x	2x	3x
	13x	14x	11x

We therefore find that the total range of steps or pitches in culture M covers a height of 13 units of musical intervals, culture N uses a total range of 14, while culture P has 11. We also find that cultures M and P have irregular, though different, structures for choices of successive steps of musical movement in space – intervals of successive musical pitches/notes that constitute the xylophone scale. Culture N has an even or equi-tonic structure, the value of which is 2x, i.e. two times our standard unit of measurement.

We have already stated that different culture groups prefer different numbers of notes or pitches from which to select the notes found in any music produced within them. It is not all the notes available in a culture's normative scale that must be used in any one musical item or type. Table 1 goes further to remind us that even where musical cultures have the same numbers of notes and steps for musical production, each culture group could have a different structural arrangement for the sizes of the intervals between steps of musical movement in space. The characteristic sound of a given music culture derives from the number of pitches and steps as well as the nature of the structure of the intervals making up the range of notes.

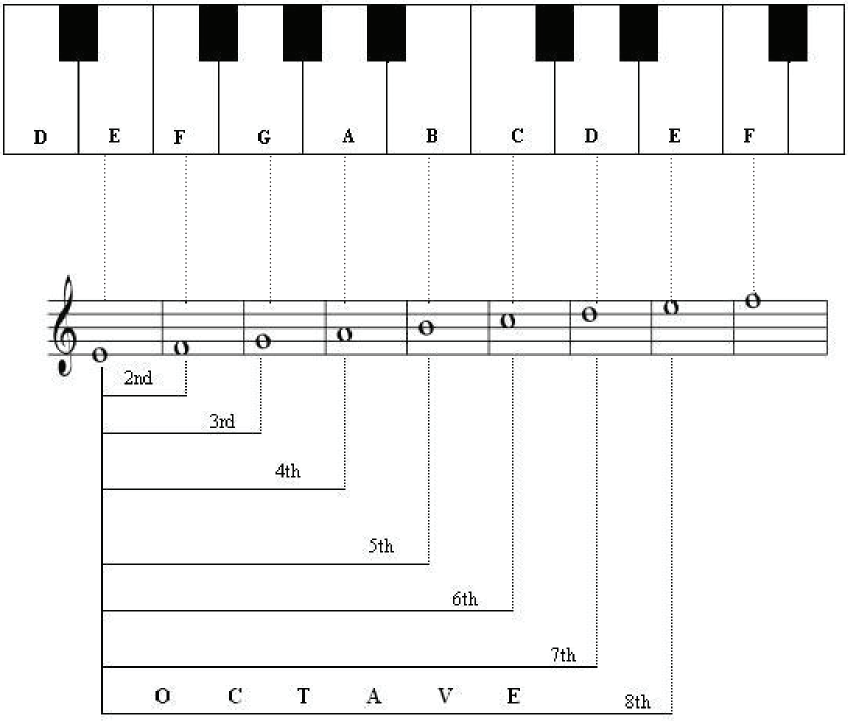
There are two kinds of intervals in musical sound. When two pitches or notes are sounding together, the size of the interval between the two pitches furnishes a peculiar quality of simultaneous sound that is called a **harmonic interval**. When two different pitches sound one after the other, they are sounding at different points in a melodic movement, and the height of sound between the two pitches sounding consecutively is called a **melodic interval**.

STEP III

In the conventional system that we have adopted for modern music writing in Africa, intervals are visually and graphically represented as the distance in pitch between the successive lines and spaces of a clef. Musical notes written on these lines and spaces therefore carry the exact pitches assigned to them in the treble or bass clef. For the purposes of calculating the interval between any two notes sounding simultaneously or consecutively, we regard any one of the two notes as the **starting point** or the **root**. The distance in pitch between a line and the adjacent space, i.e. the movement of one step, gives the interval of a second.

In conventional music writing, the following intervallic sizes are available, using the line E as the starting point in the treble clef. (Note that any line or space can be used as the starting point for calculating intervals.)

Fig. 2 Intervals in conventional music writing related to the piano



A musical step is not always the same size or quality of sound in every musical culture, as we have already stated. For instance, the interval of a second, which we regard as the size of the step between two adjacent pitches of musical movement, is not always the same height in sound. Even in the conventional or Western classical music tradition in which qualities of intervals are standard, there are two sizes of an interval of a second, for instance. As a matter of fact, there are two sizes to every interval in Western classical music.

In the classical music tradition, the smallest size of interval, or the narrowest step of musical movement in space, has a distinctive quality of sound that is called a half tone or a semitone. In music writing we represent it as a distance or height in pitch of a minor second. It then follows that two semitones make one full tone or, simply, a tone. This is measured as a distance or height in pitch of a major second.

The following chart gives the terms for the sizes of the intervals used in Western classical music writing:

Table 2. Chart of sizes of intervals

Number of Semitones or Tones		Size of Interval
One Semitone	=	a **minor second**
Two Semitones or one full Tone	=	a **major second**
Three Semitones or one and a half Tones	=	a **minor third**
Four Semitones or two Tones	=	a **major third**
Five Semitones or two and a half Tones	=	a **perfect fourth**
Six Semitones or three Tones	=	an **augmented fourth**
Six Semitones or three Tones	=	a **diminished fifth**
Seven Semitones or three and a half Tones	=	a **perfect fifth**
Eight Semitones or four Tones	=	a **minor sixth**
Nine Semitones or four and a half Tones	=	a **major sixth**
Ten Semitones or five Tones	=	a **minor seventh**
Eleven Semitones or five and a half Tones	=	a **major seventh**
Twelve Semitones or six Tones	=	an **octave**

Note: An Augmented 4th interval is the same quality of sound as a Diminished 5th. But in graphic representation they are written differently.

STEP IV *Evaluation*

1. Procure a xylophone or a finger piano from your culture area. Sound the slabs one after the other. The sonic impression of a slab is called its pitch. Give numbers to the pitches, starting from the lowest to the highest or from the highest to the lowest, depending on whether your culture calculates music pitches from low to high (left to right, visually) or vice versa. Reproduce the pitches vocally as you sound them. Next, starting from the lowest, No. 1 pitch, sound every two adjacent slabs one immediately after the other. Note the intervallic size of each step as you sing the two pitches.
    - Which two adjacent pitches (movement of one step) give the smallest size of interval?
    - Which two adjacent pitches give the widest interval?
    - Using the smallest interval as the unit of measurement for the xylophone or finger piano, plot the sizes of the intervals from the lowest two slabs to the highest two.

2. If another xylophone or finger piano from the same or another culture group is available, and has a different structure of intervals, plot the sizes of the intervals using the same procedure as in Exercise 1.
    - Compare the organization of the intervals of the two xylophones or finger pianos.
    - Are the narrowest intervals the same size for the two instruments?
    - Are the widest intervals of the same quality?
    - Which two adjacent slabs have the narrowest interval in the two instruments?
    - Which two adjacent slabs have the widest intervals?
    - Add up, and note the total range of intervals available in the xylophones/finger pianos from the same or different culture group/s.

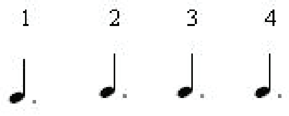
TOPIC 4 Measurement of musical time

STEP I

In the music of most African peoples, and indeed in the music of various world peoples, there are points of stress or emphasis in the movement of musical sound in time. When these points of stress occur at regular intervals of count or time, it becomes possible to measure, as well as divide, the entire span of the music statement or presentation into periods of equal duration in time.

We started this review of our background knowledge of the elements of music writing by counting time. We shall now go on to identify the various groupings of music time, based on the occurrence of regular points of stress. A very common grouping of musical counts is into measures of four equal counts. There are two structures and corresponding feelings of the four-counts grouping of musical time. The first is the structure that is common in the music of African cultures south of the Sahara. In this structure, each unit of four counts is internally subdivided into three equal shorter portions. This gives a special feeling of three equal fast counts or motions within a unit of the four equal, regular counts. If we now give each of the three equal subdivisions of one count the note value of a quarter note we can represent the four regular counts in a measure as follows:

Fig. 3a



Further internal structures could be:

Fig. 3b

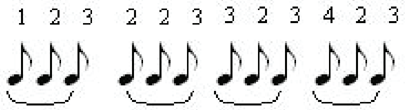


Fig. 3c

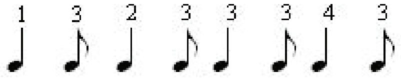
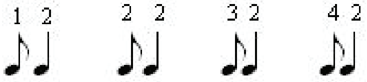
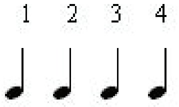


Fig. 3d



In the other internal structure of four counts per measure, which is common in Western classical music such as hymns, and which is also found in the traditional music of African cultures, the value of one count is a quarter note.



STEP II

Regular measures of musical movement are felt as regularly recurring stress patterns in music. For purposes of music writing and interpretation, we mark out such regular measures of equal numbers of counts with vertical strokes called **bar lines**.

Fig. 4a

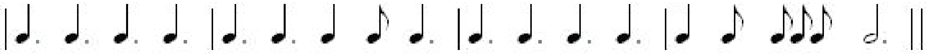
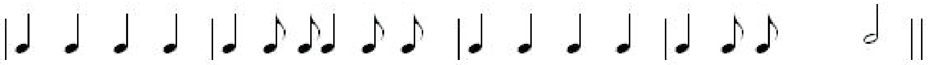


Fig. 4b



Bar lines divide a musical movement into measures of equal counts. Thus the length or duration of each of the examples above is four measures. We also call a measure a **bar**.

A piece of music that is organized in measures of equal counts has a **time signature**. A time signature tells us how many basic counts, regular stress points or **pulses** occur in a musical measure as well as the value of each basic count or pulse. In the examples above, 4a has four counts or pulses per bar, and the value of each count is a dotted quarter note. Thus the total number of pulses is twelve, and the value of each is an eighth note or a quaver. Hence the time signature is 12/8, i.e. twelve of eight notes (1/8), in a bar, or 12 x 1/8 = 12/8, called the twelve/eight time signature, also called compound time.

In 4b, there are four basic pulses or notes, and the value of each is a quarter (1/4) note or 4 x 1/4 = 4/4. It is called the four-four time signature or common time.

We can now write 4a and 4b above, indicating the appropriate time signatures at the beginning of the musical writing.

Fig. 5a

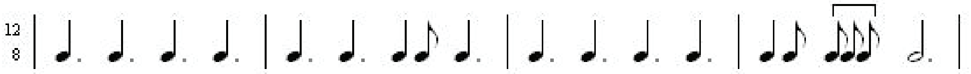
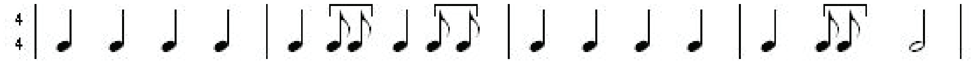
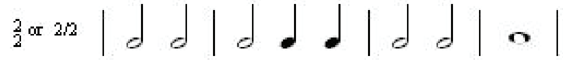


Fig. 5b



Another time signature commonly found in the music of African culture groups is 2/2, i.e. two of half notes. It is called the duple time or two-two time signature.

Fig. 6



The two-two time signature has the same basic counts as the four-four, but gives a feeling of two basic movements or pulses in a bar, whereas the four-four gives a feeling of four basic movements (pulses) in a bar. Other time signatures are 3/4, i.e. three of quarter (1/4) notes in a bar and 6/8, i.e. six of eight (1/6) notes in a bar. The 6/8 time signature is, however, more commonly found in European folk dances.

Fig. 7a

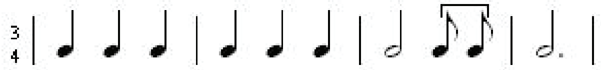
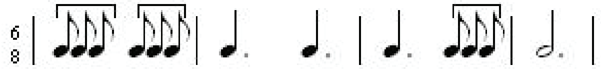


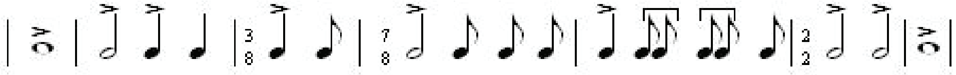
Fig. 7b



The more common time signatures, therefore, are 12/8, 4/4, 2/2, 3/4 and 6/8. The time signatures more commonly found in African music are 12/8, 4/4, 2/2 and 3/4 in that order of occurrence.

In rare instances, one comes across modern music compositions that exhibit irregular stress patterns. Such music is said to have an irregular metric organization. When such music is written down, we can indicate the time signatures in every bar in which a change of stress pattern occurs:

Fig. 8



It is important to note that this irregular grouping of stress structure in music is not found in indigenous African music. It is artificial, and contrived by modern composers who experiment with individualistic inventions in music expression. There could be instances of an African performer of personal music engaging in musical doodling, vocal or instrumental, without attention to regular metric organization. Such private musical activity is not intended for others to participate actively as involved listeners or co-performers. Otherwise, it could be *rubato* style music expressions in the process of tuning an instrument.

The bar lines in Fig. 8 do not divide the music into equal measures of time. Rather they are used to mark irregular points of stress. Hence there is no single time signature for the entire musical statement.

A double bar line in music writing marks the point of final rest. This could be the end of a complete music theme/statement, sections of a composition or the end of a complete composition.

STEP III *Evaluation*

1. Clap all the music examples used to illustrate the various time signatures in this topic. For training in feeling the pulse, it is advisable to keep the pulse with the foot (sitting) or feet (stepping) while clapping the internal structure of a music movement.
2. Attempt to clap Fig. 8 by using the eighth note as the unit of count throughout while emphasizing the stress signs. Note the feeling as compared to the other exercises with a regular time signature.
3. Sing some tunes from your culture group, and try to identify the time signature by feeling and keeping the pulse for each item.

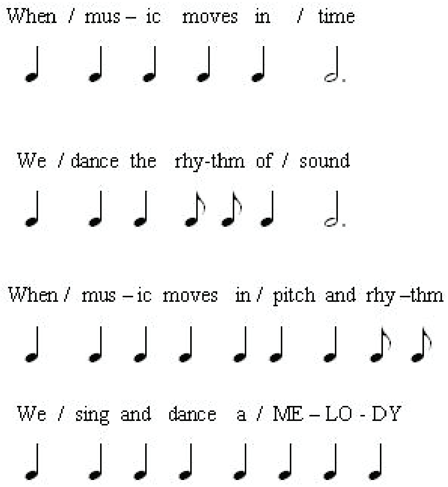
COMPONENTS, STRUCTURE AND FORM OF A MELODY

TOPIC 1 Aural and visual features of a melody

STEP I *Definition*

The movement of music sound in time (rhythm) and space (intervals or levels of pitch) is known as **melody**. We can also say that the combination of note values and pitches organized in musical time constitutes a melody.

Memory Aid:


When / mus – ic moves in / time
We / dance the rhy-thm of / sound
When / mus – ic moves in / pitch and rhy –thm
We / sing and dance a / ME – LO - DY

STEP II

A melody is sound with four-dimensional qualifications. That is, it is sound that is distinguished by four essential interacting features, which enable its perception and analysis. A melody has length, breadth, volume (depth/loudness) and colour (tone quality of the source of sound). The first two dimensions are structural, that is, they have features that can be perceived in terms of size and organization. The other two dimensions are mainly affective. That is, we discuss them in terms of how we perceive their qualities.

The length component of a melody, which is structural, can be analyzed in terms of its lineal organization or the pattern of notes in time. This is the rhythmic structure with an overall or sectional time span.

The breadth component of a melody can be analyzed in terms of the vertical movements (up and down) of notes in space. This implies the successive organization of the movement of notes from one level of sound to the next, called the intervallic structure and pitch range of a melody.

The volume (depth) can be analyzed in terms of how the variation in the level of loudness or softness of the sound we hear helps us to appreciate the structural components of the melody.

The tone colour can be described in terms of the peculiar texture or quality of sound that enables us to identify the kind of instrument that is producing the melody.

We can then further define melody as sound of some definite length that is produced on a music instrument, which is organized as a combination of notes, values and pitch levels, and produced with feeling. A melody has other qualifications. It should have a beginning and an end. Hence we talk of definite length. When the end of a melody gives us a feeling of rest, we have a complete melodic statement. But when the point at which a melodic movement stops gives us a feeling of suspense or anticipation, the melody is incomplete. We regard it as a section of a whole. We therefore naturally expect that another section or other sections are required to complete its sense as a finished melody. A melodic statement can be made up of two or more sections, which add up to give a whole. Such sections are known as phrases.

TOPIC 2 The structure of a melody

STEP I

A melody has been discussed as a complete unit of musical statement or made up of sections, which may be incomplete on their own, and are called phrases, that is, semi-independent parts of a melodic statement.

The most common melodic structure is the two-part structure, that is, a melodic statement made up of two interdependent phrases. There are varieties of this melodic structure. Some varieties are peculiar to culture groups/areas/regions. We shall now identify the more common African melodic structures, using graphic and music illustrations.

The responsorial structures

The response style of melodic construction is very common, and widespread in African indigenous cultures. It usually involves a distinct solo voice and a chorus that both interact in a performance to realize a complete melodic statement. We must bear in mind that the solo and the chorus could be of human voices, music instruments, or a combination of both. A solo and chorus structure could also be performed by a single voice or on a single instrument such that the performer who does the solo section also replies to it. Species of the responsorial structures that have been identified in African music include the following:

Fig. 9a Solo call (short question) and chorus statement

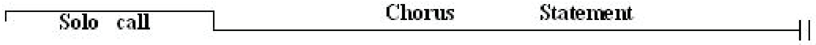


Fig. 9b Solo statement and chorus answer

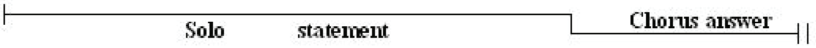
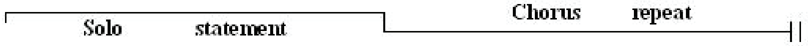
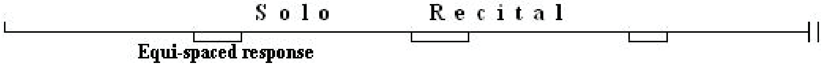


Fig. 9c Responsorial style proper – Solo statement and chorus repeat



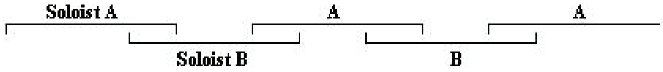
Note: The chorus could repeat the solo statement exactly or with slight melodic or/and rhythmic alterations often intended to give a more restful or emphatic ending.

Fig. 9d The equi-spaced response structure



In the above structure there is a freely flowing, through-composed solo recital, which is punctuated at regular points in time with constant short chorus insertions. The result is that every time the chorus comes in, we could have two musical events (two vocal lines) happening together.

Fig. 9e Counter-phone or double interlocking solos



In the above structural arrangement two soloists take turns in stating variations of a melodic statement. Each one usually starts before the other finishes. This results in an interlocking-phrase structure.

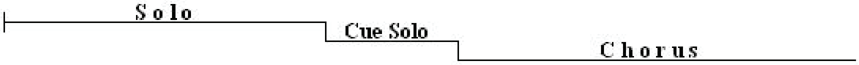
Choral (non-responsorial) style
The melody is made up of sections (phrases), and is performed by everybody in the group together. There is no soloist distinguished from the rest of the group.

Raconteur or story-singing style
This style features a free-flowing, through-composed recital of a story in song or song and recitative (speech melody) by a solo performer. There may or may not be chorus support in any form.

STEP II

In Step I Fig. 9a, b and c, a second solo voice could sing a short melodic figure at the end of the solo part before the chorus comes in. This short melodic link, which calls in the chorus responses, is know as the *cue solo*, that is, an additional solo voice that calls in the chorus.

Fig. 10


Solo
Cue Solo
Chorus

In the same examples of two-sections structure, one section could start before the other section completes its part. This is called *overlapping*. Overlapping occurs in a number of ways. We shall represent these graphically:

Fig. 11a The soloist could overlap the chorus.

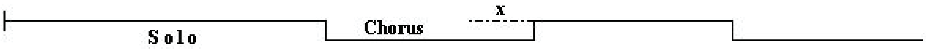

Solo
Chorus
x

Fig. 11b The chorus could overlap the solo.

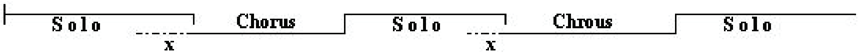

Solo
x
Chorus
Solo
x
Chrous
Solo

Fig. 11c The cue-soloist could overlap the principal soloist.

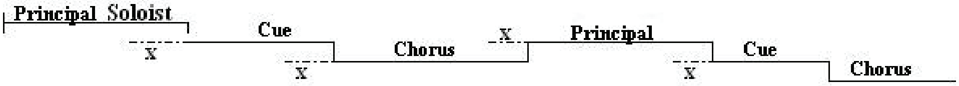

Principal Soloist
x
Cue
x
Chorus
X
Principal
x
Cue
Chorus

Fig. 11d The chorus could overlap the cue soloist.

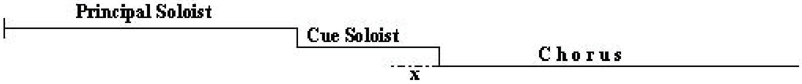

Principal Soloist
Cue Soloist
x
Chorus

Fig. 11e There could be multiple overlapping entries.

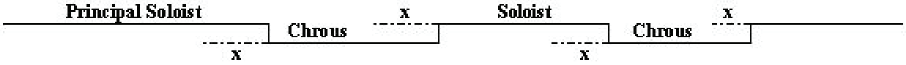
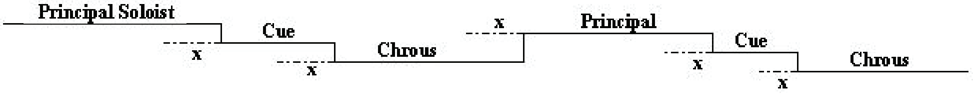

Principal Soloist
x
Chrous
x
Soloist
x
Chrous
x

Fig. 11f



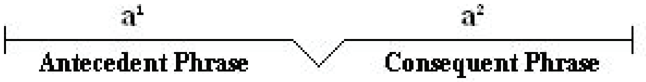
An overlap could be the beginning of the solo or chorus section, as the case may be. It could also be a kind of interjection or preparatory sonic figure before the actual solo or cue or chorus section proper starts at the end of the preceding section. Note that the counter-phone structure in Fig. 9e is a double-overlap structure.

STEP III *The two-phrases or complementary phrases structure*

This is the melodic structure that characterizes most Western classical music melodies as well as hymn tunes. It is equally found in the indigenous music of Africa. In this structure, a complete melodic statement is made up of two phrases that balance each other as shown in Fig. 12. The first phrase is called the fore-phrase or the antecedent phrase, and ends on a restless note. We say that it is suspended or that it ends on a melodic question. The second part is called the consequent phrase or the after-phrase. It ends on a note that gives the melody a feeling of completeness or finality or closure. Hence we say that it is a resolution of the antecedent phrase.

This is a very different melodic conception from the solo question and chorus response structures, which have other non-musical but philosophical and psychological rationalizations in the African musical world. Question and answer is a basic interactive philosophy of music that provides group energy or solidarity for an individual to emerge. It also makes music a communal intercourse or discourse. The African responsorial style divides the performers into two distinct but interdependent groups, whereas in the two-phrase structure the melody is stated by one voice, which could be an individual or one unified group.

Fig. 12



Note that the antecedent and consequent phrases may start alike and end differently. The antecedent phrase ends on a suspension, while the consequent phrase ends on a resolution. On the other hand, the two phrases could have different features but still complement each other. The complementary phrase-structure could characterize a section of an overall responsorial structure.

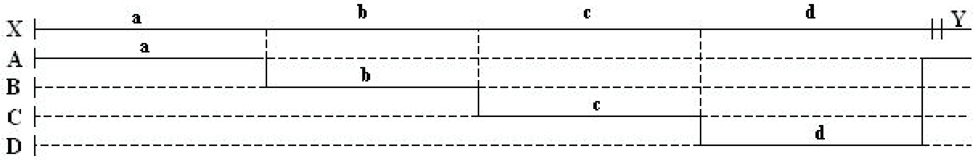
STEP IV

The single phrase theme is a melodic statement that is complete on its own, and cannot be broken up into coherent smaller phrase units.

STEP V *The unilineal relay structure*

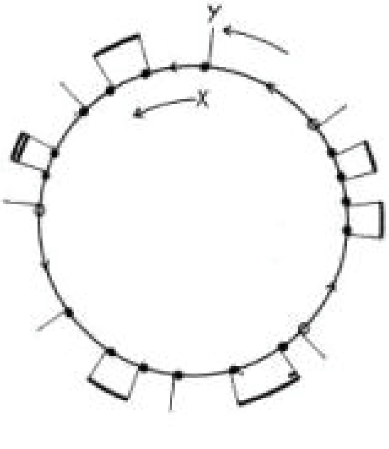
In the relay melodic structure, a complete melodic theme is shared by more than two voices. Note that when we talk about *voices*, we mean both human and instrumental lines of music.

Fig. 13 Take a melody, the length of which is XY



Four voices, A, B, C and D sing sections a, b, c and d to produce the complete melodic statement. The performance is similar to what happens when a team is running a relay race in sports. A common feature of the relay structure is that by the time the last voice, D, has taken its turn, and handed back the melodic "baton" to the starter or the first melodic leg, A, a texture of four musical lines has emerged. This is because in the unilineal relay structure a voice does not necessarily get off the track, i.e. keep quiet, as such after "running" its section of the melodic distance. A performer who has taken his section continues to make up supplementary melodic or rhythmic sound. This would be a *fill-up* pattern that does not compete or obscure the ongoing primary melodic line. The fill-up pattern or phrase then becomes a supplementary musical line that adds to the overall thickness and richness of the musical texture produced by the team of performers who are collaborating to produce a single significant musical statement. This means that by the time the first cycle of the essential melody has been stated, there may be four lines of musical events that will be happening all the time. But at any point, the movement of the essential melodic line is always the dominant voice. Each voice that takes over the "baton" stresses its section of the musical "track" above the fill-up patterns. The diagram in Fig. 13 can now be represented as a circle.

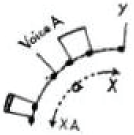
Fig. 14a



The melodic cycle is a musical relay race that starts at point X, and ends at point Y, where X and Y are the same point, but represent different periods in the time of a musical event. When the musical time Y, is reached after a distance round the circle, the race is repeated all over again as X marks the next sequence in the uninterrupted musical time. The cycle could be repeated many times.

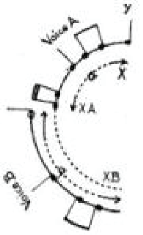
We can now share out the primary melodic circle to four voices, and represent the features of the musical event from the start of the song "race" to the time every voice has taken a turn.

Fig. 14a i



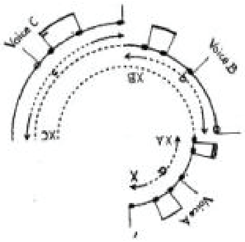
Voice A starts the melodic race, and does its section of the cycle, figure "a", which is a musical distance of X to XA.

Fig. 14a ii



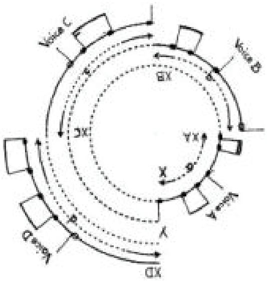
Voice B takes over the melodic "baton" from A at XA, and does its section "b". But A continues trotting musically along the melodic track with a fill-up pattern (broken lines) that supports B's continuation of the musical race to XB without obscuring B's primary contribution.

Fig. 14a iii



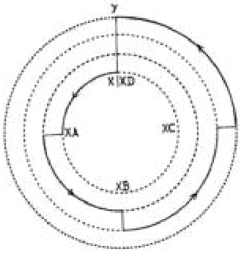
At point XB, voice C takes over from B, and continues the ongoing primary melodic statement to point XC. Meanwhile, B joins A in trotting musically alongside C. Both are now providing two independent fill-up patterns to produce three lines of simultaneous musical events in which track C becomes the focus of melodic interest.

Fig. 14a iv



At point XC, voice D now does the finishing lap that completes the statement of the first cycle of the primary melody. But there are now four voices sounding altogether . Three of the voices are of subordinate interest, and belong to A, B and C who continue enriching the sound with fill-up patterns along the melodic distance. At the same time each is standing by to take over the melodic "baton" again at the exact location and time along the melodic circle assigned to it.

Fig. 14a v



At XD, the finishing line of a cycle, which is also the musical time Y in the musical distance X to Y, A takes over to start the second cycle in an uninterrupted performance time. By this second cycle all the four voices are now involved in musical action, each contributing at his/her discretion, a personal creation that enriches the thickness as well as energy of the musical sound whenever it is not carrying an essential section of the significant melody.

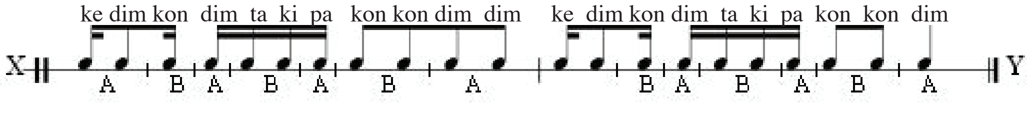
At any point along the track we are able to determine which voice is carrying the primary melodic baton. The musical thickness of the four musical runners contributing to the total, gross effect of the sound we hear is called the *texture* of the music. We find that in this structure of melodic statement four voices are working successively in cooperation to give us a unit of melodic line or theme, that is, the primary or significant melody. Hence it is a unilineal relay structure.

STEP VI *Unilineal interlocking structure*

Another unilineal structure is that in which two or more voices weave in and out of a melodic track to yield the primary theme. We shall illustrate this with two drummers who are inter-relating to produce a unilineal interlocking melorhythmic structure.

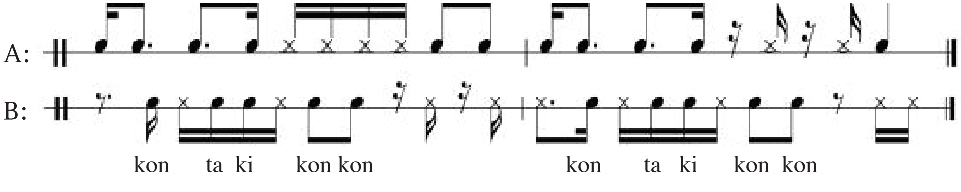
The two performers are playing identical membrane drums of different sizes, and correspondingly, different primary tone levels. The larger drum, A, which has a deeper sound, produces three primary tones that can be reproduced vocally as in African indigenous music conventions as *ke*, *dim* and *pa*. The smaller drum, B, produces three lighter or higher primary tones, which we can reproduce vocally as *kon*, *ta*, *ki*. The full melodic statement that they collaborate to produce while playing simultaneously is a melodic distance in the time XY. When sung in drum melody called melorhythmic singing, the melodic statement that now results from the human voice simulating drum singing gives the following sound pattern:
Ke dim kon dim ta ki pa kon kon dim dim ke dim kon dim ta ki pa kon kon dim

Fig. 15a


ke dim kon dim ta ki pa kon kon dim dim ke dim kon dim ta ki pa kon kon dim
X
Y
A B A B A B A B A B A B A

Independently, each drum plays:

Fig. 15b


ke dim dim pa dim dim ke dim dim pa dim
A:
B:
kon ta ki kon kon kon ta ki kon kon

We note again that, as is common in African musical practice, the statement XY is a musical circle that recurs in cycles, that is with internal alterations which do not obscure the significant sound. Each cycle could, therefore, be a variation of the primary theme written above. Observe that in the independent parts, Fig. 15b, there are additional musical movements marked with an asterisk sign carried by the time symbols, e.g. x x x x. In African musical practice, when two or more performers are combining to produce a unilineal structure, a performer does not always keep silent after contributing her/his share of a primary theme. She/he plays fill-up patterns that do not compete or confuse the perception of the primary theme. The fill-up or supplementary patterns, which could constitute a musical phoneme, become elements that enrich the overall sound texture.

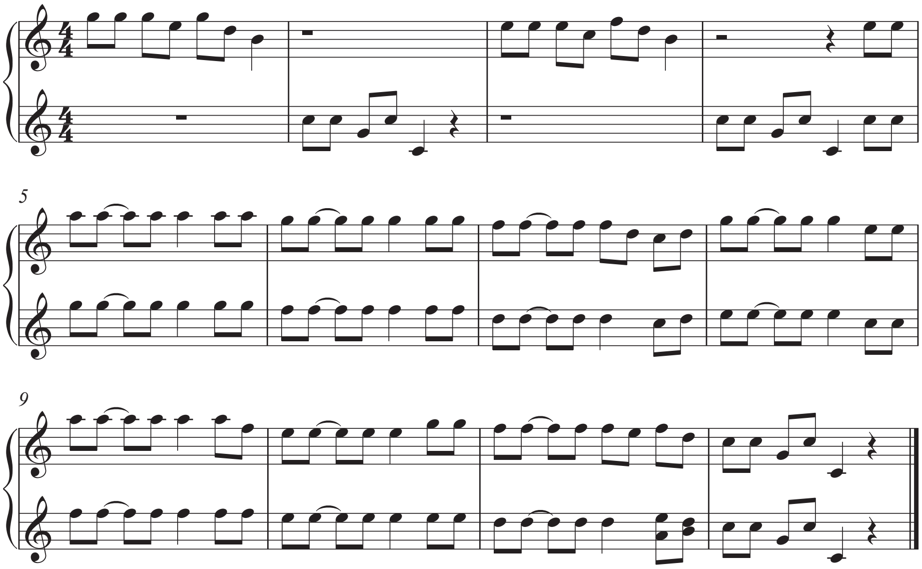
In Fig. 15, we have illustrated one cycle of the musical statement. In subsequent cycles of a performance there are bound to be aesthetic variations of the primary statements. The musical elements that offer a variant of the same known basic theme furnish an index of aesthetic appreciation in African music. The variation process is an important aspect of development in an African music performance event. Thus African music is never monotonous to a cognitive and perceptive listener. What occurs in African music theory is not a repetition of a given theme, rather a subtle, internally contained elaboration of a recurring thematic essence. Hence an Africa-sensitive listening intellect is imperative for perceiving the compositional structure and aesthetic in African indigenous music systems.

STEP VII

There are other complex melodic structures. These are extended in form and configuration, and may incorporate the basic structures identified above, and include:

1. Combination of solo and response structures with chorus sections (Fig. 16).

Fig.16



2. The *phrase cluster* structure. In this structure, several phrase units are strung together to construct an extended melodic composition to a point of full stop or rest. Fig. 17 has seven phrases making up the full melodic theme.

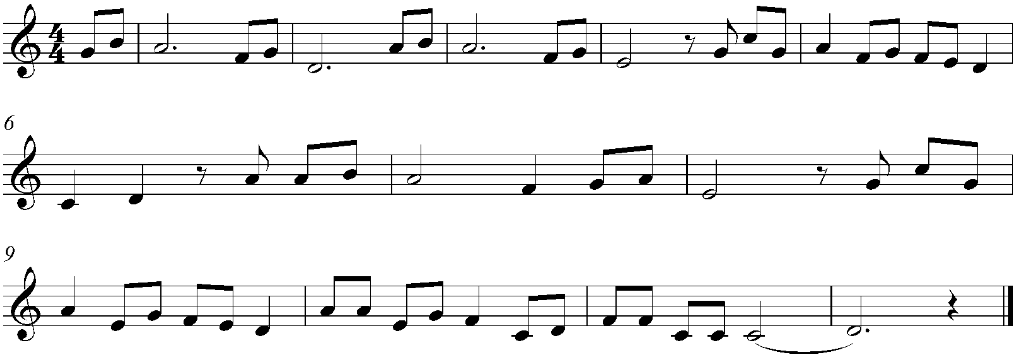


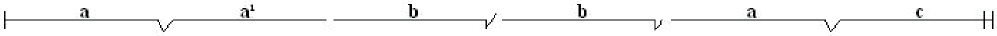
Fig. 17

3. The *verse form*. The verse form, which characterizes European hymn tunes, uses the complementary phrase structures to build up the melody line of a stanza.
4. The *through-composed* melodic form could combine any of the structures discussed above in an extended melodic composition commonly favoured by story singers.

STEP VIII *Evaluation*

1. Sing or play indigenous melodies common in the location of your institution. Sing each item a couple of times in exactly the manner it is normally performed. Break it up into natural sections or phrases in order to determine whether it belongs to any of the melodic structures discussed in this Topic area. If it has a different structure altogether, represent this diagrammatically, and add it to your knowledge of indigenous melodic structures. Do the same with examples of melodies from other culture areas.
2. Sing a hymn tune. Determine the phrases. A significant hymn tune has melodic phrases that carry the lyrics of a stanza. A complete melodic statement should then be a melodic setting of a full stanza of the text. Sing the phrases one after the other. Determine:
    - Which phrases give a feeling of suspension or holding your breath?
    - Which phrases give a feeling of resolution, breathing down or closure?
    - What is the relationship between a suspended phrase and the following phrase that resolves it – are they sounding alike but with different endings, or are they sounding different while complementing each other?

- How many suspended phrases and resolutions are there in the complete hymn tune? If the antecedent (suspension) and consequent (resolution) phrases are not balanced, draw a diagram of the structure of the hymn tune. For instance, the hymn, Ancient and Modern number 135, (Tune, Petra 77.77.77) has the following structure:



Note: "a1" is the same sound as "a", with a modification at the end to give a feeling of resolving "a".

Fig. 18

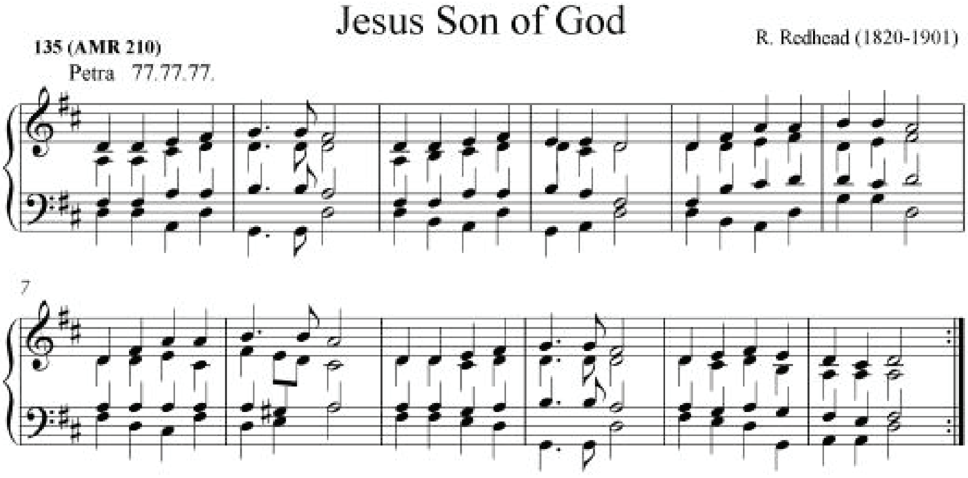
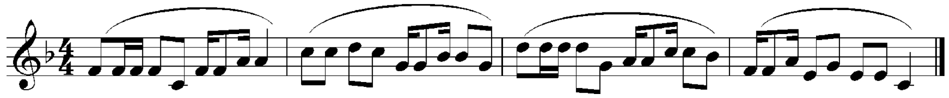


Fig. 19



3. Perform the relay structure of Fig. 19 for four voices. Sing the complete melody such that everybody knows it. Then choose the voice "runners", and assign sections to them. As soon as the "runners" perfect the exchange of the melodic "baton", each should be encouraged to create fill-up patterns to support the primary melody. If the voices are human, sing the melody to vowel sounds or make up a text in the local language or dialect or English. Note that the primary melody is also known as the theme shared by four voices, even though the texture of the final outcome of the exercise has four voices performing at the same time.

TONE/PITCH ORDER, SCALE SYSTEM AND KEYS

TOPIC 1 Tone order

STEP I

We have discussed that we perceive the movement of musical sound in two simultaneous dimensions: time and space. It is possible for music to move only on one structural plane – the time dimension that deals with the rhythm of music. Then we say that it is moving in *monotone*, i.e. one level of sound all the time. When this monotone has no clearly perceivable pitch we say that the music movement is percussive even if there are perceivable stress points. Rhythmic clapping can give us such percussive musical sounds. In any case, in the African rationalization of sound categorized as music, such movement of sound must have rhythmic organization, regular or irregular.

We are reminded that we also perceive sound as moving up and down in space. That is, to move through levels of pitch over performance time. When such movement of music in space is at the same time organized in the time dimension, and each successive pitch is definite, then we have a melody. The human voice or a flute produces melodies. And we can say that melody is musical pitches organized on a rhythmic framework.

STEP II

There could equally be movement of sound in organized time and space in which the pitches are not well defined. There are perceivable levels of sound spectrum or elusive tones as a result of the nature of the object producing the sound. The sound so produced is musical even though the instrument is neither intrinsically percussive nor definitely melodic. An instrument that produces such elusive or undefined levels of tone is called a melorhythm instrument, which produces melorhythmic tunes. That is, a melodic thought that is essentially rhythmic. We can further define melorhythm as the tuneful conception and production of a rhythmic musical statement. Examples of melorhythm instruments include open-ended membrane drums, wooden slit-drums and clapperless bells, the pitches of which are not precise.

STEP III

On a percussion instrument, therefore, we cannot produce music with more than one level of tone. But on melody and melorhythm instruments, more than one level of pitch/tone is always possible. There is a limit, however, to the number of tones/pitches that can be produced on an instrument. We find that by the nature of the properties of musical sound, there is always the lowest note, the foundation note on a music instrument. When we start from this foundation note to produce, progressively, the higher notes above it, we find that at a point we begin to duplicate at a higher level of sound the notes we have heard before. When a note is duplicated at a higher level, we call the bass note the fundamental, and its duplicate at another pitch level, the *octave*. Compare this to a man and a boy singing the same level of sound. The man's voice will sound in octave relationship with the boy's. When we reach the octave of the lowest, fundamental, note on an instrument we may begin to duplicate at the higher, octave level, the other pitches that we have already heard before. We continue to regard the lower notes as the fundamentals of the duplications at higher, octave levels.

STEP IV

The sounding components determine, structurally, the number of possible pitches or tones on some instruments. Each component produces only one pitch/tone when played. An example that we have already discussed is the xylophone in which the number of pitches possible is determined by the number of slabs.

A music culture area may decide not to exploit the entire range of the definite pitches available or possible on a music instrument for its musical needs. In such an instance, the limitation on the number of pitches used is imposed by the culture, and not by the tonal capabilities of the instrument. The successive order of pitches preferred by a culture on an instrument with a wider range of possibilities of pitches reflects the intervallic scheme of the music typical of the culture. An example of instruments with an elastic range of pitches from which a culture area chooses the pitches found in its musical compositions, is a string instrument.

Some other music instruments have a range of tones out of which a culture derives only the tone levels necessary for its sonic or tonal communications. An example of such music instruments that are tonally flexible is the open-ended membrane drum.

In all the above instances, the successive pitches preferred by a music culture area exhibit a constant intervallic scheme in all the instruments of the same type. We then find that a music culture uses a fixed intervallic scheme between successive pitches to construct melodies on all the instruments and musical products characteristic of the culture area.

STEP V

The number of pitches that a culture has rationalized for a music instrument type gives the tone-order for the particular instrument type or species. Thus we can say that an instrument on which only seven tones are possible within a culture has a septatonic (seven) tone-order.

The tone-order, which we can also term the note scheme, defines the number as well as pitch quality of the successive notes from the lowest pitch to its duplication at the octave if duplication occurs. In instances where a culture does not feature the concept of the octave, the tone-order/note scheme will be the range and arrangement of all the notes found on an instrument or the melody of a song. The tone-order on an instrument gives the range of notes, including octave duplication, as the case may be, available for composing music to be played on it. It is possible that an item of music intended for the instrument could use fewer, but never more, notes than are contained in its tone-order and the octave duplications. Similarly, a music culture area exhibits a range of tone-order with a characteristic intervallic scheme for the successive pitches. These are used for composing music that is melodically as well as harmonically characteristic of the culture. Any piece of music could then use fewer but not more than the number of notes including octave duplications characteristic of the culture. To exceed what a culture has determined is to attempt to advance the tone-order prescriptions of the culture. If the culture approves of the extension then it automatically becomes normative.

TOPIC 2 Scale system

STEP I

The range of tone/pitch-order and the intervallic scheme preferred in a culture area are informed by the culture's rationalization of the conventional elements (pitch, rhythm and tone) that constitute sound considered as musical. The sonic materials that are available in a culture also define sounds that are considered musical in the culture. The culture's scale system consists of the total range of tone-order and the intervallic scheme of such successive pitches from the lowest to its octave, where the octave concept exists. Within a cultural scale system there could be more than one scale structure, i.e. re-arrangements of the culture's intervallic scheme. A re-arrangement could be for the purposes of producing different moods of music. For example, the European classical music culture is a diatonic scale system that furnishes the diatonic major scale, the diatonic minor scale and the chromatic scale structures.

Evidence of cultural consciousness and practice of tone-orders/scale systems can be found in the tuning of music instruments in order to achieve a normative intervallic scheme during the construction of instruments and/or before performing on them. The human voice is not always reliable for determining a culture's scale system, although a study of the organization of notes in extant vocal music could be helpful.

A culture's musical knowledge system could have a tonal range that spans more than the upper duplication (the octave) of the lowest note on an instrument. It is also possible that the quality of pitches above the range of an octave could be of a different intervallic scheme instead of being octave duplications of the pitches already heard. We must take cognizance of these possibilities when we are studying the music of an African indigenous culture area. As the music technology of a culture area is advanced, and its musicians explore greater and more diversified ranges of sound on cultural instruments, the scale system may acquire new scale structures, i.e. variations in the intervallic scheme. We bear in mind that the music systems of various world cultures have always been accommodating changes from within as well as outside as a result of culture contact. Thus cultural advancement has been an ever-occurring process in Africa and elsewhere.

We have already indicated, with respect to tone-order, the term for scales derives from the number of pitches or notes that make an octave, and that the term does not necessarily indicate the quality of intervals between successive notes. The more common types of scales encountered in African culture areas are the following:

A scale of seven pitches – the septatonic scale
A scale of six pitches – the hexatonic scale
A scale of five pitches – the pentatonic scale
A scale of four pitches – the tetratonic scale

The diatonic scale, which some culture areas share with the Western classical music system, is essentially a scale with seven fundamental pitches, the foundation note of which is duplicated at the octave. What gives this scale system the specific term "diatonic", is the characteristic arrangement of the intervallic scheme of the successive pitches. The intervallic scheme for the diatonic major scale, using the classical system that has become a conventional reference in modern music studies, is as follows: tone, tone, semitone, tone, tone, tone, semitone.

A particular music composition may not necessarily contain all the notes of a culture's scale. Still it is possible to determine the kind of scale on which it is based by the quality of intervals characterizing the tone-order of the notes used. A piece may give a scale of prominence to the different notes used in composing the melody, and this can help in determining the tone order chosen from the scale system prevalent in the culture area.

The number of the notes that make up a scale as well as the quality of the intervals between successive notes of the scale help to give the music of a culture area its peculiar sound quality. Two culture areas that use different scale systems could have different intervallic schemes for the same type, and possibly construction, of a music instrument. Thus, although an instrument, such as the xylophone, is found in many indigenous cultures of the world, the number of notes as well as the intervallic schemes of the tone-orders varies in accordance with the scale system of every culture group.

TOPIC 3 Keys

STEP I

A piece of music for voice, for instance, could be started on a different pitch level on every occasion it is performed, if there is no music instrument to give a fixed starting pitch. In indigenous African music practice, if a piece of music is started too high or too low for the convenience of the singers, they immediately adjust it to suit the average voice range by changing the starting pitch. A piece will always sound the same, no matter the starting pitch that is convenient for the singers. This is because the scale of the piece as well as the internal intervallic organization of the successive notes of the melody, do not change when there is a change of the level of the starting pitch. Rather, they are adjusted, that is, shifted upwards or downwards as the starting pitch moves up or down. There will be a problem with the performance when a starting pitch puts the range of notes used in a melody beyond the upper or lower voice range of the performers. Variable starting pitch is an African indigenous performance practice, which ensures that a piece of music is performed in a comfortable voice range that accommodates any and all of the performer/s.

We can sing the intervallic scheme of the scale structure of a culture using various starting pitch levels. The scale will always sound the same, but at higher or lower registers. The reproduction of a scale of a piece of music in different starting pitches for the convenience of the performers leads us to the concept and theory of keys.

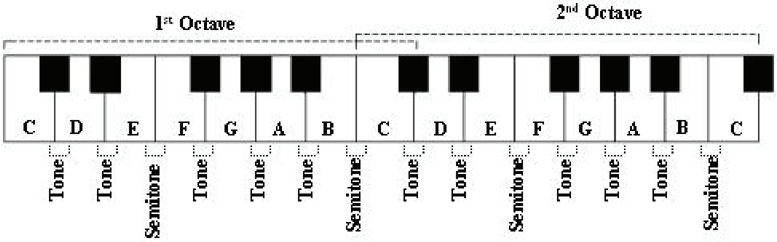
The practice that the scale of a complete piece of music could be shifted from one starting pitch to another is common to indigenous music cultures in Africa. However, the development of the key system as a means of determining a constant starting pitch for a composed piece of music came with the development of music writing, and the production of modern, standardized music instruments. Our study and application of the key system for the purposes of music writing in Africa will discuss the Western classical key system. The principle of keys implicates the shifting of starting pitch for a scale or a piece of music for the convenience of performers. We can further refer to the starting pitch for running a scale as the bass note.

STEP II

The European keyboard, which has the diatonic scale system, is ideal for illustrating the working of the key system. The European keyboard instruments include the piano, the organ/harmonium, the classical xylophone (Glockenspiel) and the accordion. Where none of these instruments is available for practical illustration, a music teacher could work in collaboration with local builders of music instruments to produce a two octave chromatic xylophone or bell chime. Where this is not possible the teacher and the students can collect 24 bottles of various sizes and colours, and use water levels to improvise a two-octave keyboard in the European classical scale system.

The eight-note diatonic major scale has the intervallic scheme represented in Fig. 20, as it visually occurs on the piano or organ. Two octaves are drawn here for the purposes of our discussion.

Fig. 20



The notes of the diatonic major scale with a tonic (bass note) on C are:

C D E F G A B C
Tone Tone Semitone Tone Tone Tone Semitone

The Western keyboard has an arrangement of white and black keys. The black keys are located behind and in between the following adjacent white keys: C and D, D and E, F and G, G and A, A and B. The intervals between the pitches E and F, B and C are semitones, and have no black keys in between them. A full tone is the quality of the intervals between the other white keys. The black keys lying in between them divide each full tone into two semitones. A black key thereby steps up a note before it by a semitone, and we say that it has sharpened it [#]. The same black key steps down the note after it by a semitone, and we say that it has flattened it [♭]. In the illustration, Fig. 20, the black key between C and D thus sharpens C to C#, and flattens D to D♭. This then means that although C# and D♭ are different directions of musical movement, which we distinguish as such in music writing, they are the same musical sound or pitch when played or sung [C# = D♭]. Similarly in terms of what we see on keyboards, as well as hear as sound, D# = E♭, F# = G♭, G# = A♭, A# = B♭.

In the Western classical scale system we can, therefore, divide the intervals of the diatonic major scale into equal steps, each of which is a semitone. Thus, going up, i.e. ascending the pitch ladder from C, the following semitone movement is available:

C → C# → D → D# → E → F → F# → G → G# → A → A# → B → C^1

This altogether gives us thirteen notes and twelve equal steps of music pitches called the **chromatic scale** of European classical music.

If we read the scale in the opposite direction, descending the pitch ladder, we start from the Octave C^1, and go down the chromatic scale.

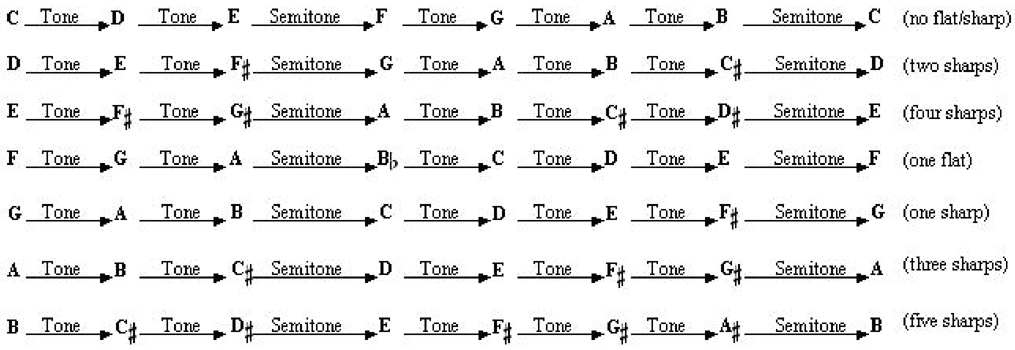
C^1 → B → B♭ → A → A♭ → G → G♭ → F → E → E♭ → D → D♭ → C

Putting the ascending and descending tone-orders side by side we get:

C → C# → D → D# → E → F → F# → G → G# → A → A# → B → C^1

C ← D♭ ← D ← E♭ ← E ← F ← G♭ ← G ← A♭ ← A ← B♭ ← B ← C^1

In the key of C, which we are using for illustration, we notice that all the basic notes of the diatonic major scale are the white notes on the Western keyboard. We call these the natural notes or keys of the diatonic scale when sounded. We have already stated that the arrangement of the intervallic scheme of any scale, here the diatonic major, will be the same no matter the note we prefer as our tonic or bass note. We can use the illustration of the keyboard, Fig. 20, to construct the same diatonic major scale on every white note of the keyboard. In doing so we shall be forced to alter some natural notes by raising (sharpening) or lowering (flattening) them in order to retain the qualities of intervallic scheme that make the diatonic major scale played on any starting pitch always sound the same:



C $\xrightarrow{\text{Tone}}$ D $\xrightarrow{\text{Tone}}$ E $\xrightarrow{\text{Semitone}}$ F $\xrightarrow{\text{Tone}}$ G $\xrightarrow{\text{Tone}}$ A $\xrightarrow{\text{Tone}}$ B $\xrightarrow{\text{Semitone}}$ C (no flat/sharp)

D $\xrightarrow{\text{Tone}}$ E $\xrightarrow{\text{Tone}}$ F♯ $\xrightarrow{\text{Semitone}}$ G $\xrightarrow{\text{Tone}}$ A $\xrightarrow{\text{Tone}}$ B $\xrightarrow{\text{Tone}}$ C♯ $\xrightarrow{\text{Semitone}}$ D (two sharps)

E $\xrightarrow{\text{Tone}}$ F♯ $\xrightarrow{\text{Tone}}$ G♯ $\xrightarrow{\text{Semitone}}$ A $\xrightarrow{\text{Tone}}$ B $\xrightarrow{\text{Tone}}$ C♯ $\xrightarrow{\text{Tone}}$ D♯ $\xrightarrow{\text{Semitone}}$ E (four sharps)

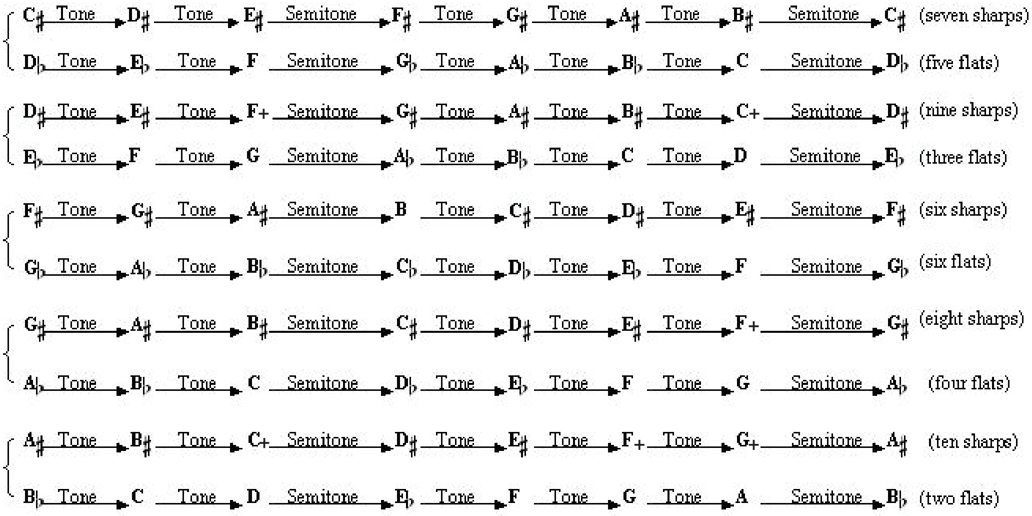
F $\xrightarrow{\text{Tone}}$ G $\xrightarrow{\text{Tone}}$ A $\xrightarrow{\text{Semitone}}$ B♭ $\xrightarrow{\text{Tone}}$ C $\xrightarrow{\text{Tone}}$ D $\xrightarrow{\text{Tone}}$ E $\xrightarrow{\text{Semitone}}$ F (one flat)

G $\xrightarrow{\text{Tone}}$ A $\xrightarrow{\text{Tone}}$ B $\xrightarrow{\text{Semitone}}$ C $\xrightarrow{\text{Tone}}$ D $\xrightarrow{\text{Tone}}$ E $\xrightarrow{\text{Tone}}$ F♯ $\xrightarrow{\text{Semitone}}$ G (one sharp)

A $\xrightarrow{\text{Tone}}$ B $\xrightarrow{\text{Tone}}$ C♯ $\xrightarrow{\text{Semitone}}$ D $\xrightarrow{\text{Tone}}$ E $\xrightarrow{\text{Tone}}$ F♯ $\xrightarrow{\text{Tone}}$ G♯ $\xrightarrow{\text{Semitone}}$ A (three sharps)

B $\xrightarrow{\text{Tone}}$ C♯ $\xrightarrow{\text{Tone}}$ D♯ $\xrightarrow{\text{Semitone}}$ E $\xrightarrow{\text{Tone}}$ F♯ $\xrightarrow{\text{Tone}}$ G♯ $\xrightarrow{\text{Tone}}$ A♯ $\xrightarrow{\text{Semitone}}$ B (five sharps)

Since the black keys belong to the notes used in European classical music, we can also use them as starting pitch or bass note or tonic for constructing the diatonic major scale:



C♯ $\xrightarrow{\text{Tone}}$ D♯ $\xrightarrow{\text{Tone}}$ E♯ $\xrightarrow{\text{Semitone}}$ F♯ $\xrightarrow{\text{Tone}}$ G♯ $\xrightarrow{\text{Tone}}$ A♯ $\xrightarrow{\text{Tone}}$ B♯ $\xrightarrow{\text{Semitone}}$ C♯ (seven sharps)

D♭ $\xrightarrow{\text{Tone}}$ E♭ $\xrightarrow{\text{Tone}}$ F $\xrightarrow{\text{Semitone}}$ G♭ $\xrightarrow{\text{Tone}}$ A♭ $\xrightarrow{\text{Tone}}$ B♭ $\xrightarrow{\text{Tone}}$ C $\xrightarrow{\text{Semitone}}$ D♭ (five flats)

D♯ $\xrightarrow{\text{Tone}}$ E♯ $\xrightarrow{\text{Tone}}$ F+ $\xrightarrow{\text{Semitone}}$ G♯ $\xrightarrow{\text{Tone}}$ A♯ $\xrightarrow{\text{Tone}}$ B♯ $\xrightarrow{\text{Tone}}$ C+ $\xrightarrow{\text{Semitone}}$ D♯ (nine sharps)

E♭ $\xrightarrow{\text{Tone}}$ F $\xrightarrow{\text{Tone}}$ G $\xrightarrow{\text{Semitone}}$ A♭ $\xrightarrow{\text{Tone}}$ B♭ $\xrightarrow{\text{Tone}}$ C $\xrightarrow{\text{Tone}}$ D $\xrightarrow{\text{Semitone}}$ E♭ (three flats)

F♯ $\xrightarrow{\text{Tone}}$ G♯ $\xrightarrow{\text{Tone}}$ A♯ $\xrightarrow{\text{Semitone}}$ B $\xrightarrow{\text{Tone}}$ C♯ $\xrightarrow{\text{Tone}}$ D♯ $\xrightarrow{\text{Tone}}$ E♯ $\xrightarrow{\text{Semitone}}$ F♯ (six sharps)

G♭ $\xrightarrow{\text{Tone}}$ A♭ $\xrightarrow{\text{Tone}}$ B♭ $\xrightarrow{\text{Semitone}}$ C♭ $\xrightarrow{\text{Tone}}$ D♭ $\xrightarrow{\text{Tone}}$ E♭ $\xrightarrow{\text{Tone}}$ F $\xrightarrow{\text{Semitone}}$ G♭ (six flats)

G♯ $\xrightarrow{\text{Tone}}$ A♯ $\xrightarrow{\text{Tone}}$ B♯ $\xrightarrow{\text{Semitone}}$ C♯ $\xrightarrow{\text{Tone}}$ D♯ $\xrightarrow{\text{Tone}}$ E♯ $\xrightarrow{\text{Tone}}$ F+ $\xrightarrow{\text{Semitone}}$ G♯ (eight sharps)

A♭ $\xrightarrow{\text{Tone}}$ B♭ $\xrightarrow{\text{Tone}}$ C $\xrightarrow{\text{Semitone}}$ D♭ $\xrightarrow{\text{Tone}}$ E♭ $\xrightarrow{\text{Tone}}$ F $\xrightarrow{\text{Tone}}$ G $\xrightarrow{\text{Semitone}}$ A♭ (four flats)

A♯ $\xrightarrow{\text{Tone}}$ B♯ $\xrightarrow{\text{Tone}}$ C+ $\xrightarrow{\text{Semitone}}$ D♯ $\xrightarrow{\text{Tone}}$ E♯ $\xrightarrow{\text{Tone}}$ F+ $\xrightarrow{\text{Tone}}$ G+ $\xrightarrow{\text{Semitone}}$ A♯ (ten sharps)

B♭ $\xrightarrow{\text{Tone}}$ C $\xrightarrow{\text{Tone}}$ D $\xrightarrow{\text{Semitone}}$ E♭ $\xrightarrow{\text{Tone}}$ F $\xrightarrow{\text{Tone}}$ G $\xrightarrow{\text{Tone}}$ A $\xrightarrow{\text{Semitone}}$ B♭ (two flats)

(The sign + after a note means a double sharp. Thus F+ means F sharpened to the second degree: F to F# to G. Visually and in actual sound we shall play the note G. But in spelling the notes of the scale as well as in writing music within a scale that contains doubly sharpened notes, we say and write F+.)

The key of a piece of music can then be likened to a door-key, which opens a door to let us into a locked room. A musical key gives us a clue or opens the door to the spelling of the notes of the diatonic scale it represents. The brackets linking two scales indicate that although the notes on top are spelt differently from the notes below, they are the same physical notes/keys and sounds, when played on the keyboard or any other European classical instrument.

We have now constructed the diatonic major scale on every note or key on the keyboard. Each represents all the notes within an octave, used for composing music in that key in the European classical music tradition. To a listener, the reproduction of all the above constructions on an instrument will always be the same quality of tone-order, although each has a different level of sound as its starting pitch and, therefore, a different register. In other words, we are merely transposing the same organization of intervallic qualities to different vocal or instrumental registers each time we reproduce the successive notes of the diatonic major scale on a different starting pitch or tonic. Each of the notes that we used as the starting pitch for constructing the diatonic major scale gives the key name of the diatonic scale in that register. It also gives the key name for the music written in the scale. Thus, in the order of the above construction, and starting with the white keys, the following diatonic major keys are available for writing music in the European classical tradition: Key C, Key D (two sharps), Key E (four sharps), Key F (one flat), Key G (one sharp), Key A (three sharps), Key B (five sharps). Key C# (seven sharps) has the same pitches and register of tone-order as Key D♭ (five flats). Similarly Key D# (nine sharps) has the same notes and pitches as Key E♭ (three flats), Key F (six sharps) is the same as Key G♭ (six flats); Key G# (eight sharps) has the same sound and notes as Key A♭ (four flats); and Key A# (ten sharps) has the same sound and notes as Key B♭ (one flat). The key a composer prefers for writing music will depend primarily on the span of notes (lowest sound to the highest) of the music he/she is writing, the voice or pitch range, the average tessitura of the singers or instruments, and the technical problems to be encountered in fingering the notes of the scale on an instrument.

The more commonly used Keys are those with fewer sharps and flats. They are easier to read and play. Where two different key names represent the same scale notes, it is usual to write the music in the scale name that has fewer sharps or flats to bother about. We can now re-arrange the keys in the ascending order of number of sharps or flats.

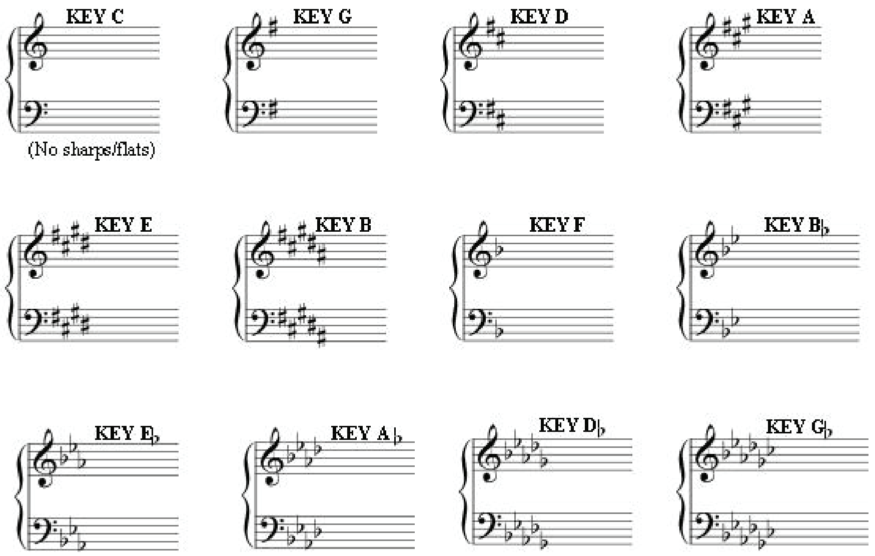
Sharp keys	**No. of sharps (#)**	**Flat keys**	**No. of flats (♭)**
C	Nil	C	Nil
G	One	F	One
D	Two	B♭	Two
A	Three	E♭	Three
E	Four	A♭	Four
B	Five	D♭	Five
F#	Six	G♭	Six
C#	Seven	C♭	Seven

In writing music in any key we must always bear in mind that the notes that are sharpened or flattened in a key must remain so throughout the music. We do not usually put the flat or sharp sign that belongs to the notes in a key in front of such notes every time they occur in the body of the music. If we have reason to lower a sharpened note back to its natural pitch, or to raise a flattened note up to the natural pitch within the body of the music, we must indicate such an alteration of a scale note with a sign [♮], which is called the *natural* sign.

We write key signs at the beginning of every stave of the treble and/or bass clefs to indicate the key of a piece of music. The signs represent the notes of the key that must be sharpened (in sharp keys) or flattened (in flat keys) within the body of the written music. A key sign is drawn on lines and spaces as sharps and/or flats on the specific notes that are sharpened or flattened in the body of the music score. The number of sharps or flats is always drawn in a specific order. Such a sign that indicates the key in which a piece of music is written and will, therefore, be performed is called the key signature. Thus a key name such as Key D tells us that the scale in which the music is written and will be performed has the note D as the tonic or bass note of the scale; and that the notes F and C are sharpened, to F# and C# respectively, every time they occur within the body of the music, unless a natural sign [♮] is put in front of any of them to indicate otherwise. These two sharp signs will be drawn on the F line and C space respectively immediately after the treble and bass clef signs.

The following are the key signatures for the more common keys used in European classical style of music writing. Note the consistent order in which the sharps and flats are always drawn.

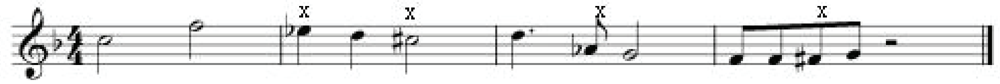
Fig. 21



STEP III

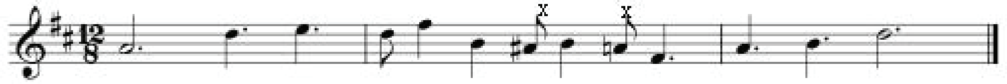
When a note is altered in the body of a composition it becomes foreign to the normal tone-order of the key of the music. The sign indicating such a foreign note is called an *accidental.* We write the foreign sharp or flat sign that alters the natural pitch of a note belonging to a key in front of the note thus:

Fig. 22



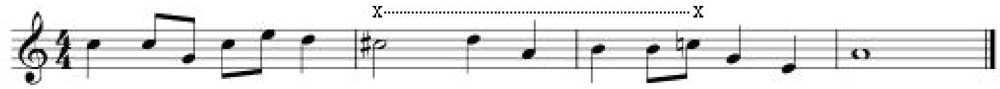
Such a sign alters every occurrence of such a note within a bar. A bar line automatically restores an altered note back to its normal pitch in subsequent bars unless we continue to alter such a note by continuing to insert the alteration sign in subsequent bars. But if we have reason to restore an altered note within the same bar that it has been sharpened or flattened, we use the natural sign [♮] as appropriate thus:

Fig. 23



A bar line automatically naturalizes a foreign (altered) note in subsequent bars. However, a composer may still prefer to write the appropriate sign that restores a note to its normal key quality the first time the restored note occurs in another bar. This further reminds the performer that the note is no longer altered.

Fig. 24



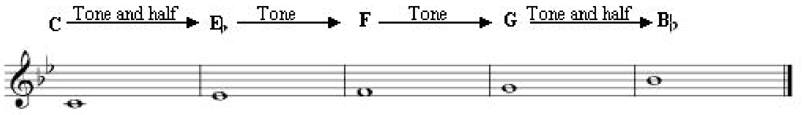
A closer study of the order of the sharps and flats as they accrue in the key signature of the European classical key system shows some pattern that helps us identify a key quickly. In the sharp keys the note that is a semitone step above the last sharp gives the key name. In the flat keys the note carrying the last but one flat sign has the key name. Hence in naming the flat keys the term "flat" is always added to the key name with the exception of Key F that is the key with only one flat. The term "flat" is added to the name of the keynote to show that the tonic is flattened in the reading of the scale.

STEP IV

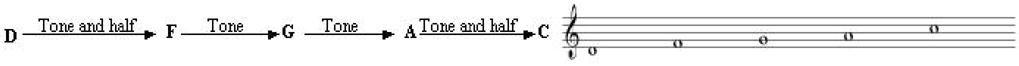
We have stated that the tuning of the same type of music instrument in an African culture group exhibits a constant intervallic scheme even though the level of the starting pitch may vary from one performer to another, and from one tuning occasion by the same performer to another. The consistency in the intervallic scheme is a strong evidence of a constant scale system for music compositions on the instrument, and within the culture. In writing original modern compositions in the idioms of an African music culture we can adapt aspects of the European key system for convenience. Let us take a culture area that uses a pentatonic scale system with the following intervallic scheme:

3 semitones – full tone – full tone – 3 semitones

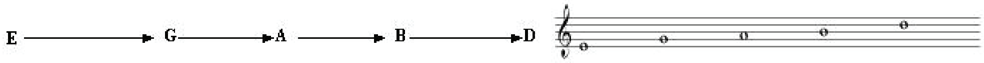
In writing music for voices or melody instruments we first indicate the treble and/or bass clefs on the stave. If C is our tonic or tonal centre, the following key signature for the scale system of the culture, which does not conform to the European key system, will emerge:



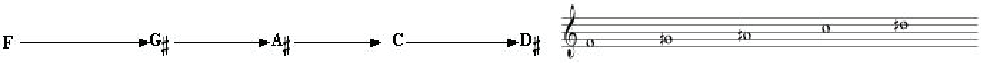
Should we prefer D as the tonic, the key signature and the tone-order for the scale system will become:



A tonic on E will give:



F as tonic will give:



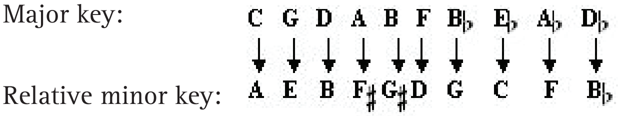
We note from the constructions of the same scale structure on different tonics or tonal centers that in this music culture area, the pentatonic Key D, the pentatonic Key E and the pentatonic Key F carry no key signatures when written in the European staff system.

STEP V

The intervallic scheme that we have discussed for the diatonic scale, and with which we derived the keys in Step II above, gives us what we call the **major keys** in European classical music. The same music tradition has another scale structure resulting in keys that are related to the major keys. The intervallic scheme of this related scale is:

tone – semitone – tone – tone – semitone – 3 semitones – semitone.

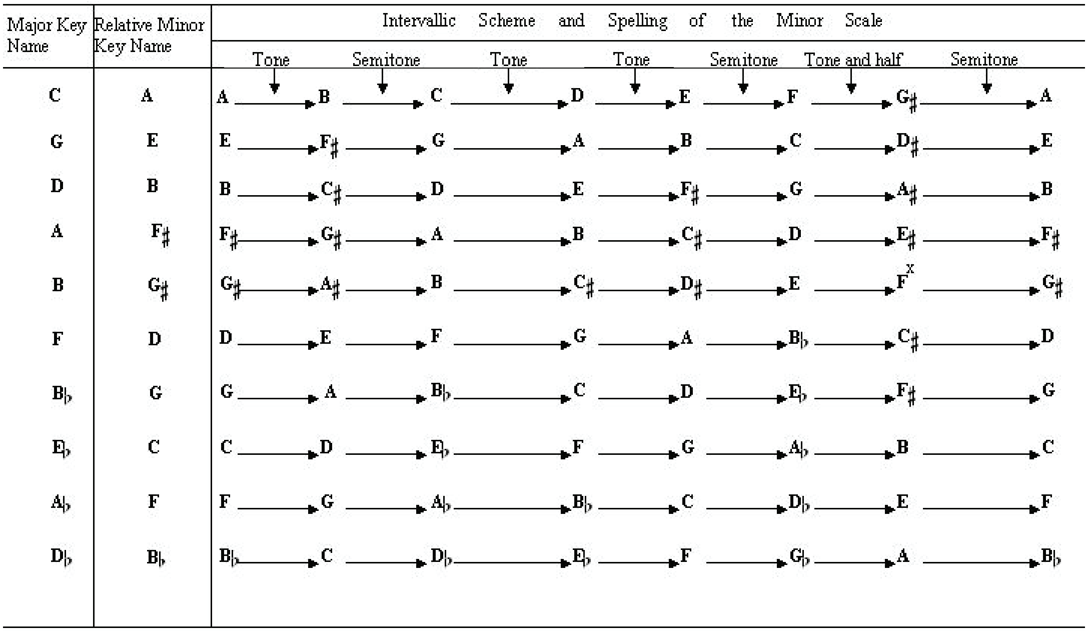
This scheme gives what is called the **minor scale**. The keys resulting therefrom are called the diatonic minor keys. Minor keys generally have a melancholic or sad quality when spelt out or used to write music. Every major key has its own relative minor key, the starting pitch or tonic of which is on the sixth step of the major. The relative minor keys derived from the more commonly used major keys are as follows:



Major key:	C	G	D	A	B	F	B♭	E♭	A♭	D♭
	↓	↓	↓	↓	↓	↓	↓	↓	↓	↓
Relative minor key:	A	E	B	F♯	G♯	D	G	C	F	B♭

A relative minor key shares the same key signature and number of sharps or flats as the relative major. The difference in sound arises from the altered intervallic structure resulting from using a new tonic, which is the sixth step or subdominant note of the major key, and raising the seventh step or *leading note* of the tone-order of the minor key by a semitone. The relative minor keys of the diatonic scale are spelt as in the following table:

Table 3. Spelling of relative minor keys



Major Key Name	Relative Minor Key Name	Intervallic Scheme and Spelling of the Minor Scale														
			Tone		Semitone		Tone		Tone		Semitone		Tone and half		Semitone	
C	A	A	→	B	→	C	→	D	→	E	→	F	→	G♯	→	A
G	E	E	→	F♯	→	G	→	A	→	B	→	C	→	D♯	→	E
D	B	B	→	C♯	→	D	→	E	→	F♯	→	G	→	A♯	→	B
A	F♯	F♯	→	G♯	→	A	→	B	→	C♯	→	D	→	E♯	→	F♯
B	G♯	G♯	→	A♯	→	B	→	C♯	→	D♯	→	E	→	F^{x}	→	G♯
F	D	D	→	E	→	F	→	G	→	A	→	B♭	→	C♯	→	D
B♭	G	G	→	A	→	B♭	→	C	→	D	→	E♭	→	F♯	→	G
E♭	C	C	→	D	→	E♭	→	F	→	G	→	A♭	→	B	→	C
A♭	F	F	→	G	→	A♭	→	B♭	→	C	→	D♭	→	E	→	F
D♭	B♭	B♭	→	C	→	D♭	→	E♭	→	F	→	G♭	→	A	→	B♭

STEP VI

The following are the terms for the order of notes in the diatonic scale system using Key C major as a model. Alternative terms are given.

STEPS	1	2	3	4	5	6	7	8
NOTES	C	D	E	F	G	A	B	C
TERMS	Tonic	Super-tonic	Mediant	Sub-Dominant	Dominant	Sub-Mediant	Leading note	Octave
		Second	Third	Fourth	Fifth	Sixth	Seventh	

STEP VII *Evaluation*

Procure a xylophone or any other indigenous keyboard instrument (finger piano, raft zither etc.) from your music culture area. Sound the notes of its tone-order, and determine the intervallic scheme. Compare the intervallic scheme to that of other keyboard instruments used by the musicians in your culture area. Record or sing, and/or transcribe some melodies from your culture area. How do the intervallic schemes of the notes used in the melodies compare to that of the keyboard instrument/s investigated? If they derive from the same fundamental scheme, the chances are that you are dealing with the scale system of your culture area, subject to further verifications using advanced research methods and measurement technology.

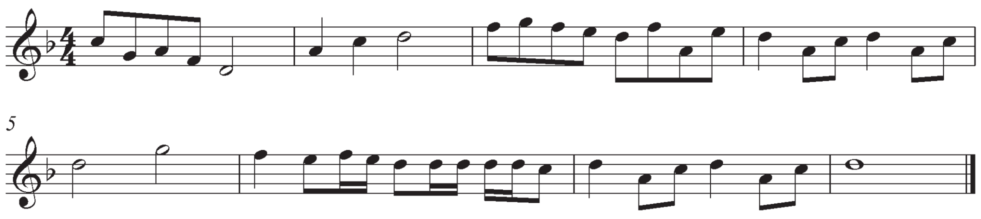
If you have melorhythm instruments in your culture area how many primary tones are produced on each of them during performance? How do the tones approximate:

- to the definite pitches/notes of melody instruments?
- to the tones of the indigenous language/dialect of the culture area?

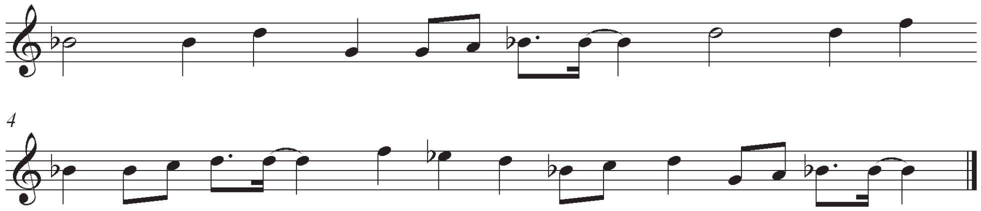
Record and plot the bass notes of three or more samples of a keyboard or melody instrument type in your cultural locale. Do all the instruments of the same type have the same level of sound as the bass note for the tone-order? If the bass notes are of different pitches, while they have the same tone-order as well as intervallic scheme, then that is proof that the issue of starting pitch or key is relative, and for the convenience of artistes. African cultures practice a theory of *relative key system* as well as *relative tuning system* instead of the absolute theory of Western classical music.

Rewrite, that is transpose, the following themes a major third above and a minor third below the starting pitch.

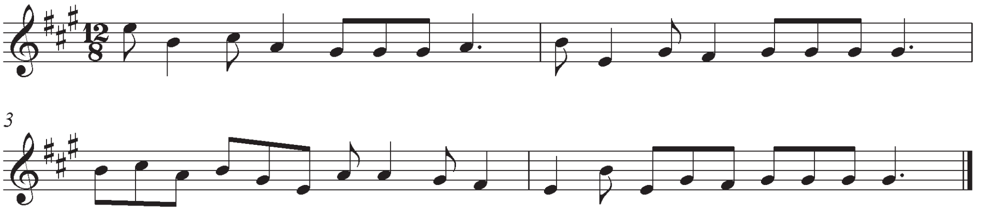
Theme 1 (i)



Theme 1 (ii)

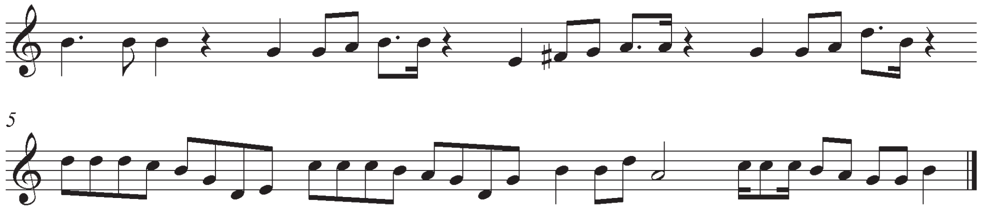


Theme 1 (iii)

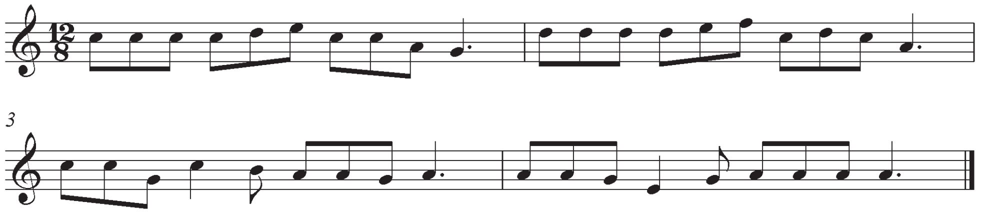


Determine the key signatures of the following themes by first writing down the tone order of the scales and calculating the intervallic schemes. Rewrite the themes by putting in the key signature at the beginning of each theme.

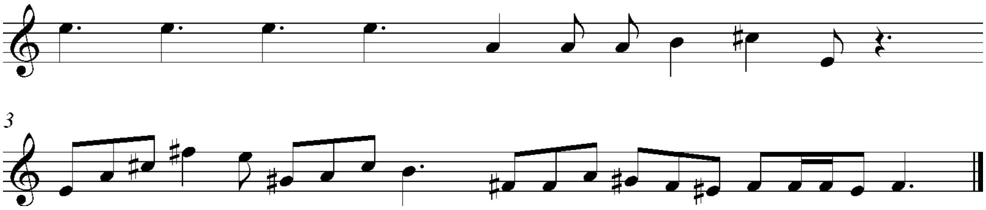
Theme 2 (i)



Theme 2 (ii)

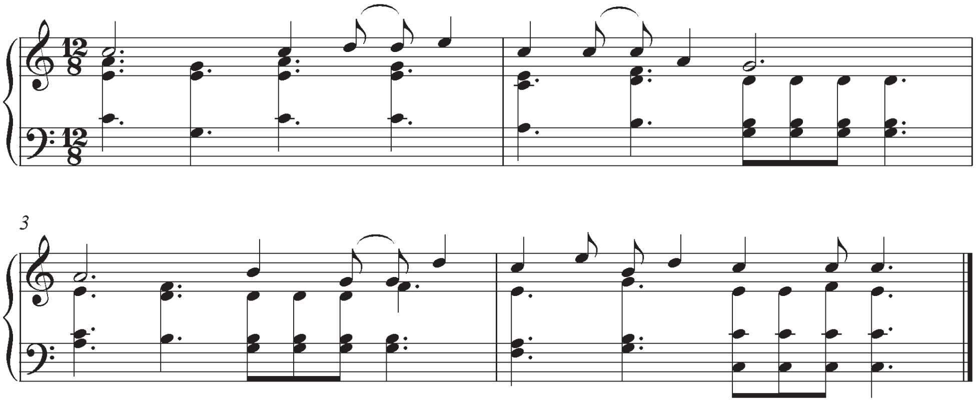


Theme 2 (iii)

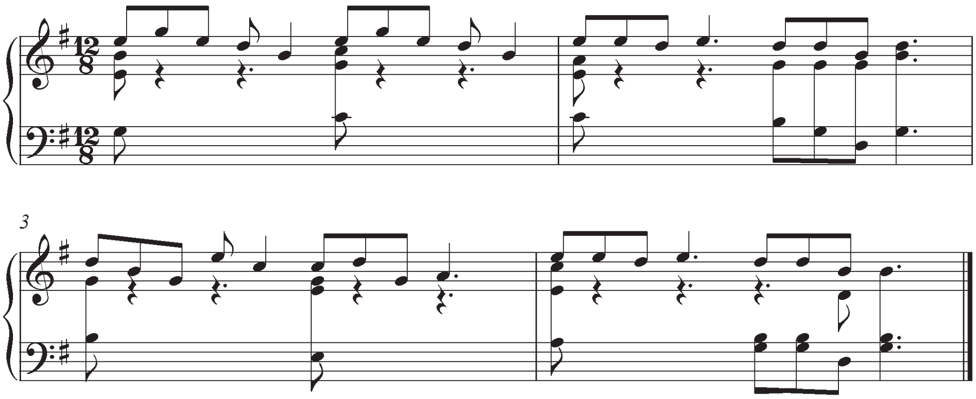


Write out the intervallic scheme and determine the type of scale used in the melodies and harmonies.

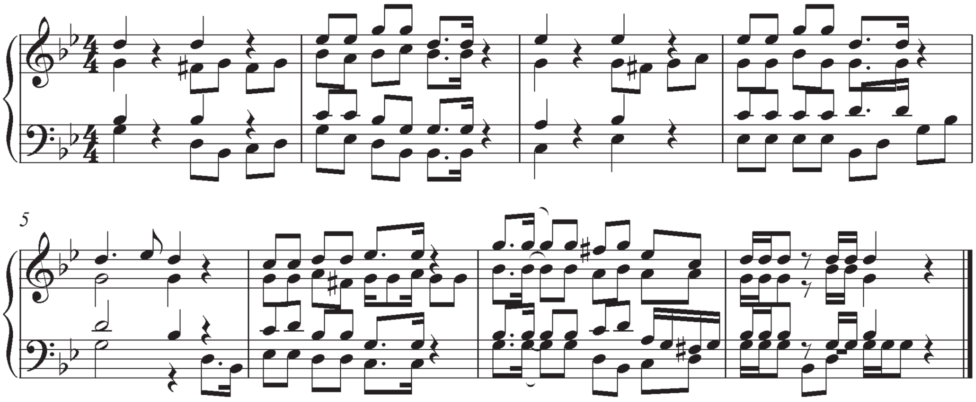
Theme 3 (i)



Theme 3 (ii)



Theme 3 (iii)



Write a melody of four to eight bars in each of the following scales: F, D minor, E and C. Your melody will be in any of the melodic structures discussed in Unit 2, Topic 2.

Compose a four-bar melody in 12/8 time signature using each of the following tone-orders.

- What diatonic major keys have the following notes as the mediant: F#, G, E, C#, A?
- What diatonic major keys have the following notes as the dominant: D, A, B, E, G?
- In what major or minor key is the note G# a Supertonic? A mediant? A subdominant? A submediant? A leading note?
- In what major or minor keys is the note E the leading note? The submediant? The dominant? The subdominant? The mediant? The supertonic?
- In both the treble and bass clefs write the key signatures of the relative minor keys in Table 3, and write the scales, observing any altered note that should be written in as an accidental note. Use full notes to write the scales.

MODULE 102

FACTORS OF MUSIC APPRECIATION

UNIT 1 – FACTORS OF MUSIC-KNOWING AND MUSIC APPRECIATION IN INDIGENOUS AFRICAN CULTURES 49
TOPIC 1 Pulse in African music 49
TOPIC 2 Music and dance relationship in African musical arts 51
TOPIC 3 Cultural sonic preferences 52
TOPIC 4 Cultural rhythm 52
TOPIC 5 Psychical tolerance 53

UNIT 2 – CREATIVE LISTENING 54
TOPIC 1 Matching melodies 54
TOPIC 2 Improvising/extemporizing on a shared primary melody 60

UNIT 3 – ANALYTICAL PERCEPTION 62
TOPIC 1 Reproducing and analyzing rhythm statements 62
TOPIC 2 Reproducing and analyzing melodic themes 69
TOPIC 3 Reproducing and analyzing melorhythmic themes 71
TOPIC 4 Identifying intervals 71

UNIT 4 – TECHNICAL REPRODUCTION OF RECEIVED SOUND 73
TOPIC 1 Hearing, reproducing and writing rhythm patterns 73
TOPIC 2 Hearing, reproducing and writing melodies 74
TOPIC 3 Hearing, reproducing and writing melorhythmic themes 74
TOPIC 4 Hearing, reproducing and writing intervals 75

FACTORS OF MUSIC-KNOWING AND MUSIC APPRECIATION IN INDIGENOUS AFRICAN CULTURES

TOPIC 1 Pulse in African music

STEP I

Music of European as well as some other classical music traditions is music of and for the mind, often in isolation of the body. It is important that other world cultures have developed peculiar classical music traditions in the same artistic-aesthetic sense as marks European classical music. The singular difference is that European classical music has been practised as a written music tradition. Thus we have African, Indian, Chinese etc. classical music, maybe not written, but embedded in oral memory and advanced and preserved in oral tradition. The theory of indigenous music of Africa is framed by systematic rationalization and consistent creative formulae that are embedded in oral memory, also transmitted and advanced as oral tradition. Hence it is that the significant sound features of a style or type or piece is recognized, handed on and re-created over generations. The sense of **pulse**, regular beat, pervades most human music, as well as the experiencing of the movement of cosmic forces.

African music stimulates total body sensing. The focal point of impact is the heart, the power base from which sensory vibrations radiate to other parts of the body including the brain. The life essence of the human body depends on the pulse that generates, regulates and sustains the blood flow that makes aliveness.

STEP II

Pulse is the foundation of the energy and flow of African musical arts. The musical art in African indigenous cultures is a conceptual integration of the music as sound with the dance, the drama, and the plastic arts. Music structures as well as coordinates live performance in public space. African music is primarily music of the heart, and as such generates sensations, activities and appreciation that involve the composite body. European classical music is essentially music of the mind implicating localized (mental) appreciation. To respond to indigenous African music actively, or even passively, is to respond to music that propels and processes life. The music impacts and animates the heart to generate sensations or excitation that could be emotional or motional, or both. The sensations could be physically expressed depending on the intensity and nature of the excitation as well as the recommendations of the musical context or performance environment. Such expressions could be in the nature of dance and acting or otherwise gestures of empathic rapport with other dancing, playing and acting bodies that interpret the peculiar energies of a music type in practical dimensions. All the overt transformations of the energy impulses of African music are anchored by the sense of pulse. Musical effect is then monitored as spontaneous aesthetic display that is primarily demonstrative and spontaneous. In other performed music kinds, aesthetic sensation and expression are covert, internalized, restrained or prescribed.

STEP III

Pulse is basic as an organizing principle of life and music:

- Pulse in nature is functional. It is the natural pace of being that regulates life (biological functions, life cycles etc.) and the universe (cosmological realities and occurrences). Nature informs African musical thought and rationalization to a great extent.
- Pulse is centri-focal to African musical arts thoughts and actions. The other structural elements and component layers of musical sound or life relate to the foundational axis of pulse.
- Pulse has metaphysical as well as rational reality – it can be sensed, heard and measured.
- Pulse, having temporal regularity (evenness of occurrence), is the reference for the gross computation/measurement as well as individual negotiation of time and space in music or life.
- Pulse has nuclear reckoning (micro-pulse) and gross reckoning (macro-pulse). In music, micro-pulse is felt or sounded as a deep-toned, regularly recurring beat that focuses the structural individualities of other ensemble parts/roles as well as dance motions/gestures and dramatic actions; macro-pulse groups in temporal dimension, the collective movement of all inter-relating structural lines as well as communal actions in measured metric order.
- The contradiction of the natural sense of functional pulse generates conflict, stress, tension, anxiety and chaos, which could be the intention of a music composition. There could then be need for resolution, composure or restoration of normalcy. When pulse trips, becomes irregular, uncoordinated, slows or races indiscriminately, other activities and sensations anchored on it are affected and could be in jeopardy.
- Pulse, as the steady pace of action or feeling, may not need to be sonically articulated. It is not always registered overtly in the consciousness of action. Sometimes, and with experience, it then becomes internalized, taken for granted as a subtle regulator in the course of executing musical and other actions as well as the elaboration of action/theme/relationships.
- When the pulse of music and communal action or living is secure and sensitized, the creative imagination/exploration of individualistic contributions becomes liberated

without compromising the sense of belonging and conforming to a collective. Pulse creates space for exercising individual liberty in personal and group action.
- In African music ensembles, pulse coordinates the peculiarities, structures and qualities of distinctive relating parts.

TOPIC 2 Music and dance relationship in African musical arts

STEP I *Dance is visual music*

- Dance steps and structured movement gestures of body parts usually derive from a rhythm line, commonly the rhythm-of-dance line in specialized dance music. Dancers could also interpret the synthesis of the component melodic-rhythmic structures of music, especially in the case of free medley dances. The synthesis will furnish the basic choreographic motif for individualistic elaborations.
- Dance is rarely ever conceived without music in indigenous African creative sensitivity. The reverse is not the case.
- An aesthetic and eurhythmic expression in dance is a physical transformation of the energy quality and intensity of music – a behavioural manifestation of the latent mood and character of music.
- The nature of music and dance relationship is along the lines of the two main categories of indigenous dance conception:

Music for free medley dances emphasizes action rhythm that generates the kinetic impulse for mass participation. This is externalized in dance and movement. The motivation to dance then depends on a person's psychical tolerance for the musical fact as well as the cultural-behavioral recommendations of a given music type/style.

While action rhythm is a basic requirement in the formulation of music for stylized formation dances, the focus of interest is on a rhythm-of-dance component that calls or delineates or counterpoints the choreographic conformations.

STEP II *Music as sonic dance*

Dance steps could constitute lines of musical texture when amplified by the impact of the feet on the ground or by the sound of sonic objects worn on parts of the body.

STEP III *The relational and structural levels of music and dance*

- Music provides the social and mood setting for dance to happen.
- At the psychical level of perception, music stimulates the kinetic urge to dance, basic to a person's susceptibility to the action rhythm or the emotive content of the music.
- Dance movements are structured extensions in the visual dimension of the various levels and computations of music rhythm. At the surface level, dance could interpret

the rhythm of dance line in music. At the deep level, the composite pulse line could pace and unify individualistic elaborations of a common dance motif and emotion. In free medley dances especially, any individual dancer could isolate and interpret any ensemble line; and yet a hundred individually created dances would be conforming basically to the same dance idea and music.

- Energetic rhythm in music goes with energetic rhythm in dance, and marks a climactic sequence in a performance.
- Creativity in dance is not always fixed for a given piece of music, and individual dancers could create different improvisations to the same music.
- In free medley dances structural variations in the musical form go with variations in the basic choreographic motifs.
- Any culture group could have peculiar aesthetic motifs that characterize dance in the culture. Such aesthetic motifs could be localized in parts of the body such as shoulder/chest/waist/belly/thigh shakes. Music would create the kinetic foundation for such aesthetic motions at the psychic level.
- Music that generates group therapeutic dancing is usually psychically compelling due to its action rhythm intensity; music for soporific or tranquil therapy would be more serene, or would be played on a mellow instrument.

TOPIC 3 Cultural sonic preferences

Cultural and environmental factors inform the constituents of the sound a society approves as musical with respect to:

- derivations and determinants of vocal music culture and aesthetics
- derivations and determinants of instruments and instrumental music practices
- derivations and determinants of body use in dance
- the nature and determination of interpersonal (somatic) behaviour in music making
- adaptation and adoption of new musical elements and materials from the globalizing sonic village, and the factors responsible for such accommodation such as modern education, communication and commerce

TOPIC 4 Cultural rhythm

Movement patterns and gestures as well as their dynamics generated by the normal cultural activities in a culture affect and determine the peculiar sonic as well as motional dynamics of the culture's music and dance manifestations. For instance, the modal application of the body in the cultivation technique of a culture group would inevitably influence the body-aesthetic motif that characterizes the dances of the culture. Likewise the modal formatting of the body in a primarily fishing community would affect the peculiar movement aesthetics in the music and dance of the culture group.

TOPIC 5 Psychical tolerance

STEP I

The psychological factor of psychical tolerance regulates for a human group or an individual what constitutes tolerable musical sound as well as hierarchies of preference in the use and appreciation of music.

STEP II

Factors of psychical tolerance include:

- culture suggestion – unconscious acquisition of the normative tastes in sound that is the musical characteristic of a culture, by virtue of growing up as a cognitive member and participant in the culture's artistic-aesthetic boundaries
- auto-recommendation – personal psychological disposition
- peer or associational references and influences
- informed education that affords rational knowledge of the nature of a musical culture/type/style/product
- participation and worldview – the psychical tolerance of any modern person could be broadened through effective cross-cultural as well as in-cultural education, contact and cognitive participation
- the factor of a person's threshold of psychic perception with respect to the sounds that soothe, heal or disturb

STEP III

Factors that shape discrimination in musical perception and appreciation include:

- cultural boundaries – culture-suggestion coupled with experiential enrichment that grows with the degree of cognitive exposure to the peculiar sonic facts of other cultures
- environment of encounter with the sonic experience
- social circumstances such as musical enculturation, worldview and affinity with a music product
- psychological prejudice or openness – a person's mental predisposition to discriminate or accommodate other human peoples or individuals and, thereby, their cultural products. Psychological prejudice or openness could affect individual or group attitude to own cultural products
- knowledge of the extra-musical purpose of the music, and how to relate to it at the philosophical level

CREATIVE LISTENING

TOPIC 1 Matching melodies

STEP I

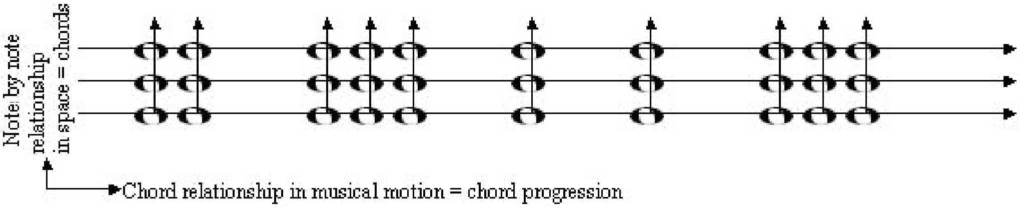
A modern musician in Africa, be s/he a composer, performer or theorist, who wishes to be reckoned with in the global musical arts caucus is the one who will demonstrate knowledge of her/his culture's indigenous knowledge legacy in a manner that advances musical arts knowledge and cultural understanding among world peoples. As such, the foundation for African music studies must equip practitioners to understand, articulate and apply the idioms and practices of the indigenous musical expressions of the various culture areas. Studies in creative listening are designed to enable us to understand and thereby interpret the music of our cultural experiences, as well as produce new music in the style of the cultural models.

Listening with a view to reproduce, immediately or later, the sound we have heard, demands that we focus critical attention on the intrinsic rationalization of the musical sound we hear. The oral music learning and practice that marks African cultures in which there are no written aids mandates keen and critical listening attitudes. Hence learning by rote commands highly developed auto-perception and retentive memory. As much as the modern setting now recommends the additional advantages of the written and mechanical reproductive devices to aid memory, we still have a lot to gain by developing our abilities along the indigenous methods of sensitizing acute oral memory.

STEP II

Harmony is the simultaneous sounding of two or more different pitches, melodies or tones that produce a sound band approved as tolerable to the collective psyche of a culture group. There is no universal theory or practice of harmony. Every culture's harmonic theory evident in musical practice is classical and authoritative for the culture. It should not be assessed or judged in terms of any extraneous harmonic culture. What constitutes harmonious combinations of simultaneous pitches, tones or melodies, that is, the concordant simultaneous musical sounds in a culture area may be deemed discordant sound in the psychical tolerance of another culture area. Furthermore, music cultures have conceived a peculiar logic and syntax about how differentiated lines of music sounding together should relate to achieve a harmonious sound. Such grammar of relationships between different lines of music from similar or different sources of sound that constitute a piece of music is called part relationship.

In the European classical music tradition, the approach to harmony is monarchical, a vertical ordering of isolated notes. The part relationship is rationalized in two simultaneous planes. One is the vertical harmonic logic or chordal plane that moves in a horizontal plane of chord progression. Chordal plane implies the harmonization of the essential individual notes of a melody one after the other.


Note by note relationship in space = chords
Chord relationship in musical motion = chord progression

The other harmonic logic occurs in a horizontal plane, and defines how an isolated block of sound called a chord is a logical or culturally tolerable solution to the sonic impression of the one preceding it. The chord system of harmonizing sounds derives from making one voice part in a musical texture the dominant essential melody. This is a monarchical structuring of sound in which the other voice parts that merely support or enrich the "monarch" are deemed of subordinate importance or interest. The general effect of chordal harmonic theory is that of different qualities of chords (vertical blocks of sound) moving on a horizontal plane. We do find that in this style of part relationship the supporting parts have no melodic independence as such when produced on their own. Any such significant melodic interest or independence in any of the supporting voices would be incidental, a mark of compositional craftsmanship. In this concept of harmony or part relationship we build chords (voice parts) on every individual essential note of a melody. The art of consciously calculating how the structure and quality of one chord so built relates to that of the chord before and after it is called chord progression. The outcome must be culturally acceptable simultaneous and successive sounds that furnish the nature of concord or cultural harmony in the compositional theory of various periods of European classical musical history.

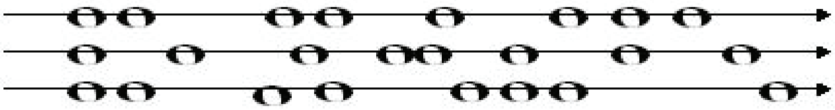
In the musical traditions of most African culture groups, the philosophy and logic of harmony demonstrate principles of indigenous egalitarian democracy that marked the political systems of African cultures: The voice or quality or contribution of any individual participating in a common objective may be differentiated but is of logical essence in the composite outcome or nature of a communal activity. What obtains is the syntax of relationships formulated on a lineal plane, and comprising significant musical lines, each of which exhibits a measure of independence. And yet there is an underlying principle of cultural harmony – normative harmonic idioms – informing the overall sonic gestalt. This means that the component notes of a principal melody are not harmonized in isolation. Rather, the melodic phrase or statement is perceived as a harmonic unit. Complementary melodic or melorhythmic units that have independent qualities are then composed to match the basic unit. We refer to this concept of concordant melodies as African polyphonic or multi-voiced part relationship. By polyphony we mean a concert of concordant independent voices.

In Module 101, Unit 2, Topic 2, Step V, we discussed an African polyphonic organization of voice parts – the relay structure, in which there is a dominant principal statement with supportive musical lines. But in that technique, collaborating voices partake in stating the principal melody while the various fill-up patterns they improvise constitute the supporting polyphonic voices. This is a variant democratic rationalization of part relationship in musical production.

The typical African polyphonic style could be poly-melodic, poly-melorhythmic or a combination of both. In the poly-melodic organization there is, however, a fundamental melodic statement or theme, which needs complementary voices to enrich its existence. This satisfies the African societal philosophy of communalism and mutualism. Music making is thus prescribed as a communal artistic behaviour, in which every ensemble line or community member has a unique thematic/human identity within the identity of a group, a community or a music piece. The fundamental thematic statement is not a “king” riding on top of subjected voice parts that are thereby subdued or subordinated to its singular thematic/melodic importance. Rather, the fundamental thematic statement is the most outstanding voice in a consensus of structurally independent voices.

Some African societies have a philosophy that it takes the harmonization of individualistic viewpoints on an issue to resolve it. Although music as a cultural system has its own peculiar structural logic, its organization in Africa reflects aspects of social philosophy, human intentions and mutual collaboration that characterize other social-cultural systems. In the poly-melodic style then, harmonically compatible melodies are matched, as in a marriage of agreeable partners. Yet the relationships in production obey normative conventions comparable to those that characterize other social-cultural interactions. Thus we find a social-creative system in which most of the terms and expressions for discussing music, music-making and music appreciation in indigenous cultures are shared with other social-cultural practices.

In African polyphony, harmony between notes sounding simultaneously at any given point is intuitive. Yet it conforms to the normative idioms of a culture’s concordant intervals of simultaneous sound that all performers and listeners assimilate in the process of growing up within the culture.



We have stated that the African creative theory prescribes a system of part relationship in which layers of sound are rationalized in a horizontal or lineal plane. There is no relationship of part calculated on the basis of isolated vertical note-by-note harmony, that is, sound blocked in a vertical plane. The African harmonic process produces a band of harmonized sound in which the combination of notes at any point in the lineal thought is incidental, but culturally normative – intuitive harmonic sense. Each line of simultaneous musical statements then enjoys a measure of independent existence as a result of its peculiar rhythmic structure and ensemble role. It could at the same time constitute a parallel transposition of the fundamental melody at a culturally normative interval.

STEP III

We shall now apply our knowledge of the music of our culture areas to make music appreciation a creative and analytical experience.

Sing or play an indigenous melody, preferably an original composition or an unfamiliar tune. Treat it as the basic melody. Keep repeating this melody on an instrument or a human voice. Individuals will take turns composing, spontaneously, a matching melody to complement the fundamental. If there is text, all attempts at creating complementary melodies will be based on the same text or part thereof. Bear in mind that a **matching** melody is not necessarily a matching rhythmic or durational framework. As such a matching, complementary melody would normally exhibit independence of rhythmic character that could be its focus of interest.

Since most members of a class are likely to come from the same cultural music experience, the class will approve the extent to which each matching melody conforms to the norms of concord and harmony of part relationship in the music culture area. In adopting this method of evaluation we are relying on the practice of group critical attitude that characterizes spontaneous musical appreciation in most African societies. By virtue of talent, intuition or training, only a few people in a society have the genius to originate, arrange or match melodies. But by virtue of exposure and collective cultural consciousness or enculturation, every other member of a society knows what constitutes culturally tolerable harmonious or concordant combination of sound in the music culture area.

When a complementary melody is approved, continue to perform it alongside the first while a third complementary musical line is attempted. Note once again that a complementary melody does not necessarily need to share the same rhythmic structure or melodic length with the fundamental. The duration of the complementing lines could be in any ratio. Furthermore, we have observed that a complementary melody could be a transposition, that is, a parallel statement at a different starting pitch from that of the fundamental. Perform the combination of matching melodies as a piece of music with instrumental accompaniment where possible.

The activity may be helpful in proving that the theoretical principles and procedure of harmony and part relationship that mark European classical music theory are not necessarily the same for African indigenous music culture areas. What they have in common would be mere coincidences dictated by the natural mathematical logic of musical sound. Variations of the procedure discussed above may exist between African music culture areas that share a common philosophy and theoretical principles for harmonizing a theme.

STEP IV

Continue the activity above by singing each creation of matching melody separately to assess how much melodic or structural independence it exhibits. Also assess whether it could be used to recognize the piece of music thereafter. If the fundamental theme is a vocal piece based on a local language, discuss the extent to which the complementary melodies have taken liberties with the speech tones and rhythms of the language for musical reasons. If liberties have been taken to alter the speech tones and rhythm in order to achieve musical ends, and the meanings of words have been affected thereby, then you have identified a basic yardstick for differentiating between a fundamental melody and its complementing melodies. Thus the factor of communicating the textual meaning of the words of a text by ensuring that the semantic tones and rhythm are not obscured may result in the basic melody not necessarily being the most melodically appealing. But it remains essentially an artistic endeavor that is appreciated as well as approved of at the level of making musical sense by communicating textual meaning in a tonal language.

In vocal polyphony, which is commonly polymelodic, we could be dealing with complementary melodies that derive from the essential structure of the fundamental melodic theme. In African instrumental polyphony we are more likely to come across combinations of two or more different melodic structures and/or lengths that complement one another without being versions of the same fundamental theme. It is also in instrumental polyphony, particularly poly-melorhythm, that we more frequently encounter interlocking voices in which notes and fragments of a tune contributed by different performers are interlaced to produce a primary melody line. This may entail supplementary lines within the sound band resulting from fill-up figures.

Live-performances or tape-recorded samples would be helpful for exercises in creative listening. Where the instruments contributing to a polyphonic part relationship are of different makes and, therefore, of easily distinguishable sonic qualities, **timbres**, it will be easier to identify the musical lines contributed by the respective instruments. Reproduce all the instrumental lines vocally, picking one instrument-voice at a time. In doing this use vocables or vocal imitation, *onomatopoeia*, that would best interpret each instrument's sonic peculiarity. Compare the vocal simulation of the instrumental ensemble music with its instrumental model. Use the exercise to develop an alternative style of instrumental musical performance. This is often found in African indigenous music practice in the form of mouth drumming, for instance.

After vocally stating the ensemble themes of the component instrumental parts, proceed to expand the themes into extended musical performance by adopting the techniques of thematic development common on such instruments.

Where the instrumental lines are played on the same type of instrument, say, a chorus of flutes, horns or skin drums, there may be more difficulty, initially, in identifying the lines played by individual instruments producing an interlocking structure. It might be difficult to isolate components of an interlocking primary melody contributed by the various performers on the same instrument type. If it is a live performance situation, get each performer to play her/his part separately for a section of the class to learn. In that manner, progressively add the vocal reproduction of the other ensemble lines until all the instrumental parts have been transferred to the human voices. Instrumental part here refers to the sound produced by a performer on an instrument. Where a performer is producing, simultaneously, two fairly independent melodic themes on an instrument such as the xylophone, a musical line will refer to each of such themes. The next step after the vocal reproduction will be to identify what sections or components, if any, of the lines performed by the various voices belong to the statement of the primary tune. Thereafter, identify the importance, ensemble role and nature of the other ensemble lines that result from notes, fragments or phrases that are not part of the primary melody.

Note that the concept of a primary melody with supplementary melodies is comparable to the practice of harmonizing a melody in the chordal style of European music theory only in so far as there is a significant tune by which a piece is recognized. A lineal interlocking arrangement of notes from ensemble partners also produces a primary melody in the African unilineal interlocking or relay structure, whereas in the European classical tradition only one ensemble part carries the melody. The same collaborative principle that produces a primary musical line in the unilineal structures may also be at work in the realization of the complementary ensemble lines. In extended performances, the external development of a theme produced by interlocking notes contributed by different ensemble performers is not normally possible. Rather, internal thematic growth in the time dimension becomes a developmental technique common in the African indigenous music system.

The vocal reproduction and analyses of the lines of an instrumental, vocal or mixed ensemble will help in identifying the features of part relationship characterizing the piece of music you are working with. It enhances the intellectual appreciation of the creative principles and structural configuration of African melodies.

Where the technique of achieving polyphony or homophony in the music of the culture area is different from those already discussed, identify what is peculiar about the different configuration of voice parts and melodic structures. Vocal reproduction of instrumental parts will always be a rewarding analytical experience. Note that in most instances, individual instrumental parts or lines in African music have a modest range of pitches and rhythmic structures. Complexity often arises out of the techniques of part conformation and relationships. Usually it is possible to sing most individual instrumental themes because quite often they are based on vocal models.

STEP V

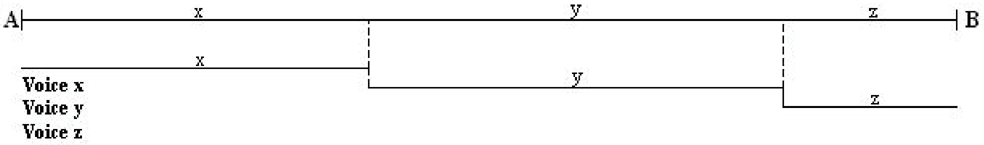
Use a tape recorder or other means of technological sound reproduction, to play recordings of performances by two or more voices in your culture area. Organize the class to listen attentively to the parts, analyze and sing the themes. Follow this up by providing other indigenous vocal themes, and encourage the students to harmonize them in the style of part relationship characterizing the recorded cultural models. The above exercises will help to sharpen the intuitive application of the harmonic grammar of a culture area in original modern compositions.

TOPIC 2 Improvising/extemporizing on a shared primary melody

STEP I

Learn and sing an indigenous tune until you can reproduce it fluently. Divide the tune into two or more natural sections (phrases/fragments). Assign sections to members of the class. Repeat the tune with the different voices contributing the assigned sections until fluency is achieved. As the exercise progresses, listen to the effect of the sections of a melody coming from different vocal or instrumental qualities.

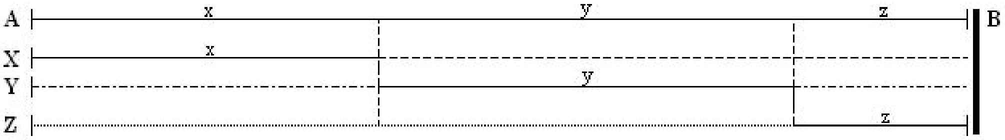
Fig. 1a



(Melody AB = Sections/phrases x+y+z)

As soon as the performers start contributing their assigned sections of the shared primary melody fluently, encourage each contributor to improvise melodic, melorhythmic or rhythmic patterns in subdued voices to fill-up the section where s/he is normally silent.

Fig. 1b



You will notice that you now have a thicker musical sound – three lines of musical texture. And yet you have only one melody line by which the piece can be recognized. A fill-up pattern is spontaneous, transient creative activity, which can be easily forgotten. It can change as often as the same performer creates new fill-up contributions at every cycle or as performers on the sections are changed. But the primary melody is always constant and/or recognizable even when any performer varies the inside of her/his section of it. Thus, the fill-up patterns contributed by a creative performer continue changing as the music progresses, and constitute aesthetic enrichment of the known, much cherished in indigenous musical appreciation. Fill-up creations, being spontaneous, are also unlikely to be the same on any next occasion the same item of music is performed. Normatively, the sections of the shared primary melody are faithfully reproduced in essence. That is, minor variations do not obscure the essential and always recognizable sound. The minor internal variations of the known that may occur are desirable in indigenous creative expectations in order to avoid monotony in re-performing a known action, which is not a human ideal. Monotony or precise repetition of a theme or activity is assessed in indigenous performative norms as unimaginative, the attribute of an un-enterprising person. Quite often, each section of a shared melody line ends with a cue-figure/cue-motif that alerts the next contributor to her/his entry. The cued contributor then concludes her/his improvised fill-up in order to make a neat entry at the exact point that ensures accurate performance of the sense of the primary melody all the time. Cue-motifs are common and critical in African music performance practice, and are marked. If it happens that for textual or other musical reasons a collaborator modifies her/his section of the unilineal melody, s/he always must end with the appropriate, recognizable cue-motif for that section.

The exercises recommended above provide practical, participant experiences in the understanding as well as study of the unilineal relay structure, and coerce discipline in indigenous African ensemble-practice situations.

ANALYTICAL PERCEPTION

TOPIC 1 Reproducing and analyzing rhythm statements

STEP I

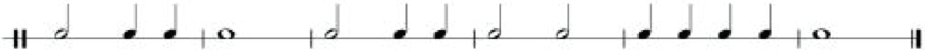
For a beginner, the following procedure for reproducing an ongoing rhythm pattern is recommended:

- Mark the pulse, the main beats, on one foot.
- Next, note the strong and weak beats in the structure of the music.
- Keep the pulse going with the foot as you assimilate the rhythm pattern mentally.
- Join in reproducing the rhythm pattern by clapping, singing or tapping it, while keeping the pulse with the foot.
- Stop the foot movement, and continue reproducing the rhythm pattern as you gain confidence with your feeling for pulse.
- Study the number of beats in a bar, and calculate the time signature if no time signature is indicated. Then mark the strong and weak beats of the musical movement. Always try to feel the pulse of a musical movement as a rule in performance activities and transcription exercises. The pulse will coincide with the regularly recurring strong beats, whether or not they are articulated independently.

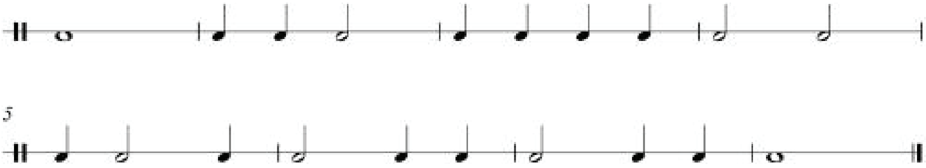
On your own or in group-exercises, reproduce the following rhythm patterns vocally on a monotone, by clapping, or by tapping on an object.

4/4 time signature

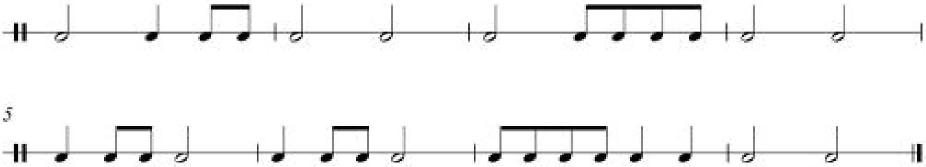
1a.



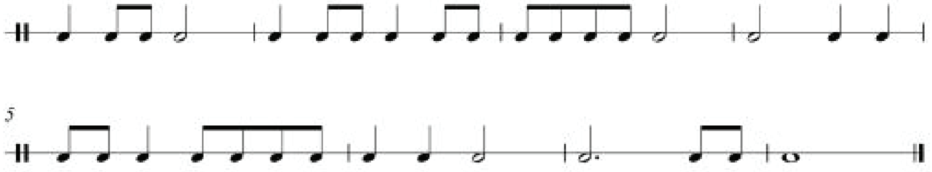
2a.



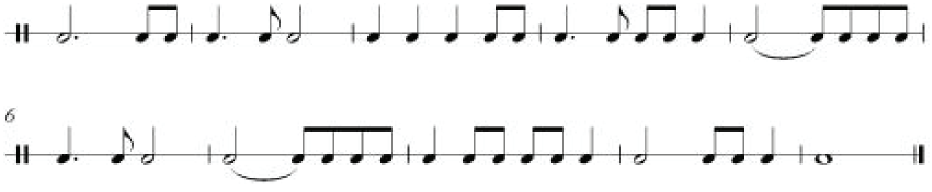
3a.



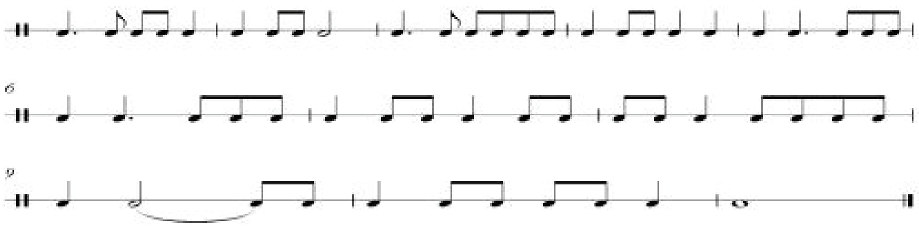
4a.



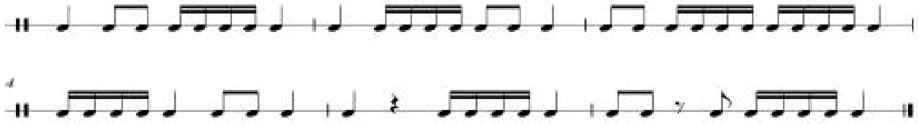
5a.



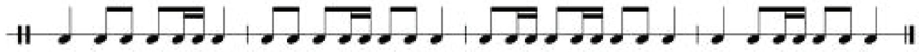
6a.



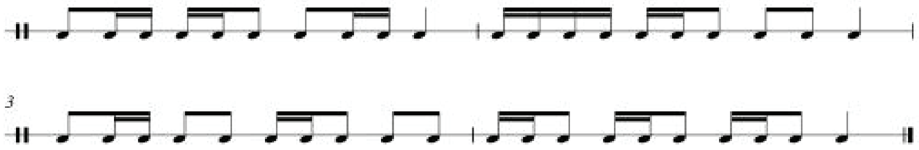
7a.



8a.



9a.



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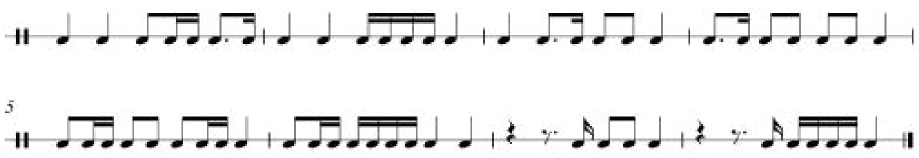

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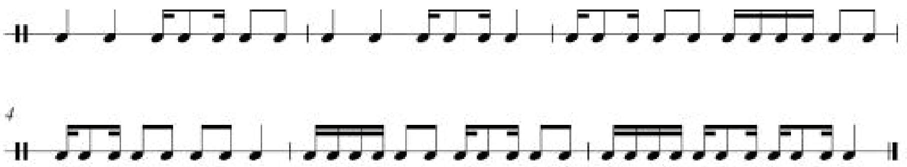

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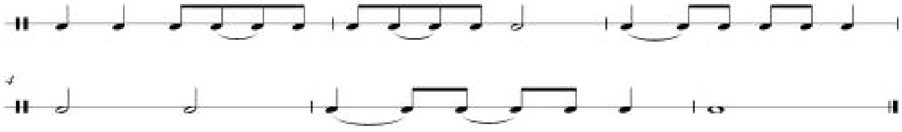

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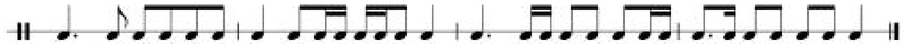

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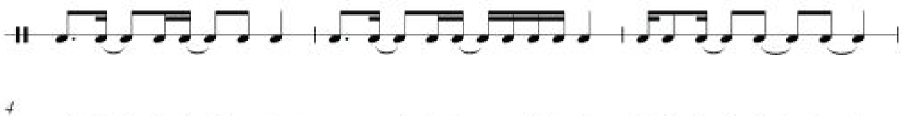

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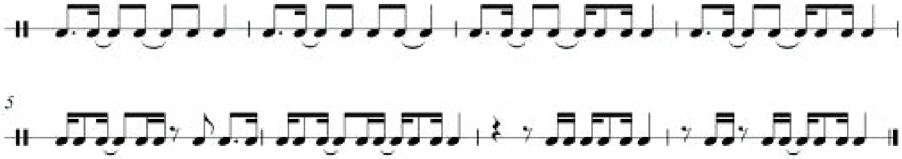
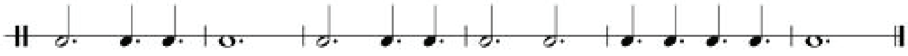


STEP II

The following exercises are transformations of the 4/4 patterns above into 12/8 metric organization. Note that the two rhythmic organizations are not inter-changeable, but share the same pulse sense. Note also that a change in feeling, and particularly movement dynamics, is automatic when a 4/4 musical metric sense is transformed to a 12/8 metric sense. When skill is developed, play a 4/4 pattern and its 12/8 transformation one immediately after the other. Note the difference in the internal structural as well as the movement feeling of the same pulse sense.

12/8 time signature

1b.



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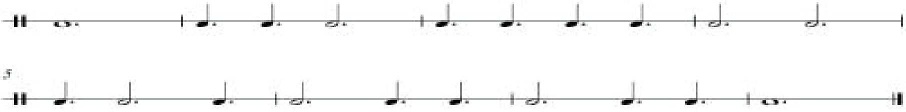

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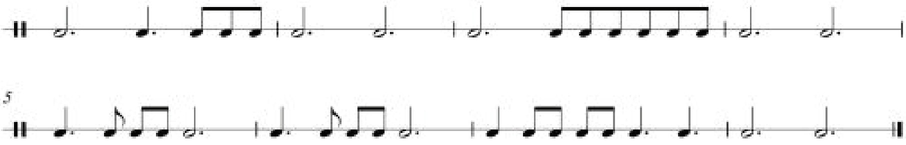
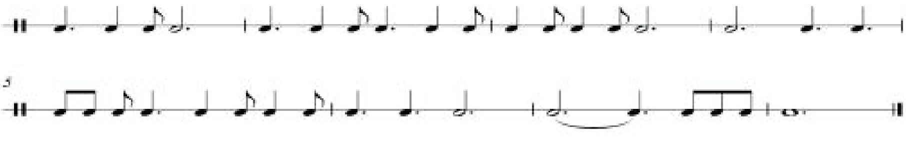
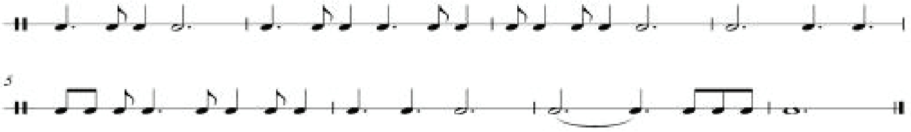


4b(i).



4b(ii).



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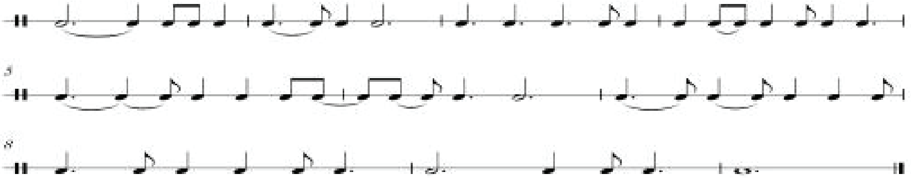

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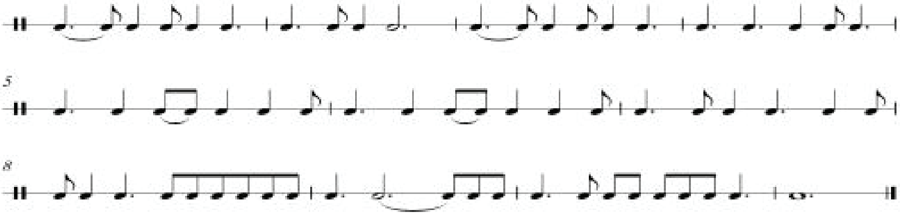

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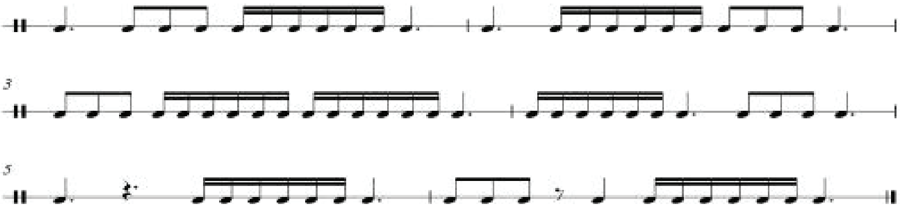

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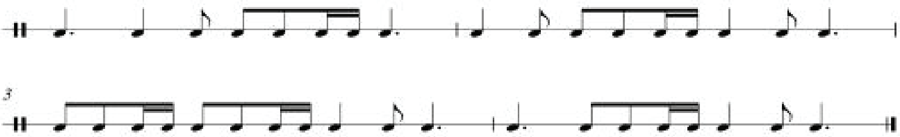

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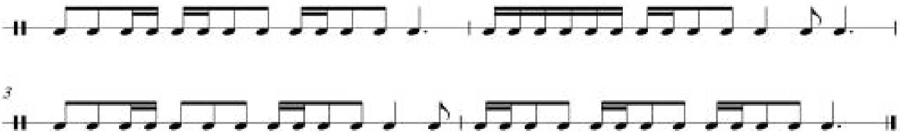

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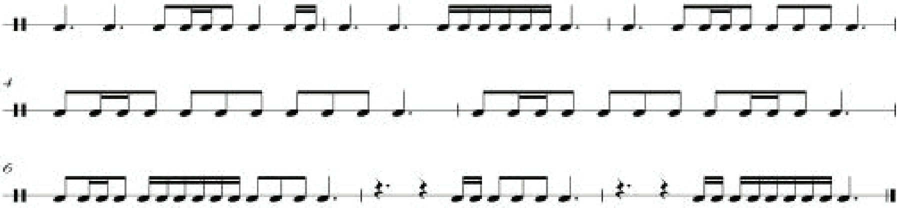

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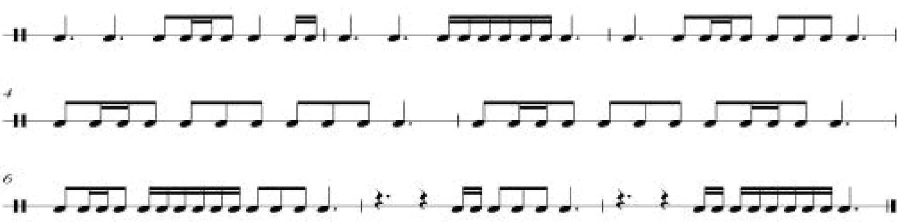

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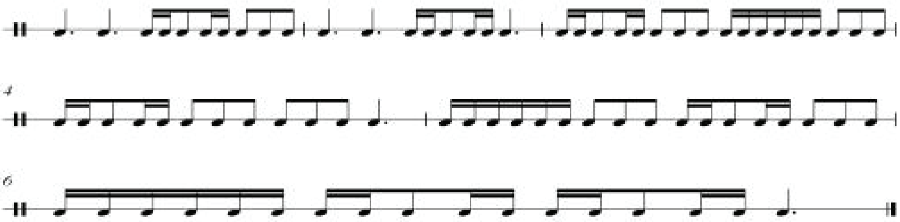

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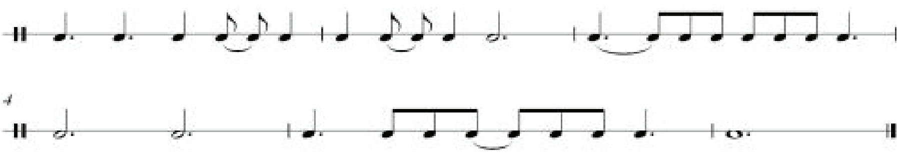

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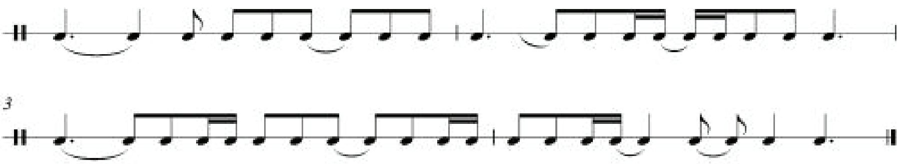

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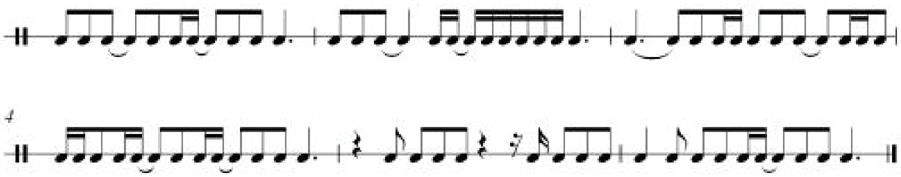

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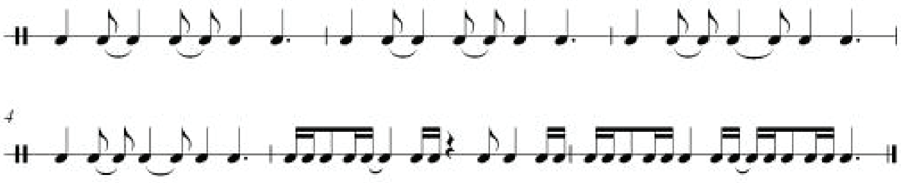

STEP III

3/4 time signature

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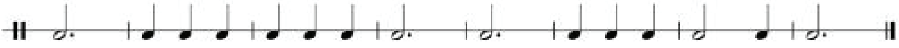

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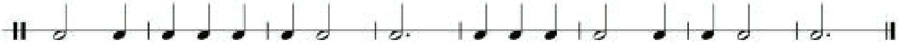

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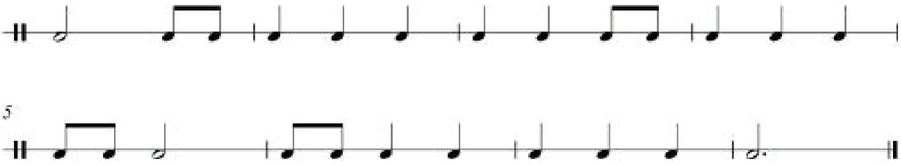

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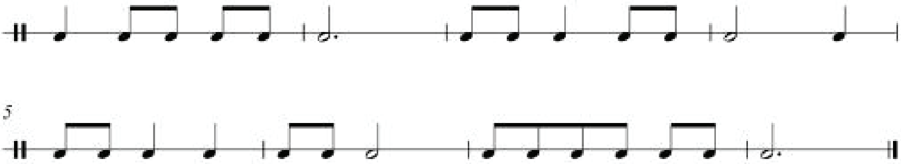

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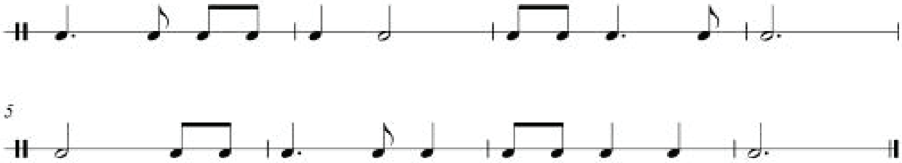

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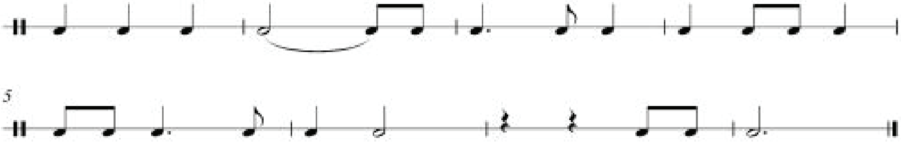

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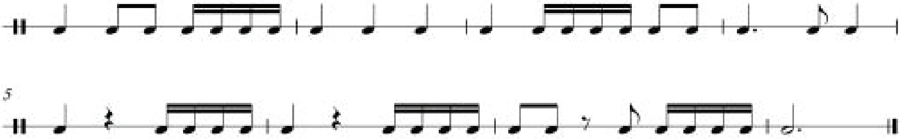

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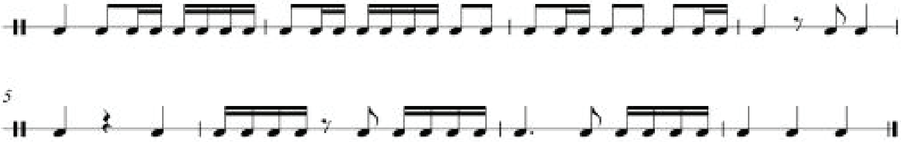

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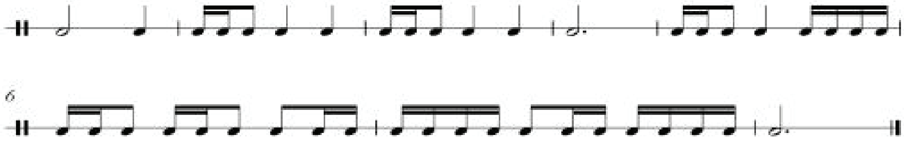

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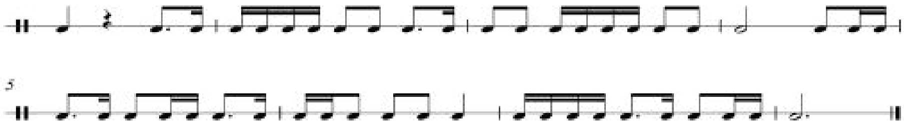

STEP IV

6/8 time signature

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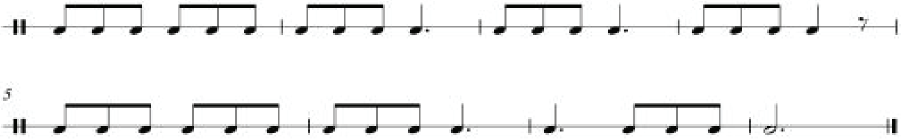

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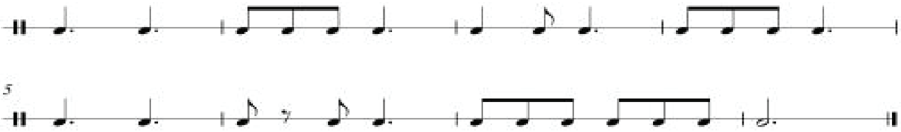

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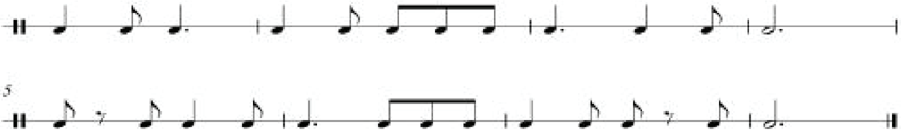

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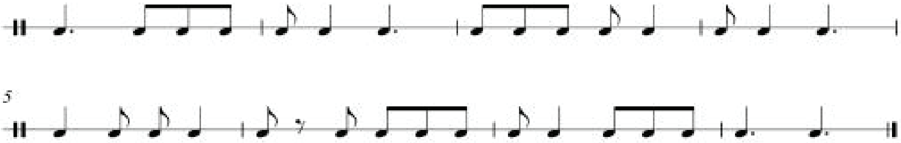

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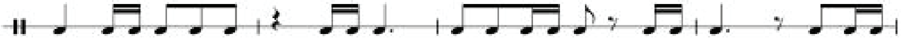

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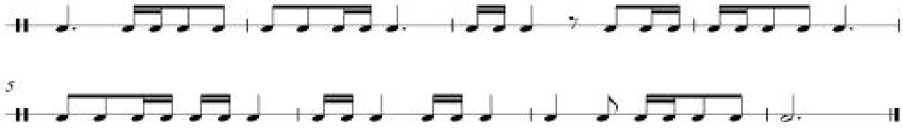

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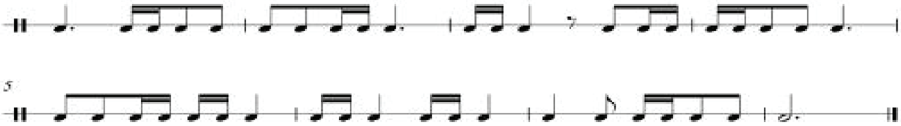

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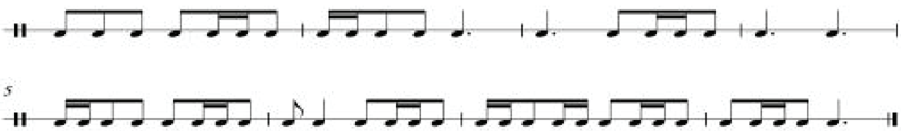

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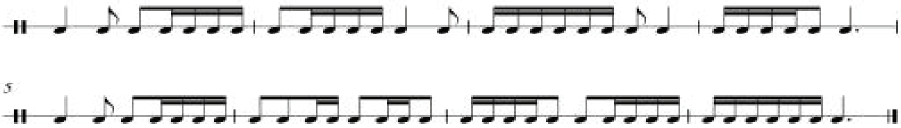

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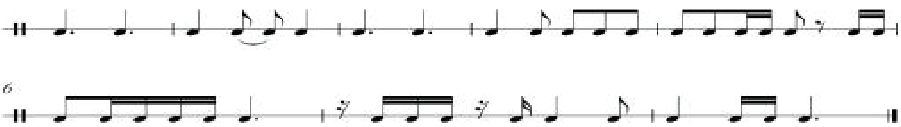

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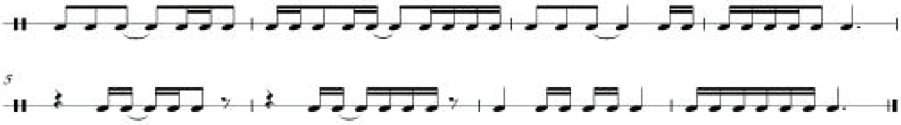

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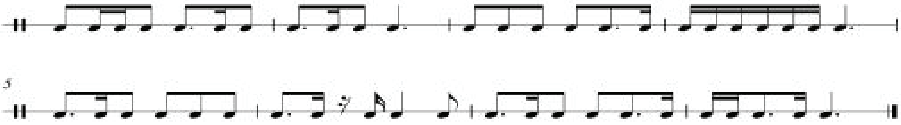


TOPIC 2 Reproducing and analyzing melodic themes

STEP I

Sources of material for exercises should include:
i. transcribed and/or published melodies from the culture area
ii. hymn tunes
iii. published or transcribed melodic materials from other culture areas, African or European classical.

For learners who are not yet adept in sight singing, the following procedure, for class or private study, is recommended for singing written exercises in this Topic area:

- Study the structure of the written melody. Identify the component phrases if any.
- Study the intervallic range of the melody, and note whether it is characterized by stepwise motion ascending and/or descending, wide intervallic leaps, movements in intervals of thirds, etc.

- Note the key signature, and the tonic or final – the note on which the melody ends.
- Note the time signature. Choose a comfortable speed – a slow pace is advisable initially, irrespective of the prescribed tempo – and mark the main beats (pulse) on one foot.
- Still keeping the pulse, proceed to tap or sing on one level of tone, the rhythm of the melody until it is accurately reproduced.
- Note the starting pitch with respect to the range of the melody, and choose a convenient vocal pitch on which to start. If an appropriate melody instrument is available, sound the starting pitch as a guide, then sing the movement of pitches to the now conversant rhythm of the melody. For beginners it is advisable to sing to a vowel sound first before singing the text, if any. For melodies in the diatonic scale the *solfa* could be used initially, although it is not advisable. If the entire melody is lengthy or has a complicated rhythm, take it phrase by phrase, and then link up for a full statement.
- Relying on your analysis of the structure as well as the characteristic sound of the melody, determine the possible culture of origin.

STEP II

The recommended procedure for unwritten indigenous melodies is as follows. (Melodies could be sung or played on melody instruments. Play or sing a melody as many times as it takes the class to reproduce it, and analyze its essential features.)

- Sing or play the melody while the pulse is marked on the foot. Determine the time signature.
- Reproduce the melody vocally while still keeping the pulse.
- Analyze the structure of the melody by distinguishing the component phrases if applicable.
- Note the lowest and highest pitches, and determine the intervallic range thereby. Note the movement character of the melody – whether it moves in stepwise motion or has wide intervallic descending or ascending leaps, or whether it has a curvilinear shape.
- Identify the key note/tonal center as well as the final note.
- Identify how many notes are used in constructing the melody with a view to determining the tone order and scale.
- Note how the melody is concluded, i.e. the intervallic movement of the last three or two notes that give the feeling of rest or closure.
- Give new tonics or starting pitches, and reproduce the same melody in new vocal registers.
- Determine whether the melody is from your culture area. If not, use its characteristics as well as your knowledge of the music of other culture areas to locate its possible culture of origin.

TOPIC 3 Reproducing and analyzing melorhythmic themes

STEP I

Follow the following procedure:

- Play the melorhythmic theme or statement on a membrane drum, a slit drum or any other indigenous instrument with tone levels. Prerecorded exercises could be used.
- Mark the main beats softly on one foot to determine the time signature.
- Tap or clap the rhythm of the melorhythmic theme. Proceed, using mnemonic/onomatopoeic syllables, to sing the tones as well as the stress nuances of the theme while still tapping the underlying rhythm as well as marking the main beats.
- Analyze the structure of the melorhythmic statement with respect to phrase structure and number of tones used. Some melorhythmic statements have more fragmented, i.e. very short, phrases, rather than melodies. Otherwise, melorhythmic statements and melodies share the same structural forms.
- Being as faithful as possible to the levels of tone, sing a tune with definite pitches that will be as close a reproduction of the tones of the melorhythmic statement as possible. Next, extemporize a text in the local language to match the melorhythmic statement rhythmically and tonally. Observe that using text to sing a melorhythmic statement transforms it into a melody.

TOPIC 4 Identifying intervals

STEP I

On an available indigenous keyboard instrument sound two notes simultaneously, starting with narrow intervals. The class or individual will sing the lower and upper pitches of the interval one after the other. Having known the tone-order as well as the intervallic scheme of the instrument, sing the notes or steps of the keyboard instrument in between the two intervals by singing the scale or tone row up from the lower to the higher pitch, and in reverse order. Determine the value of the interval in terms of:

- the number of steps or pitches on the instrument, noting that the starting pitch is counted as one. This will give the numerical value of the interval.
- the number of intervallic units using the narrowest interval on the instrument as the basic unit of measurement in the same way that the semitone is the unit of measurement in the European classical music system. This will give the quality of the interval in numerical terms.

If much difficulty is encountered in identifying and reproducing the lower and upper notes of an interval sounded simultaneously, play the two notes in a broken manner – one immediately after the other as if crushed, and then immediately together. This technique will be sparingly used, and only at the initial stages of exercises on identifying intervals. As skill is gained it is expected that a student should be able to identify the size of an interval by the quality of its sound without pausing to sing and calculate from one note of the interval to the other.

STEP II

Where a European keyboard instrument is available, the drill on recognition of intervals should include exercises in recognizing the intervals of a diatonic scale tabulated in Module 101, Unit 1, Topic 3, Step III (Table 2). Apply the same procedure as recommended above for indigenous keyboard instruments.

TECHNICAL REPRODUCTION OF RECEIVED SOUND

TOPIC 1 Hearing, reproducing and writing rhythm patterns

STEP I

A rhythm pattern will be played a number of times, allowing breaks for students to work out and write the pattern they have heard. Start with simple rhythmic patterns of two to four bars in all the time signatures. The students are not expected to have previously seen a pattern being played.

- As the pattern is played for the first time, mark the main beats, the pulse, of the musical movement with one foot, softly.
- Still keeping the pulse, reproduce the rhythmic pattern vocally by clapping or by tapping as it is played over again. In the break, attempt an individual reproduction softly.
- Proceed to write the pattern in sections as soon as you grasp its structure. Sing or tap it to yourself silently all the time to ensure that you are writing the correct rhythm. Marking the pulse all the time will be helpful.
- Determine the time signature by calculating the occurrence of strong beats in the transcribed exercise. Write down the time signature at the beginning.
- Determine the number of bars, if the pattern is more than one bar in length. Put in the bar lines.
- As the pattern is played again, check for accuracy by tapping and singing along from your own transcription.

The class can collectively determine the time signature, and the number of bars before individuals begin to write. If that happens, write the time signature and draw the bar lines before writing in the patterns. Choose examples for the activity from any written source available.

TOPIC 2 Hearing, reproducing and writing melodies

STEP I

Play each example a number of times, allowing breaks for individual students to work out the sound heard.

- As the tune is played, mark the main beats with one foot, softly.
- Still marking the pulse, tap the rhythm of the melody softly as it is repeated. As soon as the rhythm pattern is grasped, plot the rhythm on top of the stave in your manuscript book or drawn line – for tunes played on traditional instruments that cannot be transcribed using the stave. Determine and write the time signature and bar lines.
- Still keeping time, sing along softly as the tune is replayed. During the interval sing the tune again to yourself, matching the pitches with the rhythm pattern you have written.
- You will be given the key signature if the tune is in a diatonic scale. Write this down, and mark the tonic of the key as well as the starting pitch of the melody on the appropriate clef of the tune. If the tune is in an indigenous scale, the tone-order as well as the intervallic scheme will be given before the exercise in playing and transcription would commence.
- Having plotted the rhythm and taken note of the key signature, starting pitch and tone-order as the case may be, proceed to match the pitches of the melodic movement to the rhythm as you write the melody in the appropriate clef. If the melody is more than a phrase in length, it will be advisable to take the exercise phrase by phrase.
- During a final replay, check your transcription for accuracy by singing along quietly from your own score.

TOPIC 3 Hearing, reproducing and writing melorhythmic themes

STEP I

The melorhythmic theme will be played as many times as necessary, allowing breaks for students to work out and write an exercise. If the example is not pre-recorded, play the pattern on a music instrument that has tone levels.

- Sound the tone levels on the music instrument used. The students will draw the number of tone-lines to match the tone-levels. Symbols could also be used to represent the tone levels, in which case the statement can be written in one line such that the symbols indicate the tone levels.

- Mark the pulse softly on one foot as the melorhythmic statement is played for the first time.
- Still keeping time, tap the rhythm softly as the statement is repeated. During the interval, reproduce the rhythm to yourself, and plot it on top of your tone-lines.
- Still keeping time, as the statement is replayed, reproduce the melorhythmic statement vocally, using vowels and mnemonics to match the quality of sound. Reproduce it to yourself softly during the interval.
- Determine the time signature as well as the number of bar lines. Write them down. Sing the melorhythmic statement to yourself, and check the rhythmic framework for accuracy.
- Fitting the movement of the tone levels to the rhythm, write the melorhythmic statement on the tone-lines or with the tone level symbols. You may need to use extra signs to distinguish the held strokes from the open strokes as necessary. Or otherwise, write on top of your transcription the vowels and onomatopoeic syllables suitable for reproducing the statement vocally.
- As the melorhythmic statement is played for the final time, reproduce it softly from your own transcription.
- If there are any special sound effects that are essential components of the statement, indicate these at the appropriate places. Describe the nature of the special effects as a footnote to the transcription.

TOPIC 4 Hearing, reproducing and writing intervals

STEP I

Keyboard instruments, indigenous or Western classical instruments could be used for exercises on recognizing and writing harmonic intervals. Harmonic intervals are two notes sounding simultaneously.

- The two notes will be struck simultaneously. Sing the notes quietly from one to the other, scale-wise.
- You will be given the name of either the lower or the higher note of the interval. Write this down. Proceed to calculate the size of the interval by singing up or down the intervallic scheme on the instrument from the given note until the second note of the interval is reached. Calculate the number of steps according to the intervallic scheme of the instrument.
- Write the second note of the interval directly above or below the given note as the case may be. Indicate the value of the interval in steps or in European classical terminology.

In European classical terminology, based on the diatonic scale, the following terms could be a guide to identifying the quality of intervals:

- A minor second has the quality of singing up from the leading note to the octave note or the reverse.
- A major second – tonic to supertonic or the reverse.
- A minor third – mediant to dominant or the reverse.
- A major third – tonic to mediant or the reverse.
- A perfect fourth – dominant to tonic or the reverse.
- An augmented fourth – subdominant to leading note or the reverse.
- A diminished fifth – subdominant to leading note or the reverse (same quality of sound as the augmented fourth). The difference in composition is how the notes move away from the sound – the resolution. An augmented fourth resolves outwards to a major sixth; a diminished fifth resolves inwards to a major third.
- A perfect fifth – tonic to dominant or the reverse.
- A minor sixth – mediant to tonic or the reverse.
- A major sixth – tonic to submediant or the reverse.
- A minor seventh – supertonic to the octave note or the reverse.
- A major seventh – tonic to leading note or the reverse.

In writing the above intervals in long hand, the following abbreviations are used:

- Minor second = min 2nd
- Major second = maj 2nd
- Minor third = min 3rd
- Major third = maj 3rd
- Perfect fourth = P 4th
- Augmented fourth = aug 4th
- Diminished fifth = dim 5th
- Perfect fifth = P 5th
- Minor sixth = min 6th
- Major sixth = maj 6th
- Minor seventh = min 7th
- Major seventh = maj 7th
- Octave = 8ve

MODULE 103
MUSIC INSTRUMENTS

UNIT 1 – APPROACH TO IDENTIFYING MUSIC INSTRUMENTS 79
TOPIC 1 Classification of music instruments 79

UNIT 2 – TYPES OF MEMBRANOPHONE 81
TOPIC 1 Single-headed, open-ended membrane drums 81
TOPIC 2 Kettledrums: mortar-shelled, single-headed drums 83
TOPIC 3 Double-headed membrane drums 85

UNIT 3 – TYPES OF IDIOPHONE 87
TOPIC 1 Slit drums 87
TOPIC 2 Xylophones 88
TOPIC 3 Lamellaphone/finger piano 90
TOPIC 4 Bells 91
TOPIC 5 Rattles, shakers and friction rasps 93
TOPIC 6 Plosive tubes – aero-idiophones 95
TOPIC 7 Clappers and castanets 96
TOPIC 8 Calabash drums 97
TOPIC 9 Stamping sticks and poles 97

UNIT 4 – TYPES OF AEROPHONE (WIND INSTRUMENTS) 98
TOPIC 1 Flutes 98
TOPIC 2 Reed instruments - clarinet and oboe 100
TOPIC 3 Pitch pipes and whistles 101
TOPIC 4 Horns and trumpets 102
TOPIC 5 The musical pot 103
TOPIC 6 Mirlitons 104
TOPIC 7 Spinning blades (bull roarer) 105

UNIT 5 – TYPES OF CHORDOPHONE (STRING INSTRUMENTS) 107
TOPIC 1 Monochords – single-string instruments 107
TOPIC 2 Lutes 109
TOPIC 3 Lyres 110
TOPIC 4 Harps 111
TOPIC 5 Zithers 112

UNIT 6 – EVALUATION 114

APPROACH TO IDENTIFYING MUSIC INSTRUMENTS

TOPIC 1 Classification of music instruments

STEP I

Every human society with a variety of music instruments has devised a system of identifying and grouping them, which we can regard as the culture classificatory system. There are cultural rationales guiding the naming and classification of music instruments. The concept of classification groups instruments according to common technological features and peculiar sonic attributes. Classification also groups some music instruments according to the materials of construction, and others according to techniques of sound production. Other approaches classify music instruments according to what they are used for in the culture, which implies non-musical criteria. Local names for indigenous music instruments embed cultural meanings. We must, therefore, lay emphasis on culture terms and classification. Knowledge of culture classification will further help understanding a society's philosophy about music as well as theories regulating musical composition and practice.

The ranges and nature of music instruments found in a culture area depend to some extent on the vegetation as well as the indigenous exploitation of mineral resources in the environment. For instance, whereas wood-based music instruments are common in the tropical rain forest zone of Africa, reed-based instruments are more common in the grassland areas. The construction of instruments indigenous to a culture group is also guided by the basic science of sound, and level of technological advancement.

There are music instruments that are common to many societies of the world. Some more general terms and methods of identification for these music instruments become relevant for the advancement of inter-cultural understanding, and global discourse. There may be slight differences in sizes, sound-producing components, materials, sound production techniques, range and exploitation of tones as well as musical and/or non-musical usage. But the general principles guiding the technological conception and sonic features of the common music instruments remain identical. Our emphasis on a sound knowledge of our local musical heritage must take cognizance of the growing global pooling of world musical knowledge and interactions. As such, our discussion of the music and music instruments of our local environments should be in the context of the theories, significations and other social cultural rationalizations informing both the peculiar culture terms and the modern conventional terms.

Studies, documentation, classifications and exhibitions of the music instruments of world peoples have advanced over the years, developing new approaches and insights, without detracting from the validity of African systems. A number of attempts have been made to find a most adequate universal system of classification. Each attempt argues a set of theories and criteria. The system of classification that is most universally in use is that developed by Curt Sachs and Erich M. von Hornbostel in 1914. The Sachs-Hornbostel system has been widely published, discussed and applied by researchers of the indigenous music of world cultures. We shall cautiously adopt the conventional terms for the primary categories, called families of instruments because it is imperative in scholarship to know about what is happening elsewhere. The current conventional model can be regarded as a broad base for generally identifying music instruments. But we must retain alongside our various culture classificatory terms because they as well as other terms for aspects of musical creativity and practice implicate fundamental knowledge of a culture's philosophy and theory about the musical arts. We must note that culture classification is bound to vary from one culture area to another for the obvious non-musical factors that impact the rationalization as well as deployment of musical arts creativity and practice in Africa.

Our concern here is to identify the common features that characterize music instrument types and species. The students will be required to use them as a guide for documenting culture classification as well as probing the meanings of the names of the instruments in their various culture areas.

Not all the music instruments that will be discussed in this Module may be found in every culture area. Very general descriptions will be provided. It is important in the study of African music instruments found in various localities to determine how they conform or differ from the conventional descriptions and classifications.

The primary families in the Sachs-Hornbostel system of classification are: the membranophones – instruments with membranes that vibrate to produce sound; the idiophones – instruments, the bodies of which vibrate as a unit to produce sound; the aerophones – instruments that produce sound when the enclosed column of air vibrates (also known as wind instruments); and the chordophones – instruments with strings that vibrate to produce sound when activated. Types of music instruments will be discussed with respect to:

- physical features
- sonic peculiarities and tuning
- local and European classical varieties
- research assignment

TYPES OF MEMBRANOPHONE

TOPIC 1 Single-headed, open-ended membrane drums

STEP I

The size, sound and, at times, the usage of membrane drums determine the kind of animal skin used as the membrane. Every culture group in Africa has rationalized some musical and non-musical reasons for the materials it uses in making music instruments. Generally the skin for making membrane drums is that obtained by skinning the preferred animal immediately after it is killed. This is for reasons of durability and tone quality. Such drum membrane has reddish veins and patches of dried blood that can be seen when held up to light, indicating that tissue decay did not set in after death, before the animal's skin was procured and cured. The skin is more durable than an animal skin that is totally drained of blood, due to bleeding from trap wounds for instance, or skinning long after death when tissue decay must have set in.

The rope and other materials, as well as the technique of securing the skin membrane to the body of the drum, vary between culture areas, also between shapes of drums. Indigenous technology has continued to update the techniques of attaching skin membranes to drum shells.

A single-headed, open-ended membrane drum usually has a hollow wooden, clay pot, calabash or metal shell. At one end a skin membrane is stretched taut over the rim and pegged, glued, battened down or tied to the shell. The other end remains open, and is hollow right up to the membrane.

STEP II

Skin drums can be played with one or two hands, a hand and a drumstick, two drum sticks, one hand only or one drumstick only. How a drum is played determines in addition to the physical features and materials of construction, the quality of tone as well as the variety of sound that is possible. Three primary tones are normally possible on a membrane drum. These depend on where and how the drum membrane is struck and allowed to vibrate. A high and sharp tone level is produced when the drum is struck at the rim, and the hand or drumstick is lifted immediately to allow the skin to vibrate. The centre area gives the deep tone level. Slapping the drum at the rim produces an emphatic, medium level tone. To get more variety and range of tone, pressure could be exerted on the skin surface with the fist, finger or fingers held together, or the heel of a foot, while the drum is struck.

A single-headed membrane drum is essentially a melorhythmic instrument, but could also be played in a manner that produces essentially percussive musical sounds.

Various tuning techniques have been identified. A culture or music group, depending on the drum type, may opt for one or more of the following tuning techniques:

To raise the tone level:

- Heat over fire or put the drum out in the sun to increase the tension on a stretched membrane, and thereby raise the tone.
- Strike down the tuning pegs of a drum that has such a tuning device.
- Hit the skin right round the edge where it is glued to the shell for fine-tuning.
- Shift down the tuning wedges that are inserted in between lacing strings.
- Tighten the tuning strings of drum skins secured with string braces running down the drum shell.

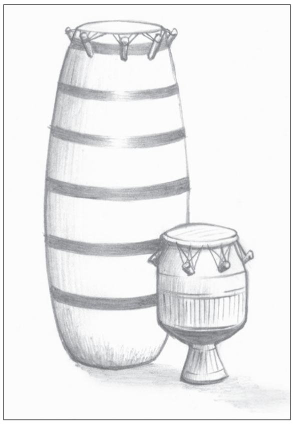
To lower the tone level:

- Dampen the skin with water or spit to reduce tension on a stretched skin that may have been heated too much in the sun or fire or by playing.
- Hit the centre of a large skin surface with a fist to reduce the tautness of the skin surface.
- Relax the tuning pegs or wedges or strings.

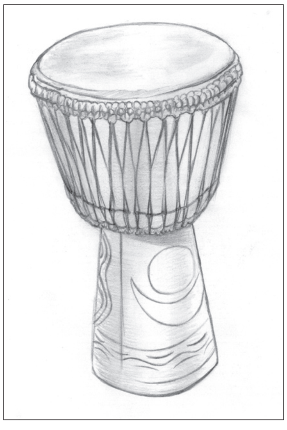
STEP III

The following varieties of open-ended, single-membrane drums have been identified, and may be found in your culture area:

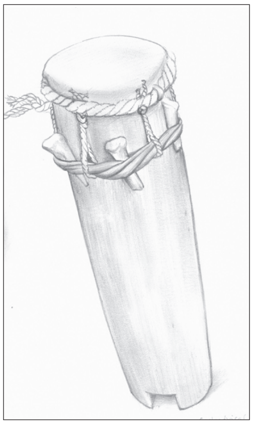
- cylindrical
- goblet-shaped
- hourglass
- square-framed
- barrel-shaped
- conical
- pot-neck



Barrel-shaped and goblet-shaped



Goblet-shaped



Cylindrical

The modern equivalents of single-headed, open-ended membrane drums are the drum kits commonly used in popular music as well as the cylindrical metal-shell drums used by military bands. Others include the bongos, the tambourines and the conga drums. They are standardized to precision measurements during manufacture in factories. The skin used is synthetic and is called velum. The velum is held down to the side of the wooden frame with metal bands. The common tuning device used is adjustable bolts and nuts.

STEP IV

Give the local names, and describe the features of single-headed, open-ended membrane drums in your culture area. Classify them by their local terms as well as according to the descriptive terms from Step III. Make notes on those that do not belong to any of the species above.

TOPIC 2 Kettledrums: mortar-shelled, single-headed drums

STEP I

A hollow chamber is dug out of a block of wood to the shape of a mortar such as is used for pounding food and cereals. Over the open end a skin membrane is stretched, and ringed with lacing ropes around the wooden framework. Some are battened down with pegs. In other culture areas, the skin membrane is stretched over the closed end as well for purposes of attaching the skin to the shell. Two skin surfaces at the open and closed ends may be laced, one to the other with parallel or crisscrossing skin thongs.

STEP II

When struck with a drumstick, a mortar-shelled drum usually produces one primary tone that has pitch essence. This is because the volume of air enclosed in the hollowed air chamber is constant, and makes possible a constant level of sound in an even temperature. But if the air trapped inside the chamber gets heated during a performance, the pitch-tone may rise slightly and could be lowered by the application of water. Secondary sound effects or tone colors are possible, depending on the method of striking the skin surface.

A mortar-shelled kettledrum is played with one or two drumsticks. The bare hand is not commonly used, because it is not as effective in producing a good quality tone.

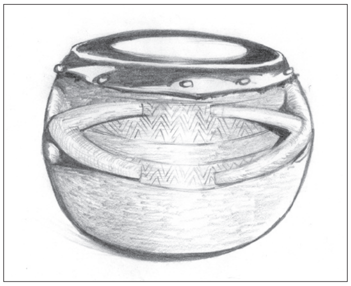
When a tonally graded row of various sizes of mortar-shelled drums is played as one composite instrument, the set becomes a melody instrument that can be musically deployed as a keyboard instrument. It is capable of producing harmonic intervals. Chords of three or more simultaneous notes produced by more than one performer, each using two drumsticks, are possible. A species of mortar-shelled drum used singly in an ensemble as a metronomic or phrasing referent instrument may have a lump of wax attached to the centre in order to limit vibration and ensure the desired, steady tone.

Mortar-shelled drums are tuned like any other drums, depending on the technique of attaching the skin to the wooden shell. The species found among the Igbo of Nigeria uses tuning pegs. The Ugandan species in East Africa is covered with skin at both ends, and uses moveable tuning wedges passed in between the parallel-running leather thongs. The phrasing-referent species found among the Yoruba of West Africa has wax affixed to the center of the membrane surface, while skin ropes run from the skin membrane to a rope ring or circular pad at the bottom of the drum. Water is used to dampen and lower the pitch of a drum if it gets heated during performance, and the pitch rises.

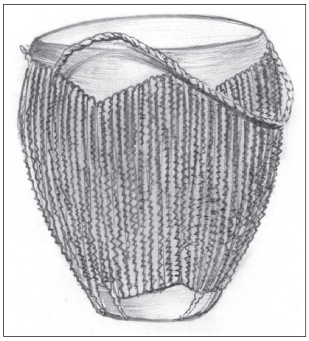
STEP III

The following species of kettledrum are found in Africa:

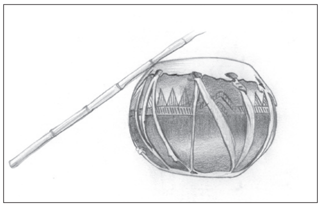
- conical-shaped – usually a component drum of a tuned drum row
- hemispherical species with affixed wax, played singly
- hemispherical species without wax, with tuning devices
- the roundish species of wooden or gourd shell that may be played as friction drum
- barrel-shaped species
- pot-shaped species



Barrel-shaped domba drum



Conical-shaped drum



Calabash-shaped friction drum

Friction drums are mortar-shelled drums by design. A stick or strong leather thong is twirled on top of the skin surface using the palms of both hands. In another specie the stick is twirled under the skin, from the inside of an open-ended drum shell. The friction so developed activates the membrane to vibrate and thereby produce a steady booming sound. Friction drums are rare. Modern mortar-shelled drums include the timpani used in Western symphony orchestras.

STEP IV

Give the local names and description of mortar-shelled drums in your culture area, if any. Classify them by their local names as well as according to the descriptive terms used in Step III. Make notes on any other varieties in your culture area.

TOPIC 3 Double-headed membrane drums

STEP I

To be categorized as such, a double-headed membrane drum should have a hollow shell covered at both ends with skin membranes. Some double-headed drums have leather tongues lacing and connecting both skin tops. Others have each skin top attached to the shell independently.

STEP II

The species with an hourglass-shaped shell is capable of producing a range of tone levels. The parallel leather tongs connecting the skin tops, and known as tension thongs, are manipulated either by compression under the armpit (for the smaller sizes) or pulling outwards a handful of the thongs to raise the tone levels from the fundamental. This species is also classified as a tension drum. Usually one head is beaten with a padded drumstick. In other species, both heads are beaten with two drumsticks or with one hand and one drumstick.

The barrel and cylindrical shaped species are commonly played to produce one primary tone using a drumstick. The other hand may occasionally be used on the same playing surface or the opposite surface to produce shades of the only primary tone.

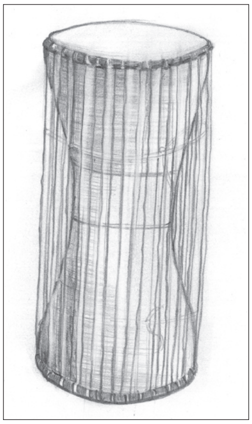
The tuning techniques are similar to those already discussed, depending on the manner in which the lacing ropes are attached to secure the skin heads to the drum shell.

STEP III

The following varieties of double-headed membrane drums are found:

- hourglass tension drum
- goblet shaped, double membrane drum
- conical double membrane drum
- cylindrical double membrane drum

The modern versions of double-headed drums include the bass drum, tenor drum and the snare drum used in brass bands as well as the percussion drum kits in popular and military music.



Hourglass tension drum

STEP IV

Give the local names and descriptions of double-headed membrane drums found in your culture area. Classify them using local terms as well as according to the descriptive terms in Step III. Make notes on any species that do not belong to the ones identified above.

TYPES OF IDIOPHONE

TOPIC 1 Slit drums

STEP I

The wooden slit drum is a one-piece music instrument. It is carved out of a single block of wood. A hollow, resonating chamber is dug in the log to furnish two sounding lips. The construction of the resonating chamber may or may not provide for two rectangular openings some distance apart, connected by the sounding lips. The shape of the opening then resembles a dumbbell. The name "slit drum" comes from the slit that normally separates the two lips or sound shells that vibrate when struck to produce the sound amplified by the resonating chamber. Other wooden slit drums, especially the giant-sized and the small knocker varieties, may have slits that run along a good length of the wooden block. A hollow cavity is dug in the log through the slit to provide the resonating chamber. Some slit drums have human or other animal-shaped heads carved at one end as a handle. There could be a protrusion, often carved in the manner of two legs, at the opposite end for standing the drum upright. The two lips of a slit drum are usually of different thicknesses. As a result, a slit drum has two tone levels, at an interval of anything from a second to a fifth, as preferred in that particular culture. The thickness of the vibrating shell determines the level of tone.

Bamboo slit knockers are made from bamboo poles. A slit is cut laterally along a bamboo section that has two closed nodes. A bamboo pole is hollow inside, and already provides a natural resonating chamber. Both lips of a bamboo slit drum/knocker produce the same level of tone, being of the same thickness and vibrating length.

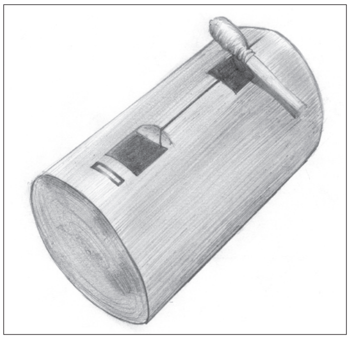
STEP II

Two primary levels of tone are provided for in the construction of a wooden slit drum. Slit drums, particularly those used as language surrogate instruments to communicate verbal language non-vocally, have two primary tones. The interval between the two levels of tone approximate the interval between the primary speech tones of a culture's tonal language. Secondary tones and percussive sound effects are possible when various locations on the instrument other than the two lips are struck. Two fibrous drumsticks are commonly used. Otherwise a normal stick would be padded in order to avoid cracking the thin lips of a drum. A tiny knocker species carried in one hand, as well as the large species played in a standing position, is struck with one drumstick. A wooden slit drum functions as a melorhythmic as well as a percussion instrument in an ensemble. The knocker and bamboo species are played as percussive instruments. The giant, message-sending species could as well serve as a cultural symbol, and are therefore deployed solely as verbal language communication and signaling instruments, and would not be used in musical ensembles. All slit drums are permanently tuned during construction but could be fine-tuned by chipping on the outside or inside of the lips.

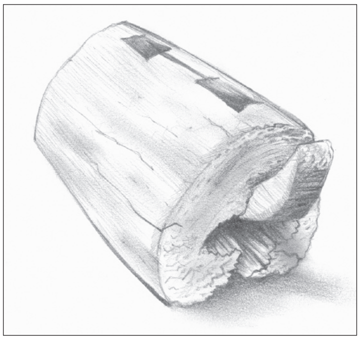
STEP III

The following varieties of slit drums have been identified:

- the giant-sized, “talking/signaling” slit drum
- the portable melorhythmic slit drum
- the bamboo slit drum
- the small wooden slit knocker



Slit drum



Giant-sized slit drum

STEP IV

Research and make notes on the local names and descriptions of slit drums as well as other slit instruments in your culture area. Discuss the features, and classify them using local terms as well as according to the descriptive terms in Step III above. Make notes on any species that do not belong to the ones identified above.

TOPIC 2 Xylophones

STEP I

The xylophone is an arrangement of graded slabs of wood each of which is a graded melodic note or key. The range of keys is used for playing melodies as well as harmonies in two or more parts. The component key of a xylophone gives one pitch level when struck. The keys on a xylophone range from two to twenty and more. The keys are made from various types of resonant wood available in a culture’s ecology. The natural sound produced by a xylophone key is soft, depending on the type of wood preferred by a music culture area. Some amplification is therefore normal for xylophones. Various xylophone cultures have devised various technologies for amplifying the sound. In some cultures the keys are arranged on a pair of wet banana stems that create a resonance trough. Other cultures have devised resonators made of calabash or gourd or animal horn. Each key would then have one or two resonating shells attached to it. The two-slabs species is mounted on an earthenware bowl or a wooden box that acts as the resonating chamber. The range of xylophone keys is normally secured to two parallel wooden or vegetable supports, straight or curvilinear, with ropes or pegs.

STEP II

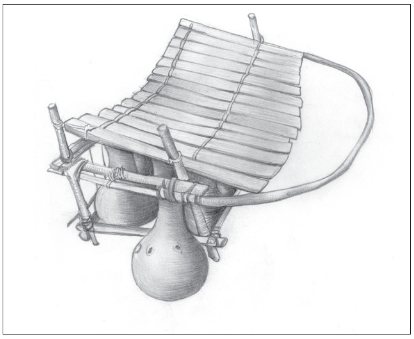
A xylophone slab or key produces one note of a fixed pitch. In the European classical orchestra sense, the xylophone is categorized as a percussion instrument, simply because the keys vibrate to produce sound when struck. In African musical science and practice, the xylophone is regarded as a melody instrument that "sings". The cultural range of tones as well as the intervallic scheme is fixed during construction, but could be tuned as needs be, if, for instance, the fibrous tissues of the wood wear out and a key is out of tune. The keys are played with beaters. It is common for a performer to play with two beaters. Some xylophones are played by one performer, others by two or more performers in combination.

Xylophones are permanently tuned according to the scale/s of a music culture area during construction. Dry and seasoned wooden slabs are used in order to ensure a fixed pitch. The pitch of a wet slab of wood rises as it loses water.

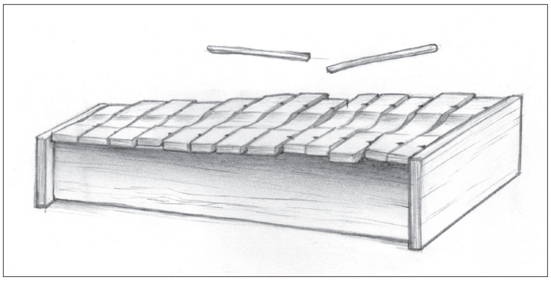
STEP III

The following varieties of xylophone are found in Africa:

- two-keys xylophone with pot or wooden box resonator
- portative xylophone with independent resonators
- fixed-location xylophone with composite vegetable resonator. It is also called a trough xylophone
- modern, factory-produced xylophone with resonating plastic or metal pipes and wooden chambers



Portative xylophone



Trough xylophone

The modern European classical xylophone has tubular resonators. There is a metal classical species called the glockenspiel.

STEP IV

Research and make notes on the local names and descriptions of xylophones found in your culture area. Classify them using local terms as well as according to the descriptive terms in Step III above. Make note of any remarkable or peculiar features.

TOPIC 3 Lamellaphone/finger piano

STEP I

The lamellaphone is a keyboard instrument that has a range of metal or bamboo back strips or lamellae. Each lamella produces a definite musical pitch when struck or plucked with a thumb or finger. A component lamella is a prong mounted on a wooden soundboard such that one end is fixed. The fixed end is braced to the board with an iron or wooden bridge, and laced down with metal or vegetable rope. The longer, free end projects above the wooden board at an angle. It is this elevated, free end that is plucked. The lamella vibrates along its free length to produce sound. The soundboard is normally mounted on a calabash or wooden box resonator. The soundboard on which the prongs are mounted is fitted to the resonator in a manner that makes provision for it to be held in the hand in some species.

STEP II

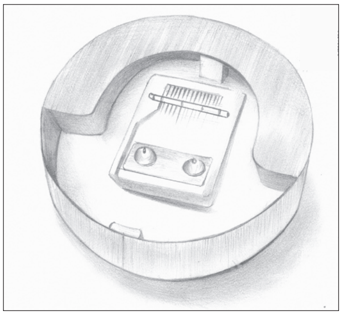
The range of notes on a lamellaphone is as many as the lamella or keys mounted on it. The keys could be as few as three, and as many as 22. The keys are not arranged in all the species according to a rising order of pitches as in the xylophone. They could be staggered to facilitate the peculiarities of melodic movements produced by plucking the lamella with two thumbs or two forefingers, or thumbs and forefingers of either hand as the case may be. Some species, usually of about four keys, have large lamellae, and are used as bass instruments. The length, thickness and breadth of the vibrating prong determine the level of pitch. The longer and larger, and thereby heavier, a prong, the lower the pitch level. Some African cultures practise a technique of dampening or muting the sound produced by a lamella. The sound can be dampened or stopped from vibrating when the first finger is placed across the vibrating prong as soon as it sounds.

The vibrating lengths of the lamellae or keys are pushed in or pulled out for tuning. Pulling out to lengthen the prong lowers the pitch; pushing in shortens the vibrating length, and the pitch rises. Various cultures have various arrangements of the tone-order to produce culturally peculiar intervallic as well as scale schemes.

STEP III

The following varieties of lamellaphone are found:

- single row of metal prongs with calabash resonator
- single row of metal prongs with portable wooden box resonator
- single row of metal prongs with large, wooden box resonator
- single row of bamboo back prongs with calabash or wooden resonator
- two rows of metal prongs with calabash resonator



Finger piano with round, wooden resonator

STEP IV

Research and make notes on the local names and descriptions, including number, arrangement and intervallic scheme, of lamellaphones available in your culture area. Draw the arrangement of the prongs to show the tone-order and intervallic scheme of each variety. Classify the lamellaphone using local terms as well as according to the descriptive terms in Step III above. Make notes of any species that is made of different materials from those that have been identified above.

TOPIC 4 Bells

STEP I

Bells are metalophones. This term classifies the bell as an idiophone made of metal material, most commonly of cast iron. A bell has a flared base and tapers to an apex where a non-vibrating handle is constructed. Musical bells found in African culture areas are usually two halves of curved metal sheets that have been welded together along the longitudinal rims. Some large bells have lobed shapes, while others are conical. The cylindrical bells are molded as a single unit. The single unit cylindrical species usually has a clapper attached inside the apex.

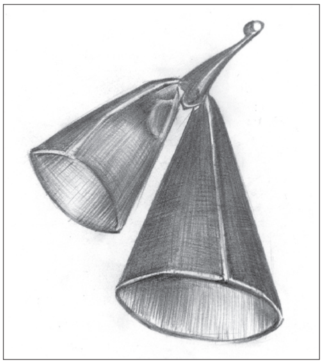
STEP II

The musical bells more commonly found in African cultures have no clappers. They are described as clapperless bells. Such bells are played with iron, wooden, fibrous or felt-covered beaters. The thin shell of the half of the bell that is struck vibrates to produce sound, which becomes further amplified by the hollow chamber enclosed by the two curved metal sheets. The clapperless bells can produce a range of tones that rise in pitch as well as get duller towards the apex. At the apex the tone is doused because vibration is most limited. Clapperless bells, particularly the larger species, are melorhythm instruments. A row of tonally graded clapperless bells can be used as a melody instrument. The cylindrical bells with attached clappers produce a spectrum of sound that is purely percussive. Bells are tuned during construction. A bell is played with a single beater or two beaters.

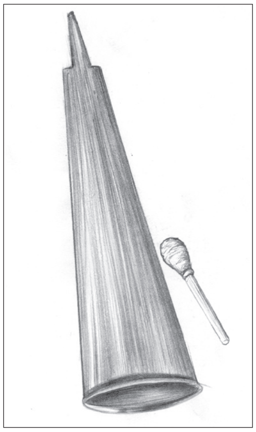
STEP III

The following varieties of bells are found:

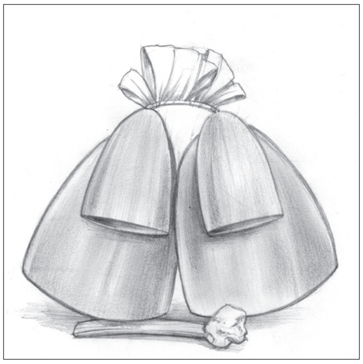
- portable single clapperless bell
- portable twin clapperless bell
- giant-sized clapperless bell
- lobed clapperless bells
- quadruple clapperless bells
- cylindrical bell with a clapper



Twin clapperless bells



Giant-sized bell



Quadruple bell

A modern development in the use of clapperless bells in Africa is the bell chime, which is a range of bells of graded pitches attached in a row to a standing support. This can be called a bell chime. The clapperless bell chime is tuned in construction to the scale prescribed by a musician to suit her/his music style, type or tonal orientation. The bell chime plays melodies and harmonies, and is not conceived as a melorhythm instrument. The European classical bell chime is made of clapperless tubes, and is used musically to simulate the sound of pitched church bells. Varieties of the cylindrical bell with attached clappers are used as signaling sound objects by churches and schools. When found in indigenous music situations, they are used to produce sound effects.

STEP IV

Research and make notes on the local names and descriptions of bells used in musical situations in your culture area. Classify them using local terms as well as the descriptive terms in Step III above. Make notes on any species that do not fit the ones identified and described above.

TOPIC 5 Rattles, shakers and friction rasps

STEP I

There is a very wide variety of materials used for making rattles, shakers and friction rasps. This type of instrument is also found in very many shapes and types of construction. The instruments in this category produce a percussive rhythm when excited by shaking, beating, scraping, stamping and other forms of movements of the performers. Some are in the form of bunches of tiny, hollow shells shaped like discs, pods or bells, and which may or may not have pellets trapped inside them. Others are shells of seed that are dried and stringed together in a bunch or in a row, and may be worn as dancing belts. Still others are tiny woven-mat trapezoids entrapping stones or seeds. The wickerwork types have a calabash disc or wooden board base on which the conical basket is constructed. The trapped seeds or stones hit the hard base when shaken to produce a rattling sound. Gourd rattles are ordinary dry gourds or calabashes covered with a net of stringed beads or seeds. In some instances, dry vegetable pods with the seeds loose inside them are used as rattles without any need for special construction. Bamboo, wooden or metal objects with notches cut on them can be scraped with hard objects to produce rasping, percussive rhythms. They are known as friction rasps. There are other types of rattles and shakers found in African music culture areas.

STEP II

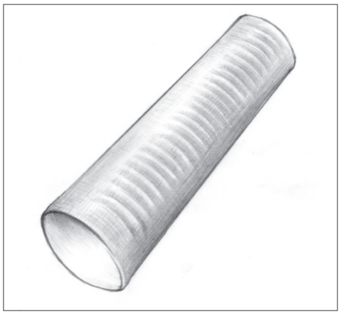
Rattles, jingles, shakers and friction rasps constitute the few examples of conceptually percussive music instruments found in Africa. The sharp percussive effects they produce when activated rhythmically heighten the psychical intensity of a musical texture. Percussive sound effects in music situations excite action-intensive affect or behaviour. Those worn on the body of performers amplify the rhythm of the movements of the parts of the body where they are attached.

As percussive music instruments, no tuning is necessary. But the quality of sound depends on the material as well as the technique and dynamics of sound production.

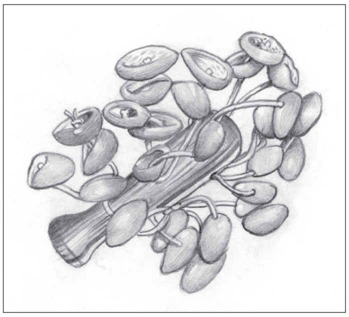
STEP III

The following varieties are among those found in African music culture areas:

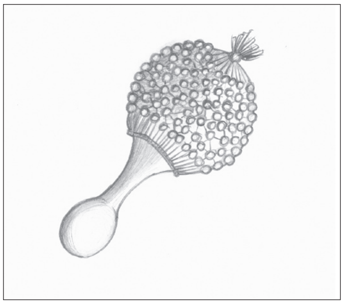
- body jingles and rattles – ankle, hand, waist, knee, and chest rattles/jingles
- hand-held bunched or cluster rattles and shakers
- gourd and calabash rattles and shakers – beaten or shaken
- wooden, hourglass-shaped shakers with in-built strikers
- single or stringed pellet bells
- friction rasps



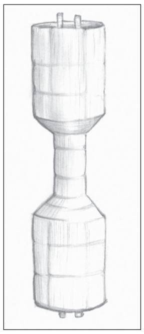
Friction rasp



Cluster shaker



Gourd rattle



Hourglass shaker

STEP IV

Research and make notes on the local names and descriptions of rattles, shakers, jingles, and rasps found in your culture area. Classify them using local terms, techniques of sound production, and the descriptive terms in Step III. Make notes on any peculiar species that do not fit those described above.

TOPIC 6 Plosive tubes – aero-idiophones

STEP I

Plosive tubes are hollow bamboo sections open at both ends. Other plosive tubes are made from tubular gourds, of which the naturally sealed ends are cut off. The seeds and fibre are removed through the openings. A player could wear metal rings on the fingers, which produce an additional percussive timbre when used to strike the tube.

STEP II

Plosive tubes, bamboo or gourd species, are music instruments played mostly by women. The top opening of a plosive bamboo tube can be partially or fully closed with the palm of one hand while the other hand is used to hit the opposite end on the ground or lap. In this playing technique various levels of tone are possible due to the combined action of the vibration of the material (idiophonic) and the air column in the tube (aerophonic). There could be a team of two or more performers playing tubes of different lengths, sizes and, therefore, primary tones. The interlocking of the rhythm-based tones produces a primary melorhythmic statement. Plosive tubes are, therefore, conceptually, melorhythmic instruments.

No tuning is needed once the size of the tube is determined during its preparation. As a melorhythm instrument, the size and length affect the tone levels and timbre (quality of tone).

STEP III

The following varieties of plosive tubes are found:

- plosive bamboo tubes
- plosive gourds

STEP IV

Research and make notes on the local names and description of plosive tubes found in your culture area. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from the two discussed above.

TOPIC 7 Clappers and castanets

STEP I

Clappers and castanets can be the simplest music instruments to procure. Any two pieces of strong stick, wooden blocks of any shape and design, bamboo shells, metallic objects, smooth stones etc. can constitute a pair of clappers or castanets. Some could be in the form of rings worn on the thumb and one other finger.

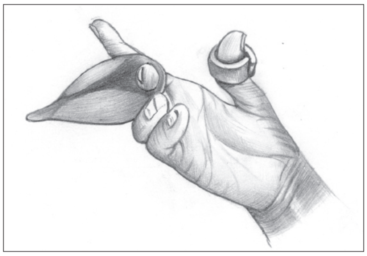
STEP II

Clappers and castanets come in pairs. The two pieces are normally of the same material. They are clapped or struck together in various ways to produce percussive rhythm. In the indigenous music of African cultures, clappers and castanets are commonly used as phrase-referent or metronomic instruments.

The quality of sound depends on the material out of which a pair of clappers or castanets is made. No tuning is necessary.

STEP III

The following varieties are found:
- wooden block clappers
- stick clappers and castanets
- bamboo shell clappers
- metal clappers
- ring castanets



Ring castanet

STEP IV

Research and make notes on the local names and descriptions of clappers and castanets found in your culture area. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from the ones discussed above.

TOPIC 8 Calabash drums

STEP I

Calabash drums include hemispherical calabashes that may or may not be partly submerged in a bowl of water, face down. The object for striking the calabash could be a metal ring worn on fingers or drumsticks. Another species is a whole, round gourd or calabash used as a drum. A hole is made in the gourd, and the dry seeds and pulp are removed. The empty gourd is then played as a plosive music instrument when struck to bounce off a hard surface.

STEP II

The hemispherical calabash species is struck with hard objects. The harsh tone is reduced when the instrument is partially immersed in water. The plosive calabash drum is hit with a clenched fist and allowed to bounce off the floor or a flat wooden top to produce a variety of tones. It is, therefore, basically, a melorhythm instrument. Tuning is not necessary, although the size of the gourd or calabash determines the quality of sound.

STEP III

The following varieties are found:

- hemispherical calabash partially immersed in water
- plosive gourds

STEP IV

Research and make notes on the local names and descriptions of calabash/gourd drums found in your culture area. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from those discussed above.

TOPIC 9 Stamping sticks and poles

STEP I

Stamping sticks/poles are wooden or bamboo poles of some length. They could also be hunting spears.

STEP II

The poles or blunt ends of the spears are stamped rhythmically on the ground by a group of performers. Men commonly use stamping tubes to produce percussive rhythm. No tuning is needed.

TYPES OF AEROPHONE (WIND INSTRUMENTS)

TOPIC 1 Flutes

STEP I

An indigenous flute is a cylindrical hollow tube, one end of which is open, and the other may or may not be closed. On the body of the tube, an embouchure (or lip hole or lip rest) and finger holes are bored. A flute could be constructed out of wood, bamboo, corn stalk, bones or metal. An indigenous flute is usually a one-piece instrument. Flutes of two or more pieces fitted together are also found, especially those with a flared bell attached to the tail end.

To make a wooden flute, a hole is bored through the midrib of a wooden tube. A hole is bored through the intersection at the node of hollow bamboo flutes of some length in order to provide a continuous hollow between two sections. A notched, vertical wooden flute (about 20 cm or 8 inches long) has an embouchure carved at the top of the larger end of the tube. Two extra holes are bored across a bulge below the embouchure in order to provide two finger holes. The bottom opening of the hole through the wooden tube is the third finger hole.

In vertical bamboo, reed or bone flutes the embouchure may be notched at the top of one end of the tube. Hence they are known as end-blown flutes. As many finger holes as are desired in a culture are bored in a line or staggered on the body of the tube. Lateral bamboo tubes have one closed end. That is, the intersecting tissue at the end node is not bored through. A round or rectangular embouchure is cut or bored near the closed end. This species is known as the side-blown flute. Finger holes are provided down the length of the tube towards the free, open end.

Tin flutes or penny whistles are more recent, vertical flutes fabricated with tin sheets in imitation of classical recorders. An ocarina is a round fruit or clay shell with a lip hole and one or two finger holes.

STEP II

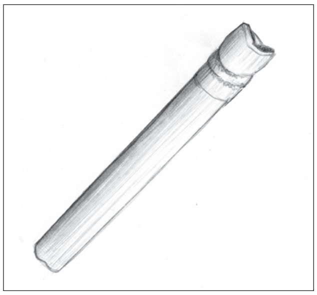
A player blows air across the embouchure of a flute to produce a sound. The air current that enters the flute when it is blown activates the column of air inside. A pattern of air vibration is set up inside the flute. This determines the pitch of the sound that results. Stopping and/or opening the finger holes regulates the volume and pattern of the vibrating column of air to determine the range of pitches. The number of finger holes determines the possible range of natural notes in a flute – the more finger holes, the wider the range of notes possible on a flute.

Over-blowing, which makes possible more than one pitch with the same fingering, produces harmonic notes deriving from the natural note. Such notes could be used to extend the range of pitches on a flute. No technical provision is made for the tuning of an indigenous African flute after construction.

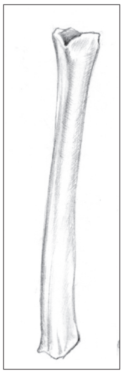
STEP III

The following varieties of flutes are found:

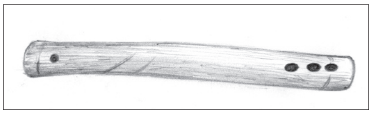
- vertical wooden notched flute – end blown
- vertical bamboo notched flute – end blown
- vertical bone flutes – end blown
- lateral flutes – side blown
- oblique flutes
- ocarina
- vertical reed flute with fruit shell mouthpiece



End-blown flute



Bone flute



Side-blown flute

A modern classical equivalent of the vertical flute is the recorder. The European classical, transverse flute, also called the concert flute, is made of metal or wood. Extra keys attached to the tube in conjunction with the finger holes make possible the production of a wide range of notes on concert flutes. The concert flute is usually in three sections that fit into one another. The one-piece flute variety of the European classical flute is the wooden species used in school bands. The tuning of European classical flutes is by pulling out or pushing in the different sections.

STEP IV

Research and make notes on the local names and descriptions of flutes found in your culture area. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from those identified above.

TOPIC 2 Reed instruments – clarinet and oboe

STEP I

An indigenous African reed instrument has a tubular body and a vibrating portion, the mouthpiece. Some reeds can be detached. Others are fixed, being a sliced part of the tubular body. An instrument with a single vibrating material, that is the *reed*, is the clarinet. When the instrument has two joined vibrating materials stuck into the tapered top of the tube, the instrument is called a double-reed instrument, that is, the oboe. Finger holes are bored on the hollow tubular body. The body could be one piece or in sections. It is common to find reed instruments terminating in a flared bell, a tailpiece that can be detached. The cylindrical tube could be of metal, wood, calabash or raffia, e.g. the stalk of a millet plant. When it is a raffia stalk, a slit is made at the top of the tube. When the slit end is blown the slit portion vibrates to give the characteristic quality of reed instruments. Double reeds are made of a different material from the tube, and are detachable pieces.

STEP II

To produce sound on a reed instrument, the reed portion is inserted into the mouth and blown. The nature of the vibration of the reed, also the material of the reed, affects the timbre of the sound produced. Combinations of fingering produce a range of notes. The number of finger holes coupled with the blowing technique determines the range of notes from which a culture area picks its tone-order on a species. It is possible that a culture area may not have need to exploit the maximum range of notes possible on an instrument. This could be as a result of the tonal ambit of melodies characteristic of the culture area.

Tuning is possible on reed instruments that have telescoped pieces. Pulling out to elongate the vibrating length of the air column lowers the open pitch, i.e. without applying any fingering. Pushing in raises the open pitch slightly. Once the tuning of an indigenous reed instrument is achieved during construction, it is rarely adjusted before or during a performance because it is commonly a one-piece instrument.

STEP III

The following varieties of reed instruments are found:

- clarinets or single-reed instruments
- oboes or double-reed instruments

European classical reed instruments include the classical types of clarinet and saxophone, which are single-reed instruments. The Western classical clarinet has four pieces, one of which is the mouthpiece carrying the inserted single reed. The saxophone is in two pieces, one of which is the mouthpiece. The classical oboe and the bassoon are double-reed instruments with detachable pieces, one of which is the double reed itself. The sections can be pulled out or pushed in to tune the European classical reed instruments.

STEP IV

Research and make notes on the local names and descriptions of reed instruments found in your culture area. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from those identified above.

TOPIC 3 Pitch pipes and whistles

STEP I

A pitch pipe or a whistle produces only one note. A pitch pipe is made out of a reed plant, and may have a provision for adjusting its pitch before and during a performance. The bottom end is naturally closed or stopped with a finger during performance. In some cultures a number of performers each plays one of a set of graded pitch pipes, each contributing a single note towards the construction of a melody. The component pipes are tuned to the notes of the culture's tone-order/scale preferred for the performance of pitch pipe melodies. A set of pitch pipes with graded pitches tied together into a raft and played by one performer, is called a panpipe. The whistle is a millet or raffia stalk that produces a single shrill note that is used to transmit signals.

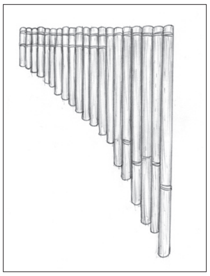
STEP II

To produce the single note of a pitch pipe or a whistle, the instrument may be inserted into the mouth and blown, or the performer blows across the open end of the raffia or bamboo tube. Panpipes are played like mouth organs by shifting the instrument sideways across the mouth in order to produce a required pitch at the appropriate point in the movement of a melody. Reed pipes in some cultures have adjustable stops fitted to the lower end for tuning.

STEP III

The following varieties of pitch pipes and whistles are found:

- reed pipes and raffia stalk pipes
- bamboo whistles
- panpipes



Panpipe

STEP IV

Research and make notes on the local names and descriptions of pitch pipes and whistles found in your culture area. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from those identified above.

TOPIC 4 Horns and trumpets

STEP I

Indigenous horns and trumpets have a variety of shapes. Animal horns, reed horns and some gourd trumpets are curved. Wooden horns, metal horns and trumpets as well as some gourd horns are straight tubes. Horns and trumpets are normally conical in shape, whether curved or not. The animal and curved gourd horns have tapered ends. The tapered end, the apex, is usually closed or will have an opening that can be stopped with a thumb. Near the tapered end, a round, square or rectangular embouchure is cut. The tube of a horn or trumpet widens to a flared base. Trumpets fashioned out of straight metal, wooden or gourd tubes taper to a mouthpiece. Some have a lateral embouchure, that is, when the instrument is side blown instead of end blown. The bell of an indigenous trumpet could be a detachable piece.

Animal and gourd horns are one-piece instruments, while some trumpets have more than one piece. Horns rarely have finger holes, whereas some trumpets have finger holes.

STEP II

A horn or trumpet is an instrument on which sound is produced when the vibration of the lips in the mouthpiece or embouchure excites the sympathetic vibration of the air column inside the tube. Some gourd trumpets have tapered ends that are inserted into the mouth. Over-blowing produces the harmonic notes of the one, two or three possible fundamental notes. In some cultures this technique is not exploited, and the instrument is restricted to a very narrow range of one, two or three notes. Variation of tone or change of pitch is produced in most horns and trumpets by using the palm of one hand to partially or fully close the bell end. Stopping and opening the hole at the tapered end of a transverse, side-blown horn produces extra notes.

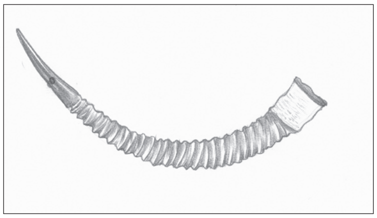
Large, elephant tusk trumpets do not produce clear melodic pitches. The blaring sound is played as a musical effect to signify aristocracy and power. A number of different performers can each play one of graded gourd and/or metal trumpets to produce interlocking notes that give a melody.

Tuning of indigenous horns and trumpets after construction is not common.

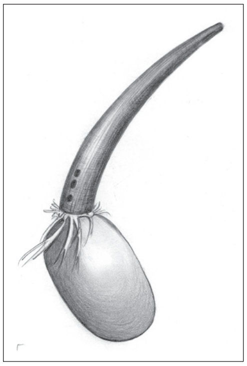
STEP III

The following varieties of horns and trumpets are found:

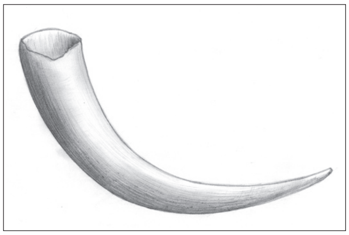
- transverse animal horns
- transverse ivory (elephant tusk) trumpets
- transverse gourd horns
- end-blown gourd trumpets
- metal trumpets
- reed horns



Transverse animal horn



End-blown gourd trumpet



Transverse ivory trumpet

Classical horns have detachable mouthpieces. The European classical trumpet, cornet and French horn have valves for producing various pitches. The trombone has sliding valves for the same purpose, while the military bugle has no valve, and relaxing or tightening the lips as well as over-blowing enable the production of a number of pitches.

STEP IV

Research and make notes on the local names and descriptions of horns and trumpets found in your culture area. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from those identified above.

TOPIC 5 The musical pot

STEP I

There are two species of the musical pot. The musical pot proper is conceived and crafted as a music instrument that is sometimes used as the sole music instrument to accompany choreographed dances for girls. It usually outlines the changing rhythmic structures of the choreographed dance. The musical pot proper has an additional sound hole at the base of the neck. The second species is a fairly large ordinary water pot that produces a deep tone, and is used only in ensemble music to mark the pulse line that binds all the other ensemble lines/parts together in musical metric time.

STEP II

The top mouth and the base hole of a musical pot are beaten with the two hands to produce three or more tone levels. It is, therefore, a melorhythmic instrument.

The mouth of a water pot is beaten with a padded fan or felt to produce only one deep tone. Four to seven water pots of different sizes and, therefore, graded pitch levels, also serve as a composite keyboard music instrument. One performer plays the set using two padded fans or felts. The set is a pot chime. Water is at times added to the pots of a pot chime to get a more rounded, mellifluous tone quality. The water pot chime is a melody instrument. Water pot chimes can be tuned by adjusting the levels of water inside the component pots.

STEP III

The following varieties of musical pots are found:

- the musical pot that serves as a melorhythmic instrument
- the bass water pot that plays the ensemble role of a pulse-marking instrument
- the water pot chime that is conceived as a melody instrument

STEP IV

Research and make notes on the local names and descriptions of pots that are used as music instruments in your culture area. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from those identified above.

TOPIC 6 Mirlitons

STEP I

A mirliton is a tiny wooden bamboo or raffia tube, one end of which is covered with a vibrating membrane of vegetable origin or a spider’s nest.

STEP II

A mirliton does not produce its own musical note. Rather, it is used for voice masking. The free end is inserted into the mouth and spoken, sung or hummed into. The resulting sound disguises the natural human voice, giving it a vibrant, nasal effect intended to simulate a spirit-voice.

STEP III

The following varieties of mirlitons are found:

- vertical mirlitons
- transverse mirlitons

STEP IV

Research and make notes on the local names and descriptions of mirlitons found in your culture area. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from those identified above.

TOPIC 7 Spinning blades (bull roarer)

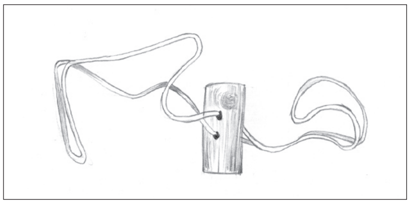
STEP I

A spinning blade is a flat strip of wood, bamboo back or back of a palm leaf stem about a foot long, and with a long string attached to one end through a hole. This string is used to spin the blade. A species could be a short strip of wood or bamboo with the string for spinning passed through holes at the centre.

STEP II

When the spinning blade is spun it vibrates freely in the air to produce a weird, windy-buzzing sound effect. The sound is neither rhythmic nor melodic. It is a scary sound effect that enhances the atmosphere or psychological intentions of a musical presentation. In some cultures, it is an esoteric sound effect that evokes supernatural associations in a musical performance.

STEP III



Spinning blade

STEP IV

Research and make notes on the local names and descriptions of spinning blades found in your culture area as well as the musical circumstances in which they are used. Classify them using local terms as well as descriptive terms in Step III. Make notes on any species different from the one identified above.

TYPES OF CHORDOPHONE (STRING INSTRUMENTS)

TOPIC 1 Monochords – single-string instruments

STEP I

The presence of at least one vibrating string identifies a string instrument. In a string instrument a length of string that is tightly stretched between two points vibrates along its free length when activated to produce sound. The material of the string and the resonating chamber recommend the quality of tone while the length and thickness of the vibrating string determines the pitch of the sound.

A monochord is an instrument with a single string that could be made of palm rib, horsehair, back of straw, cane etc. The simplest monochord is a string stretched across two ends of a bow-shaped stick, and called a bowstring. An open mouth over the string, or a hollow gourd with an open end attached to the bow gives resonance to the sound produced by the vibrating string. In the earth bow variety, an inverted “L”-shaped stick is stuck into the ground. Under the horizontal bar, a hole is dug in the ground and covered with a small plank or bark of a tree. A string is stretched between the bar and the plank or bark. The hole becomes a resonating chamber.

Another common monochord is the spiked fiddle. The structure is a stick pushed through a hemispherical calabash that may be covered with skin. A round sound hole is cut out of the flat surface of the skin. A forked stick is used as a bridge. The single string of horsehair or animal gut is stretched between the free end of the stick, the neck, and passed over the bridge that keeps it above the calabash and the stick. The string is secured to the end of the stick that protrudes at the base of the calabash. The fiddle is played with a bow, the string of which is made of horsehair. A rosin wax is always on standby. This is rubbed on the string of the bow to provide friction when it is pulled across the string of the monochord. The spiked fiddle is a one-string lute.

STEP II

To produce sound, the string of a monochord may be struck or plucked in the case of bowstrings. The fiddle is bowed. The fundamental note of a monochord is produced when the entire length of the string vibrates on being excited. A range of notes is usually possible on a monochord. This is achieved by applying a finger or a tiny stick mark off the vibrating length of the string. When the section between the finger/stick and a node of the string is played, it vibrates to produce sound. The application of a stop thus shortens the vibrating length of a string, resulting in a higher pitch. Progressively higher pitches are produced by progressively shortening the length of string that is struck or bowed. A culture determines the pitches it desires according to the normative tone order. The fundamental note that is given by an open string is the lowest pitch on any monochord. It is important to note again that, in some African cultures, the widest possible number of pitches is not always exploited. This is because the human principle that guides musical creativity and performance in Africa does not recommend the need for indulging melodies with wide ranges. Shifting the pitch range, that is, transposition, upwards and downwards is, however, practised.

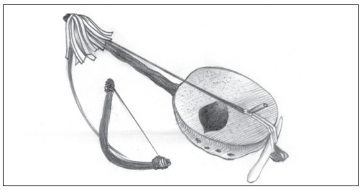
A glissando is possible on string instruments. This is a melodic effect produced when a finger is slid along the string as it is being played. The fast, gliding and unbroken run, up or down the pitch track, is a glissando.

A string stretched between two supports has a fixed end and a free end. The free end always has an extra length of string for the purpose of adjusting the tightness of the string. To tune string instruments, the tightness of the string is adjusted to raise the pitch of the open note up or down. Various tuning devices found on string instruments include tuning pegs that can be screwed for tightening or loosening the string, and tuning pads that can be twisted either way to achieve the same pitch adjustment. In some instruments, the free end of the string is loosened completely and then re-tied for a major adjustment in the pitch.

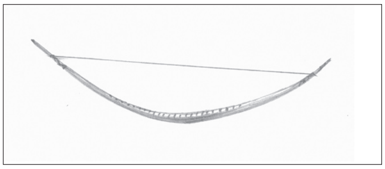
STEP III

The following variety of monochords are found:

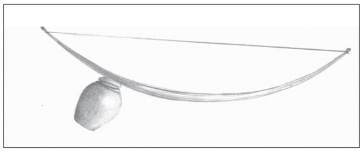
- mouth-resonated stringed bow
- earth-resonated stringed bow
- gourd-resonated stringed bow
- bridged stringed bow
- spiked fiddle
- bowed trough fiddle



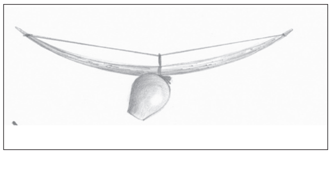
Spiked fiddle



Mouth bow



Gourd-resonated bow



Bridged string bow

The classical violin is the closest modern equivalent of the fiddle in the technique of sound production, but the violin has four strings.

STEP IV

Research and make notes on the local names and descriptions of monochords in your culture area. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from those discussed above.

TOPIC 2 Lutes

STEP I

The lute is a plucked string instrument that has two or more strings strung parallel to a fretted or unfretted straight neck. The distance between any two frets is a note, while the value of the interval between adjacent notes is determined by a culture's scale system as well as the tone order on the instrument. The body of a lute is in two sections. The neck carries the fret to which the free ends of the strings are attached. The other section is the sound chamber that could have the shape of an egg split lengthwise, or could be hemispherical. Sound holes are cut on the deck of the sound chamber. The neck is usually spiked into the tapered end of the sound box. Strings are of horsehair, gut, vegetable rope or palm fibre. The fixed ends of the strings terminate on a bridge mounted on the flat deck of the sound chamber. Most indigenous lutes do not, however, have frets that divide the neck into fixed pitches. Fingering is nevertheless possible.

STEP II

To produce sound, the strings of lutes are plucked with fingers or a plectrum, which is a piece of bone or the shell of a nut held between the thumb and the forefinger. In fretted lutes, the number of frets determines the range of notes possible on a string. That, multiplied by the number of strings that are usually of unequal length, thickness or tautness, gives the total range of notes on a lute, making allowances for duplicated notes. Bowed lutes are rare. Tuning is effected by adjusting the tautness of the strings using pegs, tuning pads or by re-tightening the strings.

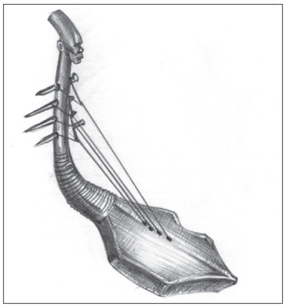
STEP III

The following varieties are found:

- multi-stringed lutes
- spiked lute or one-string lute

The classical equivalents of the lute include:

- The violin, which is a four-stringed instrument without frets. It is bowed, and has a very wide range of notes. The violin family includes the violin, the viola, the cello and the double bass, which is a bass viol.
- The guitar, which is a six-stringed instrument with frets. The guitar is plucked with the fingers or a plectrum.



Four-stringed lute

STEP IV

Research and make notes on the local names and descriptions of lutes in your culture area. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from those discussed above.

TOPIC 3 Lyres

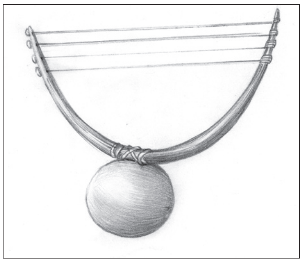
STEP I

The lyre has two sections: the framework or scaffold, and the sound box. The scaffold has two arms and a yoke connecting them at the wider end. The arms and yoke are made of stick. The narrower free ends of the arms are stuck into the sound chamber. The sound chamber could be of wood or a cross-section of calabash with a flat deck, which could be covered with skin. One or two sound holes are carved on the deck. Strings are wound round a pad that forms tuning bulges along the yoke. The strings terminate at a bridge on the deck.

STEP II

A lyre is a plucked string instrument. The number of notes is equal to the number of strings since each string, by the construction of the instrument, can produce only one, open note. Fingering is not possible on the lyre. Tuning is by twisting the tuning bulges.

STEP III



Gourd-resonated lyre

STEP IV

Research and make notes on the local names and descriptions of any lyres in your culture area or that you have seen. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from those discussed above.

TOPIC 4 Harps

STEP I

A harp has two distinguishing features:

- strings that are fairly perpendicular to a sound box
- the playing technique, which is the use of the fingers and/or thumbs of both hands

The harp has a curvilinear neck that terminates in a sound chamber of a pear-shaped calabash or a hemispherical calabash. A sound chamber could also be a wooden contraption, usually covered with a skin. The strings start from the free end of the neck and terminate at a high bridge on the sound chamber at a perpendicular angle, such that the neck and the string form two sides of a triangle. The strings are attached to tuning pegs stuck into the neck of the harp.

In the bow-harp species, there are as many strings as the bow-shaped supports to which they are attached. Each support then carries one string. All the supports are stuck into a sound chamber that could be trough-shaped. The strings terminate at a bridge on the deck of the sound chamber.

The harp-lute has a straight neck like a lute. The neck is spiked into a hemispherical or rectangular sound chamber. The strings start from the neck and terminate perpendicularly on the sound chamber after passing through a high bridge. The strings are arranged one directly above the other, the shorter ones below the longer ones. Sound holes are cut on the sound chamber. On the harp-lute the playing technique of using the fingers of the two hands is the same as for harps. A harp-lute could have as many as 21 strings terminating on tuning bridges or rings on the neck.

There is a species of forked harp. It is shaped like an inverted triangle, the apex of which is spiked into a round calabash sound chamber. The two arms are connected by a yoke, which forms the base of the inverted triangle. The strings tied in between the two arms run parallel to the yoke.

The harp zither has a vertical bridge at the center of a bow. The bow itself is a slightly curved palm branch. The strings are raised from the palm branch, as in a zither, to cross the vertical bridge at the centre, one below the other. Calabash resonators may or may not be attached to the bow.

The number of strings on an indigenous harp varies from one culture area to another. There could be as few as four strings, and as many as 21 in the *kora* of the Mandinka, West

Africa, which is a harp-lute. The free ends of the strings on a harp are attached to tuning pegs fixed along the long curvilinear neck. The kora has tuning rings along the straight neck from which the strings emanate.

STEP II

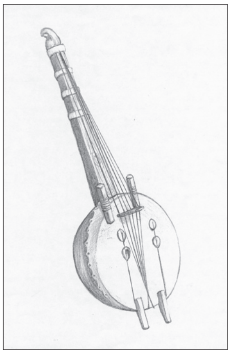
Harps are played with the thumbs and/or fingers of the two hands. Each string of a harp gives a single note. Thus the number of strings determines the number of notes on a harp. Tuning is by adjusting the tuning pegs or twisting the leather rings of the Mandinka harp-lute.

STEP III

The following varieties of the harp are found:

- harp
- bow-harp
- harp-zither
- harp-lute
- triangular harp

The European classical harp has a curvilinear, triangular shape. The strings are made of sheepgut. There is a chromatic range of notes spanning as many as six octaves. It has pedals for shifting octaves.



Harp

STEP IV

Research and make notes on the local names and descriptions of any harps in your culture area or that you have seen. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from those discussed above.

TOPIC 5 Zithers

STEP I

The string of this species of chordophones is commonly raised from the body of the framework of a grass tube, a bamboo tube or palm branch. In a few varieties, the strings may be of different origins. A common feature of zithers is that they have no neck. Usually in a zither the string is partially raised from the framework and stopped at either end.

The raft zither is a number of raffia stems tied together in the form of a raft. From each stem, a blade is raised as a string. A bridge is wedged through either end to lift the strings up from the grass tubes. The portions of the raffia blades that are played are wound with strings to avoid injury to the fingers from the sharp edges of the blades.

In the tubular zither, a number of thin blades are raised from the bark of a bamboo tube in between two nodes. Bridges at both ends next to the nodes lift the strings off the body of the bamboo tube. The trough zither is a wooden trough over which strings of a different material are stretched longitudinally. It does not need a bridge, since the strings are stretched over a hollow trough.

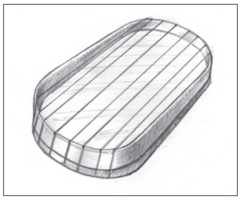
STEP II

Zithers are played with the thumbs of both hands, and at times the first fingers of both hands too. Tuning can be done by adjusting the bridges.

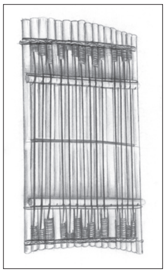
STEP III

The following varieties of zithers are found:

- raft zither
- bamboo zither
- trough zither



Trough zither



Raft zither

STEP IV

Research and make notes on the local names and descriptions of zithers in your culture area or that you have seen. Classify them using local terms as well as the descriptive terms in Step III. Make notes on any species different from those discussed above.

EVALUATION

Make a list of the music instruments found in your culture area under the four major classificatory headings. Your list should have the descriptive terms used in this lecture Module, side by side with the local names of such instruments.

Find out the possible explanations or origins of the local names of the music instruments, especially where the names have no musical connotations.

There may be music instruments, classes or types identified above that are not found in your culture area. What could be the reasons for their absence? Note that the reason could be environmental, ecological, socio-cultural, political (such as wars or constant relocation) or religious. In some culture areas, some music instruments may have become extinct for one reason or another. If there are such extinct music instruments, gather as much information as possible about their physical and musical features as well as how they were played or used in performance. Try to make a diagram of the instrument from the information gathered.

There may be music instruments that are found in your culture area that do not fit into any of the classifications and descriptions in the Units above. If so, make a detailed documentation of such instruments, possibly with diagrams or photographs. The publishers of this book will be grateful to get copies of such documentation.

Which music instruments in your culture area are used as solo instruments played by individuals for intimate audience or personal enjoyment, and which do not normally require any other supporting instruments? Which instruments play leading roles (mother instruments) such as simulating human speech or playing the solo part in ensembles? To which major classes of instruments do solo and mother instruments in your culture area belong?

There are many books, journals and magazines in which the music instruments of African culture groups have been discussed. Read as many of these as you can come across to get more information on music instruments of your own as well as other cultures.

Construct some of the simpler instruments discussed in the Units above for which the materials are available in your environment. Such instruments do not necessarily have to be found in your culture area.

MODULE 104

MUSIC AND SOCIETY

UNIT 1 – COMMUNAL REGULATION AND ORGANIZATION OF MUSICAL ARTS 117
  TOPIC 1 Regulation of musical arts 117
  TOPIC 2 Scheduling of event-music and music-events 122
  TOPIC 3 Organization of musical arts groups 129

UNIT 2 – OWNERSHIP OF MUSIC 134
  TOPIC 1 The origin and ownership of a musical arts piece/style/group 134
  TOPIC 2 Ownership in the contemporary music scene 137
  TOPIC 3 Movement of music styles 139

COMMUNAL REGULATION AND ORGANIZATION OF MUSICAL ARTS

TOPIC 1 Regulation of musical arts

STEP I

The community regulates most of the musical arts activities that occur in indigenous African societies. Regulation implies defining categories of musical arts and how the musical arts should relate to other cultural systems. Regulation also prescribes the programming of events such as festivals, political, social and religious ceremonies as well as personal or group celebrations in which the musical arts play an important role, and which call for communal participation as fixtures in the indigenous calendar. Most musical arts activities in African indigenous cultures welcome open, active participation by any members of a community, without any need for a special invitation. The sound of music accords public recognition at the same time as it generates group action and socializing in festivals, ceremonies and other musical arts activities. That is, such events are known to be taking place by the significant sound of the music commonly associated with each of them. There could be other significant musical arts types that denote sub-plots within the main event. The other general musical arts types presented during such events provide a mass entertainment atmosphere, generate interpersonal fellowships and interactions, as well as transact other social-cultural texts.

In an indigenous society, some musical arts types are more highly regarded than others for various considerations. Musical arts types that have been conceived and designated specifically to signify political and religious observances, for instance, are more highly rated as well as regulated than those intended for leisure and entertainment. The former belong to the *formal* or *serious* music category. The sound of the music evokes or communicates extra-musical meanings and emotions to the public. The musical arts types that are not associated with any institutional or crucial societal affairs belong to the *informal* or *absolute* music category. Absolute here implies that such musical arts have been conceived and created, and also presented in a manner that fulfils purely artistic-aesthetic objectives. The musical arts would then be celebrating creative genius in music, dance and theatre generally. In other words, absolute music celebrates life through artistic entertainment.

Most indigenous societies in Africa have an annual calendar of cultural events that automatically implicates a calendar of contextual musical arts activities, since a specific music validates any specially observed cultural event. There are thus periods of low and high intensity of musical arts performances. Environmental and cosmological factors influence the features as well as scheduling of cultural events; cultural events as well as phenomenal occurrences prescribe musical arts performances.

STEP II

Cultural factors that determine the musical arts calendar in an indigenous society include the imperatives of primary economic practices, religious observances, political organization, programming of leisure and recreation; also social rites and celebrations that are of communal, festive nature.

Indigenous agriculture is a seasonal occupation. In agricultural communities, the periods of low agricultural activity coincide with periods of high musical arts activities, because that is a time when most people in a primary agricultural economy have leisure time to participate actively in ceremonies. Most indigenous festivities requiring mass participation are scheduled during such periods of low agricultural engagements. The converse is also true, as periods of intensive agricultural activities mark periods of low, mass musical arts activities. The kinds of musical arts practices that would happen during such low periods are less likely to be the routinely programmed serious musical arts types. The occasional serious music types for incidental occurrences, such as death that cannot be predicted, regulated or controlled by humans would, nevertheless take place. The indoor or personal, informal music types are also not subject to calendar scheduling.

Most societies have scheduled and mandatory religious observances such as the annual communion/commemoration of the role of ancestors, often misinterpreted by ill-informed outside observers, as much as culturally alienated insiders, as ancestor worship. Others include the rites of the New Year, the annual religious ceremonies of reaffirming obligations with the principal deities etc. These are ceremonies that require mass participation, and call for significant and, in some cases, general musical arts as well. The scheduling of the religious events that involve the entire community favours the period of low occupational activity in an indigenous calendar.

Although some festivals are conceptually designed as periods of mass holiday and communal recreation, there are societies that, in addition, have instituted mandatory mass holiday periods in the annual calendar. Citizens will not undertake occupational labours apart from essential services. In some instances, such a special holiday period is conceived and ordered as a period of compulsory peace and fellowship. Any contravention of proscriptions, such as quarrels or other antisocial acts are severely punished. Intensive musical arts performances usually feature. The folk philosophy is that the musical arts compel, conduct and maximize fellowship.

There are social rites that involve the mass participation of members of a community or an interest group in the community. Such rites attain festival dimensions when the entire community is participating at various levels of identification. These elaborate social events include rites of passage such as coming of age, the welcoming of newly married wives into the community, age grade induction or initiation ceremonies etc. Any indigenous observance or celebration that calls for a mass gathering inevitably prescribes musical arts activities. Such events are scheduled for periods of low occupational activities.

We then find that since agriculture is the basic occupation, central to the survival of most indigenous communities, and involves a majority of the inhabitants, it informs the indigenous calendar. Other cultural programmes are scheduled with reference to the agricultural calendar of activities.

We can now summarize the relationship between agricultural activities in a primarily agricultural community, musical activities and communal recreation as follows:
Low agro-activity period ⟶ high musical arts activities ⟶ therefore, high communal participation as well as bonding in outdoor recreational, ceremonial and artistic entertainment events.
High agro-activity period ⟶ low musical arts activities ⟶ occasional outdoor and mainly indoor music events.

STEP III

Cosmological factors in the musical life of a community have to do with the seasons, phases of the moon, and the phenomenon of life and death, which are reckoned with in superordinary dimensions. These influence the intensity and scheduling of musical arts activities in indigenous societies. Since humans do not control or regulate these factors a community merely adapts to, and comes to terms with, their natures and occurrences.

There are two main seasons in most of Africa: the rainy season and the dry season. The seasons determine the agricultural calendar. The coming of the rains signals a period of intensive clearing, cultivation and maintenance of farms. The rains discourage mass outdoor gatherings. Musical arts performances, particularly those of communal proportions are, therefore, at a low intensity.

On the other hand, the dry season by its nature encourages much outdoor activity and communal gatherings. It is the period for harvest and storing agricultural products. These activities call for celebrations and festivities in indigenous agricultural societies. Musical arts activities of elaborate dimensions are part of organized cultural events scheduled for the dry season. The weather is clement, and people are resting from primary occupational labours. There is, generally, much leisure time, for which the society programs mentally enriching and physically recreational engagements. Stress and idleness are, thereby, managed effectively at the general societal level. Informal music making of the personal and intimate kinds do continue throughout the year, particularly in the rainy season when entertainment and relaxation are programmed mainly indoors.

Phases of the moon affect the intensity of nighttime musical arts activities in indigenous societies, more so in the dry season. Moonlight plays were popular in indigenous cultures as an educational strategy, also programmed for the socialization of younger members of a community. Moonlight encouraged young people to congregate and participate in various forms of musical theatre arts and games in the early hours of the night. It is also an auspicious time for adult groups to rehearse old musical arts and learn new ones after the daily chores.

The phenomenon of death, particularly its implications for life and the continuity of the society, has generated a lot of philosophical and psychological rationalization that has given rise to non-seasonal performances of the serious musical arts theatre types in indigenous communities. There are categories of death in most societies. The category of death prescribes the scope of mandatory cultural programmes, and the extent of the community's involvement it will generate. Funerary observations are designed to help people come to terms with the trauma of death. Some deaths are treated as of agonizing nuisance value, and are quickly disposed of. Such is the death of rather young persons as well as adults who are not yet fulfilled, according to a society's conventions of reckoning achievement. Other deaths are of weighty communal concern, implicating critical political, religious and social businesses and affirmations, thereby generating a wide range of socio-cultural observances and performances that could be of festival proportions.

There are significant musical arts types designated for dealing with the social, religious and other cultural businesses implicated in the death of a fulfilled and meritorious adult person. Other serious musical arts types signify other social-cultural rationalizations and businesses pertaining to a given category of death. Some general musical arts types are featured in funerary celebrations, but must have some significance to the occasion. All the musical-dramatic enactments and other musical theatre performances prescribed for a given funerary situation are designed to act out a society's philosophical and psychological strategies for accommodating the deep implications, the shock and the enigmatic nature of death. Apart from the designated periods in an indigenous calendar when the physical burials of deceased persons may be undertaken cautiously, the physical burial of the deceased takes place in any season or period in the annual calendar as of communal concern whenever a death occurs.

Certain incidental occurrences, such as an epidemic, could call for an emergency prohibition of public gatherings. Burials at such times would be quiet affairs. It is not all categories of death that require musical arts to conduct or signify the physical burial. The death of a mature adult could prescribe burial with a significant musical arts type. Such a burial musical arts type, even though formal, is as occasional, as the appropriate category of death occurs throughout the year.

Arising out of the elaborate indigenous rationalizations, philosophies and myths about death, most African societies have instituted other correspondingly elaborate post-burial funerary events for the more culturally significant categories of adult deaths. However, the enactments of such rites are undertaken when the progeny of the deceased feel economically capable of sponsoring them. Such post-burial funerary events are designed to canonize such meritorious deceased persons into ancestral status, reckoning and obligations to the living. Canonization funerary proceedings could call for various types of religious drama and other musical arts presentations. Many categories of persons and groups within and outside the community are involved in the transactions, musical and non-musical, so generated. The atmosphere is quite festal. The progeny of the deceased person take cognizance of a community's socio-economic calendar in scheduling the post-burial event. The dry season, and a period of low agricultural activity, is most auspicious and convenient for the hosts, the guests and the communities affected. It is mandatory for the community and designated categories of outsiders to be present and identify in sentiments as well as active participation.

We can then summarize the relationship between cosmological factors and music making in a society as follows:

Rainy season → intensive agricultural activities → low serious musical arts activities → informal celebrations/recreation with indoor music types, also occasional, mandatory outdoor formal music making.
Dry season → low agricultural activities → high intensity of all types of musical arts → high communal participation in calendar events requiring formal music as well as outdoor celebrations.
Moonlit nights → high musical arts activities, dependent on good weather irrespective of agricultural programs.

STEP IV

There are African indigenous societies that are nomadic or hunting societies. They depend on their agricultural neighbours for agricultural products. In such societies occupational factors apart from farming activities determine the regulation of musical arts activities.

STEP V *Evaluation*

- Determine whether the discussions above apply to your society.
- Investigate and list the formal music types in your society, bearing in mind that a formal music type is prescribed for a specific cultural event that it signifies, which may or may not involve the entire community as active participants in its transaction.
- Find out whether the cultural events that require formal musical arts occur at scheduled times every indigenous year.
- How do the fixtures fit into the yearly programming of occupational activities pursued by a majority of the people in your indigenous society?
- To what extent have the contemporary occupational, educational, religious and social trends affected the continued observation of the periods of intensive music activities as well as the events they are associated with in your society? Also, how have the same contemporary factors affected the indigenous scheduling as well as the scope of the events that are still observed?
- List the common personal, intimate and other absolute music types in your society.
- How much of informal musical arts performances still goes on in your community? Which particular types are still popularly performed? Where and when do they take place in the contemporary dispensation?
- What are the contemporary alternatives to the indigenous types of informal, indoor music making and recreational programmes in your locality?
- Are there contemporary alternatives currently popular in your indigenous community if different from your place of normal residence? If so, discuss the performers, the audience and the occasions for the performances.
- Does the modern nation state or society regulate the intensity and timing of formal indigenous music arts making in your environment? If so, what music types, indigenous and modern, are so regulated and by what authority as well as strategy of enforcement?

- Distinguish between formal and informal musical arts activities. Give examples from your locality.
- How does your indigenous society rate various types of music, formal and informal?

TOPIC 2 Scheduling of event-music and music-events

STEP I *Event-music*

Musical arts making, by its nature, generates other social and cultural actions. As such, musical arts making could constitute an event without any other cultural agenda, and is then categorized as music-event. This implies that the primary intention of a social-cultural gathering is to share in an exclusively musical arts occasion. Every musical arts product is, first and foremost, a music-event, by virtue and merit of the conception, production and appreciation of music as an artistic-aesthetic product that also underscores the other artistic dimensions of dance, drama and the plastic arts.

Some music types, while constituting artistic-aesthetic creations to be appreciated in purely aesthetic terms, have been conceived and creatively rationalized primarily to execute as well as accord cultural meaning and social validity to other social-cultural events. Such music then derives its conception, creative rationalizations, performance dynamics, public recognition and artistic-presentational features from a non-musical context. Such musical arts are categorized as event-music, that is, music that signifies as well as transacts other social-cultural events. Event-music presentations are, therefore, those that are conceived, and that conform and identify with specific festivals, institutions, cosmological occurrences, ceremonial events and religious observances. They are performed only when such events are scheduled in the society's annual calendar. They thereby signify, formalize as well as validate and celebrate such events or institutions.

Every human society has mandated certain executive organs or agencies to carry out the routine functioning of its various societal systems. Activities that mark public events engineer public confidence in, and approval of, the role of these organs. Public events must demonstrate systematic procedures, otherwise they become unfocused mob activities.

Societal values and human meanings are usually entrenched and inculcated in musical arts events that rally a community or section thereof. The value that is a constant is the psychical therapy implicit in musically processed, recreational activities. The musical arts performances focus sustained public interest on the theme and essence of the event. Furthermore, indigenous societies place high premium on regenerating mass spiritual disposition through religious observances that inculcate a set of beliefs, myths, morals and the prescribed rites that enhance the values and virtues they negotiate. The belief systems, myths and morals sustain communities as homogenous, ordered, mutually bonded and godly human groups. The affective force of the supernatural rallies and tempers human thoughts and actions. There is always a need to come to terms with the supernatural and super-ordinary phenomena. A process of interaction that compels believability and conformity marks the experiencing of the virtual reality of these superlative forces. Hence scheduled religious rites and ceremonies are powerful spiritual experiences in indigenous African societies. The musical arts generate and sustain a spiritual disposition conducive for mass rites and ceremonies that heal the psyche all through the year.

The sound of significant music types or the symbolism of the instrument/s used in performances gives identity and validity to associated societal institutions, agencies and observances. In the indigenous setting, a celebration or ceremony could be scheduled to last from hours to days. For instance, the canonization funerary ceremonies for meritorious adults could span up to seven days in some societies. Each day would have a scheduled, culturally meaningful, artistically transacted programme of activities involving an entire community or sections and individuals within it. The cultural calendar that programs extended periods of mass psychical therapy that compels abatement in economic preoccupation makes this possible. Festivals and other elaborate ceremonies are, therefore, prescribed vacation programmes conceived to promote mass mental and physical health therapy through the year.

Modern economic pursuits entail intensive labour all the year round. As such, vacation and recreation are not programmed as collective periods of rest. This ensures that the modern human systems are kept functional all the year round, but makes vacation a personal, isolated privilege that is not as effective for mass mental health management as the indigenous strategy. Nevertheless, there are national observances that call for public holidays lasting a day or two. We can then conclude that a society's worldview and economic system influence its social-cultural calendar, and the quality as well as effectiveness of its measures to afford mass mental therapy to its citizens. Providing mass psychical and physical therapy is a primary intention of indigenous musical arts, and informs creative content as well as the features of performance.

STEP II *Calendar event-music*

A scheduled event-music is not ordinarily performed outside the observance of its context since the sound of the music signifies that a known event is anticipated or is in progress. There could be sanctions for performing such musical arts out of the prescribed context. An irregular performance could misinform the public and possibly cause social disruption. Event-music is usually institutionalized and as such collectively owned by the community as an entity. Its performance is structured into the annual calendar of events. The performers may be specially selected on grounds of skill, ascribed social status, trade/family specialization or any other specification.

In some African societies, musicians are subsistence professionals. This means that they are economic specialists who depend primarily on the remuneration from formal or informal musical arts performances for their livelihood. Societies that recognize musicians as economic specialists would compensate them one way or another even when a performance is mandatory because it has been ordered for communal events. It follows that the subsistence professional does not necessarily need to be gifted or proficient to ply her/his trade. And full-time engagement in music-making would not automatically accrue required competence.

In other societies, musicians could be accomplishment professionals. This means that whereas everybody is free as well as encouraged to perform music, the society recognizes experts who have excelled as performers. Such specialists are still expected to have basic subsistence occupations. As musicians that have demonstrated exceptional competence in specialized music types, they are paid for their skill and time when engaged to perform. The community would not ordinarily pay a musician who specializes in a musical arts belonging to the event-music category when she/he performs for a communal event. She/he would merely be discharging a civic obligation: Indigenous African philosophy reckons extraordinary creative talent and performance expertise as divine endowments that must not be prostituted or vended as marketable commodities. Where, on the other hand, a scheduled or occasional personal event requires the services of a musician who is specialized in the prescribed music for the event, the host or celebrant is responsible for negotiating as well as paying for the services of the specialist musician for such private services. In most instances, the community regulates the basic fee as well as the engagement procedure for such services. In other instances, the contract terms would not entail community stipulations or intervention.

An event-music is not necessarily the most complex in terms of form and artistic configurations. Rather, it is the meaning associated with the sound, also the non-musical programmes it transacts, and from which the music derives its form and structure that give event-music high ranking in the hierarchical rating of musical arts types in an indigenous African society.

STEP III *Occasional event-music*

The society gives validity, recognition, conferment or endorsement as appropriate to personal attainments through public celebration. The more such a personal attainment boosts the group ego, corporate communal aspirations and societal ideals, the more it is accorded communally celebrated acknowledgement. The demonstration of public recognition of an achievement may take the form of non-calendar ceremony. A musical sign is needed to announce and endorse the occasion; also to rally eyewitnesses and ear-witnesses to a human achievement. Hence in most indigenous societies, specific musical arts types or items are designated for events concerning an individual or family but which compel public interest and participation. These are occasional event-music. Occasional event-music enjoys the same high ranking as communally scheduled event-music because it is a musical arts type established by the community to promote communal ideals and virtues. Such musical arts types also give meaning and validity to incidental occurrences in nature and in human affairs. Individuals, families or common interest groups could then sponsor occasional event-music, which mobilizes public empathy and participation. The peculiar sound of the music signifies the event, while aspects of the composition or items in its presentation repertory denote features of the celebration. And if it evokes a specific cultural meaning, it should not be performed outside the recognized context.

The performance of the appropriate occasional event-music types certifies and ratifies the cultural meaning of incidents that cannot be scheduled as calendar events. Such incidents include burial rites, births, marriages and the management of public health such as preventive medi-care theatre in times of epidemic etc. We should note that although there is usually a musical arts type that is conceived to give social meaning and cultural validity to an occasional event, other music types could be featured for various reasons pertinent to the event.

Musical arts for a specific occasion may take the name of the event or otherwise have their own name that is synonymous with, or connotes, the event they signify. We therefore find musical arts categorized as marriage, funerary, childbirth, puberty or title musical arts, in which the name of the musical arts type may or may not be the same as the name of the event. We have already noted that not all these life rites and personal events can be predicted, controlled and scheduled in a community. But a public, musically coded attestation becomes mandatory whenever any occurs naturally, or as the unpredicted dictates. This is the nature of non-scheduled occasional event-music.

STEP IV *Non-seasonal musical arts types*

The cultural intention informing scheduled or occasional musical arts aims primarily to promote the meaning and transaction of the event that determines its form and content. Entertainment value and mental health objectives have been argued as intrinsic in the experiencing of any indigenous African artistic product that is theatrically presented. In event-music types, entertainment is basic but not the primary objective in the conception, organization, formulation and presentation of the musical arts. Moral and cultural education contents as well as other human-making values are also implicated in every traditional musical arts performance situation.

Music-events per se include the leisure music types that are of non-contextual significance. Any person or persons can perform them anywhere and at any time once people have leisure time to socialize, and the performers as well as the audience are available. Musical arts for leisure purposes commonly take place in the evenings or nights after the day's labours. The location could be the intimate environments of homes, or along footpaths, in the gardens or a community's common grounds when the weather is clement, and vision conducive as in moonlit nights.

Leisure musical arts types are non-seasonal and non-scheduled as such. The sound of such music is usually not too heavy or obtrusive. The instrumentation would be light and portable. Having no extra cultural significance, the sound of leisure music does not communicate any momentous messages to the public apart from its musical interests and entertainment import. Leisure musical arts by practice and significance in society routinely uplift the soul and enrich the spirituality of a people all the year round. It is to be noted that in indigenous Africa, the sound of music is an open invitation to any member of the public who has goodwill to go to the venue and participate freely. The exception would be esoteric musical arts types, which for critical societal reasons select categories of active participants.

Types of non-seasonal leisure music include children's play musical arts types, folktales, lullabies, solo music, minstrelsy music, moonlight play musical arts theatre types, music for relaxing labour, and some recreational instrumental music types played by children and adults. We must bear in mind, however, that children's musical arts activities are not just mere leisure. They are very important sites for socialization and musical arts and life education generally in the way they are organized, encouraged and indirectly supervised by adults in indigenous cultures.

Other, more elaborate forms of musical arts that are not event-music or scheduled music, include artistic dance music. Dance music implies the music and its peculiar stylized or choreographed dance. It could be learned any time of the year. Rehearsals would take place mainly in the evenings and nights. It is featured in social and ceremonial occasions not only as a general entertainment component, but more importantly to indicate that the performing group or whoever else invited it has a critical stake in the overall meaning and business of the occasion. Dance music could as well convey other relevant social-cultural baggage, especially with respect to the determination of membership, attention to costumes and performance props, also the properness of the presentation occasion and venue.

The only period when no form of musical arts is performed in an indigenous society is a time of mass stress when for health, religious, security or other critical reasons music arts activities are prohibited.

In indigenous African societies, the evaluation of the merits of a musical arts type would critique the contextual appropriateness. Evaluation would also assess how effectively the artistic-aesthetic conformations convey the desired creative intentions. Event-music gave priority in the evaluation of a presentation to the effective transaction of the aspect of the event prescribing the performance. The evaluation of a music-event is more concerned with the artistic-aesthetic quality and presentational finesse.

STEP V *Contemporary music scheduling and modern technology*

Modern occupational trends and habits, public or private, as well as the heterogeneous social religious and political settings of the modern states in Africa have undermined the indigenous regulation and scheduling of indigenous performance arts activities. In a heterogeneous urban setting, the observance of indigenously scheduled event-music would be of interest only to the members of the public for whom it has a socio-cultural meaning or emotional significance. Generally, experiencing musical arts in a modern setting tends to be indiscriminate and personalized. There may be designated venues for public musical arts entertainment such as halls and nightclubs. Participation is, however, a matter of personal choice and disposition. Most music heard in urban environments has no social, cultural and event significance for the general urban populace. The only exception in the modern state would be the national anthem that commands a mass demonstration of identity, especially when it is played in public gatherings to signify the presence of, or respect for, the symbol of the political authority of a modern state. National anthems make the point that even in contemporary settings, music remains the ultimate agency that accords public accreditation and validity to a nation and its highest functionary. If the national anthem is not played, a head of state has no official status, recognition or authority in any public event.

Modern technology has affected how contemporary Africans listen and behave to the musical arts. The radio and television may transmit musical arts types of cultural significance to a specific culture group or human community. But the presentational style scarcely promotes indigenous human intentions, values, virtues and spirituality. The presentation would not evoke any deep cultural meanings or observances, even for the ethnic owners. As a result of modern listening habits, the indigenous event-music types relayed over the radio or television may evoke private, personal sentiments within the confines of the home environment. In the indigenous community base, a scheduled musical arts performance that has extra-musical significance would generate group sentiments, and command, thereby, mass identification and participation at designated outdoor location/s.

Modern electronic technology has also made possible disc and tape recordings of both the serious and the leisure musical arts types. They can now be listened to out of indigenous contexts and scheduling. Both categories are now selectively enjoyed as private, abstract music-events – sonic facts that court purely artistic-aesthetic evaluation without necessarily evoking any cultural sentiments. The serious category may evoke some sentiments and emotions in some culture members, but active participation in any culturally meaningful form is virtually disadvantaged.

Other modern leisure pursuits have disadvantaged the locations and occasions for experiencing indigenous musical arts as human sites for relaxation and recreational pursuits. The homes are no longer organized to accommodate culture tales in the evenings. The radio and television now offer more exciting or diverting sources of entertainment that is virtually devoid of the values and morals of folktale and song sessions. Modern urban lifestyles, with their hazards and insecurities, do not encourage moonlight get-togethers that in tradition afforded the young opportunities to engage in musical arts education and recreational games. Instead there are modern school games and street games, which, by their foreign nature, rarely have much musical arts content.

Personal achievements or attainments elicit little public pride, identification and endorsement in modern urban settings. Where they do, the public interest is commonly celebrated in the modern print and electronic media. As such, no significant musical sound is needed to give official acclaim to personal milestones. The modern celebrant would organize an intimate party for his immediate family and friends. The people in such private gatherings may relate to any general entertainment music that does not signify or bond with the nature of the achievement.

Marriages, births and funerals are celebrated in the modern, foreign Christian and Islamic traditions. The types of indigenous musical arts that signified as well as gave public affirmation to the event while transacting other profound social-cultural implications of birth and death, are scarcely or superficially accommodated. Instead, the modern state validates marriages, births and deaths with private certificates of legality. So communal bonds and emotional solidarity are increasingly and systematically undermined by modernity.

In most contemporary rural settings, the community, however, continues to regulate and schedule categories of event-music, the encroachment of modern social, economic, religious and political disruptions notwithstanding.

STEP VI *Contemporary misperceptions*

We must endeavour, through cognitive research and discernment, to correct some misguided impressions and interpretations of African humanly dispositions and solemn communions processed by the musical arts. There is always a deeper human meaning or great societal import underscoring any celebratory gatherings, in the course of which hospitality such as food and drink is offered to empathizers and sympathizers. There is need to caution some contemporary musical arts manifestations that researchers and commentators, including African culture owners who have become mentally estranged from their indigenous cultural knowledge heritage, have used to misinterpret noble African human-cultural practices. There have been such published absurdities in literature about beer-drinking music or songs in African indigenous cultures, particularly in southern Africa. And vague-minded modern African persons have accepted such offensive inventions of African cultural practices as a genuine representation of their indigenous cultural habits and practices. A beer-drinking ceremony is not an indigenous African cultural event, practice or pastime. Such an absurd cultural practice, wherever it may have been observed, must represent contemporary African imitation of the habits of colonial officers and settlers who established and attended clubs for the purpose of drinking and socializing after work. The foreign beer-drinking club events invariably recruited Africans as servants and attendants. Such exposed Africans may have deemed it fashionable to impress members of their rural communities that they have become modern, European-cultured by imitating such practices in townships as well as rural settings. The indigenous African mind and culture did not conceive or accommodate gatherings for the primary purpose of drinking beer or any other alcoholic drinks.

In indigenous African societies and communities, there are serious event contexts such as childbirth, marriages, deaths, healing sessions etc. that were hosted by nuclear family or extended family groups as the case may be. The African ideology of sharing emotional empathy, fellow-feeling and social-spiritual bonding mandates community members to demonstrate participatory human rapport with families that have occasions to mark any of the personal but critical life events or experiences. An occasion could be observed overnight. Every such event that rallies communal support has a serious, ritual or sacred dimension that is firstly, solemnly transacted. Thereafter, the celebration dimension starts, during which the community members who have rallied to express their emotional and physical solidarity are appreciated and offered hospitality by the hosts. The social communion involves sharing food and drinks with appropriate music making that gives public validity to the serious, solemn dimension of the event that has successfully transpired. Non-perceptive or misinformed observers/researchers who have witnessed the celebratory dimension of the core event of a gathering acquire the flippant notion that the hospitality offered to persons who were participating in a solemn and formal rite constitutes beer drinking. The musical arts performed on such occasions could be significant to the event or could belong to the general musical arts (music-event) category in the community.

In a case such as a child newly born into an uncertain world, the baby who is the meaning of the occasion immediately begins to feel, at the empathic psychic level of consciousness, the emotional security of communal acceptance and bonding projected by the gathered community members. The reason for the gathering and celebration is not thoughtless drinking and merry music making, rather the solemn event of cherishing another much-desired human member of the community. It is thus ignorance of the profound human meanings transacted in African cultural practices that leads to fallacious interpretations of such solemn communions as “beer drinking” parties. We have, however, noted the possibility of some contemporary African communities having, in the recent history of culture contacts, appropriated exogenous club “beer-drinking” pastime as a reason for gathering and making music.

STEP VII *Evaluation*

Give examples, from the indigenous music of your community, of:

- scheduled event-music types that signify and validate the observation of cultural institutions, rites, societal/human attainments and festivals in a community
- occasional event-music that signifies, validates or structures incidental events such as births, marriages, funerals, personal or group achievements, and purification rites that all demand communal, musically constructed solidarity
- general and leisure music types

Study and discuss in class, examples of the above musical arts types in terms of:

- when and where they are performed, who prescribes or fixes performances; the musicians and the instrumentation; those who are required to associate publicly with the music through dance and other theatrical activities; also any remuneration of the artistes
- the context of the performances and other functions, including structural event-roles that the musical arts type discharges, apart from signifying the event

On what occasions or under what circumstances has there been a need to specifically proscribe or prescribe any form of musical arts performances in your locality or culture area?

TOPIC 3 Organization of musical arts groups

STEP I

There are two aspects to musical arts organization:

- the organization of the musical sound, which is concerned with the creative-theoretical principles for composition, arrangement and presentational features
- the organization of the process of production, i.e. the musical arts group that performs and presents the music

In indigenous practice, age and gender criteria strongly inform the organization of a music group. In discussing the organization of musical sound and musical arts production, we have to bear in mind that a music group could comprise:

- musicians only: The performance could be instrumental, choral or mixed.
- musicians, dancers and dramatists: Dance and drama in indigenous African societies implicate live music and a flexible scenario as well as a fluid stage. A music and dance group may be referred to as a dance group; a music and drama group may be referred to as a dramatic group, the most advanced form of which is the *spirit-manifest* theatre concept. A dance group is identified by its peculiar style of dance. As much as African music generally excites the urge to dance, there are music types that do not implicate dancing. Other music types not intended for organized dance could welcome spontaneous dancing. In specifically designated dance music, however, the style and content of the dance is the focus of creative intention as well as critical attention. Dramatic components, that is, the texts encoded in the dance actions and gestures, are not explicit. The group spends time to choreograph, learn and rehearse the dance and music. Proficient dancers are selected to present the group's final product, which features styled formation dances, or choreographed solo dances. A dance group recruits both musicians and dancers into its membership, since dance does not commonly occur without music in the African indigenous composite conceptualization of the performance arts. Moreover, in dance-intended music, the musical composition conceived to encode or delineate the form and choreography of the dance is formulated along with the dance, right from the conception of the dance through its creation to the presentation. In music that is not conceived for specialized dance, but which can be danced to, such a structural symbiosis is not conceptually emphasized, because the music is intended for mass dancing. In such a music type the focus of creative and critical attention is on the style and structural content of the music. Dancing would be open to persons who qualify through socially prescribed criteria. Each dancer creates her or his own dance expressions freely and on the spur of the moment as well as according to the suggestions of the occasion. Dance music groups recruit only competent musicians who must know, and can interpret, the choreographic features of the dance.
- musicians and actors: Other dramatic creations other than dance, but which also incorporate the expressive vehicle of dance, are structured to the form and content of music. There would necessarily be a scenario, a story line and stage business, which could be tacit or elaborate, with or without implicitly verbalized dialogue lines. That is, the story could be in mime. In such a group, the actors may or may not be members of the performing group. The group may be known by the nature of the drama display, or by the name of the music that connotes the theme, plot and other stage businesses associated with the theatre music.

STEP II

We have already noted that musical arts groups are usually organized according to age-gender criteria. The principles of organization could prescribe the following age-gender qualifications for membership: adult men, adult women, male youth, maidens, children, mixed adults, mixed youth, or all ages and gender.

In some dance music types that recruit only female membership, men could be given supernumerary membership to play some special music instruments. In societies where this happens, we find that there are other social-cultural philosophies and rationalizations that forbid women to play certain instruments. In women's groups, we may also find one or two men who are accorded honorary membership to handle some administrative responsibilities. Such is the case in cultures that assign men responsibilities to protect women during cultural activities that are gender exclusive, especially when a women-only group may occasionally travel to perform outside the home community. The men will not be integrated into the artistic program, although they could participate as supernumeraries in public presentations.

STEP III

Music groups could further be organized along other common interest criteria such as:

- marriage: married daughters' group and married women's group. The latter is a group for all the wives married into a community.
- trade associations such as hunters, blacksmiths, farmers, fishermen, indigenous doctors, diviner-doctors etc.
- title associations, that is associations of persons who have acquired titles for social, religious, economic or political achievements in the society.
- age grade or age group. The musical arts style or type is usually for puberty or initiation events. In some instances, a group would be organized as a standing group that could make presentations in other public events involving members as interested parties.

STEP IV

African indigenous cultures practised a philosophy of "music of staged emotions" in the cultural and creative arts. There is a strong correlation between the membership of a music group and the nature of musical arts a group produces. For instance, the dance style of a women's dance music group is not expected to be as vigorous or gymnastic as the dance style of a male youth group. Children's groups will feature instruments built or improvised by the children, and vigorous music structures that are not always simple because they are highly experimental. Children's creative explorations aim to match adult models. In societies that have masking, traditions women's groups are not expected to feature masked spirit-actors. For very religious and metaphysical rationalizations, women do not perform in masks, although there are women characters in the masking theatre. However, older women who have passed the age of menopause, and are thereby classified as "male", could be recruited into men's masking groups as "mothers", and exercise spiritual authority. A youth group, particularly a maiden's group, needs adult supervision especially if it is a group that travels to perform outside its community. The administrative structure in a group follows some prescribed models that characterize a culture area.

STEP V

The modern trend in the organization of music groups is to de-emphasize the indigenous philosophies and humanly principles that prescribed the age-gender distinctions, in the pursuit of exogenous gender doctrines.

Music is still very much looked upon as a rallying agency that gives an association of people a group identity in contemporary living. Even non-musical associational groups organized according to the modern criteria of interest groups continue to seek group identity in a public occasion through establishing their own musical arts groups. Whether according to the indigenous criteria or other modern criteria, the idea of a group, musical arts or otherwise, implicates organization with administrative structures and artistic duties distributed to officers who coordinate the business of the group.

STEP VI *Discussion points*

Musical arts creativity and production in indigenous African societies is a formal and systematic process. The following research and discussion notes use the example of a typical music-event type, the choreographed dance music as a model for classroom studies.

- In African music culture areas, there is no strict distinction in creative principles between music, dance and drama. Although each discipline manifests itself differently as an artistic expression, and could be independently identified, performed and discussed, the musical arts are conceived as a three-dimensional creative stream. There is often a fourth artistic dimension – the plastic arts of costumes, masks and properties. The four artistic disciplines may manifest separate features, but are unified in conceptual formulations. This is in line with the original African philosophy and integrative doctrine of life, knowledge and death. The philosophy of individualism, dismembering and isolation is not typical of the African worldview.
- Only participants who have learnt a choreographed dance type can take part in the performance. The group is normally identified with its community, unlike the modern copyright practice.
- A group could be organized on age/gender criteria such as wives, maidens, youths, trade associations, children etc.
- Young persons would need to be supervised by adults to enforce community codes of behaviour. Discipline is important in rehearsals and performances.
- A group may create its own dance type, or could borrow an existing dance from another community. There would be membership regulations and a rehearsal schedule to be observed by members.

- Borrowing a musical arts type has a formal procedure. It may involve extra-musical issues that could be social, political, economic or religious. Other members of the lending and borrowing communities that may not be performers could be involved in the negotiation.
- Performing groups have a well-defined organizational structure. There would be artistic leadership positions as well as administrative leadership and roles. The former could be determined on artistic expertise, the latter on maturity and other extra-artistic considerations.
- Learning arrangements and training period will be determined, and would involve the borrowing and lending communities in planning and execution. A lending community could send experts to train learners in the borrowing community; a borrowing community could send persons to study the music and dance in the lending community, and come back to teach it.
- A formal public launching marks the conclusion of learning. The launching would then take place, and may be taken to the lending community as well, because of the social and political nature of the exercise. Thereafter the new group could freely perform the music and dance type as its own.
- The practice of music borrowing or starting a new performing group then has political, social and human reasons as well as values that go beyond artistic experience.

STEP VII *Evaluation*

- Investigate why it was necessary to organize music groups along age-gender criteria in your indigenous society. Are there any changes in the contemporary rural organization of music groups influenced by modern trends in the society, especially in urban environments?
- Study the administrative organization of any music group in your locality. Focus on how the group was formed, the various offices, and the responsibilities appertaining to each office. How does the group organize for public performances? Is the same procedure for formation and administration common to all the different groups in your community?
- Are there any marked differences in the organization of event-music groups, dance music groups and other music theatre groups in your community?

OWNERSHIP OF MUSIC

TOPIC 1 The origin and ownership of a musical arts piece/style/group

STEP I

Every piece of music has an originator or composer, or at least an initiator of the compositional idea and/or process in instances of group composition that are encountered in African indigenous compositional theory and procedure. The indigenous composer may introduce a theme with the schema for its arrangement or development into a complete piece. What happens to the musical idea by a known author is commonly a process of group-composition. Members of the music group would contribute structural parts/roles in the process of collectively composing the significant ensemble thematic cycle (ETC) by which a piece is recognized. The musicological feature of each contribution will be informed by each co-composer's ensemble role as well as the idiomatic peculiarity of her/his instrument or voice part. Thereafter the performers proceed to systematically develop the new ETC collectively as per the indigenous compositional theory. Guidance may be given by the originator/composer, the leader of a group or by any other person who is adept at arranging tunes. The creative procedure derives from the indigenous compositional theory that prescribes peculiar melodic, melorhythmic or percussive roles for deriving from the sonic peculiarities of the instruments of an ensemble, especially in well-established vocal, instrumental or mixed vocal-instrumental music styles/types. Thus the indigenous ensemble philosophy rationalizes that every ensemble line or role should exhibit a peculiar thematic identity or individuality. And the combination of such individual thematic identities, as per music style or type, produces a communally realized composition. Every experienced ensemble performer is then expected to work out an appropriate theme for her/his ensemble role relative to the primary thematic idea. A musical style or group derives its characteristic ensemble sound from the consistency of the structural features that mark the component ensemble instruments/voices.

A group working on the composition and arrangement of a new piece usually adopts a very critical attitude. Members contribute their opinion on the appropriateness or otherwise of what each participant is contributing. By the time the piece of music acquires performance shape, what has been achieved is a significant compositional frame of reference by which the piece will, thereafter, be recognized. Members may develop new recompositions or elaborations of respective themes without compromising the identity of the piece. How each member reinterprets her/his part on every performance occasion would derive from the creative integrity of the performer as well as the non-musical contingencies of every performance occasion. The compositional method of creating new situational versions of a recognizable framework of a piece of music is the creative theory and process of **performance-composition** that grounds the oral transaction of indigenous knowledge systems. In the indigenous setting, the system of preserving a musical composition is therefore ideosonic. Ideosonic documentation or preservation is the practice of retaining in and reproducing from memory the essential elements of an idea. The preservation and dissemination of music compositions for posterity then rely on creatively reperforming memorized patterns of sound or the visual movement of sound on component instruments or voices. In the ideosonic system, therefore, the theory and practice of performance-composition is a situational reinterpretation of the known but not fixed form. It is marked by the recomposition of the significant framework of a piece, and not the reproduction of a fixed content or any singular performance outcome.

The person who contributes a new music idea may not necessarily be a capable composer/arranger. In such an instance, a gifted composer in the group could have the artistic responsibility to direct the development of the new idea. She/he could be guided in the exercise by the critical comments of her/his colleagues.

Whatever the source of a theme or the process of its development, a new piece acquires the characterizing sound of the music style or group by the time it is fully shaped. It ceases to be personal property identified by the name of the contributor of the compositional idea, and rather becomes the collective property of the group. There are, however, instances where certain compositions or compositional styles, especially on mother instruments or of a specialized singer, are credited to known composers by name. These are likely to be indigenous music styles that exhibit complex and specialized techniques and structures. Otherwise, it could be a very personalized music style or method of execution developed by the person that gains personalized mention. In such indigenous classical or personal music styles, compositions or interpretations are associated with known creative icons, dead or alive. Recognition of authorship honours persons of exceptional creative intellect, but does not implicate the regulations of the modern copyright laws and conventions. Nevertheless, a song or piece of music, whether or not known by its creator, becomes a community's public property once it is performed in public. Thus it has become necessary to discuss in the communities how modern copyright laws now protect or exploit community property owners' rights in the imported modern state systems in Africa.

STEP II

It is usual in the indigenous knowledge system for a musical arts group to be known by its music style. Style is the distinguishing sound quality deriving from consistent features of structure, form and instrumentation that mark a body of music. A music style may have a generic name that refers to such artistic peculiarities. The name of the music style may or may not be incorporated in the group-name of the exponents. The more artistically distinguished music styles acquire a style name, even though there would be many exponents of the style in various places. The instrumentation or vocal arrangement/technique would always be recognizable and similar for all the groups, while every piece within a style/type would have individual sonic identity, and sometimes title. A music style that has been borrowed by a group from outside its society would still be known by the original name of the style.

There may be instances in which the name of a music ensemble does not identify the style; rather it derives from the name of the association that owns it. A social/cultural/occupational association that is found in many communities may in each community adopt a different, distinctive musical arts type for its public identity and in-group activities. Such different musical arts types may take the name of the association irrespective of the stylistic distinctions. What has been discussed so far for music equally applies to dance and dramatic theatre.

It is not common in an indigenous society to find a musical arts group that plays varied styles of music, as is the case with some modern ensembles. An indigenous group playing a distinctive style could have many pieces in its repertory. Each piece would be recognizable, and may have a title. But the same stylistic strain will characterize all the compositions and arrangements in the repertory of every group that is an exponent of the style. One strong determinant of style in indigenous music is instrumentation. Other determinants of style include the structural roles of the instruments/voice parts in an ensemble. An instrument may have varied roles in various ensembles that play different styles of music. The distinctive thematic idiom it contributes to the music of each ensemble conforms to the characterizing feature of the style by which each group using the same instrument is identified. The peculiar features or formal framework for performance-composition as well as the overall compositional traits – melodic, melorhythmic, rhythmic, part relationship – are equally strong elements of style.

STEP III

A music-event group that has been invited to perform outside its community may be contracted and remunerated without reference to the wider community. But the group travels and performs as representatives of the community. It would be cautious, for instance, about undertaking an engagement in another community that does not enjoy social or political reciprocity with its community. Thus every indigenous musical arts group is ultimately responsible to its community for the overall discipline and conduct of its performance affairs. A community may have reasons to discipline or proscribe a music group that violates community codes and ethics.

A musical arts group is usually free to make up its own regulations for membership and operational matters. In some societies there are standard guidelines for forming and running a musical arts group. Formal approval by designated authorities in the community may even be mandatory. When serious problems that could impact moral and ethical codes as well as social-political order in a community arise within a group, the appropriate authority in the community is expected to intervene and settle such issues in the overall interest of the whole community. But the artistic organization and content is entirely the business of the group. The wider community, however, reserves the freedom to criticize the artistic-aesthetic content.

Quite often a distinction is made in indigenous musical arts groups between artistic leadership and administrative leadership. We have observed that artistic leadership is normally conferred on the basis of artistic proficiency while administrative leadership takes into consideration other social criteria that may include age, sex, social status and, of course, demonstrated leadership qualities. It is not uncommon, especially in ensembles involving only a few persons, for the artistic and administrative leadership to be invested in the same person. The founder of a small personal group, such as minstrelsy, in which she/he plays the mother instrument or is the lead singer, may automatically assume administrative-cum-artistic leadership. In instrumental groups, such extra criteria as ownership of the instruments that are not collectively acquired may also determine the issue of leadership. Generally, the leadership as well as the administrative organization of groups is neatly ordered such that there is strong discipline, and rare instances of leadership or administrative crises.

TOPIC 2 Ownership in the contemporary music scene

STEP I

Any and all music produced in an indigenous culture was by convention the property of the community collective. The community's direct involvement and regulation of creativity and presentation increased as a musical arts type became conceived and practised to serve specific functions in other social, political and religious affairs of the society.

In the contemporary setting, the trend in literary and other non-indigenous music genres is a shift from communal ownership and regulation, and from anonymous authorship, to private ownership. This could entail the protection of the composer's rights, and the promotion of her/his personal image. A composer puts her/his name to the written or recorded musical product. Any performers or users thereafter recognize and publicize the composer as the owner of the composition. If the music becomes published or recorded, thereby acquiring the modern, documented legal ownership called copyright, the composer receives economic benefits accruing from its use and sales. Such economic proceeds from the author's intellectual property are shared with the publisher without compromising the rights and recognition of the author. Thus any public use in any manner or the sale of music for which modern legal ownership in any form has been contracted entitles the author to financial benefits called *royalties*.

A state, group, organization, institution or individual in contemporary society could commission a composition. This implies that whereas the composer so commissioned is still publicly identified as the author, the copyright would belong to the commissioning body by virtue of having adequately compensated the composer. A commission, once transacted, confers on the commissioning authority the full rights of ownership to use a composition in any manner and form without further reference to the composer. But the composer's name remains identified with the work of art.

STEP II

The following are a number of factors responsible for the contemporary shift from communal ownership to private ownership of the musical arts.

Personality or star-image cult
In the contemporary music scene, a composer wants to put her/his personal mark on the musical sound she/he originates. She/he further mobilizes modern promotional strategies to project and sustain her/his creative personality as a star in the public imagination. Recognition boosts social popularity, and the star-image accrues socio-economic benefits to the individual. Group composition is thus discouraged, although improvisation is still allowed in certain music types.

Literacy
Modern musical literacy makes it possible for a composer to put down all the details of a composition in writing as a finished product. This is the form-fixe creative practice – a composition with a fixed form, shape and structural content. Any performer anywhere and at anytime is required to reproduce such a composition faithfully, as written by the original composer. We note that this differs from the indigenous performance-composition, an oral approach that offers creative dispensation for any and every performer anywhere and on every occasion, to give a fresh, individual and contextual recomposition to the known shape and structure of an existing compositional framework. A contemporary composer in the form-fixe or performance-composition tradition may now use techniques other than the conventional musical writing to preserve her/his musical creation.

Modern technology
Developments in modern communication and electronic technology have made possible the print, disc and cassette media for documenting and disseminating the creative products of an individual without reference to her/his community, and without the need to rely on group memory.

Modern publicity
The modern publicity agencies and the technological props at their disposal – the print media, the electronic media and other forms of public advertising – have propelled the star culture phenomenon to a degree that markets an individual's talent far beyond her/his immediate locale. The emphasis is sometimes on the personality of the individual composer/performer as a public idol rather than on the group. A talented musician no longer relies on her/his immediate community for recognition, support and patronage.

Commercialism
Whereas the trend in most indigenous societies is that nobody necessarily pays for the benefits of a person's artistic capability, but rather provides commensurate compensation for the time of a practitioner, the contemporary trend is for the talented musical artist to

commercialize her/his talent for personal gain. Authorship is marketed and promoted; and a talented composer or performer sees herself or himself as an economic commodity. Modern musical arts practitioners are more commonly economic specialists.

TOPIC 3 Movement of music styles

STEP I

Musicals arts borrowing in the indigenous setting bonded individuals and communities/societies, and had prescribed procedures, which implicated vast societal and human issues. It generated human-cultural interests, values and relationships far beyond musical arts matters. Musical arts borrowing as such occurs when an organization or a group in one community sets out to acquire a favoured musical arts style practised by a group in another community or society. The negotiations involve the two communities in diplomatic manoeuvres, and bilateral or favoured relationships could be established, in the form of social, political and economic reciprocities.

At the artistic level, the procedure for borrowing a musical arts style may entail prescribed fees and other customary provisions. Instructors from the lending group may travel to the borrowing group's community for a period of time to teach the music or/and dance. Otherwise, the borrowing group may send its relevant artists to the lending group's community to live-in and learn the musical arts theatre type. At the end of a learning period, a formal public outing ceremony is usually arranged to showcase the expertise of the new group. Borrowing becomes necessary for the styles and types that manifest artistically complex form and content. Otherwise, in the absence of the modern copyright system, anybody could use or adapt any theme or song from anywhere and by any person known or unknown.

Another feature of borrowing occurs when a person or group sponsors a preferred musical arts type played by another group as an artistic contribution to an event. This arrangement may entail engaging a group from another community for an event in one's own community, or engaging a group from anywhere to an event in another community where the borrower is required to attend with an artistic contribution.

The social and political protocols entrenched in the practice and process of music borrowing between communities provides that a new group in a community would not normally borrow a desired musical art style or type practised in another, hostile community. On the other hand, it is sometimes the case that the practice of music borrowing becomes a diplomatic contrivance that reconciles two estranged communities or forges stronger relationships between friendly communities.

At the personal level, new friendships result between members of the lending and borrowing musical arts groups. Other social as well as trade linkages may be established in the process of movements and interactions involved in the exercise. The often elaborate processes involved in music borrowing between communities varies with societies and musical arts styles or types.

After a musical arts style or type has been borrowed, the new group is free to modify it, and give it an original, unique interpretation. There is no further reference to the lending group after the formal launching and public certification of the new group. Thus the issue of ownership and copyright are settled once the agreed conditions for borrowing are fully discharged. The music thereafter becomes the bona fide property of the new group as well. The new group is free to lend the same music style or type to other groups.

STEP II

Indirect music borrowing occurs when no formal process of transfer of the technique of a musical arts style is involved. Quite often in investigating the origin of styles, one comes across a case of an anonymous originator. Accounts may have it that someone on hunting, farming or other expeditions is said to have learnt a musical arts style from spirit artistes. On returning to the community, such a person teaches the musical arts to a group. The issue of supernatural musicians may sound far-fetched. But such accounts endorse the supernatural limits of creativity. The creation of new musical arts could derive from supernatural sensitization, or could be indirect borrowing that oral tradition has given phenomenal connections for strategic reasons. Indirect borrowing occurs when a person listens to or observes a new musical arts style, usually in a different society. When such a person returns home she/he might not recollect vividly what has been seen or heard. The attempt to recapture the strange style could result in marrying elements of the observed musical arts event with personal creative genius as well as innate cultural arts sensitization. In the end, a new style or type that exhibits elements of all the conscious and unconscious creative sources would emerge. Even if, eventually, a person belonging to the music culture from which the peculiar elements of the new style were borrowed witnesses the new music style, and identifies such elements as possibly coming from her/his society, there is no objection or complaint. Rather, there could even be pride that other cultures have found one's own cultural peculiarities fascinating and worthy of emulating. There are usually no indigenous rules and regulations restricting or determining the movement of musical arts styles between culture areas. Formal borrowing therefore occurs when inter-community musical arts movement is deployed, sometimes with the aim of harnessing other wider, social-political intentions. Thus the indigenous musical arts was a strategic agency for transacting inter-communal/societal as much as inter-personal bonding.

STEP III *Modern copyright and borrowing trends*

The emphasis on private authorship and the personal economic benefits appertaining to it have engineered some modern African states to adopt and adapt the international copyright laws and conventions in order to protect the economic interests of the state, and thereby the musical arts practitioners. A copyright law protects the interests of a composer or performer whose original creation or registered interpretation has been published in any form – written, disc, tape or, sometimes, public presentation. Thus economic exploitation of the artiste, plagiarism or direct piracy constitute both national and international offences. Copyright law ensures that, up to a specified number of years after an author's death or the publication of an original creative work, any person or group that wishes to make use of the work in any manner must get the permission of the author and/or publisher/agent. Such permission may entail some form of financial remuneration for the author and her/his agents. We must emphasize that the copyright law applies only when a composition has been legally documented in writing, recording or any other form of legal attestation/formalization of ownership recognized in a modern state or by the United Nations.

STEP IV *Evaluation*

Investigate a musical arts group in your indigenous culture area and ascertain as follows:

- How is a new piece originated and accepted by the performing group?
- How is a new theme or tune developed into a full piece of composition for public presentation?
- Is there any special recognition or compensation accorded to the composer or originator of a song or dance or dramatic piece?
- How are new music types or groups formally introduced to the public, that is, premiered in your culture area?
- Give an account of how musical borrowing is initiated, negotiated and executed in your culture area.

MODULE 105

RESEARCH PROJECT

UNIT 1 – RESEARCH ORIENTATION 145
- TOPIC 1 Preparation for field work 145
- TOPIC 2 Field technique 151
- TOPIC 3 Choosing a research subject 156
- TOPIC 4 Environmental soundscape 158

UNIT 2 – FIELD INVESTIGATION 159
- TOPIC 1 Literature survey 159
- TOPIC 2 Hints on conducting a field investigation 161

RESEARCH ORIENTATION

TOPIC 1 Preparation for fieldwork

STEP I

The philosophy underlying the content of this study series emphasizes reliance on indigenous theories, materials and intellectual resourcefulness as well as creative-performance practices of our various cultural experiences. The musical arts we know, and which are part of our on-going cultural experience, will offer us more meaningful models for discussing and understanding the phenomenon of music as a universal human experience in all its ramifications, as well as varied cultural manifestations. A thorough understanding of the nature and features of the musical arts in our own culture will equip us to appreciate the music of other cultures without losing human-cultural integrity. This Module is therefore designed to give us intellectual and practical guidance in researching and sourcing relevant musical arts data from the primary sources of our immediate cultural locations.

Some of us are studying in our community or within our culture area. A few others are not. We must all be prepared to collect field data wherever we find ourselves. There are advantages as well as disadvantages, whether one is researching within or outside one's own community or culture area. We must be aware of these advantages and disadvantages as part of our general mental disposition and practical preparations for fieldwork and scholarship.

STEP II

A person researching in her/his culture area already speaks the language, and can communicate directly and intelligibly with the knowledge owners and practitioners. A researcher who does not speak or reason in the language of the community in which she/he is researching has the handicap of relying on an interpreter or learning the language. Either way, there is bound to be some problem of inadequate conveyance of information. The ability to learn and speak a foreign language does not automatically confer the capability to reason cognitively in the language. Verbal expressions in indigenous African communication dynamics could implicate deeper texts than the surface sense of what is heard. Hence there is a big difference between surface/flippant perception and deep/cognitive perception in understanding or studying African languages and musical arts expressions.

A casual, although fluent speaker of an African language can easily miss or misinterpret the deep structures of the idiomatic and metaphoric expressions that often go with significant vocal inflections and bodily gestures. On the other hand, a local interpreter may speak but not reason in the language of the researcher. The interpreter may further not be a knowledgeable practitioner or cognitive discussant in the field or subject of research. Such an interpreter is likely to miss the salient implications of both the researcher's and the indigenous terminology and expressions. As such subtle texts encoded in verbal discourse on the subject of field research could be missed, and she/he could, therefore, misinterpret or misrepresent information, she/he could thereby constitute a research hazard even with the best intentions. The same caution must be applied by a researcher who may speak the language of a research culture, but is not a cognizant language performer and/or research subject performer.

STEP III *Trust*

Members of an indigenous environment may welcome a stranger, especially one who asks many questions, without necessarily trusting her/him. They could intuitively distrust the motives and sincerity of the researcher without articulating their feelings, and would be reticent about divulging certain information that could be critical knowledge on the subject of research. And yet they would be sufficiently polite, and not appear to be deliberately withholding or falsifying information in order to protect their knowledge heritage. In the past, this has led arrogant researchers to conclude that such culture-bearers are not capable of intellectualizing or discussing the philosophical and theoretical foundations of their cultural practices. Such external researchers have thereupon applied foreign knowledge perspectives and extraneous arguments to misinterpret and thereby misrepresent the knowledge truths that the culture creators and practitioners have guardedly declined to divulge. There may also be certain cultural mores, transactional expectations and behavioural conventions that a stranger-researcher could contravene through his ignorance. This could alienate the indigenous knowledge practitioners, and jeopardize the researcher's access to the truth about the research aim and subject. The indigenous knowledge expert may not show disapproval openly for reasons of a cultural convention that humours strangers, but would withhold critical knowledge or sometimes politely but consciously misinform the researcher. A person researching within her/his own community may not suffer these handicaps if she/he conducts herself/himself appropriately within cultural expectations.

STEP IV *Cultural symbols*

The same music instrument or sound may implicate different texts in different culture areas, and often in a different context of use within a culture area. When researching in a culture area other than our own, we must not take for granted that artefacts and sonic facts available in our own culture area, and which we encounter in another cultural situation, automatically mean the same thing. We must always probe for explanations, and note that things are not always what they seem to mean on surface impressions, or what they are said to mean during casual contact.

STEP V *Objectivity versus emotionalism*

A person researching in a culture area other than her/his own is likely to be more objective and clinical in assessing, analyzing and presenting research data. There is always the human tendency for a proud member of a culture to romanticize the cultural facts of her/his own culture. This could result in manipulating cultural facts in a manner that would portray one's own culture in a "favourable" light. Every researcher is encouraged to be objective and factual in representing research data, particularly purely musicological interpretation of sonic facts, which are not easy to misinterpret because they can be cross-checked by other researchers.

STEP VI *Researcher's opinion versus indigenous knowledge actor's account*

The original account by the indigenous knowledge actor must be recorded as it is given. Different accounts on the same point or issue within a culture area must be recorded as well. A researcher may give her/his own opinion based on scientific analysis of artefacts, sonic facts and recorded observations of events. In the indigenous methodology for knowledge transactions, a culture actor or culture-bearer has no need always to articulate what she/he routinely demonstrates in non-verbal communication or action. It is not always necessary to discuss or explain such actions or facts to apprentices or acolytes. In an oral tradition, knowledge acquisition by practical, analytical experiencing and experimenting overrides lecture style explications of why and how things are done. Also, how and why things are done may change gradually over time without a need to discuss the process of change, and a current attempt to explain may not represent the original practice.

On the other hand, the ritual procedures, artefacts and significant sonic facts scarcely change. We must probe these to discern the meanings and explanations through objective and empirical analyses where the knowledge expert's explanations appear to be inadequate. We must beware of ignorant or too helpful practitioners, and non-practising knowledge owners who make up their own impressions and concoct flippant explanations in order to impress a researcher. At the same time, a researcher should be cautious about formulating her/his own answers or explanations under any pretext without her/his arguments being supported by adequate cultural evidence. Taking cognizance of the words of caution given above, we must not be afraid to formulate opinions and propose our own theories deriving from the available facts, or from practical experience that have been cognitively analyzed with cultural sensitivity. A researcher needs to be both daring and cautious at the same time.

STEP VII *Popular theories/models versus indigenous theories/models*

It is not always the case that published, conventionally accepted and popular theories as well as models by renowned scholar-"authorities" in a discipline fit the facts of indigenous African cultural practice. Some of the current academic theories about African thought processes and cultural knowledge systems were fabricated due to a misperception and misunderstanding of the true nature of the principles and mechanics of African knowledge construction. The assumption by the "scientific" researchers that there is no philosophical, scientific and theoretical premise framing cultural arts creativity and practices has flawed many published exogenous conclusions. The "authorities" who formulated some such theories and models about Africa, who may have had the best of intentions, and have applied modern scientific methods, are not sufficiently cognizant of African lore and African intellectual and cultural processes. They have imposed inapplicable foreign models on the interpretation of uniquely African cultural and mental processes. African knowledge systems can only be objectively interpreted and represented from primarily African mental and experiential perspectives. We must, therefore, guard against the common tendency resulting from intellectual intimidation to twist the data from our field investigations so that they would satisfy or prove published theories and conclusions by all means. Music, dance and the indigenous dramatic arts belong to the non-precise discipline of the human and social sciences, in which modern technology and scientific methods cannot always interpret facts or produce true answers.

One fact that is indisputable with respect to the truth of researching as well as discussing African mental and cultural arts practices is: The owner and bearer-performer is the most knowledgeable on the subject matter of our research, and as such the best authority. If we knew it better, we would not be out there researching the subject matter through interrogating the culture-bearer. A researcher must therefore be humble in the field, and respect the field-mentor's perspective in the analysis and presentation of field data. Any case of ignorance or mental inadequacy in a research document is definitely that of the researcher, and not of the culture or persons researched.

In some instances, African culture performers articulate the theory framing practice. Otherwise there are established standards of practice, which encode incontrovertible theories about cultural processes. We must rely on them as more authoritative than any external expert's speculative models or theories. The unfortunate presumption in modern education that a theory or model must be written or verbalized in order to be acceptable in academia is contestable, in fact faulty, when imposed on the indigenous knowledge system. Systematic models and theories are implicit in systematic codes and procedures of practice, especially in a methodology of visual literacy that characterizes African educational civilization. The research assumption that an absence of verbally articulated theory automatically implies a lack of systematic principles of practice is faulty, and cautions us to be aware that many existing published theories about African musical arts practices could be false and misleading interpretations of Africa. Visible actions as well as the fact of sound communication furnish the systematic ideas and theoretical principles governing how they are conceived, formulated and executed.

Some indigenous practitioners are capable of, and do engage with, verbal theorizing in the African knowledge performance environment when properly sensitized by a researcher. In a field situation, the researcher must always eschew biased mindsets and preconceptions. If one keeps an open mind, field data should yield the original principles and theoretical frameworks underlying practice, which may or may not confirm those of well-known and much quoted research scholars in the discipline. It is the person carrying a load that best knows and tells how her/his neck is coping with the weight. The best way to understand and perceive cognitively the mechanics of a thing is to have first-hand personal experience of how the thing feels, functions or is put together. We have already emphasized that the same cultural symbol, iconic or sonic, as well as behavioural gestures/expressions could mean different things in different cultures and cultural circumstances. We must then be wary about using the theories and perceptual yardsticks of our own culture or group to judge or interpret other cultures – the more conceptually disparate the more risky. Sometimes clogging our minds with existing published theories and research conclusions before fieldwork could be counterproductive. Our perceptual vision might become incapable of identifying the trees because of the forest of preconceived or brainwashed mindsets obstructing our perceptions in a research situation. Hence researching, analyzing and understanding the original voice of the authoritative knowledge practitioners must precede library research as much as is possible.

STEP VIII *Superiority complex and ethnocentricism*

Our impressions, perceptions and interpretations of what we observe and hear are bound to be prejudiced or impaired and, therefore, unreliable if we nurture any notions that our own cultural practices or experiences are superior to those of another culture that we have set out to research. It is human for a person to assume or pose that what he is culturally is superior to the culture of the "other" human. This is a problem that causes most of the problems in inter-cultural and inter-racial relations globally, and has led to many human conflicts. And yet basically, as well as naturally, no human of any culture or ethnic or racial background is superior or inferior to another human person, irrespective of the place and circumstance of birth as a human being. Also, no cultural practice or attitude of a given human society is superior or inferior to that of another, all things considered. Values are relative and culturally determined to ensure humane living in the cultural environment that prescribes them. However, it is only natural for us to feel that what we are must be the best, and should, therefore, be the best for the rest of humankind. Every culture in the world has its virtues and vices, and institutes measures to promote virtues while restraining vices. The standards and values of our peculiar cultural paradigms often prejudice how we judge and accommodate the valid cultural manifestations of others.

Ethnocentricism is a misguided and ungodly attitude of mind that makes us derogate, patronize or feel superior toward other people's facts of life. To get to the truth of the subject of our research, we must develop the open and accommodating attitude of mind that accepts every new cultural experience or mental process as valid on its own terms. Every indigenous cultural fact, expression or procedure has meaning and approval in its own societal rationalization. We have no moral or factual authority to judge, interpret or evaluate others' cultural systems by our own inapplicable standards or theories. To eschew ethnocentricism is to be mentally emancipated to undertake reliable field investigation and analyses in a culture area other than our own. A primary determinant of an objective researcher is an inquirer blessed with a humane, empathic and other-respecting disposition, and in this instance, towards the subject and culture of research.

Perhaps more disturbing than ethnocentricism is an attitude of mind that makes a researcher who is at the same time a culture bearer feel ashamed or inferior about her/his cultural heritage – the unique ideas, ideals and practices that mark a culture's indigenous knowledge system. There is always something noble, authentic and worth cherishing about any human practices that have survived and advanced generations of practitioners in a cultural milieu, thereby sustaining the survival and development of a human group. Every human group, therefore, has its authentic civilization, and authoritative yardsticks for evaluating its intellectual and material manifestations. Our task is to elicit the virtues as well as the logic that ensure the survival of what we may deem as strange practices. It is cultural chauvinism to use extraneous, superficially more sophisticated, but not more noble cultural models or trends as the standard for studying or assessing the features of another culture.

While maintaining that a viable human group has a body of knowledge and system of cultural practices that have assured its survival, we must recognize that sustainable advancement has always derived from internal dynamics supplemented by an exchange of ideas and knowledge. Growth is enriched through accommodating what is noble and compatible that comes from encounters with other cultures. We must, therefore, be receptive to external, viable ideas and cultural practices that could be adapted or adopted to extend and advance our own cultural experiences, world view, practices and human systems generally. Indigenous societies in Africa have always done this. However, to ensure the retention of our unique human-cultural integrity, we must first of all deeply understand and appreciate the meaning, virtues and mechanics of our own heritage. It is this imperative that commands the authentic African to adopt original thinking when researching Africa's musical arts theories and practices. Otherwise we could become irredeemably alienated by the indiscriminate adoption of extraneous musical theories, evaluations and prescriptions about Africa and her indigenous knowledge systems.

STEP IX *Presumptions and assumptions*

It is very easy for a person researching in her/his own culture to assume that she/he knows the features and meanings of its cultural practices by virtue of being a participant or observer from childhood. Some subtle texts and implications could be overlooked or taken for granted, particularly the philosophical or psychological underpinnings and deeper human meanings. The result would be shallow perception, misrepresentation and misinterpretation. There are conventions we conform to without reflection or questioning, and norms we intuitively perform in the process of enculturation. Hence many persons grow up in a culture without having the need to bother about how things have come to be the way we find them, or why things they experience have been invented, and are done the way we see them done. Because certain cultural experiences have normatively become part of our existence, we never bother to probe with rigor and objectivity their true nature, background and mechanics. Thus, in an age of critical explications, presumptuous and self-conscious explanations deriving from personal impressions as a culture owner should be eschewed. The conceptual basis of extant practices could therefore elude the flippant observations of a culture owner-researcher. A researcher from outside the culture area or community is more likely to be thorough, deeply probing, systematic and dogged in ferreting out information from primary sources.

Being now aware of the dangers of both insider and outsider perspectives, we must equip ourselves for fieldwork by making a conscious effort to drop our presumptions, assumptions or prejudices as the case may be, whether we are culture bearers or foreign researchers. We have to see ourselves as babies with open minds, who are about to be inducted into the facts of the subject of research in the process of experiencing the culture in action. We note that nothing advocated thus far approves of gullibility in dealing with research materials from primary or secondary (written) sources. We have not suggested the complete subjugation of the researcher's personality as a person of reason, and who has the final responsibility to sift the facts as well as determine what is relevant from the harvested research data.

TOPIC 2 Field technique

STEP I *Field equipment*

Memory alone is not reliable for preserving data during a field investigation. The cheapest basic tools for fieldwork are a pen/pencil and a notebook. It is advisable to always have two pens or a pencil and a sharpener. You will then have taken some precaution against disappointment arising from a dry pen or broken pencil. Any recording equipment, when available, is most desirable. Always check out the battery and carry a spare one. Clean the tape heads and use fresh tapes. If a used tape is all that you can afford, play it back to make sure that the material you want to wipe off is of no further use to you. Even where audio or audiovisual recording equipment is available, making field notes on what you observe, hear and feel is still very important. The recording equipment captures only the sound, and not the actions of sound production, also not the broad spectrum of actions and reactions generated or structured by the sound such as dance and drama. You will need to make diagrams, and give descriptions of locations, settings, behaviour and other non-sonic features of a research context that are essential for, or associated with, the sound, even if sound is the focus of your research. Some researchers prefer to describe such iconic, behavioural and environmental features verbally onto the tape.

There are many types of portable recording technology that could be used for fieldwork. The more reliable but more expensive types are the ones not designed for domestic use. Portable, digital CD and DVD recorders are now available. Professional establishments use the more technologically advanced types and models of field recording equipment. We do not expect that many students in Africa can afford sophisticated and expensive field recording technology. With the technological developments that make possible the boosting and filtering of sounds, student-researchers can depend on the less expensive cassette recorders, noting that there are grades and makes of both the cassette tapes and cassette recorders. The longer the playing time of a cassette tape, the less durable it is likely to be. If students must carry out field research with the more common and much cheaper domestic recorders, those that do not combine radio and cassette are recommended. As a general rule, it is the care with which one handles and preserves research equipment that determines serviceability.

A camera is useful, when we can afford one, for recording visual images of the research subject. The most desirable modern field equipment is the audiovisual – the videocassette/disc recorders. With a video camera we can record the sound, the actions, the environment and the events of a research context, but it is expensive research equipment. It may not be necessary for the level of research we are dealing with here, except where an institution or Department has videocassette recording equipment that can be borrowed.

STEP II *Contact person*

A researcher working in another culture area needs a contact person who will introduce her/him, as well as act as interpreter if there is a language problem. A contact person must be someone very well known and acceptable in the research location. A contact person, who is fairly knowledgeable in the field of research, and possibly a performer as well, is the most ideal. She/he should understand the terminology and specialized discourses of the discipline. In a school or class with students from various culture areas, a school mate in whose culture area or community one is researching should make a good contact person.

STEP III *Participant observation*

A researcher, who can perform on an instrument or in an aspect of the musical arts being researched, has an immense advantage. She/he becomes more acceptable to the culture performers, and will be treated as a colleague instead of an outsider. At the level of college research we are dealing with, it may not be possible to apprentice oneself as a learner to the music group or the mother musician being researched. Where that is possible, however, it would provide a most ideal setting for the study of a group, its music and the cultural dynamics. Musical arts is a cultural fact produced by human persons. To fully understand the musical arts as cultural fact with peculiar natural as well as cultural dynamics needs proper understanding of the circumstances – philosophical, psychological, social, political, economic etc. – that brought the musical arts into existence, and continue to make it relevant in its culture locale.

STEP IV *Interviews*

Conduct interviews in a relaxed atmosphere. Interviews conducted in the context of a rehearsal or performance are most valuable. The interviewees will be in their creative and psychically sensitized element. Practical demonstrations will be readily available. Interviews in a music-making setting should concentrate on musicological features – creative processes, structural form and presentational form, also how the various parts relate, how the various structures are rationalized and interpolated to become an artistic product of a music style or type.

Interviews outside a performance setting are equally desirable. The respondent would not be under any tension or demands of a performance business. They could reflect and reason more calmly outside a performance context. Such interviews should aim at cross-checking observations, reviewing of the creative processes and artistic content, a critical postmortem of performances, and analyses of elements of musical structuring and production that the researcher may wish to highlight. Playback is a useful prompter, and focuses discussions if a tape recording has been made.

It is important to ask the same questions more than once, but at different interview sessions. Also ask different respondents the same questions. An assessment of all the answers is likely to yield multi-checked, reliable data, especially where the answers to the same question are consistent. It is useful to extend interviews beyond the actors/musicians. Quite often, there are persons in the community, particularly those who use musical arts, and who do not belong to the performing group but are quite knowledgeable about the musical arts, their background, affect or effect, structural technicalities, performance norms and contextual uses and dynamics. Such persons can also comment on the capability of the exponents. Furthermore, it is persons outside the music group being studied who are more likely to furnish the most reliable data on folk evaluation of the group's music, artistic expertise and creative idiosyncrasy.

Avoid asking leading questions that elicit "Yes" and "No" responses during interviews. Get the interviewees to think and elaborate on the topic or question. Give them a chance to discuss what they know in their own words and styles of verbal communication. For instance, it is not helpful to ask: "Is this the instrument that guides the dancers on what movements to make?" You are more likely to get at the facts as well as other related illuminating information if you ask: "What is the role of this instrument in the music you play?" And if you feel that the respondent is leaving out something: "Is there any relationship between the musical line this instrument plays and the movement of the dancers and actors?"

You may find that you could generate a most informative debate between a group of respondents if you can deliberately introduce controversial questions or comments. In other instances, say something you know is not accurate, and allow the respondents to correct you with explanations and illustrations and references, especially if you come across respondents who are knowledgeable, articulate and patient teachers as well. You can also generate more interest and detailed communication, especially from a reticent interviewee, if you first give a related account from your own personal or cultural experience about the information you are seeking. Your interviewee will then know that you too have a similar background. This could lead her/him into sharing experiences with you as a kindred spirit without further reservation and complexes. As much as possible, record interview sessions, and transcribe them fully when you go back. There are other important points that could be made and missed during an interview simply because we are concentrating on a particular line of inquiry. Audio or audiovisual recording technology captures all.

STEP V *Terminology*

Rely on culture terms for musical arts rationalizations, structures and activities whenever such are available, bearing in mind that metaphors as well as other indirect allusions could be preferred by indigenous discussants. Pursue the various non-musical arts implications of the culture terminology whenever they occur. A culture terminology could convey so much appropriate knowledge about a subject that strings of descriptive sentences cannot communicate as effectively. A culture terminology further indicates that there is, in the culture, some tradition of theorization, that is, a specialized discursive approach to musical arts creativity, presentation and evaluation. It is not easy to fault a research result founded on culture terminology and theories as well as the actors' verbalized analyses of what they do.

STEP VI *Control experiment*

It may become necessary to mount control experiments to cross-check a technical puzzle. A control experiment is when we test or clarify the validity of a point, or dissect the mechanics of field data, by getting the respondents/performers to demonstrate it in practical terms outside the normal context and at the researcher's prompting. A researcher sets up the control experiment scene to suit her/his objectives. The practical demonstration is then directed in a manner that could resolve the technical or structural issues in question. During control experiments, we may deliberately induce or introduce errors, and then note whether the actors recognize them as such. Recognition enhances the reliability of the original assumption or material. We can use control experiments to focus on the music lines played by individual instruments, highlighting an instrument at a time; also to study how instrumental lines/roles interrelate structurally.

STEP VII *Patience*

As field researchers, we must discipline ourselves to be patient and have endurance. We must be determined to achieve objectives in field situations. Do not start questioning interviewees until the right atmosphere and mutual understanding have been established. We do not exhibit signs of impatience or hurriedness or tiredness before respondents. Interviewees should not be hurried. We need, always, to tactfully manoeuvre the course of a discussion back to the points we are pursuing, without giving offence. At the same time, we must bear in mind that the interviewee may deviate from answering the question directly, and then wittingly or unwittingly supply the answer, or communicate other useful information it would never have occurred to us to pursue. As long as the responses and discussion are within the general topic area, we must be patient, and reframe key questions when and where necessary. We must remember that if we already know all that we have gone to the field to find out, we should have no business undertaking the fieldwork in the first instance. And, as has already been cautioned, do not set out to collect materials that would fit or be easily manipulated into existing, convenient but inapplicable theories or models. If we do, we would not be contributing any new insight or information. We would merely be parrots and replicators and illustrators – unimaginatively justifying, rightly or wrongly, what is already known. There are, however, occasions when a research objective could aim to furnish area illustrations or confirmations that would buttress or prove existing theories, models or data. Whatever the objectives of an investigation, we must first give the cultural authority a chance to furnish her/his own primary theories and models by giving the culture practitioners/owners enough stimulation and freedom to express as well as explore ideas in their own style. Finally, it would be counterproductive to continue a line of inquiry or an interview session when the interviewees exhibit signs of boredom or tiredness, but are trying to be polite or accommodating. Arrange another date or create a recreational diversion.

STEP VIII *Presents*

We must be careful about giving presents or payments in cash or kind before an investigation is concluded. If the impression is created that we are paying for information instead of assisting the culture owners and practitioners to document and thereby widely disseminate their knowledge for posterity, then a problematic precedent might have been set in the culture area. What is more likely is that there might then be no limit to what we may have to be coerced to pay. In the end, the information we get may be equivalent to the culture owner's estimation of the worth of the researcher's purse. Also, we might be loaded with misinformation by ignorant persons who would be exploiting us for insincere monetary or commodity gains. This creates a dilemma with respect to the need to compensate field respondents. When we present ourselves as special, we might be expected to prove how special we are in cash. When we present ourselves humbly as learners desiring to be taught by our elders and communities, the problem of having to bargain for field data could be obviated. If, however, we have the funding for research undertakings, then it is ethical that we pay adequate remuneration to the culture representatives who have collaborated with us. Otherwise, we are dishonest and exploitative researchers.

There are certain cultural situations that prescribe customary presentations before a performance or exclusive information is given in public, out of season, or to a stranger as the case may be. When such is the norm, we are bound to fulfil customary prescriptions and no more. Customary prescriptions are never much, since they must be normally affordable by members of the culture desiring such performance or information. There may also be instances where certain material gestures of respect are offered to categories of persons from whom we need information. Such customary expectations of respect do not usually amount to much. We are encouraged to fulfill them. But whenever it becomes obvious that we are being exploited, such as being charged a fee in order to be given access to information or a performance, it is advisable to avoid the person, group or locality. We are not likely to find what we seek even after it has been paid for. The best strategy is to start off by explaining who we are, and our status as students. Explain why the information is needed, and its eventual usefulness, if any, without sounding patronizing. We must assure the culture owner that her/his voice will be faithfully included in the finished product as a co-author or/and copyright owner within the written text – a permanent credit to her/his posterity and co-culture owners. Tokenistic or patronizing listing of the names of persons who supply the information we represent in our documented, finished product is dishonest, exploitative scholarship. In preliminary field research discussions, the contact person should be very useful in sorting out any unwarranted expectations or misunderstandings. Most of the time, indigenous culture bearers do not go out of their way to exploit a student seeking knowledge, even in the face of the modern poaching by rogues that exploit cultural information and indigenous knowledge patents for private capitalist-commercial gains.

STEP IX *Playback technique*

Give the performers and other knowledgeable culture owners a chance to listen to, and discuss, recorded performances or interviews by conducting a playback session. Stop the tape recorder at appropriate points in order to generate postmortem discussion. Encourage and direct the performers and other culture owners present or invited, to comment on the recording in terms of reflections, critiques and analyses of the musical content and quality of the performance. This could stimulate disputation or explanation of points or occurrences etc. Make notes of any important issues that are discussed.

STEP X *Interview Guide*

Before an interview session, draw up preliminary questions and observations that would enable you to focus a discussion or interview session on the information needed. These should be seen as preliminary questions only. There are likely to be many unpredictable contingencies in field investigation dynamics. It could happen that our objectives or research topic prior to the field trip may need to be modified or altered completely as a result of the unforeseen factors or exigent developments encountered in the field that necessitate changing the line of inquiry or focus or topic of investigation. Follow-up questions would then arise as well as new questions that would necessitate investigation different from the original topic. But the researcher must never allow herself or himself to pursue points, issues and lines of argument that are irrelevant to the aims of the research topic. Time and financial/material resources constrain us to judiciously focus and limit the direction of our investigation to what is illuminating and in the interest of the culture, without necessarily rejecting materials that could be of future use to us, or other researchers in the same or related subject matter.

TOPIC 3 Choosing a research subject

STEP I *Class research exercise*

Most of what we have discussed so far is intended to be generally useful for collecting specific material from a culture area needed to illustrate lectures in the other Modules. A preliminary or demonstration field investigation needs to be undertaken whenever possible. It is recommended that, where practicable, a lecturer should first take the class out on a guided field investigation, during which the research techniques discussed in the Module should be practically demonstrated. The class research exercise should entail a field tour to observe the performance of a musical arts group. As a preparatory field research experience, the lecturer should be on hand to guide the students on what to look for, as well as how to observe critically and focus the search for data on the perspective or scope of a research topic. The lecturer should also use the activities of the performing group to explain to the class the musical and extra-musical features of a creative and performance situation. Every member of the class should do a short article on the field trip. A class research trip, where funds are tight, should investigate a music group within the vicinity of the institution. Where funds are available, a trip to a cultural group far removed and slightly different from the location of the institution is more desirable. It will afford a more challenging research experience because more research problems are bound to arise. Finding solutions to such problems, which could be logistical, linguistic or interpretative, is part of the lesson of field research that would equip the student for independent research undertakings.

STEP II *The subject*

For the first individual research project it is advisable to choose a musical arts subject or group that one is familiar with, either through personal contact, interaction or previous non-analytical observations.

The subject of field investigation could be, or derive from, any of the following:

- a musical arts personality. The person has to be a mother musician who is specialized as a composer, performer, choreographer, dancer, dramatist or composer-performer. The bio-data, lifestyle, musical training, experiences as a specialist composer/performer, the musical arts style specialized in, the communal acclaim, and creative history as well as products should be relevant
- an instrumental music group
- a choral music group
- a choreographed dance music group
- a mixed instrumental-choral music group
- a music theatre group such as a spirit-manifest group
- a solo music type
- a study of style

STEP III

If there has been a previous interaction with the group or individual in the form of watching or listening, a preliminary write-up on what is already known is necessary. The write-up should include the administration of the group, organization of the ensemble sound, and organization of the music programme for public presentation typical of the group. Discuss aspects of the style and what distinguishes the musical arts in terms of presentational features and stylistic traits, including details of the roles of the component instruments and/or voices. Note how the various parts relate: the melodic, harmonic and formal features, the nature and theme of text when present; also the overall outstanding characteristic sound by which the style or group is easily distinguished from other styles/groups in the culture area/community. There could also be symbolic meanings (non-musical but important texts) embedded or encoded in the objects, costumes, sonic elements and structures etc. Enlightenment could be gained on some blank or grey areas in what had hitherto been taken for granted about the group and/or music by the end of this exercise.

STEP IV

Notes should be made of the information that is lacking or confusing about the subject. The fieldwork should focus primarily on areas where knowledge of the group and its music are deficient. What is already known and documented should be verified while in the field. It could be surprising to encounter the true nature of what has previously been taken for granted.

STEP V

It is ideal for students to conduct field investigation in private time, preferably during the holiday. The extended holiday period at the end of the first year or second in the institution would be quite suitable. The field investigation that will be undertaken at this period will be the first stage of the research project. The second stage will deal with the transcription of sonic facts and verification interviews as well as the analyses of both field data and transcribed data.

TOPIC 4 Environmental soundscape

The above topic is recommended as an initiation into research-oriented observation. The preliminary study on awareness and discrimination of sounds in nature that are musical and non-musical should follow the guidelines recommended below, and be submitted for evaluation. You can present your study in the form of an essay, a class lecture plan for secondary/primary school, a poster or chart, or in any other original, documented format that elicits your awareness and knowledge about sources, qualities and evaluation of sounds that are musical or otherwise in a human environment.

- Determine all kinds of normal sounds characteristic of periods of the day and night in your immediate human environment – personal, social, labour, communication, recreation, non-human, human, environmental, religious, commercial, technological etc.
- Determine those that can be categorized as music. Who and what mark the categories?
- Determine activities that generate or require musical sound; and the characteristics/genre of such music sound.
- Determine soothing or tolerable sounds; which are categorized as non-musical, and why?
- Determine upsetting sounds categorized as musical or non-musical, and why?
- What produces an agreeable musical sound in your society?
- What produces a disagreeable musical sound, and why is it a necessary, humanly prescribed sound?
- Determine nature-sounds; also how and when they occur.
- Have you any opinions on why music is music? Also, what music is non-music for you? Why?

FIELD INVESTIGATION

TOPIC 1 Literature survey

STEP I

It is ideal in the African indigenous knowledge systems where the primary knowledge authority lies with the culture owners and performers, to access and document their voices before consulting any secondary, written or published sources. This procedure ensures that the researcher reposes primary credence on as well as respects the original voices and theories of the indigenous knowledge authority. The voices of the inventors/creators, practitioners and evaluators of African indigenous knowledge systems are more authoritative than any theories or opinions speculated by extraneous observer-researchers who do not reason in the intellectual tradition that informs the knowledge products. Having conducted field research and the analysis of the culture actors' opinions on a research topic as well as research subject, i.e. the person, group or type to be studied, some additional information in literature becomes secondary sources for arguing research findings.

However, we need to recognize arguments in favour of conducting library research before embarking on field investigation, especially for beginner researchers. Consequently, some adjustments in the model research procedure already argued may become necessary for a trainee researcher with no previous experience of research scholarship for the following considerations:

- Some other researchers may have been to the field location, and/or research subject of your choice before you.
- Some other researchers may have written on the same subject you intend to research and write about.
- Some other researchers may have approached the same subject from another area of emphasis or disciplinary/inter-disciplinary perspective.
- Some other researchers may have left a good or bad impression about researchers on your prospective knowledge experts.
- There may be written or recorded materials, published or unpublished, on the subject of your research interest.

The knowledge of what has happened before could be a good investment that would ensure proper application of energy, resources and strategy. Reading up every available material related to the subject of research could ensure that available information will not be unnecessarily duplicated. The discovery that a subject has been previously researched should not scare us away from it. There could be many perspectives to a research subject. Reading up existing perspectives and discernments should enable us to focus on an approach that is fresh or that queries what has been inadequately treated or inconclusive. We note that this need to read up before embarking on a field trip is an important training in acquiring research aptitude for beginners. However, we must note the dangers posed by this procedure, such as a tendency to prejudice the perception of field evidence. It could impose inapplicable or faulty theories and opinions that prevent us from discerning the cultural models when we engage with advanced research issues.

STEP II

A literature survey after or before a field knowledge encounter should include any ethnographic materials on the location of the research subject. These could be in the area of geography, religion, political culture, sociology, anthropology and economic culture. Some of these related data may provide the cultural setting for the analysis and presentation of the musical arts style being studied. Furthermore, aspects of the ethnography of a field location should form part of the introductory chapter in the research essay. We again caution that we must keep an open and critical mind when reading related literature. It is possible that the literature we are dealing with could be misrepresentative of the culture, culture-bearers or subject matter. Most of the literature so far about African cultural practices has been written with a cultural bias or by researchers unable to perceive the sublime base and formulations of uniquely African cultural inventions, theories and facts, especially in the fields of religion, sociology, philosophy, politics, psychology, anthropology and musical arts. Such prevalent misrepresentations and misinterpretations warrant that, as much as possible, the authority of the cultural voice must first be encountered and understood without any misguiding or brainwashing mental predisposition.

STEP III

The materials we read up on topics related to the subject of our research could be dealing with similar groups or music practices and styles in other parts of Africa and the world. Such knowledge may not only be useful in arguing research objectives, but could provide necessary comparative illustrative or supportive references and arguments. The published analytical approaches could also give the young researcher insight into how to analyze and argue data on the musical arts and other ethnographic issues. Any other relevant articles on indigenous musical arts philosophy, theoretical formulations and performance practices should be read as part of training and broadening one's knowledge in the discipline. It is important to avoid the temptation to plagiarize, that is, to rewrite another person's article, or sections thereof, without due credit or permission as the case may be. Plagiarism is intellectual dishonesty and is punishable by the modern legal dispensations.

STEP IV

The literature survey should generally give a broad insight into what other researchers have done in the area of study as well as how research materials could be structured and presented as an article or an essay. The literature survey **must not** predispose us to view the facts of our research subject from the mental perspective of extraneous cultural practices. We must not go to the field with presumptions or the myopic objective of merely identifying and substantiating what other researchers have said would be found in such situations. In African indigenous knowledge systems, we are dealing with systematic frameworks that manifest super-structural and temporal variables. We must resist the temptation to impose extraneous theories and models that may have been suitable elsewhere on the African indigenous research subject, simply because we have to comply with a hegemonic intellectual order. A literature survey, which predates field experience, must in the final consideration be taken as a guide. The field experiences are the truth, if they are proper recordings, observations and interpretations about the subject of research.

STEP V

Ask questions, prior to the field trip, about the locality, the subject and the personalities likely to be encountered, if there are persons around who could give useful tips. We must always regard such preliminary information as well as pre-fieldwork literature study as a field research guide, not field truth.

TOPIC 2 Hints on conducting a field investigation

STEP I *Timing*

Plan a research trip to coincide with the time of the performance of the research topic in its cultural setting. Where this is not always possible, it then becomes necessary to request a special performance for the study. Before the actual research trip, a preliminary trip to get acquainted with the location as well as the persons one would interact with in the field is a necessity. The actual research trip should not be the time to get introduced or to start negotiating permission and conditions for researching on the subject.

STEP II *Background notes*

Note the number and dates of the visits required to arrange as well as conduct field investigations. Note the problems encountered as well as the assistance received. The persons who have been critical to the transaction of a research enterprise should be identified in the essay by their names. Describe the geographical, religious, economic, social, anthropological and political environments of the group at the time of research. Include the mode of transportation to the place; also how the negotiation to research the person/s or group was conducted. Included should be any customary presentations requested or shelved.

STEP III *Procedural notes*

Note where the various interview sessions take place, the time and duration. Include the number of contextual performances observed with research interest, the number of special performances mounted specifically for the research study; also any control experiments conducted, and for what specific research interests. The write-up should indicate the research materials and field equipment used.

STEP IV *Authorial notes*

Find out the history of the subject, the origin of the music and/or dance style. Has it been borrowed from or by other communities/cultures? The research interest should include what items in the subject's repertory are original, and by whom they are composed/arranged; also the influences, sources and derivations of the various items in the repertory.

It is important to interview a sample of community owners of the music as well as the artistic leaders.

STEP V *Evaluation notes*

Collect information on the life history, musical history, occupation, social status and other personal data of the key musicians/dancers/actors. By personal observation as well as discussions with other members of the community during contextual performances, determine how the subject is acknowledged and rated within and beyond the community. Make notes about any culture terminology used for evaluating the quality of musicianship, proficiency as a performer, mediocre performance and the aesthetic language or behaviour or gestures for evaluating musical arts presentations generally.

STEP VI *Notes on production process*

Rehearsal is very important in most organized traditional music groups. During rehearsals, new materials and members are integrated into an existing repertory or group as the case may be. Groups are conscious about maintaining standards in public appearances. The necessity and regularity of rehearsals will depend on the contextual role of the music, the type of group, and the technical complexity, or otherwise, of the music style with respect to learning and arranging new materials. Investigate the choice of rehearsal venue, and the regularity, timing and technique of conducting rehearsals, immediately before and in between engagements. Particularly, investigate where possible, how new items are originated, composed/arranged and learnt.

Interview administrative leaders of the group, also the artistic leaders and functionaries who officiate in the context of event-music.

STEP VII *Organizational conventions*

Collect relevant information on the ownership and organization of the group: Who qualifies for membership? What are the leadership as well as other organizational structures? What are the criteria for selecting the various functionaries? What are the duties of the various functionaries, and do they receive any special compensation? How is the community involved in the formation, activities and discipline of the group? How is discipline enforced within the group? How are public performances contracted, prepared for and administered? When does membership terminate? What benefits does a member derive from belonging to the group? How are the group's finances realized, used and accounted for?

The erroneous impression exists that there are no formal organizational principles and procedures because African musical arts presentations often welcome mass participation. Groups that play organized musical arts do not perform ad hoc. And virtually any music type involving more than one performer has structured organizational conventions, including children's musical arts organized by the children for themselves. Contravention of organizational principles and regulations binding a group could lead to serious sanctions. Interview the leaders and other officers about their duties and qualifications for such positions. Investigate the personal and group preparations necessitated by a public performance or rehearsal. Note that artistic preparation is different from the organization of one's personal affairs.

Question individual members, artistic and administrative leaders.

STEP VIII *Presentation notes*

What kind of venue is preferred for a presentation? What is the physical setting of a performance venue? Are there any special fixtures or preparations in a natural setting? What is the performer-audience arrangement on the ground – space-use of the performance venue? Are there any special or required interactions between performers and the audience in the course of a performance; at the end of a piece; at the conclusion of a performance session? Such questions will help in eliciting aesthetic conventions and expressions. Are there prescribed or suggested audience responses that are structured or relevant to the artistic outcome of a performance? How are such generated, or cued, and transacted theatrically?

Rely strongly on personal observation. Interview performers on mother instruments or principal role actors as well as interactive members of the audience.

STEP IX *Notes on musicological features*

A very important aspect of an investigation is the material as well as artistic nature of the ensemble: the instrumentation, the presentational form, the form of isolated pieces, the compositional techniques, the development techniques, the part relationships and distribution of ensemble roles. Others are the cueing technique and signs, the starting and ending of a piece including any peculiar cadential motifs or cues, the range of notes/tones on the various instruments/voices, the tone-order and scale of the music or specific instruments or pieces. Are there responsorial structures? Investigate also the distinctive melodic and harmonic structures, the melodic shape and interest, melodic, melorhythmic or percussive improvisations and how they are prompted, textual extemporization, and any dialogue structured on the musical framework. Find out any distinctive stylistic features characterizing all the materials in the group's repertory, such as through-composed forms, solo recitals, declamation, stanza form, solo over a re-iterated accompaniment framework, etc. Are there any new features and trends, modern or original innovations in the theoretical and structural content of the music and/or its presentation?

Rely on personal observation, control experiments, analyses of presentation form, and recorded sound; also study of presentational gestures and contextual behaviour, structured or obligatory. Rely also on playback discussion sessions.

STEP X *Notes on utility*

Find out the societal objectives and uses that necessitated the creation of the musical arts type/pieces as well as the existence of the performing group. How does the group set out to discharge this civic responsibility through the content of the music as well as the organization of public, contextual presentation? When, in the opinion of the community, the owners of the music, the users or patrons of the music, is the group's music said to have been a success or failure? What was, and now is, the use and relevance of the music in its community as well as the wider cultural society and beyond?

Interview event functionaries, the performers and other knowledgeable members of the audience.

We must note that contemporary popular music performed in urban or rural locations in Africa needs the same research strategies as outlined in this Module.

MODULE 106

MUSICAL ARTS THEATRE

UNIT 1 – RE-CREATING CHILDREN'S MUSIC IN DRAMA AND MOVEMENT 167
TOPIC 1 Motivating creativity 167

UNIT 2 – CLASS THEATRE PROJECTS 169
TOPIC 1 Organization of a theatre project – the production team 169
TOPIC 2 Class production project – dramatic improvisation 175
TOPIC 3 Class production project – dramatization in mime or danced drama 176
TOPIC 4 Class production project – improvised sketches: solo/duet/trio/quartet 177

RE-CREATING CHILDREN'S MUSIC IN DRAMA AND MOVEMENT

TOPIC 1 Motivating creativity

STEP I

Some college and university students are deployed as teachers in schools after training. Stimulation of creativity should be an important objective in child education. Persons who have the task of stimulating creativity in young Africans should understand that the materials for such exercises abound in the immediate cultural locale of schools anywhere in Africa. They should also understand that stimulating creativity in the young has always been a cardinal principle of indigenous African education of the young, and the special role of the musical arts in indigenous humanning education strategies. The importation of modern educational pedagogy into Africa has greatly undermined the stimulation of creativity in young people. The problem arises from failing to effectively source and apply materials for creative education that are abundant in any school community. Our objective in this Unit is to take the prospective secondary or primary school teacher as well as the general music practitioner through some practical steps in the creative use of the most common and inexpensive raw materials for musical arts and humanning education. That is: children's musical arts practised in the society in which the school is located.

Every student should be given a chance to introduce a theme/story, re-create and direct it in class. Initial practical activities in musical arts creativity and theatre production for learners should emphasize re-creating and dramatizing children's cultural arts narratives (often integrated tales, songs, movement, dances, acting), and must be a key component of the curriculum for training classroom musical arts teachers in Africa.

STEP II

Choose a cultural song/tale with song, or any dance music that is anecdotal (poetic dances) from your culture area. Introduce the choice in class, and teach the accompanying song to the class. If there is no song (dry narratives), create appropriate songs. A student that would re-create and direct class musical theatre activity with colleagues should be given prior notice to prepare beforehand the children's tales/songs she/he will use.

STEP III

Identify and analyze the formal and structural components of the chosen material, highlighting the rhythmic, melodic and harmonic characteristics of the accompanying or story-carrying song/dance. For instance, if the melodic structure is chorus and solo response, discuss the relationship between the solo and the chorus sections with respect to regularity or variations in the rhythmic pattern, the proportion of the solo to the chorus lines, and any incidence of overlap and cue elements. Discuss any other special features of the music or dance.

STEP IV

Discuss the background of the song/dance if known, or point out the ideas, morals or values, if any, communicated through the text of the song/dance. Illustrate any ways these can be used as teaching aids in any other subjects. Then give directions on how the culture song/tale with song/dance should be restructured into a drama sketch. Differentiate and develop the peculiar nature of the characters (role actors/actresses) in the story that are needed for classroom dramatization, and what gestures, mannerisms, body aesthetics, movement emotions, vocal dynamics and visual appearances should distinguish each character trait. If the working material has a story, relate the story and explain how it would be acted, mimed or danced. If it is just a song, create your own story around its theme, and give directions on its theatrical reinterpretation. Give recommendations about the instrumental or/and vocal accompaniment preferred for the song or/and dance that occurs in the scenario. We must bear in mind that some Africa choreographic rhythms and motions are often sonically outlined in a melorhythmic music instrument.

STEP V

Assign musical and character roles to fellow students who will improvise their respective dialogue lines. The class actors, dancers and musicians will perform the song/tale or dance texts as short impromptu music-drama sketches. Note that most indigenous tales and songs are related in the third person whereas the dialogues and song texts in the version to be re-created in class should use the first and second person speech mode. This is because all the protagonists, real or referenced, in the original cultural source have become real-life characters on stage, interacting directly with one another, live, and in the present. It is important that the actors should be given the creative challenge to make up the dialogue lines in the impromptu performance once the plot, character traits and the story outline have been properly explained, structured and elaborated in class as a team creativity exercise. The language of presentation should be optional.

CLASS THEATRE PROJECTS

TOPIC 1 Organization of a theatre project – the production team

STEP I *The nature of a theatre production project*

A theatre production project is like an industrial enterprise. Various functionaries have various specific duties to perform. Failure to perform that duty on the part of any functionary, big or small, would jeopardize the outcome of the project. Money invested would be lost; time would be wasted, and relationships impaired. Worst of all, the clients, in this case the audience, would be disappointed. The image of all involved in the production project would have been tarnished collectively, as the public is not very much interested in who failed to discharge her/his specific role.

A theatre production is, however, a transient industrial enterprise. The live theatre product is not a commodity that can be purchased and owned permanently by the audience in concrete terms, although it could leave enduring impressions on the minds and lives of the audience. Even putting a theatre production in a recorded video/DVD form still requires production teamwork. As a transient industrial undertaking, every time a theatre production is sold (performed) to a paying or invited live audience as a live presentation, practically all categories of production functionaries are mobilized. This is because both the primary/raw and finished materials of musical arts theatre are human beings who continue to need management every time a finished theatre project is put on, live.

There are six media of communication used in indigenous African musical arts theatre presentations. These are dialogue, mime and dramatic gestures, music (accompanied or unaccompanied songs and instrumental music), dance and movement, costume and scenery. The modern theatre adds sophisticated creative lighting. Each of these components has to be interpreted independently, and thereafter integrated with the others into a unified finished product – the total theatre. Theatre uses specialized processes of presentation or interaction known as acting. Acting is the make-believe or simulation of real as well as imagined life situations. All the media of communication are not necessarily required in every genre of theatre presentation.

There are the following major genres of theatre:

- *Straight or dry drama*, called a *play*. It usually involves acting out a story by employing the primary media of verbalized dialogue, scenery and costume. There may be incidental music, mime and dance.
- *Music-drama/musical/opera/vaudeville*. Any of these stylistic versions of drama performed as a musical process involves acting out a story by employing the primary

media of music (recitatives, songs, choruses, instrumental music), costume, scenery and to some extent straight dialogue and dance. There may be mime also.

- *Danced drama* employs dance, mime and music as the key media for acting out a story. Music would be instrumental. There could be vocal music, not necessarily conceived and performed as song. Costume and scenery are equally important. Dialogue would be very incidental.
- *Mime shows* employ mime and costume to dramatize a theme or a story sketch. There could be incidental music, dance and scenery.
- A fifth genre, the *total theatre*, is found in many indigenous African musical arts conceptualizations, and is marked by structural representation and integration of all the media of theatrical communication.

It must be noted that the above distinctions are not rigid. In this Unit, we are concerned with all the genres of theatre, with the exception of, perhaps, the straight drama.

In any kind of dramatic theatre a production team is invariably involved, and the members collaborate closely to achieve a unitary objective – the finished production. Some members of the production team are very active all through the life of a production, from its inception as an idea to its finished product and final public display. Some are more active at the stage of conception of a theatre idea, others at the stage of assembling and organizing the raw materials, human or otherwise for a production. Some others become involved at the stage of structuring and molding the materials into a finished project; while there are other team members who become actively involved at the point the project is ready for public viewing.

STEP II *The production team*

There is a hierarchy of authority and responsibility needed to make a theatre production business work efficiently. But it must be emphasized immediately that even the seemingly least important member of a production team is as vital in her/his role as the head of the team. Any dereliction in the execution of a specialized or assigned responsibility, whether at the highest or lowest level of authority and expertise, could mean the collapse of the business of a theatre production. A professional disaster occurs when an audience has been given a date, and has assembled at the venue only to find that a show is not on, as advertised; or that it has been a haphazard affair.

The following are the key members of a production team:

- The *producer* is the administrative boss of a production. Quite often she/he is the sponsor or financial backer. Otherwise, she/he has the responsibility to procure the finances. She/he determines the administrative matters connected with the production, and may also be the financial owner of a production as well as the originator of a production idea.
- The *artistic director* is the artistic boss of a production. She/he, as a professional or specialist, heads a team of other specialists whose talents and expertise are pooled together in the formulation and fabrication of a theatre arts production from an

individual's idea into a public reality. She/he is specialized in interpreting a script or story for an audience, and directs all categories of actors who give life to her/his interpretation of the raw material. The artistic director consults with, and gives directives to, the other creative specialists that include the musicians, the designers (set, lighting, costume, props), and the choreographer. These are the creative complements of the artistic director.

- The *musical director/conductor* organizes, interprets and directs the music needed for a production.
- The *script writer/playwright* develops an idea or theme into the play script or scenario – the story line – providing dialogues with acting, stage, environmental and effects recommendations. She/he could produce or adapt an original work; or could develop a producer's or director's ideas, story and production perspectives into a play script.
- The *composer* sets the dialogue, called the libretto or lyrics for a music-drama/musical/opera/danced drama to music. The composer, having studied the script, consults with the artistic director and, as need be, the choreographer. She/he then composes the music for the dialogue, poems/lyrics, dances, mood settings, overture or opening music, intermissions, and the dramatic actions as well.
- The *choreographer*, in consultation with the artistic director, and in collaboration with the composer, designs and creates the dances and movements as well as produces them artistically.
- The *production secretary* is the producer's administrative complement. She/he keeps all the records of the production business, and runs the secretariat for the production on a routine basis.
- The *technical director/scenic designer/lighting designer/costume designer*. In small-scale theatre projects, a versatile creative personality could combine most or all of the above production duties. Otherwise, the designers could be consultants whose specialist designs the technical director either interprets as physical structures and atmospheric effects, or organizes and supervises in production. An elaborate production or a professional group would have separate specialists for the various design jobs that are, in themselves, disciplinary specialization in the study and practice of theatre.
- The *stage manager* is the organizational and artistic complement to the artistic director. She/he coordinates the stage activities of all the production crew, handles the rehearsal arrangements, and takes rehearsals in accordance with the artistic director's blocking and briefing, in the absence of the latter. During shows, she/he supervises the setting and striking of sets, the readiness of artistes, the props and backstage discipline. She could take over full responsibility for subsequent public performances of the production where the artistic director is an invited expert.
- The *actors and actresses/instrumentalists/dancers* are the human, "plastic" materials central to a performance. Known as the *artistes*, they are the models through whose stage business an audience appreciates the ideas and creative ingenuity of the creative and interpretative experts. The actors and actresses bring a play/opera/musical/danced drama/mime sketch/music-drama to life, interacting through the medium of

dialogue, songs, mimes, dances, movements, action and gestures. Included here as artistes are the musicians who reproduce as sound the music creation/ideas of the composer/arranger/musical director; also the dancers who give graphic spatial and terpsichorean representation to the choreographer's ideas.

- The *business manager* is in charge of publicizing the production, printing tickets and posters, ensuring the comfort of the audience, and accounting for the proceeds that may accrue in any form to the producer. He works with a *publicity crew* that advertise the show and a *front office crew* that take charge of the venue, sell the tickets, organize seating as well as ensure audience comfort.
- The *production crew* that function under the stage manager:
  - The *wardrobe person* is responsible for organizing the costumes designed for the production, and takes charge of them in between productions or performances.
  - The *property person* takes charge of the movable objects used on stage, called properties or "*props*".
  - The *stage hands* set the scenes, and shift the sets in between acts and scenes.
  - There may be other duties such as the *prompter* and the *call person* depending on the scale and demands of a production project. The production crew is supervised directly by the stage manager.
  - The *technical crew* works under the technical director, who liaises closely with the stage manager. The technical crew consists of artisans who construct and assemble the designs of the scenic and lighting designers.
  - The *electrician* wires, mounts and operates the lights as well as other electrical appliances under the direction and supervision of the technical director/lighting designer.
  - The *stage carpenters* construct the scenery and the props, mount the stage fixtures as well as carry out repairs.
  - The *painters* paint the sets and other stage props.
  - The *effects person* operates the technical and sound effects.

There may be other duties depending on the size and needs of a theatre project.

STEP III *The making of a theatrical project*

The journey of a theatre product starts with the conceiving of an idea or a theme. A producer who originates or accepts the idea or theme recruits an artistic director, a composer and a playwright as need be. An artistic director could conceive the idea and then seek a sponsor (a producer), if she/he is not also the producer. The idea or theme could equally originate with the playwright, who develops and scripts it into a play/scenario, and then canvasses for a producer/artistic director when she/he is not the same person. Otherwise, an idea or theme is passed on to a creative artist, the script writer/playwright to develop into a play script/libretto/story line. The interpretative approach in scripting the scenario takes into account the kind of treatment of the subject matter desired by the originators/sponsors of the idea. It is possible that an already existing script could be adopted and possibly adapted by a producer/artistic director, thus jumping one stage in the process of making a musical theatre project.

Once a script or scenario is adopted and ready, the artistic director assumes full responsibility for making it come to life. If music and dance are involved, the artistic director recruits or/and consults a composer, a music director and a choreographer as the case may be. The artistic director's interpretative approach guides the composer/music director in creating suitable music sounds. Further in creating the form and structural content of the music, the choreographer's ideas are taken into consideration where necessary. In a danced drama, the choreographer, who becomes the artistic director, works closely with the composer except where an already existing composition is used as the basis of a dance creation, such as a ballet or modern dance or an African danced drama.

When the composer's work is finished, the musical director sets about assembling the music personnel – instrumental performers and singers. The musical director interprets and produces/conducts the music score performed by the musicians. As soon as the music is ready, the choreographer's main work starts. She/he designs, creates and structures the dances and movements where desired, and proceeds to teach and produce the dancers and/or actors. In so doing, the choreographer keeps in view the artistic director's overall interpretative vision of the character and style of the dances where the production is not an abstract dance theatre such as ballet and contemporary or modern dance theatre. In ballet and contemporary/modern dance theatre, the choreographer is the same person as the artistic boss of the project.

With the music and dance taking shape as structural components in a production such as is being embarked upon, the artistic director proceeds to direct the actors within the physical space and set fittings already constructed or mapped out to her/his specifications. By then, she/he is already in consultation with the technical director and the designers about the production of the sets, lighting facilities, costumes and other technical details. The artistic director integrates and blends all the separate artistic and technical components into a neatly structured and unified product. The stage manager is always on hand with his production crew to ensure that the actors, rehearsal place and space as well as the other rehearsal facilities are always ready for the artistic director's work.

The business manager, her/his publicity crew and other assistants set to work with the necessary promotional and organizational spadework that would attract an audience when the production is getting ready for a public presentation. Arrangements are made to ensure that the audience is properly accommodated, in an advertised, prepared venue.

Before the first presentation of the finished product, called the *premiere*, there should be costume and technical rehearsals. At this stage, the contributions of the various design departments, particularly lighting and costume, which highlight the overall artistic-aesthetic vision and ingenuity of the creator and artistic director, are tested for effect, and given their finishing touches. The moods, scenery, costume, sound and lighting effects created by the designers place artistes and the story in diurnal time as well as in cultural time, place, character and location.

In an amateur class production, it may not be possible or necessary to mobilize all the theatre production personnel, expertise and technology identified above. The scale of every production and the funds as well as facilities available will determine what is possible.

However, ingenuity, enterprise and an ability to innovate, adapt or improvise as the case may be must be emphasized. A primary purpose of this Module is to generate such mental ingenuity and excitation that would explore and harness all the resources possible in a given situation and environment for the maximum success possible.

Evaluation of a class theatrical project should be based on the ability of a team to adapt and explore local materials and human resources as much as the artistic and technical qualities of the finished product. In class or departmental productions, it may be necessary for a student to be an artist as well as take on production duties in order to gain wider experience of theatre productions.

STEP IV

Topics 2, 3 and 4, which follow, are three alternative theatrical projects possible in an educational institution. A class should opt for one as a class production project for the year. In the first three years of university or college, a class or a student should have had experience of the three types of project. A class theatrical production project should be tackled as a collective creativity and production enterprise. Every member of the class will be encouraged to participate actively in the creative/production process in at least one capacity or the other. There may be a story outline. But as much as possible, there should be no pre-written dialogue if the class is working on an original group creation. This recommendation is without prejudice to operatic works or musicals where a libretto or lyrics, as applicable, are necessary. In other instances, it will be a creative experience to have the actors work out their own dialogue in a kind of group-creativity exercise, close to African indigenous theatre practice. Some of these lines, when they have taken shape as group creative effort, could then be written down and set to music.

The class should elect an artistic director, a composer, a music director, a choreographer, a production secretary, and any other relevant production official.

The production secretary is required to keep a step-by-step, up-to-date record or log of the progress and process of a class project from the first meeting to the premiere. This will be assessed along with the finished product by the internal and/or external examiners. The grade awarded a class by the examination jury would be reflected in the individual score of each member of the class, irrespective of the particular role played, big or small. It is therefore in the interest of every member of the class to contribute effectively to the success of the group project. Every member of the class should at the same time be required to submit a very brief account of her/his role in the project. Where a class is too large, it could be divided into as many teams as are convenient to work on different production projects. A good enough production could be performed to a wider audience as a public relations or commercial venture.

TOPIC 2 Class production project – dramatic improvisation

STEP I

Choose an anecdote on a contemporary/historical/indigenous/mythological theme, an event, or an idea contained in an indigenous/modern philosophy or proverb. Discuss the implications of the chosen topic exhaustively, with a view to discerning its human or societal meaning or lesson/s.

STEP II

In a continued group discussion, develop a story around the theme of the anecdote or event. If a philosophical idea or a proverb is chosen, develop a story that would illustrate its meaning or lesson. Every member of the class or group should endeavour to contribute to the exercise of elaborating the theme into a story of human or human-supernatural confrontations. Plot the scenario of events, including clearly developed locations, settings and characters. Bear in mind that dramatic theatre invariably calls for a confrontation between two or more principal protagonists, usually of contrasting personalities, ambitions or ideologies. Other characters are created to support, engineer, save, divert or subvert the opposing principals as the plot and conflict develop up till the conclusion of the dramatic exposition. That is when the conflicts are resolved and a human/societal/ideational/ideological ideal or moral lesson is delivered.

An ideal is commonly that in which the character or idea or objective with more cherished moral/ideological/culturally positive values or virtues in a society survives or overcomes its undesirable adversary. A gripping drama is that in which the storyline keeps the audience in suspense or anticipation, and we are never sure that the ideal will ever triumph because of the overwhelming might and advantages of the forces opposed to it. Challenges and tension build up to the last and most disturbing confrontation, which is the climax. Hence we often talk about the hero/heroine versus the villain in a dramatic work. Other forms of dramatic confrontation in which there are no clearly defined heroes and villains, that is, forces a society categorizes as good and evil, are possible.

A successful play script or scenario depends on the development of convincing characters, often larger than life, but within the bounds of audience experiences, imagination and worldview. When we are dealing with mythological characters such as ghosts, spirits and other superhuman protagonists materializing in live-form and live-size roles to interact in human affairs, we expect to encounter unnatural shapes as well as character traits and feats that are not normal with humans.

It is possible for the good character, the heroine/hero in a play, to be killed in the confrontations. But the idea or moral she/he stands and dies for should be allowed to survive and triumph in the end so that her/his death would be vindicated. If the heroine/hero dies, the dramatic story becomes a *tragedy*.

A presentation that dramatizes hilarious escapades and confrontations, and which ends on a happy note without missing a track of the underlying lessons on human ideals, is categorized as a *comedy*.

There are other kinds of dramatic works. The emphasis in the class projects should not be a study of tragedies and comedies or whatever else, rather to create an entertaining theatre piece that is tight, gripping, and with believable characters in imaginable human situations. It should also be a story with a beginning, and a development in which plots, sub-plots and locations are encountered leading up to a climax, which is the section where crises, tension or confusion peak. Thereafter we expect the end, a denouement, which is a resolution of the climax.

The artistic director should preside over the exercise.

STEP III

The artistic director should distribute character-parts in the story to members of the class/group according to capabilities and dispositions. There could be group-actors or choruses or dancers as a scenario may dictate. During the rehearsals, the actors should work out the dialogue lines, if improvised, to carry through the scenario. The choreographer should create the dances as required, while the artistic director directs the stage business, and coordinates all other functions. Rehearse as often as it takes for all the categories of actors to formalize their spoken/sung lines, if improvised, and master their acting, music and dances. Use whatever is available or affordable to create or improvise stage sets, costumes and props if the institution has no proper theatre facilities. Personal discipline and consideration for others – team spirit – are imperative for success in a theatre production. As such, regularity and punctuality at rehearsals and other production meetings or duties should be monitored. The production secretary should keep a register. Those who absent themselves from rehearsals should be penalized through loss of marks after a class grade has been assigned.

STEP IV

The theatre piece should last between 30 minutes and one hour when finished. Give a presentation for an institutional audience, and for the assessment of an examination jury.

TOPIC 3 Class production project – dramatization in mime or danced drama

STEP I

The theme should also be of dramatic potential, and taken from contemporary/historical/indigenous/mythological sources, an event, a philosophy or proverb. The choice should be discussed by the class and developed into a story. Appoint relevant production personnel.

STEP II

In mime sketches and danced drama, no dialogue or song is necessary. As a result, characterization as well as communication using the body as the primary medium of expression must be very convincing. The artistic director/choreographer should distribute parts and collaborate with the other functionaries to transform the story into mime or danced drama theatre. The moods and character traits must as much as possible be conveyed through music. A leitmotif is a short musical figure or phrase that signifies a character. When it is established and heard, the audience knows that the character it signifies is involved in an imminent action even before she/he comes on stage. Use leitmotifs as necessary. Note that in danced drama, the dances must not be mere artistic dancing such as marks ordinary dance music. The dances should be meaningful, illustrative and purposeful, that is they should encode texts that the audience can easily understand. As such, the artistic features and staging of emotion should derive from knowledge of the African concept of poetic-dance. Danced sequences should propel the storyline towards an objective. Confrontations are staged as choreographed actions and gestures and moods without words. The transpiring storyline must be graspable at any point. The scenario for a dance-drama must have a beginning, a development and an end, the same as in drama theatre. We must bear in mind that all the features of a good drama are applicable in danced drama as well as mimetic theatre. The primary difference is that while the former relies heavily on dialogues, spoken or sung, the latter relies on meaningful gestures and danced texts/significant actions.

STEP III

Rehearse for presentation as recommended in Topic 2, Step III.

STEP IV

The duration should be between 15 minutes and 30 minutes. Give a presentation for an institutional audience, and for evaluation by an examination jury.

TOPIC 4 Class production project – improvised sketches: solo/duet/trio/quartet

STEP I

A class could be broken up into smaller units of one, and not more than four members per production unit. A unit, whether of one or more persons, may choose to do a sketch based on a cultural tale, a news item, caricature of personalities or other life forms or situations, a topical occurrence etc. This should be fashioned and dramatized with costume, make-up, mime, monologue, dialogue, music, dance and other components of stage business as appropriate.

STEP II

Rehearse as a unit until the sketch is ready. A presentation should last for between ten and 20 minutes. A chain of short sketches on thematically related or unrelated subject matter could be accommodated within the flexible time limit for presentation. In a small production unit, production duties are not too compartmentalized. Members work in various capacities. But leadership must be defined, and a fair distribution of responsibilities to all members must be ensured. In a solo sketch, the solo artiste combines every role from production duties to portraying the character/s.

STEP III

Each unit should document the process of achieving the finished product. The presentation of selected items for evaluation through public viewing should be scheduled as soon as all the production units in a class are ready with the various projects.

MODULE 107

SCHOOL SONGS TECHNIQUE

UNIT 1 – VOCAL MUSIC METHODS 181
  TOPIC 1 Developing proper singing habits 181

VOCAL MUSIC METHODS

TOPIC 1 Developing proper singing habits

STEP I

Proper singing habits should be developed from an early age. Quite often in our schools we find that during singing classes, teachers – both trained music teachers and untrained teachers who take singing classes – are merely concerned with having the children learn songs without attention to proper singing habits and voice management. Singing periods should be happy periods for children. But we must not interpret "happy" to mean a free period of unsanctioned and undisciplined sound-making. There should be a disciplined approach to the production of the vocal sounds that we categorize as singing. Children's interests can be sustained with educative exercises that still make singing classes a relaxed and purposeful enjoyable experience.

Most importantly, voice management does not mean excluding any child from participating in a singing class on grounds of a bad or poor singing voice. Irrespective of the quality of voice, every child should participate in class singing as a fundamental human right. African indigenous philosophy and humanning practices emphasize that everybody should sing for the social and spiritual health values appertaining. Nevertheless, we recognize that there are African indigenous concepts and standards of a good singing voice, which vary from one culture area to another. We must cultivate the authentic African vocal intonation characteristic of the cultural location of schools. The African singer, modern professional or otherwise, does not need the notion of intonation extraneous to African vocal aesthetics.

It is very important that those who handle children's singing classes should themselves go through the same exercises and techniques of proper singing that they would eventually have to inculcate in learners. It is for this reason that the contents of this Unit, which is recommended for both primary and secondary schools, have been included in these study texts for universities and colleges: The prospective music teacher needs a personal, practical experience of the technique she/he would be teaching in the field.

STEP II *Correct singing postures*

Proper postures and correct breathing are fundamental to good voice production. They ensure singing without stress. Singing lessons should be conducted sitting or/and standing.

Sitting
Sit with the feet flat on the ground, and the spine kept erect. Sit slightly away from the seat.

The hands should be placed on the lap in a manner that allows space between the arms and the ribs. Above all, the body should be relaxed.

Standing
Stand erect with the feet slightly apart. Stand away from objects that could tempt you to lean your body on them. It is advisable to alternate sitting and standing in order to avoid fatigue during singing lessons. Generally, dresses should hang fairly loose on the body, particularly around the chest and stomach. If belts are worn they should not be too tight on the body. Heads must be held up, even when singing from a written score held in one's hand. Always aim at looking at the forehead of the singing teacher. Singing lessons should be conducted in a well-ventilated environment, but draughts must be avoided.

STEP III *Breathing exercises*

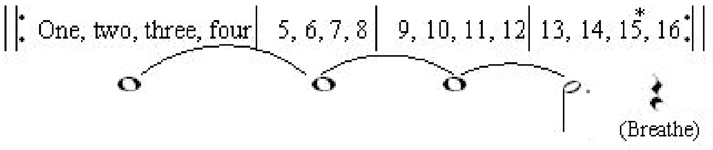
Breathing and relaxation exercises should precede any singing activity. Proper breathing involves the nostrils or the mouth, the lungs, the diaphragm, the rib muscles and the stomach muscles. Note that lifting the shoulders narrows the body, and thereby the cavity inside the body, in which air is stored. Lifting of the shoulders is, therefore, a sign of a poor breathing habit. A good, steady, strong voice is supported by the air that we breathe in and use properly. When we breathe, the air we inhale inflates the lungs that are enclosed by the diaphragm. The air stretches the diaphragm, and the intercostal (rib) muscles expand outwards. The quantity of air in the lungs diminishes when we exhale air, and the lungs begin to deflate. The diaphragm correspondingly collapses, and the rib muscles contract. If insufficient air is supporting the sound of the voice, it sounds stifled, tiny and weak. The sound being produced could begin to waiver in pitch. We are compelled to breathe in again before the fluctuation in sound quality occurs. There are, normally, points in the flow of a melody when an indiscriminate intake of air, no matter how fast, causes a break that ruins the flow and interpretation of a song. Proper breathing means the ability to breath deeply, to inhale as much volume of air as is possible, and to hold as well as control the air, which acts as the support for interpreting the intonation and phrasing of a song. The next intake of air is timed for an appropriate point in the structure of the song. This has to be done such that no fatigue or stress resulting from poor control of breath is experienced. We should not force ourselves to continue making sounds when there is an inadequate support of air from the lungs. The singing teacher should plot breathing points for a piece in advance of the singing class.

Exercises in developing proper breathing habits during singing should proceed as follows:

1. Inhale air slowly and deeply by relaxing the body and allowing it to grow large. The air inhaled inflates the stomach muscles. To test this, rest a flat palm on the belly, and feel the belly distend as it fills with air, pushing your palm outwards. In all breath control exercises that will follow, always rest a palm on the belly until proper breath control becomes automatic skill.
2. Exhale the air slowly through the open mouth, counting evenly in a level tone – 1, 2, 3,

4 ... etc. It is advisable to count evenly, slowly and softly, and strictly keeping a steady level of tone and loudness. The body should increasingly become tense and narrow as the belly deflates along with the lungs towards the wall of the spine. The hand on the belly will illustrate this visually. In a class exercise everybody should count at the same pace and pitch. At a convenient count, say of sixteen, depending on the speed, quickly inhale air again on a sign or verbal instruction from the teacher. Inhale fast and exhale slowly once again by counting. This should be done many times without any break. In the course of time the breath will be held for an increasingly lesser number of counts.

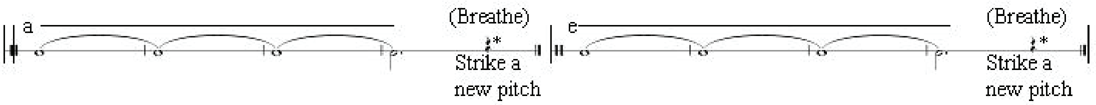
Ex.1. Breathe and count



STEP IV *Breathing and articulation exercises*

Repeat the exercise in Step III. This time, articulate and hold vowel sounds while exhaling. It would help to play a pitch on any available music instrument, and articulate the vowel sounds at that pitch. If there is no pitched instrument, the teacher should give a pitch vocally for the class to take up. Listen carefully to yourself as the vowel sound is articulated in order to ensure that a steady pitch and level of voice is maintained. Also ensure that each vowel sound is articulated distinctly. Use, in turn, the vowel sounds a, e, i, o, u, and other peculiar vowel sounds of the culture. The pitch on which a vowel sound is articulated and held for the recommended duration should be given at the point of intake of breath to repeat the breath-holding exercise. The teacher should vary the pitch at each intake of breath.

Ex. 2 Breathe and articulate

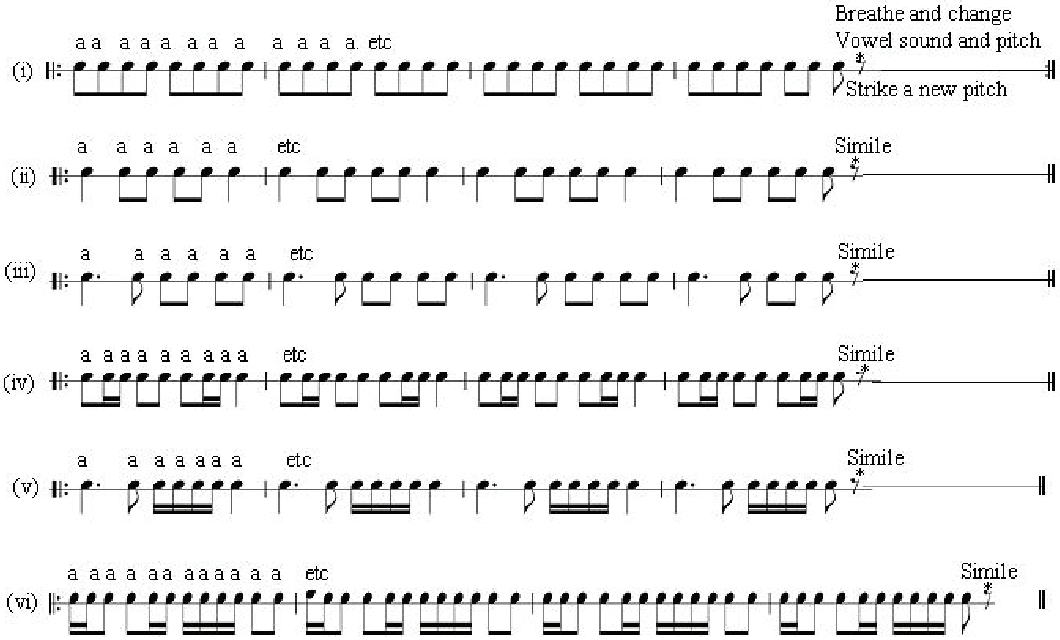


STEP V *Breathing and articulating vowel sounds to pitches: rhythm phrases – monotone*

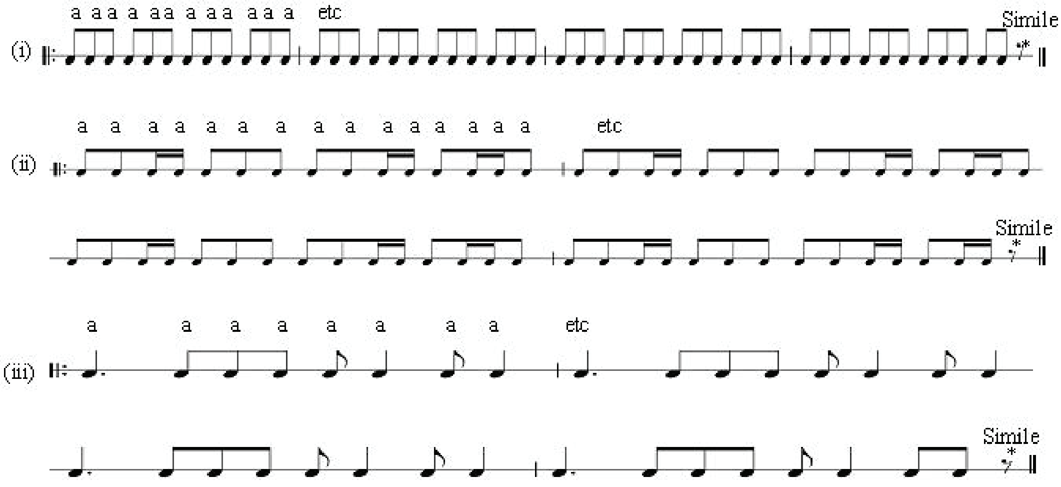
At the beginning of an exercise, play a bar of the rhythm phrase, which will be repeated in subsequent bars. In the last bar there is a break – a rest on the last note that allows a fast and deep intake of breath. The class should reproduce every vowel sound on a monotone to the rhythm pattern, and for the number of bars indicated before a fresh intake of breath, as well as a change of the vowel sound and pitch as the teacher may direct. Sing all the vowel sounds one after the other, and start again from the first vowel sound, “a”. Emphasis should be on articulating each vowel sound at a level of tone as well as unwavering pitch while intoning the rhythm phrase.

Use: a, e, i, o, u etc. for each exercise.

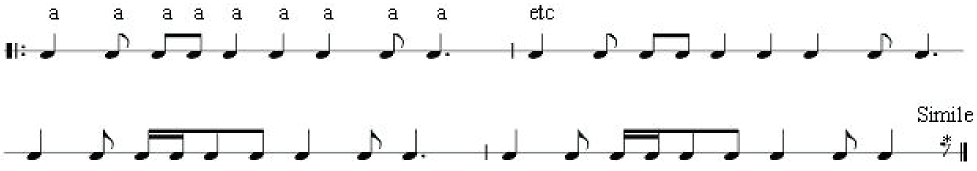
Ex. 3. (Try other vocalized rhythm exercises in common time)


(i)
a a a a a a a a a a a a etc
Breathe and change
Vowel sound and pitch
Strike a new pitch
(ii)
a a a a a a etc
Simile
(iii)
a a a a a a etc
Simile
(iv)
a a a a a a a a a etc
Simile
(v)
a a a a a a a etc
Simile
(vi)
a a a a a a a a a a a a a etc
Simile

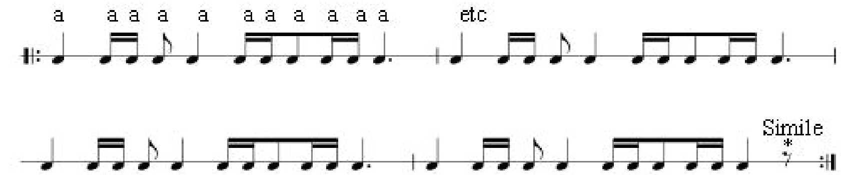
Ex. 4. (Try other rhythm exercises, in compound time)


(i)
a a a a a a a a a a a a a etc
Simile
(ii)
a a a a a a a a a a a a a a a etc
Simile
(iii)
a a a a a a a a etc
Simile

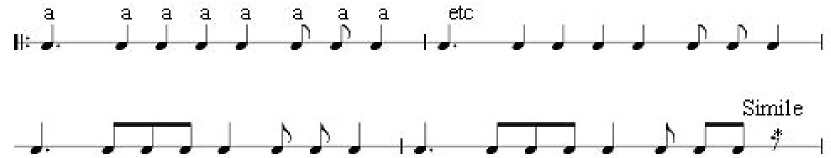
(iv)


a a a a a a a a a
etc
Simile

(v)


a a a a a a a a a a a
etc
Simile

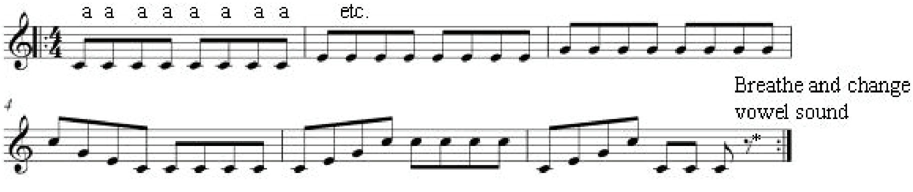
(vi)


a a a a a a a a a
etc
Simile

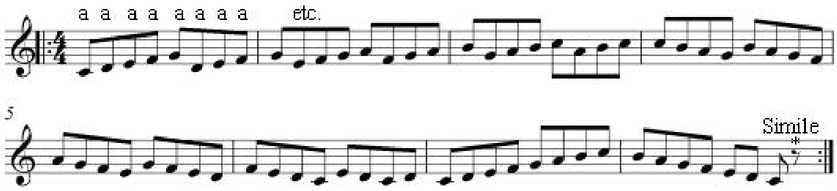
STEP VI *Breathing and articulating rhythm phrases with varying pitches*

If there is any problem of sight singing, a music instrument or voice could be used to play through a statement before the class takes the exercise, singing the vowel sounds.

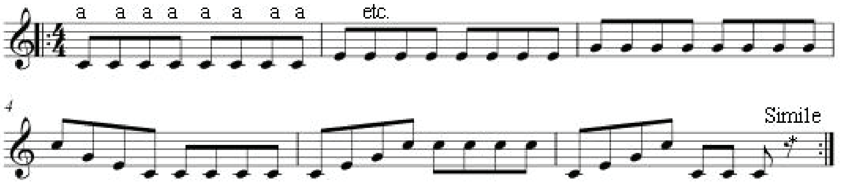
Ex. 5. Arpeggio motion using a, e, i, o, u, etc. sounds one after the other for the exercise


a a a a a a a a
etc.
4
Breathe and change vowel sound

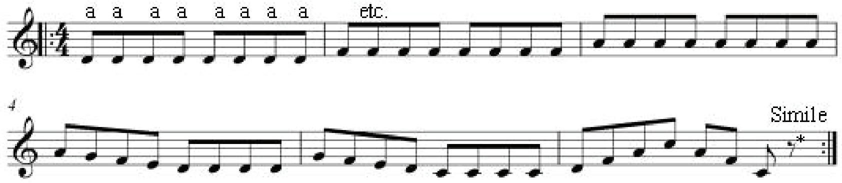
Ex. 6. Scalewise motion, using a, e, i, o, u, etc. sounds consecutively


a a a a a a a a
etc.
5
Simile

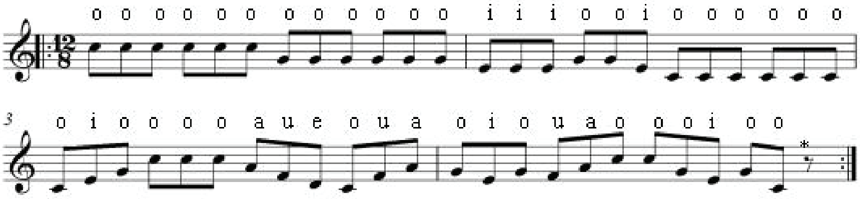
Ex. 7a. Combination of arpeggio and scalewise motions using a, e, i, o, u, etc.


a a a a a a a a
etc.
4
Simile

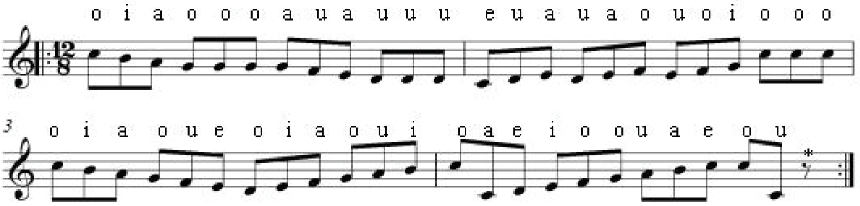
Ex. 7b


a a a a a a a a
etc.
4
Simile

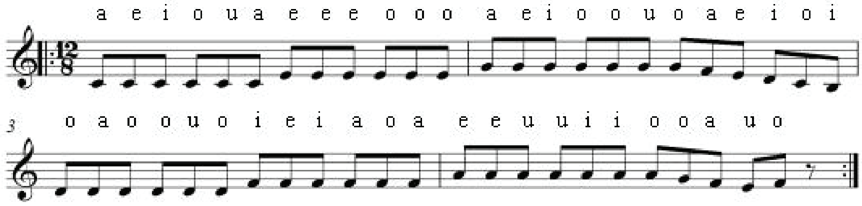
Ex. 8. Mixing vowel sounds in arpeggio motion


o o o o o o o o o o o o i i i o o i o o o o o o
3
o i o o o o a u e o u a o i o u a o o o i o o

Ex. 9. Mixing vowel sounds in scalewise motion


o i a o o o a u a u u u e u a u a o u o i o o o
3
o i a o u e o i a o u i o a e i o o u a e o u

Ex. 10. Mixing vowel sounds in arpeggio and scalewise motion


a e i o u a e e e o o o a e i o o u o a e i o i
3
o a o o u o i e i a o a e e u u i i o o a u o

The exercises recommended so far should be done independently, and as many times as possible, daily, by a student intending to be a singer. The student should also do exercises in other available books for singing lessons approved by a qualified voice teacher. Attention should be paid to the proper use of vocal, breathing and muscular organs.

STEP VII

Study the song that is to be learnt for the day. Pick out the vowel sounds in the text, and the notes of the tone-order, that is, the pitches used in the melody. Using a rhythm pattern in the time signature of the song, prepare a four-bar breath-control and vocal exercise using every vowel sound in the text, one after the other. "Steal" breath at the end of every four bars, before changing to the next vowel sound.

In all the exercises recommended above, ensure that singing happens at a steady level of voice for the period of expelling air slowly and completely from the lungs. Start "stealing" breath after every two bars as the continued repetition of an exercise may demand. Rests should be allowed after many rounds of each exercise. Breathe regularly, without holding notes during such rests.

STEP VIII

Songs are structured in phrases and statements. When actual singing commences, the class should always breathe deeply before starting a phrase/statement of a song. The teacher should mark appropriate points in an extended melodic statement where the class should breathe. Some editors of published songs indicate this in some songs with the sign of a comma (,). As a matter of habit, whenever a significant rest occurs in a song, seize the opportunity to breathe deeply, just before entering with the next phrase/statement.

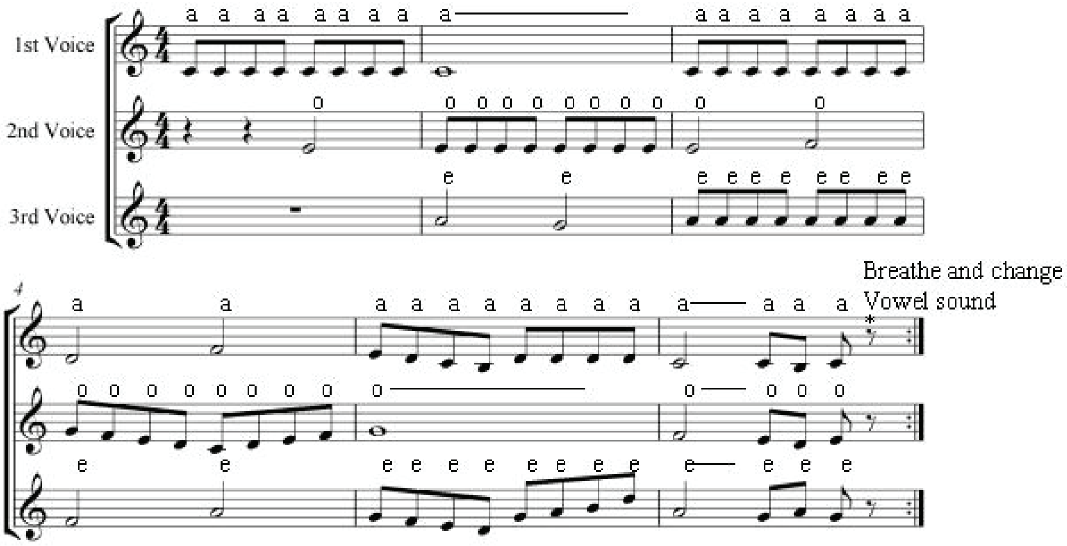
STEP IX *Breathing and harmonizing exercises*

A breath-management exercise is a good opportunity to introduce children to singing in voice parts, especially in cultures that indigenously sing in unison. Divide the class into three groups/voices for the following exercise.

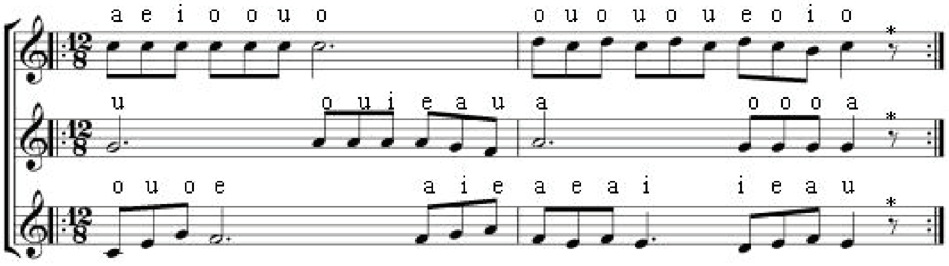
Use the vowel sounds, a, e, i, o, u, etc. one after the other without a break. Breathe at the end of every four bars as indicated before a repeat, changing to a new vowel sound.

It might be helpful to have each voice part learn its line separately before combining the voices in a breathing and harmonizing exercise. Do not be tempted to breathe within the long notes. When singing in a group, listen to the other voice part/s to make sure that one's own voice is not heard above that of the neighbour, unless one is taking a solo.

Ex. 11. Each voice part should use vowels in the order indicated

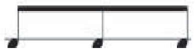

1st Voice
2nd Voice
3rd Voice
a a a a a a a a a a a a a a a a a
o o o o o o o o o o o o
e e e e e e e e e e e
a a a a a a a a a a a a a a a
o o o o o o o o o o o o o
e e e e e e e e e e e e e e
Breathe and change Vowel sound
*

Ex. 12. Use a, e, i, o, u, etc.

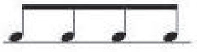

a e i o o u o o u o u o u e o i o
u o u i e a u a o o o a
o u o e a i e a e a i i e a u
*

STEP X

Work out other breathing and vocal exercises involving scale runs, sequences of thirds and wider intervallic leaps as students develop skill. Also do exercises based on the intervals of the tone-order of any available instrument. Vowelize to



or



STEP XI

The following plan of a school singing period is recommended:

- breathing and voice-training exercises
- learning new songs
- revision of old songs
- a run through of the new song/s or as much of a new song as is learnt during the period

The allocation of time to each of the above singing activities should be in the ratio of 3:4:2:1.

MODULE 108
PERFORMANCE

UNIT 1 – STUDY OF SOLO AND ACCOMPANIMENT INSTRUMENTS 193
TOPIC 1 Approaches to education on performance 193
TOPIC 2 Literacy approach to the study of indigenous music instruments 194
TOPIC 3 Instruments of specialization 204

STUDY OF SOLO AND ACCOMPANIMENT INSTRUMENTS

TOPIC 1 Approaches to education on performance

STEP I

In African indigenous societies, music education is an oral as well as practical process. So, also, is the learning of instruments. In some societies, there is a formal approach to the acquisition of skill on an instrument. A child who has exhibited some skill and interest on a mother instrument could be apprenticed to a mother instrumentalist who coaches her/him on it.

In some other class-structured societies where a person's occupation is also determined at birth by her/his family's economic profession, there is the tradition of the musical artistes' class, and consequently a subsistence profession. Every child born into a family in the musical artistes' economic class is expected, by virtue of birth, to pursue no occupation or skill other than music and/or dance. The child may or may not be talented, and may not even develop to be a proficient performer. Still, she/he is bound to earn a living as a professional musical artiste, as per societal regulation.

Other societies that are not class-structured societies may also have a different logic of musicians' families. A family may specialize in an instrument type. It is expected that the expertise should be passed on by inheritance. Society expects that a child born into such a family should have the potentiality to become a specialist, like the parent, on the family's instrument or other musical arts specialization. Proficiency, however, determines social recognition and patronage, as children from outside such families have equal chances to compete to become recognised specialists on the instrument.

There are African societies where no formal apprenticeship system is practised and there are no musicians' families of any distinction either. Proficient musicians emerge by first developing skill and interest while performing in children's groups. The children construct copies of adult instruments and perform them in children's ensembles for the appreciation of peers and adults as well. A gifted and enthusiastic child develops further by observing adult performers on an instrument, and re-creating adult music on her/his children's copies. A child may be recognised, and recruited to join an adult ensemble. Other children or grown-ups may be recruited directly into a mature ensemble without the need for a previous demonstration of capability. The recruit may then graduate from simple accompaniment instruments to performing on the mother instruments, depending on ambition and practice. There could be occasional informal guidance from experts.

A child whose parent is a mother instrumentalist will have a greater tendency to develop skill on the parent's instrument or specialized music type. She/he may not necessarily grow up to join or take over from the parent.

Generally, most mother instrumentalists graduate from accompaniment instruments to a mother instrument. The would-be mother musician gains capability in the process to coach recruits, arrange music for the instruments of an ensemble, and learns how to correct faulty performances.

STEP II

The study of instruments in the modern African educational system should emphasize formal acquisition of skill on indigenous music instruments, as many learners grow up without practically experiencing indigenous musical arts practices. Every African music student must develop skill on an indigenous instrument. It is important, however, that while encouraging the indigenous system we adopt a literary approach to instructions as well, even where, ideally, indigenous specialists have been recruited as instructors. The literacy approach is inescapable in modern musical arts education in Africa, since we have to produce intelligent, literate performers from persons who must have missed the protracted period of learning by rote and imitation required for indigenous performers to develop into experts.

A performer on any music instrument never stops practising to develop or improve skill. Playing well on any music instrument demands a lifetime of learning and playing, after basic proficiency must have been acquired through a tutorial process. Any literate composer for indigenous music instruments needs to adopt a written music approach. We note that the extant indigenous African music instruments are already standardized according to the African concept and practice of *relative* standardization. In Africa, a literacy approach to the study and performance on indigenous music instruments does not need to wait until such a time as the modern practice of standardization, if desirable, becomes applied to African music instruments. A composer merely needs to provide brief explanations on how her/his written scores for indigenous instruments should be read and interpreted.

TOPIC 2 Literacy approach to the study of indigenous music instruments

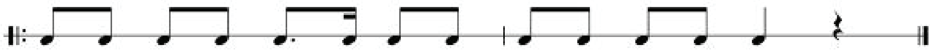
STEP I

We have to devise a simple notation suitable for every instrument type. It is important in modern education that a music student develops the ability to perform from a written score without prejudice to the parallel development of skill on the African indigenous performance-composition principle, which compels the ability to extemporize and improvise. These are strong African performance traditions that we must strive to maintain and advance into contemporary reckoning. Developing a notation device should not be seen as a difficult task. Competence in manipulating rhythms and the ability to produce tones or notes on an instrument are all the pre-requisites we need. What follows are some examples of how to devise notations that would be useful for learning how to play non modern-standardized music instruments as well as writing music for them.

STEP II *Performance-study of single-toned music instruments*

There are a few music instruments that perform action motivation roles in indigenous African ensembles and have been conceived as percussion instruments. The musical function is of rhythm essence. Usually only one level of tone is possible. For such instruments, we need to write only the rhythm pattern in a line for the performer to reproduce, noting that the conventional symbols and system of rhythm notation are appropriate for representing the feel, flow and rhythmic configurations of African music. There is no need to invent alternatives.

Fig. 1



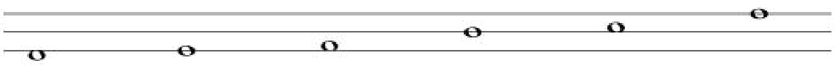
Such single-toned percussion instruments include hand clapping, any pair of clappers, phrasing-referent instruments such as the single bell, the wooden knockers, the single mortar-shelled drum, etc. Also shakers and rattles, among others, are conceived as percussion instruments in African ensemble music rationalization and practice. There are instances where such a percussion instrument is used alone to accompany vocal music. In some children's music two or more clapped layers of independent rhythmic themes could be interstructured to produce a complicated accompaniment texture such as in clapped quiz-dance games.

STEP III *Performance-study of melody instruments*

Melody instruments produce two or more definite pitches by specific fingering and embouchure techniques. We can adopt or adapt the conventional system of notation using the stave. We have to start our study by identifying the pitches and assigning appropriate lines and spaces to them. First lessons on performance would then teach which fingering positions and manner of articulating sound produces the pitches (notes) on the instrument. The lesson would then progress to playing combinations of the available notes written on an adaptation of the stave as needs be, and using conventional symbols of rhythm and pitch notation.

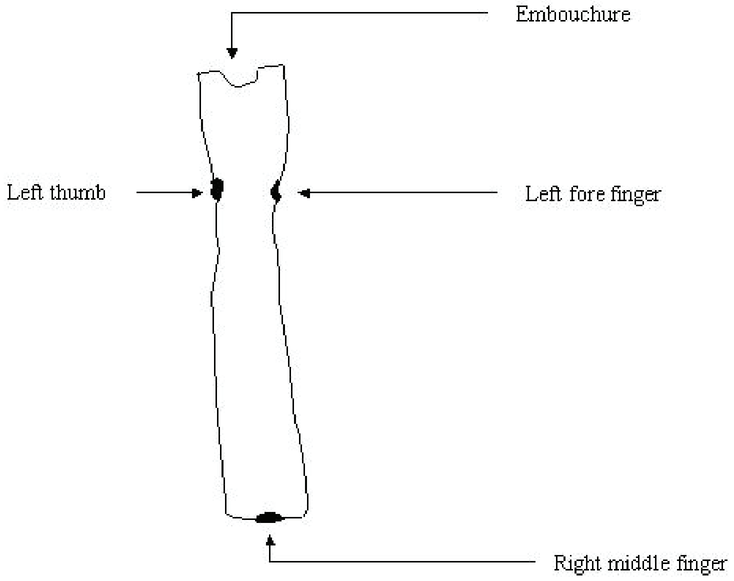
We shall illustrate with the example of an indigenous horn or flute in a culture area and, for our purposes, a notched flute. The procedure developed here can be adopted and applied to suit the peculiar physical features and musical peculiarities of any melody instrument other than the notched flute found in your culture area. Let us then take the example of the notched flute with three finger holes, which can produce six notes. This means that there are not more than six fingering positions including the open note without any fingering. There could be more notes when a fingering position coupled with embouchure technique produces more than one pitch, that is, harmonic notes. We shall start by assigning the notes to lines and spaces on a stave. The arrangement should not have the implications of the intervallic scheme of the European classical diatonic system represented by the clefs. To avoid any confusion that may arise in our minds our stave could have only as many lines and spaces as are needed to accommodate the available notes on the indigenous instrument. Should we opt for such an adapted stave, we must not use conventional clef signs, rather draw two vertical lines at the beginning of the stave and then write the time signature. Otherwise we must note that on such indigenous melody instruments the issue of changing the key, and, therefore, any need for key signatures, would again not arise. In the case of our flute with six notes, we can opt for a stave of three lines.

Fig. 2

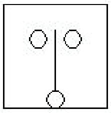


A composition for such an instrument found in a culture area should indicate the lines and spaces assigned to the pitches, ascending from the lowest pitch as in Fig. 2. Note that the use of three lines conceptually avoids the European classical intervallic scheme of pitches moving in semitone and tone between the lines and spaces. We shall refer to the distance between adjacent notes as steps. The intervallic value of every step should represent the standard, cultural interval between adjacent notes on the instrument in that culture. The pitch of each note as well as the interval between adjacent notes will be produced automatically every time the right fingerings and embouchures produce the right sound. We must note that indigenous African music philosophy and theory rationalize the principle of relativity. As such we may find that any of the same melody instruments would have a different starting pitch (that is, the pitch level of the lowest note), but the intervals between the pitch ranges of every instrument produced in the culture must be exactly the same. As such any instrument of the same type can produce a musical sound that categorically conforms to the culture's scale system. Next we have to indicate which fingering produces which note on our notched flute stave, since our illustrative flute is the notched vertical type that has two lateral finger holes opposite each other, and one dorsal hole as in the diagram on the following page:

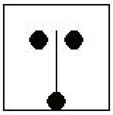
Fig. 3. Vertical notched flute, showing fingering



We can represent the finger holes graphically as follows:

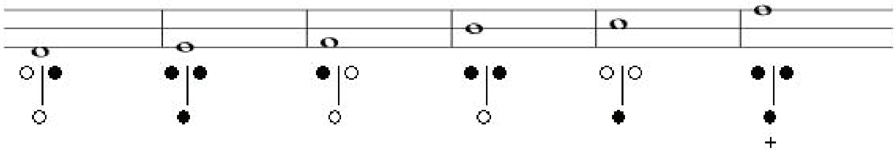


or



A black spot represents a closed finger hole while a white spot represents an open finger hole. After studying the fingering technique as well as the technique for sound production on the instrument with the help of an expert performer, we can now give a diagram showing the fingerings that produce notes, that is, a fingering chart.

Fig. 4. Fingering chart for the indigenous vertical notched flute

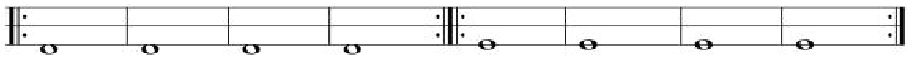


+ = harmonics produced by over-blowing.

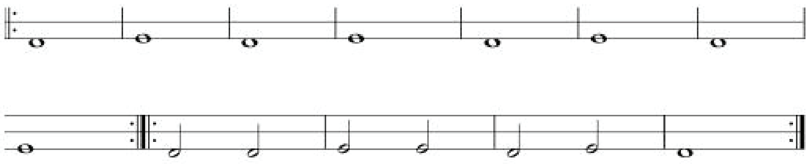
We note that the notes 2 and 6 have the same fingering, but while normal blowing produces the number 2 note/pitch, over-blowing produces the number 6 note/pitch. We learn over-blowing through practice.

A beginner learns how to produce the notes by playing graded patterns. The note combinations and rhythm values of exercises will progress systematically from simple to more difficult patterns:

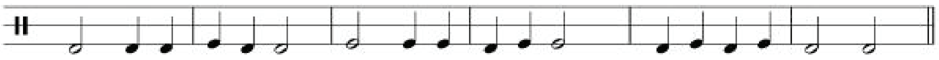
Ex. 1



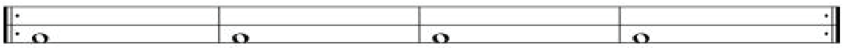
Ex. 2



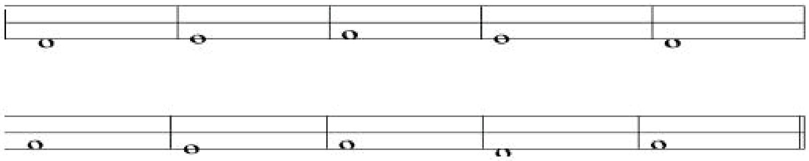
Ex. 3



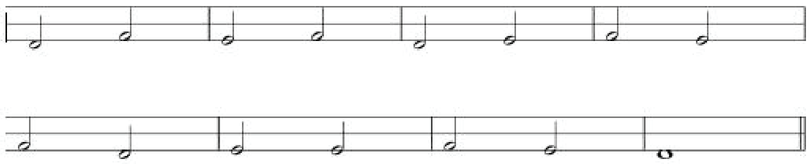
Ex. 4



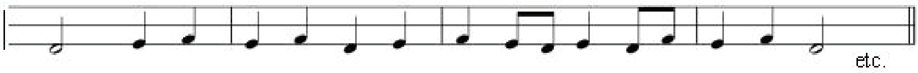
Ex. 5



Ex. 6



Ex. 7



Progressively, more learning exercises should be prepared to incorporate more notes with easy exercises to put creativity and exploration of the advancement potentials of indigenous instruments on paper. More notes can be added, as skill in fingering is developed, and until all the six notes or more are learnt. All the notes possible on a traditional melodic or melo-rhythmic instrument may not be fully exploited in indigenous practice, because cultures only use what they have rationalized as being best for important human or musical reasons that can be discerned through research. We further note that development of technical design, range of notes as well as performance technique on indigenous music instruments of Africa has always occurred, all through periods of human advancement of African musical heritage and history. In modern African classical performances, we have the responsibility to advance the stage of extant indigenous practices to suit contemporary performance and literacy imperatives.

We note that, all along in the above exercises, the student is also developing a technique in playing written music. The lecturer, who is a literate performer or who is working with a non-literate indigenous instructor, should develop expertise on the written and performance exercises. In the end, transcription of some well-known indigenous tunes played on the instrument should be given to the student to perform in ensembles as a soloist, a complementing part or as an accompanist. The lecturer or enterprising student, in collaboration with the indigenous instructor, should write other original compositions that could be technical exercises intended to develop dexterity in playing the instrument. When a student has advanced technical skill, and can play advanced written scores expertly, she/he should be encouraged to start solo improvisation. She/he could start by listening to a recording of indigenous improvisatory samples and reproducing them in ensemble situations after practising privately. We emphasize that, wherever possible, proficient students and instructors should explore the possibilities of extending the range of pitches and tonal effects on an instrument. This would be achieved by experimenting with other fingering and playing techniques. If there is a resourceful instrument technologist around, research experiments on improved designs of the instrument with more finger holes and range of notes, possibly, modern-standardized, could be embarked upon as an inter-disciplinary team research project.

Every other type of indigenous melody instrument would probably require a different approach to its notation, based on the model for the vertical notched flute given above. The notation for indigenous multiple-string instruments that are not fingered could take the same approach as the flute model. The number of strings would automatically represent the number of notes/pitches. No fingering sketch would be needed. String instruments that require fingering would require that the strings be drawn to mark the approximate spacing of finger positions that give the notes of the pitch-order where the neck is not fretted. African string instruments are, anyway, not normally fretted. The notes so produced should be assigned fixed positions on an appropriate stave.

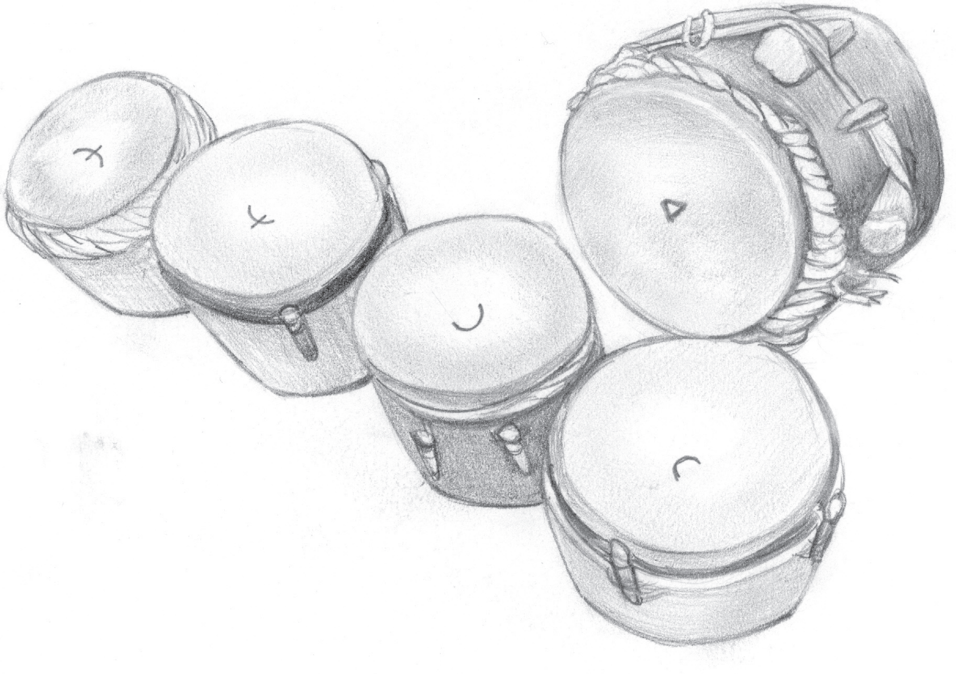
With xylophones and finger pianos, each slab or prong should be assigned a line or space on an appropriate stave.

STEP IV

Another system of notation is the *symbolic notation*. It is suitable for indigenous melody instruments as well as most melorhythm instruments. In the symbolic notation system, every note is assigned a rationalized symbol. Notation and musical writing becomes a single line affair. Conventional rhythm symbols (the vertical strokes for quarter notes, eight notes and smaller subdivisions) are affixed to the symbols to show duration of notes. The stave and conventional symbols of note duration in European classical music writing are dispensed with. Symbolic notation may become inadequate when we are dealing with an instrument that has a very wide range of notes.

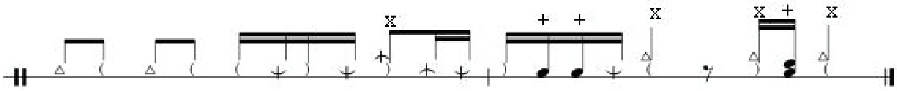
An example of symbolic notation system has been developed for a type of tuned drum row instrument, the *Ese* of the Igbo of Nigeria. The indigenous *Ese* instrument comprises four mortar-shelled membrane drums of different sizes, and correspondingly graded pitch-tones. There is a fifth, open-ended membrane drum that plays a deep-toned note of indefinite pitch. The following is a graphic diagram of how the instrument is arranged on the ground for a performance.

Fig. 5. Component tuned drums of the Ese *tuned drum row showing pitch-tone symbols.*



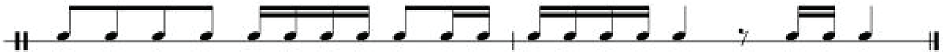
In the previous diagram, the pitch-tone of each drum has been assigned a number and a corresponding pitch-tone symbol, from the lowest to the highest. A student thus learns to recognize each drum and the pitch-tone it produces by its symbol. If we add conventional rhythm characters to the pitch-tone symbols, we can write and read the music for the tuned drum row as in the following example:

Ex. 8a



The above tune has the following rhythm pattern:

Ex. 8b



The tuned drum row is a type of keyboard type of instrument, which, like the xylophone, is played with two hands holding two drumsticks. When two notes are sounded simultaneously, they are written together on the same vertical symbol of musical time, the one notated on top of the other (see example marked x in Ex. 8a).

When a note or simultaneous sound is repeated, this is indicated with a dot following the first symbol of the note. The dot carries the duration value of the repeated pitch-tone (see example marked + in Ex. 8a). We can thus dispose with writing a pitch-tone symbol as many times as it is repeated consecutively.

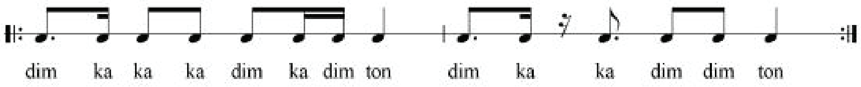
The character of the sound produced by a mortar-shell drum has a pitch ambience that is explicit, but the ambience of which is coloured by loaded overtones, hence the term pitch-tone. The tunes played on tuned drum rows are of course essentially melodic, harmonic and, depending on the striking technique, could also be made to sound percussive.

STEP V *Performance-study of melorhythmic instruments*

We already know that a melorhythm instrument produces different levels of tone, depending on manipulation. It cannot be said to produce definite pitches for persons not cognitive of the indigenous African dual conceptualization of levels of musical sound in vertical space – tone level and pitch. The first task in learning how to play such an instrument from a literacy approach is to find out the number of tone levels commonly produced on the instrument in the culture area. Teach the technique for producing the tone levels. On an open-ended, conical membrane drum, for example, the lowest tone level is produced by an open stroke at the centre of the membrane head with a cupped hand that bounces off immediately after striking, ensuring that the base of the palm is hitting the membrane. Other primary levels of tone can be obtained by:

- an open stroke on the membrane at the rim with fingers that bounces off immediately after striking
- slapping and holding down the fingers on the membrane at the rim, with or without pressing down the membrane at the centre with the other hand. A slap should be such that it stops the skin from vibrating
- a closed and held stroke at the centre of the membrane, which does not allow the membrane to vibrate
- striking the wooden shell of the drum with a stick or a metal ring

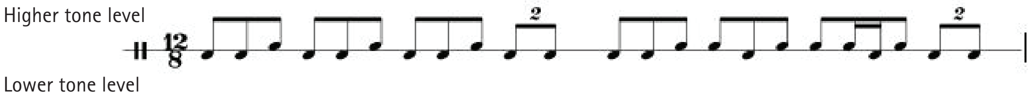
In many instances, indigenous performers use oral notation (mnemonics) to teach or sing tunes played on melorhythm instruments. We could adopt such an indigenous oral (mnemonic) notation approach, but write the notes down along with appropriate rhythm symbols denoting the duration of every note in a melorhythmic tune. As such, a notation system for a melorhythm instrument could also be a single line of rhythm pattern, carrying the appropriate mnemonic vocable for the tone levels attached to the rhythm symbols:



On the membrane drum used as the model, “dim” is the vocable for the lowest tone level. “ka” is a medium tone level at the rim, while “ton” is the highest tone level obtained by slapping the rim. A membrane drum could give other variations of tone. A study of such a membrane drum should then start with the identification and vocalization of the mnemonics for all the primary tone levels, and the striking technique that produces each mnemonic sound. A student could first sing appropriate mnemonic vocables to rhythm notes, and continue singing as she/he plays the melorhythmic statement or phrase using appropriate stroke and touch that should be sketched in a playing chart such as was done for the vertical flute (Step III).

Alternatively, we could draw parallel lines, and use only the spaces or the lines to represent levels of tone on a melorhythm instrument. The rhythm values will then be scored as if for a melody instrument. The symbols or vocables for the tone levels required should be indicated at appropriate lines or spaces. A composer could additionally indicate the tone symbols at the margin of a score where symbols are preferred to the vocables. Suppose we want to teach performance on the wooden slit drum that is sometimes used as a mother as well as supporting instrument. There are two primary tones. So we draw a line to separate the low and high tones produced on the two lips of the slit drum.

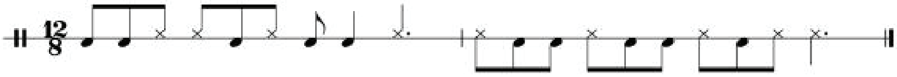
Ex. 9



For melorhythm instruments capable of three or more levels of tone, we would use as many lines or spaces as there are notes. It is not advisable to write on lines and spaces at the same time when scoring for melorhythm instruments, since the combined use of lines and spaces has already become conventional and suggestive of intervals in writing melodies. For secondary notes on our slit-drum model, we can add signs (with explanations) to a level of tone on which a secondary shade of tone is desired. We know, for instance, that most primary tones are produced as "open" strokes, that is, the hand or beater bounces off immediately after impact to allow unimpeded vibration. A different shade of tone is obtained if we play a "closed" or "held" stroke – the striking hand or beater is held down on the surface of the instrument to impede vibration after impact. To notate "closed" strokes, we could merely put a sign such as (-) on top of the note.

The notation system that we have developed as more suitable for writing scores for melorhythm instruments such as the open-ended membrane drum, uses the same principle as that recommended for the tuned drum rows – symbolic notation. The primary low tone level produced as an "open" stroke is given the symbol of a black note head (•); the primary high tone level is given the symbol (x). A slap at the rim has the symbol (S). Other standard symbols have been adopted for other sounds with a tone level or percussive implication used in written scores for modern African classical drumming. A symbolic notation score for a composition based on only the primary tones of a melorhythm instrument would then be as follows:

Ex. 10. Symbolic notation for the open-ended, membrane drum



What we have done is to demonstrate that a literacy approach is possible and desirable in modern African music education. A literate performer in a modern setting in Africa should then be able to play music written by modern African composers for indigenous or Western classical music instruments. We note that an African melorhythm instrument is an indigenous classical instrument with a systematic approach to composition and performance that should guide writing music for such instruments. A literate composer on the modern African music scene should be able to write for other standard indigenous music instruments, bearing in mind the indigenous principle of relative standardization of instruments that informs musical creativity, theory and practice. Relying on a written score that also incorporates the African principle of performance-composition is the only advantage a literate musician, as the creator or interpreter of a finished, documented and copyrighted musical composition, has over the non-literate indigenous expert. Otherwise an oral literacy approach to modern composition remains valid, but could be inadequate in isolation for the creative designs of modern literate composers. Future developments will determine the need or otherwise to impose modern standardization theory as well as technology on African music instruments.

TOPIC 3 Instruments of specialization

STEP I *Indigenous instruments*

The emphasis in music education in African school systems should be placed on the performance-study of indigenous music instruments in the locality of an institution. Start with learning accompaniment instruments by playing them in ensemble situations. Adopt a literacy approach already developed, or any other that is suitable for a unique ensemble imperative. The simplest sounding accompaniment or supporting role may not be easy to play in an ensemble. A lot of concentration and a steady hand are needed, especially in ensemble roles where the same phrase or statement is to be repeated with little if any variation at all, an uncountable number of times. It is important to bear in mind that performance practice in African music demands a very strong sense of phrasing and concentration. Even a percussive structure has to be interpreted from the perspective of its phrase sense. After the basic techniques in sound production and the reading of written scores have been learnt, further instruction on an instrument is best given in ensemble situations, during which African compositional theory and techniques are best illustrated.

Students can progress to available mother or solo instruments after gaining ensemble experience on simpler instruments. It should be noted that a simple instrument is not necessary for children. Indigenous African children normally prefer to experiment on adult instruments. In the African music education system, children are encouraged to play with adults and on adult instruments, except where the children make their own instruments on which they simulate or reproduce adult performance techniques and compositional standards.

Local experts on mother instruments should be recruited, at least on a part-time basis as instructors, but they must work with an enterprising, literate music teacher. As soon as an appreciable skill is acquired, it is advisable that a student specializing on a mother instrument combines private tuition and exercises with performing written scores. Improvisation and extemporization should be encouraged at the same time to stimulate creativity.

STEP II *Voice*

The alternative to specializing in a solo instrument is the voice. Students with good voices, by cultural aesthetic standards, can opt for specialization as singers where there are competent voice teachers. Otherwise the student could be apprenticed to a recognized indigenous solo or specialist singer. An incompetent modern voice teacher could ruin a good voice, especially a young voice. There are standard books for voice development that a voice teacher could use with discretion so as not to negate the cultural voice aesthetic. Songs to be learnt should be selected mainly from books of African songs, particularly songs from contiguous culture areas that help to develop the cultural vocal aesthetic. African performance practices as well as educational principles do not require that a singer should be declared voice-perfect before performing in any public forum. As such, singers and instrumentalists should start giving public performances as soon as basic competence and ensemble discipline are acquired. Public performances in the college environment should be for local audiences, a majority of whom have no psychical rapport with, and may not appreciate, foreign, European classical songs or voice aesthetic. There are, nevertheless, European art songs as well as songs of other world cultures that are good for voice development. These could be judiciously selected to increase a student's versatility and repertory as well. For a local audience, a brief explanation about the origin, content and background of songs of other cultures engender audience appreciation.

Voice students should be exposed to local ensemble experiences. This would enable them to develop skills in indigenous vocal techniques as well as performance extemporization. It could equally offer experiences in arranging tunes for choral, instrumental or choral-instrumental ensembles.

For purposes of examination, evaluation of vocal performances must emphasize songs from African songbooks or local indigenous repertory appropriately arranged or re-composed. Thus an evaluation programme should include a performance of one's own choice, and arrangements of original or indigenous pieces with one's own choice of ensemble support.

STEP III *Western classical instruments (piano, harmonium, guitar, recorder and other wind and string instruments available)*

Where such European classical instruments are available, they should be studied as an optional extra, and not as an alternative to a specialization on an indigenous mother/solo instrument or voice. There are already standard tutors for any of the European classical instruments that are standardized and mass produced as per modern music instrument technology. An enterprising student who has access to any of the instruments can develop skill on her/his own by using the appropriate instrument tutor, and under the guidance of an instructor where there is a competent one. On instruments such as the piano or the guitar, a student should be encouraged to develop skill in indigenizing the performance and compositional techniques, in order to develop indigenous stylistics for solos or accompaniment for cultural tunes and other popular music informed by African creative idioms. We must note that there are already African performance techniques and styles for the guitar, piano and some wind instruments. Students should cultivate proficiency in such styles more seriously than striving for far-fetched European classical performance aesthetics.

It is advocated that every music student should specialize as a performer on a music instrument, and at the same time gain competence on the performance of as many others as possible. This will be an insurance for her/his future career as a practising musician or composer.

GENERAL EVALUATION: ETHNOMUSICOLOGICAL PROCESS IN MUSIC EDUCATION PRACTICES IN AFRICA

Ethnomusicology is often erroneously associated with the content and practice of music that is not European classical music. Every humanly inspired musical arts creation has an ethnological base and bias by virtue of implicating human/society contexted perspective and import. However, in the context of contemporary African music studies, any music student or professional should adopt an indigenous musicological perspective, which commands deriving knowledge and material for any intra-musical arts specialization through research orientation. Thus can an African musical arts scholar contribute an original voice in the global musical arts discourse.

Attention should be given to:

- the general nature of indigenous music – knowledge of conventional and cultural determinants of content, practice and affect
- issues of resources and creativity that should represent contemporary advancement of indigenous African philosophy, theory and logic
- the historical perspective – knowledge of culture-contacts and expanded worldview that advance, not develop, African creative traditions into modernity as need be.

Distinctive features of classroom ethnomusicology should entail rationalization of content, resources and learning method as per local models and circumstances. This should emphasize the indigenous education philosophy and principle of: "Create music to know music; know music to appreciate music; appreciate music to be spiritually and humanly enriched by the values of music." Music-knowing and thereby the godly base and health values of indigenous musical arts will be advanced by insightful practical involvement and analytical appreciation.

REFERENCE

Hornbostel, E. M. and Sachs, C. (1914). Classification of musical instruments. *Zeitschrift fur Ethnologie*, XLVI Pp 557–590

A CONTEMPORARY STUDY OF MUSICAL ARTS

INFORMED BY AFRICAN INDIGENOUS KNOWLEDGE SYSTEMS

VOLUME 2

THE STEM – GROWTH

Meki Nzewi

Ciimda series

A contemporary study of musical arts informed by African indigenous knowledge systems
Volume 2

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CONTENTS

INTRODUCTION vii

MODULE 201: MUSICAL STRUCTURE AND FORM 1

UNIT 1 – MUSICAL TEXTURE: PART RELATIONSHIP (SIMULTANEOUS OCCURENCE AND MOVEMENT OF PITCHES/TONE LEVEL, TIMBRES OF MUSIC NOTES IN TIME) 3
TOPIC 1 Towards harmonious sound in multipart music 3
TOPIC 2 Polyphony – indigenous part organization 10
TOPIC 3 Homophony 14
TOPIC 4 Cadence/closure: indigenous and European classical 25

UNIT 2 – FORM: DEVELOPMENT OF THEMES, COMPOSITIONAL AND PRESENTATIONAL FORMS 34
TOPIC 1 Development of themes and compositional forms in indigenous music 34
TOPIC 2 Indigenous techniques for the development of a piece – performance-composition and presentational form 41
TOPIC 3 Non-musical factors that shape presentation forms 49
TOPIC 4 Standard compositional forms in European classical music 51

MODULE 202: FACTORS OF MUSIC APPRECIATION 57

UNIT 1 – CREATIVE LISTENING 59
TOPIC 1 The concept of the long triplet 59
TOPIC 2 The inter-rhythm or two-with-three in part relationship 63

UNIT 2 – ANALYTICAL PERCEPTION 67
TOPIC 1 Reproduction and analysis of rhythm patterns 67
TOPIC 2 Reproduction and analysis of melorhythmic statements 68
TOPIC 3 Reproduction and analysis of melodies 69
TOPIC 4 Hearing and identifying intervals 70

UNIT 3 – TECHNICAL REPRODUCTION OF RECEIVED SOUND 71
TOPIC 1 Hearing, reproducing and writing rhythm patterns 71
TOPIC 2 Hearing, reproducing and writing melorhythmic statements 72
TOPIC 3 Hearing, reproducing and writing melodies 73
TOPIC 4 Hearing, reproducing and writing intervals 73

UNIT 4 – SETTING TEXTS TO MELODY 74
TOPIC 1 Composing melodies with texts in the local/own language 74

MODULE 203: Music instruments 75

UNIT 1 – Usages of music instruments **77**
TOPIC 1 Non-musical usages of music instruments 77
TOPIC 2 Musical usages of music instruments 80

UNIT 2 – The structure of an indigenous ensemble **83**
TOPIC 1 Genres/types of ensemble 83
TOPIC 2 Musical roles of music instruments in ensembles 84

MODULE 204: Music and society 89

UNIT 1 – Musical arts in communal life **91**
TOPIC 1 Musical arts as applied creativity and performance – the social category 91
TOPIC 2 Musical arts as applied creativity and performance – the political category 95
TOPIC 3 Musical arts as applied creativity and performance – the religious category 98
TOPIC 4 Musical arts as applied creativity and performance – the healing category 104
TOPIC 5 Musical arts as applied creativity and performance – the mass communication category 106
TOPIC 6 Musical arts evaluation and audience behaviour 109

UNIT 2 – Notes on appreciating African musical arts **112**
TOPIC 1 Underlying African thoughts that guide rhythmic, harmonic, melodic and formal configurations 112
TOPIC 2 Understanding African musical arts through understanding the African philosophy of life 115

MODULE 205: Research project 117

UNIT 1 – Analysis of data, and writing a research document **119**
TOPIC 1 Analysis of data 119
TOPIC 2 Preparing a research treatise 121
TOPIC 3 My personal ambition in studying music 126

MODULE 206: Musical arts theatre 129

UNIT 1 – Re-creating children's music in drama and movement **131**
TOPIC 1 Continued activities in promoting creativity 131

UNIT 2 – Class theatre projects **133**
TOPIC 1 Class production project – dramatization in mime or danced drama 133
TOPIC 2 Class production project – improvised sketches (solo/duet/trio/quartet) 134

UNIT 3 – Class theatre projects from Volume 1 **135**
TOPIC 1 Organization of a theatre project - the production team 135
TOPIC 2 Class production project – dramatic improvisation 141
TOPIC 3 Class production project – dramatization in mime or danced drama 142
TOPIC 4 Class production project – improvised sketches (solo/duet/trio/quartet) 143

MODULE 207: School songs technique 145

UNIT 1 – Guiding analytical, critical and aesthetic musical interpretation and appreciation 147

TOPIC 1 Understanding a song text and its structure as an aid to interpretation 147

TOPIC 2 The melodic structure of a song as an aid to creative arrangement, dramatization and/or dance 151

TOPIC 3 Developing a critical vocabulary 152

TOPIC 4 The plan of a creative singing period 154

TOPIC 5 Teaching and learning aids for school song (with rural music teachers and learners in mind) 154

MODULE 208: Performance 157

UNIT 1 – Study of solo and accompaniment instruments 159

TOPIC 1 Approaches to education on performance 159

TOPIC 2 Literacy approach to the study of indigenous music instruments 160

TOPIC 3 Instruments of specialization 170

VOLUME 2

INTRODUCTION

> *The dry wood in a people's environment cooks the food they need for nourishment.*
> *To understand others enriches one's own.*
> Igbo maxims

Need

Modern literacy education in African music has hitherto focused more on observed context studies. The philosophical rooting, the psychological and therapeutic force, and the humanning imperatives that ground African indigenous musical arts conceptualizations, theoretical-musicological content and contextual practices have not been much discerned or integrated. Much needed in contemporary education, then, are integrative studies and literature materials that represent the intellectual base of the knowledge owners and creators, and which will ensure cognitive understanding of the indigenous musical arts systems of Africa.

There is as yet no comprehensive, learner-centred book that fosters African indigenous knowledge perspectives and rationalization about the musical arts. The concern over the years has been for the production of research-informed books for modern, systematic education in African musical arts that derive in essence from the original African intellectual perspectives about the sense and meaning of music – indigenous to contemporary. Such books would enable discussion and research of the theoretical content, the philosophical and psychological foundations of creativity and practice, the nature and principles of musical arts theatre, and the historical process.

The five volumes of the musical arts study series (the first three of which are progressive levels of study) address the pressing need for learning texts informed by the indigenous African musical arts systems that target tertiary education. The texts incorporate knowledge of conventional European classical music as they relate to the unique features of African musical arts thinking and theoretical content. The contemporary African musical arts specialist needs secure grounding in her/his own human-cultural knowledge authority in order to contribute with original intellectual integrity to African as well as global scholarship discourse and knowledge creation.

CIIMDA appreciates the collaboration of Professor Christopher Walton who reviewed and edited Volumes 1 and 2 of this series.

Background

The five volumes of *A contemporary study of musical arts* derive from 36 years of research and analytical studies in African musical arts – indigenous to contemporary. Sixteen years of practical research and advancement activities were undertaken in the Ama Dialog Foundation, Nigeria from 1983 to 1999. Subsequent research undertakings in southern Africa as a staff member of the Music Department, University of Pretoria, from 2000, with funding from both the National Research Foundation (NRF) of South Africa, and the Centre for Indigenous African Instrumental Music and Dance Practices (CIIMDA), funded by the Norwegian Foreign Office, have informed the series. The series further derive from my intensive creative and performance involvement in both indigenous and modern ensembles (modern African classical as well as popular), the teaching of African music, also the creation (dialogue and composition) and production of musical arts theatre in tertiary institutions, as well as considerable practical education workshop activities (theory and practice of African drum ensemble music) in Africa and Europe.

> *A travelled mind gains more profound knowledge enrichment than a home-stuck mind, although a vague traveller (into other people's knowledge systems) sheds sense of self.*
> Igbo maxim

Research

Activities in some of the Modules in the *A contemporary study of musical arts* series compel personal and group research as well as intellectual discourse. The essence of research is to stimulate self-mental illumination and intellectual growth, which will in turn contribute to knowledge advancement that will benefit the individual, others and humanity anywhere. Humanly research has always been the bedrock of African indigenous knowledge creations and advancements, and is essential for the construction and practice of the philosophy of humane living, globally, in contemporary times. The activities learning methodology emphasized in these module series involves students in acquiring knowledge through personal research inquiry, participation and analysis of the known, that is the musical arts knowledge system within the students' cultural imagination and realistic life experiences. The methodology adopted in the discussions, representations, interpretations and illustrations in the series has not been conceived to conform to the scholarly convention of literature survey and discourse as well as bibliographical shopping. This approach is for reasons of exigent redemptive cause direly needed in modern African scholarship environment. The concern is to focus without exogenous impositions and arguments on what is considered critical knowledge that expounds indigenous African intellectual authority, and which could help in forming original thinking among modern Africans in the contemporary scholarship emporium. The lecturers and the students are urged to conduct independent research for additional knowledge in the module themes, from field research as well as published and unpublished literature – books, manuscripts and documents available in accessible libraries

and archives – needed to compare, dispute, substantiate, argue and expand the discussions in the book series. Hence we are concerned here with valid African indigenous epistemology rather than the discussion of published literature irrespective of perspicacity, substance or knowledge perspective.

> *We debase the moral foundation of our contemporary human systems when we devalue and de-virtue our indigenous musical arts systems.*

Organization

The series is in five volumes designed for the study of the musical arts in the Music Departments of colleges and universities in Africa in particular. The eight module titles for Volumes 1, 2 and 3 discuss the same knowledge concepts progressively as follows:

Module 101/201/301 series – Music structure and form
Module 102/202/302 series – Factors of music appreciation
Module 103/203/303 series – Music instruments
Module 104/204/304 series – Music and society
Module 105/205/305 series – Research project
Module 106/206/306 series – Musical arts theatre: The content is roughly the same for the three volumes on the rationale that productions in institutions of higher learning should involve all members of a Department of Music, working together as a production team, or in production teams, irrespective of year of study
Module 107/207/307 series – School songs technique
Module 108/208/308 series – Performance

Volume 3 has two additional modules:

Module 309 – African musical arts and historical process
Module 310 – History and literature of Western classical music

A module is sub-coded into unit themes developed as lecture topics that are broken down into steps of study.

Volume 4 of the series is a collection of essays in indigenous music, dance and drama that could enrich perception on issues in musical arts scholarship for students and researchers engaged in disciplinary specialization. It includes specialist discussions on dance and authentic African drama.

Volume 5 is on modern African classical drumming as an instrument of specialization for contemporary concert performances. It contains repertory for solo drumming, drum and voice/saxophone/trumpet duos, and inter-cultural drum ensemble works.

Some specific knowledge items recur across the volumes and modules to furnish additional perspectives or explicatory insights.

Volume 1 further takes into account the fact that education in the musical arts in contemporary Africa has been hitherto modelled on the mental and material resources of

European classical music. Most music students in Africa who are admitted to study music in tertiary institutions may be deficient in the borrowed theory and practice of Western music on which curricula are based, and may have no theoretical knowledge or practical experience at all of African indigenous music knowledge systems. Even for learners with an adequate background of European classical music education and practice, there is little awareness about the fact that strong theoretical formulae and philosophical issues inform creativity and performance in the African indigenous musical arts system.

> *A teacher who does not learn from interaction with learners is not an educator;*
> *A parent who does not learn from children at play is not an adult mind;*
> *Every person is born with the pristine genetic intelligence of a culture; the nature of upbringing nurtures or maims inborn knowledge.*

MODULE 201

MUSICAL STRUCTURE AND FORM

UNIT 1 – MUSICAL TEXTURE: PART RELATIONSHIP (SIMULTANEOUS OCCURRENCE AND MOVEMENT OF PITCHES/TONE LEVEL, TIMBRES OF MUSIC NOTES IN TIME) 3
TOPIC 1 Towards harmonious sound in multipart music 3
TOPIC 2 Polyphony – indigenous part organization 10
TOPIC 3 Homophony 14
TOPIC 4 Cadence/closure: indigenous and European classical 25

UNIT 2 – FORM: DEVELOPMENT OF THEMES, COMPOSITIONAL AND PRESENTATIONAL FORMS 34
TOPIC 1 Development of themes and compositional forms in indigenous music 34
TOPIC 2 Indigenous techniques for the development of a piece – performance-composition and presentational form 41
TOPIC 3 Non-musical factors that shape presentation forms 49
TOPIC 4 Standard compositional forms in European classical music 51

MUSICAL TEXTURE: PART RELATIONSHIP (SIMULTANEOUS OCCURRENCE AND MOVEMENT OF PITCHES/TONE LEVEL, TIMBRES OF MUSIC NOTES IN TIME)

TOPIC 1 Towards harmonious sound in multipart music

STEP I

The principle of harmony deals with the sounding of different voices, pitches or/and tone levels in musical space (simultaneous sound) and time (progressive, successive blocks of simultaneous sound). For a proper understanding of our topic we need to remind ourselves of some musical terms relevant to the discussions that will follow.

i. **Melody** is a line of musical statement constructed with successive units of sound in different as well as repeated pitches.
ii. **Melorhythm**, which is an African indigenous concept and practice, is a line of musical statement constructed with successive units of sound in different as well as repeated levels of tone.
iii. A **music-event** is a musical production judged as complete by a culture, and which uses any medium and number of performers.
iv. When two pitches of sound are heard, whether simultaneously or consecutively, we say that an **interval** of musical sound has been produced.

STEP II *The Concept of simultaneous musical sound*

We must have listened to a lullaby, a dirge, a flute tune or a tune on a musical bow or any other musical presentation given by only one voice, human or instrumental, that exists on its own as a complete musical conception and performance. Any of the above constitutes only one line of self-contained music-event. An audience appreciates it on its merit as a complete performance. Such a single line of musical sound that constitutes a complete musical activity is called a melody.

We must also have listened to a single voice, human or instrumental, performing a melody, which is accompanied with clapping, any other instrument or a combination of other music instruments. The line or multiple lines of secondary sound so produced does not give us the impression of another melody or lines of melody, rather we hear it as a support, such as a pillar of sound carrying along the distinct melody. Such a performance of an accompanied melody is called a **solo song** if the solo melody is performed in the human voice or **monody** especially when a music instrument is playing the melody.

With monody or solo song we are already involved in a musical production that has two or more different sources as well as qualities and characters of musical sounds, and which are systematically organized to constitute a music-event. We must make a strong point at this juncture that what constitutes a tolerable combination of musical pitches (intervals), tone levels or sound qualities that sound simultaneously to make musical sense varies from one music culture area to another. And whatever each culture area rationalizes, practises and approves as tolerable intervals of musical pitches that can be sounded simultaneously in a musical formulation is regarded as harmonious sound in the culture group.

The combination of more than one source of sound that constitutes a multi-layered or multi-voiced thickness of musical sound is referred to as musical texture. The concept of musical texture is worldwide, i.e. universal. There are instances when all the sources of sound unite to perform the same melody or rhythm pattern, each contributing its distinguishable quality of voice or tone. This form of performance by any combination of sources of sound producing exactly the same sound structure, is performing in unison. At other times we hear two or more different sources of sound performing individually peculiar lines of music (melodic, melorhythmic or rhythmic), which combine to produce an acceptable music-event in a music culture area. We are now dealing with the concept of simultaneous musical sounds in a given culture area.

STEP III

Intervals that sound consecutively are melodic intervals, while intervals that sound simultaneously are called harmonic intervals. A culture area will have different and often peculiar vertical combinations of intervals that it approves of as being in harmony. There are musical (natural) as well as cultural (humanly contrived) formulae, which prescribe how the different combinations of harmonic intervals (blocks of simultaneous sounds or intervals) can occur in the progress of a music-event. Different formulae constitute the conventions of practice characteristic of specific music culture areas as well as specific historic periods in a given music culture. When the convention on how different combinations of simultaneous intervals precede and follow one another without upsetting the musical sensibility of a culture area becomes popular usage, it furnishes the syntax or theory of harmony or chord progression for that music culture area or period. The theory then guides composers creating music that must be typical of that musical tradition and time. The conventions of harmonic progression for a music culture area can be discerned after the study of a body of extant music produced and tolerated or approved within its artistic-aesthetic boundary.

A culture group may recognize a kind of sound as musical, but would not accommodate or accept it as musical sound that is tolerable to its collective cultural psyche. Members of the culture would consequently not associate with or relate to it in a culturally normative manner. As such, what constitutes harmonious combinations and progressions of simultaneous pitches and intervals for one culture group could be rejected as non-harmonious or psychically intolerable musical sounds in another. At the same time, a culture group may not necessarily regard certain musical sounds, combinations (blocks) of intervals or progressions of different simultaneously sounding intervals as harmonious or pleasing, and yet tolerate as well as produce them for specific musical purposes or effects. In other words, such a combination may not make musical culture sense, but would be approved as producing musical meaning. As such, being in harmony or concord does not automatically imply being pleasant or in agreement. Discord has positive energies that prompt a complementing resolution.

All sources and organization of musical sound that are approved or tolerated as making musical sense or constituting a music-event in a culture area are within the range of the people's psychical tolerance of musical sound, which is enculturated – that is, naturally acquiring culturally prescribed habits, attitudes and practices. It then follows that whatever combinations of music instruments, melodic/melorhythmic structures and other harmonic practices that are tolerable in a culture area constitute the fundamental harmonic culture. Such a harmonic culture must be studied as the correct idioms and principles of multi-voiced musical expression that we must apply in modern or indigenous music compositions that are faithfully representative of that music culture. It is then imperative that we must, as a matter of cultural integrity, study the properties, idioms and dynamics, that is the theory, of our particular music cultures in Africa. At the same time we have already observed in Volume 1 that a culture group can extend its psychical tolerance by accommodating some sound structures and music instruments characteristic of different culture groups it comes in contact with. This is the case with our attitudes to the music of contiguous African culture groups, Christian church music, Islamic religious chants, European classical music and, particularly, the foreign idioms as well as sonic resources of contemporary popular (pop) music. For this reason it is advisable that we should also study relevant features of the music of the other human cultures that have become inescapable constituents of our contemporary cultural experiences. Our study of harmony will, therefore, focus on the indigenous harmonic practices of our cultural music heritage in Africa as well as the idioms of harmonic practices in Christian church music, also other classical or export music that have become part of our African contemporary music environment.

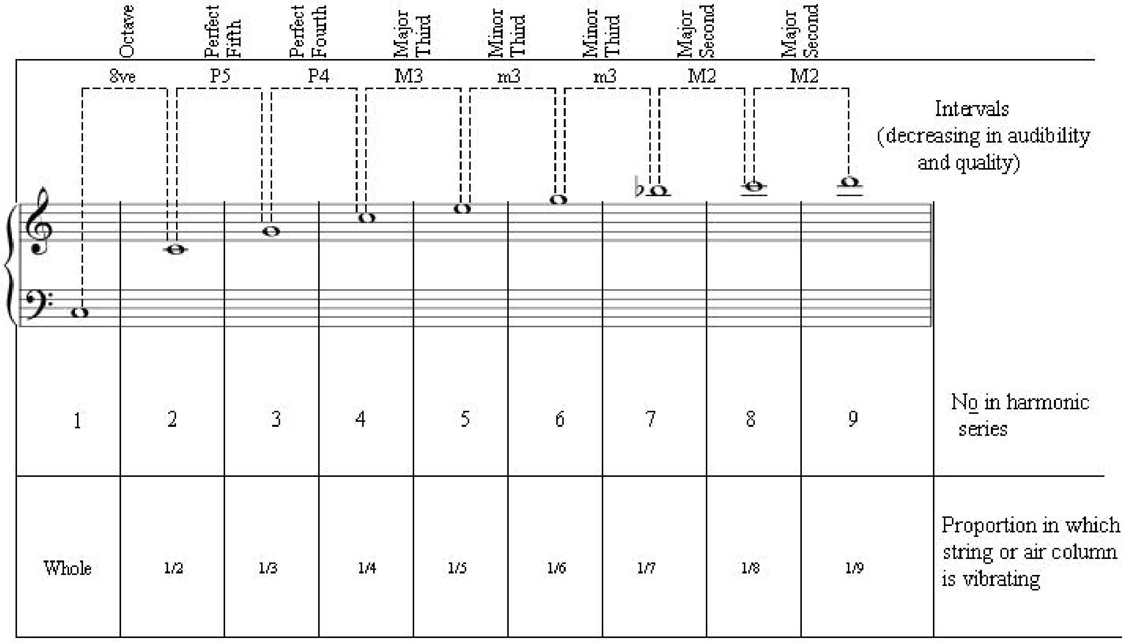
STEP IV

Simultaneous musical sound is not only of pitches and intervals. It could be of the timbres or tone color, that is, peculiar sonic properties and sound qualities of instruments. We find that in the types of indigenous music around us, various music types/groups prefer different combinations of music instruments. A group assembles a combination of instrumental tone colors that would give the kind of sound ambience conceived for its musical intention, that is the specific non-musical purpose the music has been created to serve in a human place and time. Furthermore, when we discuss with knowledgeable as well as articulate indigenous musicians in our various culture areas, we will discover that the choice of music instruments for an ensemble is not random. Rather, musicians test every music instrument being procured for tone colour as well as desired levels of tone/pitch. This is to ensure a harmonious combination with the other instrument types/species in the ensemble. Quite often, instrument types or species for serious ensemble performance are sounded together to ensure that their combination produces the desired harmonious sound. The musicians would listen critically to ensure that the right colour of simultaneous sound, i.e. blend, is achieved before an instrument is procured. Otherwise, another instrument of the same kind, but of different timbre, will be tried. We should note that in the indigenous African practice of relative standardization of instruments, quality of tone depends on the type, age and technology of materials used to build an instrument.

STEP V

We now know that harmony is the result of different notes – pitches or tone levels – happening simultaneously at any point in musical time as well as successively along a musical path. We have discussed that harmony does not happen indiscriminately or by chance in any African culture. There are natural laws of harmony deriving from the common, natural overtones of any music pitch. The natural overtones produced by pitched or toned music instruments and which give the peculiar timbre of instruments are called harmonics (Fig. 1).

Fig. 1. Harmonic series on the fundamental note, C. From 1973 (ed.) A New Dictionary of Music *by Arthur Jacobs*


Octave
Perfect Fifth
Perfect Fourth
Major Third
Minor Third
Minor Third
Major Second
Major Second
8ve
P5
P4
M3
m3
m3
M2
M2
Intervals (decreasing in audibility and quality)
1
2
3
4
5
6
7
8
9
No in harmonic series
Whole
1/2
1/3
1/4
1/5
1/6
1/7
1/8
1/9
Proportion in which string or air column is vibrating

Musical cultures recognize and exploit harmonics differently. There are at the same time humanly contrived principles of harmonic combinations and progressions of pitches/tone levels in the formation of musical sound. These written and unwritten theories of harmonic practices are adhered to according to cultural preferences. In other words, harmonic thought and convention vary from one music culture area to another. They also vary from one period to another in a culture's music history.

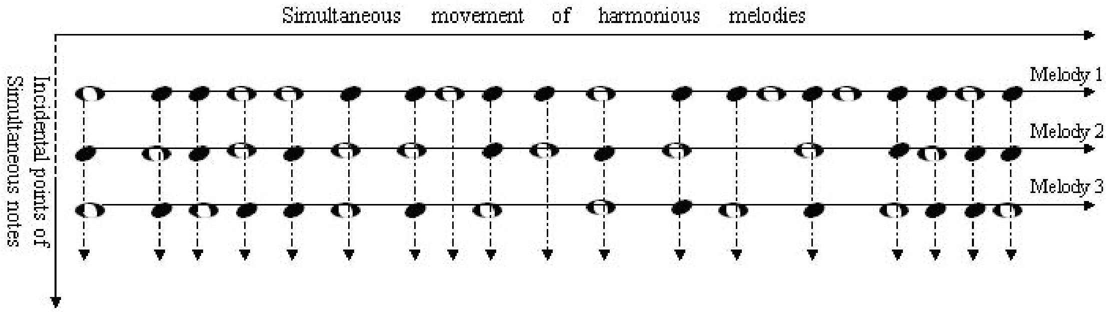
There are two principal harmonic thoughts: The lineal harmonic thought and the vertical harmonic thought. The lineal harmonic thought conceives of part combination as a horizontal line-by-line configuration of simultaneous musical statements, and is known as polyphony. The vertical harmonic thought conceives of part combination as a note-by-note configuration of simultaneous musical sounds, known as homophony.

STEP VI

We can represent, graphically, the two major principles of harmony, that is, part relationship, in musical thought and practice. **Indigenous polyphony** is conceived as a lineally structured combination of two or more independent melodies or/and melorhythms that give a composite harmonious sound.

Harmonious movement of simultaneous melodies:

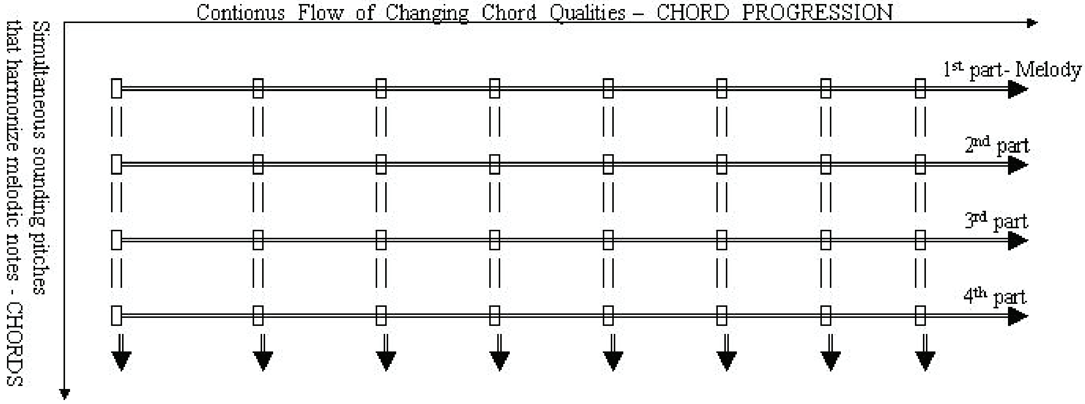
Fig. 2. Graphic representation of the nature of polyphony


Simultaneous movement of harmonious melodies
Melody 1
Melody 2
Melody 3
Incidental points of Simultaneous notes

Harmony is constructed in a primarily horizontal axis in indigenous polyphony. The vertical dotted lines represent the resulting conventions of concordant sound normative in a culture area, and which are intuitively acquired as well as adhered to. These furnish the culture's vertical harmonic idiom. Thus there is a harmony of a simultaneous sound spectrum, which underlies polyphonic thought in African indigenous harmonic sensibility, whether or not the notes are articulated together. We note in the diagram that at any point of articulation, only one note (o) may be sounded. But it is being enriched (given textural or harmonic depth) by the floating sound bands (•) of already articulated notes in the other voices, the intervallic impressions of which continue to exist in the mind of the listener. Thus we are experiencing the vertical dimension of harmony at points of articulated notes as well as floating or sustained sounds of previously articulated notes. The chances of two or three voices articulating notes simultaneously are incidental, even though the various lines of music are happening together in an intuitive harmonic idiom that conforms to the culture's concordant sound. Thus, in African polyphony there is an indigenous theoretical principle that prescribes harmonious texture resulting from articulated and floating notes. This culturally normative law of concordance is acquired intuitively through a process of musical enculturation, rather than deliberately calculated and learned.

Homophony is the simultaneous articulation of other notes of different or the same pitches with every essential note of a significant melody. It is a vertical intervallic thought resulting from articulating two or more pitches at the same time. Such a simultaneously sounded combination of intervals is called a chord – a block of sound. The movement of differentiated chords in lineal musical time, i.e. from one essential note of a melody to another, also obeys certain idiomatic conventions dictated by how sonic qualities of adjacent chords relate naturally or by human contrivance, and is called chord progression. There may be instances when some notes of a chord are not repeated because they already belong to both the previous and new chords. Such non-repeated chord notes are known as held notes.

Fig. 3. Graphic representation of the nature of homophony chord progression – continuous flow of changing chord qualities


Contionus Flow of Changing Chord Qualities – CHORD PROGRESSION
Simultaneous sounding pitches that harmonize melodic notes - CHORDS
1st part- Melody
2nd part
3rd part
4th part

Homophony deals with two related axes of harmonic formulation. The vertical axis rationalizes the combination of notes or intervals – chords that harmonize an essential note of a melody. The horizontal axis rationalizes the relationship of adjacent chords in the melodic time dimension, i.e. the successive harmonious flow of changing chord qualities – chord progression, applicable to the harmonic theory and/or period in a culture's music history.

STEP VII *Activities*

Perform the following practical activities as group exercises:

- Monophony: Choose an indigenous melody. Get different voices to sing it, one at a time. If melody instruments are available, play the melody on the instruments, one at a time. Note the different qualities of sound (timbre/tone colours) the same melody produces without changing its structure: The different voices and instruments affect us differently, and yet the melody is the same. This is important for determining the medium of performance that will best achieve a musical intention. African musicians pay attention to instruments that will be effective for the purpose of an ensemble.

- Monody/solo song: Perform the same or another melody in a voice (human or instrumental) and accompany it with appropriate rhythmic/melorhythmic/melodic statements produced by clapping/vocal/instrumental sounds. The solo part that carries the melody must always be distinct above the combined sound of the accompaniment.
- Unison: Everybody will sing the same melody, starting at the same time and pitch, such that the only differences in sound will be as a result of the differences in voice qualities, e.g. high or low female voice and high or low male voice. If there is a melody instrument, it will play along with the voices starting at the same pitch. It will be interesting to have female voices sing in unison, then male voices, next a combination of both and, finally, a combination of human and instrumental voices. Listen to the various colours or ambiences of sound produced with the same melody.
- Simultaneous pitches: Two people can start the exercise. While one person keeps strictly to singing the melody, the second person will intuitively create a matching tune composed of possibly different rhythmic and pitch organization to harmonize it. Try a combination of three, four and as many voices as possible, singing different versions of the melody at the same time. Note that not all the notes of the fundamental melody need to be matched or altered all through the exercise. In multi-part performances, there are possibilities of the parts sounding in unison or moving in the same rhythm at certain points or sections. What is important about this exercise is that all the simultaneously sounding parts must be acceptable as harmonious in the musical experiences and psychical tolerance of the participants. The class will form its own critical cultural audience.

What are the common combinations of music instruments found in the different music ensembles in your area? Do the same types of music found in various communities use exactly the same combinations of instruments? Are the sizes and timbres of the instruments they have in common exactly the same?

Which music instrument type or species is more commonly found in the various music ensembles in the culture area of the institution, and why? Make a chart of the various ensemble types showing the instruments with which the specific versatile instrument is combined.

If you have more than two indigenous music instruments in the Department, try different combinations of them in playing a particular melody or melorhythmic/rhythmic statements in unison. Listen to the effects, and determine which combinations give a better blend, i.e. sound more harmonious or pleasant to the greatest number of people present. Try the same exercise with combinations of three or more instruments. This exercise will enable you to note the blend of different combinations of instruments. The knowledge of specific colours or sound ambience should be applied for creating variety and effects when composing or arranging music for departmental or group concerts.

TOPIC 2 Polyphony – indigenous part organization

STEP I

Polyphony literally means multiple individualities of voices, from the African, human-oriented conceptualization of musical sound involving multiple voices. This is the human philosophy of life transferred to music making, as the ideal context for learning and practicing the communal or ensemble ideology of mutuality and collaboration in communal actions and interrelationship. It is the principle of ubuntu: My individual musical/human contribution/attribute makes human/musical sense only in the context of the quality of other different individual human attributes or musical lines. Indigenous polyphony is then based on a principle of complementation of fairly independent parts. The result is culturally harmonious or agreeable versions or spin-offs of the same melody/humanness. One voice or version may be recognised as the fundamental melody or melorhythm, while the other voices could be derived from its thematic sense. A component or derived melody or phrase/fragment, while having individual character or quality, must still identify the piece of music. Thus, in polyphonic, i.e. inter-complementary, combination of melodic and melorhythmic lines, the piece is likely to be recognised by any of the individual melodic lines/phrases/fragments. That is, we expect to recognize a polyphonic piece on hearing, in isolation, any of the complementary tunes other than the fundamental. This can be achieved by complementary voices that may exhibit rhythmic independence.

To derive a complementary tune/fragment, one establishes the fundamental tune as a unit of sound going on in the mind, and then proceeds to produce a matching tune/fragment. The notes or successive notes (melodic intervals) that sound in unison are incidental, but are guided by an intuitive harmonic sense that characterizes a music culture. This has been graphically illustrated in Fig. 2, Topic 1, Step VI. For people within a music culture area, this ability to derive a matching harmonious tune intuitively is a result of a process of enculturation: the acquisitions of the norms of compositional theory characteristic of a culture area as part of the participatory process of growing up in the culture. It is also a genetic capability.

However, it is not an automatic mental skill that everybody in a culture can competently create a complementary tune that matches or harmonizes the thematic sense of a fundamental melody. The ingenious persons who develop the gift are the propagators of a culture's norms of musical composition. They constitute the outstanding creative musicians – the composers and arrangers a community or culture relies upon to carry the banners of musical creativity. The matching tunes that are composed intuitively for a fundamental tune become common knowledge to the members of a group and community, who thereby get sensitized on the technique without undergoing formal teacher-pupil instructions. With time and performance, the matching tunes assume fixed features by which the piece could, thereafter, also be recognised. Slight alterations of pitches/tones and rhythm may occur during a performance, as a matter of the principle of performance-composition, for emotional or aesthetic reasons.

The ordinarily intuitive ability could be acquired by persons from outside the culture and, for modern, music literacy purposes, through classroom study and practice. We need to transcribe a body of music in the polyphonic culture, analyze and study how it is systematically formulated in order to produce written guidelines for such modern study of indigenous compositional theory. From the transcribed materials we can distil the patterns of simultaneous and successive interval combinations in vertical and lineal dimensions respectively. The culturally sensitive composer proceeds from an intuitive matching of a fundamental melody to the approval of a polyphonic composition by the relevant culture. A modern, literate composer who lacks intuitive cognition of indigenous music knowledge systems needs to study written theoretical guidelines on a culture's creative formulae in order to compose modern, written music works rooted in the theoretical and idiomatic voice of a culture. An indigenous tune inserted into an exogenous theoretical body is a flippant representation of Africa's indigenous creative authority. It is the cognitive members of the culture who can offer the most authoritative evaluation of the cultural sense of a performed composition.

STEP II

Some cultures have a tradition of discussing the normative principles of harmonic thought. The Igbo people of Nigeria, for example, have folk terms for articulating their concept of harmony as the organization of layers of simultaneous musical lines (tunes). These are a "high voice", a "low voice", and "the voice-in-between" (middle or bridging voice). The basic three-part harmonic thought would then have many computations and chord qualities comprising two or more simultaneous intervals (chords). In this polyphonic system, the high voice, which is the strongest voice, usually carries the fundamental tune. The low voice (earth-oriented spirit energy) gives earth-grounding complementation (matching) to the high voice (sky-oriented supernatural energy). The middle voice/s (energies of human activity) reconcile the bi-polar forces of the sky and the earth. Thus the forces that are interacting in nature as perceived by humans become re-created, mediated and interacted in a musical composition that is conceived to transact the meaning of ideal life-force – a unity of mind, body and action that accords sublime living. Hence African indigenous music is a force that transacts the tangible and intangible issues of life and death. Sometimes a supernumerary, highest voice embellishes a composition, thereby enhancing the spiritualizing potency of the fundamental melody.

STEP III

Polyphony in an African indigenous music system is a sonic transformation of the principles of communality. It is also a subliminal performance of indigenous polity in which there must be a balance of the religious authority/force (the high voice line) and the secular authority/force (the low voice line) and the human mediators (the voices in between) for stable societal and humane living. Indigenous musical arts is structured performative theatre of societal ideals and experiences. Polyphonic voices may be terse or elaborate. The structural relationship of polyphonic voices may derive from the human-music principle of call and response: Two or more distinguishable actors/entities interact to generate complementary components of a conceptually unitary statement or action. A rudimentary feature of polyphonic structures is the overlapping of call and response sections, hence overlapping polyphony.

In polyphony, the collaborating voices may not always start together or end together. When the voices come in at varied points in ensemble thematic time, and not as a result of overlapping responsorial organization, the polyphonic procedure has staggered entries, hence staggered polyphony.

It could be the case in staggered polyphony that the fundamental theme is first fully stated in one voice. The other voices join at points in time with imitations of the ongoing theme. An imitation could be a re-statement of the entire tune or a part of it, or a transformation of it. It could start at the same pitch as the first voice or on a new, harmonic pitch. The style is imitative polyphony.

It could happen in some compositions that when a melody is being performed in unison, one or two performers occasionally insert harmonic notes here and there, especially at the end of the statement of a melodic span or the conclusion of the piece. That reminds everybody that unison action is made possible when differentiated identities or individualities perform or act as one voice. The occasional insertion of harmonic notes strengthens the unified action of unison voicing – varied expressions of oneness. It is called **heterophony**.

The African practice of polyphony is not always about complementary tunes being versions or transformations of the fundamental. A complementary tune may have its own independent and distinctive structural features. For instance, it may not be of the same length as the fundamental. But there has to be a ratio of relationship in the different thematic lengths. Also a polyphonic line may have a totally independent rhythmic speed and patterning. But its combination with the fundamental tune must produce structural unity and result in a harmonious musical sound that conforms to cultural standards.

STEP IV

In most African music cultures, the basic duration of an ensemble theme (the combination of respective themes in time and quality to yield the significant sound of a piece) could be four to twelve bars. All the voices may not be providing polyphonic lines of the same length as already stated. Members of the ensemble collectively develop the basic four to twelve bars length of the fundamental ensemble tune/theme in the process of re-stating it in the course of a full performance. Indigenous polyphony may involve human voices, instrumental voices or mixed vocal and instrumental media. A mixed polyphonic ensemble could, for instance, comprise a human voice, a membrane drum or two producing a single melo-rhythmic voice, a bell, and a wind or string instrument. Each part contributes a distinctive but complementary polyphonic line.

STEP V

We already know that every culture group has its own preferences in musical sound. Whatever structural properties and idiomatic conventions of musical sound are found in a musical culture furnish the correct ways of composing, harmonizing and performing music representative of the culture's human as well as cultural identity. We have emphasized that the music that merits our attention in literacy music education is, first and foremost, the accessible music within the cultural experiences of learners. It is therefore important that the music of a culture should be studied, written down and analyzed. Authoritative literature must represent the creative ingenuity of the intuitive as much as performance-composers of that culture. This will equip us to produce contemporary, authentic musical creations that would advance the indigenous styles, theory of composition and idioms of musical expression of a culture.

STEP VI *Activities*

We have not yet researched and documented sufficient data on the theories of composition and practice which have produced the peculiar but systematic polyphonic structures of the various music cultures of Africa. Our immediate concern here is not to prescribe rules of composition or to set exercises in literacy composition in the style of any particular tradition. This will be possible in the future, basic to cognitive researches. However, we are encouraging every student to be able to recognize and describe what characterizes the music in her/his cultural experience. This we can do through the processes of aural and written analysis, critical discussions, practical, creative performances as well as transcription exercises.

- Perform pieces of music you know very well from your culture group in which two or more voices provide different thematic lines that combine to constitute a music-event. For each piece of music, perform the voices/lines separately before putting them together, adding one voice/line at a time. Discuss and write down all you can about the vertical (chord) and polyphonic relationships between the various voices. You will have a more rewarding and dependable exercise in analysis if you can transcribe the voice parts in every piece.
- Take any melody from the culture area. Give it to a voice. As this voice sings the melody, another student will improvise a matching melody using any of the features of polyphonic part relationship found in the culture area. When the second voice is confident in stating its part, and the combination is agreeable, more voices could be added depending on the polyphonic culture with respect to the maximum number of polyphonic voices commonly found. The rest of the class will analyze and discuss the polyphonic idioms, and approve whether the exercise conforms to the principles of composition characterizing the culture area. Note that not all melodies in a culture recommend polyphonic possibilities.
- Originate your own tunes, orally or in writing. If an oral composition is preferred, hand over the tune to another voice. Proceed to compose second and possibly third

polyphonic voices to go with the fundamental as it is being sung repeatedly. If you are working with a written composition, compose matching polyphonic parts. Get the compositions performed in class for critical analysis. If you have added any harmonic or polyphonic principles original to you, from outside the music culture area, you must be able to explain what you have done to the class, after the class has approved of the resulting sound as psychically tolerable.

- Where tape recorders or record players are available, play polyphonic pieces from other culture areas. The class will analyze orally or in writing, the polyphonic features of the pieces.

TOPIC 3 Homophony

STEP I

Homophony usually has one principal voice line that carries the tune by which a piece of music is recognised. The philosophy and practice of homophony then transacts in human-psychological terms a theory of society that subordinates human members to the identity of a singular dominant authority – a monarchical or autocratic philosophy and organization of human society transferred to, and promoted, in musical creativity and practice. The subordinate voice parts become sonic echoes of the important tune, merely harmonizing or enriching its essential notes or existence without attaining independent identity. The supporting notes rationalized in certain intervallic relationships with the melodic note sound simultaneously with it to produce a chord. A number of chords, each having its own peculiar sound quality, are possible for every component note of a melody. Each chord quality depends on the number and values of intervals that sound together. In contrived music systems, such as European classical music, the choice of a chord built on each note of a tune is at the discretion of the composer, guided by the other natural and artificial laws of chord-building, chord progression and voice leading. Furthermore, the choice of notes that sound together obeys certain conventions about what constitutes concordant harmonic sound in a given music culture area or genre at a given period in music history. The pitches of the supporting voices are not selected with a primary consideration for melodic interest in isolation, as is the case in African polyphony. The resulting musical lines of the supporting voices in homophonic music do not therefore always exhibit melodic independence.

Homophony as graphically illustrated in Fig. 3, Topic 1, Step VI is the principle of vertical musical thoughts whereby a combination of notes or intervals, which are usually of the same duration, are heard together as one column of sound with a peculiar harmonic quality. This column or unit of simultaneously sounding intervals has been identified as a chord. When the choice of notes and the resulting intervals that sound together is such that they produce what is approved as harmonious sound in a culture, the combination of notes as well as the sound is called a concord. A discord is categorized as such when a culture exhibits a negative psychical tolerance for the quality of a chord. It is quite possible, however, for the culture to approve certain discords for special musical or other artistic-aesthetic reasons. The conventions of musical composition in a culture approve how or when a discord could be strategic for accomplishing artistic-aesthetic objectives. Some discords have special significance in a culture because of the feelings, moods or ideas they evoke.

STEP II

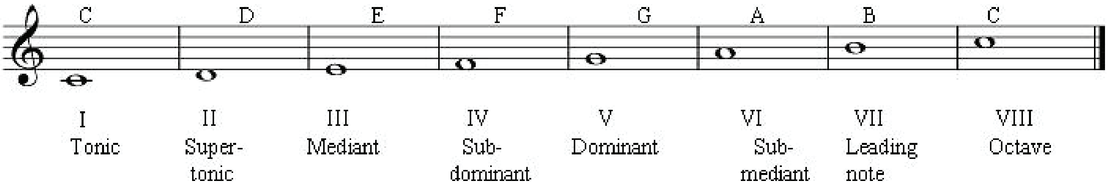
The principle of homophony characterizes the sound of most Christian hymn tunes as well as other written European classical compositions. Homophony developed a contrived theory of composition complete with rules of procedure in the literacy music history of Europe from the medieval period. It is possible for people in Africa to learn how to appreciate and write music in the European classical tradition because the rules and regulations guiding the building and progression of chords as well as the relationship between voice parts are written down. Written theory or rules of composition constitute common knowledge across cultural boundaries. The rules and practice of homophony in the European classical music culture started from simple forms and structures to the complex inventions of the Classical, Romantic and Modern periods of Western classical music history. Our study of European classical homophony will start from the fundamental principles prevalent in the 17th century, the Baroque period. We must note at this point that the European musical cultures that forged the literary process we now refer to as the Western classical tradition do have, and still practice, their various unwritten indigenous music, passed on from generation to generation by rote as in African cultures. Thus the indigenous music of the English is different from that of the Irish or the Serbs. Similarly the indigenous music of the Hausa can be distinguished from that of the Zulu or the Mandika in Africa. Although our illustration of the principles of homophony will rely on written classical music, it is important to note that the practice is also found in many musical cultures of Africa that feature predominantly polyphonic practices.

STEP III

When only two notes are sounding simultaneously, we usually qualify the sound as an interval. When more than two notes are sounding together, more intervals than one are heard sounding at the same time, as a chord. There are many kinds of chords, depending on the qualities or sonic values of the intervals sounding together.

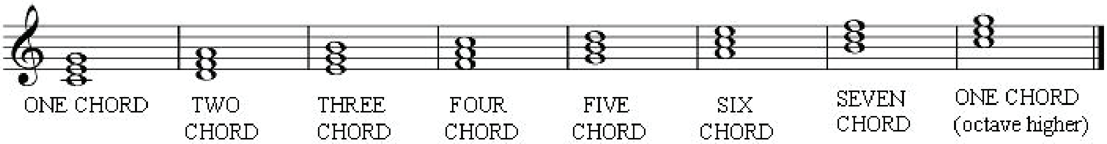
We shall now consider the simple chords in the diatonic scale. All the exercises will be in the key of C, treble clef. The same principles apply to any other key or clef of European classical music.

Ex.1. The notes of a diatonic scale are numbered in the same order as they are spelt:



The chords of European classical music we are starting with are the triads. A triad is a chord constructed with three notes at successive intervals of a third apart. We can build a triad on all the notes of a scale, thus:

Ex. 2



The lowest note on which a chord is built, i.e. from which we start spelling a chord in its natural order, is known as the root of the chord. The chord is then said to be in the root position. We spell the chords the same way as we spell words, i.e. from the first letter of the chord. Thus:

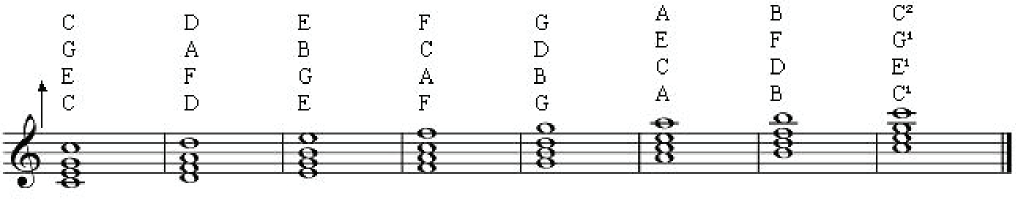
The triad with the tonic, the first note of the scale, as its root is called the one chord or chord I, and is spelt C-E-G.

Similarly:

Chord root	Chord name	Chord spelling
Supertonic	Two chord/Chord II	D-F-A
Mediant	Three chord/Chord III	E-G-B
Subdominant	Four chord/Chord IV	F-A-C.
Dominant	Five chord/Chord V	G-B-D
Submediant	Six chord/Chord VI	A-C-E
Leading note	Seven chord/Chord VII	B-D-F

The octave is a repeat of the triad on the tonic an octave higher. It is usual in the building, spelling and writing of chords in the European classical music idiom, especially in vocal music for four voices, to always double (repeat) the root at the octave. Thus the above chords will now be written and spelt fully as follows:

Ex. 3

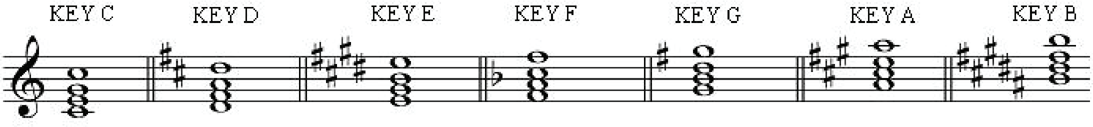


All the chords are made up of four notes enclosing three intervals, but do not sound the same. There are two reasons for this. The first is that although the triads are built in intervals of a third with an added interval of a fourth when we double the root at the octave, the qualities of the thirds and fourths are not the same. Some are major thirds; others are minor thirds. The second reason is that once the key in which chords are being built is established in our mind, the sound of a chord is determined, thereafter, by the sound of its root in the pitch-order of the scale of the key, i.e. by its scale relationship to the tonic.

We must note that the difference in building chords in one key or another is theoretical, and on paper. By sound, all chords on a given degree of any diatonic major scale will be the same quality of sound in all major keys. For example, all the tonic chords in all the major keys, as far as the audience is concerned, are of the same quality and sound. For illustration, let us consider the triads on the tonics of the keys represented by the natural notes of the treble clef:

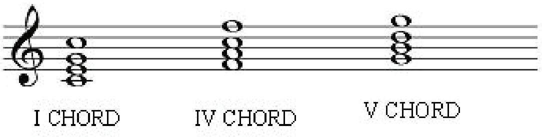
Key name	No. of sharps or flats	Tonic chord	Intervals	Quality of triad
C	None	C-E-G-C	Major 3rd + Minor 3rd + Perfect 4th	Major triad
D	2 Sharps: F, C	D-F♯-A-D	Major 3rd + Minor 3rd + Perfect 4th	Major triad
E	4 Sharps: F, C, G, D	E-G♯-B-E	Major 3rd + Minor 3rd + Perfect 4th	Major triad
F	One Flat: B	F-A-C-F	Major 3rd + Minor 3rd + Perfect 4th	Major triad
G	One Sharp: F	G-B-D-G	Major 3rd + Minor 3rd + Perfect 4th	Major triad
A	3 Sharps: F, C, G	A-C♯-E-A	Major 3rd + Minor 3rd + Perfect 4th	Major triad
B	5 Sharps: F, C, G, D, A	B-D♯-F♯-B	Major 3rd + Minor 3rd + Perfect 4th	Major triad

Ex. 4. Tonic chords or one chords



We already know that a triad is made up of three notes an interval of a third apart, plus the octave. The quality of the intervals of a third gives the name of the quality of the triad. There are three qualities of the sound of a triad. The first is called a **major triad**. The intervals that produce the sound of the major triad are in the following order: a major third, a minor third plus a perfect fourth to complete the chord. The major triads in any major key are to be heard as I, IV and V chords. They are also known as the primary triads.

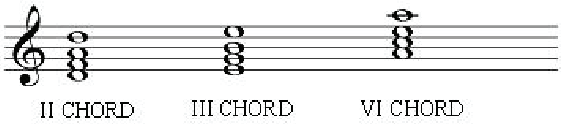
Ex. 5. Primary Triads in Key C



Root of chord and chord Name	Spelling of triad	Intervals of triads	Quality of triads
I (One) chord	C-E-G-C	Major 3rd+ Minor 3rd + Perfect 4th	Major triad
IV (Four) chord	F-A-C-F	Major 3rd+ Minor 3rd + Perfect 4th	Major triad
V (Five) chord	G-B-D-G	Major 3rd+ Minor 3rd + Perfect 4th	Major triad

The next type of triad is called the **minor triad**, and is built as follows: A minor third, a major third plus a perfect fourth to complete the chord. The minor triads in any major key are to be heard as the II, III and VI chords, that is, the chords on the second, third and fourth degrees of any diatonic scale. They are also known as the secondary triads:

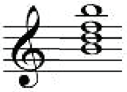
Ex. 6. Secondary, Minor Triads in Key C



Root of chord and chord name	Spelling of triads	Intervals of triads	Quality of triad
II (Two) chord	D-F-A-D	Minor 3rd + Major 3rd + Perfect 4th	Minor triad
III (Three) chord	E-G-B-E	Minor 3rd + Major 3rd + Perfect 4th	Minor triad
VI (Six) chord	A-C-E-A	Minor 3rd + Major 3rd + Perfect 4th	Minor triad

The third type of simple triad is called the **diminished triad**, and is built as follows: a minor third, a minor third, plus an augmented fourth to complete the chord. The diminished triad in a major key is to be heard in the VII chord, which in Key C is spelt B-D-F-B:

Ex. 7. VII Chord: minor 3rd + minor 3rd + augmented 4th



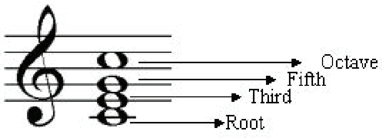
What has been discussed above for Key C is applicable to any other key of the diatonic scale. The only change is that the tonic note becomes the note with the key name, and calls for a shift up or down as the case may be in the registers. The quality of chord sound will not be affected beyond higher or lower sonic impressions of the same essential chord sound. If we take Key F as an example:

Ex. 8

I chord	II chord	III chord	IV chord	V chord	VI chord	VII chord	I chord
Tonic	Supertonic	Mediant	Sub-mediant	Dominant	Sub-dominant	Leading note	Tonic
Major triad	Minor triad	Minor triad	Major triad	Major triad	Minor triad	Diminished triad	Major triad

STEP IV

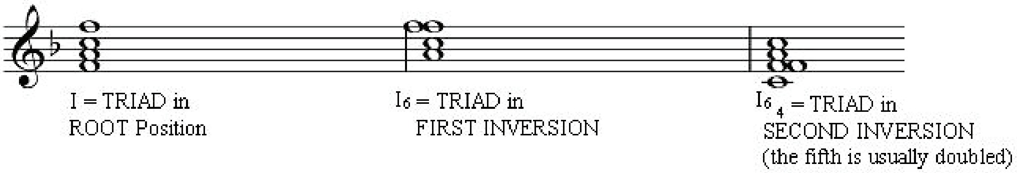
Every note of any triad has a term that qualifies its position in the vertical arrangement of the chord. The lowest note on which a triad is built is the **root**.



The other notes are termed according to the intervallic relationships with the root. Thus we have the third, the fifth and the octave of any triad. For illustration, let us take the tonic chord spelt C-E-G-C^1: C is the root, E the third above the root, G the fifth above the root, and then the octave C^1 above the root.

A chord may have any of its notes as the lowest sound for special reasons of rationalization of voice parts or chord progression or voice leading. When that happens we say that the chord has been inverted. When the third of the chord is the lowest sound, a chord is in its first inversion. The fifth of a chord in the lowest voice is the second inversion. In music for three or four voices, the allotment of the rest of the notes of a chord to the other voice parts is at the discretion of the composer, as long as she/he conforms to the appropriate rules of composition in the homophonic, four-part European classical style.

Ex. 9



STEP V *Diatonic harmony*

There are rules about how chords are structured and ordered progressively to harmonize a melody in the homophonic tradition of European classical music. Over time, the rules of composition have been extended to accommodate modern complex contrivances of harmony. Our concern here is to have an idea about the very principles that will enable us to appreciate the differences as well as similarities between the harmonic thoughts in African and the European harmonic theories. For purposes of creating modern African music that will be an authentic advancement of indigenous knowledge standards, an individual composer can integrate whatever knowledge she/he has of other cultural music systems and theories, including the European classical system, to enrich and extend the indigenous musical resources for local and global audiences.

We will start the study of European harmonic theory by first considering the basic qualities and characteristics of the simple chords of the diatonic scale that we have already identified. We will then examine some elementary rules of chord progression in the process of harmonizing a melody in the homophonic style. In diatonic harmony, which we are starting with, we use mainly chords containing the natural notes of the key of a composition as in Ex. 2 on page 16.

The I chord

The major triad on the tonic, the I chord, is a restful or “home” sound. The notes of the chord when spelt musically, that is, as a broken chord, and in the case of triads, arpeggio fashion, establish the key of a melody. Note that singing the notes of a triad is running the arpeggio, i.e. melodic movement based on the successive notes of a triad. The exercise could be repeated over one or more octaves moving up or down the starting tonic note. It is common practice to start and end a piece of music on a note of the I chord. Thus the music would start on the chord of the tonic and end on the chord of the tonic in order to give a restful end – a feeling of homecoming – to the musical movement or piece.

It is important to note that the feeling we get about the sound of any chord depends to a large extent on how it is approached or left by other chords. In other words it depends on how we prepare for the sound as well as how we resolve or move away from the sound. It should also be emphasized at this point that the component note of a melody being harmonized must belong to the chord used to harmonize it.

Another quality of the I chord is that it can be approached and left by any other triad.

The V chord

The major triad on the dominant, the V chord, has a sound that gives us a feeling of restlessness or anticipation, giving the hearer a feeling of psychical suspense. The European classical melody is a musical statement that, basically, has a two-part phrase structure. The antecedent phrase ends on a note of the V chord, which creates some suspense. The consequent phrase completes the antecedent phrase as well as resolves the suspense by ending the musical statement on the restful note of the I chord. The feeling of arriving home is emphasized by the manner in which this final note is approached. We can approach the V chord from I, II, IV and VI chords. We can move away from a V chord to I and IV chords.

The IV chord
The I, II and VI chords can lead on to the IV chord; the IV chord can move to the I, II, V and VI chords.

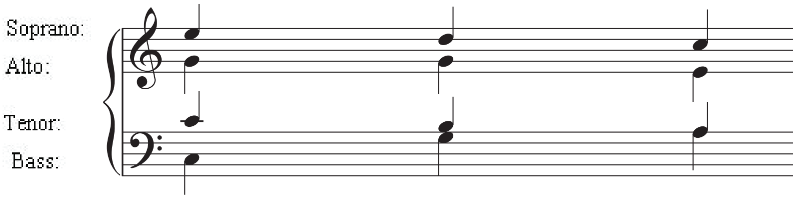
The VI chord
The I, II, IV and V chords can lead on to the VI chord; the VI chord can move on to I, II, IV and V chords.

The II chord
The I and VI chords can move to the II chord; the II chord can move to IV, V and VI chords.

The III chord and the VII chord are not popular triads in the elementary consideration of diatonic harmony. The notes making them up are also found in the other chords. When they appear in a melodic line, it is advisable to harmonize them with those other chords unless there are strong reasons for using the III or VII chord.

STEP VI *Diatonic chord progression*

Our discussion of the diatonic chord progression will be modeled on the four parts (soprano, alto, tenor, bass) relationship referred to as the SATB style of composition. The SATB is characteristic of hymn tunes, hence it is also know as hymn-style homophony. Before we give a few chord progressions, using some short musical phrases, we repeat that a chord could be written or played in an inverted position. Chords are not always sounded together in the vertical order we build and write them in as in Ex. 3. However, it is advisable at this stage that the lowest note of each chord, the base (not what is called the root of each chord), should be given to the lowest voice, the bass voice. Our study of European chordal harmony is for the following four categories of voices:
Soprano – higher female voice register
Alto – lower female voice register
Tenor – higher men’s voice register
Bass – lower men’s voice register



By popular practice the two female voices, which sound higher than the men's voices, are written in the G or treble clef; while the lower, men's voice parts are written in the F or bass clef. Young boys whose voices are not yet broken also sing in the soprano/alto registers. Music in the SATB style is written on the joined staves of the G and F clefs as shown on the previous page.

STEP VII

For exercises on the four-part harmony in the European classical music tradition we bear in mind the following guidelines and tips.

- The soprano voice, although the higher female part may, occasionally share the same note with the adjacent alto voice. It may even have a good musical reason to sound below it at a point. The same goes for the adjacent alto and tenor voices, as well as the tenor and the bass voices. In the alto and tenor instance the quality of sound will be additionally very distinguishable because of the natural difference in the voice qualities of men and women.
- A voice part implies, essentially, a line of melodic movement, which we have discussed as the successive movement of musical pitches up and down in space. As such, any two or more voices can be moving up or down at the same time, in the same direction and interval for more than two consecutive notes of a melody, i.e. more than two progressions. A progression is the movement of musical sound from one essential note of a melody to another. Such a movement is called parallel motion. Bearing in mind that the distance in pitch between any two voices sounding together constitutes a harmonic interval, a preliminary rule of diatonic harmony recommends that no two voices may move in parallel fourths, fifths, octaves or unison. In other words, when the harmonic sound between any two voices is in any of the above intervals:
  - the two voices could move outwards, away from each other to wider intervals apart
  - the two voices could move inwards to a smaller interval apart
  - one voice could remain stationary or repeated while the other voice moves to a higher or lower note.
- In diatonic harmony, a harmonic interval of a second or a seventh between any two voices is regarded as a discord, and should be avoided. Otherwise, it should be used with special preparation and resolution.
- Any two voices moving in parallel thirds or sixths for more than three progressions may be tolerated. But such a movement is regarded as a poor exercise in European classical harmony.
- An upper voice sounding below a lower voice, and vice versa, is said to be crossing paths, and should be avoided as much as possible.
- The vertical interval between any two adjacent voices should as much as possible not be wider than an octave. This could, however, be tolerated between the bass and tenor voices.

- To avoid parallel movements, especially the unacceptable parallel fourths and fifths, try as much as is possible to have adjacent voices progress in contrary motion.
- Repeat as many times as possible a note that belongs to successive chord progressions if it occurs in the inner voices, that is alto and tenor.
- The voice carrying the melody that is being harmonized is the focus of melodic attention in European classical musical thought. A better sounding composition is, however, achieved if the other voice parts are given some measure of melodic interest in the allocation of the notes of chords. But technical correctness must not be compromised for melodic interest in the harmonization of voices.
- Even though in spelling the chords of a triad we have doubled the root, i.e. included its octave sound to get triadic chords of four notes, we can also double the fifth of a chord in place of the root. This is done to get out of difficulties or when it results in better voice leading. But we are not advised to double the third of a chord in the SATB style.
- We note that more than one chord is always possible for any component note of a melody. In determining the chord that is suitable for a note in a given melody we must take cognizance of the preceding note and its chord, as well as pay attention to the possible chords of the note that follows, in order to ensure acceptable movement of notes and chords. It is advisable to plot the chord progression of a melody before the actual process of distributing notes to the voice parts.
- When we have chosen a chord suitable for a note of a melody, the notes we assign to the voice parts will depend on what is happening musically. For instance, if the third of a chord is in the melody, i.e. carried by the soprano voice, the root could be assigned to the bass, the fifth to the tenor, and the octave of the root to the alto part. Thus, if it is a triad on G, this arrangement will be spelt G-D-G-B from the bass part ascending whereas we normally spell the chord G-B-D-G. Another arrangement of the same chord with its third in the soprano melody could be G-G-D-B from the bass, or even G-D-D-B if we prefer to double the fifth for good musical reason such as voice leading or melodic interest. In other words, what we finally do in assigning the notes of a chord to voice parts is guided by musical calculation as much as personal judgement.
- Any note of a melody can be harmonized with a choice of at least three chords. Thus we have to find all the possible chords that can fit a note, and then decide on the chord that enables us to keep within the rules of chord building, chord progression, and voice leading in the European classical music style we are working in.
- Depending on the movement of the notes of a melody, it is possible to repeat the same chord for two or more changes in the consecutive, essential notes of a melody, while heightening musical interest by shifting around the notes of the chord between the voice parts. A chord could thus last a whole bar of four counts while there is character and movement in the voice parts within the same chord. In such an instance, musical movement will be taking place but there will be no chord progression until we encounter an essentially new chord. The duration of chords ordinarily follows the duration of the notes of a melody (harmonic speed) although there are instances when a held melodic note is harmonized with two or more chord progres-

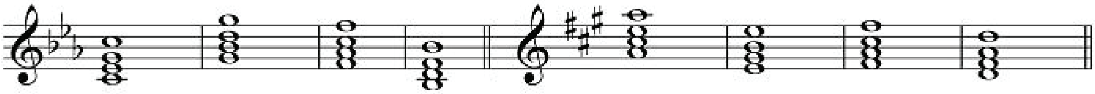
sions. A chord progression means a change in musical time to a new chord, while harmonic speed means the constancy with which chord changes occur.

- The natural structure of a melody enables the listener to anticipate an ending. Generally, in the European classical harmonic style, it is advisable first of all to plot the chord progression for the beginning, the middle (the approach to the incomplete cadence characteristic of the antecedent phrase) and the end of the melody (proper cadence). Thereafter, the chords for the remaining notes of a melody can be plotted. This will be discussed further in a separate topic dealing with how to end a piece or melody.
- There are a few other rules as well as helpful hints that a resourceful student can pick up in advanced lectures in composition and harmonization as per the European classical music theory, which is not the emphasis in this book.
- Rules about composition are actually guidelines, which coerce discipline and competence in a learning situation. Having acquired such a discipline, a competent creative genius could bend or break the rules for good musical judgement. The result, the nature of the audience response, will prove the merits or otherwise of any creative liberties.

STEP VIII *Activities*

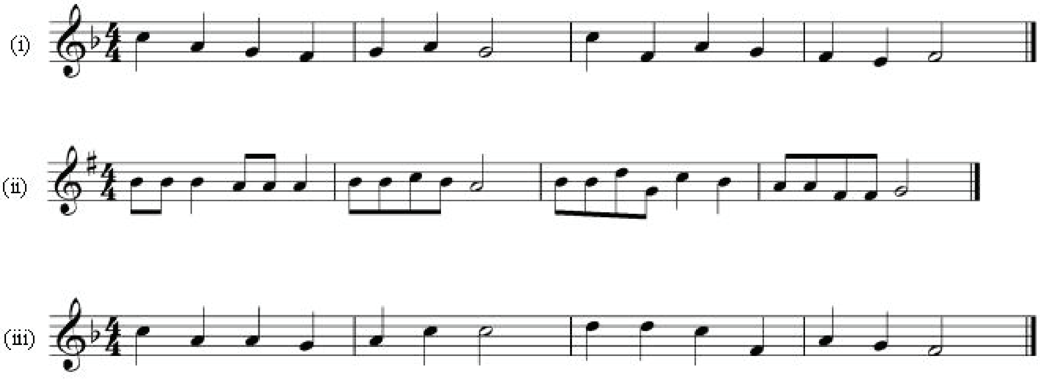
1. Write down, graphically as in Ex. 3, the major and minor triads of a diatonic scale in the keys of G, F, B♭ and D.
2. Identify the following chords as major or minor.

Ex. 10

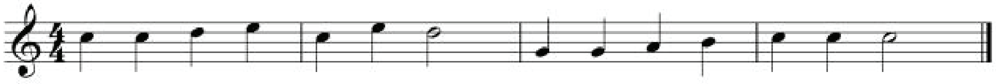


3. Harmonize the following melodies for SATB in the European diatonic harmony.

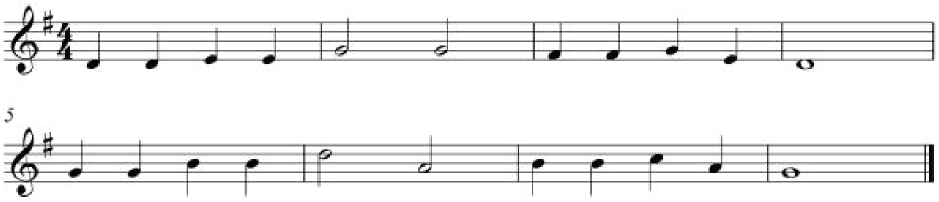
Ex. 11



(iv)

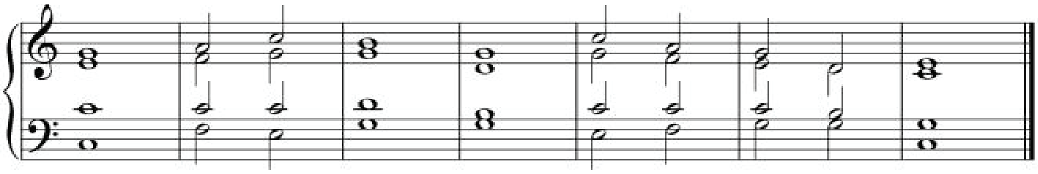


(v)



4a. In the example below, identify shared notes, chord inversions, voice parts with repeated note in changing chord progression, and repeated chords with movement in some voice parts.
4b. Identify and plot the chord progression in the example.

Ex. 12



TOPIC 4 Cadence/closure: indigenous and European classical

STEP I

The concept of cadence or closure deals with how a piece of music naturally moves to a psychologically satisfying conclusion. The conclusion could also be contrived. Cadence or closure therefore defines the peculiar movement of the properties of musical sound that convey a feeling of partial or definitive rest, which we have also discussed as arriving home. Henceforth we shall be using the term cadence more to imply the end of a theme or performance or section thereof. Music in any culture or style has its own internal logic such that a piece of music, simple or complex, has a marked beginning and definitive conclusion. From the starting note or chord of a piece of music as organized sound, the natural laws and properties of musical motion as well as deliberate human manipulation propel the piece to a logical end or rest, which a listener perceives as such.

There are certain properties or natural energies of the notes of a tune, or certain sound effects or performance behaviour or sonic formulae that occur during a performance, and which cue or signal the end of a piece or presentation. The peculiar sonic movement could be intrinsic in the logic of relationships between successive musical notes or tones in a culture. It could be achieved by manipulating the elements of a music event against innate tendencies of the moving sound. The first is natural, inherent in the musical character, while the second is a contrived cadence. In either case the definition of a cadence recommends that there should be a preparation, sonic or mechanical/physical, leading to the terminal sound/s. In every music culture these two designs, natural and contrived, of musical ending could be found. With respect to the cadential effects that result from the inherent logic of the properties of a music-event, certain cultures have preferred specific restful movement of notes in the melodic line, or otherwise in the harmonic/chord progression. In contrived cadences, the technique may be behavioural (physical cues) or sonic (manipulation of properties of intervals, chords and rhythm figures, which may conflict the natural tendencies but achieve or emphasize a restful conclusion).

We have already stated that the concept of cadence is basic to the fact that music is an organic sound construction that has a beginning and an end. Also, that a culture recognizes certain natural logics (musical) as well as artificial techniques for conveying the end of a piece of music. We will next examine the nature of cadence in indigenous as well as European classical music systems.

STEP II *The nature of cadence in indigenous music*

Melodic cadence

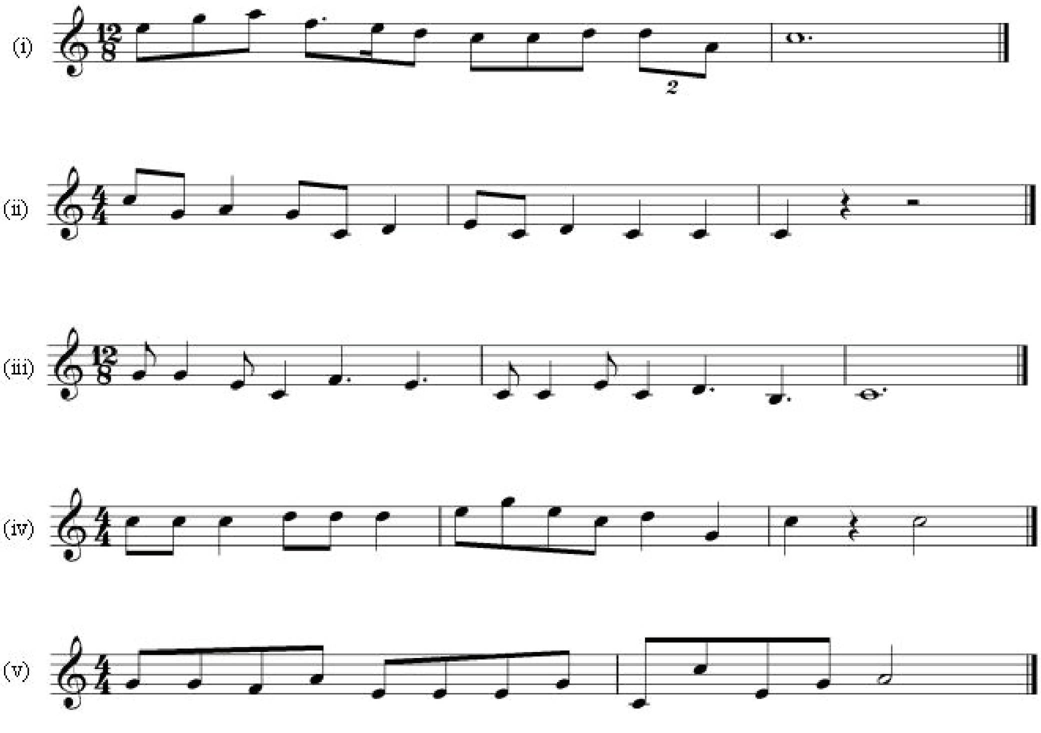
A melody is a musical statement that gives a feeling of completeness. It may comprise one phrase/theme or more than one structurally related phrases/themes or fragments. The cadential effect is invariably conveyed in the last two or three movements of the notes of a melody. The strongest cadential feature is the quality of intervallic progression characterizing the last two or three essential and different notes of a melody. An essential note has the value of at least one pulse or a significant subdivision of a pulse, and a pulse is the regular beat that underlies most musical motion, inherent in the syntax or intentionally marked on a low-pounding instrument.

Added to the intervallic sound of the last and the penultimate notes is the direction of approach from the latter to the former. The more common cadential progressions found in the indigenous music of African cultures include:

- three steps from below, often the value of a classical minor third
- one step from above, often the value of a classical major second
- one step from below, often the value of a classical minor second
- four steps from below, often the value of a classical perfect fourth
- one step from below, often the value of a classical major second

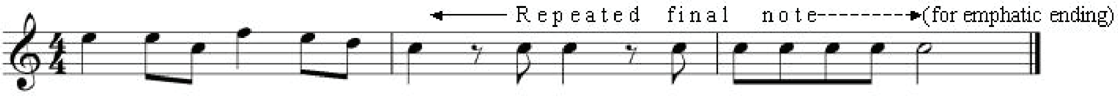
These progressions are shown in Ex. 13 on the following page.

Ex. 13



Another indication that a melody has come to a final rest can be conveyed through an emphatic repetition of the last note, as shown in Ex. 14.

Ex. 14



In some other instances the last note of a piece is held for a couple of beats in vocal or instrumental melodies with or without either a fading effect or a voice drop effect. A shout or other vocalic expletive could also be used to indicate a final stop. A melodic cadence could combine more than one of the above devices.

STEP III *Ensemble cadence*

A melody is only a primary musical material, a theme, with which we produce a texturally richer and longer body of music. A piece of music could contain many parts, and last a much longer time than the span of a melody. Thus a melodic cadence merely marks the end of a theme by which we recognize a larger piece or item of music that may last several minutes. A cadence could also mark the end of a piece, in only one voice – monophony.

Cadence properly deals with how to end a musical presentation that is much longer than the melody on which it is based, and which involves more parts than the single line of significant melody.

Most indigenous music performances are in the African principle of performance-composition, which implies variant recompositions of a recognizable framework of a piece. As such, the presentational superstructure, i.e. the elaboration of the significant framework of a piece according to contextual sensitization and contingencies, varies in content and duration on every occasion it is performed. A cadential formula therefore becomes crucial to signal the end of a reinterpretation or recomposition of the known at every occasion. A formula or signal becomes imperative because most indigenous music performances are expected to end neatly. The feeling of arriving home is very much cherished. Three common cadential techniques have been identified for ensemble music presentations:

- cadential progression – structural to the logic of a composition
- cadential cue-and-cut motif – musical formula for a group or style that is not structural to the musical movement of any particular piece
- cadential body sign – behavioural/gestured and non-musical

STEP IV *Cadential progression*

Where the music presentation has more than one melodic line, and this implies the combination of higher and/or lower voices, the more significant cadential progression is usually found in the lower or lowest voice as the case may be. A cadence is more emphatically stressed by how this lower/lowest voice progresses to its last note.

We have already noted that there is an underlying system of chords as well as logic of chord progression when there are two or more layers of musical lines in indigenous ensembles. But the harmonic thought is concerned primarily with a harmonious combination of complementary melodies. Where the voices stop one after the other, the significant cadential movement is to be found in the voice that ends a performance. Where, no matter the nature of polyphony, all the voices end together it becomes necessary to study the movement of the essential notes in the last two or three significant pulses of the music. They are likely to furnish the cadential progression. Where there are two or more voices, the value of the intervals between the voices in the final notes is of cadential significance. Also the movement of the melodic intervals between the penultimate and final notes in the highest and lowest voices would furnish the cadential progression used in the music culture area.

Some types of performances are in stanza form. The same piece is repeated a number of times with or without internal reorganization of pitches and rhythm. The internal reworking of the piece may be purely musical in intention or could be necessitated by the changing words and lines of the stanza texts sung to the same melodic framework. Each restatement would conform to the cadential progression of the basic melodic framework. But the concluding stanza, especially where the number of stanzas is not fixed but rather extemporized, will call for a modification of the cadential sound of the stanzas. A more emphatic signal is required for the conclusion of the last stanza of the piece. The nature of this final cadence could be a peculiar cadential approach in one of the voices. Or, if the stanza form is characterized by a responsorial structure, it could be a peculiar melodic movement or statement in the soloist's part, which signals to the chorus that a final response that would end the performance is required. Sometimes, in addition to a special cadential progression, the last note would be prolonged unusually for a more stressed ending. Thus another cadential device in indigenous music presentation is the prolonged last note.

The fading device is preferred by some groups to bring the performance of a piece to an end. Fading could be combined with a cadential figure that is repeated to a fade-off. Otherwise the music is faded to silence without any defined cadential progression or figure but on a restful final note/s.

STEP V *Cadential cues*

Cue-and-cut-off motif

A cadential cue is a specific sonic signal that does not belong to the main structure or format of a music performance. When a designated performer introduces the cue as an extrinsic motif an ongoing performance is appropriately brought to an immediate end with a characteristic cadential or cut-off response. Both the cue and the cut-off figures together make up a cadential motif. Thus a cadential cue merely signals a known cadential motif. The cut-off is usually a short, emphatic or peculiar (to a group) figure that is recognizable as signaling the end of an ongoing piece by an ensemble. A music group may have a peculiar cadential motif for ending every music item in its repertory. It may also be the case that a culture group has a common cue-and-cut-off motif that is used for different music types and by different ensembles. Cadential motifs are more characteristic of instrumental ensembles in which the principal instrument is not a melody instrument. Some choral groups use it too.

Call-and-round-off-motif

A cadential call is a specific vocal sound (textual or vocables) that is not structural to a musical piece, but is announced by a designated singer. It is a signal for singing the final chorus and rounding it off in a characteristic manner that usually concludes the group's pieces. The cadential material for a chorus could be textual or other vocal expression. As in the cue-and-cut-off device a music group that uses this cadential device may have a peculiar melodic or rhythmic motif for ending a piece or a performance session.

Visual cadential sign

In extended performances, a body sign is often used to signal the end of a performance. Usually the leader gives such a body sign. In an ensemble that uses a body sign, the arrangement (blocking) of performance is such that the leader sees, and is seen by all members of the ensemble. A cadential sign is not a musical sign. It is visual, a gesture that is understood by all the performers and participant audience as well. As in the cue device, a concluding musical figure played by the group comes after a visual cadential sign. A visual sign could be a hand gesture, a head gesture or a full body movement. In some music presentations, a dancer or an actor performing with the group can initiate a recognizable visual sign. The musicians recognize the person's qualification to give such a sign, and respond by concluding the piece instantly with a proper cadential figure. A spectator who wishes to relate in a special manner with the music or the musicians could also qualify to give a body sign that will end an ongoing piece.

Every music culture, then, has recognizable cadential devices that may or may not be variations of those discussed above. It is our responsibility to observe, listen analytically and document the cadential devices, musical or behavioural, in as many music examples as possible. In doing so we must note which cadential devices characterize choral groups, raconteur/story-singing/minstrelsy groups, instrumental groups; also melodic, melorhythmic, percussion or mixed music ensemble types. Cadential devices may also differ between music designed for listening, music that structures other theatrical arts such as stylized dances and drama, and event-music. Look out for indigenous music presentations that have fixed forms, i.e. pieces performed in exactly the same way and for the same duration on every occasion. Such a form-fixed indigenous music type is likely to have a cadential formula structural to each music item. Variable compositions in the principle of performance-composition may require different cadential devices, visual or vocal, that signal the restful closing figure.

STEP VI *Common cadential progressions in European classical music*

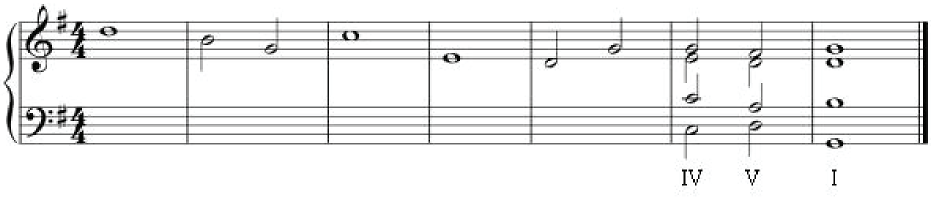
European classical music, being a literary music tradition with written theory has rules that govern cadential progression. The cadential formulae are exemplified in the SATB style. We need to note here that in Western classical music history, succeeding generations of composers have introduced new cadential progressions, which through usage and audience tolerance have become added to the existing formulae. This emphasizes that as much as an individual composer is free to extend the compositional techniques and procedures of any music tradition, new formulations require audience tolerance to become fashionable.

Some of the cadential devices, musical and otherwise, necessitated by the nature of music composition and presentation in African traditions are absent in the European form-fixe tradition. When, however, a conductor is directing the interpretation of a form-fixe performance, she/he could add visual signs to re-enforce structural cadential progressions already in the body of the music, and quite recognizable to the audience and performers.

The European classical cadential techniques are formulated to match new sound structures in the course of music history. Our concern here is with the cadential progressions in diatonic music. There are two primary cadential feelings:

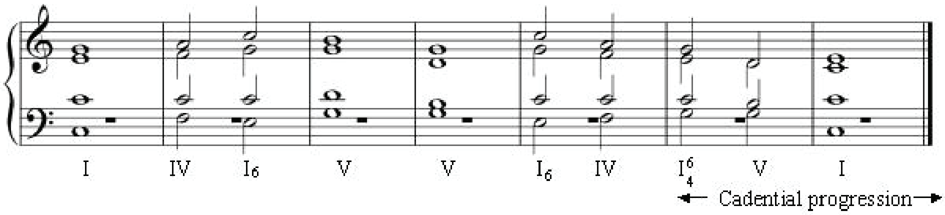
The perfect or authentic cadence is a cadential progression of chords and melodic intervals exhibiting voice leading that gives a feeling of finality in both the logical and contrived motions of music. The imperfect cadence, as the term implies, is not psychically restful. It is inconclusive.

Ex. 15. The rudimentary perfect cadence is marked by the IV-V-I chord progression.



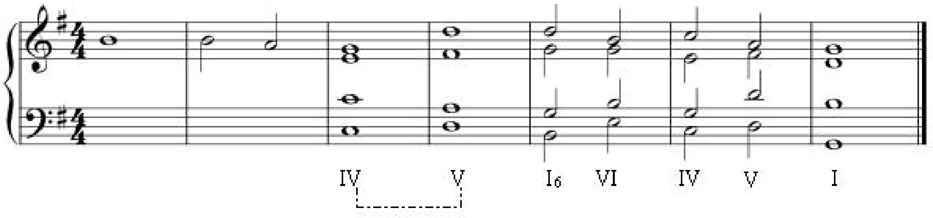
We must restate that in the European classical music theory a performance of a piece of music is always expected to end with the I chord in the root position. Yet we know that the I chord can occur several times in the body of a composition. Composers have discovered that the sound of the progression given above with the roots of the chords in the lowest voice give a very satisfactory feeling of rest.

Ex. 16. The progression I^6_4*-V-I also gives a feeling of perfect cadence.*



The imperfect cadence occurs when the cadential progression moves from IV chord to pause on the V chord on a strong beat, and without resting on the I chord thereafter. The V chord usually lasts for more than one regular count to emphasize that a pause is intended. Thus, as we are expecting to breathe down to a rest on the I chord another moving chord is sounded to indicate that the music is not ending yet.

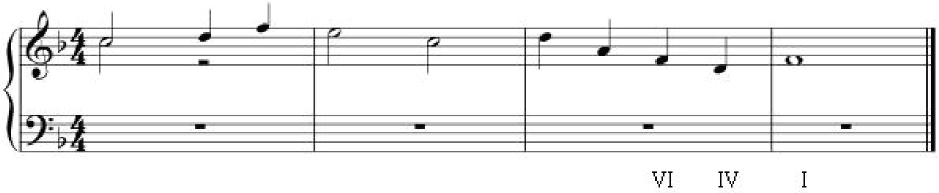
Ex. 17



The imperfect cadence is also called the suspended cadence, i.e. we are kept in suspense about whether the piece will be coming to an end or moving on. The imperfect cadence usually occurs at the end of the antecedent phrase while the perfect cadence occurs at the end of the consequent phrase. There are other progressions to the V chord that carry the effect of imperfect cadence. These are I-V, II-V and VI-V.

In diatonic harmony, there is another quality of cadence that could end a piece of music. It is not as strongly restful as the perfect cadence. This is the plagal cadence with a progression of IV-I. Plagal cadence is close to the authentic cadence, but omits the crucial V chord. It is commonly found in old church music.

Ex. 18. One can also achieve a feeling of imperfect cadence by using the progression $IV\text{-}I^6_4$.



STEP VII *Activities*

Sing some indigenous melodies from your culture area. Note the movement of the intervals in the last three essential notes, normally notes on the last three pulses. If you know the scale/tone-row of your culture area, and the tone-order of the particular tune, use numbers or transcription to indicate the intervallic progression at the cadence. We bear in mind that the lowest note of the scale/tone-row is to be regarded as I. A cadential progression could be represented as follows: 3-2-1 – stepwise descent to the final; or 2-6-1 – an agogic or zigzag movement, which descends four steps then ascends one step to the final. Identify any other indigenous African cadential movements characterizing melodies.

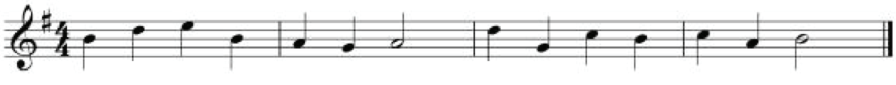
Sing pieces that have more than one voice part. Transcribe the parts or use other means of graphic representation that will enable you to study the movement of the last three essential notes in all the voices. Such investigations will furnish the characteristic cadential progressions in the music of your culture area. The lowest voice is likely to carry the strongest indication of cadential movement.

Make a note of how various music groups in your locality end their music performances. Study vocal, instrumental and mixed ensembles. Use transcriptions or other graphic symbols to document the various cadential devices used by the various groups. Discuss your findings and list as many cadential devices as encountered. Note the types of music or ensemble that prefer one device or the other.

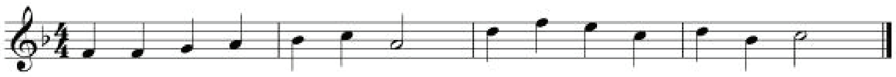
Study the following melodic movements to determine the kind of cadential progression each recommends. Plot the cadential progression and harmonize it in your manuscript book.

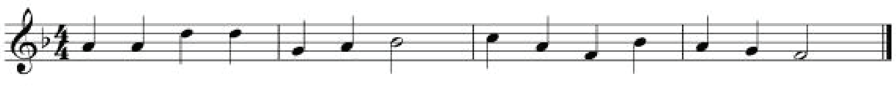
Ex. 19

(a)



(b)





Which cadential techniques, if any, found in the indigenous music of your culture area are comparable to the European classical techniques you are familiar with?

Study the performance of a particular music type on two or more different performance occasions with a view to:

- finding out if the same music item, with or without text, is always performed exactly the same way.
- finding out if the music always ends exactly the same way. If not, identify the significant differences on the various occasions. Also find out what has accounted for the variation in the way the same music could be ended. Ask questions to get answers from the performers and other knowledgeable members of the audience if your personal observation does not afford convincing answers.

Complete the plotting of the chord progressions for Ex. 17, 18 and 19. Harmonize the melodies in the SATB style.

FORM: DEVELOPMENT OF THEMES, COMPOSITIONAL AND PRESENTATIONAL FORMS

TOPIC 1 Development of themes and compositional forms in indigenous music

STEP I

The context or use that inspires a music composition in indigenous African musical arts systems influences the nature and elaborateness of its form and structural content. A piece of music intended to jolt the mental equilibrium of the user may not rely on a calm melodic energy. It is more likely to have a short melodic figure of potent rhythmic energy that may be reiterated insistently, and depending on its extra-musical intentions will not be repetitive. There will be continual internal restructuring that will induce a state of excitement or restlessness.

On the other hand, music that is intended to tranquilize the mind is more likely to have a smooth flowing melody that relies on stepwise and other short intervallic movements. We find in the indigenous as well as Western classical music systems that music intended for listening pleasure, especially at leisure, derives compositional thoughts from abstract musical conceptions and formulations. It will be characterized by well-developed and catchy tunes, sophisticated harmonic aspiration and developmental or extension designs that celebrate creative expansiveness. Music intended to enhance or structure a theatrical presentation is designed to capture and interpret the moods and actions of the various features of the dramatic scenario or dance. Musical characterization often interprets the meaning of text when present.

On the indigenous musical arts scene, some musical formulations and presentations are abstract musical ideations intended for no other purpose than the celebration of creative genius. The composer is of course always aware of the cultural musical taste, and the aesthetic expectations of the target audience. This then means that a modern African composer of abstract, non-contextually inspired musical creativity can indulge creative individuality. She/he has to observe as well as manipulate indigenous compositional principles and idioms to create new but culturally definable music. The modern composer thus needs an indepth, cognitive knowledge of the compositional theory and developmental devices of her/his music culture intended for contemporary contextual needs. Such knowledge is prerequisite to the intelligent manipulation and transformation of creative elements and resources that would produce written art music that is grounded in indigenous creative theory.

Students from the culture areas should supply the illustrations for the elements and nature of form in music that will be discussed here. There may be other features of form peculiar to a location. These should be identified and added to the students' stock of knowledge. Select illustrative materials from tape recordings or transcriptions of indigenous music performances.

A music theme/tune contains an inherent logic that recommends how its fundamental shape – breadth and structure – could be extended or developed into a full piece.

STEP II *Internal variation technique*

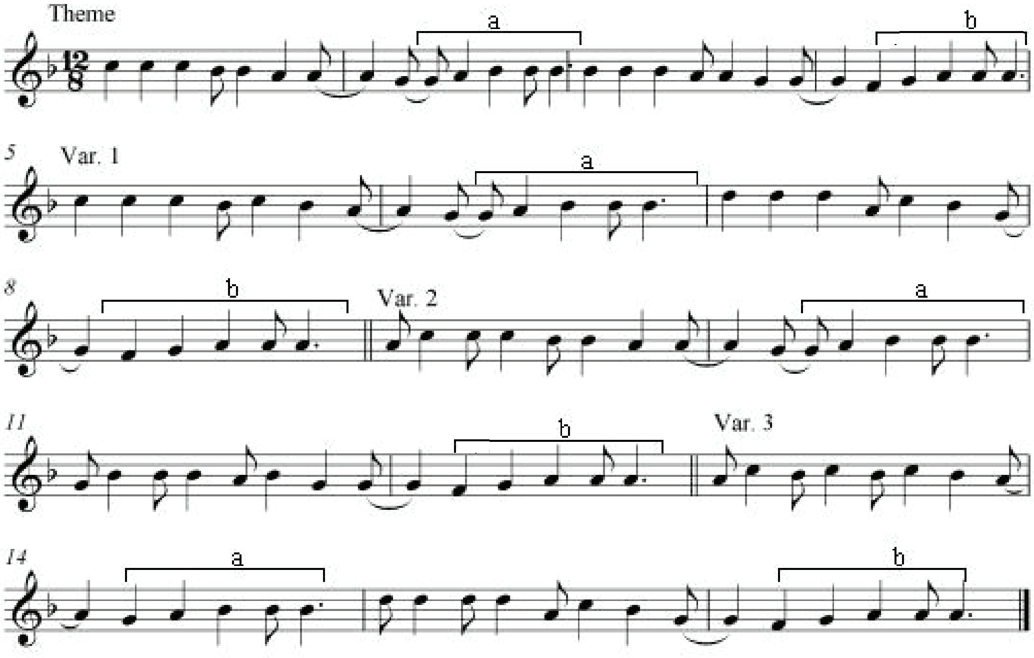
This is a primary and very common technique of thematic development. It has a strong philosophical, psychological, therapeutic and humanning rationalization. A complete melodic statement of two or more bars is made, and reiterated consistently with internal melodic and rhythmic restructuring in a performance session. The internal variation technique regenerates energy within a confined space. The energy so generated by the continuous breaking up and binding of the properties of an enclosed melody accrue motive energy that impacts the psyche or mental composure of an ethnic audience. This can be compared to water boiling in a closed pot and building up thermal energy that begins to lift the lid. The art of internal variation could be a purely musical process in instrumental music. It could be dictated by the tonal-rhythmic nature of changing lines of text set to the same tune in vocal music. Either way, there is a consistent growth in compositional activity as something sonically different continues to occur and propel the music forward in performance time and energy. The musical growth is in accruing depth of affect, that is, confined developmental energy. In other words, there is no expansive growth, but rather intensive, internalized, dynamic manipulation of a theme.

In indigenous music, we find instances where the melodic framework is alternated between the human voice, which sings texts to the tune, and a melody or melorhythm instrument working on the same tune. The internal variations in the voice are dictated primarily by the words of the changing lines of text; while in the instrument, variations are purely musicological configurations.

Ex. 20 on the following page is a fundamental melodic line, a theme, which has been restructured internally in three subsequent restatements. The significant sound of the theme remains recognizable in variations 1, 2 and 3. It is important to note that in the internal variation technique the conclusion of a melodic phrase or statement, that is, the cadential figures "a" and "b", remain as much as possible unaltered. The cadential figure becomes a cue element that enables the other performers playing any other ensemble texture lines to identify the fundamental thematic nature of the piece.

Sing or play through the sixteen bars comprising the statement of the four-bar melody followed by the development. Note the character of the internal variation technique as a developmental device that occurs in the subsequent restatement of the four-bar melody. In terms of melodic analysis, note that the theme is a two-part melody in which the consequent two-bar phrase answers the antecedent two-bar section. The antecedent phrase rests briefly on an unresolved or suspended note; while the consequent phrase repeats the same basic rhythmic pattern and melodic movement, starting a second below, and ascending stepwise to end on a note that gives a feeling of rest.

Ex. 20

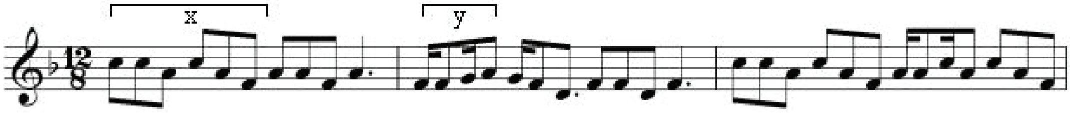


Make up a text in the local language to fit the melody. Then sing the melody to the text. Make up two or more lines of text. Sing them to the tune, paying attention to the tones of the language so as to retain the meaning of the sentences. Observe whether, and how, the texts in tonal languages can alter the rhythmic and melodic structures of a fundamental melody. Attempt other variations of the same melodic theme, which will be of purely musical interest. The internal variation technique could be text-borne, that is, a textual development of a melodic theme, or a purely musical exercise as a developmental device.

STEP III *Expansion of a theme*

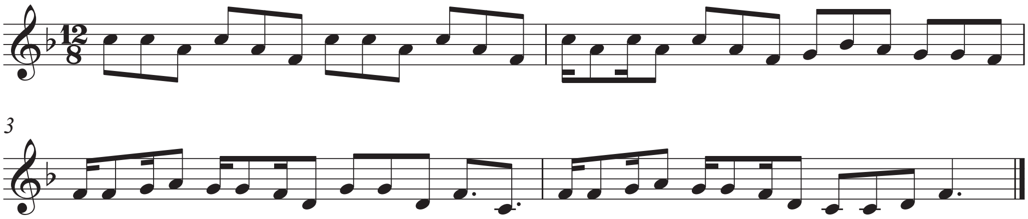
In this technique of melodic development a theme or figure is given an externalized elasticity, that is, expansion.

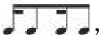
Ex. 21a

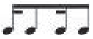
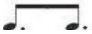
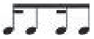


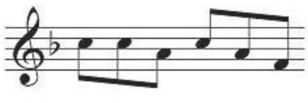
Ex.21a is the full theme lasting two bars. In indigenous performance practice it would be stated in full one or more times to imprint its thematic identity in the mind before a performance-composer starts to give it externalized development.

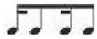
Ex. 21b



Ex. 21b is a sample thematic development of Ex. 21a, which starts with an opening figure of the melody, and uses the distinctive rhythmic figure , which gives a duple beat contrast within the triplet rhythmic organization. This gives fresh character to the theme in the five bars of its extension.

The thematic figure x, is the basis of the thematic extension in bars 1, 2 and 3. It is given a sequential restatement in bar 2, and a rhythmic treatment,  in bar 3. The second rhythmic material, y, is also used for thematic development. As a duple pattern in triplet rhythmic organization, it is a striking element, and has been introduced early in the development of the theme, in the first bar, in order to alert us to expect an exciting manipulation of the theme we originally heard. The rhythmic figure is more extensively used in the last two bars to propel the thematic expansion to an energetic and defined closure. In bar 3 there is an evaded cadence. Again, the fresh occurrence of the more emphatic duple pattern  which has not been heard previously heightens the element of surprise evasion at a point the melodic movement naturally suggests a closure. The pattern carries an intervallic drop of a fifth, moving away immediately from the rest note, the tonic, F. The cadential phrase in bar 3 is then repeated and altered to produce a more emphatic and unmistakable ending in bar 4. The V-VI-I melodic progression is a strong cadential progression in African indigenous music. The striking elements that continue to remind us of the identity of the theme in an externalized development exercise that could last another one hundred bars are the opening cascading triplet motion of the theme and the rhythmic figure , which is foreign to the metric feeling of triplets that marks the metric organization.



We encounter the developmental materials at altered pitch levels, new intervallic structures and rhythmic modifications. These devices also constitute strong developmental features of the internal variation technique. Another very common indigenous developmental device is the use of a rhythmic, melodic or melorhythmic figure often as short as the element  in Ex. 21b, given repetitive treatment in a percussion-oriented passage or in a sequentially running treatment.

The example of thematic expansion in Ex. 21b is a purely musical exercise. It is also possible that where a composer is working with textual statements of unequal length, this technique of melodic development may be preferred.

STEP IV *Repetition and sequential treatment of theme or framework of a theme*

Music is a transient artistic product. Quite often a fascinating moment in musical movement transpires even before we have fully grasped its aesthetic essence. Hence repetition as a technique of emphasizing an aspect of thematic development is quite common. Melodic, melorhythmic or rhythmic themes, and sections thereof, can be repeated in developmental thoughts. Repetition is also applied to psychological or therapeutic goals when it becomes necessary to agitate or, as the thematic material may recommend, calm the state of mind of a listener. When music is accompanying other visual displays, artistic or otherwise, repetition also becomes a device that defocuses attention on the music as an artistic attraction, keeping what has been heard recurring at the background of our mind while we then focus our conscious attention on the visual or dramatic aspects of a presentation. When we have heard the same thing repeated exactly once or twice it is natural for us to relegate further repetitions to the back of our consciousness while shifting concentration to other matters or actions of interest.

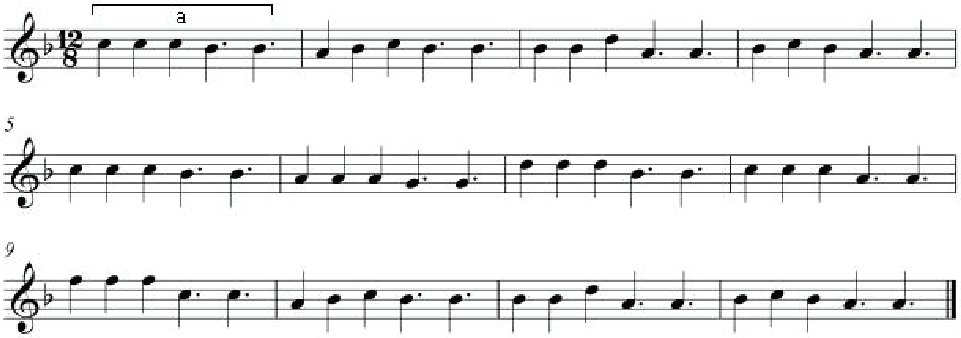
The theory of repetition, especially an extended repetitive passage in indigenous music is then informed by artistic, utilitarian or psychological reasons. It is a misperception or misrepresentation of African creative philosophy and theory to dismiss repetition as a lack of developmental capability. Hence the need to probe the musical and other extra-artistic consequences that command occurrences of repetition in African indigenous musical arts practices. It is from the perspective of extra-artistic intentions informing indigenous creative conformations that we can decipher and appreciate the genius at work in African musical arts manifestations. It is only a flippant or ignorant observer/researcher that can dismiss indigenous cultural practices as being of limited creative or developmental vision, as development of the known is not undertaken as mere flight of fancy, rather anchored on humanly rationalized societal needs. As much as possible, the artistic-aesthetic sense of indigenous creative formulations and manifestations should, therefore, be analyzed as well as assessed in terms of the social-cultural rationalizations that inform abstract representations.

We notice, for instance, that repetition is not so much a developmental device in music intended purely for listening – absolute music – as in music that transacts critical human issues in an indigenous society. Hence, more often than not, the human meaning of an indigenous musical product cannot be discerned by focusing on the artistic sense of the sound in isolation of the context that commanded its creation. If we have to create modern music for listening, or lift utilitarian music from its contextual formulation, and offer it to a new concert-hall type of audience, for instance, repetition has to be judiciously applied as an extension device.

Repetition of a theme, melody or fragment thereof may occur at various levels of tone or pitch. This is known as sequential treatment of the repeated material. Sequential treatment triggers fresh interest in a sonic material we have heard before.

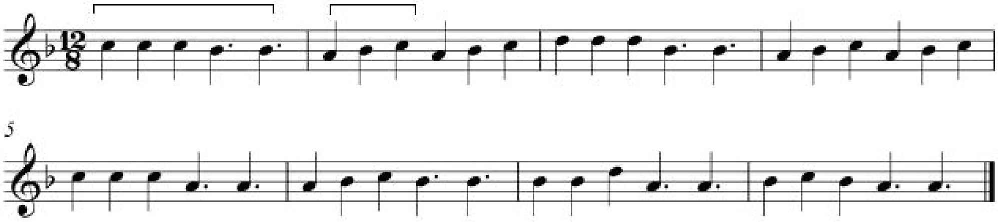
It is not every musical theme that lends itself to repetition or sequential treatment. Hence, for a competent composer, it is the structural properties of a melody that recommend the best approach to its development. We have already pointed out that composers quite often select a significant section, phrase or fragment of a melody as the nucleus or germ of a developmental exercise. This ensures that the identity of the fundamental theme is not completely obscured as we explore our creative idiosyncrasy.

Ex. 22a



Ex. 22a is a theme from an indigenous Igbo wrestling music type played on a tuned drum row, which we have given a twelve-bar recomposition for illustrative purposes. It is an example of a sequential treatment of a four-bar theme, which by its nature, calls for a repetition of its basic rhythmic framework. After stating the four-bar theme, the thematic figure "a" has been abstracted as a developmental figure. It is reannounced in bar 5, restated a third below (bar 6), a fourth above (bar 7), and a second below (bar 8) before the final sequential treatment a fourth up again (bar 9) that brings back the rest of the melodic theme to complete a developmental activity.

Ex. 22b



In Ex. 22b we are developing the same theme in Ex. 22a by combining sequential treatment of the one-bar developmental figure with a repetitive modification of the first fragment of the second bar. The entire second bar is subsequently used as a repetitive answer (bar 4) to the sequential movement of the thematic figure in bar 3. By the nature of the fundamental melody, we find that its last two bars remain a logical conclusion to any liberty we take with extending the theme in both Ex. 22a and Ex. 22b, bringing us back to the familiar closure of the melodic theme. Also, by its nature, the theme lends itself to developmental extension in multiples of four bars, although this could be disregarded, depending on the creative discretion of a composer.

In the original indigenous performance of the four-bar melodic statement, there was no need for extension. The statement was repeated over and over again for contextual reasons. We therefore find that whereas the theme has potential for developmental explorations, contextual constraints can restrict creative choices. The emphasis in the indigenous conception and creative drive was not on celebrating creative fancy.

It should be noted that in the development of a given theme/melody more than one or all of the developmental devices identified above as well as any others found in a culture area could be used, depending on the character and structure of the theme/melody.

STEP V *Juxtaposition of thematic materials*

The juxtaposition of other, unrelated secondary themes with the principal theme is a thematic development device in indigenous compositional theory. Each new theme is introduced and independently developed or extended before the principal theme of the piece is brought back. The recurrence of the main theme becomes a unifying element in an extended performance. A secondary theme would have contrasting characteristics for dramatic interest. For instance, it could exhibit sheer rhythmic interest where the principal theme is quite melodic. In vocal music a new textual theme or material could recommend a new melodic theme.

Fig. 4

A	B	A	C	A

STEP VI *Activities*

The teacher should originate or provide themes for students to use in thematic development exercises that apply the techniques identified in this Topic. The students should work independently, and submit assignments for evaluation. The aim is to help students understand as well as recognize the nature of the devices that will sharpen critical appreciation of indigenous music, and not necessarily to transform every student into a modern African composer. The nature of a theme will recommend suitable developmental devices for it. A theme and the possible techniques for its extension or development could be discussed as a class exercise before individual exercises in composition.

TOPIC 2 Indigenous techniques for the development of a piece – performance-composition and presentational form

STEP I

Thematic extension and development devices stretch a melodic theme into a full piece of music that exhibits a definable shape as a complete artistic-aesthetic work of art. The arrangement and treatment of the compositional materials take cognizance of a prescribed systematic framework that guide the overall content and shape known as the form of a piece or its presentation form.

We have already stated that any piece of music that obeys the compositional norms of a style or type in indigenous African societies has an identifying theme/melody, also a significant ensemble texture as well as a presentational order or form. The super-structural elaboration of the significant format of a piece, i.e. the contextual manifestation of the genius of a cognitive performance-composer, is variable, and sensitive to every given performance contingency. In form-fixed, written compositions the performers always reproduce a fixed order and arrangement of notes as well as obey pre-determined interpretative guidelines. The duration of a written piece is always fairly constant, with slight allowances for the speed of interpretation preferred by a performer or a conductor.

In the indigenous performance practice there are variables that make the exact duration of a piece of music almost always unpredictable. The variables are not always musical decisions, but are dictated more by the contingencies of a contextual or other presentational situation: The accomplished indigenous performer is primarily a sensitive interpreter of the exigencies that transpire in a performance context. The indigenous music piece is as such not a finished-content or form-fixed composition, but rather a model composition, which has flexible form and open-ended musicological content. The basic structural content as well as the duration can be manipulated to produce a recomposition that has recognizable form and content of the model. Hence we emphasize that the actual content and development of the melodic, textural and formal models in indigenous compositional theory are informed by other contextual-creativity factors, some of which may be non-musical.

It has been possible to identify some of the creative devices for developing a piece as a contextual procedure in the performance-composition tradition.

STEP II *Solo extemporization/improvisation on the framework of a piece; through-composed form; raconteur/story-telling form; stanza form*

Text is the primary basis for the development of vocal music. When a composer makes up new texts, or when he/she embellishes, modifies or restructures standard texts at the instance of a performance occasion, the creative exercise is called extemporization. The extemporization of changing textual materials spontaneously created and set to a standard musical framework, or the musical extension of a textual framework involves variations and modifications. This technique characterizes presentations by raconteur or story singers. There could also be the introduction of subsidiary tunes, depending on the content and character of the textual development. Also, when a performer on a "talking" music instrument mentally formulates textual statements and encodes them on the instrument, a lingual communication that does not implicate verbalization of text, the process is also an extemporization – the creative approach is language- as well as text-communication based.

On the other hand, when the structural, formal or developmental modification of a theme/melody/piece is purely musical configurations deriving from abstract creative sensitization, the creative process is known as improvisation. Extemporization and improvisation are not possible in form-fixed compositions, whereas they constitute primary developmental practices in the indigenous performance-composition tradition.

The nature of the musical texture, i.e. the aggregate of the component thematic layers contributed by the ensemble instruments and/or voices, could be such that there is a solo instrument/voice backed by an accompanying orchestra/chorus. A common structural feature is that the orchestra/chorus would be recycling an ensemble accompaniment statement. It often happens that the orchestral statement can at the same time constitute an independent unit of polyphonic composition. Over such a constant thematic-harmonic frame of reference, the solo part is freely composed as per the creative ingenuity of the solo artist prompted by contextual contingencies.

Contingent factors, in themselves non-musical, can inspire the introduction as well as creative exposition of themes as well as how they are logically structured into an overall presentational form. Depending on the basic form of a piece, the structure of the accompaniment may be changed at any point in the presentation when a musical, behavioural or verbal signal is given. The signal to change an ongoing ensemble accompaniment framework could come from the soloist or any other designated/qualified member of a group. Dramatic actors and dancers, also spectators in music types where actors/spectators are generative factors of creativity, can signal change as well as determine the content of the musical structure and presentation form.

Presentational form is the final structural order and duration of a performance-composition session. In the indigenous event-music setting, we cannot correctly analyze the musical content and form in total isolation of other non-musical factors of creativity that help to determine them. The contextual scenario is marshalled and structured as sonic experience by the process of performance-composition. We must, however, always bear in mind that no matter what extraneous factors excite and determine a creative process, the final musical outcome remains the cognitive decision making tribute to a musician's creative genius.

STEP III *The philosophy of the calm with the exciting as a concept of presentational form*

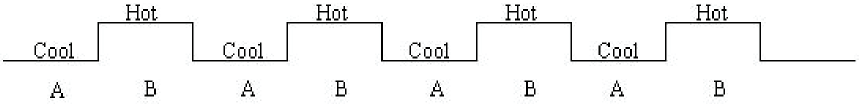
Many African societies have advanced a philosophy that there must always be a balancing or counteracting element in any humanning process or construction of life experience. The balance could take the form of either a matching of opposites, or the principle of complementation between two related or similar ideas, elements or forms. It is a philosophy that has been influenced by the observable phenomena in nature. Darkness and light are opposing complements of each other that give a diurnal cycle of night and day. There will be incompleteness as well as psychological crisis to have one without the other following. That would be an abnormality. Man and woman are two versions of the same essence. They are related complements, which match each other to continue and balance human existence. Heat and cold are opposing physical sensations but which are natural complements etc. Either gives sense and meaning to the other.

Bi-polarity as complementation is a key African philosophy of the cosmos and life that manifests in musical arts conceptualization as the balancing of the calm with the exciting. It is encountered in a number of creative configurations, natural and contrived: A large instrument is often complemented by its smaller version, and both are paired, interfacing each other to produce a primary line of ensemble texture. In monophonic structures a melodic question is matched with an answer that gives it completeness as a healthful musical experience. In the organization of musical textures we also find a solo passage being matched for variety and balance with a chorus of voices or/and instruments to form a unit. In dances, a movement pattern to the right is balanced with a mirror image of the same pattern to the left.

In presentational thought and form, the philosophy of the calm with the exciting inspires the balancing of sections of tranquil musical action with sections of energetic or robust movements. This generates corresponding levels of psychical and emotional affect, which is a cardinal health management intention in indigenous musical arts conceptualization and deployment. The hot section is climactic, and could occur as hot rhythm, when intensive melorhythmic or rhythmic inter-structuring occurs between the vocal or instrumental components of a music texture. Energetic rhythmic fission (breaking up of note values) in melorhythmic, melodic or percussion themes helps to create the climactic tension. There could be an increase in tempo at the same time. But quite often, this is an illusion created by the intensive rhythmic interactivity.

The "calm" is usually marked by a slow melodic or tonal rhythm while the exciting would be characterized by animated rhythmic interplay of percussive essence, the materials for which may or may not derive from the thematic fragments of the "calm". The juxtaposition of the calm and the exciting sections is a feature of form. The creative intention is to provide emotional or psychical balance in the appreciation or utilization of music, thus offering low and high plateaux of emotional/psychical affect.

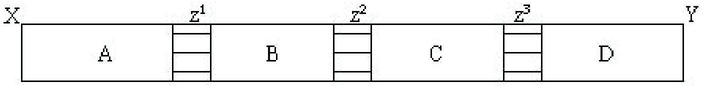
Fig. 5



STEP IV *Transitional mixed rhythm*

There are instances when a presentational form consists of a chain of pieces. Each is developed independently, and all are linked up without any break in performance. Since the pieces are of different thematic character, and often time signatures, there is usually a transitional passage mixing the structural characteristics of an ongoing piece and that of the next. This is often achieved by mixing the rhythmic/metric structures of the two pieces from which the new rhythmic/metric structure of the subsequent piece emerges.

Fig. 6



XY is the presentational form graphically illustrated. A is the statement and development of the first piece, which may use any of the development or formal devices available in a culture. A short transitional passage, z^1, mixes the characteristics of pieces A and B before the second piece, B, becomes distinct. The theme of B is then stated and developed to offer a new musical/theatrical character to the presentational form. Another transitional, mixed rhythm passage, possibly of a different character, z^2, occurs before the third piece, C, and so on. This continues until the conclusion of a performance session. Themes heard before could be brought back and, as in the performance-composition practice, will be given fresh creative elaboration.

STEP V *Juxtaposition of pieces or chain composition*

A presentational form could comprise a number of different pieces that may not use transitional devices such as discussed in Step III. Rather, there could be abrupt transitions from the musical character of an ongoing piece, after a cadential figure, to that of a subsequent piece. In such chain compositions that feature the juxtaposition of the structural features of different pieces, especially in solo with accompaniment group style, the same accompaniment infrastructure could be the basis for a chain of pieces introduced and developed by the soloist. At the conclusion of the development of a piece, the soloist may or may not take a noticeable break before introducing a new piece. The music goes on without interruption as the accompaniment group keeps on an unbroken compositional backcloth until a performance ends, regardless of the musical activities of the soloist. Whereas in Unit 2, Topic I, Step V, the juxtaposition of themes constitutes the internal development of a piece, here the juxtaposition of independent pieces, which usually share the same accompaniment background, constitute the development of a presentational form.

Juxtaposition may also be of differentiated media of musical expression, in which case there are distinct vocal and instrumental sections. Otherwise it implies distinct sections in the same ensemble medium that could be vocal or instrumental. One ensemble medium/section hands over the musical action to another without a noticeable break in presentation.

The two groups could overlap. The handover may be of the same piece developed in the same way or differently by each group. The juxtaposition could entail each group presenting different material.

Fig. 7

A^1	B^1	A^2	B^2	A^3	B^3

A and B, are the two mediums/sections. Digits 1, 2, 3 ... represent different pieces or the same pieces developed differently by groups A and B.

STEP VI *Theme and variations*

A presentational form could comprise a theme and variations arrangement. The same theme is given varying structural reordering. Each new treatment has its own musical character by which the theme is fully redeveloped using suitable extension devices. This would imply introducing a new structural version of the theme or deriving a new texture for the essential character of the theme. In the theme and variation form, which also has a solo accompaniment texture, it is possible that the variation could occur in the form of different accompaniment sound. Otherwise the accompaniment could be constant in character while variations in the development of the same significant theme occur in the solo part. The theme and variation and the juxtaposition of pieces or forms are often presentational features of music that structure stylized formation dances choreographed as dance in movement form. In such instances, the changes/variations in the music will be based on the thematic characteristics of the dances, since in stylized dances the structures of the dance and music are symbiotic.

Fig. 8

A^1	B^2	A^3	A^4	A^5

STEP VII *The indigenous "concerto" or scenario form*

Some serious indigenous ceremonies, especially religious and political, are systematically structured as a sequence of formal episodes marked by formulaic enactments and language (sung, declaimed and verbalized) performed by defined role actors within special locations and settings. Invariably, such a ceremony has its own event-music often similarly structured as a sequence of musical scenarios that process and encode the enactments in the episodes sonically. Each musical sequence would have a distinctive musicological character and contextual logic. As such, the music sections constitute sonic signals by which the sequences and activities of the event are recognized as they progress. The music thus signifies as well as interprets and marshals the event-sections. In this example of composite and elaborate musical forms in indigenous African cultures, a specific music type with various distinctive sections or compartments then sequences all the formal aspects of the ceremony. Other music types that may be featured in the context will not be structural to the event, but would signify other social, religious, political, economic and entertainment meanings enacted as incidental occurrences associated with the main theme and scenario of the event.

The traditional concerto has a complex musical organization. Its presentational form captures the scenic order of an elaborately transacted indigenous institutional event, hence the name scenario form. There is usually a solo mother instrument played by a mother musician, and which constitutes a unit of musical action within the ensemble. There is correspondingly an orchestral group that forms a second, balancing unit of musical action. Since the form of a performance session is context-based, the theme, plot and character of each scene of the event inspire the distinctive musical formulations associated with it. Each music episode would have its own internal shape and structure as a compartment of the overall, unified presentation form. A formal order of presentation is usually observed in every performance session of an indigenous "concerto" form that is context-derived. The number of compartments, which could be compared to the movements in a symphony or classical concerto, would, therefore, depend on the number of scenes in an institutional event, the transaction of which has the scope of a big festival. There may be a need to abridge the number of compartments, or repeat compartments during a performance session for reasons dictated by the contingencies of a specific event transaction. The duration of a compartment as well as of any given session is variable. But the order of presentation is usually maintained to agree with the formalized order of contextual themes making up the event form.

The scenario form will be best illustrated with a graphic description of the performance form of *ese* music found among the southern Igbo people of Nigeria. The *ese* is a funerary music type. It is conceived and formulized to structure as well as marshal the scenario of funerary events that celebrate meritorious, deceased adult men. Our discussion will concentrate on the music, although being an event-music type there is a tight structural correlation between the musical content and the contextual scenes it signifies, marshals and interprets.

The *ese* presentation form has five distinct compartments. Each may last from ten to thirty minutes. The sound of each compartment is distinctive, and is recognized by the structural framework played by the orchestral unit. Any knowledgeable person in the culture can always identify a compartment by its generic sound, and from there determine the peculiar activities it would be marshalling at the scene of a performance. Each compartment has a name, which defines its musical-contextual intentions. Within each compartment there are many pieces. The mother musician uses his artistic discretion to introduce, develop and structure suitable independent pieces that would signify or suit the theatrical episodes being enacted in the ceremony. As such, how the musical superstructure of a compartment is composed and timed in any performance session by the mother musician conducting the event scenario is at his musical-contextual judgement. The *ese* event-action unit comprises the solo instrument, which is a set of four tuned and tonally graded mortar-shelled membrane drums, and a bass or root drum. The bass drum is a cylindrical open-ended membrane drum that is used as a root note that "punctuates" melodic phrasing as well as pounds essentially percussive passages. This name of the event-action unit represents the name of the entire ensemble – the *ese*.

The orchestral unit comprises a pair of tenor and alto wooden slit drums that work in structural complementation to produce one distinctive primary melorhythmic line for each compartment. A large, open-ended, conical membrane drum is another ensemble layer that plays a distinctive ensemble pulse figure for each compartment. A metronomic, tiny mortar-shelled drum, the same species as the *ese* component drums, completes the third primary layer of the accompaniment orchestra unit. It plays a consistent, distinctive phrasing referent statement for each *ese* music compartment.

In the organization of *ese* music, the structural framework that distinguishes the sound of a compartment is thus played by the accompaniment orchestra unit. The mother musician's solo compositions structure as well as determine the form and content of each compartment. The musicians who play the instruments of the accompaniment orchestra, with the exception of the phrasing referent instrument player, may develop the respective compartment themes assigned to them. Each musician uses his creative discretion and expertise.

The terms and the meaning for the five compartments constituting the composite scenario form, and which are always performed in a fixed sequence, are:

- First compartment: *Ilulu* – Proverbs compartment – an unaccompanied, free style, solo compartment with rubato structuring and development of themes.
- Second compartment: *Oso Nkwa* – Race or Martial Action music compartment.
- Third compartment: *Ihu Nkwa* – Absolute (danced male celebration) music compartment.
- Fourth compartment: *Aghirigha Nkwa* – Light Action (female action cum celebration) music compartment.
- Fifth compartment: *Ifo* – Culture Tale Tunes compartment that does not structure any event activities but has the event meaning of concluding the final session of performances for an event that could be structured over seven days.

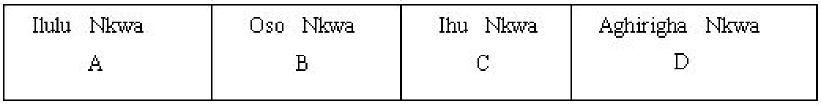
Another form, bi-polar to the *ese*, is a tuned drum row orchestra that is specific for canonizing deserving meritorious deceased adult women into ancestral reckoning known as the *ukom*. The solo event-action unit comprises twelve tuned drums with an accompaniment unit of three other instruments. The *ukom* has a scenario form in six differentiated compartments with indigenous musical-contextual terms for every compartment.

The first performance session of the *ese* music, which will be discussed here, in an event setting is in the nature of a concert session. As a concert session it does not structure or underscore any contextual activity as such. The contextual significance of the concert session is the formal public announcement that the event requiring *ese* music is about to take place. The order of the compartments in a concert session is as given above, with the exception of the fifth, *Ifo* compartment, which will not be played. The performance order constitutes a scenario form exemplified by the *ese* presentation form.

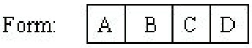
The funerary observances for a meritorious deceased adult man are undertaken in three separate phases: The physical burial, the tribunal that judges whether a deceased male person is worthy of funerary honors, and the canonization rite of passage that accords a deserving deceased adult into ancestral reckoning in a community. Months or years may separate the determination and scheduling of the three observances depending on the economic viability of the deceased's offspring who are obliged to accord him the customary funerary rite, if merited, that would accord him an ancestral status. Each phase has its peculiar programme of structured events that are transacted over two to seven days as the case may be. It is only at the conclusion of the prescribed scenario of events for the last funerary phase that a concluding *ese* concert performance session, which includes the *Ifo* compartment, will feature in the performance form. The sound and significance of the *Ifo* compartment, therefore, signals the successful conclusion of all the customary funerary obsequies for a meritorious, deceased adult man.

In any of the several contextual sessions during any funerary phase, there could be some internal reordering of the presentation form, which thereby extends the form. Such reordering would be dictated by expected although unpredictable significant developments that occur while a performance session is marshalling and structuring scheduled contextual episodes. But the logic of the contextual/scenario form commands that reordering can only happen after the first formal performance of the second and third compartments, which are moveable compartments. It may, for instance, become necessary at the instance of qualified male actors to continue to alternate the two moveable compartments. The arrival of such an actor on the *ese* performance stage would precipitate a change from compartment 3 (for men's celebration) or 4 (specific for women's acting and celebration) back to compartment 2. Compartment 2 is specific for men's acting of funerary drama episodes. When a man finishes his act, compartment 3 is formally played for him to celebrate his act in dance. An alternation of the two compartments calls for fresh introduction and sequencing of musical materials by the mother musician-soloist. Each repeat is, therefore, a new performance-composition. When no human actor is taking the stage, the music then moves from compartment 3 to 4, which concludes an event-session but does not conclude the entire ceremony. There are thus three types of *ese* presentation form.

1. The concert session a purely music-event performance in four straight compartments.

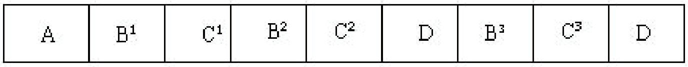


Ilulu Nkwa	Oso Nkwa	Ihu Nkwa	Aghirigha Nkwa
A	B	C	D



Form:	A	B	C	D

2. The event-session in which contextual actions determine the outcome of a presentation form. An arbitrary model could give the form:



A	B^1	C^1	B^2	C^2	D	B^3	C^3	D

Note that B always comes before C.

3. The postlude concert session, usually a valediction music and dance event.

A	B	C	D	E

The internal form of an *ese* compartment is through-composed: The mother musician introduces and develops various themes/pieces from the cultural repertory for the compartment while the orchestra unit maintains a structural framework of the ensemble thematic cycle specific to the compartment. Every theme that is introduced is contingently developed, and neatly ended with a closure figure. In the presentation form every compartment has its own peculiar closure figure. The mother musician who decides when a compartmental composition should end for any musical or contextual reason would cue in the closure formulae, and the entire orchestra joins him in playing the closure figure for a neat ending. The mother musician-soloist then announces the next compartment by playing the opening theme specific for the next appropriate compartment.

Once the first compartment has been introduced, a performance session must feature the other compartments of the performance form that concludes with either D or E. The first compartment, *Ilulu*, is a solo compartment played in free style by the soloist who is also the mother musician. The orchestral unit joins him as from the second compartment.

STEP VIII *Activities*

Investigate and provide examples from your culture area of the indigenous developmental techniques and performance forms identified above.

There may be other developmental techniques and performance forms that are found in your music culture area that are not included above. Investigate and discuss the striking features in class.

TOPIC 3 Non-musical factors that shape presentation forms

STEP I

We can now identify the non-musical factors that help to shape presentation forms of event-music, bearing in mind that these factors merely guide the musical process. They vary as per the nature of each context as well as per the peculiar cultural rationalization of common indigenous practices. For instance, funerary music is found in many African cultures. But the sound, content and form of funerary music vary from one society or group to another, depending on the various cultures' philosophies about the nature and meaning of death. The consequent theatre of death is rationalized to enable the human psyche to cope with the traumas as well as the dualistic positive and negative energies of death as a phenomenon inevitable of tangible and intangible living. The philosophy and rationalization of death yield the nature, elaboration and duration of the funerary events for various categories of deceased persons in a society – adult men, adult women, youths and children.

STEP II *Contextual factors*

The presentational form of event-music is influenced by contextual factors as the sonic features of the music track the visual, emotional and overall dramatic features of the event scenario. Compartments, sections, specific items, motifs or signals in a performance-composition may signify and interpret prescribed episodes or activities of a contextual scenario. This then implies, as explained earlier, that a compartment, section or item thereof in a presentation form has its own distinct internal order, sonic character and contextual meaning. The performance-composer conforms to the musical as well as scenic logic and syntax at the same time as she/he manipulates them to structure as well as interpret the formalized proceedings taking expert account of the contingencies of each presentation occasion.

STEP III *Dance factor*

A choreographed, stylized and formation dance may have various dance items or episodes that are linked together in an order of presentation. The artistic content of every dance item will be structured on a variation or item of the music style that sonically interprets the choreographic details of the dance. In a presentation, the sequencing of the dance items automatically determines the form of the dance music. In indigenous African choreographed or systematically structured and sequenced dances the music outlines in sonic codes the steps, gestures and moods of the dance in both rhythm and expressive character. There would then be as many distinctive musical compartments played by the same orchestra or vocal ensemble (in choric dances) as there are dance items/episodes. Usually, the development and internal form of each movement of the music for choreographed dances are fairly fixed since the sequence of choreographic details as well as the duration is fixed and learned by every qualified artiste during rehearsals. There may be solo dance improvisations, based on a pre-determined, choreographic cum musical framework. In an improvised solo dance, the exact form and duration may not be fixed, but would rather depend on the dancer’s artistic judgement, which is matched musically by the spontaneous creative collaboration between the dancer and the sensitive musician outlining the dance rhythm.

STEP IV *Dramatic factors*

Indigenous drama presentations are oral theatre forms. Even where dialogues or text-loaded gestures and actions may have become standard over time, there is still some flexibility in the verbal or artistic interpretation/elaboration of the known features. Theatrical actions, even though based on a standard scenic reference, are not as rigidly precise as in literary drama. This, then, implies that there usually is a scenic outline sometimes in standard sequences that the actors elaborate upon according to the needs and contingencies of every performance occasion that may be prompted by the empathic or participant audience. Consequently the music that accompanies, structures, sequences as well as directs the dramatic enactment will have a corresponding standard framework, which the performance-composer elaborates upon as per the details of the transpiring text and action. There are instances when a member of the audience gives an impromptu, side-plot performance, which the creatively primed mother musician recognizes and incorporates sonically, extempore. Such a spontaneous performance becomes a structural feature of a presentation form for which allowances are normally made. These spontaneous empathic or symbiotic creative collaborations mark the expert indigenous creative genius.

STEP V *Activity*

Furnish local examples of the factors discussed in this Topic area as well as cultural varieties and peculiarities.

TOPIC 4 Standard compositional forms in European classical music

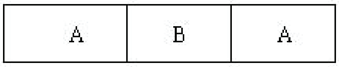
STEP I

As there is form in nature, so is there form in human intellectual activity at any period of human history in any part of the globe. Human ideas take form as artefacts, sonic facts and societal systems. When a way of performing an action follows a systematic procedure or pattern that is replicable, we say that it has attained a standard form. It then becomes a theoretical model, which any person intending to perform a similar activity anywhere conforms to or may have need to manipulate idiosyncratically. What we discussed in Topics 1, 2 and 3 are standard indigenous forms of systematically structuring the organizing types of music-events in performance time. We did emphasize that the compositional practice encountered in indigenous music practices entrenched in humanning philosophy is the performance-composition creative theory.

The form-fixed composition has also been identified as the written music tradition that marks European classical music as well as modern African art music direction. Just as we have outlined in the case of the indigenous African music systems, written music composition and its presentation are also conceived and organized as music-events that will happen in logical order in time. We do find that some of the forms we have encountered in the indigenous music cultures of Africa are also found in European classical music. However, the manifestation of form in the generally solo-contrived written music tradition is more precise. We will now sample, graphically, some of the common European classical forms, especially those that are comparable to the indigenous forms. Classroom illustrations can be taken from written or recorded music examples available to students and an institution.

STEP II *The song form*

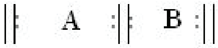
The song form is a term used to categorize a composite music composition that is in three sections, but uses two primary thematic materials. The thematic materials identify the sections. In the first section of a song form, the fundamental theme of the piece is introduced and developed in the key of the composition in tonal music. There is a cadence and change of key. A new theme is then introduced and developed in the new key as a middle section. The original material then recurs. Its repetition may be abridged, and the entire composition is cadenced in the original key. The song form is represented graphically as a three-part form.



The song form is also known as the ternary or three-part form. It is called the song form because it is the standard format for classical songs. The form is also used in instrumental music in three sections marked by the primary thematic materials. In the song form there is no repeat of any of the three sections.

STEP III *The binary form*

The binary form is a piece or composition that is in two parts. Each part has a distinctive theme, and is repeated. The second part starts with a new theme in a new, related key, and moves back to the original theme in the original key by the conclusion of the piece. In European classical music, generally, it is normal for a piece or composition that starts in a key to end in the same key, although many changes of key would occur in the development section.



STEP IV *The stanza form*

The stanza form is typical of hymn tunes. A number of stanzas of text based on a textual theme are all sung to the same tune without any alteration in the musical sound. The lyrics of the stanzas are such that must conform to the same metric feet on which the rhythm and length of the tune is based. The stanza form is essentially a vocal form.

STEP V *The rondo form*

In the rondo form there is a fundamental theme that gives identity to the entire piece. This theme is well established and developed in the first section of the piece. The fundamental theme and its development recur more than once in the composition. Other secondary themes intersperse the recurring rondo theme, and are developed into contrasting sections called episodes. The entire composition ends with a final restatement of the rondo theme. There may be slight modifications of the rondo section each time it recurs.

A	B	A^1	C	A	D	A^2

STEP VI *The theme and variation form*

The theme and variation form involves the treatment of the same fundamental theme to structurally varied sections. A variation could be rhythmic, a change in the accompaniment pattern or both. A feeling of unity is maintained by the recognition of the essential sound of the theme in any variation treatment.

A^1	A^2	A^3	A^4	A^5

STEP VII *The sonata form*

The sonata form is a piece of composition for the piano, a chamber orchestra, or an accompanied solo instrument. The sonata is a presentational form normally in four distinct compartments, termed movements in European classical music. The primary distinction between the various movements is in the internal forms, musical elements used as well as the speed. The speed-form corresponding to the musical characteristics of the sonata from is usually fast-slow-fast-fast. The first movement, which is fast, is in the sonata allegro form. The second movement, known as the slow movement, is a modified sonata form or song form. The third movement is called the minuet and trio in ||A ||B ||A ||form, and is a slow or fast movement in two main sections, both in ¾ time. The fourth movement is a fast movement that is normally in rondo form. Contrast in speed also marks the different movements of the sonata.

STEP VIII

Sonata form is a very popular form that is commonly encountered in orchestral compositions. It developed from the binary form. We have to emphasize at this point that key changes mark thematic development in European classical compositional theory. In indigenous compositions, one scarcely ever comes across any conscious key changes, although a melody may be shifted from one starting pitch to another for acceptable human reasons. The forte of indigenous music theory in Africa is not tonality-oriented as in the European theory of tonal music. The dependence on key changes for the development of a theme marks the compositional procedure in sonata form, which is the first of the four compartments (termed movements in European classical music) of the classical sonata.

The term allegro in the first movement of the sonata form implies fast moving. The internal form of the sonata allegro is in three sections. In the first section, called the exposition, the principal theme by which the entire composition is identified is stated in the key by which the composition is further titled. The establishment of the theme involves extending it by one device or the other before a secondary theme in the dominant key is introduced and equally extended. The end of the extension of the secondary or contrasting theme marks the end of the exposition section, and brings in the middle section of the sonata allegro form.

The middle section is known as the development section. It can be likened to the exciting section of an indigenous calm and animated presentation form. The development section is constructed with fragments of the themes from the exposition. These could be given strong rhythmic transformations and characterization. It is a section that is also strongly marked by fast key changes. New themes or rhythm-based motifs could be introduced, and used to build up this rather emotionally tense section. The development section invariably ends in the dominant key.

The third and final section is called the recapitulation section. The term implies a recapturing of the opening section of the movement, now in the dominant key with some modifications. The composer again extends it and at the same time modulates, i.e. changes back, to the opening key of the composition. It is on this opening key that the primary theme is restated and then treated to final, strong cadential sounds that mark the completion of the sonata as well as the end of the first movement of a sonata form. A definite pause will be observed before the next movement of the sonata is started as need be in a concert programme.

The sonata allegro form

Principal theme in the tonic key	Secondary theme in the dominant key	Key changes, rhythmic/ percussive interest using old and new thematic materials	Principal theme in the dominant key	Principal theme in the tonic key. Emphatic cadence

STEP IX *The classical concerto form*

The outstanding feature of the concerto form is its contrast of solo instrument sections with orchestral sections. The nature of a classical concerto is such that a theme is stated and developed by the solo instrument with orchestral accompaniment. The orchestra thereafter constitutes a unit of presentation, and restates as well as develops the same theme in a different manner. The classical concerto has three movements distinguished by the key, speed, thematic materials and the internal form of each movement. There is usually a strong cadence followed by a noticeable break between movements.

1st movement			2nd movement			3rd movement				
Exposition	Development	Recapitulation	A	B	A	A	B	A^1	C	A^2
Sonata Allegro Form			Trio Form			Rondo Form				

STEP X *Symphony form*

The symphony is a composition for a large classical orchestra of about one hundred performers, more or less, playing various European classical instruments in groups. The symphony form is normally the same as the sonata. The symphony uses the same orchestral groups of instrument as a concerto. But whereas a concerto is a contrast of musical dialogues between a solo instrument as a unit and a normal symphonic orchestra as another unit, the symphony does not give special prominence as such to any particular instrument. There could, however, be solo passages. Further, the symphony normally adopts the four movements presentation form of the sonata whereas the European classical concerto is in three movements. The latter drops the minuet and trio movement of the sonata. A further distinction is that a concerto is identified by the name of the solo instrument, hence piano concerto, flute concerto, violin concerto etc. The symphony is identified by the key of the composition, as well as its numerical listing in the composer's repertory of compositions followed by the opening key.

STEP XI *Activities*

Conduct library research, and make fuller notes for class evaluation on the European classical forms and the other forms especially the choral forms such as the oratorio, the cantata, the mass etc., as well as other chamber groups such as the trio, the quartet and the quintet etc.

Conduct library research, and make notes for class evaluation on the instruments of a symphony orchestra, including how they are grouped into strings, woodwind, brass and percussion sections.

MODULE 202

FACTORS OF MUSIC APPRECIATION

UNIT 1 – CREATIVE LISTENING 59
TOPIC 1 The concept of the long triplet 59
TOPIC 2 The inter-rhythm or two-with-three in part relationship 63

UNIT 2 – ANALYTICAL PERCEPTION 67
TOPIC 1 Reproduction and analysis of rhythm patterns 67
TOPIC 2 Reproduction and analysis of melorhythmic statements 68
TOPIC 3 Reproduction and analysis of melodies 69
TOPIC 4 Hearing and identifying intervals 70

UNIT 3 – TECHNICAL REPRODUCTION OF RECEIVED SOUND 71
TOPIC 1 Hearing, reproducing and writing rhythm patterns 71
TOPIC 2 Hearing, reproducing and writing melorhythmic statements 72
TOPIC 3 Hearing, reproducing and writing melodies 73
TOPIC 4 Hearing, reproducing and writing intervals 73

UNIT 4 – SETTING TEXTS TO MELODY 74
TOPIC 1 Composing melodies with texts in the local/own language 74

CREATIVE LISTENING

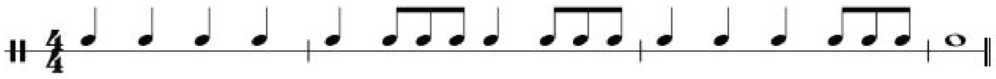
TOPIC 1 The concept of the long triplet

STEP I

We came across the normal triplet pattern when we discussed the compound time signature. From the African music perspective we shall differentiate it by terming it the short triplet rhythm motif, written ♪♪♪. Each of a group of three eighth notes constitutes a unit of the basic internal organization of the 12/8 and 6/8 time signatures, i.e. twelve eighth notes and six eighth notes in a bar, respectively. The short triplet pattern may, however, occur as a foreign rhythmic organization in a common time. In that case we shall be splitting the basic unit of pulse in common time, which is a quarter note, into three equal subdivisions ♩ = ♪♪♪. The three subdivisions of eighth notes each will then sound in the same musical time as the two eighth notes ♫ that make a quarter note in the time signature. We note that the three eighth notes sounding in the time of one quarter note will be reproduced in the same manner as in compound time: ♪♪♪ = ♩. in compound time sounding the same as ♪♪♪ = ♩ in common time.

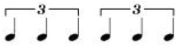
Reproduce the following pattern by tapping or clapping:

Ex. 1

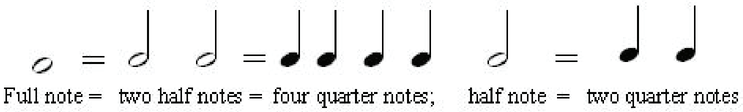


The triplets in the above exercise are irregular patterns in the rhythmic perception of common time. In composition, they are sparingly introduced for effect, as they jolt our common time sensibility.

STEP II

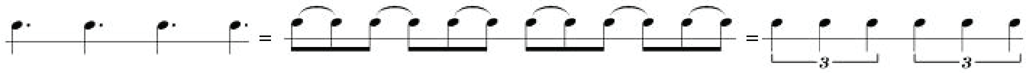
There is another structure of triplet organization that is quite characteristic of many African music areas, and which is called the long triplet rhythm motif. A long triplet is visually the grouping of notes of crotchet values in threes  instead of the normal twos or fours in a straightforward mathematical rationalization of musical time such as:

Ex. 2



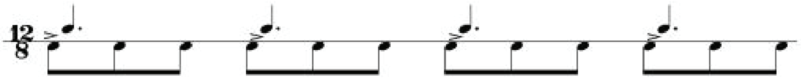
In conception and musical perception, the long triplet is a group of three quarter notes sounded in the time of two pulses (whether the dotted crotchet pulses of the compound time or the crotchets of the common time). The dotted quarter note of 12/8 time signature is the same pulse sense but different internal metric feeling as the quarter note of 4/4 time signature. That is, the rhythmic configuration of long triplets is derived from the pulse organization as well as the internal rhythmic configurations of a 12/8 time signature.

Ex. 3

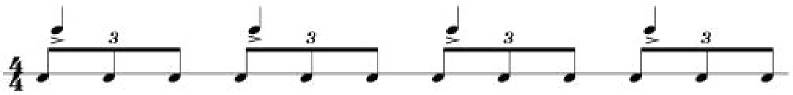


When we transfer the long triplet sense and feeling into music that is organized in the common time metric sense, we are operating within the principle of pulse organization in the indigenous music system that regards the 12/8 time signature as a metric interface of 4/4 time signature. That is, we are dealing with the same pulse organization and feeling, but performing different rhythmic formulae. This is in line with the African dualistic philosophy of life and cosmos in which an idea has bi-polar manifestations. The 12/8 time signature is essentially a four-pulses organization of musical time in a bar, and is more common than the 4/4 time in the indigenous music of Africa. The internal triplet structure of a 12/8 requires that the first of every triplet pattern that makes up one pulse ordinarily be given stress.

Ex. 4a



Ex. 4b

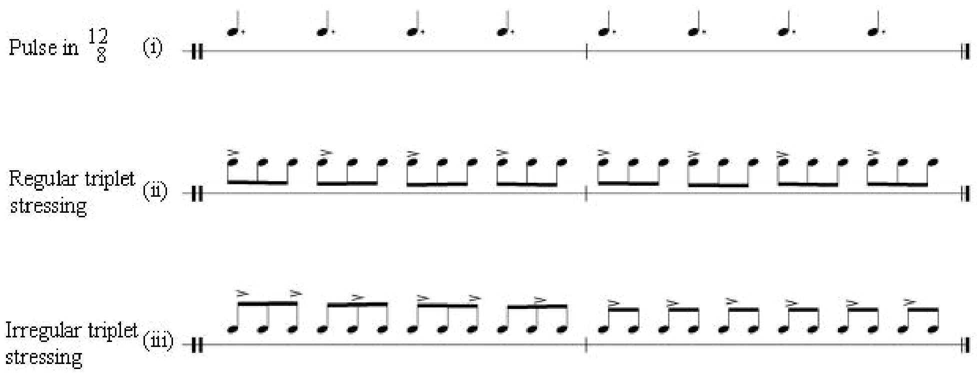


Ex. 4a is a normal internal breakdown of the four pulses conception, which gives a 12/8 time signature because the basic unit of pulse is a dotted quarter note ♩..

Ex. 4b is an irregular breakdown of the four pulses conception that gives a 4/4 time signature because the basic unit of pulse is a quarter note ♩, and as such three quaver notes sound in the metric pulse of two. The body along with the mind is then engaged in two simultaneous, different but complementary dimensions of motion and feeling. Stepping regularly to the two pulses while swaying the body and head in regular three counts from side to side, arms spread out, induces ethereal, en-spirited feeling. And because most African music is intended to boost a participant's spiritual disposition, this bi-polar rhythmic conformation with the tonal/pitch implications that enrich its affective quality is very common. It is the practice in indigenous music conformations to strategize this psychic manipulation of the natural stress sense of the short triplet organization for enhanced musical affect.

The displacement of the natural stress also occurs when triplet patterns are regrouped into equal duple patterns within the compound time signature of 12/8. A duple pattern ordinarily belongs to common time organization of normal musical rhythm, and creates a surprise effect and feeling in music that is organized in compound (triplets) time. Such regrouping is a common African rhythmic organization, which is as psychophysically enlivening as it is musically captivating. The concept of displacement of stress or regrouping of regular patterns creates surprise effects, inducing syncopated feeling.

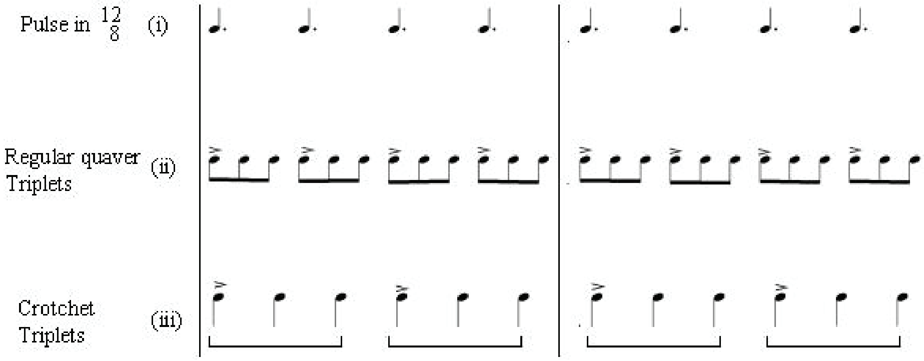
Ex. 5


Pulse in 12/8 (i)
Regular triplet stressing (ii)
Irregular triplet stressing (iii)

Reproduce the above exercises one immediately after the other, observing the stress markings. Mark the pulse pattern consistently on one foot all through, while clapping or tapping the exercises.

If we now write the exercises to highlight the illusions of stressed notes resulting from the regrouping of the quavers of the regular triplets of a compound time into the duple, quaver structure that belongs to common time rhythmic organization, the following graphic representation will result:

Ex. 6



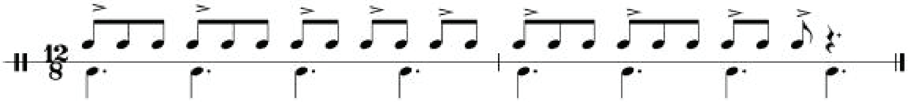
Reproduce Ex. 6 by tapping or clapping as written. The perception of Ex. 6 (iii) is now of three equal quarter-note beats happening in the time of two pulses of a 12/8 time. The structure as well as the feeling of the pattern, as we can notice, is in triplet groups. We term the quarter note 'triplet pattern' long triplets because the value of the notes (a quarter note) is longer than the quavers of a regular short triplet (an eighth note).

Do Ex. 5 and 6 again together, first one line after the other. Then divide the class into three groups. One group will take line (i) by humming the notes in a deep tone of voice. The second group will clap line (ii). The third group will play line (iii) by hitting the desk or chest. The three groups will next perform simultaneously. Note that whereas the feeling of the regular triplet in eighth notes (the short triplets) is natural when played and heard within the hummed pulse organization in (i), the feeling of the irregular triplet quarter notes (the long triplets) gives a feeling of psychic and physical tripping.

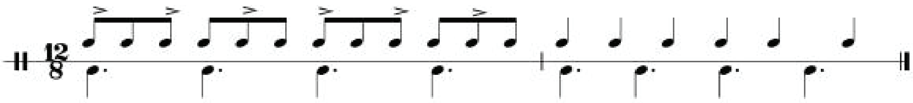
STEP III

The following exercises will help us capture and internalize the feeling and structure of the long triplet.

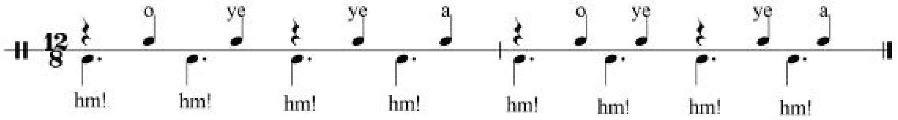
Ex. 7



Ex. 8



Ex. 9



Divide the class into two groups, A and B. Group A will clap the line with short triplets, ♪♪♪ in Ex. 7, marking the stresses, while group B will sound the pulses i.e. ♩. on the desk tops with clenched fists.

Next, group A will clap the stresses and syncopations of the long triplets in Ex. 8, while group B continues pounding the pulses or main beats.

Finally interpret Ex. 9 vocally. Change over and repeat the three exercises one immediately after the other to give every student a chance to feel the nature of the relationships. Further activities will include using two instruments of different timbres to repeat the exercises.

It is important to note that the indigenous long triplet pattern that gives syncopated musical feeling is very different as a rhythmic concept and formula from the regular common time feeling of the 6/4 and 3/4 time signatures encountered in European classical music. The latter are regular rhythmic thoughts and practices even though they may look on paper like the long triplets in the absence of time signatures or other signs of note grouping.

TOPIC 2 The inter-rhythm or two-with-three in part relationship

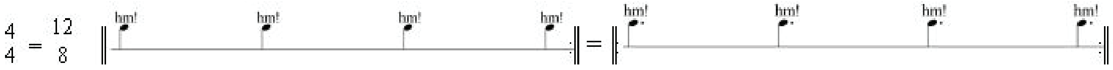
STEP I

The concept and nature of inter-rhythm derives from the principle and human-musical meaning of the long triplet. The inter-rhythm arrangement of the two-with-three concept is a unique configuration in African part organization, the nature of which has been misperceived and thereby misinterpreted in literary musical scholarship from exogenous intellectual perception as cross-rhythm. There is no cross-rhythm in African indigenous thoughts and conformations, musical and otherwise.

We are now familiar with the long triplet structure as an organic feature of the four-pulse organization of musical flow in 12/8. The four simple beats of the 4/4 time signature have been discussed as an ideational and psychophysical interface of 12/8. Both versions of four-pulse organization of musical metre are indigenous to African musical cultures. In ensemble part relationships, the internal structure of the two versions of the four-pulse organization may be inter-structured in one instrument or between two instruments to produce a single primary line of rhythmic or melorhythmic theme in an ensemble.

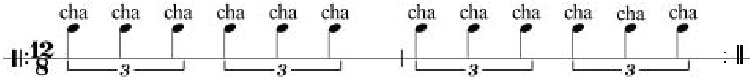
We shall now examine and experience the nature of this interplay of two-with-three or duple with triplet structure, in the following practical exercises. One group will hum or clap the four-pulse beats continuously:

Ex. 10


4/4 = 12/8
hm! hm! hm! hm!
=
hm! hm! hm! hm!

The second group will clap or sing "cha" to the long triplets pattern of a 12/8 time signature:

Ex. 11

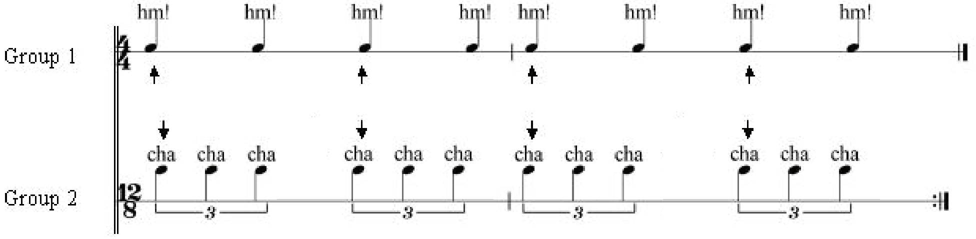

12/8
cha cha cha cha cha cha cha cha cha cha cha cha
3 3 3 3

Note that the above long triplets pattern could have been interpreted ordinarily as six pulses were it not for the 12/8 time signature, which reminds us that they are derived as compound time structures in indigenous African musical rationalization. The subdivision of four pulses into six equal beats is such that three crotchet beats now sound in the time of two dotted crotchet counts without undermining the mathematical accuracy of the musical equation. Thus both share the same pulse formula, and are neither conceived nor occurring in conflicting metric sense. Hence we term it a two-with-three equation – an inter-rhythmic relationship that has been amply demonstrated in Ex. 6 to 9. When we miss the underpinning and organizing pulse sense through movement and feeling we could engage with notions of working together in conflict or cross purpose. Hence it is advisable to move to, and feel indigenous rhythmic manifestation for perceptive understanding of how they are inter-structured.

STEP II

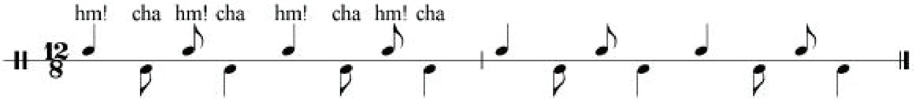
We can now attempt a simultaneous vocal performance of Ex. 10 and Ex. 11 by the two groups thus:

Ex. 12


Group 1
4/4
hm! hm! hm! hm! hm! hm! hm! hm!
Group 2
12/8
cha cha cha cha cha cha cha cha cha cha cha cha
3 3 3 3

In Ex. 12 we have essentially two equal beats belonging to both common time and compound time feeling, happening at the same time with three equal beats of compound time feeling. When we perceive and perform the relationship in the compound metric sense, the two-with-three inter-relationship will become clear. In part organization, the two patterns are conceived to produce one line of ensemble music, which will be heard as follows when produced by only one voice/performer:

Ex. 13



In African creative philosophy, this line of music is intended for a single performer, but is given typical human performance communion in ensemble practices by sharing it between two keenly relating performers. This humanly grounded orientation to compositional structures and performance practice sensitizes awareness of others and engineers emotive bonding.

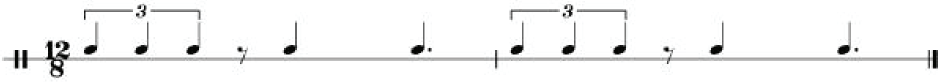
STEP III

To enable every member of the class to feel the effect, reproduce the fundamental pulse in Ex. 10 by hitting the left fist on the desk. The sound of this pulse line could be of the value of crotchets or dotted crotchets. As such the metric organization of the music it supports could be any of the common or compound time interface. Now tap out on the desk, using the fingers of the right hand, the long triplet pattern in Ex. 11. The pulse line will now convey compound time organization, which automatically translates the left hand beats into dotted crotchets. Transfer the left-hand sound to a heavy chest sound – hm!; and the right hand to a sharp vocal sound – cha. If difficulty is experienced, do each hand separately, and then combine. One foot pounding a resonant floor could be a substitute for the left fist.

STEP IV

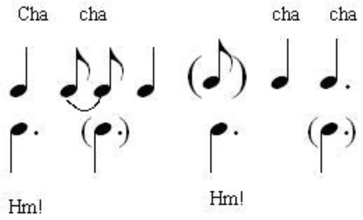
It is this concept of inter-rhythm that informs the ubiquitous metronomic pattern, which in the African indigenous ensemble music theory is conceived as a phrasing-referent line. It serves as the temporal beacon for the other ensemble instruments performing a piece to phrase the development of their respective ensemble themes. The theme is normally reiterated all through a piece on a sharp toned instrument such as a knocker, a bell, a shaker etc. as follows:

Ex. 14

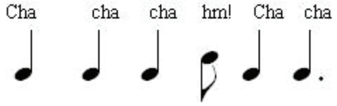


Note that this single-line theme is derived from the following conceptually, two complementary structures:

Ex. 15



In learning to sing the musical statement it helps to always hum the silence of a quaver that occurs at the third, strong beat of the lower part, thus:



In an ensemble situation there could be a deep-toned instrument that has the ensemble musical role of sounding the main pulses. It will sound the main pulse on that strong beat where the phrasing referent instrument is silent, thereby creating an inter-structured part relationship.

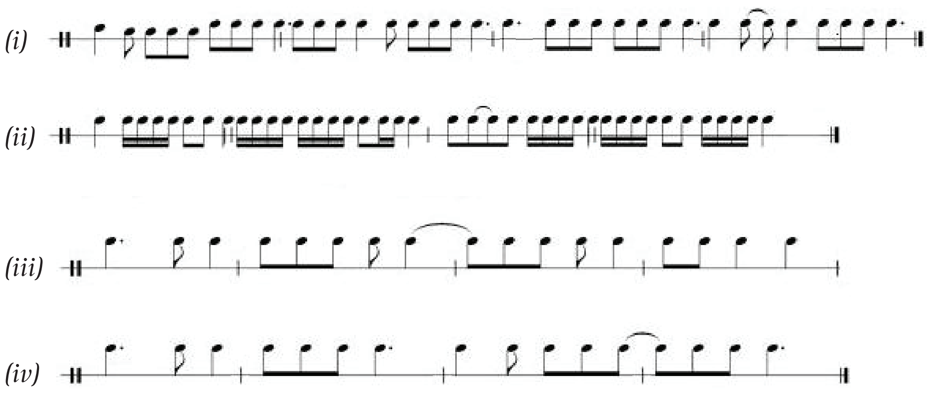
ANALYTICAL PERCEPTION

TOPIC 1 Reproduction and analysis of rhythm patterns

STEP I

Play simple rhythm patterns in various time signatures. The class will clap the patterns or sing them in monotone. Sample patterns of four-bars duration could be:

Ex. 16



In an exercise on reproducing rhythm patterns, mark the main beats on one foot while you or other persons reproduce the patterns. Try to determine the strong and weak beats as a guide to working out the time signature. Note that a rhythm pattern that constitutes a complete musical statement is normally a mathematical configuration. An additional aid in determining the time signature is that the number of pulses that constitute a bar must be constant. As such the arithmetic of dividing the total number of beats that the musical statement contains with the number of beats that could be in a bar is a guide to work out the Time Signature, bearing in mind that musical statements commonly flow in one-, two-, four- or eight-bar lengths.

It will be advisable to reproduce a rhythm exercise in sections, and then combine, if it is difficult. The exercise will be deemed successful when everybody is able to reproduce a pattern, and work out the time signature accurately. Members of the class should work independently, and write down individual calculations of the time signature as well as the number of bar lines. If the exercise is unseen, that is, oral or played on tape, it could help to transcribe the rhythm, and then insert the time signature and bar lines. The correct time signature will be announced after every student has had a chance to work it out. (See the end of this Unit for the time signatures to Ex. 16, i, ii, iii, iv.)

Proceed further to analyze each rhythm statement with respect to the phrase structure, and the significant rhythmic features, e.g. triplet dominance, semiquaver base, syncopation etc.

The human voice and any available music instrument, indigenous or European classical, could be used to reproduce additional exercises in this Topic for students to transcribe. Music examples supplied by the instructor or a class member should as much as possible originate from the culture area or cultural experiences of the students. The exercises will start with the rhythm of simple tunes from culture tale songs, and progress to the rhythm of longer and more complicated tunes composed by the instructor and students.

TOPIC 2 Reproduction and analysis of melorhythmic statements

In the following activities, the instructor and the students are expected to originate their own musical creations or examples from the culture's music.

STEP I

Play melorhythmic statements on a membrane drum, slit drum, twin bells or any other indigenous instrument, the tone levels of which are not definite pitches. Sing the statement, imitating the sound and tone levels conveying the underlying rhythm structure.

In between replaying a statement, analyze it in terms of:

- the phrase structure, e.g. is it a question and answer variety, a repeated phrase or a composite statement of one or more component phrases?
- the number and quality of tone levels used in deriving the melorhythmic sound carried by the rhythm framework. Note that there could be primary tones that are singable as well as percussive sounds. Both qualities of sound could be combined to produce melorhythm statements.

Finally, determine the time signature of the statement. It will be helpful to mark the main pulses with one foot all the time as a guide to working out the time signature.

STEP II

You may then attempt to write down the statement, drawing lines and spaces to carry the primary tones, or using symbols for the levels of tone carried by the conventional rhythm elements. Write the time signature and insert the bar lines.

STEP III

Further creative exercises are possible with melorhythmic statements. Having now reproduced the sound and musical qualities of a melorhythmic statement, proceed to hum it as a tune with definite pitches. The human voice automatically approximates the tone levels of a melorhythmic statement to the pitches of a culture's melodic scale system. Melorhythmic statements are normally logogenic. That is, they employ two to four levels of sound that heighten the melodic nuances of a tonal language. That is why they are used for spoken-language communication (drum talking) within a culture as much as they are also used as ensemble music instruments.

Next, extemporize a text with which to reproduce the melorhythmic statement. The essence of the exercise here is not necessarily a poetic or meaningful text, rather any text that would demonstrate that quite often, melorhythmic statements are verbal statements first and foremost, although intrinsically the instruments are used to play musical tunes. Note again that when you hum the pattern or sing a text to its pitch implications or nuances, a melorhythmic statement becomes automatically transformed into a melody. But when you verbalize the encoded text musically, that is, with exaggerated speech tones and speech rhythm, it remains a melorhythmic verbalization or declamation.

Try as many exercises as possible, using as many melorhythm music instruments as are available. Start with simple, short statements, and progress to longer and more complex examples.

TOPIC 3 Reproduction and analysis of melodies

STEP I

Using the human voice or any available melody instrument, sing or play a complete melodic statement. The class will reproduce this vocally.

STEP II

Proceed as in Topic 2 above to analyze the melody for the structure of the full statement. Identify the musical features such as the component phrases, the intervallic range of the melody (the ambit), the time signature, the keynote/tonal center, any irregular rhythmic features as well as the characterizing rhythmic features; also note the cadential movement and the final note. If the solfa system is preferable, and the melody is in the diatonic scale, reproduce the melody in solfa as an aid to determining the tonic, doh. Otherwise, from the number of notes as well as the overall affect, determine the scale system/tone scheme – quadratonic, pentatonic, hexatonic, septatonic? If the same pitch is sounded at low and high registers, that is the octave effect.

STEP III

Further exercises will be to give the class a new key note/tonal center for reproducing the same melody, that is, transposition.

TOPIC 4 Hearing and identifying intervals

STEP I *Identifying harmonic intervals*

On any available keyboard instrument, sound two notes simultaneously. Start the exercise with easy intervals in the culture. For instance, in a diatonic culture start with octaves, thirds, sixths and fifths before proceeding to fourths, seconds and sevenths etc. Continue to sound an interval while the class sings the low pitch, and, thereafter, the upper pitch. Finally sing the two pitches consecutively and close together. Starting from the lower pitch, sing up the successive natural notes of the keyboard instrument to the upper pitch of the interval. The number of natural notes or tones of the culture's scale system, counting from the lower note to the upper note will give the value of the cultural interval on the instrument or the culture's scale system. Remember to count the starting pitch as number one when calculating intervals. Intervals are first described in numbers. Adjacent notes are a count of two, and called the interval of a second or two steps when sounded together, and irrespective of the quality of the interval as per a culture's scale system. If there is one note in between the sounded pitches, the intervallic distance is three steps – the interval of a third – and so on.

Note that it is not ordinarily possible to produce harmonic intervals on such melody instruments as a flute, a horn, an oboe, a clarinet, a string fiddle and a human voice. An exception is here made for the Xhosa music culture in South Africa where a woman can simultaneously produce harmonic intervals vocally as a normative vocal technique. This melodic-harmonic singing by one person alone or in a group is discussed in music literature as overtone singing.

The time signatures of the rhythm patterns in Topic 2, Ex. 16 are: (i) 12/8; (ii) 4/4; (iii) 3/4; (iv) 6/8.

TECHNICAL REPRODUCTION OF RECEIVED SOUND

TOPIC 1 Hearing, reproducing and writing rhythm patterns

The learning activities in this topic are similar to those already found in Vol. 1, Module 102, Unit 3, Topic 1, which is a guide for reproducing and writing rhythm patterns. The instructor or/and members of a class will source or compose progressively more difficult rhythm patterns in the key signatures of 12/8; 4/4; 3/4; 6/8; 5/4; 7/4. Introduce long triplet patterns and other forms of syncopation.

STEP I

An example will be played a number of times, allowing breaks for students to work out and write the pattern they have heard. Play rhythm patterns of two to four bars in various time signatures. The students are not expected to have previously seen a pattern being played.

- As the pattern is played the first time mark the main beats – the pulse – of the musical movement with one foot, softly.
- Still keeping the pulse, reproduce the rhythm pattern vocally, by clapping or by tapping as it is played over again. In the break, attempt an individual reproduction softly.
- Proceed to write the pattern in sections or phrases as soon as you grasp its structure. Sing or tap it to yourself silently, constantly, to ensure that you are writing the correct rhythm. Marking the pulse all the time will be helpful.
- Determine the time signature by calculating the main beats in the transcribed exercise. Write down the time signature at the beginning.
- Determine the number of bars, if the pattern is more than one bar in length. Put in the bar lines.
- As the pattern is played again, check for accuracy by tapping and singing along quietly from your own transcription.
- The class can collectively determine the time signature and the number of bars before individuals begin to write. If that happens, write the time signature and draw the bar lines before writing in the patterns. Rhythm patterns for the exercise can also be chosen from any written sources available.

TOPIC 2 Hearing, reproducing and writing melorhythmic statements

The learning activities in this topic are similar to those already found in Vol. 1, Module 102, Unit 3, Topic 2, which is a guide for reproducing and writing melorhythmic tunes. The instructor or/and members of a class will source or compose progressively more difficult melorhythmic statements in the key signatures of 12/8 and 4/4. Introduce long triplet patterns and other forms of syncopation. Also use instruments with varied numbers of tone level. Sing the melorhythmic statements using vocables/mnemonic syllables as an aid to accurate transcription before writing them down.

STEP I

The melorhythmic theme will be played as many times as necessary, allowing breaks for students to work out and write an exercise. If the example is not pre-recorded, play the theme on a music instrument that has tone levels.

- Sound the tone levels on the music instrument used. The students will draw the number of tone-lines to match the tone-levels. Symbols could also be used to represent the tone levels, in which case the statement can be written on one line such that the symbols indicate the tone levels.
- Mark the pulse softly on one foot as the melorhythmic statement is played the first time.
- Still keeping time, tap the rhythm softly as the statement is repeated. During the interval reproduce the rhythm to yourself, and plot it on top of your tone-lines.
- Still keeping time while the statement is replayed, reproduce the melorhythmic statement vocally using vocables and mnemonics to match the quality of sound. Reproduce the tune to yourself softly during the interval.
- Determine the time signature as well as the number of bar lines. Put them down. Sing the melorhythmic statement to yourself softly to check the rhythmic framework for accuracy.
- Fitting the movement of the tone levels to the rhythm, write the melorhythmic statement on the tone-lines or with the tonal symbols. You may need to use extra signs to distinguish the held strokes from the open strokes as necessary. Or otherwise, write on top of your transcription the vocables and onomatopoeic syllables suitable for reproducing the statement vocally.
- As the melorhythmic statement is played for the final time, sing along softly from your own transcription.
- If there are any special sound effects that are essential components of the statement, indicate these at the appropriate places. Describe the nature of the special effects as footnotes to the transcription.

TOPIC 3 Hearing, reproducing and writing melodies

The learning activities here are similar to those already found in Vol. 1, Module 102, Unit 3, Topic 3, which is a guide for reproducing and writing melodic statements. The instructor or/and members of a class will offer original compositions or source progressively more difficult melodies from written works in the key signatures 12/8, 4/4, 6/8 and 3/4.

STEP I

Play each example a number of times, allowing breaks for individual students to work out the sound heard.

- As the tune is played, mark the main beats with one foot, softly.
- Still marking the pulse, tap the rhythm of the melody softly as it is repeated. As soon as the rhythm pattern is grasped, plot the rhythm on top of the stave in your manuscript book or draw lines for tunes played on indigenous instruments that need not be transcribed using the stave. Determine and write the time signature and bar lines.
- Still keeping time, sing along softly as the tune is replayed. During the interval sing the tune to yourself, matching the pitches with the rhythm pattern you have written.
- You will be given the key signature if the tune is in a diatonic scale. Write this down, and mark the tonic of the key as well as the starting pitch of the melody on the appropriate clef of the tune. If the tune is in a traditional scale, the tone-order as well as the intervallic scheme will be given before the exercise in playing and transcription commences.
- Having plotted the rhythm and taken note of the key signature, starting pitch and tone-order as the case may be, proceed to match the pitches of the melodic movement to the rhythm as you write the melody in the appropriate clef. If the melody is more than a phrase in length, it could be advisable to take the exercise phrase by phrase.
- During a final replay, check your transcription for accuracy by singing along quietly from your own score.

TOPIC 4 Hearing, reproducing and writing intervals

STEP I

Proceed to reproduce and write more exercises on harmonic intervals on any available instruments, indigenous or European classical. The objective here is to have students recognize each interval by its quality of sound without having to sing and count the pitches. The teacher will give either the lower or upper note of the interval. The students, on recognizing the interval, will write down the second note of the interval in their manuscript books. The instructor will check the written exercise for accuracy, and as need be, give further tips on recognizing intervals.

SETTING TEXTS TO MELODY

TOPIC I Composing melodies with texts in the local/own language

STEP I

A verbal sentence will be given in the local or any student's different language. The entire class will say the sentence a number of times for everybody to grasp the tones and natural rhythm of the text. It will be possible at this stage to determine an appropriate time signature as per the natural speech rhythm of the text.

STEP II

Each member of the class will then compose a melody that will not severely obscure the meaning of the sentence when sung. This can be achieved by composing a melodic contour that will follow the tone levels and speech rhythm of the language as much as is necessary so as not to mutilate the meaning of the given text, while at the same time emphasizing melodic interest. It is very helpful to start by keeping a slow pulse beat with the leg, or tapping it on the lap as quietly as would not disturb or distract the neighbours as the melody is intoned. As soon as a melody is clear in the mind, write down its rhythmic structure if need be. Still keeping the pulse, mark the main beats of the melody on the written rhythm structure of the melody. Then, on a manuscript paper write the treble clef and the time signature. Next, choose a convenient key, and put down the key signature if applicable. A convenient key is such as will involve as few ledger lines as possible. The lecturer could give a common key to the class. Write down your melody. If you started with writing the melodic rhythm, proceed to write the melody on the stave by matching the pitches to the rhythm. Finally, draw the bar lines. Sing the melody again from the transcription, still marking the pulse, to crosscheck the rhythm and pitches for accuracy. As skill is developed in transcribing melodies, it will become unnecessary to write the melodic rhythm first. A student should be able to write down a melody directly as it is captured. It always helps in transcribing or performing African indigenous music to mark the pulse unwaveringly with one foot.

STEP III

A sampling of the students' compositions should be sung out loud in class. The instructor will check the transcriptions for correctness of rhythm and pitches. The class should attempt a critical analysis of the artistic and aesthetic qualities of compositions selected for class appreciation. A melody that has been accurately transcribed is acceptable although some may be of more melodic interest than others.

MODULE 203
MUSIC INSTRUMENTS

UNIT 1 – USAGES OF MUSIC INSTRUMENTS 77
TOPIC 1 Non-musical usages of music instruments 77
TOPIC 2 Musical usages of music instruments 80

UNIT 2 – THE STRUCTURE OF AN INDIGENOUS ENSEMBLE 83
TOPIC 1 Genres/types of ensemble 83
TOPIC 2 Musical roles of music instruments in ensembles 84

USAGES OF MUSIC INSTRUMENTS

TOPIC 1 Non-musical usages of music instruments

STEP I

Sounds of indigenous music instruments are not always conceived and appreciated in terms of the sheer sonic essence. The peculiar sound qualities of some music instruments could be apportioned exclusive political or social significance. Other peculiar sound qualities are ascribed extraordinary significance or potential in a culture. Peculiar sound qualities could be exploited in manners that impute human as well as spirit voices. As such, there are music instruments that are thought of as embodying effective spirit-essence or spirit-action, and become the medium for communications that invoke the intangible presence as well as participatory actions of supernatural beings. Indigenous cultures normally recognize the significant and affective-effective roles of God, the ancestors and other supernatural beings in personal, family and community lives as well as religious experiences.

The extra-musical essence associated with a music instrument could be imbued through a formal religious rite. In some instances, the essence is believed to be innate in the material used for constructing instrument species. In other instances, the extraordinary potencies and attributes are impregnated through age, handling and solemn rituals. It is important to note that a music instrument that has extra-musical associations could be played for purely musical performances. In other instances a particular instrument, because of the special associations or attributes may be assigned a non-musical role, which others of the same type and make do not share in a community.

STEP II *Music instruments as cultural symbols*

A music instrument could also be a symbolic object. It could be regarded as a symbol of certain communal, religious or societal authority. As such, its physical presence or significant sound or both in a given location or occasion becomes a manifestation of the extra-musical authority ascribed to it. For instance, in the indigenous legal system of an African society, a particular clapperless iron bell could be symbolic, ascribed neutral juridical authority to be administered by a juridical organ or agency in a society. A significant sound pattern played on the bell over a piece of land that is in dispute invokes metaphysical intervention in the issue of ownership until arbitration is completed by the known juridical body/agency. The disputants become forbidden, thereby, to exercise any ownership rights or action on the piece of land until the agency has finished arbitration on the matter of ownership. A breach of the metaphysical injunction of the significant bell-sound is liable to severe customary penalty.

A more common use of a music instrument as a symbol of authority is demonstrated in the traditional conduct of communal meetings. A music instrument, which could be a bell, a slit drum or a membrane drum, is sounded to enforce procedural order or as a sign of consensual seal to a decision that has been reached through appropriate deliberation.

A music instrument could symbolize a community's collective ethos and spiritual-political unity. Such an instrument is usually housed in a ritual place or at a location that rallies the collective political "voice" of a community. It could be the extra-large species of the instrument type, such as a giant-sized slit drum. Such an instrument is sounded only as need be. A smaller, surrogate version is sounded ordinarily to summon or communicate the owner-community. When sounded, the "authoritative communal voice" of the symbolic instrument is implicitly respected and obeyed more than the voice of any individual of any status or authority in the community. Such an instrument could carry an embossment of the community's totem, and could have human features as well, particularly head and legs. Other instruments may be ascribed other status symbols, ritual symbols, title symbols or could be symbols of groups, cults or associations within a community or the larger culture group.

A music instrument could be the symbol of the political or religious authority invested on an individual, such as a ruler chief priest. As such, to touch or sound the instrument under special circumstances is to invoke the protection of the political or religious authority it symbolizes, or to demonstrate loyalty, or to affirm a pronouncement made by the incumbent human embodiment of such authority. The presence or peculiar sound of the instrument could also signify the presence or movement of a political rulership, for instance. The significant sound equally validates publicly, on behalf of the body collective of the community/culture group, such political or religious appointment, recognition, investiture or commemoration.

Some music instruments are ascribed human attributes based on age-sex differentiation. A culture area may designate an instrument as men's instrument, and thereby imbue it with masculine ascription or attributes. Being a symbolization of the male essence it may not be touched or played by a woman. Similarly, an instrument could symbolize feminine essence, and can only be used by women, or for exclusive women's action in the culture area or group.

There are music instruments that symbolize ancestral or other supernatural essence, presence or authority, including deities. Such an instrument is then exclusively used in event-contexts that invoke or evoke the affective presence, intervention, physical or protective participation of such ultra-mundane beings in human affairs. The instrument could at the same time still be used for special musical performances. In other circumstances the significant sound could be interpreted as the "voice" of the supernatural essence it symbolizes.

In all the above and other instances of assigning symbolic meanings and attributes as well as potencies to music instruments, we come across examples of indigenous societies executing effective social, political and religious commands through the non-human agency of a music instrument. At the same time, the indigenous music instruments still fulfil the purely artistic function of modern and European classical music instruments.

Activities

- Investigate any music instrument type/s or any particular instrument/s, which has/have been assigned symbolic roles in your culture area. What does such an instrument symbolize? How is its symbolic function manifested, recognized or exercised in the community/culture group?
- Investigate and discuss how the symbolic music instruments in your culture area acquired or got imbued with symbolic roles.

STEP III *Music instruments in mass communication*

A particular music instrument could produce a peculiar sound quality by which it is distinguished from other instruments of the same species/type in a culture or community. This could be as a result of its distinctive timbre or the import of the distinctive musical sound, as per its tone-scheme, associated with it. Some indigenous music instruments are accordingly used to produce sonic constructions, which, although musical in essence and structuring, are not intended to be appreciated as solely abstract musical formulations. Such musical constructs that can be verbalized communicate extra-musical impressions and messages directed at the entire community or a special group.

There are certain sound patterns that, when produced on particular music instruments, convey specific linguistic information to knowledgeable members in a community. Such an instrument is identified by the nature of socio-cultural messages that are communicated through the peculiar sound. The messages, transmitted as linguistic codes, are not categorized as musical creations despite embodying rhythm and tone/pitch. Such instruments are institutional. Thus we have funerary instruments that give obituary announcements at the same time as they are used to play funerary music. There are rulership music instruments, which when sounded signify political authority, and which transmit political announcements and signals. Music for the exclusive artistic demonstration of the ruler, such as dancing for her/his people to assess her/his spiritual health, is also played on such an instrument. There are music instruments that belong to religious institutions. The sound signals have exclusive religious import at the same time as the music for the conduct of worship and other religious observances are played on them.

Differentiated musical signals sounded on a mass communication instrument could inform the public about the specific activities or the stages of a cultural event that is in progress. A sonic pattern on a rulership instrument, for instance, may convey that the ruler is performing a ceremony in her/his residence, while another pattern conveys to cognitive persons not present at the scene that the ruler has appeared in public, or is undertaking a trip. Instruments used for such mass communication signals produce far-carrying sounds, and include wooden slit drums, skin drums, animal horn trumpets, xylophones etc. The distinguishing sonic signals on the instrument would first of all establish the source of the public information as well as the authority or persona, human or metaphysical, represented by the instrumental sound. Well-known ideo-musical patterns that are understood by the intended audience are relayed as sonic codes. An ideo-musical pattern is a musical pattern that communicates a specific non-musical information or cultural text. Other music instruments used for mass communication may not encode or convey specific lingual text. Rather, the peculiar sound quality of such an instrument arrests mass attention for an important communication, which could then be delivered verbally, for instance. Town criers use such instruments. An example is the clapperless metal bell.

Activities
Identify any music instruments in your locality that are used for mass communication. What special sound qualities recommend such instruments for such specialized usages? Try to identify as well as transcribe sample ideo-musical patterns. State whether they are sonic signals that communicate specific ideas or they are text-encoding patterns. Write down the information encoded in every sound signal you have collected, decoded and transcribed. Write the text of the code-patterns to agree with the rhythm and tone levels.

STEP IV *Music instruments as speech surrogates*

The highly specialized use of some music instruments as speech surrogates is quite common as well as widespread in African cultures with tonal languages. Speech-surrogate instruments are those that are used to simulate human speech and encode language texts. They are commonly called "talking" instruments. A speech-surrogate instrument is capable of producing the primary speech tones and speech rhythm of a language. The context as well as the contingencies of either a performance situation or a social-political climate helps in decoding texts encoded on speech-surrogate instruments.

Speech-surrogate instruments in most cultures rely on stock phrases, i.e. specific emic sound patterns that convey specific texts of information that are common knowledge. In a few cultures, there are conversation instruments proper. Such an instrument is used to conduct spontaneous dialogue with a verbalizing, cognizant indigene. "Talking" on such an instrument relies on both stock phrases and spontaneously encoded language texts. Speech-surrogate instruments include tuned drum rows, the hourglass drum, slit drum, horns and xylophones, and sometimes flutes.

TOPIC 2 Musical usages of music instruments

STEP I

The environmental and mineral resources of a human group recommend the range, type and technology of music instruments available for musical and other uses. How a music instrument is used in musical creations depends on its tonal quality, *timbre*, as well as the range of sound that can be teased out of it. The primary sonic features of music instruments are melodic, melorhythmic and percussive. Some are also used as sound effects that may produce aesthetic or psychological affects or effects as the case may be in performance situations, without producing melodic/rhythmic/melorhythmic patterns. Some instruments can be used for playing only percussion. Percussive sounds in music are non-tonally stepped rhythmic patterns. Instruments that are intrinsically percussive include rattles, clappers, scrapers and shakers. Instruments that have tone levels, but that can also be used to produce percussive sounds include all types of drums, and a few melody instruments, especially the keyboard types. The percussive sound produced by special striking techniques provides intensive textural density that heightens the emotive affect of a performance as well as enhances the action-rhythm energy of an ensemble sound. Action-energy affects the mind in peculiar ways, and thereby the responses of a susceptible listener. Some percussion instruments and sound-patterns may be deployed for some other specific structural functions that will be discussed later.

The second sonic feature of music instruments is the production of melorhythmic sounds. A melorhythm instrument produces melodically implicit rhythmic formulations. The tonal character is marked by raw or cluster harmonics that tend to obscure the definite pitches that characterize melody instruments proper. Nevertheless, the fundamental of the clustered overtones of each tone level attains the definite pitch of the fundamental when transferred to the human voice. Melorhythm instruments are also particularly effective as solo or mother instruments in ensembles when they marshal dramatic actions and communicate instructions to various categories of actors in a performance context. Melorhythm instruments include open-ended skin drums of any type and species, hourglass double-membrane drums, medium- and large-sized slit drums, twin or quadruple clapperless bells, calabash drums and plosive tubes.

The third sonic feature of music instruments is the production of melodies. Melody instruments belong mainly to the wind, keyboard and string families of music instruments.

STEP II

The peculiar sound quality and tonal possibilities of any music instrument are accounted for by the nature of the materials used, the preparation of such materials, the science of acoustics and the technological design of the construction. Sound qualities recommend music instruments variously for use as intimate or ensemble instruments. Indigenous music instrument technology did not take into account the modern sound amplification devices for effective deployment. Soft-sounding instruments such as the lamellaphones and the musical bow are used for intimate or chamber music making. Loud-sounding instruments on the other hand are commonly used in ensemble performances for large audiences in open spaces.

Some cultures have music instruments designated as children's instruments. Children normally construct such instruments by themselves, and use them to acquire the performance skill and self- or group-exercises in creativity that would eventually qualify them for recruitment into adult groups even at a very young age. Children's music instruments are less durable, and are smaller replicas of adult instruments. They are fashioned out of cheap and sometimes perishable materials. As such the sound quality may not be as good as that of adult species. For instance, whereas adult slit drums are made of durable and resonant hard wood, and therefore produce far-carrying resonance, children's slit instruments are made from bamboo sections or soft wood. Some adult groups also use bamboo slit instruments in phrasing referent ensemble roles.

Music instruments can be used individually or in ensembles to perform instrumental music. The same instruments can also be used to provide complementing textural support or accompaniment to human voice/s. For instance, a solo singer could use a string instrument or rattles/shakers to accompany her/his singing or story; the same instruments are equally found in conceptually instrumental ensembles.

STEP III

Sound qualities and structures produced on certain music instruments are often conceived and conformed to accomplish non-musical intentions such as therapeutic, palliative, bonding and divination/evocation purposes.

STEP IV *Activities*

- Make a comprehensive list of the music instruments in your culture area. Categorize them according to how they are used as percussion, melorhythmic or melody instruments, or a combination of two or more sonic conceptualizations. Identify the instruments used for intimate music making, and research the special physical and sound properties and qualities appertaining. Also identify the instruments used as solo or mother instruments in ensembles. Distinguish between a solo instrument and a mother instrument, bearing in mind that an instrument could be used in both roles in an ensemble, in the same performance setting or in different ensembles.
- Are there instrumental music types in your locality that are used to accomplish special non-musical purposes? Identify them, and investigate the reasoning behind the specific non-musical uses, and how they are applied to fulfil such non-musical roles.

THE STRUCTURE OF AN INDIGENOUS ENSEMBLE

TOPIC 1 Genres/types of ensemble

STEP I

Various types of indigenous ensemble have been identified in parts of Africa. We must, however, bear in mind that the range of music instruments available in an indigenous scientific and technological environment depends on the resources of its geographical location. The ensemble types found in every culture group would depend to some extent on other cultural factors. Some cultures emphasize vocal music sometimes because of a history of constant movements resulting from social-political upheavals; others have developed highly complex instrumental music with advanced compositional theory. In other cultures there is a balanced abundance of both vocal and instrumental music. The following ensemble mediums are found:

STEP II *Choral medium*

Choral groups are predominantly or wholly vocal. Instrumental presence would be in the nature of time- or pulse-keeping instruments. Any other instruments will not detract from or compete with the vocal medium.

STEP III *Instrumental medium*

Instrumental ensembles that feature one or more mother/solo instruments are of serious compositional interest in the study of the theoretical content of African indigenous music. There may be occasional vocal compliments and expletives in an essentially instrumental ensemble.

STEP IV *Minstrelsy/raconteur/story telling/praise poetry ensemble*

The emphasis is usually on a star performer who spins stories, anecdotes and commentaries about occurrences and experiences in her/his human society. She/he may have one or more accompanists who sing chorus answers, and may as well provide light instrumental accompaniment or textural background for solo compositions/extemporization. A minstrel may accompany herself/himself on a soft-sounding instrument. Minstrelsy ensembles are normally conceived for a concert (listening) audience. Minstrelsy is a typical indigenous popular (pop) music style.

STEP V *Dance music ensemble*

Ensembles conceived specially for artistic dance could be choral, instrumental or mixed. The music is created and designed to structure, direct, inspirit and enhance a stylized as well as fairly fixed choreographed dance. Since, in such instances, dance as theatre is the visual, choreographic reason for the musical formulations and public presentation, the dance music ensemble is a distinct genre from the mediums and types of ensembles already identified, and which feature free-interpretation dance.

STEP VI *Mixed ensembles*

These are ensembles that feature balanced interest in more than one of the mediums already identified – choral, orchestral, story and dance.

TOPIC 2 Musical roles of music instruments in ensembles

STEP I

The tone-colour of a music instrument as well as the range of notes or tonal effects that are produced on it recommends the musical *role* in ensembles. We are emphasizing the musical role because we have discussed some non-musical rationalization of certain music instruments in various culture areas. We should note that any of the typifying musical roles to be outlined here could be absent in an ensemble.

STEP II *Mother instrument*

In most African cultures music is discussed in feminine terms. That is, music as birth-of-inspiration oriented and affective phenomenon is philosophically construed as possessing feminine sentiments. As such, a principal or leading instrument/personality that organizes or directs an ensemble or musical arts theatre activities, artistic or contextual, is indigenously referred to as the mother of the ensemble/event in a similar way that the mother's role is to organize and direct activities in indigenously transacted family life. This indigenous African philosophy and terminology is without prejudice to whether the mother musician's role is performed by a man or a woman.

A mother instrument is then the instrument that executes the most prominent role in a musical arts ensemble. At the same time, and depending on the utilitarian conception of the musical arts type, it directs or coordinates other theatrical, visual or scenic activities structural to an event context. As such, a mother instrumentalist is the director and conductor of the music productions of an ensemble. She/he takes solos, often significant solos in the context of the performance occasion. Furthermore, the instrument could "talk", and as such could also be used as a speech-surrogate to send signals and messages. A mother instrument is usually capable of a range of pitches or tones. The mother musician who plays it is the musical director/conductor of the ensemble at the same time as she/he may also be sonically conducting or marshalling the contextual proceedings from her/his instrument stand. We should note, however, that an instrument does not become a mother instrument just because of its tonal possibilities. It has to be used as a musical or event conductor/marshal in contextual business. In other words, a species of an instrument type could be used as a mother instrument in one ensemble, and be assigned a different musical role in another type of ensemble in the same community or music culture area.

Examples of instruments that are used as mother instruments include membrane drums, slit drums, xylophones, tuned drum rows, fiddles, harps, lutes, flutes, musical pots, pot chime etc. Identify other types of instruments that are used as mother instruments in your community or the locality of your institution. Give the local names and research the derivations of such names.

STEP III *Solo instrument*

A solo instrument plays a purely leading musical role in an ensemble. Usually an instrument that could be used to produce a range of pitches or tones, a solo instrument in indigenous African music could be a melody or a melorhythm instrument. In rare instances a percussion instrument could perform a solo role, performing rhythmic improvisation that would become the focus of appreciation or focus activities in an ensemble or context as the case may be. A solo instrument could perform without any accompaniment or complementary instruments. A mother instrument role subsumes a solo role in an ensemble, whereas a solo instrument that is used for purely non-contextualized musical improvisations and formulations does not implicate the additional mother instrumental responsibility of conducting an event as well. A large music ensemble could feature a mother instrument as well as a solo instrument even though the performance-composition creations of the former constitute a solo role. A performer on a solo instrument in an ensemble is thus a skilled and proficient musician – usually a performer-composer. A performer on a mother instrument is then first and foremost a proficient musician/soloist at the same time as she/he is a person who is knowledgeable about the contextual event, which gives cultural identity to her/his music. She/he, therefore, has the social-artistic integrity to direct and sequence the programme of the event-context on the mother instrument. She/he thus combines artistic responsibility with other cultural responsibilities in the context of an event.

Examples of solo instruments are the same as for mother instruments. It is the designated ensemble role, where applicable, that categorizes any particular type or species of instrument as mother or solo in an ensemble.

STEP IV *Rhythm of dance instrument*

A rhythm of dance instrument is a specialized mother instrument, which may be found in an ensemble that already features a standard solo instrument. A rhythm of dance instrument is found in specialized artistic dance music ensembles in which it plays the role of the mother instrument. It is the instrument that calls the dance sequences as well as underscores, in sound, the rhythmic framework of group or solo dance configurations and gestures as found in choreographed group or solo dances. It is commonly an instrument that can produce more than one tone level. Hence it is quite often a melorhythm instrument. Melody instruments are also used in such an ensemble role. In dance music ensembles the rhythm of dance instrument incorporates the organizational role of a mother instrument. It is the instrument that sounds or encodes, sonically, the dance.

Again we note that it is the ensemble role that gives an instrument a rhythm of dance categorization. Instruments that are used in rhythm of dance roles include the deep-toned giant clapperless bell, the musical pot, the slit drum and some species of the membrane drum.

If your community has stylized formation dance types, which usually go with designated dance music, find out other instruments that are used in the rhythm of dance role. Bear in mind that music for general dancing in event-contexts, i.e. communal or free medley mass dances, is different in cultural as well as creative intention from dance music that structures learned, choreographed dances.

STEP V *Pulse-marker instrument*

This is usually a deep-toned instrument, in fact the deepest toned in an ensemble. It pounds the group-pulse theme of an ensemble music piece. As such, it is the heartbeat of differentiated ensemble lines that make up an ensemble texture. It coheres the differentiated musical movements (thematic characters) of all the other ensemble parts. A pulse-marker usually maintains a steady and unvaried pulse pattern for the duration of a piece or a distinct section of a piece. However, proficient performers could indulge in minor variations without obscuring the fundamental pulse sense.

Examples of pulse-markers include the large water pot drum and big-toned membrane drums. There may be other instruments used to mark the pulse in ensemble music types in your culture area. Identify such instruments, and note that an instrument that plays the pulse-marking role in one ensemble could play other ensemble roles in other ensemble music types.

STEP VI *The phrasing-referent instrument*

This is commonly the sharpest toned instrument in an ensemble, and plays a persistently reiterated thematic line without variation throughout the duration of a piece. In the structuring and organization of part relationships as well as the overall texture of an ensemble sound the component instruments of the ensemble may have themes of different lengths and structural characteristics. The durational ratios of the different thematic lengths are related to the length of the phrasing-referent instrument. Thus one ensemble theme could be half the length of the phrasing-referent theme, and another twice the length, and yet another one and a half times the length. In such an instance, the lowest common multiple of the different lengths gives the composite *ensemble thematic cycle* (ETC) that marks the significant sound of the piece. Any number of instruments in a large ensemble may have the freedom to externally develop their respective themes. It is required that such solo excursions must be within the durational framework of the ensemble thematic cycle. Normally, improvisatory or extemporization activities in indigenous music derive from a secure sense of thematic phrasing. The phrasing-referent instrument is then the beacon for an improviser to properly resolve the free solo excursion back into its significant theme, and thereby appropriately into the starting point of the composite ensemble framework. The mathematical formula guiding the computation of an ensemble thematic cycle must not be distorted irrespective of simultaneous improvisatory activities. Hence the phrasing-referent instrument role is to cohere all such creative idiosyncrasies, by being poignantly audible, and never varying its phrase pattern.

Sharp-toned instruments that play the phrasing referent role include the iron bell, wooden knockers, slit bamboo tubes, tortoise shell, handclaps, etc. Investigate the types of ensemble within your musical experience that feature a phrasing-referent role instrument, and what types of instrument and themes are assigned the role.

STEP VII *Action motivation instruments*

A combination of instruments in an ensemble play interactive themes, which generate action rhythm, that is, intensive kinetic energy that impact and motivate the listener into movements, dance or actions. This kinetic energy makes a listener restive for activity. They are the instruments of psychophysical stimulation that make African indigenous music the music of body-in-action response. One instrument could, alone, generate such reactive sensations in a listener.

STEP VIII *Obbligato instrument*

An obbligato instrument enriches the overall aesthetic interest of ensemble music. The sound of an ensemble piece would ordinarily be complete without it. An ensemble that features the obbligato role would already have its full compliments of mother/solo instrument and other basic ensemble roles. The instruments that could play obbligato roles include the flute, string instruments, xylophone and other melody instruments.

MODULE 204

MUSIC AND SOCIETY

UNIT 1 – MUSICAL ARTS IN COMMUNAL LIFE 91
TOPIC 1 Musical arts as applied creativity and performance – the social category 91
TOPIC 2 Musical arts as applied creativity and performance – the political category 95
TOPIC 3 Musical arts as applied creativity and performance – the religious category 98
TOPIC 4 Musical arts as applied creativity and performance – the healing category 104
TOPIC 5 Musical arts as applied creativity and performance – the mass communication category 106
TOPIC 6 Musical arts evaluation and audience behaviour 109

UNIT 2 – NOTES ON APPRECIATING AFRICAN MUSICAL ARTS 112
TOPIC 1 Underlying African thoughts that guide rhythmic, harmonic, melodic and formal configurations 112
TOPIC 2 Understanding African musical arts through understanding the African philosophy of life 115

MUSICAL ARTS IN COMMUNAL LIFE

TOPIC 1 Musical arts as applied creativity and performance – the social category

STEP I

There are published speculations about musical arts being an indispensable menu in the daily lives of indigenous Africans. Thus at the superficial level of perceiving African cultural manifestations, the impression has led to constant expressions such as that the indigenous African lived with the musical arts from the cradle to the grave. What has been lacking much in literature and discussions is positioning why the musical arts pervaded and permeated the art and business of living in indigenous societies, that is probing the original meaning and role of music for life. Erroneous notions persist in the modern mind, African or otherwise, that the primary intention of musical arts conceptualization, creativity and performance is to serve isolated entertainment objectives. Such frivolous ideas about the purpose of the musical arts in indigenous African societies need serious revision, because the purpose frames the theory as well as the perspectives for meaningful analysis and discourse of creative contents and merit.

The question thus arises: Why did the indigenous African need so much musical arts presence and variety in her/his life and society? In African indigenous societal systems the musical arts are primarily conceived as an applied or utilitarian art form, and music for leisure appreciation was of supernumerary consideration in creative intentions.

Musical arts are a socializing agency, more so in indigenous societies where it is practised as a communal experience as well as a group, creative activity. Active participation in a communal expression engenders socialization and spiritual bonding of individuals. Music, being pervasive in nature, was also conceived and practised as a most effective strategy for social-political engineering in the indigenous society that had modest communication needs and technology but an elaborate spiritual worldview. In contemporary societies, advanced communication technology music has increasingly made music experiencing a very personalized and private entertainment pastime.

In the light of the strong utilitarian conceptualization as well as deployments of music in indigenous societal systems, the objective of this Unit is to investigate the musical arts in the context of serious societal issues in Africa. This includes the formulation and application of musical arts productions that make humanly sense and meaning, and are synchronously system-imperative in social, political, religious and public as well as personal health contexts. A musical arts setting may implicate more than one societal objective. The discussions under these categories will explicate the primary intentions that necessitated so many musical arts styles, types and activities in traditional African societies.

STEP II

African indigenous education systems, although very formal, did not operate classroom-type schools, and the learning of civic duties; morals and communal ethics and ethos were basic. Life-grooming camps, termed initiation schools in literature, are examples of the overtly organized education strategies structured into the upbringing of a culturally knowledgeable person. But a session lasts for a brief period in a citizen's lifetime. Instructions in life-grooming camps concentrated on preparing initiates for manhood and womanhood roles. Manly and womanly virtues as well as conduct, with the communal responsibilities appertaining, were also inculcated systematically. The musical arts served as a specialized agency for transmitting, in scheduled sites and contexts, specialized knowledge on civic duties, cultural history and general societal norms that permeated purposeful living in a human society. Furthermore, social services such as mass information, social conscientization and communal recreation programmes were conceptually transacted by musical arts formulations and presentation. Text becomes a very important feature of socially applied music when essential social values were transmitted through sung or declaimed principles. The organization of performance is no less important, because it underscores accessing the target group of messages, and how most effectively to deliver them.

The musical arts enable the social-political transaction and validation of the following events:

- *Life-grooming:* This may require special assemblage and seclusion of initiates for a period of education in specialized life skills as well as knowledge requisite for general cultural living. Whether in group camps or individual grooming, social-civic mores and values, basic health care as well as normative gender-sex roles and expectations are also imparted through music and musical arts theatre. Outing ceremonies often attained the scope of festivals because they mandated communal emotional solidarity with the graduates. The programme for the ceremony re-integrated the graduating group with the rest of the community in a new, usually elevated social status, civic responsibilities and human expectations.
- *Life rites:* Rites of passage from birth through marriage to a mature category of death and living in death are conducted by applied musical arts in most African societies.
- *Titles:* Titles distinguish persons and groups who have attained extraordinary achievements in a community. Most titles go with special privileges, responsibilities and, in some cases, restricted conduct. Titles are normally conferred and socially recognized upon the performance of significant title musical arts types. Only members of the title group may relate demonstratively to the performance. Children enjoy neutral human regard, and as such could participate actively, although informally, in any musical arts situation that is otherwise socially exclusive or inclusive. Non-member artistes may be engaged as specialists that play specific title musical arts types. For the entire community, a title event is an occasion for communal solidarity with a person or persons of distinguished attainments. A title ceremony calls for in-group socializing by the titled group through musical arts, while involving

wider communal participation at the crucial level of socializing achievements and wealth through the musical arts.

- *Games and sports:* These are musical arts activities designed to socialize while boosting mental, spiritual and physical health. Some, like wrestling events, are celebrated as calendar events in some African cultures. Occasions for games and sports are structured and celebrated with special musical arts types and, if scheduled as communal events, often mobilize community ethos and exceptional human capabilities. The entire community is then actively involved as empathic participants or excited spectators. Games and sporting activities that are central to the upbringing of healthy, socially uninhibited children on a daily basis are not necessarily scheduled.
- *Historic/corrective/system-mediation singers:* These are specialized indigenous serious or light-spirited music artists who feature as star attractions in social events, and sometimes as side attractions in event-music occasions. Sometimes the social/political system mediators feature as critical poets in political-social contexts. The system-mediation singers have so far been referred to as “praise singers” in literature about African socio-political culture. The system-mediator publicly engages with both favourable and unfavourable commentaries on social and political issues in an indigenous community or society. A “praise singer” as experienced in modern inversions and subversions of indigenous practices would have no social-political relevance in a truly indigenous African culture. Even when the system-mediator is a retainer in the exclusive service of a ruler, in the original African kingship political systems she/he exercises the metaphysical mandate to praise, caution and admonish the ruler as a matter of serving the overall good of the human group. The combined poetic-musical communication procedure is a supernaturally sanctioned medium in the original African mind-space. As such the system-mediator is sacrosanct and protected by communal will from punitive reprisal by even the ruler. Hence the contemporary experience and discussion of the role of system-mediators as “praise singers” is a recent, corrupted enactment of the original indigenous African concept, intention and practice of the genre. Dramatic procedure is a forte in indigenous system-mediation, as indigenous theatrical transactions of life employ jokes, humour, laughter and pathos as powerful corrective strategies for transacting weighty system as well as human issues. The specialized art form equally communicates important historic records as well as topical news rendered in the form of social-political anecdotes. Corrective singers publicly sanction persons who contravene communal ethics, morals and customs. The musical arts types that come under the genre of system-mediators are usually conceived and presented as music for a listening audience.
- *Occupational/common interest associations:* Musical arts are often the central feature of the socialization activities of common interest groups within a community or wider society. Direct participation in musical arts activities would be exclusive to members of an association. An association may establish its own music type that gives it public identity or hire any social entertainment musical arts type for its association’s celebrations.

- *Artistic dances:* Artistic dancing is an abstract art form, which is learned and presented by specially rehearsed dancers. The learning of stylized dance creations is a socializing as well as group solidarity experience for the participants while the exhibition of the finished dance theatre is always in the context of communal occasions. The presentations are designed for the entertainment of the audience while the intention in establishing such groups implicates the promotion of the creative and artistic genius of a society. Artistic dance is an example of absolute art creativity in indigenous artistic reckoning.
- *Children's music, games and theatre* constitute an important socialization and peer education strategy. They provide recreation as well as opportunities for developing children's creative aptitudes. They also constitute a structured strategy for early education in cooperation, leadership and life values and virtues. It is the norm for children to organize their performing teams that may be spontaneous and ad hoc. They create and arrange their own musical arts items as well as construct their own music instruments and costumes as need be. Children aim at creative productions that will compare with adult models and standards, and often opt for adult instruments as well as emulate the artistic demeanor of adults. Community adults may offer informal suggestions or guarded criticism.
- *Performative lore* is common to cultures all over Africa. Normally musically processed, this constitutes a primary medium for moral, civic and nature education as well as religious education and spiritual enlightenment.

There are other social musical arts types and occasions such as personal music, which is music for negotiating private mood and feeling, which could accommodate an intimate, informal listening audience, indoors or outdoors. Some of these, when the physical audience is attentive, belong to the traditional popular or tradipop sub-category.

STEP III

There are no special artistic features as such that distinguish the sound medium or ensemble categorized as a social musical arts type. Where there is text, the theme and message become strong indicators of the social intentions of a musical arts type. It is therefore the context as well as features of a presentation that primarily categorize a music-event as social, political, religious or having other objectives. Each event or situation for social musical arts prescribes its own ensemble and features of presentation. We should endeavour to study the musical arts and presentational peculiarities of each example we encounter.

Social musical arts events normally occur at unscheduled periods of the year or day. However, those with contents that are featured at the instance of societal institutions such as life-grooming and title-taking are scheduled in the annual calendar of a society.

Musical composition in indigenous societies may be an individual or collective creative undertaking. Once the artistic creation is performed in public, it becomes public property within the community. Thereafter, any person or persons will be free to copy, adapt or adopt it with or without further reference to the original creator/s. Any musical arts style, as much as it is communal property, is then associated with its exponents whether they originated or borrowed it. The practitioners are obliged to present it at appropriate occasions once a request is made according to customary prescriptions. The musical arts style/type becomes identified with the name of the group as well as the group's community of origin. Some social musical arts types such as are exclusively identified with title associations and occupational and common interest groups, are owned by such organizations. A musical arts type that specifically signifies an association may not be performed in contexts that do not involve the organization that owns it.

STEP IV *Activities*

Identify the social events that have special musical arts associated with them in your community. Give the names of the musical arts types identified with each event. Who are the performers of the musical sound? Who are free to act to or relate in any demonstrative or structured manner with the music? Who constitutes the audience during performance occasions? What is the nature of the performance occasion: public, private or secluded? What is the central theme of the text where applicable; and, is any special message aimed at any section of the community? Quote samples of lines of text. At what times of the year or day are the musical arts ordinarily performed? Who regulates the performance – the community through its delegated authorities or the performers, users and owners of the musical arts type? What are the remarkable features of presentation, artistic or otherwise such as dance, drama, feasting, costumes, demarcation of performers, actors and audience? Is it a mobile musical arts type? If so, why? Who moves along with the performers, and for what social, artistic or other objectives? Is there age-sex differentiation in performance and presentation? Describe the layout of the performance arena, and find out the features of presentation that have influenced the layout.

TOPIC 2 Musical arts as applied creativity and performance - the political category

STEP I

Some indigenous musical arts types, by their conception, content and presentation are applied to transacting specific political objectives. We should, however, bear in mind that political events implicate social settings and issues. In other words, musical arts intended for political goals would at the same time involve the humanly values and artistic objectives of musical arts in the social category. Political music deals with the issues of political authority, the organization of the populace for various political governance actions, the administration and execution of justice, and the enforcement of social-political policies; also the monitoring, control, support and sanction of political authority.

The following political occasions and types are found:

- *Rulership*: Some African societies have strong institutions of governance in which rulership authority is vested in an individual or a consensus. The person as well as the office of the ruler necessitates formal public political events in which music plays significant and symbolic roles. A special music sound may signal political activities involving the ruler. She/he may be making a public appearance, performing a public rite, or may be retiring from the venue of a public event. Occasions warranting rulership music could be an installation, annual validation ceremonies, court protocols, holding court, tours, death rites etc. Some rulership institutions have special music instruments, the physical appearance of which is symbolic of the rulership, and the recognizable sound of which signifies the authority of her/his presence.
- *Diplomacy:* Music expeditions or exchange are used for transacting diplomatic manoeuvres between communities and societies. The objective could be goodwill, solidarity gestures or affirmation of allegiance between two rulers. It could be an overture for mending relationships between estranged communities or for regenerating privileged relationships. The sound and performance of the music publicly validates an unwritten contract or agreement. The practice of music borrowing between groups in two different communities or societies has strong diplomatic overtures and implications.

  At times, the instance and circumstance of a musical arts performance could accomplish a political objective. The content would then not be as important as the fact of its presentation. As such, any musical arts type or group may serve the non-musical purpose. In other instances there are special diplomatic music types, the significant sound, content and presentation of which signal or accompany the execution of important political objectives.
- *Law and order:* Maintenance of law and order in some societies was primarily a musical process. Specialized music groups could be assigned tasks such as policing polity, exposing deviants, and executing approved and prescribed sanctions. Musical arts displays may then be designed to publicly caricature and expose those who have contravened public precepts and prescripts. The specific offences may be dramatized. Quite often such public censures also constituted the punishment and corrective devices. Exposing the offenders in public performances brought them socially damaging public ridicule and disgrace. In indigenous cultures, for certain kinds of offences, pointed public ridicule and the social ostracism appertaining were quite often more effective punishments than fines and modern imprisonment measures. Presentational strategy may broadcast the names of defaulters or deviants; also the nature of the offence is narrated in compositions that are performed at specially scheduled times, public occasions and venues. Execution of prescribed practical penalties against serious offenders, such as the payment of fines, would involve the performance of appropriate music, whereby responsibility for the action is transferred to the neutral, super-ordinary music, and not any individuals in the community who undertake the sanction.

  The peculiar sound of certain music instruments may command compliance with certain juridical, political, social or religious directives or decisions. A communal drum could summon a gathering of the community at instant notice; or encode a specific communication of political import targeted at categories of the citizenry. As previously noted, the act of sounding a designated music instrument around a disputed piece of land, for instance, proclaims that it is sealed off pending arbitration. A ruler was openly commended, criticized, sanctioned and even dethroned using the agency of music.

- *War:* Most indigenous societies have special war music for rallying the warriors, tuning up their morale, generating public sentiments and moral support, intimidating the opponent, inspiriting the combatants during encounters, and for celebrating victory.
- *Political festivals:* Certain festivals have primary political orientation. Of such is the annual festival that celebrates and commemorates the founding of a community. By its nature and organization, such a festival has inbuilt demographic boundaries. It is an ideal period for census taking as every member of the community at home, abroad and married outside the community is obliged to return and participate physically. Census of human strength at family, compound and community levels is thereby assessed. During festivals, age groups are defined and deployed for public services. Statutory tokens of respect are exchanged to define and acknowledge categories of family leadership and kinship relationships. The community's prestige and diplomatic standing are assessed in terms of numerical and economic potential; also through the categories and caliber of visitors as well as observers the community can attract to a festival celebration.

STEP II

As already discussed for the social musical arts category, it is not necessarily the musicological content of the music as much as its utilitarian conception and contextual ascription that gives it a political significance. Nevertheless, there are some special sounds that, when produced on peculiar, widely recognized music instruments, communicate specific political significance or information. The various musical arts categories in an indigenous society are not mutually exclusive. Social music groups may sing political texts, and thereby serve political goals on occasion. Some music types, such as war music, could be redeployed for mass political actions, while others, such as court music, exclusively serve the person and office of the rulership. In political musical arts contexts special presentation features such as masking could be necessary, and dancing by prescribed functionaries may also feature while specially prepared venues may be preferred. Scheduling of some political musical arts types such as the annual rulership ceremonies and political festivals are usually in the annual calendar of events. Others, such as the preparations for and the prosecution of wars, political sanctions and the execution of political policies could occur at anytime during the year that a need arises.

Ownership of political music types is communal, even where usage and performance may be exclusive to certain categories of persons in the community. This is because leaders of communities, for example, come and go; while the rulership music, like the rulership institution it services, is statutory, symbolic and significant of the office and not the person.

As such, the same symbolic instrument or significant music sound continues to serve all generations of rulership.

STEP III *Activities*

List the political events, traditional and modern, that are observed as public events in your locality. Which of these feature musical arts performances? Are such performances special for the events? Are any other musical arts types specially adapted through change of text, to serve the needs of the political event? Are there musical arts presentations that are conceptually social music types, but which are featured to provide a social environment for a political activity?

If your community has a kingship tradition, what are the special occasional events celebrated by the incumbent? Are there special court music types? How and when is each used? Are the performers retainers in the court, or independent experts specialized in rulership music, and who get hired as occasion arises? Are they professional or freelance royalty music specialists who are not attached to any specific ruler in the society?

How were the musical arts strategized to discharge the modern law enforcement role of the police force in your indigenous society? Which music types were assigned such duties? What music types in your society were used for diplomatic actions? How were such actions executed? Who determined the performance of political music types in your locality? Discuss the procedure and the layout of the venue for the presentation of any political music types you have identified? Who pays for, who plays, who acts to, and who watches the performance of various political music types?

Which are the modern political music types in the modern state to which you belong? What is the political significance of each? How are they applied for political programmes? Deriving from the knowledge of what happened in indigenous societies, discuss the potentialities of music in the modern African political system. For instance, would the president or prime minister of any country be accorded official recognition in a public event without the sounding of the national anthem of her/his country? We note then, that even in the modern political system, music is the primary agency that signifies and confers political authority to the person, presence or pronouncement of the highest political office.

TOPIC 3 Musical arts as applied creativity and performance – the religious category

STEP I

Religion is at the centre of the worldview, life and relationships of the indigenous African. Always there has been the cardinal belief in the supreme deity, called God in the modern Christian religion. Then there is the pantheon of interactive, intermediary deities and ancestors that are not worshipped but through whose benevolent mediation the supreme deity could be worshipped and supplicated. There are also myths, belief systems as well as the magico-ritualistic accommodation of cosmological and natural phenomena that compel religious disposition, processing and observances. All were structured together in manners that imparted in the indigenous African imagination a perception of life that was suffused with religious consciousness and spirituality. The rationalization of life experiences and cosmic and natural phenomena, also the accommodation of virtually every issue of life and existence were informed by belief in the supreme deity as the *Deus Otiosis*. The supreme deity has delegated specific authorities to hierarchies and potencies of supernatural lieutenants with whom humans can interact directly on the earth plane. The belief canons are similar to that of the modern religion, as Christianity and Islam have similar belief canons to the indigenous African religion they conquered and suppressed. The indigenous religion was practised in doctrines and observances that instilled more divine regard for the sanctity, the spirit essence and the soul equivalence of every human life anywhere and everywhere. The differences between African indigenous religion, irrespective of the variations in cultural observances, and the modern religions, are only with respect to the political ambitions, the outward sophistication of rituals of worship and the tolerance of the knowledge systems and practices of other humans that mark each species.

Religious orientation permeated the worldview and life systems of the African, also the modal psychology and philosophies as well as the events associated with daily life, human history and death. Crises, personal or communal, were managed and accommodated with philosophical dispositions deriving from the overriding religious nature of indigenous African peoples. There are many occasional public religious observances that are elaborately conducted as well as the personal religious observances performed on a daily basis. The liturgy of any formal worship of and supplication to the supreme deity situates the requisite intermediary deities and spirits as conduits to God as per the specific transactional roles in human affairs assigned to each. Indigenous African religion anoints a range of human functionaries including the priests, the doctors, the diviner-seers, the mediums, the elders, the family heads who perform daily religious duties, also specialist musicians who are sacred persona in performance roles, etc.

The personal religious observances, some of which may be daily rituals, do not involve music as such, except in the recitation of prayer formulae. But the group religious events commonly rely on the rallying as well as organizational potencies of music. Music rallies the human participants, and generates the right spiritual environment and disposition. Music evokes the essential emanation of the intangible supernatural participants and obligors for palpable or effective interactions. The indigenous musical arts are a transcendent medium of communication with the deities at the same time as they create a socially cohesive atmosphere and produce states of altered consciousness or induce the right psychical elevation for human rapport with the intangible but felt supernatural presence. Natural, supernatural and other signs may occur to make a religious occasion a fulfilling spiritual experience. The programmes of a religious observance may progress from spiritual to mundane activities requiring the same or different types of musical arts.

Intermediary deities that are directly addressed and solicited during worship have direct responsibilities to discharge in the corporate life of a human group. A deity may be associated with the founding of the human group, and be assigned contractual responsibilities for the group's continued existence, cohesion, ethos and corporate wellbeing. The contract between the supernatural and human obligors would need to be regenerated and reaffirmed during an annual or occasional religious ceremony. Another deity or spirit may be connected with some supernatural phenomena that affect human life; or it may be credited with the force or essence behind a natural object, element or occurrence that impacts upon the sustenance of life. In the liturgy of worship, the supreme deity is always the ultimate recipient of reverence, prayers, supplications and thanksgiving, while the intermediary deity is also evoked as the interactive functional agent.

Religious thoughts and practices regenerate spiritual disposition and inculcate humanly discipline. They subordinate the individuals' obtrusive ego tendencies and pride to communal ideals. Special religious rites mediate the occurrence and impact of superior forces of nature and the cosmos. Religious philosophies, injunctions and rites teach the group's worldview, formulate and order moral precepts, and sanction or purge spiritual deviations as well as atone for sacred offences that undermine the psychical health and collective wellbeing of a human group. Group actions, religious or otherwise, in an indigenous African society usually call for musical arts performance that would focus communal expression as well as harness group energy. Musical arts are thus not only essential to the process of worship as a group activity, they are crucial to the effective and affective transaction of practical religious objectives and experiences.

Religious occasions involving the musical arts include:

- *Worship:* The regular worship of the supreme deity through the principal intermediary deity of a community is scheduled in the systematic reckoning of the yearly calendar. It takes place in the sanctuary of the principal deity. Such an occasion may involve select principal religious functionaries – the priest/s of the appropriate deity – and perhaps some special supplicants. There may be incidental worship occasioned by persons who have come for special services of absolutions, purification or thanksgiving offerings. The style of verbal invocation and communication would be musical. Special music types that may require specialist musicians may be prescribed for the act of worship.
- *Religious festivals:* In the annual calendar there are fixtures at the appropriate time of the year for religious festivals dedicated to the principal deity/deities or there could be other annual religious rites of mass purgation, regeneration or thanksgiving. These involve the entire community as a body corporate participant even though the process may select key celebrants and officials. A special festival music would be used to conduct the religious aspects, which constitute the core event of the festival theme. Other social musical arts types may, thereafter, feature to conduct the social activities that celebrate a successful core event – the religious ceremony. The music that is designated for a religious festival may be purely instrumental. The sound signifies the festival as well as invokes the metaphysical emanation and participation of the deity central to the festival theme. Features or items of the same music would communicate to the empathically concerned but physically absent community audience the aspects of the core religious events taking place in a

restricted or special location as the programme progresses. A religious festival usually has two sections:

1. The observance of the core event, the regeneration and validation of the obligations between a supernatural being and a human group. The process involves physical and metaphysical interactions between selected human functionaries and the supernatural entity whose contract with the people forms the theme of the festival.
2. The social celebration, which mandates the entire population to participate actively in the festive programmes marking the successful outcome of the core event. This will entail feasting, secular musical arts performances, recreational activities, visiting and general merriment.

- *Possession:* Some societies/communities experience the phenomenon of spirit possession or psychical/personality transformation. Supra-mundane forces and energies take over the psyche of designated and/or susceptible members of a community. The phenomenon of character transformation or altered consciousness displaces the normal personality of the medium who begins to manifest the known attributes of the possessing or visiting spirit persona that wishes to make critical communications. Such spirits are often regarded as favourable. The manifestations of intangible spirit persona in the human mediums may entail volatile, eccentric, superhuman and subhuman actions or moods or, otherwise, immobility. Such supra-ordinary occurrences often augur very beneficial consequences for an individual and/or the community as a whole. In some instances, special music types, often instrumental, are used to invoke the spirit, and effect the personality transformation within the human medium. In other instances the possessing spirits arrive, and take over the personality of the mediums at a certain period in the year without any musical or artificial agency or inducement. Either way, special musical arts types are then used to pace, coordinate and control the biological, physical and psychical manifestations of the possessing spirit persona. Spirit possession lasts for a period of time. The active spirit may withdraw on its own volition after being given performative interaction by the medium. Otherwise, some exorcism, often a musical process, is needed to induce the spirit's departure. Generally, at the end of a period of possession, special music is used to make the visiting spirit depart, to dispel any residual effects of possession, and restore the medium's psyche and behaviour to normalcy. Periods of spirit possession in a community may be observed as special events that call out the rest of the community as empathetic observers. They support the vicarious mediums, as well as celebrate the efficacious activities that mark a period of possession in solidarity with them.

  A very special type of possession phenomenon is the manifestation of identifiable ancestral characters in mediums who thereby become imbued with mystical or spiritual divination and healing powers. A widespread example in the southern African cultures is the *sangoma/inyanga* medico-religious institution. Music invokes and orders the theatrical enactment, which includes poetic dances and character acting by the various possessed mediums that marks aspects of *sangoma/inyanga* medicure practice.

- *Purification rites:* The performance of purification rites in a community requires musical arts performances. A purification rite invariably involves the evocation of the offended deity or spirit whose palpable presence is critical for a mystical appeasement. The invocation or evocation is achieved through musical arts action.
- *Ancestral communion:* Most communities observe the practice of "feeding or venerating the ancestors". The head of a compound unit performs the rite of communion. The essence is to invoke and share communion with effective-affective ancestors that are emotionally close to the living, and whose intangible interventions are known to impact the psyche and life fortunes of selected, and sometimes collective, living progeny. Such a communion, in the form of symbolic feeding, regenerates the energies of the ancestral spirits for affective-effective performance of their roles in ensuring favourable fates and accomplishments for the living. There could be a day scheduled in the calendar year for this event within a community. Musical arts is part of the general feasting and large-scale human interaction after the ritual, symbolic feeding at the compound levels. The musical arts performed for the mass celebration of the holiday activities that follow the solemn ritual are not necessarily a special type. Any favoured social music type could be used to heighten the festive and recreational scope of the religious event.
- *Embodied spirit manifestation:* Commonly and misperceptually termed masquerades, *spirit manifest*s are of mythical and mystical essence, and yet transact profound human and psychical health issues. The conceptions and attributes of a spirit manifest idea can be discerned from the costume as well as the supra-human character traits it is imbued with, and which it must dramatize convincingly. The spirit manifest performance is the authentic African holistic musical arts theatre, which could be mystical or mythical, religious or secular. The costume makes sense and meaning of the manifested supra-mundane or costumed actor actions in the context of the theatre display. The music peculiar to the spirit manifest enspirits the actor, and structures the enactment of the drama text in symbolic, iconic or narrative modes. The demeanor of the spirit manifest, which derives from its attributes, is underscored by the mood of the music. Furthermore the music generates and sustains the personality transformation that makes possible the supra-ordinary actions. Every type of spirit manifest would have a peculiar musical sound by which it is identified, and which communicates its expected behavioural traits.
- *Canonization funerary rites:* Some societies practise the rite of passage that canonizes into ancestral reckoning a meritorious deceased adult already long dead and buried. During this metaphysical investiture, several musical arts presentations may be in attendance to articulate the various socio-cultural issues and relationships generated by a funerary event of such festival scope. But there is almost always a special funerary music type that conducts and structures the ritual acts of canonization. The event-music sets the atmosphere and signifies the event. The same music is often used for the initially sad event of the physical burial of a deceased. The divination or tribunal that may be conducted before the investiture of ancestral reckoning could be musically processed since supernatural forces are evoked and interacted in such funerary theatre.

STEP II

Where a music type has been instituted and formulated for a religious event, its sound signifies the event and tracks as well as sequences the solemn and celebratory scenarios. Other musical arts types that may be heard in the context of the event may signify, not the event as such, but other social, political or religious subplots, circumstances or contingencies generated by the main theme of the event. These may variously identify the presence and role of royalty attending the function, the presence and role of a titled group, an occupational group associated with the subject or theme of the religious event, an embodied spirit (spirit manifest) presence that symbolizes the mystical associations or implications, also the social categories of the active participants such as the married daughters, age groups etc.

Presentational features in religious musical arts contexts would depend on the nature of the activities that are programmed. The venue could be any special location – sacred places of worship set apart for a deity, which in the African imagination of The Divine must not be distractingly ostentatious, rather humble or awesome and thereby inducing meditative piety. An open market place, which is a neutral mystical space, is a very important and spiritual venue in African life; so also a community's common ground, a compound area, a sanctified grove. Each of these special venues conjures peculiar spirit emanations. How people react or relate to the musical arts, also who is entitled to dance or dramatize the music, would be prescribed by each religious theme and context.

The scheduling of religious events could be calendar or occasional. A deity could, for instance, demand occasional observances during periods of human or natural crises. Also deaths occur, and must be responded to immediately without regard to a people's cultural calendar.

Ownership of religious music types could be non-human entities such as deities, spirit manifest ideas etc. Other types are owned by the community or a group therein, and are then designated as religious musical arts to be used for specified religious observances and celebrations.

STEP III *Activities*

Name the principal deities in your indigenous society, and the special portfolio in human/societal affairs assigned to each. What is the ceremony or festival celebration during which the metaphysical contractual obligations between the community and each deity are commemorated and regenerated? Is there a special musical arts type assigned to any of the deities? When and how are such musical arts types performed? Who are the performers, actors and audiences, and how do they relate or respond when religious musical arts are performed in context? What other musical arts types apart from the institutional one could be played in each religious context, and for what special significance or general purpose?

Does the possession phenomenon occur in your society? If so, what form does it take, and how is music, special or otherwise, featured? Does your community have a tradition of embodied spirit manifest theatre or masked dancers or both. Bear in mind that the former may involve mesmerizing feats, mystifying manifestations and demeanours, also effective potencies, and may not even dance as such but merely perform dramatic anecdotes and mystical feats stimulated and structured by its action-potent music.

In what kinds of deaths, and at what stages of funerary events or proceedings, do the musical arts feature in your indigenous society? Are there special funerary music types, and for what categories or gender of the deceased? When is music not played at death or for a burial? Discuss sample indigenous religious events involving musical arts presentations, and give the essential features of the presentation venue and scenario.

TOPIC 4 Musical arts as applied creativity and performance – the healing category

STEP I

Some contemporary African countries now have the benefit of modern scientific medicure and medicare, although the more crucial and fundamental problems of public health and curative medicine remain an enigma for many. Efficient public health systems were not a problem in most indigenous societies. Public health measures were soundly formulated and rigorously enforced even where the medicure science and processes would be prejudicially deemed non-sophisticated from the school medicine perspective. The public health measures, which were adequately executed in indigenous societies, included environmental sanitation and the management of epidemics. Also the management of stress, personal crises and psychiatry were efficacious in indigenous medical health practices. In some instances the technique entailed psychological disciplining in which applied musical arts were central as an active and effective agency. Some communities applied special musical arts types to driving away the genies of epidemics implicating mandatory behaviour and hygiene codes, thereby controlling the spread. Personal and public hygiene were enforced. Severe repercussions were pronounced and meted out to defaulters without discrimination. Movement of people during an epidemic was controlled and, in some cases, public gatherings were prohibited. A special music type would be played to alert the public about the incidence of an epidemic. The same or other potent music is performed to chase away the deleterious active agents that cause the epidemic, by coercing individuals and homes to comply with the emergency health regulations and hygienic codes mandatory for managing the crises.

There are instances of therapeutic applications of the musical arts. Indigenous doctors deploy some peculiar types for mental therapy. Aspects of the structures and performances of some curative musical arts types are anaesthetic, inducing calmness and unconsciousness while others induce a desired mental state such as tranquility of nerves for a curative process to be undertaken. Subtle conditioning of the personal or group psyche was a primary technique for coercing order, and winning the confidence and compliance of the indigenous person. The mystification of life provided by the African indigenous worldview, belief systems and humanning practices made this possible. At the psychological level, if a doctor or cultural convention convincingly states that a specific musical arts type and procedure are consequential for medication and healing to be efficacious, the patient believes, becomes psychologically-systemically tuned, and the musical arts invariably produce or achieve the desired results. The trust and belief of the patient already set in motion enhances a psycho-physiological curative process.

STEP II

The indigenous science of musical sound and logic has invented musical structures, instrumental sonic energies, that are innately therapeutic or effectuate the cure of certain sicknesses. Energies generated by certain musical structures combine with tone qualities of instruments to engineer certain moods and states of being in the listener. Hence some configurations of musical sound could agitate the mind to stimulate the blood and prime the psyche for physical action. Another configuration and instrumentation would excite fear and tension. And yet another would soothe and evoke tender emotions or induce sleep.

The indigenous musical science of Africa rationalized, constructed and applied these and other medical potencies of musical sound and presentation practice such as coercing community support that made the musical arts a primary agent in medicure and medicare. Hence an indigenous composer would, before embarking on a serious composition, insist on understanding and internalizing the philosophy as well as the psychological and practical expectations of a context, also the moods and activities as well as the desired responses of the actors and audience. These extra-sonic sensitizations inspire the creative ideas and inform the theoretical formulations that her/his seminal creative mind germinates in the public space of applied musical arts. The theories and principles of creating the musical sound implicate efficacious deployment of sonic energies as a fundamental purpose in musical arts production. The centrality of purpose in musical arts formulation informs the character and quality of sound preferred for various public health programmes; also those selected by indigenous doctors to generate the psychological atmosphere and mental disposition for medicure. Presentational features of the musical arts applied to public health or medicure programmes generally require some elements and acts of mystification that will generate the desired responses or compliance. Hence music that combats the active forces of an epidemic may be played at midnight, and may entail some cacophonic weirdness. Music for psychological disposition in a curative situation may incorporate eerie chants, incomprehensible but active vocal formulae or mystifying theatricals. The sonic and musicological qualifications of an indigenous African musical arts product should therefore be discussed primarily in terms of the humanly/societal purposes that prescribe efficacious instruments and structural features. The affect in terms of overall pleasing sound or sophisticated form are of secondary consideration in appreciating applied musical arts of Africa.

Music in public health and medicure may or may not be scheduled depending on whether the activity is a calendar fixture. Epidemics, for instance, could strike at any time, while doctors do not schedule the sickness of patients.

A community owns its public health music even though the performance may be by an association or a group of specially designated capable artistes. Medicure music depends on the nature of illness and an indigenous doctor could either play the appropriate type her/himself or engage skilled performers.

STEP III *Activities*

Are there any modern public health programmes in your present locality? Are they musically administered? Is there any extant account in your indigenous community of instances of epidemics? If so, how were they managed in the indigenous setting? If there are musical arts for public health management such as enforcing or conducting personal hygiene and communal environmental sanitation, give an account of the music type, and how it was structured into the realization of the health programme. Is it still being played? If not, why is it no longer used? Has the music acquired an alternative function? Find out something about the instrumentation and the special qualities of the music sound. Also find out how the special sound affected people who heard it. Do you know of any indigenous doctor who uses music as an essential part of the administration of medicure? If there is such a doctor, observe her/his healing theatre and procedure. Then conduct interviews afterwards about how musical arts are critical to the medical practice, and identify the aspects of her/his healing methods that depend on music.

Think about various types of musical arts, contemporary and indigenous, that you have experienced. How does each type affect you when you are resting, performing manual tasks, at a social event such as dance, studying, in intimate circumstances such as staying with persons you love or when you are thinking about them? How does each music type affect you when you are indisposed, mentally or emotionally upset? If you have never given any thought to such self-analyses of how music affects you, then you could start practising personal reflections in musical situations from now on as a person involved in the contemporary musical arts business.

TOPIC 5 Musical arts as applied creativity and performance – the mass communication category

STEP I

Music sound is applied in various ways to mass communication intentions in indigenous societies. Significant music sounds may be associated with specific contexts, that is when music broadcasts the identity of an event that is taking place to an entire community. Musical effects, often patterns of sound, were used to arrest public attention before public announcements by the town crier or in public gatherings. Messages and announcements were transmitted as musical codes on message communication instruments to near and far audiences. Knowledgeable persons had no problem decoding and responding to the communications in the manner required by the nature of each communication. In some societies a relay of instruments that transmit coded messages were deployed to relay critical information across widely separated but culturally homogenous communities. Groups that play music entertainment and event-music types disseminated current news, and informed the public on matters of momentous public interest during public entertainment gatherings.

An indigenous application of music as a mass communication medium is the use of some melorhythmic instruments as speech surrogates. Knowledgeable citizens understand language texts encoded on the instrument. In advanced techniques, a verbalizing person and a mother musician "speaking" through a music instrument can engage in spontaneous conversation. In such exchanges, stock lingual phrases may be used for conventional formulaic greetings and pleasantries while impromptu conversational texts are spontaneously encoded on the instrument. The verbalizing protagonist decodes the texts, and provides appropriate responses, comments or questions as the dialogue transpires. There are other specialized instances in which a "talking" instrument gives instructions and directions to a person who understands the sonic texts, and who may not be physically present, about how to execute certain activities. It is, however, only citizens who are cognizant of the subtleties of the tone and rhythm of a language as well as the transformations of these into instrumental music "discourse" who can engage in such spontaneous dialogues or actions with speech surrogate music instruments.

STEP II

The music instruments commonly used for mass communication purposes – signals and trans-media conversations – include the giant wooden slit drums, membrane drums with a range of tones, animal horns and the giant clapperless bell, among others. These are the instruments that can simulate the speech tones and speech rhythm as well as structures of a language.

Musical arts applied as mass information agency rely on verbal dialogues and songs performed by musical dramatists and actors that function as investigative social/political system mediators in their various communities. The presentational technique employs light entertainment style, caricature and humour to convey often pungent criticisms or exposure of topical social and political occurrences, and portray the mannerisms that identify the persons who have made such occurrences newsworthy.

Messages sent through "talking" drums are preferably transmitted at night when the environment is quieter, and the sound can be heard clearly by persons in their various homes. Dialogues with music instruments are conducted as part of the contingent incidents during a public performance, when a knowledgeable person appears on the scene and stage. Whereas messages are communicated using drums whenever the need arises, the presentation of musical arts theatre designed as a mass information medium may be seasonally scheduled. It could also occur as side attraction in other occasional or scheduled contexts such as a funeral ceremony or other festal celebration. Mass communication using the medium of speech surrogate instruments occurs as part of scheduled public celebrations in which such a "talking" instrument is featured; or on an occasional basis such as when an important visitor arrives at a ruler's court, and has to be announced through a "talking" instrument. If there is an emergency in a community, an appropriate communication will be sent to the members of the community through a designated "talking" instrument at any time of the day or night.

A community collectively owns its message-transmitting instruments even when they are housed and played in a ruler's court, kept in any other qualified person's home or mounted in a shed in a sacrosanct community space. Musical theatre groups are often independent groups whose music, in the indigenous practice of communal music ownership, is regulated by the community. It should be noted that the mere fact that music groups are normally hired for a prescribed fee to play within or outside the community does not detract from the implication of communal ownership. The performers are regarded as privileged exponents and ambassadors deserving of the compensation for the services they render.

In the contemporary setting, the sophisticated, modern mass media agencies such as the print media, the electronic media, the telegraphic/telephonic media and the transportation facilities have replaced the need for, as well as the effectiveness of, indigenous music techniques as primary mass media agencies.

STEP III *Activities*

- In what ways were music instruments and musical arts theatre used for mass communication in your indigenous society?
- What instruments were commonly used for sending messages, and as "talking" instruments in your society?
- How were they used, and in what contexts?
- Are they still effectively relied upon in contemporary times as message or talking instruments, and in what circumstances?
- Are there any extant musical arts groups that function as mass information theatre dealing with topical events within your society? Give a full account of the performance venue, scheduling, procedure and presentational techniques. What kinds of public services or satires do they specialize in? Are the performers liable to censure or revenge by persons whose conducts they expose or criticize in the contemporary milieu?
- Have you ever watched a dialogue between a verbalizing actor and a speech-surrogate instrument played by a mother instrumentalist?
- Have you witnessed a piece of action performed by a non-speaking person on the basis of lingual instructions encoded on a language simulating instrument handled by a mother instrumentalist?
- What kind of instrument was used? In what context did the dialogue or remote-directed action transpire? What was the audience reaction like? What was the other role of the "talking" instrument in the ensemble, if it was part of an ensemble presentation? While the mother instrumentalist was conversing or playing instructions, what was the rest of the ensemble doing?

TOPIC 6 Musical arts evaluation and audience behaviour

STEP I

Most indigenous societies exhibit aesthetic attitudes in peculiar African ways. Communication of aesthetic experience is mostly an overt expression. It could be verbally articulated or behavioural, and constitutes cognitive emotional assessment or response to the qualitative merits or demerits of an artistic product or presentation. Such an evaluation or response may be conveyed in terms of

- how pleasing or soothing the artistic experience has been visually, mentally and aurally as the case may be
- how its nature has impacted upon the state of emotion of the individual
- how ingenious, extraordinary, evocative, unimaginative, provoking, effective and soothing the elements used in constructing the product have been assessed as per cultural standards.

The evaluation could also be in terms of how the sound formulation, in the case of music, has effectively enhanced or transacted the non-musical context of the presentation. Equally evaluated would be how the content and its presentation have generated the type of emotions or expressive response recommended by the idea informing its creation.

Quite often there are indigenous aesthetic terms as well as expressions used to verbalize how one has been affected by a musical arts product or presentation. At other times people externalize emotional and aesthetic responses in a musical arts situation through spontaneous actions. The language, verbal and performative, as well as the range of aesthetic behaviour vary from one musical arts type to another, one musical situation to another, also from one culture and group temperament to another. The nature of aesthetic response may be culture-suggested for various musical arts types and various contexts of presentation, without prejudice to personal emotional experience. The approval of the aesthetic merits of an artistic product in indigenous cultures could be demonstrated or verbalized in negative terms that convey positive merits, that is, because there are musical arts creations that are conceived, conformed and intended to shock, revolt, alarm or frighten the perceiver in order to accomplish the philosophically, psychologically and humanly rationalized objectives necessitating their creation and exhibition.

Make a list of the indigenous terms and verbal expressions, some of which may be metaphorical, that are commonly used to discuss the merits and demerits of aspects of musical arts products and presentations in your society. In the process, note which terms or expressions are specific to musical arts discourse, and which are borrowed from other human activities and life experiences.

STEP II

We have already noted that the evaluation of a musical arts presentation is not always a verbal process, and that members of the audience demonstrate motive or supportive appreciation of a presentation spontaneously. Such performed aesthetic responses then become an integral part of the ongoing artistic manifestations. The society approves such behaviour. The performers also recognize it, and quite often it constitutes an inspirational factor that energizes and expands creative ideas in the performance-composition process.

Discuss types of audience behaviour during musical presentations in your locale that are indicative of the evaluation of the aesthetic quality or context-effectiveness of a performer or a performance.

- How can a spontaneous demonstration of aesthetic evaluation be a factor of creativity in certain presentation situations?
- Have you come across evidence of spontaneous aesthetic behaviour in contemporary audience types in your locality?
- How are these demonstrations of aesthetic response comparable to indigenous norms?
- How are such demonstrations genuine expressions of aesthetic affect? Or, are they prescribed or contrived audience behaviour irrespective of the quality or affect of a performance?

STEP III

We have discussed the efficacy, that is, the fulfillment of intended non-musical arts objectives of an artistic presentation as an index of appreciation. This means that non-musical outcomes/potency of a musical arts process are the indices for evaluating the artistic merits or success of a musical arts production. This implies that the conception, sound quality, artistic conformation and presentational features of some indigenous musical arts facts derive from the knowledge about a context, and which in turn prescribe the nature of affect and response the musical arts are expected to elicit from categories of people. The primary intention of a musical arts composition and presentation should then be to generate the right feelings and motive responses demanded by the theme and the nature of scenario for an event-context. If it is prescribed that a musical arts presentation should, for instance, make an audience laugh, and the music fails to excite laughter in context, then the music is judged an artistic disappointment. Although the performance could have generated laughter outside the context, the failure would be because the performance failed to make the contextual audience transcend the other emotions of the situation in order to experience the humorous merits. Thus the aesthetic rating would be negative when related to the conceptual needs and prescription. It is in this regard that the primary appeal of an event-musical arts type is assessed in terms of how effectively it has made possible the emotions, responses and actions suitable for and recommended by its context. That is, the aesthetic merits of an indigenous event-musical arts type is monitored in terms of efficacy: how the various categories of actors and audience respond in appropriate positive, negative or apathetic expressions.

It is, for instance, the norm in indigenous musical arts performances that where a performer on an instrument or voice is not delivering creditably, a more capable and qualified person could boldly step in and take over or correct the unimpressive artiste. And where an artiste's performance is excellent, an audience or an actor would demonstrate approval spontaneously in both verbal expletives and dramatic actions. The performance is further discussed thereafter. For this reason, celebrated artistes as well as famous music groups are acknowledged in music culture areas.

We can, therefore, conclude that in the indigenous aesthetic milieu, event-music is approved in terms of its contextual effectiveness – how it accomplishes its ideational objectives – first and foremost. Thereafter, aesthetic judgement may further focus on the intrinsic artistic quality that requires music-specific criteria for rating creativity and skill. For the abstract music-event genre, the evaluation of a musical product focuses exclusively on the creative/artistic merits.

STEP IV

Compare the above discussion about experiencing and evaluating the aesthetic merits of a musical arts product and its presentation in the indigenous culture milieu to the modern language of aesthetics that you are conversant with through the study of other musical arts cultures. In so doing, bear in mind that the factors that recommend aesthetic attitudes that have been identified here for indigenous music may also be applicable to the contemporary music scene in Africa. The factors include the evaluator's own emotional involvement or closeness with the musical arts, its origin and the performers; the evaluator's cognitive knowledge of the materials, principles, idioms and mechanics of the musical sonic facts. Also to be taken into account would be the evaluator's cultural-intellectual formation and the biases appertaining. It is often the case that we subconsciously project inapplicable cultural sonic preferences of our human backgrounds on a musical arts production under contemplation. We should note that it is possible for an African who is suffering cultural alienation to project Western popular or classical music standards, sonic preferences and creative principles on the indigenous musical arts of her/his African indigenous culture. The result in terms of attempting an aesthetic evaluation of the indigenous musical arts product would then be disastrously misleading.

NOTES ON APPRECIATING AFRICAN MUSICAL ARTS

TOPIC 1 Underlying African thoughts that guide rhythmic, harmonic, melodic and formal configurations

We give a summary in this Topic of some theoretical guidelines that should inform contemporary studies in the appreciation and analysis of African indigenous musical arts knowledge that would be marked by indigenous musicological integrity.

A primary philosophy that underpins African rhythmic organization is the essentiality of giving the audience a space to find its own soul-rhythm. An African adage instructs that when a group urinates together at a spot, steam and foam are generated. That is, when independent contributions to a common purpose are bonded by unified theme and action, profound energy is generated. The creative philosophy guiding African music theory, structures and performance practices emphasize individuality within conformity – urine is urine but the chemistry of every person's urine is peculiar.

STEP I *Rhythm*

No rhythm elements or motifs are peculiar to a music culture as such. It is the peculiar idiomatic conformation of conventional rhythm elements and motifs in lineal and vertical mathematics that typify the sound of music cultures.

African music is given special character by the principle of rhythmic accretion and fission. Note the peculiar character of energy produced in some peculiar African musical motifs such as inter-rhythm, hemiola and shock rhythm. These occur primarily in rhythmic conformations of the compound quadruple metric organization.

Rhythm gives energy to music and generates excitation or activity in the listener and performer. The musical or extra-musical need for, and nature of, action in a composition determines the character and configuration of rhythmic elements. With respect to African music, rhythm must not be perceived or discussed in isolation of pitch/tones as well as instrument types because the technology as much as ensemble role of an instrument could recommend peculiar rhythm structures.

STEP II *Harmony*

Harmonic thoughts have dualistic manifestations in African music: The harmony of pitches and the harmony of tones, whether in the vertical or lineal axis of simultaneous sounding parts.

In indigenous African music, a melody is not harmonized note by note in a vertical, chordal axis. Rather there is a practice of harmonizing phrase-gestalts. This requires perceiving the harmonic sense of a melodic/melorhythmic phrase or sentence, and then deriving a complementary phrase to match it (phrase-by-phrase instead of note-by-note harmonic process). The process is lineal, and the vertical harmonic result is incidental but obeys the cultural idioms of concordance. In this harmonic system, every matching melody attains recognizable, independent existence while at the same time being a harmonic complement of the principal melody. This harmonic thought derives from a communal principle of complementation or interdependence rather than subordination or dependence; also a philosophy of probing the wholeness as much as the isolated components of the subject under scrutiny. Heterophony could occur. Parallelism is a normative harmonic idiom often informed by the scalar/modal system favoured in a culture.

In instrumental ensemble music, harmony has dualistic thought – the harmony of instrument timbres (tone color of different instruments or species/sizes of the same instrument); and the harmony of melodic/melorhythmic themes basic to the culture's idioms of concordance. Harmony is not a random occurrence in the indigenous ramification of simultaneously sounding voices, vocal or/and instrumental music. Cognitive members of a music culture do criticize improper harmonization.

Polyphony and homophony are found in African music cultures. Polyphony is more common. In polyphonic or multipart music, the length of themes played by the various instruments/voices in an ensemble could vary.

STEP III *Melody*

Melodic thought is also dualistic – melody of pitches; and melody of tone levels on an instrument. We note that tone levels have pitch essence. Melorhythm automatically transforms into melody upon being vocalized by the human voice. Melodies have rhythmic framework. There are melodic characteristics peculiar to instruments. Melorhythmic tunes may have nuclear melodic range, and sometimes derive from the tonal structure of text in tonal languages. The rationalization of melodic range in Africa is informed by humanistic virtues – performance coerces all-inclusive participation, and as such, melodic range has to be within the capability of every human member of a community, bearing in mind that instrumental melodies are sometimes medium-translations of vocal melodies and vice versa. Although specialist or specially endowed performers are recognized, everybody is a potential performer, and must not be intimidated or excluded by technical fancies or virtuosity.

STEP IV *Form*

Form has a dualistic conceptualization: *thematic form* and *performance form*.

Melodic construction is commonly in balancing phrases. This could be antecedent and consequent phrases of a melodic statement, or any structures of the question and answer form, or the responsorial form. Sometimes cue-voices link the two sections of the question and answer form, and overlaps are also common.

There are through-composed music types. Thematic development could be music-specific, language dictated or context-recommended. Repetition has a psychological prescription. A very common feature of thematic development is the internal variation technique – rhythmic, pitch/tone, or both. Sequential treatments of phrases/figures/themes are among the various developmental techniques in indigenous music. The norm in African music performances is performance composition rather than form-fixed compositional content.

The basic performance form is the *ensemble thematic cycle*, which is the aggregate musicological content (durational and harmonic implications) of the lowest common multiple of the various lengths of the primary themes constituting the texture of an ensemble sound.

Contextual form marks event-music performances. It is the durational as well as structural outcome of the musical sound outlining and/or signifying the scenario of an event. The musical sections in terms of musicological features will mark the sections of an event scenario, and suit the activities therein. Such activities will have mood, and a known framework of content and procedure, which the music interprets or marshals. The activities could be dance, drama or non-theatrical. But there must always be a model structure.

There are also mood forms. In the psychological rationalization of African musical arts, the formal concept of balancing calm and animated passages has psychical health intentions. In the formal principle of the calm and the animated, the same recognizable musical content can be played at different speeds; or the two formal moods can have different musical contents comparable to the sonata allegro form in European classical music.

STEP V *Cadence or closure*

There are typological cadential devices for ending a musical piece or a performance session. African music performances do not end randomly.

Generally, the issue of dynamic expressions would depend on the environment of a performance, as well as the intention of a particular music type.

TOPIC 2 Understanding African musical arts through understanding the African philosophy of life

It is important to understand that creative conceptualizations and human-societal deployment of indigenous musical arts in Africa derive strongly from the African conceptualization of life and the cosmos. What follows is a summary of perspectives in musical arts appreciation that can assist in cognitive discernment and appreciation of indigenous creative principles and intentions that we have discussed earlier and in Volume 1 of this book series. If music is as old as humanely organized community and cultural systems, then Africa should boast the oldest knowledge about music. That knowledge still endures, although endangered. Hence the need to understand the philosophy of life that underscores the creation, use and appreciation of music as a foundation to researching advancement initiatives in the global creative and performance discourse.

Indigenous Africa conceptualized music in two primary and interconnected perspectives. A musical arts production and presentation that is accredited in the public space must have the qualification of:

- Making *musical sense*, which is an intellectual activity concerned with the conformations of sound, phonic resources, and artistic wholeness in musical arts theatre
- Making *musical meaning*, which mandates creative logic and grammar to accomplish philosophical and psychological intentions as well as strategize human-making structures and presentational dynamics.

When a musical arts creation makes human sense and meaning we begin to experience the product in terms of music as sign, music as language, music as therapy, music as systems mediator and music as value-loaded entertainment.

Value participation and appreciation of indigenous musical arts compels being grounded in:

- the factor of cultural phonic preferences
- the function of psychical tolerance
- the function of culture-suggestion
- the knowledge of the cultural intentions and components of creativity
- the awareness of the indices of cultural aesthetic approval and expression
- the parameters of cultural standards and evaluation that may not prescribe the pursuit of the phantom of excellence
- the role of inspiration and presentation contingencies that inculcate spontaneity and alertness
- the principle of relativity – Given the standard or norm we can negotiate individuality or commonality: Cultural scale intervals are standardized whereas the starting pitch for performing in a scale is relative to the convenience of the singers. Instrument builders and performers intuitively rely on the principle of relative starting pitch for a scale basic to standard measurement of the intervals of the scale. Every performance is a relative interpretation of a known standard format. The doctrine of precision is injurious to health, generating psychical stress because it contradicts human natures and features as well as the experience of nature. The principle of relativity on the other hand accords psychical health and accommodates all.

To understand African musical arts requires knowledge of Africa's:

- concepts and practices of family in relationship to the organization of ensemble music
- concepts and practices of communalism in relationship to the musical arts – participation, ownership, virtuosity
- concepts and practices of individuality in conformity – spontaneous re-creation of the known piece/theme
- concepts and practices of duality deriving from nature and captured in music (dual melodicity – pitch and tone level; dual rhythmicity – real and psychedelic; dual harmonic thought – musical and material; dual formal thought – calm and animated, also musical and contextual)
- concept and rationalization of the universe, physical and the supernatural that informs the creative-developmental principle of cyclicity
- concept and practice of indigenous religion as well as spirituality
- rationalization of the components of creativity in music, dance, drama and visual arts
- system of thematic and formal development
- the axiom that music is health

MODULE 205

RESEARCH PROJECT

UNIT 1 – ANALYSIS OF DATA, AND WRITING A RESEARCH DOCUMENT **119**

TOPIC 1 Analysis of data 119

TOPIC 2 Preparing a research treatise 121

TOPIC 3 My personal ambition in studying music 126

ANALYSIS OF DATA, AND WRITING A RESEARCH DOCUMENT

TOPIC 1 Analysis of data

STEP I *Field notes*

The sonic facts and the artefact as well as the bits and pieces of information collected in the field and the library during the investigation of a research topic constitute the field data, that is the building blocks for writing a scholarly, soundly argued research document.

The *culture performers* in a field research are those culture bearers whose performances of a community's living culture form the authorities for the cognitive research venture. Study critically the notes made on your observations, interactions, practical instead of virtual experiencing of the researched musical arts, and also interviews with the culture actors during the field investigations. Pinpoint what are considered relevant data on the subject. There may be materials collected that could be considered unnecessary to the immediate focus of investigation, but which could be useful in some other instance. There may be answers and experiences that contradict or confirm your research assumptions, personal observation, reasoning, interpretation, previous knowledge as well as the existing literature on the subject matter.

STEP II *Aural analysis*

If you have the advantage of a field tape recording of the musical arts as performed in context or during control experiments, listen analytically a couple of times. As you listen to the playback, make notes on what are striking about the music sound:

- structure of themes, and the thematic development/extension devices
- arrangement of compositional materials
- relationship of parts that furnish the texture
- sound effects
- markers of change in the texture of the sound as the performance progresses, which constitute indicators of form
- any extraneous sounds (supernumerary artistic components) from the audience or performers that are either structural to the performance-composition outcome or have relevance to the modes of appreciation of an artistic product and the artistes, noting the categories of persons who contribute the supernumerary performance expressions

Make notes on how the piece is started, and built up to a point or points of climax. Detect the features or configurations of sound that constitute as well as characterize climactic moments or sections. Take note of how the structural or performance devices are used to bring a piece or chain of pieces to a closure. Also take note of other sonic elements/features that help to determine the presentation form. At the end of an aural analysis you should be able to tentatively determine:

- the presentational form
- the internal form of any separate or individual pieces within the full performance
- the number of themes employed
- basic structures of themes as well as techniques of thematic development
- part relationships including unilineal structures and inter-rhythm structures

Also evident would be the various ensemble roles of the identified instruments and voices, instances of improvisation/extemporization, and the thematic-structural nature of such spontaneous elaborations of compositional materials etc.

STEP III *Structural analysis*

You should be able to make accurate transcriptions of the recorded sonic facts. Note that the need for transcriptions is to provide empirical illustrative materials. If the same essential musical structure repeats over a long time, only a few sequences of it would be needed to illustrate any analytical points relevant to compositional procedure. It is necessary that all the sections of the full performance where something new happens, even in the context of the repetition of singular thematic material, need to be transcribed for more empirical study of the musicological features. Study the transcription in order to distil structural and formal elements of the compositional process relevant to the objective of your research. Relate the data from the structural analysis to the preliminary notes on form and content in the aural analysis. As a matter of fact, the aural analysis, which precedes transcription and subsequent structural analysis, helps to decide what sections of the recorded material need to be transcribed for detailed factual analysis.

Interviews and texts that were recorded should be transcribed as text, and analyzed from cultural and musical perspectives. A statement by an actor may have deeper implications than what it appears to mean on first impression.

STEP IV

Prepare the illustrations you need – also graphic, photographic, sketches and tables. Make diagrams of the venue as well as the blocking of performers and audience within a venue. These could convey significant cultural information, some of which may need to be cross-checked and validated with the culture actors or other knowledgeable culture owners. Closer scrutiny of the geography of diagrams may reveal striking features or facts or meanings about the subject of study that may have been missed or taken for granted in the visual impressions and cursory observations of a performance environment or in field jottings.

Group the isolated analyses of data according to the sub-headings under which you intend to present the research treatise. Present all the apparently contradictory as well as complementary or confirmatory points of view as a necessary grounding for your arguments. Argue your own theories, opinions and conclusions on the entire subject matter in a logical sequence. The data presentation and arguments should focus on your topic, support your stated objective, adduce the theories you enunciate and the conclusions you offer. Attempt a rigorous self-critical evaluation of your viewpoints all the time in the course of your writing.

TOPIC 2 Preparing a research treatise

STEP I

It is not advisable to pursue any line of investigation or argument that is not of relevant interest on a subject matter. What is relevant should be obvious to you at the end of field investigations and analysis of data by which time you should be taking into account your literature survey. As a general method of presentation of a final script, select only critical, comparative or supportive references, published or not, which are related and relevant to the subject matter, and the point you are expounding as they become applicable. Any references to published material, whether quoted, discussed or mentioned in passing must be properly annotated in brackets in the body of your writing with the name of the author, and date, including the page for direct quotations thus: (Zokare 1977) or (Idika 1980: 135). List all references in alphabetical order under 'Bibliography' at the end of the treatise. Sample referencing preferences are available in articles in research journals, dissertations/thesis and books. The judgement on whether to make a reference or not, also what constitutes a relevant reference, and how to use it in argument as a quotation or a supportive evidence is entirely yours. Do not quote for the sake of proving that you have undertaken a literature survey. In the indigenous African field situation, the primary sources, that is, the culture bearers a researcher interacts with, remain the most authoritative references if the fieldwork account is to be dependable, although they are not necessarily the only dependable sources and references. It is important and convincing to quote the original statements of the culture performers and other culture owners along with their names.

In this Topic section we are merely giving guidelines on how to group field data. Your research objective and subject matter will determine the data you use, and how you use them.

STEP II *Background materials*

A treatise should have a geographical, environmental and cultural introduction. Briefly discuss:

- the geographical location and features of the community or culture area in which the research has been conducted. These must definitely impact the culture actors' worldview, material resources, cultural tendencies and human as well as intellectual practices

- the historical background of the people and their immediate neighbours
- the cultural present of the people in terms of current social systems and habits, education, religion, other material and mental culture other than the researched, major occupational activities and general worldview and philosophy of life. Relate these to the modern state system, and how the modern trends in which the culture owners currently thrive impact upon their cultural mentality, if applicable.
- the community's evaluation of their important musical arts types, and the language they use for such discourse
- a total cultural-artistic perspective of the musical arts subject matter you are investigating, and establish why it has merited your study among others. State your research objectives and any preliminary theories or problems you have set out to validate or resolve. As a general rule, the value-orientation of a research proposition must centre on the best interests of the culture owners. That is, a cognizant representation, or/and advancement of a state of indigenous knowledge system and its practitioners under research
- the methodology of the field research with respect to the number and dates of research visits, the objective of each research trip, the locations and environments of the interviews and field observations, the field equipment and materials used, and the technique of data acquisition employed. Also discuss any significant problems encountered, such as in getting responses or cooperation in the recording of sonic facts, handling or investigating artefacts including music instruments and performance props. Include experiences in travelling, communication and interaction with actors, timing of research period and visits. State whether the field investigation involved you as a participant in musical arts production, and in what capacity – instrumentalist, singer, dancer, dramatist, motivator, or any other. Bear in mind that a most effective research approach is that of the participant researcher.

STEP III *Contextual data*

Introduce the subject of research in its contextual setting, highlighting:

- the ownership, origin as well as original features of the musical arts subject; the source of the group/s or person's music, dance or dramatic theatre style/type. If it is an original creation by the culture performer/s, interest should focus on the nature of creative inspiration and artistic decisions in matters of theme, compositional style, medium of presentation as informed by creative intention, and the learning process
- a historical account of the founding/organization of the musical arts type and group
- the societal objective of the musical arts type/group – the context/s in which the musical arts are featured, noting any changes in contextual usage that may have affected the significant sound of the music, the organization of the group including leadership structure, the patrons or audience type
- the performers and audience: participation of categories of people as performers or audience

- the frequency and location/s of performances, the method of engaging the group, also attitude of the performers to the musical arts they produce – self-assessment and criticism
- materials: The instruments, medium, costume and other artistic features of presentation.

STEP IV *Data on musical arts presentation*

Describe a typical presentation of the musical arts type that you have observed, studied analytically and interviewed the culture bearers extensively about. Your account, which should be a model of how such musical arts type is produced and presented, should include:

- how the group decides or is engaged to perform
- personal and group preparations for a public performance, that is, after the invitation, negotiation and acceptance as well as notification of performers have been concluded; the rehearsals and rehearsal procedure; material preparations such as acquisition, changing, cleaning and repairing of costumes, properties, personal artistic-aesthetic adornments etc. Also discuss any mystical or medical preparations. How do members organize their respective homes and/or occupations for the period of the engagement if it is not in a holiday period, and if the trip should last a whole day or more, and possibly outside the community?
- the venue of the presentation: The arrangement of the stage, audience and performer locations; the blocking of the artistes on stage: musicians, dancers or dramatists; the nature of the audience, whether actively involved, listening passively, or engaged in other activities not structured to or conducted by the music. Who has responsibility for organizing the venue? Is there any physical demarcation of areas? Are there any orderlies, human or masked? For what artistic effects or other reasons would any demarcation of the presentation space be needed, and what materials are used? What guides the choice of materials?
- the nature of the performer-audience interactions during the presentation. This is important, especially in terms of the audience possibly being factors of creativity, and the expression of appropriate cultural aesthetic experience and behaviour.
- the outline of the normative presentation form, and the factors that modify it; the process of performance-composition; the conclusion of the music presentation including any special recognition of, or interactions with, the participants that contributed to the formal-structural outcome. The performers' and audience evaluation of whether the musical arts effectively transacted or interpreted the meaning and scenario of the context are crucial.

STEP V *Musical data*

The discussion of musical data should include:

- a presentation of music instruments, the tuning procedure and the ensemble role of the various instruments

- analytical presentation of the sequence of music themes – how each is introduced, arranged and developed
- the nature of part relationship; also music-text relationship if any – a discussion of any mother instrument and its ensemble or/and contextual role or symbolism
- the structural features of the themes/tunes and the developmental or extension devices for each ensemble part; the ensemble texture – nature of polyphony or homophony, and presentational form
- any cueing devices, musical as well as behavioural; special sound effects, and special meta-musical features such as “talking” instruments and the structural/contextual implications of the “talking/conversational” sections of a performance session; any incidental factors, theatrical, artistic or otherwise, that influence the composition/arrangement process
- the features and elements of extensive improvisation or extemporization in any of the instruments/voice parts
- the structural features of a melody in terms of range of notes, the tone-scheme, tonal centre and characteristic rhythmic motifs/figures/patterns. Are there instances of shifting the tonal center or starting pitch, or any clearly intended modulation that you observed? Why did a shift occur, and were the performers aware of it as a shift? Did they explain why it occurred? If a conscious modulation occurred, discuss its nature and process
- the time signature, its structural manipulations such as triplet structures occurring in duple time scheme. Are there any recurring rhythmic or melodic themes or motifs?
- whether performing in keys is of any consequence in the music culture and style. How is it recognized, applied or discussed? Otherwise, discuss the choice of starting pitch if it is a vocal medium, and determine any instances of absolute pitch, in this case, the ability of a singer to always start a song at exactly the same starting pitch
- the cadential features. Are these musical formulae or otherwise? Who initiates a cadential movement? Describe any behavioural signs that initiate and conclude cadential patterns
- the stage arrangement of the performers that enables the artistic leader to effectively direct an ensemble performance, and coordinate the process of performance-composition
- any special voice qualities or singing habits such as nasal intonation, closing of one or two ears, holding the jaw, also any vocal effects such as ululation, syllabizing, mnemonics, vocalic lilting, yodeling, crepitation, humming, shouts, voice masking etc.
- other features of the musical theatre such as the nature, character and structure of dance. Are the dances systematically choreographed, that is, stylized and previously rehearsed? Or do the dancers improvise on the spur of the performance? Are the dances poetic (text implicated) or abstract? Who are the dancers, and what are the structure, formation and stage organization of the dance? What is the nature of music-dance relationship, basic to whether it is choreographed and outlined sonically by a particular ensemble instrument, or calls for individualistic choreographic display based on a simple dance motif? Are there dramatic acts in scenario form,

or is the drama enactment an anecdote or an incidental sketch? Are any features of dialogue, mime, spirit emanation, and spirit manifest drama intrinsic parts of the organized artistic presentation, and which are structured by, or on, music? Are such dramatic components of the total musical arts theatre improvised to a general music background? What are the music-dance-drama relationships; also the relationships between music and wrestling, gymnastic displays or other sportive activities that may be featured? How are they integrated with the music structure, form and ensemble roles of instruments?

STEP VI *Musical personality data*

- Give the biodata of the mother musician, or the key dancer/raconteur/singer/dramatist. Also, the cultural as well as any special musical arts training and experience of such creative/performance experts. How does the community acknowledge them: As social personalities? As artistic personalities?
- Proceed to give an account of the artist's thoughts and analysis of her/his creative/artistic expertise, the musical arts style, the compositional/choreographic techniques etc. Also an account by the artist about how she/he understands and discharges any special roles in the organization of the group or the presentation of the performance.

These data must have been collected during interviews in the field as well as the researcher's critical-analytical observation of the musicians/dancers/choreographer/dramatists in creative/performance element, i.e. in a creative and presentation circumstance.

STEP VII *Music evaluation*

From your interviews of knowledgeable members of the community, other musicians, dancers and dramatists as well as your personal assessment in context, discuss the social regard accorded the artistes you studied. Determine the normative social as well as contextual evaluation of their artistic expertise as well as musical arts product. This will include the competence rating of the performers, the hierarchy rating of the musical/dance/dramatic production in the community; also the culture owners' evaluation of how the performance, if an applied art conceptualization, succeeds in accomplishing the demands of its event-context. Quote any cultural evaluation terms, metaphors, other expressions and expletives used in discussing the artistic/aesthetic merits of the music/dance/dramatic theatre, and the plastic arts support. Describe any non-verbal demonstrations of aesthetic experience and evaluation you observe. From your own observation, and the responses of the culture-bearers interviewed in context, give accounts of specific signs or incidents that proved that the contextual expectations of the presentation have been judged as realized, creditably or otherwise.

STEP VIII

In the conclusion of a treatise you will be expected to demonstrate clearly that your presentation of facts as well as your arguments have properly interpreted and represented your projected research objective, and also led you to proffer theories and definitive or tentative opinions on the subject. It is also possible that your objectives have not been achieved, and in such an instance a convincing discussion of the reasons still constitutes a valuable research undertaking. Your conclusion should reflect your personal assessment, as a researcher, of the nature and quality of the musical arts subject matter, and the expertise of the performers as well. Attempt projections about the survival or continuum of the musical arts type in its contextual setting, the possible changes in style and presentation that may occur as a result of changing times and contemporary worldview; also the factors of change that do or may affect the features and future of the musical arts type positively or negatively.

Your conclusion should also include your thought projections on how the specific structural and formal idioms of the musical content as well as presentation that you identified in the main body of your treatise could be adopted or adapted in modern compositional as well as theatrical ventures, without compromising the human-cultural meaning and the creative authority – idiomatic formulae – of the original.

STEP IX

It is recommended that, before writing the final version of your essay/treatise, you will, where possible, make another field trip to cross-check the facts and conjectures in order to clarify any points that may still be ambiguous or tentative.

TOPIC 3 My personal ambition in studying music

This should be a required essay that could engage students in reflective thinking about why they have chosen music as the subject of study and specialization in modern tertiary education.

Discuss your musical experience since childhood up to your current interests as a music student as well as your career expectations. The following pointers should guide you:

- childhood musical arts experiences – the various genres, styles and types of musical arts you were directly or indirectly exposed to, and any opportunities you had to participate in any manner. Modes of early music experiencing should be discussed.
- what musical arts types appealed to you in early life, and what influenced your preferences – family, peers, technology, religion, social life, etc.
- the beginning of your formal music studies in or outside the school environment
- motivation for studying music as a subject of specialization – influences as well as the genres, styles and types of music that interest you as a student or as a social person
- discuss your current musical arts milieu – the musical arts available in your human environment, those that you pay attention to, those that you participate in as a

performer/conductor/producer, the musical arts types you prefer or do not like. You must argue the reasons for the musical arts types you like or do not like.

- your areas of interest in music studies with respect to your future career expectations in music. Give reasons why you prefer such area/s of music specialization. Do you consider any alternatives should your preferred career objectives not be possible?
- With respect to your envisaged career in the music profession, what do you find positive and negative about university or college music education, and the learning environment you are now part of? Deriving from your current experiences and expectations as a music student, recommend any changes you would like to see in the Department of Music that could best prepare you for your envisioned career in the field of music.

Evaluation will take account of the ability to make a logical presentation of facts, experiences and visions about self as a process of self-reflection and self-evaluation; ability to argue opinions and critique with objectivity; also demonstration of original thinking. The essay should not be less than 1 500 words or five pages typed and printed in one-and-a-half spacing, and not more than six pages.

MODULE 206
MUSICAL ARTS THEATRE

UNIT 1 – RE-CREATING CHILDREN'S MUSIC IN DRAMA AND MOVEMENT 131
TOPIC 1 Continued activities in promoting creativity 131

UNIT 2 – CLASS THEATRE PROJECTS 133
TOPIC 1 Class production project – dramatization in mime or danced drama 133
TOPIC 2 Class production project – improvised sketches (solo/duet/trio/quartet) 134

UNIT 3 – CLASS THEATRE PROJECTS FROM VOLUME 1 135
TOPIC 1 Organization of a theatre project - the production team 135
TOPIC 2 Class production project – dramatic improvisation 141
TOPIC 3 Class production project – dramatization in mime or danced drama 142
TOPIC 4 Class production project – improvised sketches (solo/duet/trio/quartet) 143

Participation in the production of musical arts works and sketches, which could be choreographed dances, operatic works, danced drama, contemporary musicals and solo/group sketches, should not discriminate age or year of study at the college or university level. A university or college department should aim at productions that bring together students in all the years of study. In Volume 1, Module 106, we have given detailed discussion of some theoretical and practical knowledge that would be useful in undertaking university or college musical arts theatre production. The theoretical and practical experiences derived from participation could be beneficial in post-qualification practice as a musical arts educator or a professional/amateur musical arts producer/director/performer in contemporary Africa. This module discusses the nature and types of musical arts theatre that should be embarked upon in contemporary research and education in the discipline. It is the expectation in this series that students should progress from one volume to another. As such in this module, it is expected that the instructors and learners already have background experiences from participating in Module 106. Institutional annual productions should offer new and developmental expertise in musical arts theatre experiences every year. However, we deem it necessary to reproduce relevant units for class exercises that should offer more challenges in the creative and performance development of the individual. The same procedure and content are applicable irrespective of levels of study but the materials and resources should offer fresh experiences commensurate with the level of study.

RE-CREATING CHILDREN'S MUSIC IN DRAMA AND MOVEMENT

TOPIC 1 Continued activities in promoting creativity

STEP I

Every student should be given a chance to introduce a theme/story, re-create and direct it in class. The activities should further experiences in re-creating and dramatizing children's cultural arts narratives (often integrated tales, songs, movement, dances, acting) that could be applied to various areas of professional practice as a creative musical arts practitioner.

Choose a cultural song/tale with song, or any dance music that is anecdotal (poetic dances) from your culture area. Introduce the choice in class, and teach the accompanying song to the class. If there is no song (dry narratives), create appropriate songs. A student that would be asked to re-create and direct a class musical theatre activity should be given prior notice to prepare beforehand the children's tales/songs she/he will use.

STEP II

Give an analysis of the form and structural components of the chosen material, highlighting the rhythmic, melodic and harmonic characteristics of the accompanying or story-carrying song/dance. For instance, if the melodic structure is solo and chorus response, what is the relationship between the solo and the chorus sections with respect to regularity or variations in the rhythmic pattern, the proportion of the solo to the chorus lines, and the incidence of overlap and cue elements. Discuss any other special music or dance features.

STEP III

Discuss the background of the song/dance if known, or point out the ideas, morals or values, if any, communicated through the text of the song/dance. Elaborate on how these can be used as teaching aids in any other subjects. Then give directions on how the folksong/folktale with song/dance should be restructured into a dramatic sketch. Develop the characters (role actors/actresses) needed for dramatization, and what gestures, mannerisms, body aesthetics, movement emotions and appearances should distinguish each character. If the material has a story, relate the story and explain how it would be acted, mimed or danced. If it is just a song, create your own story around its theme, and give directions on its theatrical transformation. Give recommendations about the instrumental accompaniment preferred for the song, music or/and dance whenever it occurs in the dramatic sketch. We must bear in mind that some African choreographic motions are often sonically outlined in melorhythmic instruments.

STEP IV

Assign musical and character roles to fellow students. Direct the actors, dancers and musicians to perform the song/folktale or dance text in class as an impromptu short, music theatre sketch. Note that most indigenous tales and songs are related in the third person whereas the dialogues and song texts in the version to be re-created in class should use the first and second persons. This is because all the protagonists referred to in the original cultural source should be on stage, and interacting directly with one another, live, and in the present. It is important that the actors should be given some creative challenge to make up the dialogue lines in the impromptu performance once the plot and the story outline have been properly explained, discussed and understood. The language of presentation should be optional.

CLASS THEATRE PROJECTS

TOPIC 1 Class production project – dramatization in mime or danced drama

STEP 1

The theme should be of dramatic potential, and taken from contemporary/historical/indigenous/mythological sources, an event, a philosophy or a proverb. The choice should be discussed by the class and developed into a story. Appoint relevant production personnel.

STEP II

In mime sketches and danced drama, no dialogue or song is necessary. As a result, characterization as well as the communication of the storyline using the body as the primary medium of expression must be very convincing. The artistic director/choreographer should distribute parts and collaborate with the other officers to transform the story into mime or danced drama theatre. Try as much as possible to convey the moods and character traits through music. Leitmotif is a short musical figure or phrase that signifies a character. When it is established and heard the audience knows that the character it signifies is involved in an imminent action even before she/he comes on stage. Use leitmotif as necessary. Note that in danced drama, the dances must not be mere artistic dancing such as accompanies ordinary dance music. The dances should be meaningful, illustrative and purposeful, that is they should encode texts that the audience can easily understand. As such, the artistic features and staging of emotion should derive from knowledge of the African concept of poetic-dance. Danced sequences should propel the storyline towards an objective. Confrontations are staged as choreographed actions and gestures and moods without words. At any moment, the storyline must be graspable. Just as in dramatic theatre, the scenario for a danced drama must have a beginning, a development and an end. We must bear in mind that all the features of a good drama are applicable in danced drama as well as mimetic theater. The primary difference is that while the former relies heavily on dialogues, spoken or sung, the latter relies on meaningful gestures and danced texts/significant actions.

STEP III

Rehearse as appropriate for presentation. Duration should be between 15 minutes and 30 minutes. Give a presentation for an institutional audience, and for evaluation by an examination jury.

TOPIC 2 Class production project – improvised sketches (solo/duet/trio/quartet)

STEP I

A class could be broken up into smaller units of one, and not more than four members per production unit. A unit, whether of one or more persons, may choose to do a sketch based on a culture tale, a news item, caricature of personalities or other life forms or situations, a topical occurrence etc. This should be fashioned and dramatized with costume, make up, mime, monologue, dialogue, music, dance and other elements of stage business as appropriate. Music in any form must form an integrated component of the stage business, even solo sketches. Emphasis is not on the quality of the singing voice. Even then, a natural singing voice could be effectively altered to imitate vocal character traits and communicate other dramatic sentiments and emotions.

STEP II

Rehearse as a unit until the sketch is ready. A presentation should last for between five and 15 minutes. A chain of short sketches on thematically related or unrelated subject matter could be accommodated within the flexible time limit for presentation. In a small production unit, production duties are not too compartmentalized. Members work in various capacities. But leadership must be defined, and a fair distribution of responsibilities to all members must be ensured. In a solo sketch, the solo artiste combines every role from production duties to portraying the character/s.

STEP III

Each unit should document the process of achieving the finished product. Presentation of selected items for evaluation through public viewing should be scheduled as soon as all the production units in a class are ready with the various projects.

CLASS THEATRE PROJECTS FROM VOLUME 1

TOPIC 1 Organization of a theatre project – the production team

STEP I *The nature of a theatre production project*

A theatre production project is like an industrial enterprise. Various functionaries have various specific duties to perform. Failure to perform that duty on the part of any functionary, big or small, would jeopardize the outcome of the project. Money invested would be lost; time would be wasted, and relationships impaired. Worst of all, the clients, in this case the audience, would be disappointed. The image of all involved in the production project would have been tarnished collectively, as the public is not very much interested in who failed to discharge her/his specific role.

A theatre production is, however, a transient industrial enterprise. The live theatre product is not a commodity that can be purchased and owned permanently by the audience in concrete terms, although it could leave enduring impressions on the minds and lives of the audience. Even putting a theatre production in a recorded video/DVD form still requires production teamwork. As a transient industrial undertaking, every time a theatre production is sold (performed) to a paying or invited live audience as a live presentation, practically all categories of production functionaries are mobilized. This is because both the primary/raw and finished materials of musical arts theatre are human beings who continue to need management every time a finished theatre project is put on, live.

There are six media of communication used in indigenous African musical arts theatre presentations. These are dialogue, mime and dramatic gestures, music (accompanied or unaccompanied songs and instrumental music), dance and movement, costume and scenery. The modern theatre adds sophisticated creative lighting. Each of these components has to be interpreted independently, and thereafter integrated with the others into a unified finished product – the total theatre. Theatre uses specialized processes of presentation or interaction known as acting. Acting is the make-believe or simulation of real as well as imagined life situations. All the media of communication are not necessarily required in every genre of theatre presentation.

There are the following major genres of theatre:

- *Straight or dry drama*, called a *play*. It usually involves acting out a story by employing the primary media of verbalized dialogue, scenery and costume. There may be incidental music, mime and dance.
- *Music-drama/musical/opera/vaudeville*. Any of these stylistic versions of drama performed as a musical process involves acting out a story by employing the primary

media of music (recitatives, songs, choruses, instrumental music), costume, scenery and to some extent straight dialogue and dance. There may be mime also.

- *Danced drama* employs dance, mime and music as the key media for acting out a story. Music would be instrumental. There could be vocal music, not necessarily conceived and performed as song. Costume and scenery are equally important. Dialogue would be very incidental.
- *Mime shows* employ mime and costume to dramatize a theme or a story sketch. There could be incidental music, dance and scenery.
- A fifth genre, the *total theatre*, is found in many indigenous African musical arts conceptualizations, and is marked by structural representation and integration of all the media of theatrical communication.

It must be noted that the above distinctions are not rigid. In this Unit, we are concerned with all the genres of theatre, with the exception of, perhaps, the straight drama.

In any kind of dramatic theatre a production team is invariably involved, and the members collaborate closely to achieve a unitary objective – the finished production. Some members of the production team are very active all through the life of a production, from its inception as an idea to its finished product and final public display. Some are more active at the stage of conception of a theatre idea, others at the stage of assembling and organizing the raw materials, human or otherwise for a production. Some others become involved at the stage of structuring and molding the materials into a finished project; while there are other team members who become actively involved at the point the project is ready for public viewing.

STEP II *The production team*

There is a hierarchy of authority and responsibility needed to make a theatre production business work efficiently. But it must be emphasized immediately that even the seemingly least important member of a production team is as vital in her/his role as the head of the team. Any dereliction in the execution of a specialized or assigned responsibility, whether at the highest or lowest level of authority and expertise, could mean the collapse of the business of a theatre production. A professional disaster occurs when an audience has been given a date, and has assembled at the venue only to find that a show is not on, as advertised; or that it has been a haphazard affair.

The following are the key members of a production team:

- The *producer* is the administrative boss of a production. Quite often she/he is the sponsor or financial backer. Otherwise, she/he has the responsibility to procure the finances. She/he determines the administrative matters connected with the production, and may also be the financial owner of a production as well as the originator of a production idea.
- The *artistic director* is the artistic boss of a production. She/he, as a professional or specialist, heads a team of other specialists whose talents and expertise are pooled together in the formulation and fabrication of a theatre arts production from an

individual's idea into a public reality. She/he is specialized in interpreting a script or story for an audience, and directs all categories of actors who give life to her/his interpretation of the raw material. The artistic director consults with, and gives directives to, the other creative specialists that include the musicians, the designers (set, lighting, costume, props), and the choreographer. These are the creative complements of the artistic director.

- The *musical director/conductor* organizes, interprets and directs the music needed for a production.
- The *script writer/playwright* develops an idea or theme into the play script or scenario – the story line – providing dialogues with acting, stage, environmental and effects recommendations. She/he could produce or adapt an original work; or could develop a producer's or director's ideas, story and production perspectives into a play script.
- The *composer* sets the dialogue, called the libretto or lyrics for a music-drama/musical/opera/danced drama to music. The composer, having studied the script, consults with the artistic director and, as need be, the choreographer. She/he then composes the music for the dialogue, poems/lyrics, dances, mood settings, overture or opening music, intermissions, and the dramatic actions as well.
- The *choreographer*, in consultation with the artistic director, and in collaboration with the composer, designs and creates the dances and movements as well as produces them artistically.
- The *production secretary* is the producer's administrative complement. She/he keeps all the records of the production business, and runs the secretariat for the production on a routine basis.
- The *technical director/scenic designer/lighting designer/costume designer*. In small-scale theatre projects, a versatile creative personality could combine most or all of the above production duties. Otherwise, the designers could be consultants whose specialist designs the technical director either interprets as physical structures and atmospheric effects, or organizes and supervises in production. An elaborate production or a professional group would have separate specialists for the various design jobs that are, in themselves, disciplinary specialization in the study and practice of theatre.
- The *stage manager* is the organizational and artistic complement to the artistic director. She/he coordinates the stage activities of all the production crew, handles the rehearsal arrangements, and takes rehearsals in accordance with the artistic director's blocking and briefing, in the absence of the latter. During shows, she/he supervises the setting and striking of sets, the readiness of artistes, the props and backstage discipline. She/he could take over full responsibility for subsequent public performances of the production where the artistic director is an invited expert.
- The *actors and actresses/instrumentalists/dancers* are the human, "plastic" materials central to a performance. Known as the *artistes*, they are the models through whose stage business an audience appreciates the ideas and creative ingenuity of the creative and interpretative experts. The actors and actresses bring a play/opera/musical/danced drama/mime sketch/music-drama to life, interacting through the medium of

dialogue, songs, mimes, dances, movements, action and gestures. Included here as artistes are the musicians who reproduce as sound the music creation/ideas of the composer/arranger/musical director; also the dancers who give graphic spatial and terpsichorean representation to the choreographer's ideas.

- The *business manager* is in charge of publicizing the production, printing tickets and posters, ensuring the comfort of the audience, and accounting for the proceeds that may accrue in any form to the producer. He works with a *publicity crew* that advertise the show and a *front office crew* that take charge of the venue, sell the tickets, organize seating as well as ensure audience comfort.
- The *production crew* that function under the stage manager:
    - The *wardrobe person* is responsible for organizing the costumes designed for the production, and takes charge of them in between productions or performances.
    - The *property person* takes charge of the movable objects used on stage, called properties or "*props*".
    - The *stage hands* set the scenes, and shift the sets in between acts and scenes.
    - There may be other duties such as the *prompter* and the *call person* depending on the scale and demands of a production project. The production crew is supervised directly by the stage manager.
    - The *technical crew* works under the technical director, who liaises closely with the stage manager. The technical crew consists of artisans who construct and assemble the designs of the scenic and lighting designers.
    - The *electrician* wires, mounts and operates the lights as well as other electrical appliances under the direction and supervision of the technical director/lighting designer.
    - The *stage carpenters* construct the scenery and the props, mount the stage fixtures as well as carry out repairs.
    - The *painters* paint the sets and other stage props.
    - The *effects person* operates the technical and sound effects.

There may be other duties depending on the size and needs of a theatre project.

STEP III *The making of a theatrical project*

The journey of a theatre product starts with the conceiving of an idea or a theme. A producer who originates or accepts the idea or theme recruits an artistic director, a composer and a playwright as need be. An artistic director could conceive the idea and then seek a sponsor (a producer), if she/he is not also the producer. The idea or theme could equally originate with the playwright, who develops and scripts it into a play/scenario, and then canvasses for a producer/artistic director when she/he is not the same person. Otherwise, an idea or theme is passed on to a creative artist, the script writer/playwright to develop into a play script/libretto/story line. The interpretative approach in scripting the scenario takes into account the kind of treatment of the subject matter desired by the originators/sponsors of the idea. It is possible that an already existing script could be adopted and possibly adapted by a producer/artistic director, thus jumping one stage in the process of making a musical theatre project.

Once a script or scenario is adopted and ready, the artistic director assumes full responsibility for making it come to life. If music and dance are involved, the artistic director recruits or/and consults a composer, a music director and a choreographer as the case may be. The artistic director's interpretative approach guides the composer/music director in creating suitable music sounds. Further in creating the form and structural content of the music, the choreographer's ideas are taken into consideration where necessary. In a danced drama, the choreographer, who becomes the artistic director, works closely with the composer except where an already existing composition is used as the basis of a dance creation, such as a ballet or modern dance or an African danced drama.

When the composer's work is finished, the musical director sets about assembling the music personnel – instrumental performers and singers. The musical director interprets and produces/conducts the music score performed by the musicians. As soon as the music is ready, the choreographer's main work starts. She/he designs, creates and structures the dances and movements where desired, and proceeds to teach and produce the dancers and/or actors. In so doing, the choreographer keeps in view the artistic director's overall interpretative vision of the character and style of the dances where the production is not an abstract dance theatre such as ballet and contemporary or modern dance theatre. In ballet and contemporary/modern dance theatre, the choreographer is the same person as the artistic boss of the project.

With the music and dance taking shape as structural components in a production such as is being embarked upon, the artistic director proceeds to direct the actors within the physical space and set fittings already constructed or mapped out to her/his specifications. By then, she/he is already in consultation with the technical director and the designers about the production of the sets, lighting facilities, costumes and other technical details. The artistic director integrates and blends all the separate artistic and technical components into a neatly structured and unified product. The stage manager is always on hand with his production crew to ensure that the actors, rehearsal place and space as well as the other rehearsal facilities are always ready for the artistic director's work.

The business manager, her/his publicity crew and other assistants set to work with the necessary promotional and organizational spadework that would attract an audience when the production is getting ready for a public presentation. Arrangements are made to ensure that the audience is properly accommodated, in an advertised, prepared venue.

Before the first presentation of the finished product, called the *premiere*, there should be costume and technical rehearsals. At this stage, the contributions of the various design departments, particularly lighting and costume, which highlight the overall artistic-aesthetic vision and ingenuity of the creator and artistic director, are tested for effect, and given their finishing touches. The moods, scenery, costume, sound and lighting effects created by the designers place artistes and the story in diurnal time as well as in cultural time, place, character and location.

In an amateur class production, it may not be possible or necessary to mobilize all the theatre production personnel, expertise and technology identified above. The scale of every production and the funds as well as facilities available will determine what is possible.

However, ingenuity, enterprise and an ability to innovate, adapt or improvise as the case may be must be emphasized. A primary purpose of this Module is to generate such mental ingenuity and excitation that would explore and harness all the resources possible in a given situation and environment for the maximum success possible.

Evaluation of a class theatrical project should be based on the ability of a team to adapt and explore local materials and human resources as much as the artistic and technical qualities of the finished product. In class or departmental productions, it may be necessary for a student to be an artist as well as take on production duties in order to gain wider experience of theatre productions.

STEP IV

Topics 2, 3 and 4, which follow, are three alternative theatrical projects possible in an educational institution. A class should opt for one as a class production project for the year. In the first three years of university or college, a class or a student should have had experience of the three types of project. A class theatrical production project should be tackled as a collective creativity and production enterprise. Every member of the class will be encouraged to participate actively in the creative/production process in at least one capacity or the other. There may be a story outline. But as much as possible, there should be no pre-written dialogue if the class is working on an original group creation. This recommendation is without prejudice to operatic works or musicals where a libretto or lyrics, as applicable, are necessary. In other instances, it will be a creative experience to have the actors work out their own dialogue in a kind of group-creativity exercise, close to African indigenous theatre practice. Some of these lines, when they have taken shape as a group creative effort, could then be written down and set to music.

The class should elect an artistic director, a composer, a music director, a choreographer, a production secretary, and any other relevant production official.

The production secretary is required to keep a step-by-step, up-to-date record or log of the progress and process of a class project from the first meeting to the premiere. This will be assessed along with the finished product by the internal and/or external examiners. The grade awarded a class by the examination jury would be reflected in the individual score of each member of the class, irrespective of the particular role played, big or small. It is therefore in the interest of every member of the class to contribute effectively to the success of the group project. Every member of the class should at the same time be required to submit a very brief account of her/his role in the project. Where a class is too large, it could be divided into as many teams as are convenient to work on different production projects. A good enough production could be performed to a wider audience as a public relations or commercial venture.

TOPIC 2 Class production project – dramatic improvisation

STEP I

Choose an anecdote on a contemporary/historical/indigenous/mythological theme, an event, or an idea contained in an indigenous/modern philosophy or proverb. Discuss the implications of the chosen topic exhaustively, with a view to discerning its human or societal meaning or lesson/s.

STEP II

In a continued group discussion, develop a story around the theme of the anecdote or event. If a philosophical idea or a proverb is chosen, develop a story that would illustrate its meaning or lesson. Every member of the class or group should endeavour to contribute to the exercise of elaborating the theme into a story of human or human-supernatural confrontations. Plot the scenario of events, including clearly developed locations, settings and characters. Bear in mind that dramatic theatre invariably calls for a confrontation between two or more principal protagonists, usually of contrasting personalities, ambitions or ideologies. Other characters are created to support, engineer, save, divert or subvert the opposing principals as the plot and conflict develop up till the conclusion of the dramatic exposition. That is when the conflicts are resolved and a human/societal/ideational/ideological ideal or moral lesson is delivered.

An ideal is commonly that in which the character or idea or objective with more cherished moral/ideological/culturally positive values or virtues in a society survives or overcomes its undesirable adversary. A gripping drama is that in which the storyline keeps the audience in suspense or anticipation, and we are never sure that the ideal will ever triumph because of the overwhelming might and advantages of the forces opposed to it. Challenges and tension build up to the last and most disturbing confrontation, which is the climax. Hence we often talk about the hero/heroine versus the villain in a dramatic work. Other forms of dramatic confrontation in which there are no clearly defined heroes and villains, that is, forces a society categorizes as good and evil, are possible.

A successful play script or scenario depends on the development of convincing characters, often larger than life, but within the bounds of audience experiences, imagination and worldview. When we are dealing with mythological characters such as ghosts, spirits and other superhuman protagonists materializing in live-form and live-size roles to interact in human affairs, we expect to encounter unnatural shapes as well as character traits and feats that are not normal with humans.

It is possible for the good character, the heroine/hero in a play, to be killed in the confrontations. But the idea or moral she/he stands and dies for should be allowed to survive and triumph in the end so that her/his death would be vindicated. If the heroine/hero dies, the dramatic story becomes a *tragedy*.

A presentation that dramatizes hilarious escapades and confrontations, and which ends on a happy note without missing a track of the underlying lessons on human ideals, is categorized as a *comedy*.

There are other kinds of dramatic works. The emphasis in the class projects should not be a study of tragedies and comedies or whatever else, rather to create an entertaining theatre piece that is tight, gripping, and with believable characters in imaginable human situations. It should also be a story with a beginning, and a development in which plots, sub-plots and locations are encountered leading up to a climax, which is the section where crises, tension or confusion peak. Thereafter we expect the end, a denouement, which is a resolution of the climax.

The artistic director should preside over the exercise.

STEP III

The artistic director should distribute character-parts in the story to members of the class/group according to capabilities and dispositions. There could be group-actors or choruses or dancers as a scenario may dictate. During the rehearsals, the actors should work out the dialogue lines, if improvised, to carry through the scenario. The choreographer should create the dances as required, while the artistic director directs the stage business, and coordinates all other functions. Rehearse as often as it takes for all the categories of actors to formalize their spoken/sung lines, if improvised, and master their acting, music and dances. Use whatever is available or affordable to create or improvise stage sets, costumes and props if the institution has no proper theatre facilities. Personal discipline and consideration for others – team spirit – are imperative for success in a theatre production. As such, regularity and punctuality at rehearsals and other production meetings or duties should be monitored. The production secretary should keep a register. Those who absent themselves from rehearsals should be penalized through loss of marks after a class grade has been assigned.

STEP IV

The theatre piece should last between 30 minutes and one hour when finished. Give a presentation for an institutional audience, and for the assessment of an examination jury.

TOPIC 3 Class production project – dramatization in mime or danced drama

STEP I

The theme should also be of dramatic potential, and taken from contemporary/historical/indigenous/mythological sources, an event, a philosophy or proverb. The choice should be discussed by the class and developed into a story. Appoint relevant production personnel.

STEP II

In mime sketches and danced drama, no dialogue or song is necessary. As a result, characterization as well as communication using the body as the primary medium of expression must be very convincing. The artistic director/choreographer should distribute parts and collaborate with the other functionaries to transform the story into mime or danced drama theatre. The moods and character traits must as much as possible be conveyed through music. A leitmotif is a short musical figure or phrase that signifies a character. When it is established and heard, the audience knows that the character it signifies is involved in an imminent action even before she/he comes on stage. Use leitmotifs as necessary. Note that in danced drama, the dances must not be mere artistic dancing such as marks ordinary dance music. The dances should be meaningful, illustrative and purposeful, that is they should encode texts that the audience can easily understand. As such, the artistic features and staging of emotion should derive from knowledge of the African concept of poetic-dance. Danced sequences should propel the storyline towards an objective. Confrontations are staged as choreographed actions and gestures and moods without words. The transpiring storyline must be graspable at any point. The scenario for a dance-drama must have a beginning, a development and an end, the same as in drama theatre. We must bear in mind that all the features of a good drama are applicable in danced drama as well as mimetic theatre. The primary difference is that while the former relies heavily on dialogues, spoken or sung, the latter relies on meaningful gestures and danced texts/significant actions.

STEP III

Rehearse for presentation as recommended in Topic 2, Step III.

STEP IV

The duration should be between 15 minutes and 30 minutes. Give a presentation for an institutional audience, and for evaluation by an examination jury.

TOPIC 4 Class production project – improvised sketches: solo/duet/trio/quartet

STEP I

A class could be broken up into smaller units of one, and not more than four members per production unit. A unit, whether of one or more persons, may choose to do a sketch based on a cultural tale, a news item, caricature of personalities or other life forms or situations, a topical occurrence etc. This should be fashioned and dramatized with costume, make-up, mime, monologue, dialogue, music, dance and other components of stage business as appropriate.

STEP II

Rehearse as a unit until the sketch is ready. A presentation should last for between ten and 20 minutes. A chain of short sketches on thematically related or unrelated subject matter could be accommodated within the flexible time limit for presentation. In a small production unit, production duties are not too compartmentalized. Members work in various capacities. But leadership must be defined, and a fair distribution of responsibilities to all members must be ensured. In a solo sketch, the solo artiste combines every role from production duties to portraying the character/s.

STEP III

Each unit should document the process of achieving the finished product. The presentation of selected items for evaluation through public viewing should be scheduled as soon as all the production units in a class are ready with the various projects.

MODULE 207

SCHOOL SONGS TECHNIQUE

UNIT 1 – GUIDING ANALYTICAL, CRITICAL AND AESTHETIC MUSICAL INTERPRETATION AND APPRECIATION 147
TOPIC 1 Understanding a song text and its structure as an aid to interpretation 147
TOPIC 2 The melodic structure of a song as an aid to creative arrangement, dramatization and/or dance 151
TOPIC 3 Developing a critical vocabulary 152
TOPIC 4 The plan of a creative singing period 154
TOPIC 5 Teaching and learning aids for school song (with rural music teachers and learners in mind) 154

GUIDING ANALYTICAL, CRITICAL AND AESTHETIC MUSICAL INTERPRETATION AND APPRECIATION

TOPIC I Understanding a song text and its structure as aid to interpretation

STEP I

When a singer performs with proper artistic expertise, emotional commitment and interpretative sensitivity, the song is bound to evoke empathic appreciation. It is difficult for a singer to achieve such a level of interpretative communication unless she/he feels cognitive rapport with the subject matter, context, sentiments as well as metaphors informing the song text. Most African adults and youths who have had modern classroom school education may have been turned off the right attitudes towards musical arts appreciation in general because of the current conceptualizations, curricular contents and methods of musical arts education in contemporary Africa. African learners may have been made to learn meaningless foreign songs that they performed mechanically at a tender age, such as:

Baa baa black sheep
Have you any wool?
Yes sir. Yes sir.
Three bags full.
One for the master
One for the dame, and
One for the little boy who
Lives down the lane.

For an English child, a sheep is an animal that provides wool in quantities that are used to make warm clothing that keep her/him warm and comfortable in the winter. As a result, the primary cultural sentiments of the average English child about sheep could be as necessary providers of clothing materials that protect one from a harsh climate. If the child has to eat meat from sheep, such meat is given another name such as mutton, not “sheep meat”.

On the other hand, sheep is merely a valuable source of meat for an average African child who has no environmental experience of winter cold. When an African sheep is killed for its meat value, the scanty hair on its skin is singed off over fire. Sheep hair is something that cannot be easily chewed and enjoyed, in fact something useless, and of dietary nuisance value. The song is, therefore, utterly meaningless, in fact ridiculous, to an African child unless "meat" is substituted for "wool". For meaningful culture contact or transfer, the melody could be kept but the entire lyric would then be recast. No music teachers in Africa are known to have bothered to attempt making some cultural sense of the song before feeding it to tender African minds who have no imagination or sensation about winter but rather experience the sun's heat and climatic sweat, and longing for any bit of animal protein in a meal.

It would be difficult, therefore, for an African child in an African environment and cultural setting to make any sense out of a song that is so remote from her/his cultural imagination or environmental experience. The song could, however, make sense in a world geography classroom in Africa as an introduction to the discussion of the cold regions of the earth. Otherwise, a child would have problems singing the environmentally meaningless song in a music classroom with proper interpretative sentiment and emotional feeling. There are many other foreign songs that are currently preferred by teachers at all levels of education up to the tertiary institutions as a result of humanly and culturally inappropriate curricular decisions for musical arts education in Africa. And yet Africa is not lacking in culturally relevant songs suited to the human environment and cultural identity of, particularly, impressionable young learners. It is for the same reason that learning materials in early education should primarily derive from children's cultural, environmental and life experiences, and cross-culturally conceived learning texts should be methodologically generic, enabling teachers and learners in any cultural locale to use them as a guide to researching, sourcing and interpreting local materials and experiences.

We equally find that in college singing activities, African youths and adults are required to sing some grand foreign songs, the sentiments and cultural meanings as well as interpretative qualities of which they do not comprehend, and may never experience in life. And yet, ironically, in singing competitions, also at examinations in voice in Africa, marks are awarded under the category of "interpretation" for songs that the singers feel no emotional rapport or cultural empathy with.

Furthermore, there is the bio-cultural phenomenon called voice culture or intonation that underscores vocal aesthetics. Some cultures use and cherish wide tessitura, or range of vocal tones, for contemplative singing. Others favour a limited voice range, at times just enough to make musical sense out of a tonal language. Virtuosic complexity and melisma do not automatically conjure emotive affect, therapeutic enrichment and aesthetic affect in vocal music experiencing. Most songs that people enjoy at contemplative leisure and periods of self-delectation are simple and vocally modest. African songs could be logogenic for philosophical, pragmatic and social rationalizations of the sense and meaning of music. They use a small range of tones often determined by the speech tones of a language such that meaning will not be compromised on artistic or egotistic fancy. Complexity does not necessarily conjure aesthetic or humanly quality. The ambit of most vocal tunes in Africa does not exceed an octave because of the philosophy of all inclusiveness – every member of the community should partake of the social and health values of group singing. Also the African aesthetic principle requires the communication of the meaning and sentiments of a song text.

Some cultures of the world prefer vibrant vocal qualities, a tremolo effect in singing. Others prefer open head tones, and still others admire nasal tone qualities. Some cultures cherish the profound bass voice as the ideal male voice while others love ringing, bell quality tones (tenor voice) as the ideal male singing voice.

Composers usually compose for the voice culture of their various societies or target audience. The issue of voice culture also implicates the scale culture. Songs are conceived intuitively and realized technically to reflect the environment, philosophies, sentiments, vocal aesthetic, also the way of life and the musical-idiomatic preferences of primarily the culture of origin and consumption. The ideas and human and cultural factors then constitute the essential cognitive factors in performance interpretation and appreciation.

In school and church music, Africans seriously parody European-American human-cultural identity in attempts to appear sophisticated in Western-cultural terms. The preferred songs and choruses contradict their musical-cultural imagination as well as voice cultures in attempts to “interpret” European classical songs or choruses with which they have neither soulful rapport nor vocal culturation. The result is often adversely pathetic and absurd when the effort does not even aspire to indigenize the songs to suit African vocal aesthetics. Indigenization would include rearranging the songs to suit the average vocal tessitura of willing singers. With proper voice training and cultural orientation as to the sentimental and artistic backgrounds of a foreign song, there is no doubt that an African singer has the biological capability to perform a European classical song with the intended interpretative nuances. It is, however, more human, and also makes strong inter-cultural sense, to give a cultural flair to a foreign song, as is the enriching experience of music-borrowing practices in indigenous Africa.

Music is a cultural and sentimental art. While voice-training exercises will be aimed at culturing voices to cope with modern African classical composition as well as the standard classical compositions of other cultures, the emphasis in school songs should be on performing cultural and culture-related songs. Observation reveals that these are performed with a heightened interpretative spirit. They are also better appreciated by normal African audiences. Foreign songs will be introduced sparingly, and with adequate cultural rationalizations in schools. The aim should be to sensitively introduce children to the cultures, languages and sound patterns of other world peoples in accord with a increasingly expanding worldview and merging global cultural trends.

The discussions in this module are designed to cope with both local and foreign songs. We do, however, continue to advise that emphasis should be on local songs, indigenous and modern. The module is designed such that the prospective schoolteachers who are in colleges and universities should personally gain the cognitive experiences crucial for effectively handling the subject in schools.

STEP II

Students should perform the preparatory activities for practical classroom music making sessions discussed in the Ensemble Unit of *Learning the musical arts in contemporary Africa* in order to gain personal experience of what knowledge they will impart to learners. Start with paying attention to proper singing habits, and then introduce and teach a chosen song. It must be noted that in school exercises, the learners should be encouraged to contribute songs for class singing exercises. Attention should focus on singing the correct pitches with proper articulation of vowel sounds in the text. It may not be necessary during a lesson period to learn a full song as if for public performance before proceeding to Step III.

STEP III

The song will be analyzed as follows:

Give the cultural background and context of the song with a view to exploring the meaning of the text, and the need or sentiments that necessitated its composition.

Analyze the structure of the text. For instance:

- Find out how many times a line of text is repeated in a complete rendition of a strophic form.
- If it is through-composed, detect any recurring line/s of text.
- How are the recurring lines of text treated musically?
- Is each re-occurrence sung at the same or a different pitch and with the same melodic detail?
- Are the repetitions of sections for musical, emotional or emphatic reason?
- Are repetitions of textual phrases/words set to completely new melodic structures or variations of the original melody?
- There may be syllabification or other vocal expressions that have no lingual meaning, but which have cultural significance at the same time as they contribute to the melodic essence of the song. Do they have artistic-aesthetic significance such as completing the phrase sense of text setting or adding melismatic embellishment to the melodic progression?

The above are some of the common features of the indigenous musical rationalizations of song in Africa. The non-textual syllables and vocables may have meanings or constitute musical signs in the context of the song or the culture. The meaning could be an onomatopoeic signifier of movement, location, behavioural trait, animal/bird/human sound, surprise etc. It could be an expletive expressing affirmation, disgust, approval, elation, wonder, beauty, strength, anger etc.

Plot, graphically, the structure of the song based on the lines of the text. Use letters a, b, c, d ... to represent different lines of text in the order that they are introduced or repeated or sung to a different melodic line/phrase. Use the Arabic numerals 1, 2, 3, 4 ... along with the letters as analytical shorthand to show whether a repeat occurs with or without melodic variation. An example could be $\| \ a \mid b \mid a_1 \mid c \mid a_2 \mid a \mid b \mid b \mid a \ \|$, which symbolizes that phrase a is followed by phrase b, followed by a variation of phrase a, then phrase c, second variation of a, an exact repeat of a, two unvaried repeats of b, and finally an exact restatement of phrase a.

TOPIC 2 The melodic structure of a song as an aid to creative arrangement, dramatization and/or dance

STEP I

An indigenous song has a recognizable sound and form. But the internal structure changes over a period of historic time as generations of singers exercise normative freedom to add, subtract, alter and transform aspects of its feature according to evolving cultural-human experiences. In the same manner, teachers and learners should feel free to judiciously re-order or modify the form and content of an extant song as a necessary exercise in creativity. The purpose should be to creatively explore and extend the artistic, aesthetic and developmental potentialities without obscuring the significant sound. If the significant sound is completely obscured, a new composition will emerge. This is not what the exercise is about. The activity intends to give training in the art of arrangement as well as creating original compositions.

In class song sessions, what should be of primary concern is not the number of songs that learners are made to sing aimlessly and meaninglessly without cognitive intellectual insight. Rather the aim should be for each new song to constitute a constructive growth in creative experience and interpretative skills; also the sensitization of analytical appreciation disposition. A school song period should not be approached the same way as extra-curricular choir rehearsals. The former is a systematic creative procedure. The latter complements the former as an ideal forum for increasing performance repertory without prejudice to the fact that songs learnt in school song classes can be part of the repertory of a school choir.

The following steps are designed to stimulate skill in creating, arranging and adapting indigenous songs or any available music of other world cultures, analyzing and manipulating their inherent structural elements.

STEP II

Learn and hum through the new song in order to appreciate the melodic interest, and from there its structural merits, without bothering about the text.

STEP III

The class should then analyze the melody and the entire musical texture if it is rendered with other voice parts and/or instrumental lines found in the original version. It is to be noted that school song activity includes instrumental voices. Analytical discussion should focus on:

- Elements of form: The form could be any of the responsorial melodic structures studied in Volume 1, Module 101. It could be through-composed in the hymn style, in variation form, or any other form. If the item is an extended presentation there will be an overall contextual/scenario form in addition to the sectional forms. Plot the various sections graphically, that is, using symbolic markers, and note where and how something musically or textually new occurs in the presentational sequence.
- Textural features: Identify any distinctive features such as accompaniment, and its nature if the piece is a monody, that is a defined solo presentation with an accompaniment. Note any new melodic materials apart from the primary theme. These may have been introduced for purposes of artistic or emotional balance. There may be homophonic and polyphonic sections in the same piece. Identify the features of homophony or polyphony such as the number of voice parts, manner of entry of the parts, unilineal melodic structures, imitative features, incidence of harmony etc.

STEP IV

Having now understood the structural features of the song, sing it again, collectively, with necessary accompaniment. This is the time to explore new ways of extending the form, enriching it artistically and aesthetically. The rhythmic/melorhythmic structures may recommend theatrical movement in dance or mime. The text – original and extemporized – may excite any dramatic interpretations. The entire class or individuals will be encouraged to explore such associated theatrical enrichments of a song. The school song exercise would then become an exciting interpretative and discursive experience. A little fun does not hurt in a learning situation. Fun gives young learners a more lasting impression of the knowledge communicated. Any theatrical interpretations will be supplementary to the song, and should not be allowed to transform a school song session into a dance music or musical drama activity. It is useful to note that subtle vocal dramatization, where a song recommends it, is an exciting technique of song presentation.

TOPIC 3 Developing a critical vocabulary

STEP I

After the performance of a piece as in Topics 1 and 2 of this module, the class will engage in a critical appraisal of the experience. Such an exercise will assess the quality and/or suitability or otherwise of the voices that sang the solo parts, if any. It should be noted here that different qualities and ranges of voice are suitable for certain emotions and content of songs. A good singer selects songs that will portray to the best advantage the qualities and potentialities of her/his voice. The critical exercise should also dwell on the quality of the new arrangements of the piece accomplished by the class or individuals. What elements of the new arrangement, for instance, have made the piece more interesting, or probably detracted from the cultural or aesthetic merits of the original? If an accompaniment was added, did it enhance the appreciation of the song in any way, such as making it more alive? Or, has it distracted attention from the quality of the melody, and how?

Critical comments should be open-minded and argued, and should give credit to, as well as query, the creative efforts of individuals. This will inculcate in young learners the discipline of coping with criticisms, and particularly coping with errors, mistakes and disappointments as positive learning experiences. Critical appraisal should identify who, for instance, provided an exciting or imaginative accompaniment. Who, in the enthusiasm or emotions of a performance situation, demonstrated consciousness that an accompaniment part should not engage in loudness or musical activity that obscures the principal line or the textual interest of a song? If the class or individuals introduced dance/mime movements or dramatic sketches to enhance the presentational interest of a song, how interpretative and enchanting were the efforts? Such theatrical extras could make the essential communication in a song more visually fascinating and/or illuminating. On the other hand, they could be totally unnecessary in a song. They could also constitute inappropriate efforts that detract from the overall message of the presentation.

The above are only samples of areas of critical attention that could enable enlightened appreciation of the artistic-aesthetic merits of a musical (song) presentation as a critically involved audience instead of as an emotionally apathetic onlooker. Creative personalities need audiences that are critically alert and articulate, and thereby motivating. Objective criticism, deriving from factual references, helps a creative personality to improve. It also curbs the tendency to indulge frivolous fancies in the guise of creative, interpretative or presentational freedom. The objective in these exercises then would be to develop, through active participation experiences, knowledgeable and critically modern audiences and artists right from school age.

STEP II

Use specific, also appropriate aesthetic/artistic terminology and metaphors as much as possible, when pursuing the above lines of critical appraisal of musical arts performances. The choice of terminology that will communicate the appropriate impressions could be indigenous, in the local language, or classical/conventional in English or French or any other language. It would be advisable, occasionally, to have students write down a critical evaluation of presentations as individual exercises on perception and criticism. These should be discussed and graded as class assignments.

TOPIC 4 The plan of a creative singing period

Plan a creative singing period along the following recommendations:
- breathing and voice-development exercises
- learning and analyzing a new song/s
- critical appraisal of a performance
- revision of old songs and/or concluding performance of a song in progress

The time allotted to each of the above singing period activities could be in the ratio of 2:5:2:1.

TOPIC 5 Teaching and learning aids for school song (with rural music teachers and learners in mind)

STEP I

For pitching or/and playing of songs for children, rely on the following non-vocal aids:
- pitch pipes or tuning forks
- recorders and other simple melody instruments such as the traditional flute and string instruments
- keyboard instruments – indigenous or Western classical

STEP II

Where a song recommends it, particularly indigenous songs, singing should be accompanied with suitable music instruments, indigenous or European classical, available in the school location. This gives an opportunity for more learners to be involved creatively. Adding instruments also ensures participation by all, bearing in mind that there could be learners with voices that have not been attuned to singing in tune with a group, and that no learner should be excluded from practical music experiencing. Playing some indigenous music instruments helps the development of rhythm sense as well as a critical listening attitude in vocal ensemble situations, as the instrumentalist must be keenly aware of the voices. It is important that a song should be learnt properly before instrumental accompaniments are added. Every learner must participate in a singing experience irrespective of voice quality. This will enable feeling the nature and structure of the song whether or not s/he eventually plays an instrument for any reason. As much as possible, the learners should be given the chance to experience working out independently the appropriate accompaniment, vocal or instrumental, to a song.

STEP III

Songs can be learnt by rote where everybody in class is not fluent in reading written music. The following further audiovisual options could be used in learning new songs, depending on the available equipment and/or the level of musical literacy of the class:

- a board or sheets for writing music scores or structural-analytical symbols
- individual copies of the music score that can be distributed to learners who read music
- an audio reproduction machine such as a tape recorder for playing back recorded pieces
- manuscript books for writing new songs in school situations where photocopying facilities are either not available or too expensive

MODULE 208

PERFORMANCE

UNIT 1 – STUDY OF SOLO AND ACCOMPANIMENT INSTRUMENTS **159**
TOPIC 1 Approaches to education on performance 159
TOPIC 2 Literacy approach to the study of indigenous music instruments 160
TOPIC 3 Instruments of specialization 170

The level of expertise on the performance of a music instrument is not a matter of the year of academic study in an institution. Moreover, a student who is already playing a music instrument, African or European classical, may wish to learn a new instrument. In this *A contemporary study of musical arts* series, we are primarily concerned with general education on the performance of African indigenous music instruments and musical arts theatre. This module on performance, like the module on music theatre, is therefore, the same content as Volume 1, Module 108, reproduced for the convenience of a learner using this volume in an appropriate year of study.

STUDY OF SOLO AND ACCOMPANIMENT INSTRUMENTS

TOPIC 1 Approaches to education on performance

STEP I

In African indigenous societies, music education is an oral as well as practical process. So, also, is the learning of instruments. In some societies, there is a formal approach to the acquisition of skill on an instrument. A child who has exhibited some skill and interest on a mother instrument could be apprenticed to a mother instrumentalist who coaches her/him on it.

In some other class-structured societies where a person's occupation is also determined at birth by her/his family's economic profession, there is the tradition of the musical artistes' class, and consequently a subsistence profession. Every child born into a family in the musical artistes' economic class is expected, by virtue of birth, to pursue no occupation or skill other than music and/or dance. The child may or may not be talented, and may not even develop to be a proficient performer. Still, she/he is bound to earn a living as a professional musical artiste, as per societal regulation.

Other societies that are not class-structured societies may also have a different logic of musicians' families. A family may specialize in an instrument type. It is expected that the expertise should be passed on by inheritance. Society expects that a child born into such a family should have the potentiality to become a specialist, like the parent, on the family's instrument or other musical arts specialization. Proficiency, however, determines social recognition and patronage, as children from outside such families have equal chances to compete to become recognised specialists on the instrument.

There are African societies where no formal apprenticeship system is practised and there are no musicians' families of any distinction either. Proficient musicians emerge by first developing skill and interest while performing in children's groups. The children construct copies of adult instruments and perform them in children's ensembles for the appreciation of peers and adults as well. A gifted and enthusiastic child develops further by observing adult performers on an instrument, and re-creating adult music on her/his children's copies. A child may be recognised, and recruited to join an adult ensemble. Other children or grown-ups may be recruited directly into a mature ensemble without the need for a previous demonstration of capability. The recruit may then graduate from simple accompaniment instruments to performing on the mother instruments, depending on ambition and practice. There could be occasional informal guidance from experts.

A child whose parent is a mother instrumentalist will have a greater tendency to develop skill on the parent's instrument or specialized music type. She/he may not necessarily grow up to join or take over from the parent.

Generally, most mother instrumentalists graduate from accompaniment instruments to a mother instrument. The would-be mother musician gains capability in the process to coach recruits, arrange music for the instruments of an ensemble, and learns how to correct faulty performances.

STEP II

The study of instruments in the modern African educational system should emphasize formal acquisition of skill on indigenous music instruments, as many learners grow up without practically experiencing indigenous musical arts practices. Every African music student must develop skill on an indigenous instrument. It is important, however, that while encouraging the indigenous system we adopt a literary approach to instructions as well, even where, ideally, indigenous specialists have been recruited as instructors. The literacy approach is inescapable in modern musical arts education in Africa, since we have to produce intelligent, literate performers from persons who must have missed the protracted period of learning by rote and imitation required for indigenous performers to develop into experts.

A performer on any music instrument never stops practising to develop or improve skill. Playing well on any music instrument demands a lifetime of learning and playing, after basic proficiency must have been acquired through a tutorial process. Any literate composer for indigenous music instruments needs to adopt a written music approach. We note that the extant indigenous African music instruments are already standardized according to the African concept and practice of *relative* standardization. In Africa, a literacy approach to the study and performance on indigenous music instruments does not need to wait until such a time as the modern practice of standardization, if desirable, becomes applied to African music instruments. A composer merely needs to provide brief explanations on how her/his written scores for indigenous instruments should be read and interpreted.

TOPIC 2 Literacy approach to the study of indigenous music instruments

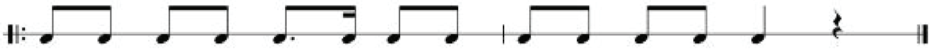
STEP I

We have to devise a simple notation suitable for every instrument type. It is important in modern education that a music student develops the ability to perform from a written score without prejudice to the parallel development of skill on the African indigenous performance-composition principle, which compels the ability to extemporize and improvise. These are strong African performance traditions that we must strive to maintain and advance into contemporary reckoning. Developing a notation device should not be seen as a difficult task. Competence in manipulating rhythms and the ability to produce tones or notes on an instrument are all the pre-requisites we need. What follows are some examples of how to devise notations that would be useful for learning how to play non modern-standardized music instruments as well as writing music for them.

STEP II *Performance-study of single-toned music instruments*

There are a few music instruments that perform action motivation roles in indigenous African ensembles and have been conceived as percussion instruments. The musical function is of rhythm essence. Usually only one level of tone is possible. For such instruments, we need to write only the rhythm pattern in a line for the performer to reproduce, noting that the conventional symbols and system of rhythm notation are appropriate for representing the feel, flow and rhythmic configurations of African music. There is no need to invent alternatives.

Fig. 1



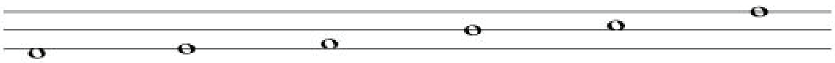
Such single-toned percussion instruments include hand clapping, any pair of clappers, phrasing-referent instruments such as the single bell, the wooden knockers, the single mortar-shelled drum, etc. Also shakers and rattles, among others, are conceived as percussion instruments in African ensemble music rationalization and practice. There are instances where such a percussion instrument is used alone to accompany vocal music. In some children's music two or more clapped layers of independent rhythmic themes could be interstructured to produce a complicated accompaniment texture such as in clapped quiz-dance games.

STEP III *Performance-study of melody instruments*

Melody instruments produce two or more definite pitches by specific fingering and embouchure techniques. We can adopt or adapt the conventional system of notation using the stave. We have to start our study by identifying the pitches and assigning appropriate lines and spaces to them. First lessons on performance would then teach which fingering positions and manner of articulating sound produces the pitches (notes) on the instrument. The lesson would then progress to playing combinations of the available notes written on an adaptation of the stave as needs be, and using conventional symbols of rhythm and pitch notation.

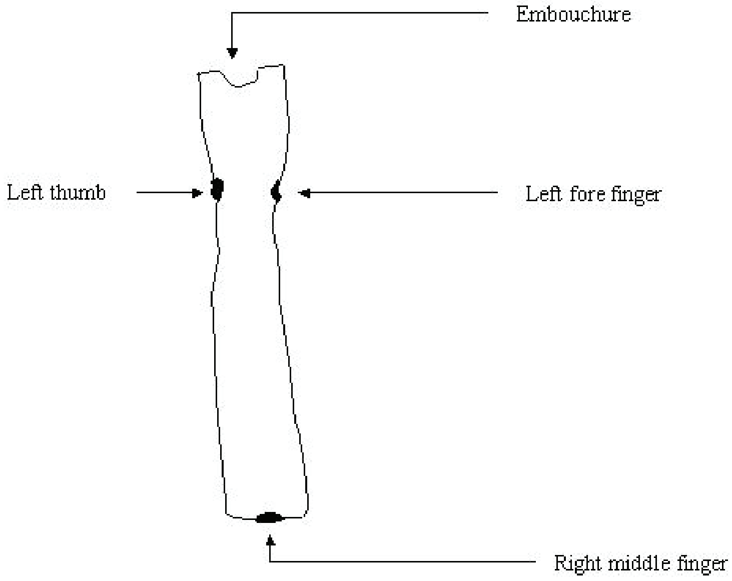
We shall illustrate with the example of an indigenous horn or flute in a culture area and, for our purposes, a notched flute. The procedure developed here can be adopted and applied to suit the peculiar physical features and musical peculiarities of any melody instrument other than the notched flute found in your culture area. Let us then take the example of the notched flute with three finger holes, which can produce six notes. This means that there are not more than six fingering positions including the open note without any fingering. There could be more notes when a fingering position coupled with embouchure technique produces more than one pitch, that is, harmonic notes. We shall start by assigning the notes to lines and spaces on a stave. The arrangement should not have the implications of the intervallic scheme of the European classical diatonic system represented by the clefs. To avoid any confusion that may arise in our minds our stave could have only as many lines and spaces as are needed to accommodate the available notes on the indigenous instrument. Should we opt for such an adapted stave, we must not use conventional clef signs, rather draw two vertical lines at the beginning of the stave and then write the time signature. Otherwise we must note that on such indigenous melody instruments the issue of changing the key, and, therefore, any need for key signatures, would again not arise. In the case of our flute with six notes, we can opt for a stave of three lines.

Fig. 2

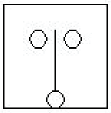


A composition for such an instrument found in a culture area should indicate the lines and spaces assigned to the pitches, ascending from the lowest pitch as in Fig. 2. Note that the use of three lines conceptually avoids the European classical intervallic scheme of pitches moving in semitone and tone between the lines and spaces. We shall refer to the distance between adjacent notes as steps. The intervallic value of every step should represent the standard, cultural interval between adjacent notes on the instrument in that culture. The pitch of each note as well as the interval between adjacent notes will be produced automatically every time the right fingerings and embouchures produce the right sound. We must note that indigenous African music philosophy and theory rationalize the principle of relativity. As such we may find that any of the same melody instruments would have a different starting pitch (that is, the pitch level of the lowest note), but the intervals between the pitch ranges of every instrument produced in the culture must be exactly the same. As such any instrument of the same type can produce a musical sound that categorically conforms to the culture's scale system. Next we have to indicate which fingering produces which note on our notched flute stave, since our illustrative flute is the notched vertical type that has two lateral finger holes opposite each other, and one dorsal hole as in the diagram on the following page:

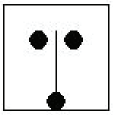
Fig. 3. Vertical notched flute, showing fingering



We can represent the finger holes graphically as follows:

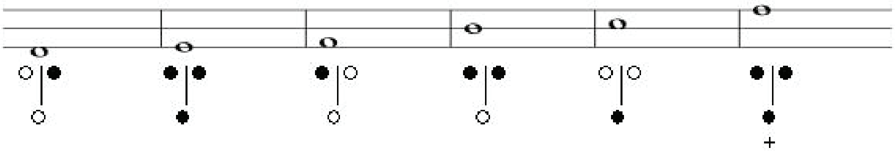


or



A black spot represents a closed finger hole while a white spot represents an open finger hole. After studying the fingering technique as well as the technique for sound production on the instrument with the help of an expert performer, we can now give a diagram showing the fingerings that produce notes, that is, a fingering chart.

Fig. 4. Fingering chart for the indigenous vertical notched flute

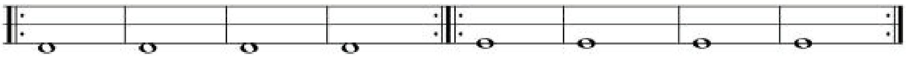


+ = harmonics produced by over-blowing.

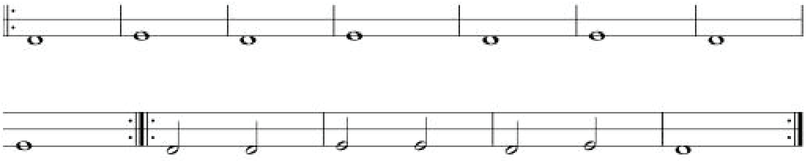
We note that the notes 2 and 6 have the same fingering, but while normal blowing produces the number 2 note/pitch, over-blowing produces the number 6 note/pitch. We learn over-blowing through practice.

A beginner learns how to produce the notes by playing graded patterns. The note combinations and rhythm values of exercises will progress systematically from simple to more difficult patterns:

Ex. 1



Ex. 2



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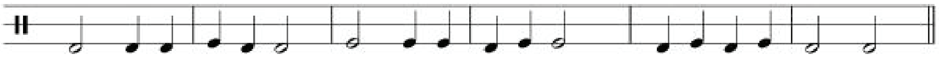

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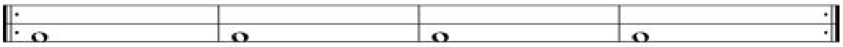
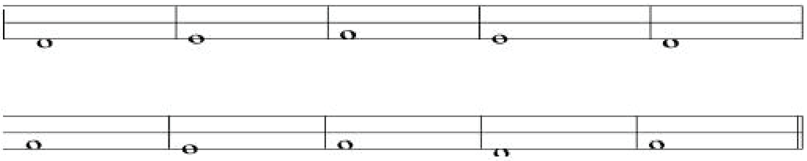
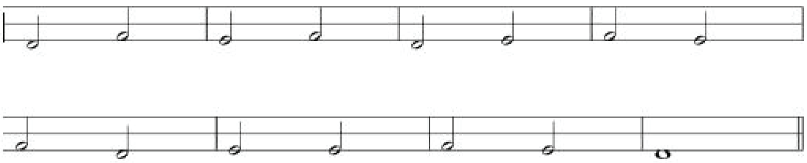


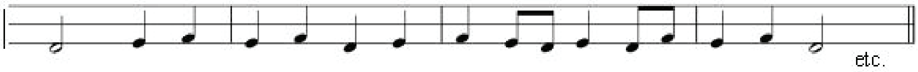
Ex. 5



Ex. 6



Ex. 7



Progressively, more learning exercises should be prepared to incorporate more notes with easy exercises to put creativity and exploration of the advancement potentials of indigenous instruments on paper. More notes can be added, as skill in fingering is developed, and until all the six notes or more are learnt. All the notes possible on a traditional melodic or melo-rhythmic instrument may not be fully exploited in indigenous practice, because cultures only use what they have rationalized as being best for important human or musical reasons that can be discerned through research. We further note that development of technical design, range of notes as well as performance technique on indigenous music instruments of Africa has always occurred, all through periods of human advancement of African musical heritage and history. In modern African classical performances, we have the responsibility to advance the stage of extant indigenous practices to suit contemporary performance and literacy imperatives.

We note that, all along in the above exercises, the student is also developing a technique in playing written music. The lecturer, who is a literate performer or who is working with a non-literate indigenous instructor, should develop expertise on the written and performance exercises. In the end, transcription of some well-known indigenous tunes played on the instrument should be given to the student to perform in ensembles as a soloist, a complementing part or as an accompanist. The lecturer or enterprising student, in collaboration with the indigenous instructor, should write other original compositions that could be technical exercises intended to develop dexterity in playing the instrument. When a student has advanced technical skill, and can play advanced written scores expertly, she/he should be encouraged to start solo improvisation. She/he could start by listening to a recording of indigenous improvisatory samples and reproducing them in ensemble situations after practising privately. We emphasize that, wherever possible, proficient students and instructors should explore the possibilities of extending the range of pitches and tonal effects on an instrument. This would be achieved by experimenting with other fingering and playing techniques. If there is a resourceful instrument technologist around, research experiments on improved designs of the instrument with more finger holes and range of notes, possibly, modern-standardized, could be embarked upon as an inter-disciplinary team research project.

Every other type of indigenous melody instrument would probably require a different approach to its notation, based on the model for the vertical notched flute given above. The notation for indigenous multiple-string instruments that are not fingered could take the same approach as the flute model. The number of strings would automatically represent the number of notes/pitches. No fingering sketch would be needed. String instruments that require fingering would require that the strings be drawn to mark the approximate spacing of finger positions that give the notes of the pitch-order where the neck is not fretted. African string instruments are, anyway, not normally fretted. The notes so produced should be assigned fixed positions on an appropriate stave.

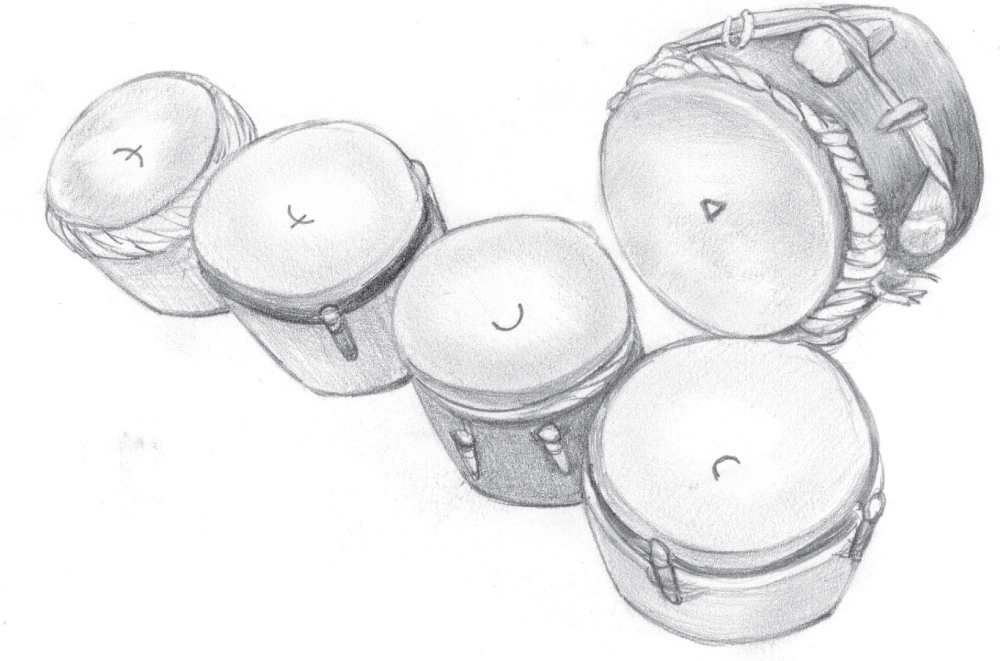
With xylophones and finger pianos, each slab or prong should be assigned a line or space on an appropriate stave.

STEP IV

Another system of notation is the *symbolic notation*. It is suitable for indigenous melody instruments as well as most melorhythm instruments. In the symbolic notation system, every note is assigned a rationalized symbol. Notation and musical writing becomes a single line affair. Conventional rhythm symbols (the vertical strokes for quarter notes, eight notes and smaller subdivisions) are affixed to the symbols to show duration of notes. The stave and conventional symbols of note duration in European classical music writing are dispensed with. Symbolic notation may become inadequate when we are dealing with an instrument that has a very wide range of notes.

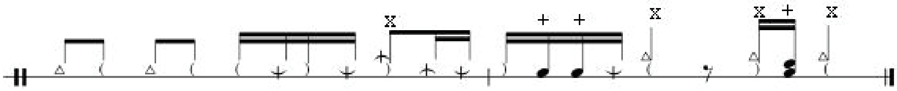
An example of symbolic notation system has been developed for a type of tuned drum row instrument, the *Ese* of the Igbo of Nigeria. The indigenous *Ese* instrument comprises four mortar-shelled membrane drums of different sizes, and correspondingly graded pitch-tones. There is a fifth, open-ended membrane drum that plays a deep-toned note of indefinite pitch. The following is a graphic diagram of how the instrument is arranged on the ground for a performance.

Fig. 5. Component tuned drums of the Ese *tuned drum row showing pitch-tone symbols.*



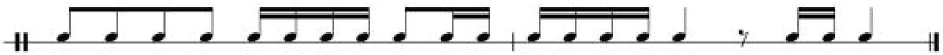
In the previous diagram, the pitch-tone of each drum has been assigned a number and a corresponding pitch-tone symbol, from the lowest to the highest. A student thus learns to recognize each drum and the pitch-tone it produces by its symbol. If we add conventional rhythm characters to the pitch-tone symbols, we can write and read the music for the tuned drum row as in the following example:

Ex. 8a



The above tune has the following rhythm pattern:

Ex. 8b



The tuned drum row is a type of keyboard type of instrument, which, like the xylophone, is played with two hands holding two drumsticks. When two notes are sounded simultaneously, they are written together on the same vertical symbol of musical time, the one notated on top of the other (see example marked x in Ex. 8a).

When a note or simultaneous sound is repeated, this is indicated with a dot following the first symbol of the note. The dot carries the duration value of the repeated pitch-tone (see example marked + in Ex. 8a). We can thus dispose with writing a pitch-tone symbol as many times as it is repeated consecutively.

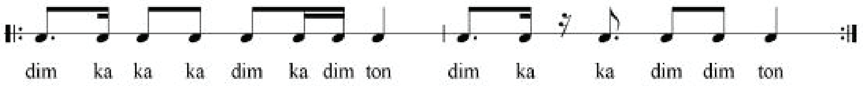
The character of the sound produced by a mortar-shell drum has a pitch ambience that is explicit, but the ambience of which is coloured by loaded overtones, hence the term pitch-tone. The tunes played on tuned drum rows are of course essentially melodic, harmonic and, depending on the striking technique, could also be made to sound percussive.

STEP V *Performance-study of melorhythmic instruments*

We already know that a melorhythm instrument produces different levels of tone, depending on manipulation. It cannot be said to produce definite pitches for persons not cognitive of the indigenous African dual conceptualization of levels of musical sound in vertical space – tone level and pitch. The first task in learning how to play such an instrument from a literacy approach is to find out the number of tone levels commonly produced on the instrument in the culture area. Teach the technique for producing the tone levels. On an open-ended, conical membrane drum, for example, the lowest tone level is produced by an open stroke at the centre of the membrane head with a cupped hand that bounces off immediately after striking, ensuring that the base of the palm is hitting the membrane. Other primary levels of tone can be obtained by:

- an open stroke on the membrane at the rim with fingers that bounces off immediately after striking
- slapping and holding down the fingers on the membrane at the rim, with or without pressing down the membrane at the centre with the other hand. A slap should be such that it stops the skin from vibrating
- a closed and held stroke at the centre of the membrane, which does not allow the membrane to vibrate
- striking the wooden shell of the drum with a stick or a metal ring

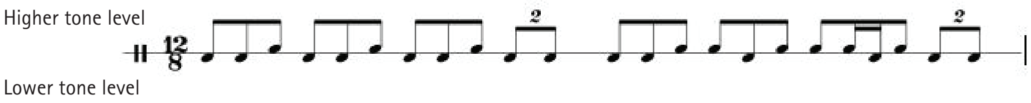
In many instances, indigenous performers use oral notation (mnemonics) to teach or sing tunes played on melorhythm instruments. We could adopt such an indigenous oral (mnemonic) notation approach, but write the notes down along with appropriate rhythm symbols denoting the duration of every note in a melorhythmic tune. As such, a notation system for a melorhythm instrument could also be a single line of rhythm pattern, carrying the appropriate mnemonic vocable for the tone levels attached to the rhythm symbols:



On the membrane drum used as the model, "dim" is the vocable for the lowest tone level. "ka" is a medium tone level at the rim, while "ton" is the highest tone level obtained by slapping the rim. A membrane drum could give other variations of tone. A study of such a membrane drum should then start with the identification and vocalization of the mnemonics for all the primary tone levels, and the striking technique that produces each mnemonic sound. A student could first sing appropriate mnemonic vocables to rhythm notes, and continue singing as she/he plays the melorhythmic statement or phrase using appropriate stroke and touch that should be sketched in a playing chart such as was done for the vertical flute (Step III).

Alternatively, we could draw parallel lines, and use only the spaces or the lines to represent levels of tone on a melorhythm instrument. The rhythm values will then be scored as if for a melody instrument. The symbols or vocables for the tone levels required should be indicated at appropriate lines or spaces. A composer could additionally indicate the tone symbols at the margin of a score where symbols are preferred to the vocables. Suppose we want to teach performance on the wooden slit drum that is sometimes used as a mother as well as supporting instrument. There are two primary tones. So we draw a line to separate the low and high tones produced on the two lips of the slit drum.

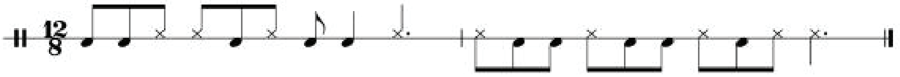
Ex. 9



For melorhythm instruments capable of three or more levels of tone, we would use as many lines or spaces as there are notes. It is not advisable to write on lines and spaces at the same time when scoring for melorhythm instruments, since the combined use of lines and spaces has already become conventional and suggestive of intervals in writing melodies. For secondary notes on our slit-drum model, we can add signs (with explanations) to a level of tone on which a secondary shade of tone is desired. We know, for instance, that most primary tones are produced as "open" strokes, that is, the hand or beater bounces off immediately after impact to allow unimpeded vibration. A different shade of tone is obtained if we play a "closed" or "held" stroke – the striking hand or beater is held down on the surface of the instrument to impede vibration after impact. To notate "closed" strokes, we could merely put a sign such as (-) on top of the note.

The notation system that we have developed as more suitable for writing scores for melorhythm instruments such as the open-ended membrane drum, uses the same principle as that recommended for the tuned drum rows – symbolic notation. The primary low tone level produced as an "open" stroke is given the symbol of a black note head (•); the primary high tone level is given the symbol (x). A slap at the rim has the symbol (S). Other standard symbols have been adopted for other sounds with a tone level or percussive implication used in written scores for modern African classical drumming. A symbolic notation score for a composition based on only the primary tones of a melorhythm instrument would then be as follows:

Ex. 10. Symbolic notation for the open-ended, membrane drum



What we have done is to demonstrate that a literacy approach is possible and desirable in modern African music education. A literate performer in a modern setting in Africa should then be able to play music written by modern African composers for indigenous or Western classical music instruments. We note that an African melorhythm instrument is an indigenous classical instrument with a systematic approach to composition and performance that should guide writing music for such instruments. A literate composer on the modern African music scene should be able to write for other standard indigenous music instruments, bearing in mind the indigenous principle of relative standardization of instruments that informs musical creativity, theory and practice. Relying on a written score that also incorporates the African principle of performance-composition is the only advantage a literate musician, as the creator or interpreter of a finished, documented and copyrighted musical composition, has over the non-literate indigenous expert. Otherwise an oral literacy approach to modern composition remains valid, but could be inadequate in isolation for the creative designs of modern literate composers. Future developments will determine the need or otherwise to impose modern standardization theory as well as technology on African music instruments.

TOPIC 3 Instruments of specialization

STEP I *Indigenous instruments*

The emphasis in music education in African school systems should be placed on the performance-study of indigenous music instruments in the locality of an institution. Start with learning accompaniment instruments by playing them in ensemble situations. Adopt a literacy approach already developed, or any other that is suitable for a unique ensemble imperative. The simplest sounding accompaniment or supporting role may not be easy to play in an ensemble. A lot of concentration and a steady hand are needed, especially in ensemble roles where the same phrase or statement is to be repeated with little if any variation at all, an uncountable number of times. It is important to bear in mind that performance practice in African music demands a very strong sense of phrasing and concentration. Even a percussive structure has to be interpreted from the perspective of its phrase sense. After the basic techniques in sound production and the reading of written scores have been learnt, further instruction on an instrument is best given in ensemble situations, during which African compositional theory and techniques are best illustrated.

Students can progress to available mother or solo instruments after gaining ensemble experience on simpler instruments. It should be noted that a simple instrument is not necessary for children. Indigenous African children normally prefer to experiment on adult instruments. In the African music education system, children are encouraged to play with adults and on adult instruments, except where the children make their own instruments on which they simulate or reproduce adult performance techniques and compositional standards.

Local experts on mother instruments should be recruited, at least on a part-time basis as instructors, but they must work with an enterprising, literate music teacher. As soon as an appreciable skill is acquired, it is advisable that a student specializing on a mother instrument combines private tuition and exercises with performing written scores. Improvisation and extemporization should be encouraged at the same time to stimulate creativity.

STEP II *Voice*

The alternative to specializing in a solo instrument is the voice. Students with good voices, by cultural aesthetic standards, can opt for specialization as singers where there are competent voice teachers. Otherwise the student could be apprenticed to a recognized indigenous solo or specialist singer. An incompetent modern voice teacher could ruin a good voice, especially a young voice. There are standard books for voice development that a voice teacher could use with discretion so as not to negate the cultural voice aesthetic. Songs to be learnt should be selected mainly from books of African songs, particularly songs from contiguous culture areas that help to develop the cultural vocal aesthetic. African performance practices as well as educational principles do not require that a singer should be declared voice-perfect before performing in any public forum. As such, singers and instrumentalists should start giving public performances as soon as basic competence and ensemble discipline are acquired. Public performances in the college environment should be for local audiences, a majority of whom have no psychical rapport with, and may not appreciate, foreign, European classical songs or voice aesthetic. There are, nevertheless, European art songs as well as songs of other world cultures that are good for voice development. These could be judiciously selected to increase a student's versatility and repertory as well. For a local audience, a brief explanation about the origin, content and background of songs of other cultures engender audience appreciation.

Voice students should be exposed to local ensemble experiences. This would enable them to develop skills in indigenous vocal techniques as well as performance extemporization. It could equally offer experiences in arranging tunes for choral, instrumental or choral-instrumental ensembles.

For purposes of examination, evaluation of vocal performances must emphasize songs from African songbooks or local indigenous repertory appropriately arranged or re-composed. Thus an evaluation programme should include a performance of one's own choice, and arrangements of original or indigenous pieces with one's own choice of ensemble support.

STEP III *Western classical instruments (piano, harmonium, guitar, recorder and other wind and string instruments available)*

Where such European classical instruments are available, they should be studied as an optional extra, and not as an alternative to a specialization on an indigenous mother/solo instrument or voice. There are already standard tutors for any of the European classical instruments that are standardized and mass produced as per modern music instrument technology. An enterprising student who has access to any of the instruments can develop skill on her/his own by using the appropriate instrument tutor, and under the guidance of an instructor where there is a competent one. On instruments such as the piano or the guitar, a student should be encouraged to develop skill in indigenizing the performance and compositional techniques, in order to develop indigenous stylistics for solos or accompaniment for cultural tunes and other popular music informed by African creative idioms. We must note that there are already African performance techniques and styles for the guitar, piano and some wind instruments. Students should cultivate proficiency in such styles more seriously than striving for far-fetched European classical performance aesthetics.

It is advocated that every music student should specialize as a performer on a music instrument, and at the same time gain competence on the performance of as many others as possible. This will be an insurance for her/his future career as a practising musician or composer.

A CONTEMPORARY STUDY OF MUSICAL ARTS

Informed by African indigenous knowledge systems

Volume 3

The foliage – Consolidation

Meki Nzewi

Ciimda series

A contemporary study of musical arts informed by African indigenous knowledge systems
Volume 3

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CONTENTS

INTRODUCTION vii

MODULE 301: MUSICAL STRUCTURE, FORM AND THE COMPOSITIONAL PROCESS 1

UNIT 1 – ELEMENTS OF COMPOSITION – INDIGENOUS AND WESTERN CLASSICAL 3
- TOPIC 1 Seventh chord and inversions 3
- TOPIC 2 Minor scales 5
- TOPIC 3 Imitative entries 8
- TOPIC 4 Indigenous harmonic features 9
- TOPIC 5 Cadential and starting idioms 11
- TOPIC 6 Accidentals, modulation and transposition 13

UNIT 2 – HINTS ON ORIGINAL COMPOSITION AND ARRANGEMENT 18
- TOPIC 1 Original composition 18
- TOPIC 2 Transcription and arrangement 27
- TOPIC 3 Open-ended composition 28

MODULE 302: FACTORS OF MUSIC APPRECIATION 31

UNIT 1 – CREATIVE LISTENING 33
- TOPIC 1 More exercises in matching melodies 33
- TOPIC 2 Improvising/extemporizing on a shared fundamental melody – the unilinear ensemble structure 34

UNIT 2 – ANALYTICAL PERCEPTION III 36
- TOPIC 1 Aural reproduction and analysis – rhythm patterns 36
- TOPIC 2 Aural reproduction and analysis – melorhythmic statements 40
- TOPIC 3 Aural reproduction and analysis – melodies 40
- TOPIC 4 Aural reproduction and analysis – identifying intervals 41
- TOPIC 5 Hearing, spelling and identifying chords 41

UNIT 3 – TECHNICAL REPRODUCTION OF RECEIVED SOUND III 42
- TOPIC 1 Hearing, reproducing and writing rhythm statements 42
- TOPIC 2 Hearing, reproducing and writing melorhythmic statements 42
- TOPIC 3 Hearing, reproducing and writing melodies 42
- TOPIC 4 Hearing and writing intervals and chords 43
- TOPIC 5 Transcription techniques for multiple voices 43

UNIT 4 – SETTING TEXTS TO MELODY 45
- TOPIC 1 Composing with texts in local and foreign languages 45

MODULE 303: MUSIC INSTRUMENTS 47

UNIT 1 – TRADITIONAL ENSEMBLE TECHNIQUE 49

TOPIC 1 How music instruments relate in an ensemble 49

TOPIC 2 Practical ensemble experience as a learning process 57

MODULE 304: MUSIC AND SOCIETY 59

UNIT 1 – THE INTERRELATIONSHIP OF THE ARTS 61

TOPIC 1 The synthesis of the creative and performance arts disciplines in indigenous music theory 61

TOPIC 2 Factors of musical intention and cognitive appreciation 64

UNIT 2 – INDIGENOUS DANCE CONCEPTS 72

TOPIC 1 Free medley dance concept 72

TOPIC 2 Stylized formation (choreographed) dances 73

UNIT 3 – THE STRUCTURE OF AN INDIGENOUS FESTIVAL 76

TOPIC 1 Features of festival preparation 76

TOPIC 2 Features of the core event 79

TOPIC 3 Features of the celebration events 81

TOPIC 4 Implications of the idea that informs a festival 82

UNIT 4 – THE CONTEMPORARY MUSIC SCENE IN AFRICA 84

TOPIC 1 The nature and features of popular music 84

TOPIC 2 Comparative features of indigenous music, tradipop and modern pop music 93

TOPIC 3 Contemporary trends in musical arts creativity and practice in Africa 102

MODULE 305: RESEARCH PROJECT 111

UNIT 1 – APPLIED FIELD RESEARCH 113

TOPIC 1 Summary of field research guidelines 113

TOPIC 2 Guide for collecting, collating and analyzing field data 116

TOPIC 3 Creative application of research data 120

MODULE 306: MUSICAL ARTS THEATRE 123

UNIT 1 – RE-CREATING CHILDREN'S MUSIC IN DRAMA AND MOVEMENT 125

TOPIC 1 – Continued activities in stimulating creativity 125

UNIT 2 – CLASS THEATRE PROJECTS 127

TOPIC 1 Class production project: dramatization in mime or danced drama 127

TOPIC 2 Class production project: improvised sketches – solo/duet/trio/quartet 128

MODULE 307: TECHNIQUE FOR SCHOOL SONGS 129

UNIT I – THE MOUTH AS AN ORGAN FOR MUSIC MAKING 131
TOPIC 1 The sound system of the music-making mouth 131
TOPIC 2 Categories and styles 133

UNIT 2 – ESSENCE AND NATURE OF MELORHYTHM 136
TOPIC 1 The melorhythmic principle 136

UNIT 3 – INSTRUMENTS IN VOCAL MUSIC 138
TOPIC 1 Vocal-instrumental textures 138

UNIT 4 – ESSENCE OF MOVEMENT 140
TOPIC 1 Integration of artistic disciplines 140

UNIT 5 – GENERAL 142
TOPIC 1 Cultural integrity in modern creative advancement 142

MODULE 308: PERFORMANCE 145

UNIT 1 – STUDY OF SOLO AND ACCOMPANIMENT INSTRUMENTS 147
TOPIC 1 Specialization on an instrument or voice 147

UNIT 2 – DANCERS AND MUSIC DRAMATISTS 149
TOPIC 1 Specializing as a dancer 149
TOPIC 2 Specializing as a music dramatist 149

MODULE 309: AFRICAN MUSIC AND THE HISTORICAL PROCESS 151

UNIT 1 – HISTORICAL PROCESS IN INDIGENOUS MUSIC 153
TOPIC 1 Definitions and methodology 153
TOPIC 2 Conceptual foundations of indigenous music 155
TOPIC 3 History of musical arts in a community 164
TOPIC 4 History of indigenous musical arts styles 166
TOPIC 5 History of musical arts personalities 168

UNIT 2 – MUSICAL DATA IN HISTORICAL RECONSTRUCTION 174
TOPIC 1 Musical data in the history of human groups 174
TOPIC 2 Dating of data in music history 175

UNIT 3 – HISTORICAL PROCESS IN CONTEMPORARY WRITTEN MUSIC 176
TOPIC 1 The literary documentation process 176
TOPIC 2 Stylistic trends in written classical African music 178
TOPIC 3 General features of contemporary written compositions 184
TOPIC 4 Makers of modern musical arts history in Africa 185
TOPIC 5 The literati in African musical arts history 187
TOPIC 6 Popular music in African musical arts history 188

MODULE 310: HISTORY AND LITERATURE OF EUROPEAN CLASSICAL MUSIC 191

UNIT 1 – PERIODS AND CHARACTERISTICS 193
TOPIC 1 Periods of European classical music history 193
TOPIC 2 Main characteristics of each period 193

UNIT 2 – VOCAL/CHORAL MUSIC 194
TOPIC 1 Sacred choral forms 194
TOPIC 2 Secular choral forms 194

UNIT 3 – INSTRUMENTAL MUSIC 195
TOPIC 1 Solo instrumental forms 195
TOPIC 2 Ensemble forms – chamber music 195
TOPIC 3 Orchestral forms 195

UNIT 4 – OPERA 196
TOPIC 1 Development of European classical music drama and operatic forms 196

UNIT 5 – THE GREAT MASTERS OF EUROPEAN CLASSICAL MUSIC 197
TOPIC 1 Short biographies 197

ADDENDUM 199
TOPIC 1 Musical change, culture and identity 199
TOPIC 2 Listening and analysis 201
TOPIC 3 Perception of music in indigenous cultures 203

INTRODUCTION

> *The dry wood in a people's environment cooks the food they need for nourishment.*
> *To understand others enriches one's own.*
> Igbo maxims

Need

Modern literacy education in African music has hitherto focused more on observed context studies. The philosophical rooting, the psychological and therapeutic force, and the humanning imperatives that ground African indigenous musical arts conceptualizations, theoretical-musicological content and contextual practices have not been much discerned or integrated. Much needed in contemporary education, then, are integrative studies and literature materials that represent the intellectual base of the knowledge owners and creators, and which will ensure cognitive understanding of the indigenous musical arts systems of Africa.

There is as yet no comprehensive, learner-centred book that fosters African indigenous knowledge perspectives and rationalization about the musical arts. The concern over the years has been for the production of research-informed books for modern, systematic education in African musical arts that derive in essence from the original African intellectual perspectives about the sense and meaning of music – indigenous to contemporary. Such books would enable discussion and research of the theoretical content, the philosophical and psychological foundations of creativity and practice, the nature and principles of musical arts theatre, and the historical process.

The five volumes of the musical arts study series (the first three of which are progressive levels of study) address the pressing need for learning texts informed by the indigenous African musical arts systems that target tertiary education. The texts incorporate knowledge of conventional European classical music as they relate to the unique features of African musical arts thinking and theoretical content. The contemporary African musical arts specialist needs secure grounding in her/his own human-cultural knowledge authority in order to contribute with original intellectual integrity to African as well as global scholarship discourse and knowledge creation.

CIIMDA appreciates the collaboration of Professor Christopher Walton who reviewed and edited Volumes 1 and 2 of this series.

Background

The five volumes of *A contemporary study of musical arts* derive from 36 years of research and analytical studies in African musical arts – indigenous to contemporary. Sixteen years of practical research and advancement activities were undertaken in the Ama Dialog Foundation, Nigeria from 1983 to 1999. Subsequent research undertakings in southern Africa as a staff member of the Music Department, University of Pretoria, from 2000, with funding from both the National Research Foundation (NRF) of South Africa, and the Centre for Indigenous African Instrumental Music and Dance Practices (CIIMDA), funded by the Norwegian Foreign Office, have informed the series. The series further derive from my intensive creative and performance involvement in both indigenous and modern ensembles (modern African classical as well as popular), the teaching of African music, also the creation (dialogue and composition) and production of musical arts theatre in tertiary institutions, as well as considerable practical education workshop activities (theory and practice of African drum ensemble music) in Africa and Europe.

> *A travelled mind gains more profound knowledge enrichment than a home-stuck mind, although a vague traveller (into other people's knowledge systems) sheds sense of self.*
> Igbo maxim

Research

Activities in some of the Modules in the *A contemporary study of musical arts* series compel personal and group research as well as intellectual discourse. The essence of research is to stimulate self-mental illumination and intellectual growth, which will in turn contribute to knowledge advancement that will benefit the individual, others and humanity anywhere. Humanly research has always been the bedrock of African indigenous knowledge creations and advancements, and is essential for the construction and practice of the philosophy of humane living, globally, in contemporary times. The activities learning methodology emphasized in these module series involves students in acquiring knowledge through personal research inquiry, participation and analysis of the known, that is the musical arts knowledge system within the students' cultural imagination and realistic life experiences. The methodology adopted in the discussions, representations, interpretations and illustrations in the series has not been conceived to conform to the scholarly convention of literature survey and discourse as well as bibliographical shopping. This approach is for reasons of exigent redemptive cause direly needed in modern African scholarship environment. The concern is to focus without exogenous impositions and arguments on what is considered critical knowledge that expounds indigenous African intellectual authority, and which could help in forming original thinking among modern Africans in the contemporary scholarship emporium. The lecturers and the students are urged to conduct independent research for additional knowledge in the module themes, from field research as well as published and unpublished literature – books, manuscripts and documents available in accessible libraries

and archives – needed to compare, dispute, substantiate, argue and expand the discussions in the book series. Hence we are concerned here with valid African indigenous epistemology rather than the discussion of published literature irrespective of perspicacity, substance or knowledge perspective.

> *We debase the moral foundation of our contemporary human systems when we devalue and de-virtue our indigenous musical arts systems.*

Organization

The series is in five volumes designed for the study of the musical arts in the Music Departments of colleges and universities in Africa in particular. The eight module titles for Volumes 1, 2 and 3 discuss the same knowledge concepts progressively as follows:

Module 101/201/301 series – Music structure and form
Module 102/202/302 series – Factors of music appreciation
Module 103/203/303 series – Music instruments
Module 104/204/304 series – Music and society
Module 105/205/305 series – Research project
Module 106/206/306 series – Musical arts theatre: The content is roughly the same for the three volumes on the rationale that productions in institutions of higher learning should involve all members of a Department of Music, working together as a production team, or in production teams, irrespective of year of study
Module 107/207/307 series – School songs technique
Module 108/208/308 series – Performance

Volume 3 has two additional modules:

Module 309 – African musical arts and historical process
Module 310 – History and literature of Western classical music

A module is sub-coded into unit themes developed as lecture topics that are broken down into steps of study.

Volume 4 of the series is a collection of essays in indigenous music, dance and drama that could enrich perception on issues in musical arts scholarship for students and researchers engaged in disciplinary specialization. It includes specialist discussions on dance and authentic African drama.

Volume 5 is on modern African classical drumming as an instrument of specialization for contemporary concert performances. It contains repertory for solo drumming, drum and voice/saxophone/trumpet duos, and inter-cultural drum ensemble works.

Some specific knowledge items recur across the volumes and modules to furnish additional perspectives or explicatory insights.

Volume 1 further takes into account the fact that education in the musical arts in contemporary Africa has been hitherto modelled on the mental and material resources of

European classical music. Most music students in Africa who are admitted to study music in tertiary institutions may be deficient in the borrowed theory and practice of Western music on which curricula are based, and may have no theoretical knowledge or practical experience at all of African indigenous music knowledge systems. Even for learners with an adequate background of European classical music education and practice, there is little awareness about the fact that strong theoretical formulae and philosophical issues inform creativity and performance in the African indigenous musical arts system.

> *A teacher who does not learn from interaction with learners is not an educator;*
> *A parent who does not learn from children at play is not an adult mind;*
> *Every person is born with the pristine genetic intelligence of a culture; the nature of upbringing nurtures or maims inborn knowledge.*

MODULE 301

MUSICAL STRUCTURE, FORM AND THE COMPOSITIONAL PROCESS

UNIT 1 – ELEMENTS OF COMPOSITION – INDIGENOUS AND WESTERN CLASSICAL 3
TOPIC 1 Seventh chord and inversions 3
TOPIC 2 Minor scales 5
TOPIC 3 Imitative entries 8
TOPIC 4 Indigenous harmonic features 9
TOPIC 5 Cadential and starting idioms 11
TOPIC 6 Accidentals, modulation and transposition 13

UNIT 2 – HINTS ON ORIGINAL COMPOSITION AND ARRANGEMENT 18
TOPIC 1 Original composition 18
TOPIC 2 Transcription and arrangement 27
TOPIC 3 Open-ended composition 28

Elements of composition – indigenous and Western classical

TOPIC 1 Seventh chord and inversions

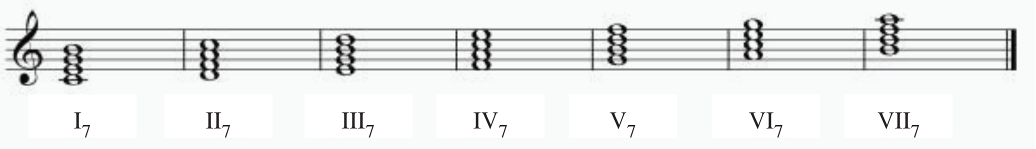
STEP I

A triad in the European tonal music theory can be constructed on any note of a scale by adding the notes that are a third and a fifth above the root. The primary triads are those on the tonic, subdominant and dominant degrees of a scale. The rest are secondary triads. The sound quality of triads varies according to the quality of the intervals of the third (major or minor), and the fifth (perfect or diminished) above the root. The quality of sound also depends on how these various intervallic qualities are arranged in structuring simultaneous sounds. Thus we have

- a major triad – a major third plus a perfect fifth above the root
- a minor triad – a minor third plus a perfect fifth above the root
- a diminished triad – a minor third plus a diminished fifth above the root.

We can create new sound qualities when, instead of completing a triad by doubling the root at the octave, we add another interval of sound, the quality of a third on top of the fifth, i.e. a note a seventh above the root. The addition gives a **seventh** chord. As is the case with the triad, different qualities of the seventh chord are determined by the qualities of the intervals between the four notes constituting it. The following are the natural seventh chords in a diatonic scale, using Key C as our model.

Ex. 1



A seventh chord is a vertical structure of three simultaneous intervallic "blocks" of thirds.

An examination of the value of the thirds will show that they do not have the same quality and arrangement for all the sevenths on the natural notes of a scale.

- $\text{I}_7 = \text{M}_3 + \text{M}_3 + \text{M}_3$; or M_3, P_5, M_3 = maj triad + maj 3rd, called major seventh
- $\text{II}_7 = \text{m}_3 + \text{M}_3 + \text{m}_3$; or m_3, P_5, m_7 = min triad + min 3rd, called minor seventh
- $\text{III}_7 = \text{m}_3 + \text{M}_3 + \text{m}_3$ or m_3, P_5, m_7 = min triad + min 3rd, called minor seventh

- $IV_7 = M_3 + M_3 + m_3$ or M_3, P_5, M_7 = maj triad + maj 3rd, called major seventh
- $V_7 = M_3 + m_3 + m_3$ or M_3, P_5, m_7 = maj triad + min 3rd, called dominant seventh
- $VI_7 = m_3 + M_3 + m_3$ or m_3, P_5, m_7 = min triad + min 3rd, called minor seventh
- $VII_7 = m_3 + m_3 + M_3$ or m_3, D_5, M_7 = dim triad + maj 3rd, called half diminished seventh

We have constructed the seventh chords on all the notes of a major diatonic scale. There are rules about how they are to be used in constructing musical sound that are acceptable to the European musical tastes from the classical period onwards. By such regulations,

- the I_7 chord is rarely used within a key
- the II_7 normally progresses to IV_7, V or V_7
- the III_7 is not commonly used
- the IV_7 progresses to V_7, I or VII_7
- the V_7 progresses to I
- the VI_7 progresses to V_7
- the VII_7 progresses to I

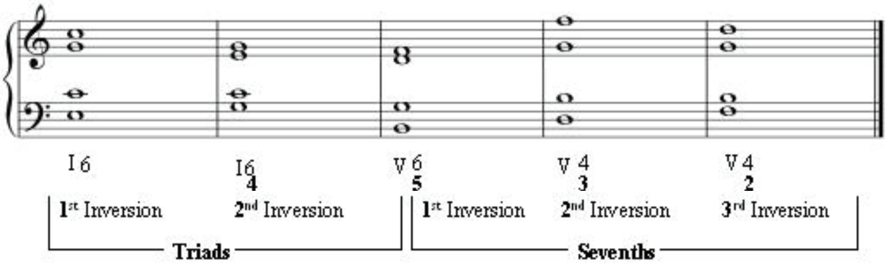
The dominant seventh is called a primary seventh while the rest are secondary sevenths of which II_7, IV_7, VI_7 and VII_7 are more important. Generally, the seventh chords that should be used in normal harmonization exercises are the II_7, IV_7 and V_7.

STEP II *Inversions*

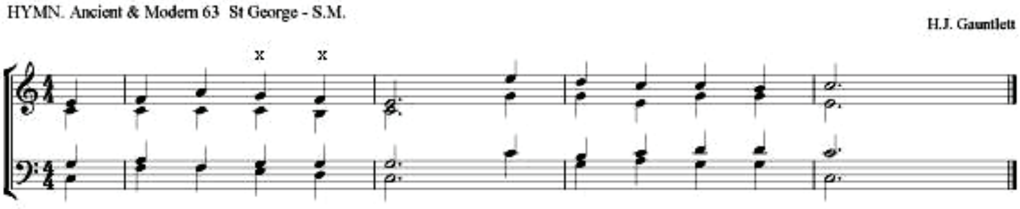
A chord is in **root** position when the lowest sounding note of the chord, the root, is in the lowest voice. This is commonly the bass or lowest voice when we are harmonizing in the SATB (Soprano, Alto, Tenor, Bass) style. At times, good voice leading as well as good chord progression necessitates the placement of a note of a chord other than the root in the lowest, bass voice. This is called an inversion of the chord. The following positions and degrees of chord inversions are possible:

- Root position may be indicated with the symbol "a", thus Ia, IIa, IIIa, etc. The root is in the lowest part.
- 1st Inversion: The third of the chord (triad or seventh) is in the lowest part. For the triad, it is indicated as Ib, IIb, and IIIb, etc. or figured when chord positions are indicated using numerical codes as chords I_6, II_6, and III_6 etc. This symbolizes that the root is now an interval of a sixth above the note in the lowest part.
- 2nd Inversion: The fifth of a chord is in the lowest voice. In triads it is indicated as Ic, IIc, IIIc, etc. and figured $I_{6/4}$. The $I_{6/4}$ is the common second inversion of a triad. It is commonly used in cadential progressions: $I_{6/4}$ – V $I_{6/4}$ – or – I V_7 – I. It is then called the cadential $_{6/4}$. In seventh chords the second inversion is symbolized as Vc and is figured $V_{4/3}$.
- 3rd Inversion: The seventh of a seventh chord is in the lowest voice. The chord is symbolized as Vd, and figured as $V_{4/2}$.

Ex. 2 (See also Ex. 3.)


I 6
I6 4
V 6 5
V 4 3
V 4 2
1st Inversion
2nd Inversion
1st Inversion
2nd Inversion
3rd Inversion
Triads
Sevenths

Ex. 3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x
x

STEP III

There are a number of standard books that discuss harmony in European classical music. The lecturer should elaborate and give exercises from any of the textbooks for class work. The learner may also wish to refer to any of the books for greater in-depth study of European classical harmony.

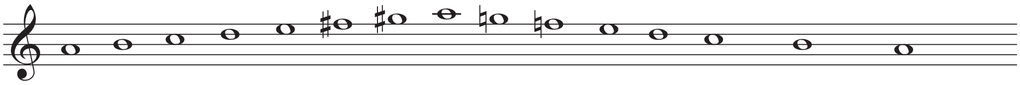
TOPIC 2 Minor scales

STEP I

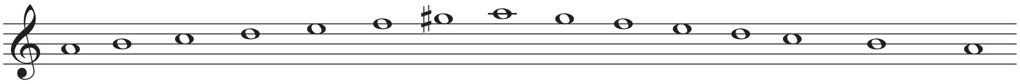
Minor scales are named after the tonic, that is, the note from which we start constructing the minor scale. A minor scale that has as its tonic the sixth degree or the subdominant note of a major scale is called the **relative minor** of that major scale. Thus the note A is the sixth degree of C major. The minor scale on A is the relative minor of C major. Conversely, Key C major is the relative major of Key A minor. A minor scale uses the same key signature as its relative major.

There are two types of minor scales in European tonal music. These are the **melodic minor** and the **harmonic minor** scales. In the melodic minor scale, the 6th and 7th degrees are raised by a semitone in ascending the scale, and the raised notes are lowered to the natural sound in descending. In the harmonic minor scale the 7th degree only is raised ascending, as well as descending the scale.

Ex. 4a A minor scale – melodic

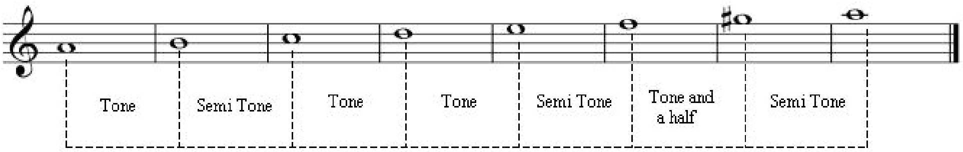


Ex. 4b A minor scale – harmonic



Evident in the above, is that the intervals of the harmonic minor scale, which is more popularly in use, are as follows:

Ex. 5



The following is a chart of the major keys and the relative minors or vice versa.

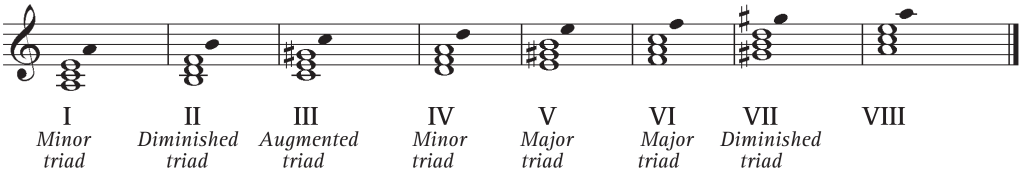
Key signature (no. of signs)	Major key name	Tonic	Relative minor key name	Tonic	Additional accidental signs
No Signs	C	C	A Minor	A	G♯
One Flat - B♭	F	F	D Minor	D	C♯
One Sharp – F♯	G	G	E Minor	E	D♯
Two Flats – B♭, E♭	B♭	B♭	G Minor	G	F♯
Two Sharps – F♯, C♯	D	D	B Minor	B	A♯
Three Flats – B♭, E♭, A♭	E♭	E♭	C Minor	C	B♮
Three Sharps – F♯, C♯, G♯	A	A	F♯ Minor	F♯	E♯
Four Flats – B♭, E♭, A♭, D♭	A♭	A♭	F Minor	F	E♮
Four Sharps – F♯, C♯, G♯, D♯	E	E	C♯ Minor	C♯	B♯

Note: The accidental signs on the leading notes found in minor keys are not part of the key signature. They are written as accidentals within the body of the composition as often as a relevant raised note occurs.

STEP II

Chords are constructed in the same way as for the major key when a piece of music is written in the minor key, thus:

Ex. 6



The I chord in a minor key is a minor triad. The raised fifth degree of a relative major scale coupled with the minor mode in which music in a minor key progresses and ends has a sad or melancholy feeling. Hence it may not be a successful exercise in mood interpretation to write music intended to convey happy feelings in a minor key. A minor key is quite different in feeling and sound from a minor mode as a result of the raised seventh degree of the scale of the minor key. Music in a natural minor mode will use the sixth degree of a diatonic major scale as its fundamental as well as final note, and still convey a happy feeling without the artificial, raised seventh degree. Inversions and seventh chords are also applicable to the minor key.

STEP III *Activities*

- Play examples of major scales, each immediately followed by its relative minor. The class should sing the major scale followed by the relative minor in order to feel the difference as well as the relationship. Do the exercise with both the melodic and harmonic minor scales.
- Play examples of major scales, each followed immediately by the harmonic minor scale on the same tonic. The learners should sing the major and harmonic minor scales on the same tonic in order to feel the difference that occurs after the sound of the common tonic.
- In manuscript books, the students should write the major scales with the relative minor (harmonic) immediately below each scale, using the same key signature.
- Complete the chart of relative major and minor keys in Step I.
- Study Ex. 7, and determine whether it is in the minor or major key. What does F♯ in bars 1 and 2, also the E♮ and F♯ in bar 6 signify? Plot the chord progression in bars 1, 3 and 4.

Ex. 7

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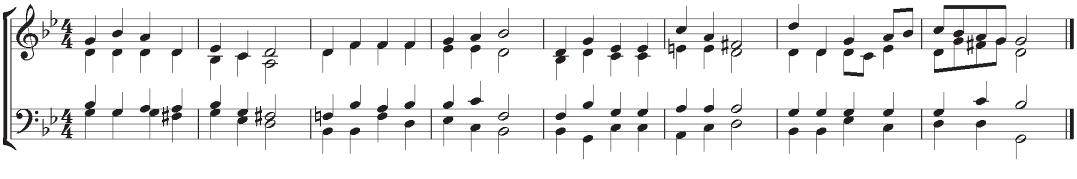
J.Clarke



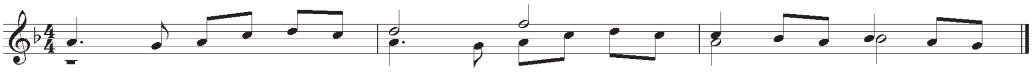
TOPIC 3 Imitative entries

STEP I

Imitative entries are found in polyphonic music. Polyphonic music is usually organized for two or more voice parts, bearing in mind that a voice part could be instrumental or for the human voice. Imitative entry occurs when a theme or fragment introduced in a voice part is restated some beats later in another voice part. An imitating voice enters at a point that is harmoniously concordant with the notes that are sounded in the first part. Imitative entry is a feature of indigenous as well as European classical music.

In Ex. 8, the second voice is imitating the first voice at the same pitch, four beats later.

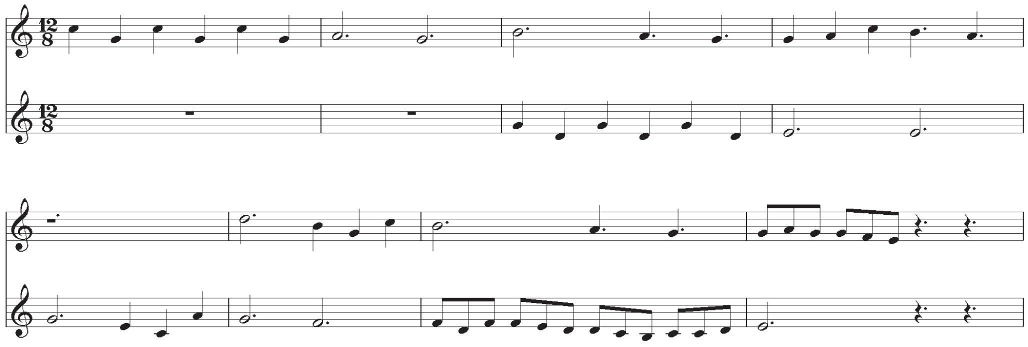
Ex. 8



STEP II

It is possible for an imitative entry to occur at a fourth, fifth or octave above or below the starting pitch as in Ex. 9.

Ex. 9

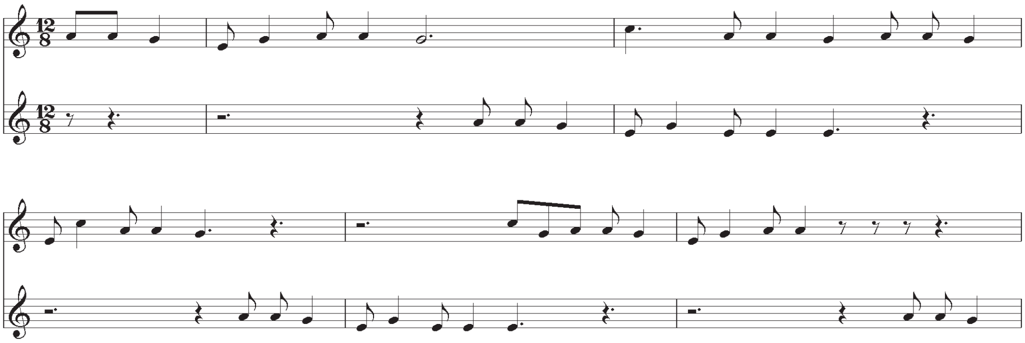


STEP III

Imitative entries can occur in question-and-answer melodic structures as in Ex. 10.

In music for three or four voices, imitative entries using the same theme could occur in more than two voices, one after the other. Multiple imitative themes could occur in any combination of voices simultaneously. As an example, the tenor voice could be imitating the soprano theme simultaneously to the alto imitating the bass theme.

Ex. 10



TOPIC 4 Indigenous harmonic features

STEP I

The SATB style is not a feature of indigenous harmonic practice and idioms in Africa. This is not to imply that it is not possible to have incidents of four different voice parts in a chorus moving chordally at certain points or sections of a piece. Rather, the music tradition being primarily polyphonic, a conscious blocking of three other voices deriving respective structural essence from a melody harmonized note by note is uncommon. We must also bear in mind that the SATB homophonic style is a strictly academic formulation. It is a style of musical structuring fashioned out of the modern European musical thoughts and written formulae. It is equally uncommon in the indigenous music of Europe.

In the indigenous music of Africa, we come across singing in unison. In such an instance the only notion of part consciousness is in the natural tonal registers and characteristic timbres of gender and age. Two-part singing is quite common. But since the two parts are more melodically complementary than chordal in conception, the harmonic results are not consciously calculated, although they obey cultural idiomatic norms. Harmony in terms of simultaneous note combinations is incidental to melodic complementarity, and would depend on the scale system or tone scheme of a culture or given tune. Thus, in a pentatonic scale system harmonic intervals of fourths and fifths would predominate in two-part singing. In diatonic or sexatonic scale systems, there would be a predominance of thirds and sixths. In some cultures the harmonic seconds and sevenths are culturally normative and deemed concordant.

It is important for the learners in every music culture to transcribe a lot of pieces, and study the normative harmonic idioms of the musical tradition. The prevalent harmonic idioms should form the basis for any experiments in modern musical creativity intended to reflect an African cultural authority.

STEP II

Heterophony occurs when different voices performing the same essential melody in unison occasionally introduce incidental harmonic notes in places.

STEP III

Homophony occurs in indigenous music. When it is such that there is clear evidence of chord progression, we find that the quality of the chords, chord relationships and cadential formulae or progression, as well as the patterns of part relationship, do not always agree with that of European tonal harmony. And yet they are culturally valid. For instance, we may find that such normative avoidance in European tonal harmony as consecutive fifths, seconds and sevenths are acceptable indigenous spectrums of harmonic sound in some African cultures. As such, they should constitute the standard, acceptable theory of composition and harmonization in modern music composition designed to capture and extend the relevant compositional idioms of the music culture areas. Whenever we strictly apply the rules of European tonal harmony in investigating the unique features of African music without good reasons, it should be clear that we, as modern African composers, are abandoning our authentic and authoritative fountain of creativity and mental development. In aiming to create academic African music compositions we must be guided, primarily, by the harmonic norms and other idiomatic structures of the relevant African music tradition. Any extraneous harmonic theory that is incorporated must be applied with creative discretion. Otherwise, the music that is created may have the hand of Africa, but the commanding voice of Europe. In other words, the melody may be recognizably indigenous African while the communicating texture of sound would be classical European.

STEP IV

What has been discussed for vocal music goes for instrumental music and mixed mediums of voice and instruments. Two to four hands playing are encountered on indigenous keyboard instruments such as the xylophone. The chord structures deriving from there are indicators of the traditional four parts norm, and should constitute part of the theoretical framework for modern harmonic rationalization by composers of written music. The melorhythm instruments that often produce tone levels provide another intriguing dimension to harmonic and other idiomatic rationalizations, even on conventional music instruments such as the piano, and particularly so for voices.

TOPIC 5 Cadential and starting idioms

STEP I *Cadential idioms and formulae*

In African indigenous music practice, how a piece of music or a melody ends is as important as how it starts. Every culture and every period in any culture's music history has structural as well as behavioural devices for marking the end of a piece. With respect to melodies, the cadential sign is usually structurally inherent in the nature of a melody, except when intentionally manipulated and avoided by a composer. When we are dealing with a piece of music in which the melody constitutes a theme for the construction of a larger, more complex art form, the devices for signalling the end of a performance become creative contrivances. We craft and manipulate the conclusion of the musical progression in a manner that is psychically restful to the listener at the same time as it is structurally and stylistically normative.

STEP II

In European tonal music, cadential movements have continued to acquire new formulae through experimentation, from the Renaissance through the Baroque, Classical and Romantic periods and up to the 20th Century. As the elements and techniques of composition are reordered and expanded, so are the cadential formulae. The behavioural signs and gestures of a conductor further enhance the structured cadential idioms for the benefit of the audience. The conductor for large ensemble works, although facing and directing the performers, is, by his actions, at the same time communicating the moods and progress of the musical work to the audience she/he may be backing. This is the case especially with works for large ensembles such as the symphony, the concerto, the overture, the cantata and the oratorio. It is thus easy for the audience to be prepared for the end of a performance not only sonically, by the character of the cadential approach and idioms, but also visually by the cadential antics of a conductor. Even in works for smaller ensembles, solo or chamber, such as the sonata, the trio, the quartet, etc. which do not need a non-playing conductor, the behaviour of the performers help to indicate and emphasize a cadence, particularly when the cadential technique is non-conventional.

STEP III

Indigenous music is not written with fixed length and content. Still, it does exhibit recognizable forms and content, which we can refer to as the **significant** form and content. Quite often a known indigenous piece is given variable length in various presentation sessions, depending on the contingencies of an occasion as well as the musical judgement of the performers. As such, cadential signs and formulae become more marked and emphatic. Cadential structures are ordinarily worked into the musical content. But when the form is variational, audio-visual signs are required to mark the final variation at the discretionary judgement of the leader. Hence cadential cues become important for performers and audience alike. Indigenous cadential cues could be musical, in the nature of a formula that often characterizes a music group, style, type or piece. This could be a significant cue or pattern sounded by the leader. In indigenous ensembles the leader combines the role of a performance composer with that of a conductor. The cadential cue, on the other hand, could be a significant body movement executed by the leader, the mother musician (for event music) or an actor (dancer, declamator, dramatist) on stage.

In other instances, a cadential cue could constitute both recognizable musical and behavioural signs executed by qualified performers, usually the performing leader. In all instances a cadential cue is a signal for the concluding cadential formulae, which is a musical sound.

STEP IV

As there are cadential cues, so are there starting cues in indigenous and modern music. In the indigenous music of African cultures a starting cue could have the nature of the preliminary statement of the theme of a piece in an instrument or voice part – usually the leader's. For voices, such a statement also gives the starting pitch for the group in the common absence of the fixed key system. The announcement of the piece, as well as the starting pitch in one voice, constitutes the starting cue phrase. At the end of the cue phrase, or before it ends, the rest of the ensemble not only knows the piece to be performed, but join, depending on the arrangement of the piece for the entry of other parts. In indigenous music presentation, no programme notes are handed out to performers and audience before or during a performance. A group may have a standard order of presentation for the items in its repertory. Another group may depend on the leader to decide on a suitable order of presentation while a performance session is in progress.

In responsorial arrangements, vocal or instrumental, a cue phrase becomes the soloist's opening statement or phrase. In some orchestral groups, a musical signal sounded on an instrument, usually by the leader, would cue in a performance. There are raconteur forms in which the soloist may freely develop a textual theme until she/he determines to cue in the chorus. She/he usually does this by a known verbal, musical or behavioural sign, or a combination thereof. So far in African indigenous performance practice, we have no record of the practice of having a conductor who stands in front of performers to cue them in with hand, body or baton signs without him/her being a performing instrumentalist or singer as well – possibly the lead instrumentalist or singer for that matter. Hence the role of the non-performing conductor, as well as the associated baton/conducting techniques, is not known in African music tradition. The role of keeping the pace of a performance steady is structural, and often implicit in the strict metrical sense of the average indigenous African, and may be further assigned to an instrument in an ensemble – the pulse-marker role. Or, in the absence of the pulse-marking instrument, the phrasing-referent instrument performs the role. That apart, the African's inherent sense of strict metric order is further revealed in groups that have a complex polyphonic organization, and yet dispense with the pulse-marking and the phrasing-referent instrumental "conductors". The musical essence as well as ensemble role of these instruments in such instances are structured into the overall part relationship of the available instruments/voices.

STEP V *Activities*

- Write down examples and names of the cadential progressions that are typical of the following periods of European classical music history: Renaissance, Baroque, Classical and Romantic periods. What are the 20th century trends? Consult any standard book on European music history and/or theory.
- From your observation and study of the music performances in your culture area, describe the cadential cues, musical or otherwise, for ending a piece of music. Write down the more common cadential formulae in vocal music, noting that, where the music is in parts, the movement of the lowest voice is the strongest indicator of a cadence. There are, however, other cadential idioms that are music-technical. These include slowing down or speeding up, a held last note, fading the sound without any other cadential signal, etc. How are such technical devices initiated, and who in the ensemble has the responsibility for this?
- Identify the techniques, musical or behavioural, that are commonly employed by groups in your music culture area for starting a performance or introducing new pieces without a break in a performance session in instances of chain-song style.
- What are the common cadential techniques used in popular music within your experience, whether recorded or performed live.

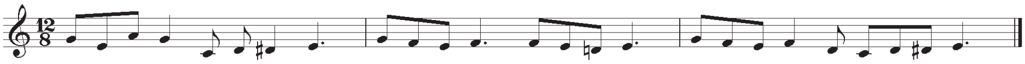
TOPIC 6 Accidentals, modulation and transposition

STEP I

There is a distinction between diatonic harmony and chromatic harmony in European tonal music. Diatonic harmony as a way of computing notes in a composition relies primarily on the natural notes of a scale. Most indigenous music cultures of Africa also rely on the natural notes of a scale or tone scheme used in the composition of a piece.

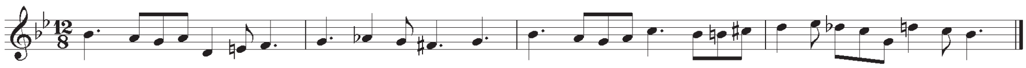
Chromatic harmony, on the other hand, is the manipulation of notes foreign to a scale into a composition in a manner that is accommodated in the psychical tolerance of a musical culture period. Foreign notes occur when the natural notes that belong to a key or scale in which a piece is composed are raised or lowered in pitch for special sonic effect when a period composer explores the limitless horizon of a musical sound field. Raising or lowering of the pitches of notes has to do with sharpening (♯) or flattening (♭) the pitch of a natural note, usually by a semitone in the Western classical pitch-sense. It also deals with restoring, that is naturalizing, such a foreign sound with the use of the natural sign (♮). When foreign notes are introduced to expand the melodic and harmonic nuances of a piece, the music is said to be chromatic. Note that chromatics has to do with structuring notes that are not natural to the key and scale of a piece of music. Thus, in the key of C, which is known as the natural key because it has no sharps or flats in the key signature, a sharpened note as in the melody in Ex. 11 (D♯) is a chromatic note.

Ex. 11



On crossing a bar line, a chromatic note that carries an accidental sign (♯, ♭) automatically becomes natural again. It is common practice, though, for composers to use a natural sign in the following bar to remind the performer that the chromatic sharpening or flattening of a note, that is, a note foreign to the key is not effective across a bar line.

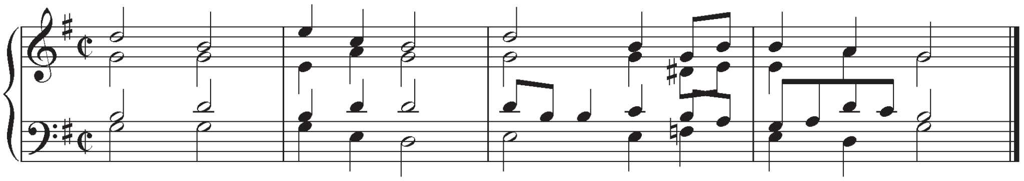
Ex. 12



In Ex. 12, it is imperative that the foreign, flattened D in the last bar has to be naturalized with a sign within the bar as the two versions of the same note occur within a bar.

In minor keys the raised 7th degree in the harmonic minor scale and the raised 6th and 7th degrees ascending in the melodic minor scale are written into the body of the music. They are natural to the two versions of the minor key. Usually chromatic notes that are normal notes of a melody introduce chromatic chords in the harmonization of the melody. A chromatic chord is that chord, the quality of which is foreign to the normal triads and sevenths built on the natural notes of a scale. We should also note that a strange sounding chord is not necessarily a chromatic chord if it has no chromatic note in its written form. A strange chord is simply a chord constructed in disregard of the classical rules for building diatonic triads and sevenths in a given period of European tonal music history.

Ex. 13



In Ex. 13, the second chord in bar two is a strange chord, while the last chord in bar three is a chromatic chord. Chromatic notes and chords give heightened harmonic sonority to the sounds and moods of a composition when properly introduced and resolved. Chromatic notes and chords could also be used in ways that give the feeling that the music is changing into another key.

STEP II *Modulation*

Modulation refers to the process of changing to a new key in a piece of music that is moving in an established or home key. Change implies an unusual or non-normal or new state of being. So it is that, when a change of key is occurring in music, we get a feeling of unsettledness or disquiet. When the change of key is completed, and the music settles down in the new key, we become accustomed to it and accept the new mode of sound or the new key as "normal". Some changes of key are easily accommodated as psychically agreeable, especially when we have been primed to receive them. Such mild changes are modulations to what are categorized as **related keys**. Related keys are modulations from a key to its dominant, subdominant or the relative major/minor keys. The following are examples of modulations to related keys:

- C major to G major is a modulation to the dominant key
- C major to F major is a modulation to the subdominant key
- C major to A minor is a modulation to the relative minor key
- C minor to G minor is a modulation to the dominant key
- C minor to F minor is a modulation to the subdominant key
- C minor to E♭ major is a modulation to the relative major key

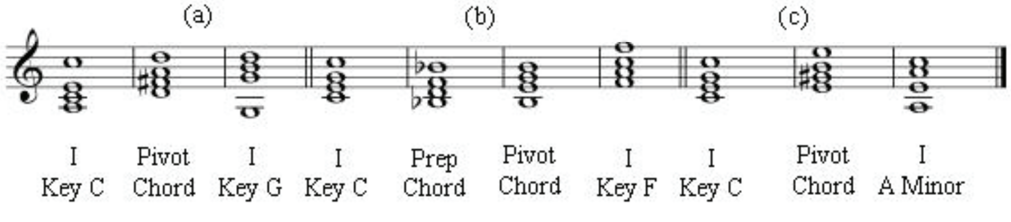
Other changes of key are considered progressively more startling or harsh. That is when there is a modulation to an unrelated or remote key. **Pivotal** chords, that is, chords that belong to the old key as well as the new key to which a piece is moving are ordinarily used to prepare for a modulation. An abrupt modulation to a remote key jolts a psychical state of being. A remote key can, however, be approached with a series of quick transient modulations that move through a number of related keys. For instance, a modulation from G major (one sharp) to E major (four sharps) is a remote modulation. But it could be approached through intermediary related keys, each of which has to be established briefly before being moved away from. The series of modulations could move through: G to D major to A major to E major. If we approach the modulation directly, i.e. G major straight to E major, we will suddenly introduce a disturbing number of chromatic notes in the pivot chords. A composer may, of course, have a justifiable reason to effect a direct and drastic modulation to a remote key for dramatic or other effect.

A modulation from a major key to a minor key on the same tonic, or vice versa, is a distant modulation. For instance, F major has only one flat while F minor has four flats. To move a piece of music from F major to F minor would take us through five stages of normal key changes if we are aiming for a smooth transition:

- F major to D minor to G minor to C minor to F minor; or
- F major to B♭ major to E♭ major to A♭ major to F minor.

We can achieve a modulation to a related key by raising the subdominant or lowering the leading note of the scale notes of an on-going melody. We can introduce such a raised note as a chromatic note in the normal II chord of the on-going key, thus making it the dominant chord of the new key, which we can sound thereafter (Ex. 14a). The introduction of an appropriate chord on the lowered seventh degree could make it a step to the V chord of the new key, the subdominant (Ex. 14b). The III chord with a raised third can be used as a dominant of the new related minor key (Ex. 14c).

Ex. 14



In any of the above modulations, only one chromatic note, which naturally belongs to the key signature of the new key, needs to be introduced.

Modulation is a device for extending or developing a piece. It introduces a fresh sound spectrum to an on-going piece when judiciously and properly applied. Note that it is the practice to establish the old key with a defined cadence before introducing the pivot chord/s, followed by the Tonic chord of a new key. The new key will, in turn, be immediately established with a perfect cadential progression.

STEP III *Transposition*

Transposition principally is a written music technique, and involves the practice of shifting a melody or the body of a piece of music up or down to a new key. We may find that a written piece of music is too high or low for the voice/s attempting to perform it in its original key. The entire composition can then be brought within the vocal tessitura of the performer/s. Such a transfer of range involves performing in a new key. For instance, if we shift a piece in key D up by one full tone, it will be transposed to the key of E. If we shift it two steps down by a major third it will be transposed down by a major third to the key of B♭. There will be no change in the content and sound of the music, apart from that it will be sounding in a lower register. All that is involved in writing or playing it on an instrument is to move every note of the piece up by an interval of a full tone, or down by an interval of a major third in either instance. In doing so we must observe the corresponding changes in the quality of the notes by the use of accidentals where applicable or by writing the new key signature, which will automatically take care of all corresponding changes in the scale notes of the transposed piece. Thus transposition occurs in a performance when a performer steps a piece of music up or down to a new key without bothering about modulating. It is an acceptable and effective presentational device, especially for short pieces that are repeated.

Transposition also occurs when a written piece for one instrument is given to an instrument that plays in a different key. For instance, the flute plays in what is called the *concert* key, while the more conventional trumpet is a B♭ instrument. If we want the trumpet to play a flute melody that is in key C, we will transpose the melody a full tone down to the key of B♭. Or if a trumpet piece in key G is given to the flute, it will have to be transposed a whole tone up so that the flute will play it in key A. Thus the flute and trumpet will play the same melody in different keys but sound the same – in unison.

STEP IV *Shifting pitches*

We do find that modulation is not common in the indigenous music of Africa, although it is found in some cultures. What is more common is that a piece of music may start in one key and end in another, especially in unaccompanied choral music – a cappella singing. A shift of key in the course of a performance could occur as a result of excitement, an uncomfortable register, or other extraneous factors during a particular performance. Usually the performers and audience do not regard such a key shift as a fault. In indigenous performance practices, if a piece of music were pitched too high or too low, the singers would not necessarily stop and complain. They adjust naturally to a comfortable starting pitch. A conscious transposition could occur immediately or at an appropriate point in the progress of the performance. Any capable participant, not necessarily the soloist or song leader who started the piece, is free to lower or raise the starting pitch in a strong voice. It is only human, and there is no loss of face or quality as such. But where there are pitched or toned instruments, the singer/s will take the starting pitch from the instruments. In most instances when a performer or soloist is not performing to expectation, it is normal for a member of the group, or even an acceptable spectator who feels more capable, to take over the part without any formalities or stopping the on-going performance. Thus, technically, shifting of keys results in the transposition of a whole body of music during a performance. But not being conceived as a transposition, the design and intention of key shifts are more for human convenience than for aesthetic or technical effect.

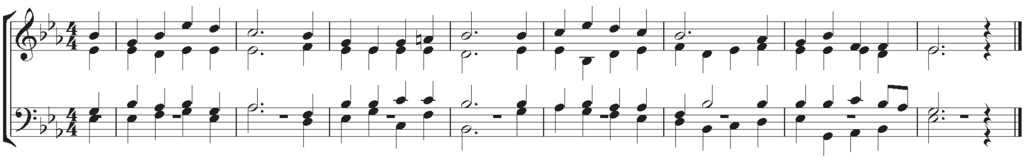
STEP V *Activities*

- Analyse the hymn tunes in Ex. 15 and 16 separately. Note the original key. Find out where a modulation has occurred, and to what key. What is the relationship between the original key and the brief modulation? In what key does the piece end?
- Conduct library research and list the instruments of the European classical symphony orchestra. Which of them are in concert key? In what keys are the other instruments known as transposing instruments? If a concert instrument is playing a piece in the key of F, in what key would each of the following instruments play the same piece: B♭ clarinet, oboe, horn in F, alto saxophone, tenor saxophone?
- Transpose Ex. 15 to the key of G.
- Create and write down an original 8-bar melody in the key of D. The melody should carry the sign of modulating to the key of A in bar 4 but will continue and end in the original key. Plot the chords and harmonize your melody.

Ex. 15

A&M 327 Eden 6666

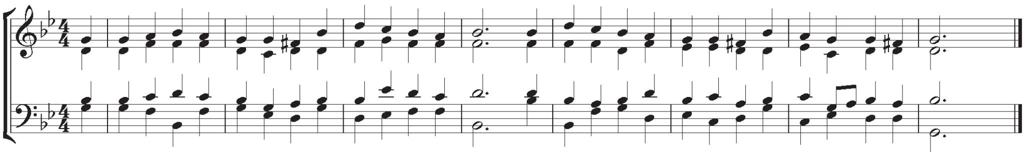
O.M.Feilden



Ex. 16

A&M 334 Windsor - C.M.

W. Damon



HINTS ON ORIGINAL COMPOSITION AND ARRANGEMENT

TOPIC 1 Original composition

STEP I

Everybody who studies music in the modern African literate environment does not need to become a composer. In fact, only a few who have the aptitude or inclination for creating tunes and manipulating them into larger forms can become modern African classical composers. They must, however, first acquire the technique of musical architecturing called composition and arrangement.

Those who do not have the aptitude but who are otherwise musically intelligent can pursue other areas of specialization in the music field. Some musicians have the competence and sensitivity to perform on instruments while others have exceptional singing voices. Such persons have their musical careers pointing towards specialization as performers. Performers are interpretative musicians who give life to the creative genius of composers. They make it possible for us to hear and appreciate music. As such they usually are the visible musicians.

It is possible that a musician has an intellectual turn of mind, and perceives with analytical and objective insight the grammar and syntax of written music or the expressive subtleties of music as performed art. We depend on the analytical minds of such theoretical musicians for historical, musicological and socio-cultural documentation of the features and circumstances of musical sonic facts in contemporary and indigenous settings. They write books and articles that help other musicians as well as the general public to understand the nature and value of music as an artistic expression that edifies the human person as well as services human systems. These music theorists, researchers and analysts can specialize variously as musicologists (analysts and critics of written music) and ethnomusicologists (researchers and analysts of indigenous musical sound and music in society – indigenous or modern). They are collectively referred to as music scholars. However, every competent African musician needs an ethnomusicological perspective for whatever area of specialization in music if she or he is to be of essence as a modern African musical arts practitioner. Furthermore, her or his sources for a meaningful and relevant contribution to African or global music discourse and practice are the, so far, largely non-documented authoritative knowledge of the indigenous musical arts system.

Some other musicians may not necessarily have the flair for any of the above. They may rather have cognitive insight into what music is and does, as well as possess the natural attributes to communicate what they know to others. They are the gifted musicians who teach creative, practical and scholarly musicians in modern classroom situations. They are the music educators. But a person cannot teach what she or he does not know. Therefore, knowing the music she/he has to teach is the primary qualification of a true music educator. Every competent music teacher needs sound, general music knowledge. Specialized music knowledge is a further qualification for any one who aspires to teach music in colleges, universities and conservatories.

There are other specialized areas of professional musicianship, especially the modern, applied music specializations such as music therapy, music psychology, music drama, music instrument technology, etc., which are offshoots of the basic specializations identified above. The issue of specialization does not arise until one has acquired some foundation in general musical arts knowledge. Such a foundation calls for a competent knowledge of the conformation of musical sound, mechanics of sound production, deployment of the musical arts to human and societal issues, also the technique of musical arts theatre production. Hence our purpose here is not to make people composers, rather to enable a music student to have some experience of how the properties and elements of musical sound are structured together to produce an original composition or arrangement of appreciable quality and technical discipline.

When we set out to fabricate something in the nature and style of an existing model we must first of all strip the model down to its constituting components. The process of reducing to the basic units helps us understand how the components relate and fit together in the first instance. The knowledge will then be our guide and reference for acquiring the competence to construct our own versions of a model, as well as invent original creations. We have been concerned, primarily, with giving some basic insight into the nature, process and possibilities of musical creativity in Units 101 to 301 of this series on the *Contemporary study of musical arts*. We have also explained some elements of musical compositions. The objective of all we have done so far is to guide the student to create a finished, humanly fabricated product called a musical composition. While we practice composition, we bear in mind that the ultimate goal in musical pursuits is the production of musical sound acceptable to a target audience. That is, music that would make psychically tolerable listening, meaning and sense to intended human consumers.

Although we are providing some guidelines on technique that could assist in composition exercises, it is important to note that some of the best compositions are the results of intuitive processes. The discussion below could be of additional help in methodological approaches to written compositions.

STEP II *Setting sentences in a local language to melodies for voice or any other available toned instrument*

We have already discussed various melodic forms in Vol. 1, Module 101, Unit 2, Topic 2. The exercises in melodic composition should conform to any of the forms. We know that many African languages are tonal. For tonal languages the following procedure should be adopted in composing songs:

- Students will be given a sentence in the local language. Say the sentence to yourself, articulating the tones and syllables with extra distinctness. Use diacritical signs and/or dashes to mark the high, low and medium tones of the syllables as applicable. Such markings will form the bases for the contour of your melody, i.e. the rise and fall of melodic motion.
- In articulating the syllables, exaggerate the speech rhythm. Such an exercise will help you put down tentative rhythmic patterns for the words and/or phrases in the sentence purely on the basis of their inherent rhythmic sense. At the same time mark the strong and weak stresses in the rhythm of the verbal sentence.
- When you have carried out the above directions as best as you can, you should be able to determine a fitting time signature for the melody.
- If the sentence is long, it may help to break it up into phrase units. This will indicate a likely melodic form.
- Plot the number of bars, bearing in mind that music by nature has form, which emphasizes balance. It is more usual for melodic phrases to give a feeling of balance when they are constructed in even groups of pulses, i.e. in even numbers of bars. But this is not a hard and fast rule, especially when one has acquired the skill for intuitive melodic composition. If the melodic form you have opted for has a balanced antecedent and consequent phrase structure you may find that it may be necessary for the last note/syllable of both the antecedent and consequent phrase to be held for as long as a bar each in order to enhance, not only a feeling of balance in the nature of a melody, but also the feelings of cadences or closure. However, the nature of the material will guide your decision making in matters of structure. On the other hand you may find, in solo and chorus structures, that, although the total length of the melodic statement may yield an even number of bars, the solo and the chorus sections may not necessarily have equal lengths in the melodic span. Depending on the structural feature of the solo and chorus form recommended by the sentence, one section might last longer than the other. However, if you adopt the proper responsorial structure, then the solo statement will be balanced in length by the chorus response, just as in the antecedent and consequent phrasal structure. If the textual statement that is given is short, you may end up with a single but complete phrase theme.
- Proceed to sing a melody to the text in accordance with whatever melodic structure you have adopted, and guided by the nature of the given verbal text. Stick as closely as possible to the tonal, rhythmic and other structural features of the text that you have analyzed. Bear in mind, however, that you as a composer can take judicious artistic and aesthetic liberties with the tone levels and rhythm of a spoken text in order to make musical sense. In other words, aim to produce a logical musical creation, as well as derive a tuneful melody. Your melody should have a restful ending. That is, it has to progress logically to a defined closure. Otherwise it may still be an unfinished melody by the time you have exhausted the words and syllables of the text.
- At this stage of learning to compose you should avoid a contrived ending such as using syllabizing for filling in and other unnecessary melismatic notes, which will give the impression of compensating for a shortfall in your unplanned setting of

text to melody. If any melisma or filling-in syllables are called for, this has to be logically structured into the body of the melody before the last syllable. Usually exercises aimed at imparting discipline in setting text to music should not encourage excessive melisma. The meaning of a text, especially in tonal languages, must not be unduly obscured or compromised by whatever aesthetic liberties you take. An African cultural audience is very keen on the sense of a local language text while simultaneously cherishing the tunefulness of a melody. So strive for a balance between textual sense and melodic beauty.

- Whether or not you choose a key will depend on whether the scale system of your musical cultural area is diatonic. But as a further exercise in melodic writing you may be required to set the same text to suit a diatonic melodic culture only, in addition to the exercise in your own cultural melodic tradition with all that it commands. When setting a text to melody, you may bear in mind a standard indigenous music instrument by which it could be reproduced or accompanied. Use the notes that are available on the instrument, which should technically incorporate the tonal features of your tonal language.
- It is important that every student should sing her/his composition for class appreciation and criticism.
- Using varied textual statements, do as many exercises as possible in the class, or as assignments to be done at home.

STEP III *Composing melodies for available melody instruments*

It may be necessary to give a text that will form a foundation for the melodic structure. We know that tunes on certain melody instruments technically are not instrumental melodies. They rather comprise transformations or direct transfer of vocal melodies. Where a text is given, it could be relied upon as a guide to the choice of the time signature, melodic structure and length. Otherwise, it will be necessary to provide the students with specifications on these for individual exercises in writing instrumental melodies.

Bear in mind the tonal scheme and range, as well as the stylistic technicalities of sound production on the instrument, when composing melodies for the available music instruments. It would be musically senseless, for instance, to write long held notes for an instrument with rapid sound decay such as the traditional xylophone or the tuned drum row. The rhythmic character of your composition must suit the character of the sound production and sound decay on the given instrument.

An instrumental melody for a given instrument may not necessarily be reproduced on just every other instrument without modification. This may be necessitated by the differences in the range of notes, as well as the ability to sustain sounds. The movement of hands and other technicalities of sound production and manipulation on various instruments could also necessitate modification. Furthermore, the character and quality of sound varies between instruments. For example, a melody written for a plucked string instrument would not necessarily be suitable for, or sound quite the same on, a bowed string instrument of the same melodic range, whereas it might be suitable and aesthetically satisfying if reproduced on a struck, tuned drum row or xylophone of the same tonal scheme and range. A bowed string instrument sustains sound while a plucked or struck version produces staccato effect. Different instruments call for different styles and characters of melodic writing. Before you start composing for an available instrument there must be a full discussion and understanding of its sonic peculiarities and melodic possibilities. You should also be conversant with the technicalities of fingering or hand movements, as well as other features of sound production on the instrument. Your melody for an available melody instrument will reflect all of the above hints.

It must be noted, nevertheless, that it is possible, and an art, to transform or restructure the same melody for different instruments.

In proceeding to compose a melodic theme for an available music instrument, take the following steps:

Your melody must be based on the available number and organization of notes on the instrument: Range of notes, melodic intervals between them, and the possibilities of technical reproduction on the instrument. There may, for instance, be stepwise pitch movements, i.e. melodic movements to adjacent notes on an instrument that are technically impracticable because of the playing technique, and must be avoided.

Having chosen or been given a time signature, the character of the rhythmic framework that will carry the pitches of your melody must be guided by the rate of sound decay on the instrument, as much as by other aesthetic aspirations that you may conceive for your melody.

Determine the length and formal structure of your melodic theme, if not specified, in such a way that the melody will have a beginning, an intermediate point of rest that may or may not occur in the middle, and an end that will be characterized by a full closure/rest or in the words of an indigenous composer a “full stop”! A single-phrase theme will, of course, not have a middle or intermediate point of rest.

Sing your melody using onomatopoeic or other syllabic/vocal expressions associated with the character of sound produced on the instrument. Otherwise, hum or whistle the melody you have created. Since the instrument is available, a skilled performer who can read music, if also available, should perform the melodies for class appraisal.

Where no melody instrument as such is available, the class will discuss a popular melody instrument indigenous or foreign to the culture. Students will then compose melodies for it.

This exercise should be repeated for as many instruments as possible. A couple of melodies should be attempted for any particular instrument in class exercises or as an assignment to be done at home.

STEP IV *Extending melodies*

The exercises in Steps I and II dealt with the formulation of themes and tunes that have complete, independent existence. We shall now go a step further to use these themes or new ones for exercises in melodic development.

Melodic development should result in complete musical pieces for stanza setting or for larger compositions in any through-composed form and conception. In melodic development it is always important to state the theme in full at the beginning. It may become desirable, especially in longer compositions that involve the introduction of secondary themes or other extension devices, to restate the opening theme by which the composition is recognized at the end. It gives a sense of unity and coherence, or homecoming, to an exercise in melodic development.

A text with many lines, which should not consist of more than sixteen bars, could be given for a composite piece of stanza setting or extended responsorial composition. A contrasting or complementary melodic statement may be all that is required to balance the principal theme. A contrasting melody will not sound like the principal, apart from being in the same key; whereas a complementary melody will sound similar to the principal with some modifications, especially in the final cadence. A complementary melody could start with the same phrase as the principal but end differently. It could start differently and end with the same phrase as the principal. It could also use the same rhythmic framework but be given new melodic superstructure. Or it may provide a new rhythmic treatment to the same pitch movement of the principal.

If you are dealing with indigenous texts in tonal languages, either for stanza or responsorial settings, you will observe that there may be a need to continue modifying the internal structures (tonal and rhythmic) of your principal and secondary melodic statements. This will be necessitated by the need to accommodate the tones and rhythms essential to the meaning and aesthetics of subsequent lines of texts. You are now dealing with the internal variation technique that is a primary indigenous African developmental device. Appreciation focuses on the communication of the meaning of text and/or story line in text-borne compositions. Once there is a catchy tune to carry the text, not much critical or analytical attention needs to be devoted to the profoundness of the purely musical elaborations of a theme. Text thus dictates the nature of developmental exercises that sustain the interest of the culture audience. The resulting artistic-aesthetic embellishments become subsidiary indices of appreciation.

In instrumental music, however, the creative ingenuity exhibited in developing a piece becomes the focus of appreciation. If the internal restructuring of a theme becomes too drastic, an altogether new melody may result. The essential sound of a melody should never be lost in the internal variations technique of developing a theme. For your own exercises, develop given melodies for available or specified music instruments into extended compositions using the internal variation device. Note that in this technique the overall length of the extended composition will be an exact multiple, in terms of bars, of the length of the fundamental tune.

The internal variation device is not always used in melodic development. As a purely melodic exercise, it is possible to take creative excursions with a phrase or a shorter fragment of the theme. The phrase or fragment could be repeated at pitch or sequentially. It could be extended into infinite melodic fancies lasting as many bars of the exercise as it flows naturally. For purposes of unity, however, it is important that recognizable features of the principal theme will be occasionally structured into any external developmental treatment. The development should be resolved on a restatement of the principal theme or a portion of it.

Depending on the length of the exercise on thematic development, a secondary theme or themes may be introduced and developed as well. An enterprising composer could try the introduction of themes in contrasting rhythmic or melodic character without losing sight of the potentialities of the instrument or voice. Always exploit the possibilities of fascinating rhythmic patterns for developmental structures. If you are working in the European classical key system, it is better to introduce a secondary theme in a contrasting but related key. Note that an external developmental exercise must not be a wild and aimless affair. There must be structural logic, formal balance and thematic direction in external development. Ability to demonstrate craftsmanship and coherence makes a skilful exercise whereas a senseless juxtaposition of notes and rhythmic patterns could have little musical interest, and will not exhibit structural or formal logic.

For exercise in extended vocal compositions that use externalized developmental devices it is recommended that the text be a story or an account in prose that is not in stanza form. Having composed the principal melody or theme, you will now be required to take each sentence or phrase or word of the text, and set it to music, using melodic elements of the principal. Introduce related melodic material of contrasting themes as already recommended. Note that the meaning and mood of a sentence may suggest the character of musical setting you give it in the context of the entire piece. If, for instance, a new textual material has an idea that contrasts with what went before, then give it a contrasting melodic character. After a full treatment of new melodic material, bring back the principal theme or a significant portion of it to maintain unity while highlighting contrast. Ability to handle texts in prose will be advantageous in composing for musical drama theatre – setting dialogues to music in operas, musicals or opera-drama. The discussions have so far concentrated on the isolated development of melodic themes. Should the compositional activity be for an ensemble, what is happening in the other parts will further determine the structural features of the internal or external development.

In this Step we have in mind texts in the local language. If it is necessary to work with texts in English or French, the procedure should start with scanning the text, especially if it is in a poetic form. Scansion will help with determining the metric structure and the appropriate time signature and stress points. You will afterwards be more concerned with the beauty of melodic flow than with the tones of the language, as is the case with texts in the local language. However, if the English or French text is in prose, the same approach as already recommended applies. Generally, remember that a smooth vocal line is something beautiful to listen to in its own aesthetic right. A composition should do credit to the technical and aesthetic potentialities of the singer's voice, even when we are concentrating on communicating the meaning of the text. Melodic interest should always, except in declamations, be the over-riding principle.

STEP V *Polyphonic composition for voices*

Exercises should start with composing for two voices, and then progress to three and more voices. In contemporary times, we have gender-differentiated as well as mixed schools and social organizations. It may not always be possible to get more vocal parts than the low and the high voices of the same gender and generation. Ability to compose or arrange for two voices is needed in such situations. In any case, exercises for two voices will not be exclusive to human voices. Combinations could be of two human voices of the same or different gender and age, and may include available instruments of the same or different types for accompaniment. We can also compose and arrange for a combination of human and instrumental voices. We should note that two voices could imply two parts, that is, more than two performers grouped into two voice parts.

- As a polyphonic conception deriving from indigenous practices, one voice may start. Although it will be carrying the first theme we hear, this would not necessarily be the fundamental theme or make it the principal voice. In fact, it could be providing a repeated phrase as framework, an ostinato voice, on which the principal melody will freely flow. So the chances are that when the second voice enters, it could be the voice that carries the principal theme or, otherwise, a complementary melody that may or may not be a version of the first.
- Where the two voices are of different qualities as a result of gender, age, timbre, material or size, such a difference will already recommend the nature of the themes. In such an instance, there already is aesthetic interest if the second voice should initially repeat the theme of the first voice in extensive overlapping responsorial structures. Where, on the other hand, the two voices have identical timbres, the emphasis will be on musical characterization to distinguish the two parts in a polyphonic conception.
- The same text could be used in the two parts. Imitative polyphony may be appropriate, depending on the nature of the text, especially at the beginning of the composition, or at the beginning of the setting of every line of text.
- In two-part polyphony, whether for human or instrumental voices, each voice part should have some independence of melodic motion and rhythmic character; otherwise one would merely be harmonizing the other in a homophonic relationship. The two voices will relate through using the same text (composition for voices), deriving from a common theme or through having related themes. They could also relate structurally: overlaps, question-and-answer sections, and exchange of striking patterns, i.e. phrasal dialogues. They could occasionally sound together in unison or simultaneous homophonic relationship in accord with the harmonic intervals and progressions typical of the cultural area.
- Class exercises should not be too long. Emphasis should be on acquiring technical skill in composition and arrangement through individual exercises. The aim is not to produce masterpieces for public performances. Sixteen- to forty–eight-bar compositions would be ideal for exercises on technique and discipline in the use of materials. A student should be able to explain the techniques she/he has applied. This could be submitted as a short musicological analysis accompanying a composition or arrangement.
- When skill in two-part polyphonic writing has been developed, the exercise should move on to writing for three, and then four or more parts. In these exercises we are not emphasizing chordal rationalization of parts. In the indigenous compositional theory of most African cultural areas, linear, melodically independent, but matching

parts is the practice. Harmonic results become incidental and intuitive in accordance with the culture's normative harmonic idiom. As a matter of fact, harmonic results should be automatic where the compositional approach derives from cultural models. If one is, for instance, writing in the pentatonic scale of a culture, the harmonic results will be peculiar, deriving from the available intervals in the pentatonic mode.

- For our modern purposes it becomes necessary for exercises in composition to explore materials beyond the indigenous theoretical models. But discipline has to be acquired first of all through studying and composing within such familiar models. Those who have the creative flair, and a desire to become imaginative composers, would then proceed to extend and modernize indigenous principles with caution and integrity by judiciously integrating compositional idioms of other cultures, including the European classical.
- Classroom exercises in composition should be for the human voices and/or available instruments – melodic, melorhythmic or percussive. Polyphony in two or more parts can combine melody, melorhythm and percussion instruments. To pair any two of these kinds of instruments in a part could have a fascinating musical result. Percussive accompaniments equally could be added as extra effect in a polyphonic relationship between melody and melorhythm instruments. But if the percussive part develops a musical interest of its own with respect to independent rhythmic interest it immediately becomes an additional polyphonic voice.

STEP VI *Homophonic composition*

These exercises should be concerned with creating and/or harmonizing melodies in the classical hymn style or other indigenous hymnody already popular in a cultural area. It is recommended that compositional exercises should proceed from two-part homophony to three-part and, finally, to SATB (soprano, alto, tenor and bass). Compositions in the classical SATB style should conform to all the rules of European tonal harmony, which can be further studied in standard books on harmony. Compositions in indigenous hymnody styles should equally conform to the stylistic elements characteristic of the area style that may have evolved from the European SATB style. Performance of sample compositions should be opportunities for assessing conformity or calculated departure from the norm.

STEP VII *Evaluation project*

By the end of the year, a student should be able to produce a free composition project that should form part of her/his internal or external evaluation in the course. The composition project should demonstrate creative originality, as well as the student's grasp of the idioms of composition found in the local culture and other culture/s that were studied. A student should choose his/her own style, medium and combination of instruments/voices. The work should not have fewer than forty-eight bars, and not more than one hundred and twenty bars. Instructors could guide students in the choice and use of materials. But the actual composition should be the independent creative effort of the student who may be required to analyze, explain and defend her/his techniques.

TOPIC 2 Transcription and arrangement

STEP I

Transcription is a necessary skill that every music student in Africa must acquire, irrespective of her/his intended area of specialization. The literate musician in Africa will be required to work in Africa or with African resources, and give leadership in contemporary musical expressions deriving from her/his cultural roots and models. The musician therefore needs to be able to hear music, reproduce it correctly, and permanently document the version heard in written form. It is only when she/he is able to do so that she/he can theorize an architectonic design for its compositional transformations, and undertake arrangements in any form for presentation to a contemporary cosmopolitan audience. Otherwise, when it is a matter of creating and producing indigenous music by rote, the literate musician may never surpass the indigenous experts. If merely reproducing indigenous prototypes or ideational norms are all a literacy-trained musician can accomplish, she/he might as well rely on the indigenous experts. We need skill in transposition, and an imaginative creative industry in order to be capable of extending the range of indigenous compositional idioms and mediums. In doing so, competence should be demonstrated in adapting some extraneous cultural compositional elements as well as giving modern vision to the scope and content of indigenous music theory.

STEP II

An indigenous song or tune will be reproduced in class. Every student must transcribe it independently, using the procedure already recommended in Volume 1, Module 102, Unit 3 if she/he is as yet not competent. Transcriptions will be checked for accuracy.

STEP III

Arrange the tune for any ensemble combination recommended by the instructor. Note that the arrangement of a tune is a creative process that relies on some of the techniques of the original composition of a piece. An arrangement of a four-bar tune could result in a forty-eight-bar piece of music, for instance. Arrangement is an exercise intended to re-create the form and texture of an existing piece of music or a melody for another preferred medium or instruments/voices. It could result in the simplification, reduction or elaboration of an existing piece. Exercises in arrangement should aim to adapt a known composition for immediate performance by available voices and instruments. Where no music instruments are available, exercises in arrangement of transcribed tunes should be for any combination of human voices with or without simple accompaniments such as hand clapping, feet stamping and any other suitable percussive effect on the human body.

STEP IV

Introduce other available simple and short music scores to be arranged for the available performance medium and ensemble, after experience has been gained in arranging transcribed tunes.

STEP V *Evaluation project*

As an alternative to Topic I, Step VII, any student may prefer to collect and transcribe about four indigenous tunes/songs. She/he should structure and arrange them into a piece for an approved ensemble of her/his choice. The other criteria for evaluation introduced in Topic I, Step VII will apply.

TOPIC 3 Open-ended composition

STEP I

Africa has a strong and fascinating tradition of performance-composition. Performance-composition by its nature and demands is a great test of creative imagination and spontaneity. It demands spontaneous decision-making processes in composition, and relies on a known situational framework to interpret contingent occurrences. If an error occurs, it cannot be recalled because live performance of music, particularly in the performance-composition tradition, is a transient artistic process. Where indigenous mother instruments are available in a culture, budding composers are encouraged to specialize as performers on such instruments over a period of time through apprenticeship to the indigenous experts. We have emphasized that a learning approach on any indigenous instrument must combine an oral and a literary process such that exercises in performance-composition, which entail extemporization/improvisation, should be easy as soon as skill and fluency are acquired in playing a mother instrument.

STEP II

Students are to be provided with themes for performance-composition. A theme must be suited to the melodic, melorhythmic and technical demands of an instrument. For the exercise, assemble an appropriate accompaniment ensemble to provide the textural-structural framework for composing the assigned theme. Note that an accompaniment framework is the foundation in the performance-composition practice that establishes the character of a piece. The performance-composer is thus at liberty to explore and demonstrate creative genius in painting and weaving spontaneous solo elaborations on a theme in a manner that communicates her/his sonic interpretations of what is transpiring in the context of an event. Usually, when the same theme is elaborated on a number of occasions in the same context it acquires a standard format. Such a performance format becomes the recognizable model – a reference – for every fresh re-composition in every performance session by the same or other artistes. It must be borne in mind that, in a performance session, musically extraneous factors in a context inform creative process. So also would the performance composer's state of being at the performance moment.

STEP II

A student could opt for performance-composition as an alternative to a composition project or the other literary projects recommended in Topic I, Step VIII, and Topic 2, Step V. Such a student should first compose the accompaniment framework for her/his spontaneous creative exercise. The presentation should last some ten minutes. Where a tape recorder is available, the student should record about three other sessions of her/his performance-composition on the given theme prior to the final session for a jury of assessors. The recordings will show the progressive versions of spontaneously composing with the theme before the final live concert for jury assessment. A tape recording of an authenticated performance-composition before a live audience could be submitted for an external examination in lieu of a live performance.

MODULE 302

FACTORS OF MUSIC APPRECIATION

UNIT 1 – CREATIVE LISTENING 33
TOPIC 1 More exercises in matching melodies 33
TOPIC 2 Improvising/extemporizing on a shared fundamental melody – the unilinear ensemble structure 34

UNIT 2 – ANALYTICAL PERCEPTION III 36
TOPIC 1 Aural reproduction and analysis – rhythm patterns 36
TOPIC 2 Aural reproduction and analysis – melorhythmic statements 40
TOPIC 3 Aural reproduction and analysis – melodies 40
TOPIC 4 Aural reproduction and analysis – identifying intervals 41
TOPIC 5 Hearing, spelling and identifying chords 41

UNIT 3 – TECHNICAL REPRODUCTION OF RECEIVED SOUND III 42
TOPIC 1 Hearing, reproducing and writing rhythm statements 42
TOPIC 2 Hearing, reproducing and writing melorhythmic statements 42
TOPIC 3 Hearing, reproducing and writing melodies 42
TOPIC 4 Hearing and writing intervals and chords 43
TOPIC 5 Transcription techniques for multiple voices 43

UNIT 4 – SETTING TEXTS TO MELODY 45
TOPIC 1 Composing with texts in local and foreign languages 45

CREATIVE LISTENING

TOPIC 1 More exercises in matching melodies

STEP I

For the best results in the application of creative reflexes, the tunes that are used for exercises should be unfamiliar to the class but indigenous. An oral exercise in producing harmoniously matching tunes between any two or three students needs to be repeated a couple of times without break. This would allow the matching voices the time to settle on a best effort. To participate effectively in these exercises one has to develop the ability to listen to other parts while composing one's own independent contribution.

STEP II

The class should first learn the tune to be matched in unison.

STEP III

The fundamental melody should now be assigned to a voice or an instrument. Individuals should take turns providing compatible or complementary melodies to this fundamental such that the result conforms to the norms of part-singing in the culture area. This is an exercise that draws on a person's intuitive harmonic instincts. It is possible that the outcome of the exercise may not totally reflect indigenous harmony in African locations where the harmonic grammar of the hymn style, modern popular music and other European classical forms have formed the bulk of the students' musical experiences. What is important is developing the ability to spontaneously create a harmonic equivalent of a melodic gestalt.

It is expected that the cultural sonic references in such locations could be hybrid, i.e. a mixture of indigenous and extraneous standards of concordant musical sound. The exercise in matching melody will be deemed appropriate so long as the class does not express any dissatisfaction with the harmonic and melodic blending of the two or more melodies.

Where there is a text, the complementary melodies should use the same text. In doing so, bear in mind that, by the indigenous principles and techniques of complementary or compatible melodic setting, the matching melody may not necessarily use all the words of a text already framed by the fundamental melody. That is, since the meaning of the text is already conveyed by the fundamental melody, the matching melody could merely select and stress some key words or a phrase of the text in an independent melodic theme. A complementary melody quite often strives for rhythmic independence from the fundamental.

In such a procedure a common text becomes an element of unity between the harmonious melodic entities. A third complementary melodic line should be introduced as soon as two melodies become matched.

STEP IV

Add simple softly clapped or played rhythm patterns to accompany the voices. Add any available melorhythm instrument as yet another line of the musical texture complementing the melodic lines. Where a melody instrument is available and is not carrying the fundamental melody, it should provide another distinct matching melody. If there already is sufficient melodic interest in the on-gong voices, a florid musical instrument such as a flute or string instrument could contribute an obbligato line to the polyphonic texture.

TOPIC 2 Improvising/extemporizing on a shared fundamental melody – the unilinear ensemble structure

STEP I

Introduce a composite melody to be reproduced by the class.

STEP II

Divide the composite melody into its two or more constituent sections. Note that the sections do not necessarily need to be of equal length. The structure of a melody should suggest the most appropriate fragmentation. Allot the sections to groups of students. Reproduce the composite melody a couple of times as a guide for each group to contribute only its own section or fragment. Continue until the various sections achieve smooth successive entry in reproducing the melody.

STEP III

Choose a student from each of the groups that sang the sections of the melody to repeat the exercise. As soon as they can fluently contribute their individual parts to the shared fundamental melody, each contributor could begin to improvise or extemporize melodic, melorhythmic or rhythmic patterns for filling in where they normally are silent. Such filling in should be harmoniously appropriate. We should now have as many voices participating for the entire duration of the length of the fundamental melody as there are parts already singing various sections of it. The shared fundamental melody line will continue to emerge distinctly all the time if the exercise is successful. To emphasize this, each singer should outline her/his section of the fundamental melody strongly, and then create the continuously changing fill-in patterns at a subdued dynamic level.

This exercise could be done with a combination of voices and instruments – melodic, melorhythmic or rhythmic. It is possible that a melody divided into four sections could be produced by three voices, in which case one voice contributes two sections at different points in the melodic time. Ordinarily, a melodic structure should recommend the number and timbre of voices that could be combined in a unilinear structure. It is important that each contributing voice or instrument has a distinct tone colour. For these exercises to become rewarding creative experiences, every participant has to concentrate on her/his part while at the same time listening attentively to what the other collaborators are doing. Since two or more voices sound at the same time, there is an intuitive chordal-harmonic dimension to the product. The resulting harmony must conform to the standard norms of concord and part relationship prevalent in the culture area.

ANALYTICAL PERCEPTION III

TOPIC 1 Aural reproduction and analysis – rhythm patterns

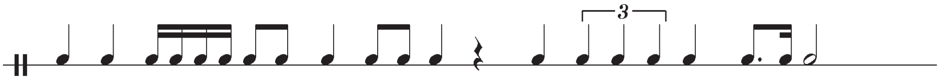
STEP I

This is a continuation of the exercise in this Module, Unit and Topic in Volumes 1 and 2 of this series. Progressively more difficult exercises should be introduced and reproduced. An exercise would first be analyzed for form, rhythmic motifs and any striking rhythmic configurations. Also analyze for time signature, number of bars, etc.

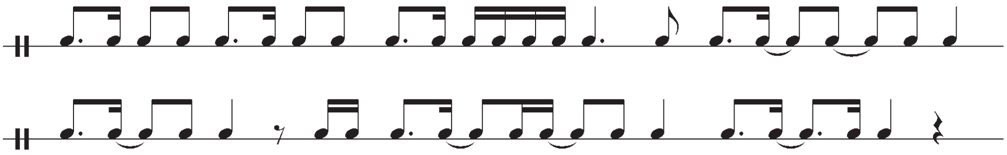
STEP II

Proceed to introduce advanced exercises with varied rhythmic structures. The class should sing each onomatopoeically after analyzing it for the properties outlined above.

Ex. 1 i



Ex. 1 ii



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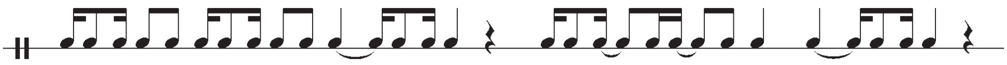

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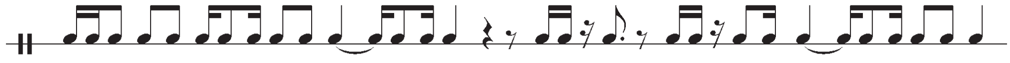

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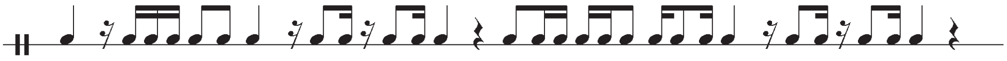

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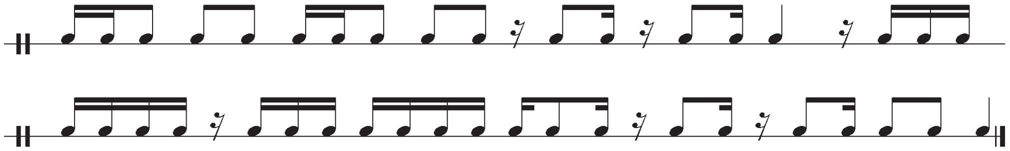

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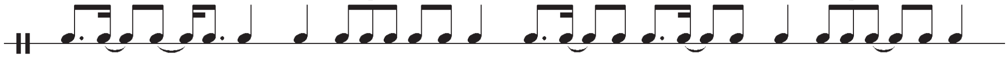

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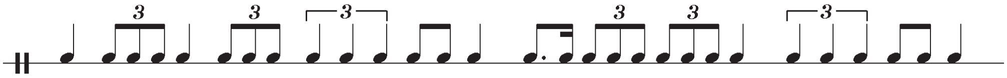

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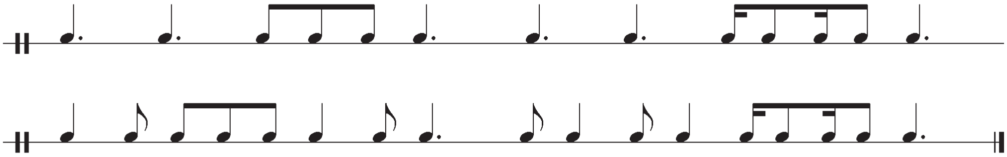
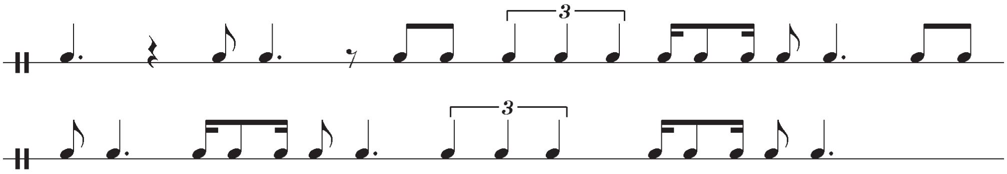
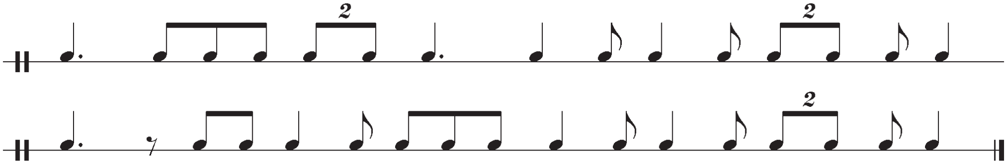


Ex. 1 vi (b)



Ex. 1 vii (a)



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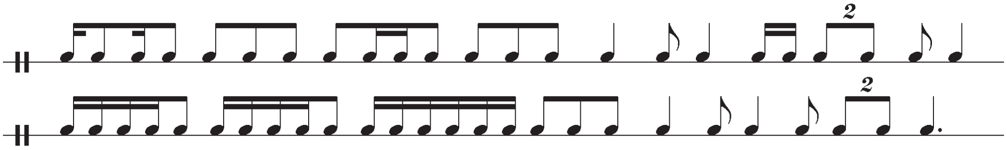

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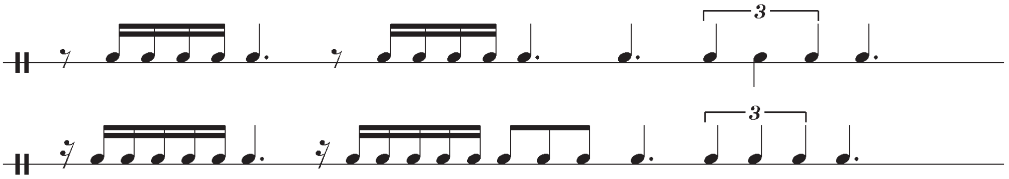

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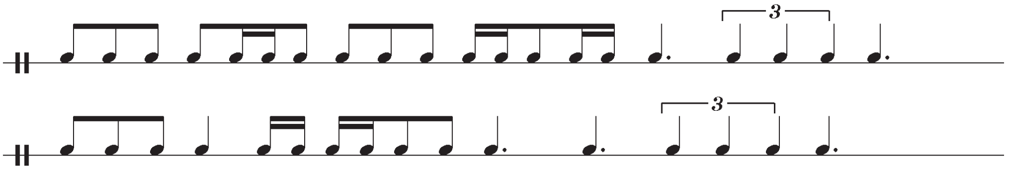
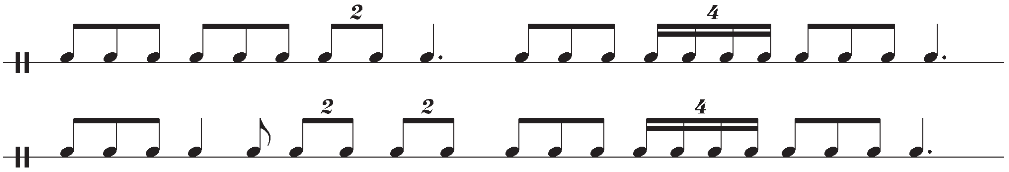


Ex. 1 ix (a)



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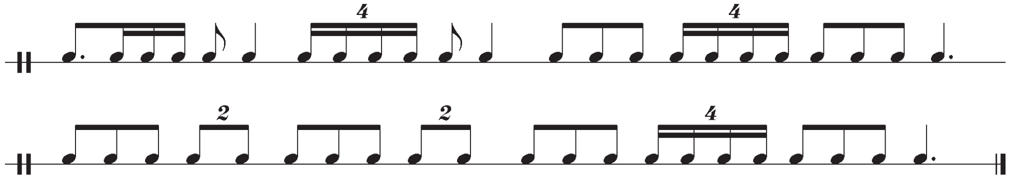
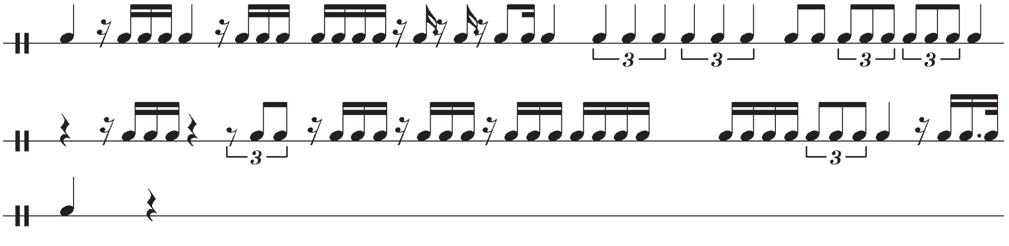


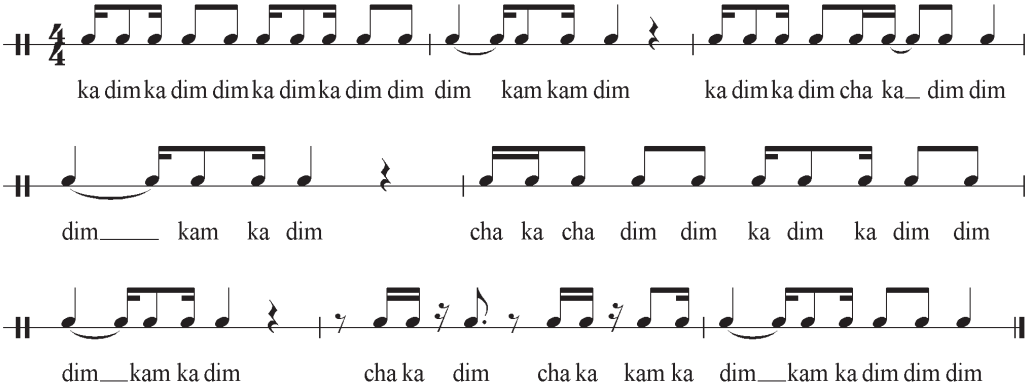
Ex. 1 x



STEP III

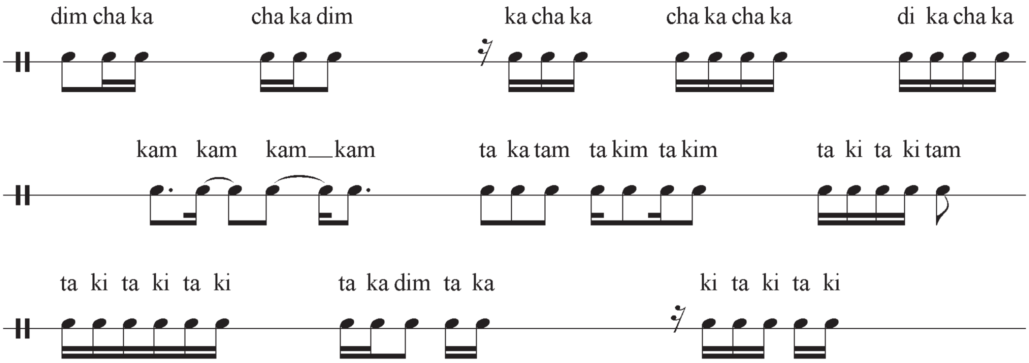
Note that exercises iii to ix have a special feature in common. What is this special feature? Whenever you observe such a feature in indigenous music it makes the problem of transcription much easier. But you must watch out for possible variations even in instances of a recurring, answering phrase. Identify the time signatures and determine the number of bars. Point out any special rhythmic features such as interposition of common and compound structures. It would be helpful if everybody attempted to sing the rhythms together. The emphasis is on instrumental singing or onomatopoeia, not using taa and laa syllables. Exercise iii could, for instance, be sung as follows:

Ex. 2


ka dim ka dim dim ka dim ka dim dim dim kam kam dim ka dim ka dim cha ka_ dim dim
dim___ kam ka dim cha ka cha dim dim ka dim ka dim dim
dim__kam ka dim cha ka dim cha ka kam ka dim__kam ka dim dim dim

Start each exercise very slowly in order to capture the intricacy of each rhythmic statement. A very important aid to grasping the structural sense of the rhythmic statements is the regular marking of the main beats, that is, the pulse, with one foot. As soon as the full statement is mastered, increase tempo as much as possible, especially in Exercise 1, i to v, in order to appreciate the interest of the patterns as sung drum sounds. Choose your own vocables from the drum-singing models in your locality, or try the following vocables, which we recommend for singing some peculiar rhythm motifs:

Ex. 3


dim cha ka
cha ka dim
ka cha ka
cha ka cha ka
di ka cha ka
kam kam kam__kam
ta ka tam
ta kim ta kim
ta ki ta ki tam
ta ki ta ki ta ki
ta ka dim ta ka
ki ta ki ta ki

TOPIC 2 Aural reproduction and analysis – melorhythmic statements

STEP I

Play progressively more difficult phrases and statements on an available melorhythm instrument. Class reproduction of melorhythm phrases/statements should vocally simulate the timbres and tone levels of the instruments as closely as possible. After accurate vocal reproduction, proceed to analyze the statement.

STEP II

As soon as skills in vocal reproduction and analysis of statements played on the melorhythm instruments have been mastered, individual students should take turns to play the statements in Topic 1 on any available melorhythm instrument, using as many tone levels as possible to transform the rhythm patterns into melorhythmic tunes. The class should reproduce each statement that is played in full or sections.

STEP III

Attempt to transform the melorhythm statements into melodies by singing tunes with the patterns. Further exercises in creativity should include extemporizing students' own texts to the melodic statements so derived.

TOPIC 3 Aural reproduction and analysis – melodies

STEP I

Sing or play melodies for the class to reproduce without the text, if there is any. Proceed as in previous exercises to analyze the melody with respect to form, the structure of the component phrases or fragments, the intervallic structure (stepwise or leaping), the intervallic range, the key note/tonal centre, starting pitch, cadential progression, and any other significant compositional features that give the melody its distinct sound.

STEP II

New tonics/tonal centres will be given without need for sounding modulating chords. Reproduce the same melody without noticeable break in as many starting pitches as given.

TOPIC 4 Aural reproduction and analysis – identifying intervals

Use any available keyboard instruments to play various intervals of two notes. These should be identified numerically without first singing and calculating the distance between the component notes. By now, all the possible intervals within an octave on available keyboard instruments should easily be identified instantly.

TOPIC 5 Hearing, spelling and identifying chords

STEP I

For this exercise, keyboard instruments on which chords of three or four notes can be played are to be used. Two performers on an instrument such as the xylophone could work together to sound chords of three or four notes. On instruments with rapid decay of sound, compensate by sounding each chord, using the reverb or multiple rebound stroke technique.

When a chord is played, the class or individuals should sing the notes of the chord from the lowest to the highest. If there is initial difficulty in this exercise on identifying chords, first play a chord in a broken manner, and then play it as a block sound.

As a chord is spelt, the value of the intervals between adjacent notes should be determined with a view to identifying the chord by its quality – major triad, minor triad, dominant seventh, diminished seventh, etc. If this exercise is done with using a traditional instrument that is not in a diatonic scale, it should be necessary to sing the notes of a chord, identify the intervallic combination making up the three- or four-note chord without the necessity to give it a conventional qualitative name, especially if the structure does not conform to the European classical chord mode. Make up terms for identifying culturally unique chord sounds so produced. Avoid contriving indigenous musicological constructs to conform to European classical music theory. What is important and intellectually stimulating in the contemporary literate approach is to devise discursive modes for uniquely indigenous African music formulations.

If a problem is encountered in calculating and determining a chord by ear, the notes could be written down as a further aid to studying the qualities of the component intervals.

The ultimate aim of this exercise is that a chord, especially the more common European tonal music chords, should be recognized spontaneously by the sound spectrum without the need to spell or sing the intervallic structure.

STEP II

Move from chord types available on indigenous keyboard instruments to the European classical chords such as the major triads, minor triads, seventh chords, diminished chords, augmented chords, etc., where a piano or other European classical keyboard instrument is available.

TECHNICAL REPRODUCTION OF RECEIVED SOUND III

TOPIC 1 Hearing, reproducing and writing rhythm statements

Proceed as in Module 102, Unit 3, Topic 1 to do exercises involving advanced rhythmic patterns in all the indigenous and conventional time signatures, bearing in mind the techniques already recommended for the step by step transcription of a single line of music. For more advanced exercises, play the rhythm statements in Ex. 1 of this Module for transcription in class.

TOPIC 2 Hearing, reproducing and writing melorhythmic statements

Proceed as in Module 102, Unit 3, Topic 2, to do exercises involving advanced melorhythmic statements as well as short extemporizations on melorhythmic themes. It might be necessary to invite and guide an indigenous mother musician to play the statements or phrases for class exercises. After writing, members of the class should sing their transcriptions for the mother musician to approve both the accuracy of pattern and the manner of vocal interpretation. Lines should be drawn to accommodate the essential tone levels of the melorhythm instrument that are used. Use signs to indicate the sound effects of which the rhythm has been captured and transcribed. Explain the nature of the sound effects, and the technique of production. The written transcriptions should be graded for tonal and rhythmic accuracy.

TOPIC 3 Hearing, reproducing and writing melodies

Proceed as in Module 102, Unit 3, Topic 3 to reproduce vocally and to write standard melodies, indigenous as well as from written works.

TOPIC 4 Hearing and writing intervals and chords

STEP I

This is a continuation of the exercises recommended in Unit 2, Topics 4 and 5 of this Module. There will be no need to sing the intervals or spell the chords. The instructor should merely give the lower or upper note of an interval before playing it. Each member of the class should work silently and independently to identify and write down the second note, as well as the value of the interval.

STEP II

Give the key for exercises dealing with chords derived from the European classical scale. The aim of the exercise is for each student to identify a chord played, and construct, as well as name it, on paper. For purposes of uniformity in grading, the position on the stave of the lowest or highest sounding note of a chord could be given.

TOPIC 5 Transcription techniques for multiple voices

STEP I

In contemporary professional practice we are very likely to have a need to transcribe a music piece performed by more than one voice or instrument, or both. In fact, such a transcription is necessary for a factual analysis of the musicological features of the music recorded during field research.

Identify the number of instrumental/vocal lines constituting the texture of the piece, and the ensemble role of each. If a chorus of people is singing in unison this should constitute only one voice or line of musical texture. We must, however, make a note that the transcription is of a chorus, not a solo singer. There is a difference between the sound spectrum that is produced by a solo voice and that of a chorus singing in unison.

Also identify the timbre of the various instruments, and the ensemble roles in terms of pulse line, reiteration of a fixed answering phrase, solo or principal melody/melorhythm, phrasing referent role, etc. Find out whether any two or more instruments/voices are used in a unilinear structure, that is sharing a primary line of the texture of the piece.

STEP II

You need the discipline to concentrate on a particular line of the musical texture played on an instrument or sung. It is advisable to start with the pulse line and phrasing referent line where these are present. You may also start with the principal voice, depending on the nature of the piece. Once you are able to pick out and concentrate on a line of musical texture by mentally pushing the others to the background, proceed to transcribe the part as in the exercises in transcription of rhythm and melorhythm statements or melodies as the case may be.

Transcribe only two or three repeats if the phrase/statement is repeated continually without variations. Then transcribe the pattern in those other sections where you need to relate it to what is happening in the other parts much later in the music. If it is a voice that is sharing a unilinear structure, transcribe the essential phrase or fragment that it performs and then a few sample variations. You can then mention, describe, or transcribe if you so wish, the filling-in patterns. For purposes of structural analysis, it is the fundamental lines of musical texture and their developments/extensions that are of primary importance.

STEP III

Every ensemble instrument should be transcribed on a separate stave – conventional or otherwise. Join the staves and align the patterns of all the parts to agree vertically. Insert bar lines to accord with the time signature of the piece. Put the instruments that are combined to produce a unilinear structure on adjacent staves, and use a bracket to link them at the beginning of the stave. If more than one time signature is structured to a unifying pulse pattern, the latter should be the reference for aligning the rhythmic structures of the various parts vertically, although this would be unlikely in indigenous music. Always check transcriptions for mathematical accuracy with reference to the time signature, where applicable.

STEP IV

The piece of music being transcribed has to be played back as many times as necessary or at the discretion of an instructor, especially in a test situation. If transcription is a class exercise, then the identification of textural lines and instruments/voices should be treated as a group exercise. The instructor should then call out the order in which the ensemble parts will be transcribed. It is advisable to always start a playback from the beginning of the piece so that students would follow the line being transcribed from the beginning to the appropriate bar or phrase being transcribed. Class exercises should not exceed twelve bars of a piece.

In longer transcriptions for projects in music analysis, it may not always be necessary to go as far back as the beginning during playback. Use the counter on the tape recorder to mark where you stop each time.

In fieldwork projects, extensive transcription of a long piece may not be necessary. Transcribe the opening section that should incorporate the basic materials used in the piece of music. Then move to sections that are of special analytical interest, that is, where something structurally new and interesting is happening. Then take the end of the piece. In a performance for a solo instrument with an accompaniment framework it is advisable to transcribe all of the solo part if it is not too long; while transcribing just enough bars of the accompaniment parts to establish the standard texture and any other changes in the accompaniment structures.

SETTING TEXTS TO MELODY

TOPIC 1 Composing with texts in local and foreign languages

STEP I

This Unit supplements Module 301, Unit 2. Write down a sentence or two. The class should say the sentence a couple of times to grasp the natural rhythm of the text. For texts in indigenous languages, highlight the speech tones as they convey the meaning of the sentence.

STEP II

Each student should make up her/his own melody in class. The melody for texts in indigenous languages should reflect the rhythm and tone levels of the language in order not to sacrifice meaning to fanciful musical expediency as we have consistently cautioned. It will be observed that the melodies created by members of a class on a common text will invariably be different according to each creative personality. This reminds us that, even in tonal languages, text influences melody but does not constitute the only factor that determines the final outcome of a melody. However, composing a melody remains an intrinsically musical process that reflects the creative and cultural genius of the composer.

STEP III

Each student should write down her/his own melodic creation after working out the time signature and rhythmic framework. Choose a convenient key for writing. A convenient key is that which, for writing and mechanical reproduction, does not simultaneously involve too many flats or sharps in the key signature and too many ledger lines, depending on the melodic ambit. If the melody needs to be accompanied on a pitched instrument, a convenient key or starting pitch is that in which the range of the melody fits the natural tessitura of the singer that the composer has in mind – in this case, probably her/his own voice.

STEP IV

Sample compositions should be sung or played in class. The class should check the vocal or instrumental reproduction for accuracy of rhythm and tone level as it is quite possible for a person who is poor in transcription to make up a melody, write it down wrongly, and still sing it correctly. It will take another competent performer to detect the difference between what the composer intended and what s/he has written down. For this reason it will always be useful to have a second competent person check the written version while it is being reproduced. Any errors in transcription should be corrected as one of the aims of this exercise is to give further training in transcribing musical sounds, whether original compositions or other heard sounds.

MODULE 303
MUSIC INSTRUMENTS

UNIT 1 – TRADITIONAL ENSEMBLE TECHNIQUE

UNIT 1 – TRADITIONAL ENSEMBLE TECHNIQUE 49
TOPIC 1 How music instruments relate in an ensemble 49
TOPIC 2 Practical ensemble experience as a learning process 57

TRADITIONAL ENSEMBLE TECHNIQUE

TOPIC 1 How music instruments relate in an ensemble

STEP I

A mother instrument has tones or pitches that can be manipulated in a performance for musical objectives or to command non-musical contextual activities. These include taking solo parts and directing other instruments in an ensemble. It also is responsible for determining the formal outcome of every occasion of performance by structuring or interpreting the contextual activities within the recognizable but flexible-elastic event format for which a music type has been instituted in the first instance. The mother instrument is used equally to communicate to and discuss with members of the immediate audience who understand drum language techniques, as well as to send coded messages to the community at large. The person who plays a mother instrument is identified as a mother musician. A mother musician in the African indigenous conceptualization could be a man or a woman who is expected to possess the following capabilities:

- Exceptional expertise as a performer on the instrument as well as communal recognition as a specialized exponent of the meaning of the type of event music. As such, s/he has to be a proficient performer-composer, that is, a spontaneous composer.
- In-depth knowledge of the nature, structural features and scenario of the event for which the musical arts type that s/he interprets is the primary event music. Usually a mother musician emerges and is acclaimed in the context of the event for which her/his music is institutional. The mother musician then applies the various prescribed formal-structural features of the event music to accompany, pace and conduct the normative programmes of the event, as well as contingent incidents.
- She/he must be a competent performer on the other accompaniment instruments of the ensemble. This enables her/him to detect and correct errors, assign accompaniment themes to instruments of the ensemble where necessary for new compositions, and assess new artistes being recruited into the group. Where she/he is not a performer on any of the instruments, she/he should at least be cognizant of its musical and technical possibilities to be able to assign an ensemble part to it.
- She/he must possess leadership qualities. The mother musician is the artistic as well as social leader of the ensemble or group. Her/his duties, apart from recruiting new or temporary artistes, include negotiating engagements, fixing rehearsals where necessary, sharing income, maintaining discipline in the group, and assigning jobs and other organizational responsibilities to other members. She/he could also have the responsibility of procuring, repairing and safekeeping of the instruments of the group that are not owned by the individual performers.

- She/he has knowledge of the prominent members of her/his community with whom she/he may interact as customarily appropriate in the context of performance theatre. In some instances she/he is a reliable custodian and reference for the history of her/his community and she/he should know the lineages of important families and human personalities.
- The mother musician has tremendous socio-cultural responsibility since the success of an event requiring her/his musical arts expertise rests primarily on her/him at both the ritual and celebratory levels. As such she/he needs to be a dependable, social personality conscious of her/his social/political/religious roles, which are critical for a successful outcome of an event context. This is why every skilled and proficient performance-composer is not necessarily a mother musician.

A performance-composer for the music-event type that comprises music that does not transact other cultural events is merely recognized at the artistic level of expertise, not at the socio-contextual level of the "mother" of an event. As such, she/he can afford to indulge in the eccentric behaviour often involuntarily impelled by the nature of the musical arts. She/he, usually, is merely an expert musical arts entertainer such as modern popular musicians, and not the determiner or marshal of an institutional cultural event.

STEP II

In Module 203, Unit 2, Topic 2 we discussed the various musical roles of the music instruments that are commonly encountered in indigenous African ensembles. We noted that all the ensemble roles might not be physically represented in every ensemble. Any other instrument in the ensemble could incorporate the critical structural elements of the missing ensemble instrument role in their ensemble themes. For instance, an ensemble could dispense with the phrasing referent or the pulse instrument. The indigenous ensemble themes of the two instruments would then be structured into the basic themes of other instruments, including the human voice.

The size and timbre of the music instruments preferred by a musical arts group is guided by the nature of the music produced by the group, its presentation dynamics (mobile or stationary), and the societal use to which the music is put with regard to visual-sonic symbolism. Thus there are soft-toned solo instruments played by itinerant solo artistes to entertain people in small groups and there are mobile music groups such as minstrelsy groups that perform while they move around the community, which commonly are vocal-instrumental groups. Other mobile types are mytho-mystical spirit manifest theatre or social theatre or children's groups. As mobile groups, these prefer light instrumental accompaniment played on portable instruments. A mytho-mystical theatre group that features an embodied spirit manifest as its focus of musico-dramatic presentation, for instance, needs to give a signal or warning to the community of its passage and presence. This is done with some significant light orchestral or orchestral choral music, which alerts the hearer to observe the prescribed audience protocol, such as avoiding direct encounter with the embodied spirit actor.

Some music groups perform in stationary locations at prescribed venues. Such groups could employ large orchestral ensembles that often include heavy instruments that cannot be played conveniently while in transit on foot. Such instruments include the non-portable xylophone species, the tuned drum row, the pot chimes, the heavy wooden slit drums, etc.

Music for the dance, i.e. music that is conceived and composed specifically for choreographed and specially learned dances, also often requires a large assemblage of music instruments. Usually choreographed dances are presented at fixed locations. While in transit (on foot as by tradition or in a motor vehicle according to contemporary modes of travel) to the location of the performance, a few light instruments of the ensemble could be played to keep the artistes in the mood, as well as to announce the passage of the group. The performance proper is given in fixed venues as a stationary musical arts presentation.

STEP III

The prominence given to a music instrument depends on its ensemble role. When a mother instrument is present, it usually is the most prominent. When a phrasing-referent instrument, such as the bell or a wooden knocker, is present, usually in large ensembles, it is given some prominence. This is because the other ensemble instruments, including the mother instrument, rely on it as a guide or reference for organizing and phrasing of the linear structures of their respective ensemble themes, especially during improvisation. The phrasing-referent instrument therefore is usually high pitched and plays its pattern on one level of tone – monotone.

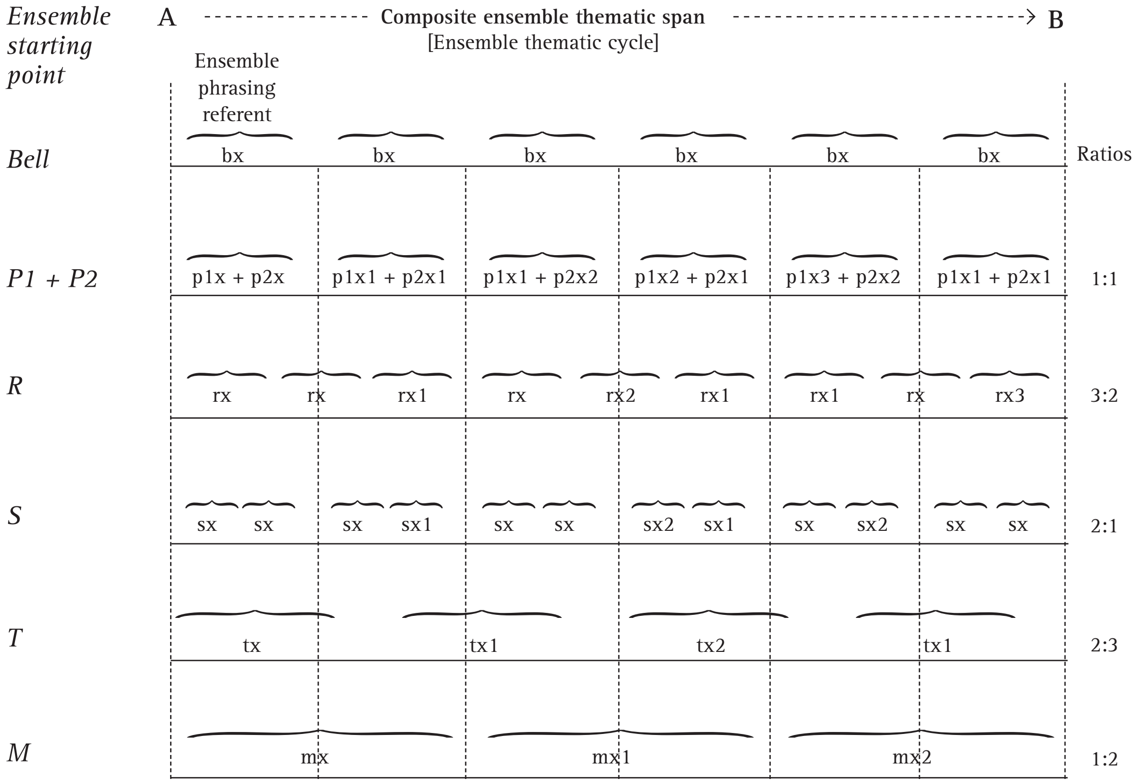
We have consistently emphasized that some vocal lines have complementary relationships in indigenous compositional practices. Harmonic thought is conceived linearly, so that harmonic intervals and the resulting chords are incidental and not rationalized as independent vertical formulae or calculations. And yet vertical harmonic outcomes in indigenous music systems of Africa, although intuitive and spontaneously realized, do conform to culturally peculiar idiomatic preferences.

Ensemble themes assigned to the instruments of an indigenous ensemble do not have equal phrase lengths. There are defined relationships between the lengths of the fundamental themes/phrases/statements assigned to each instrument/voice or a combination of instruments/voices involved in a unilinear thematic structure. In many instances an instrument/voice works within the span and structure of this fundamental thematic length for the duration of a piece. When there is a need to develop such a fundamental theme/statement by externalized devices or by manipulating fragments of it, the span, that is, each integral statement constituting a developmental frame or block, of such an exercise should be a multiple of the fundamental. And when the performer resolves such an improvisatory solo excursion she/he must fit appropriately into the unilinear framework so as to avoid putting off other performers who share the same essential ensemble theme. The phrasing reference instrument could equally be a guide to proper re-entry into the fundamental theme.

Most ensembles usually have a common starting point – the ensemble starting point – for all the lines of the ensemble texture, irrespective of the varied lengths of the themes/phrases/statements assigned to each instrument or voice, or combination thereof. The bell or other such instrument with a high, single tone level usually forms the reference for determining the phrase length (usually in simple ratios) of the ensemble themes/phrases/statements played by the other ensemble instruments. In other words, the other instruments relate to the bell in certain simple ratios. Hence such a guiding instrument is known by its primary ensemble role as the phrasing-referent instrument, that is, the standard reference for the organization of the component phrase lengths of other ensemble lines. A standard reference could serve many different pieces and music types across many cultures in indigenous Africa. The phrasing reference pattern is also the guide enabling soloists to organize the length and resolution of externalized solo improvisations and extemporizations. Furthermore, any musical excursion, which, for dramatic or artistic-aesthetic reasons, deliberately departs from the fundamental thematic length and basic structural pattern of a theme assigned to an instrument, must be resolved into the ensemble starting point or, otherwise, the starting point of the phrasing-referent instrument when present. The pulse instrument helps to mark or pound the ensemble starting point, and grounds the structural peculiarity of the high sounding phrasing-referent instrument as well. The temporal span of the ensemble phrasing-referent (EPR) is reiterated without variation or break for the duration of a piece in performance-composition situations.

Fig. 1 presents a graphic model that illustrates the nature of the relationships between the phrase lengths of the other instruments of an indigenous ensemble and how they relate to the length of a phrasing-referent line. We will also use it to explain the plan of an indigenous ensemble with respect to textural and formal design.

Fig. 1. Model of the relationship of other ensemble theme lengths to the ensemble phrasing referent


Ensemble starting point
A
Composite ensemble thematic span
[Ensemble thematic cycle]
B
Ensemble phrasing referent
Bell
bx bx bx bx bx bx
Ratios
P1 + P2
p1x + p2x
p1x1 + p2x1
p1x1 + p2x2
p1x2 + p2x1
p1x3 + p2x2
p1x1 + p2x1
1:1
R
rx rx rx1 rx rx2 rx1 rx1 rx rx3
3:2
S
sx sx sx sx1 sx sx sx2 sx1 sx sx2 sx sx
2:1
T
tx tx1 tx2 tx1
2:3
M
mx mx1 mx2
1:2

The symbol x represents any fundamental ensemble theme/phrase/statement assigned to any instrument such as the bell (b), instruments P (p), R (r), S (s), T (t) and M (m) in the illustration: bx, p1x + p2x, rx, sx, tx and mx then are different but inter-complementary themes. The length of the thematic symbol, x, thus is variable, so that x1, x2 … symbolically represent any internal structural variation on a fundamental theme/phrase/statement. We have left out the graphic representation of the externalized development of a theme. Note that p1x + p2x represent one essential ensemble theme shared between two instruments that may be different types of instruments, or different sizes, and thereby tone levels, of the same instrument type/specie paired to play an ensemble line in a unilinear structure.

- We find, in the above graphic illustration of an ensemble piece, that, while one ensemble line played on an instrument could have the same span as the length of the phrasing reference (1:1), another could be half its length (2:1), and yet another have a ration of 2:3 to it, and so on. Thus, for each instrument or paired instruments, there must be a regularly recurring point of agreement (reference) with the phrasing-referent in performance time; and possibly different points of agreement with the other instruments in the ensemble.
- Instrument M is likely to be the mother instrument because its thematic framing indicates the most extensive fundamental statement. It also exhibits signs of carrying the highest rate of developmental initiative.
- P1 and P2 are paired in a thematic time frame to produce one ensemble line, P1x + P2x (*) that is shared in half. It is possible that the internal sharing of such a theme could be present in other ratios.
- Instrument S could be the pulse line-instrument, which could, for instance, pound two pulse notes of equal duration in the same time frame as a complete statement of the phrasing-referent line.

What we have in Fig. 1 is a model that also illustrates the planning of an ensemble texture in the African indigenous music system. In the organization of indigenous ensembles in which various parts start at the same point, to state and compose within their respective and possibly varied theme lengths, it takes some span of musical time, A–B, for all the parts to come together again at the ensemble starting point (ESP), A. By that time, the ensemble concludes a composite cycle of the thematic aggregate, which we can call the composite ensemble theme referent that recurs. This ensemble compositional cycle or ensemble thematic cycle (ETC), gives the sonic identity of a piece of indigenous music played by an ensemble of two or more instruments, and has both vertical (harmonic) and horizontal (multi-thematic or gestalt-thematic) reckoning. A cycle of the composite thematic referent then marks a complete harmonic progression of combined ensemble themes. The various recurring frames of ensemble themes and timbres exhibit inter-structured and inter-harmonic relationships from one ensemble starting point to the next. Hence we have stated that the ETC has a span that constitutes the ensemble textural frame of reference, which constitutes the recognizable sound of a piece of indigenous music. This composite theme is cyclically repeated with internal variations resulting from the various unpredictable developmental variations independently and arbitrarily executed by each performer using her/his ensemble theme. It is also the structural frame of reference for a soloist to undertake externalized improvisations or extemporizations.

Within an ETC, the phrasing-referent instrument furnishes the durational reference for the internal or external developments executed by the various other instruments of an ensemble.

In the above model, we notice that, whereas the ensemble theme of instrument M is stated three times within an ETC, the theme for instrument T is stated four times, and that of instrument S is stated twelve times; instrument R nine times; P1 + P2 six times, and the phrasing-referent instrument six times. In terms of structural content, harmonic and rhythmic, reckoned in vertical dimension, the sonic sense of the ensemble sound continues to evolve texturally from point A to point B. A®B constitutes the ground plan for developing an ensemble piece, the ETC.

The model given in Fig. 1 also enables us to illustrate the relationships that could be encountered in an ensemble that is studied. The analyst then has to be able to identify the ensemble starting point, the fundamental thematic phrase or statement played by each ensemble instrument/voice, as well as the ETC and its internal structure or plan. We do not often come across two different instruments in an ensemble playing exactly the same ensemble theme at the same time throughout the duration of a piece. If that should occur, it must be for the reason of boosting the density of the musical sound. In such an instance, any of the instruments can be dropped without the textural structure or sound suffering any loss or disorganization of its recognizable sonic identity. However, it is always advisable to ask knowledgeable performers to explain any features of ensemble relationships that deviate from the model.

STEP IV

There is a hierarchy in the freedom allowed to instruments in an ensemble, vocal, instrumental or mixed, to extemporize or improvise. Usually the mother or solo instrument has unrestrained liberty for spontaneous creative exploration within the musical or contextual norms of a culture. In this regard an obbligato instrument in an ensemble that has a mother instrument or vocal solo also enjoys the creative freedom of the principal or mother instrument. Action rhythm instruments/voices have limited freedom to extemporize, and are usually restricted to a filling-in pattern and/or internal variation development of assigned action themes. Intensive variations occur during animated rhythm sections or the transitional mixed rhythm passages for changing from one piece of a certain character to another of a different textural matrix. In indigenous performances, unnecessary rivalry between parts is eschewed. There are passages, however, where two instruments could engage in musical dialogue.

The phrasing referent instrument is not allowed any variation whatsoever for the duration of a piece because of the importance of its role to provide a fixed and recurring reference grid that unifies the spontaneous and simultaneous developmental initiatives of the other instruments. It also has the role of keeping a consistent tempo for other performers to abide by when exercising developmental freedom. Hence it is usually assigned to a performer with steady hands, and a secure metronomic sense. Such a performer needs to concentrate. A slacking off in tempo or any structural deviation in consistent reiteration of the phrasing referent theme could be musically disastrous, and earn a serious reprimand or even disrupt the performance of a piece.

The pulse-marker instrument, by the nature of its ensemble role, is also not ordinarily used for improvisation, except in the hands of an experienced performer. Its primary role of marking the steady beat and tempo of a piece must not be compromised.

We find then, that, whenever simultaneous extemporization/improvisation seems to be taking place among two or more instruments, they must be working with some complementary understanding. Otherwise, where there is more than one solo instrument and one is taking an externalized solo, the other is marking its fundamental theme. Any variations in the other ensemble lines must be restrained so as not to distract from the attention focused on the creativity of a soloing instrument. We may find instances of ensembles in which two or more unrelated, seemingly solo improvisations take place simultaneously. What would be happening musically is not a competition or contradiction. This could happen in some types of dance music in some cultures. A close study of the musical roles, affects and the dance action structured to the music is likely to reveal that one instrument, say the rhythm-of-dance instrument, is encoding the complex rhythms of theatrical action, in this case the dance movements. Another instrument such as the flute would simultaneously be providing an obbligato solo that paces the transcendent level of artistic stimulation generated by the dance, thereby heightening the contemplative interest of the music of the dance. At the same time there could even be another prominent instrument, say a human voice or a surrogate voice instrument, which may be "talking" to the audience or the dancers on a different plane of musical-theatrical perception. In such an instance three simultaneous solos would be performed at the same time, each transacting an aspect of the holistic contextual experience.

STEP V

Every ensemble has a characteristic way of starting a performance, changing from one item in its programme or repertory to another and ending a piece or an entire presentation session.

A group may prefer to have the mother musician or music leader introduce a piece and the other performers to join at the same point or in any prescribed sequence. In starting a piece, the artistic leader could cue in the other performers one after the other by stating their various themes in turn. A performer enters and takes over her/his theme as it is given. Or the artistic leader could give an introductory phrase/statement, a preamble that announces a piece, for the entire ensemble to start the piece together. In other instances the artistic leader may take an opening solo prelude, at the end of which s/he gives a musical or gestural cue that calls in the rest of the orchestra or voices or both. There are cases of a different voice or instrument playing a cue at the end of the leader's prelude to bring in the rest of the ensemble. Some groups prefer the phrasing referent instrument or the pulse marker instrument to start and set the pace for a known piece. And after a complete statement of the pattern the rest of the ensemble joins in together or in some prescribed order. This is more likely to be the case with a group that has a set order for the presentation of its repertory, where there is no need for anybody to signal or announce or introduce the order of presentation of items at her/his discretion.

Some groups observe noticeable breaks between one item and another in a performance session. Other groups mix rhythms to change from one piece to another with a different structural framework. In other groups, the ensemble thematic cycle that could be four to twelve bars long is reiterated as an accompaniment frame for a solo rendition (recital) constituting a performance session. The soloist then arranges the pieces in the group's repertory to her/his discretion and timing and guided by the contingencies of a performance session. This last arrangement is found mostly with raconteur groups, as well as in orchestral ensembles featuring a mother musician who paces and marshals the scenario of the contextual programme and actions of a type of event music.

STEP VI *Evaluation*

- What types of instruments are used as speech surrogate instruments or as mass communication instruments in your cultural area? Give the local as well as conventional names in English; also the local and international classification of such instruments.
- Give examples of mobile and stationary music groups in your community. List the number and types of instrument used by the groups you have identified. Then compare the number and sizes of instruments that characterize mobile and stationary groups. How does your data compare to the paradigm presented in Step II? Discuss the major deviations that could account for the models in your cultural area that do not agree with the more general practice?
- Apply the graphic illustration in Step III to sample vocal, instrumental or mixed musical arts groups in your community or area. Where possible, transcribe the ensemble music of the groups you use as samples. Determine the ratios that are at work in the theme-length relationships of various ensemble lines basic to the phrasing-referent instrument. Note that, even where a phrasing-referent role is absent, there is still likely to be a ratio in the relationship between the fundamental phrases or themes of the various lines of the musical texture of a group/piece. Use your transcription of the first twelve to twenty bars of any ensemble music to determine the span of the ensemble thematic cycle of each ensemble piece, and to study the nature of the harmonic-structural features that mark an ETC.
- Observe and document the techniques of starting, changing and ending a musical arts piece or an entire performance session that are characteristic of musical arts groups in your area. Identify instruments/voices by their names and ensemble roles.

TOPIC 2 Practical ensemble experience as a learning process

STEP I

This Topic assumes that a college or university music department has an indigenous ensemble in which every student can ideally participate as a performer, singer, dancer or/and actor. Where no such group exists, maybe due to lack of instruments, form a choral group and simulate instrument sound and characteristic themes vocally for the purposes of the lessons.

Every student should be able to analyze the ensemble themes, structures and part relationships of any piece of music performed by the departmental ensemble. In this lesson, analysis should be undertaken with a view to stimulate both conscious and intuitive creativity during the class performance sessions. Rotate students on instruments or/and voice parts.

STEP II

Experiment with a number of starting procedures such as starting together on a signal from a designated performer. Try various instruments, taking turns to start a piece while the others take their entry cues and join in a prescribed order. Determine which starting procedure best suits a piece or an ensemble type. Discuss what it is that makes the other starting procedures inadequate.

STEP III

In ensemble performances, it is important to understand an ensemble role well. This will help every performer to know with whom to relate more closely. It will also recommend the extent of the liberty you are allowed, if any, to improvise or extemporize on your ensemble theme; also when such an improvisation/extemporization is most appropriate in the course of a performance session. It is important to exercise individuality in a manner that recognizes the contributions of others in the best interest of a well-blended ensemble outcome.

STEP IV

Approach rehearsal sessions with an analytical attitude. For instance, after all the ensemble themes have been mastered, take turns to play alone while the other players suddenly stop playing and listen. Then the other voices/parts can start playing alongside the on-going part, one at a time. Observe what happens when a player who shares or complements the theme of the on-going ensemble line plays alongside it. Compare the result to what happens when a part that does not relate closely with the on-going line plays with it. Also play each part separately alongside the phrasing referent instrument where one is present. Note the nature of the structural or formal relationship between each ensemble instrument and the phrasing referent instrument. Try to re-distribute the ensemble lines among the instruments and voices. Observe how the exchange of ensemble roles for the purpose of analytical study may affect the sound and quality of the music.

STEP V

The ending of a piece is very important in the African indigenous music system. Rehearse well how best to end a piece of music neatly. The technique of fading could be as poor as it is an unimaginative device.

STEP VI

Allow time at the end of a piece or a rehearsal session for discussion and analysis of rehearsal experiences. Use such post-mortem sessions for a critique of the arrangement of the piece, the role and performance of participants, possible areas of improvement, determining what could be responsible for any problematic passages, parts or experiences in the music that was performed.

MODULE 304

MUSIC AND SOCIETY

UNIT 1 – THE INTERRELATIONSHIP OF THE ARTS 61
TOPIC 1 The synthesis of the creative and performance arts disciplines in indigenous music theory 61
TOPIC 2 Factors of musical intention and cognitive appreciation 64

UNIT 2 – INDIGENOUS DANCE CONCEPTS 72
TOPIC 1 Free medley dance concept 72
TOPIC 2 Stylized formation (choreographed) dances 73

UNIT 3 – THE STRUCTURE OF AN INDIGENOUS FESTIVAL 76
TOPIC 1 Features of festival preparation 76
TOPIC 2 Features of the core event 79
TOPIC 3 Features of the celebration events 81
TOPIC 4 Implications of the idea that informs a festival 82

UNIT 4 – THE CONTEMPORARY MUSIC SCENE IN AFRICA 84
TOPIC 1 The nature and features of popular music 84
TOPIC 2 Comparative features of indigenous music, tradipop and modern pop music 93
TOPIC 3 Contemporary trends in musical arts creativity and practice in Africa 102

THE INTERRELATIONSHIP OF THE ARTS

TOPIC 1 The synthesis of the creative and performance arts disciplines in indigenous music theory

STEP I

There are instances of abstract musical arts formulations in indigenous African cultures. By abstract musical arts we imply creations that are conceived solely for the celebration of the creative intellect, and which do not derive compositional inspiration from extra-musical thoughts and contexts. Such musical arts creations are intended for contemplating the artistic-aesthetic merits of a sonic and visual/artistic experience – musical arts for its own sake or musical arts as a cultural event. In such category belong some solo, often personal, instrumental music types played on the finger piano and string instruments, etc., in private or in public for an intimate listening audience. Some minstrelsy and story singing creations could be primarily conceived for musical entertainment objectives without any intention to monitor or conscientize the public, although some additionally are intended to reflect upon, mirror, X-ray and publicize critical social and, sometimes, political issues. Social music types performed for relaxation, socialization and the aesthetic enrichment of the performers and their audience can then be categorized as music-events, that is, indigenous abstract music conceptualizations and formulations.

Some indigenous dances encode cultural texts, and can be discussed as poetic dances. In such instances the music for the dance encodes extra-musical meaning. Other music types are conceived, designed and exhibited primarily for celebrating a culture's artistic and creative genius in dance. In such music for the dance there is a symbiotic structural relationship between the music and the dance movements. We have discussed such a dance that is choreographed and learned by select members of an interest group in a community as a stylized formation dance. On being perfected as a specialized artistic product, it is exhibited for public appreciation on its own terms as an artistic event, or as an entertainment extra within other social-cultural events.

Any other social values and cultural business generated by the performance of a learned choreographed dance are secondary to the creative intention and artistic formulation of the dance and its music. The music does not come about in isolation without evoking the dance; and the dance cannot come about without the music being an audible sonic experiencing of the dance.

In other instances we have music performances that in conception and presentation incorporate elements of the visual plastic arts in the nature of costumes and body art that accentuate or load movements and gestures with non-verbalized texts. The visual plastic arts designs and materials are integral to the creative and artistic processes. The costumes and properties cease to be mere aesthetic adornments when imbued with symbolic and movement dynamics embedded in music and dance creations and performances. Other costume designs are artistic-aesthetic conceptions that accentuate choreographic movements.

We have also discussed artistic conceptions and presentations that structurally integrate the creative arts branches of music, dance, visual-plastic arts and drama, as well as the special use of verbal language, into a composite theatrical display. Theatre is a term that incorporates all the creative and performance arts activities in sonic, verbal, visual, dramatic and movement dimensions presented to an audience. A theatre presentation could concentrate on a single creative and performance arts branch or incorporate more than one discipline. A theatre presentation that structurally mobilizes the music, the dance, the drama and the visual-plastic arts as partners in the communication and elaboration of an idea or a cultural story has been discussed as **total theatre**.

STEP II

Most total theatre formulations in Africa are created in the context of non-musical ideas, institutions and/or events. The context could be social (marriages and other life rites), political (socio-political sanctions and rulership drama enactment), religious (enactments that validate or renew contracts of relationship with the supernatural – Deities and spirits – including funerary drama, etc.) and economic (performing the solidarity of trade associations, etc.). The above total theatre themes often attain the scope of grand festival events. The appropriate musical sound signifies the event, establishes the appropriate atmosphere, and generates the prescribed mood and super-ordinary psychical disposition in various categories of actors and audience alike. Musical structures also pace, accompany, accentuate, interpret and marshal the scenario of other integrated theatrical actions. Music, therefore, generally is the signifying, rallying, unifying and coordinating branch of the creative arts complex, as well as codifier and celebrator of the facets of a cultural event.

Indigenous creative personalities research the music component from the point of view of the theme and meaning of the event for which total theatre is created before embarking on artistic, transcendent and realistic interpretations through musical composition. Such expert knowledge of the societal objectives of the event, the nature and content of its enactment procedure, and the requisite audience responses are imperative for composing the music that makes an event a fulfilling or successful cultural experience. Indigenous research through probing recommends the instrumentation, the text, the structural and formal design of the music, and the other appropriate sound effects as well as presentational dynamics that make music an effectual artistic pursuit.

STEP III

Indigenous dance is psychophysical-aesthetic, which translates the kinetic energy generated by music into choreographic and choreo-symbolic representations intended to regenerate the spiritual disposition of dancers. It also uses the human body in space to communicate the text that is invariably implicated in indigenous theatre objectives. Hence the dances stage age-gender emotions, thereby prescribing levels of participation in performance sites. Dance further translates and transforms the psychological and societal implications of the idea that informs the theatre into choreographic designs, thereby giving life and character to other symbols and manifestations of the theatrical idea. Dance generally celebrates an event in stylized psychophysical dimensions.

STEP IV

The quintessential indigenous drama has been discussed as the spirit manifest enactment that stages a cryptic tale, that is, a text-loaded metaphysical drama. Symbolic, enigmatic or realistic costumes and feats, props and make-up enhance the portrayal of the harmonious bond or beneficial interactions between humans and the supernatural. A tale that is dramatized in a cultural context encodes the idea informing the context of performance, thereby representing a sub-plot of the cultural meaning of the event. Actors could be human or embodied spirit ideas that attain reality as mythological and mystical manifestations in various shapes and forms and temperaments and behaviour. The nature of the dramatic enactment of the theatre would recommend the scheduling, venue and the scenic preparations for a presentation; also the levels and intensities of audience participation or interaction. The dramatic modes recommend the requisite properties and mental-physical preparations of the protagonists that would ensure effective dramatization and experiencing. Indigenous drama could feature miraculous feats.

STEP V

The visual-plastic arts research the most appropriate material in aesthetic and/or mystical dimensions that will enhance the psychological impact or social/political text of a musical arts presentation. They imbue and transform actors as well as their support equipment for effective-affective visual communication. Attention is paid to the visual impact of a sculptured head or face mask; the physical shape of a spirit or mythical embodiment; the choice, combination and colour of plastic materials for the same; the movement supports and mechanisms, as well as the symbolic and natural objects used by the actors and dancers; also the expressive costumes of the dancers, musicians and actors; colour symbolism and potencies; the fine and decorative body arts, materials and staging environment. All of these are researched to attain an effective visual-plastic portrayal of the appertaining ideas and philosophical rationalizations. Furthermore, the iconic features of the mask and costume must leave life-like impressions when animated by the music, dance, movement and the confrontations between actors and participants, ideas, ideals and deviations.

STEP VI

Language adopts special formulae, styles and modes of delivery in the indigenous theatre.

It could be narrative, poetic or conversational; in dialogue or monologue style; sung, declaimed or in recitative; encoded on surrogate material objects; and using natural or masked voices. Depending on the historic background, age, style and theme of the theatre and its practitioners, the language may prefer cryptic formulae, esoteric or obscure texts no longer in common use, and yet significant or proactive (evocative/invocative). Language in some presentations carries the story line as dialogue supported by the other stage business as in conventional drama.

STEP VII

In the indigenous theatre scene we often find a creative personality demonstrating competence in more than one artistic branch. The musician who could be a proficient composer and performer may also be the choreographer and the dramatist in all the practicalities of the terms. The carver could also be the painter, the costumier, and at the same time an actor, an instrumentalist and a dancer. The severe specializations and distinctions between the musician, the dancer, the dramatist, the playwright and visual-plastic artist that mark the contemporary Western artistic professionalism, and which is being copied in the modern academic scene in Africa is strange to the indigenous African musical arts worldview, imagination, aspirations and practices. However, where more than one creative personality is involved in the theatrical configuration of a theatre idea, there is always close collaboration between them, in such a manner that the finished and presented product becomes a structurally synthesized whole. In indigenous musical arts theatre practice it is not always necessary to isolate, itemize and identify the contributions of the categories of creative personalities whose specialized inputs give life to the finished product. Inter-stimulatory collaboration is normative. Nevertheless, the manifestations of unique creative peculiarities often make it possible to identify and acclaim the stylistic traits attributed to known individuals. In some African cultures the creative genius of known carvers, composers, actors (even in embodied mediums), choreographers, singers and instrumentalists become celebrated. Hence creative mother artistes and performers emerge amidst the generality of capable artists/artistes. They are sought after as icons of creativity whose artistic merit and stature could be immortalized in songs and historical references within their communities and beyond.

TOPIC 2 Factors of musical intention and cognitive appreciation

STEP I

Here we discuss indigenous theatre practice from the standpoint of music, which, in any case, is the focal creative and artistic codifier of all the other branches of art experienced as performative arts. It is for this reason that we often use the term “the musical arts” to discuss the holistic nature of all the branches in conception, creativity and performance. Our use of the term “music” should, therefore, continue to be synonymous with the musical arts theatre, except where specific distinction or reference needs to be made about any component branch of the integrative creative and performance arts conceptualization. In any case, instances of dramatic theatre being presented independent of integrated music are not common. We already know that dance cannot normally exist as a public display without music, except as the antics of a mentally unbalanced individual. We shall now take a closer look at the nature of the synthesis of the different branches of the creative and performance arts in the traditional setting by isolating as well as classifying those components, artistic and otherwise, of creativity that are structured or taken into reckoning in the fashioning of a musical arts product. An indigenous musical arts product becomes tangible and valid as an experienced artistic event in live, public presentation.

A musical arts product could be inspired by an abstract idea or impression: A seed that germinates and generates petals of audio-visual components of creativity. These components are structured together in a manner that would fulfil a human or societal objective deriving from the idea or impression. The objective could then be utilitarian or contemplative, or both. The objective and the strategies for its realization with the use of the potentials of the sound and energy and the dynamics of action of music is the musical arts intention.

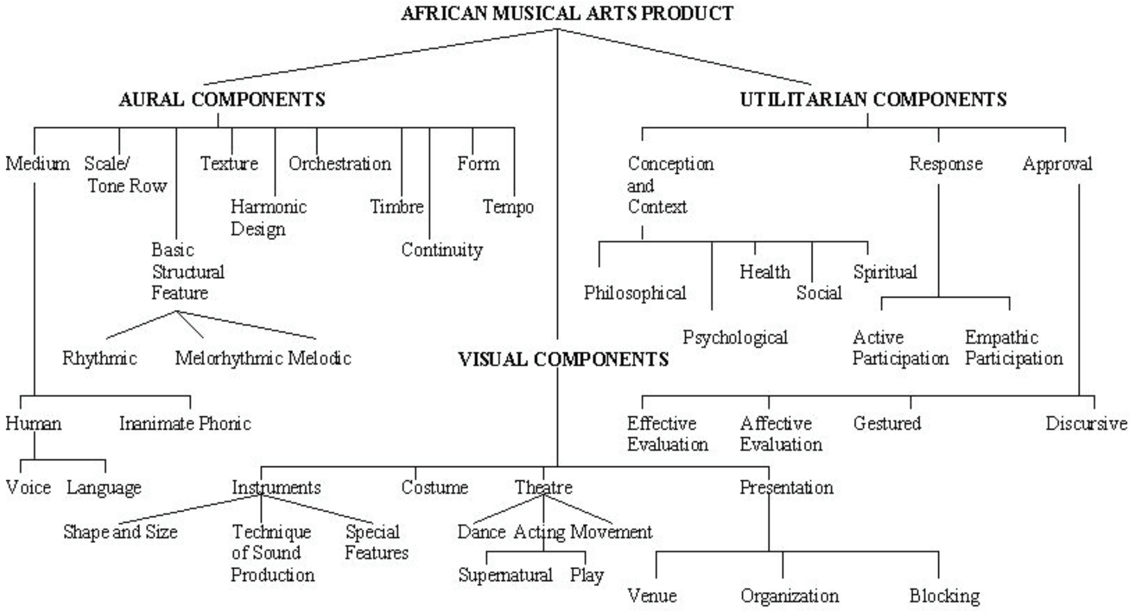
At the root of the idea to create indigenous music, therefore, there has to be an objective, a purpose: The artistic, aesthetic and material aspects of creativity are judiciously rationalized to make real in human experience a utilitarian aspiration or a humanly-oriented abstract creative urge. What a piece of music is intended to achieve or convey inspires the choice of medium, materials, mood and tempo, as well as the structural elements in terms of the melodic, melorhythmic, textual, formal and other structural formulations of the musical arts product. A traditional musical arts intention further recommends the relevant cultural idioms, as well as the other artistic business of a presentation. We have to note that a musical arts product is what we hear, watch and respond to in a given cultural or human setting; and that, in the final analysis, the outcome as an audio-visual experience is shaped by the idiosyncrasies of creative personalities.

We can now identify the factors of musical arts intention that determine the sonic facts and presentation strategies of an indigenous musical arts product. These are the *Aural* (structural/textural), *Visual* (material and physical objects and activities) and *Utilitarian* (affect/effect) factors. Each factor is furnished, in turn, by a number of components of creativity and presentation peculiar to its nature.

The process of realizing an indigenous musical arts intention starts with the utilitarian or abstract components that inspire, shape, regulate, focus and ramify creativity. It progresses, and is processed through the aural components that give sonic distinction to the structural integration experienced as the significant nature of a known musical sound. The process further manifests through the visual and interactive components of performance – the props and actions by which the already formulated sound becomes audio-visually experienced as a live art conception and concretization, thereby generating societal-human meaning in an appropriate context. At this point there is a rider, in which the utilitarian factor is re-visited to evaluate the effectiveness of the presented musical arts product, thus giving us an integrated cycle of factors and components.

Fig. 1 is an organic breakdown of a musical arts product into the factors and units of musical arts creativity and presentation.

Fig. 1. Components of musical arts creativity and cognitive evaluation


AFRICAN MUSICAL ARTS PRODUCT
AURAL COMPONENTS
UTILITARIAN COMPONENTS
VISUAL COMPONENTS
Medium
Scale/ Tone Row
Texture
Orchestration
Form
Harmonic Design
Timbre
Tempo
Continuity
Basic Structural Feature
Rhythmic
Melorhythmic
Melodic
Human
Inanimate Phonic
Voice
Language
Conception and Context
Response
Approval
Philosophical
Psychological
Health
Social
Spiritual
Active Participation
Empathic Participation
Effective Evaluation
Affective Evaluation
Gestured
Discursive
Instruments
Costume
Theatre
Presentation
Shape and Size
Technique of Sound Production
Special Features
Dance
Acting
Movement
Supernatural
Play
Venue
Organization
Blocking

STEP II

The aural components include the following:

- *Medium of the sound production*: The medium can be further differentiated into (a) the human sources of communicating musical intention, i.e. the vocal music medium and the verbal language that communicates the oral text and (b) the inanimate sources, i.e. the characteristic sound that distinguishes music instruments – timbre and tone/pitch potentials.
- *Scale/tone scheme*: This determines a culture's number and intervallic ordering of the pitches and tone levels of sound it has selected for creating melodies, melorhythm and harmonies generally. Compositions for specific instruments and particular music types then derive from the culture scale or tone scheme.
- *Basic structural form*: It is determined by the rhythmic configurations or the melodic/melorhythmic constructs that constitute a complete theme. For an ensemble, various themes are further conformed to compose the fundamental span and content, the texture structure plan that give the sonic identity of a piece – the ensemble thematic cycle.
- *Texture*: The structural outcome of the theory of part relationships between more than one thematic identity, and the nature of inter-lacing of parts or sound layering characteristic of a musical product. It is also the gross spectrum of sound resulting from a combination of tone colours of all the carriers of musical sound blended in a musical arts product.

- *Harmonic design*: The homophonous affect of simultaneous sounding notes, melodic/melorhythmic, as well as the timbre qualities of a music instrument.
- *Orchestration*: The selection of varied sources of sound, each of a distinctive timbre, and how various rhythmic, melodic and melorhythmic structures are assigned to them on the basis of their tonal and technical possibilities; also how these are combined and arranged to produce variations and balance in the layers and sequences of a presentational form.
- *Timbre*: The peculiar quality of sound that distinguishes a source of musical sound. Timbre is the sonic result of the physical properties of the vibrating materials, as well as the pattern of vibration of the enclosed air column, where applicable. Timbre recommends the musical deployment or role of an instrument in an ensemble.
- *Continuity*: The process of linking and extending a fundamental theme and other structural forms to produce a musical presentation of some length and logic basic to its ensemble thematic cycle.
- *Form*: The structural outline of the fundamental span of a piece of music, a section of it or an entire performance session that exhibits organic syntax and symmetry. Form could be applied to a melody, a piece or a performance-composition session. There is also the mood form, which is the interplay of the "calm" and the "animated" musical sections.
- *Tempo*: The pace of rendition that best interprets the structural qualities and the mood of a piece of music.

STEP III

The visual components include:

- *Music instruments*: Music instruments reflect a people's material culture, as well as their scientific-technological base. Music instruments as objects that could also generate non-musical associations and sentiments, as well as psycho-artistic discrimination (cultural sonic preferences) have three further cultural-artistic distinctions: (a) Shape and size suggest philosophical rationalizations as well as recommend ensemble role. (b) Technique of sound production affects performance behaviour that could provide its own visual, artistic-aesthetic dimensions for appreciating the entire presentation. (c) The special features of certain instruments connote symbolic/mystical/mythological sentiments and potencies. The visual presence of such instruments evokes automatic psychical dispositions and generates prescribed emotional and demonstrative responses beyond the sonic merits of the musical sound.
- *Costume*: Costumes, like music instruments, reflect a society's material culture and technological base. Costume highlights movements. It also enhances the aesthetic, mystical and/or psychological intentions of dance interpretations and the dramatic enactments of a theatrical idea.
- *Theatre* has three distinctions:
  - *Dance* theatre, a choreographic and gestural transformation of the musical form and grammar, or elements of it, using the human body as the plastic medium.

  - *Acting* is the dramatic enactment of the ideas or story deriving equally from musical affect and grammar.
  - *Movement* categorizes other transcendent or suggested emotional manifestations and responses that are expressed as motor behaviour structured to music. It also includes significant behaviours that externalize how the internalized musical sound and the meaning of the context are affecting performers and audience.
- *Presentation* has three aspects:
  - The *venue* may be determined to suit the prescribed features of a presentation that, in turn, recommend the scenic fixtures and other preparations and evocations – mystifying, esoteric, emotive, etc.
  - *Organization* is far reaching and includes the preparations up to the programme of a contextual music staging for event-music. It also includes the cosmological scheduling and the diurnal-nocturnal timing of a presentation.
  - *Blocking* is the positioning of all categories of participants in a performance venue for best interactional effects and according to the nature of the role of each identifiable category of participants – musicians, dancers, actors and the audience. In the indigenous theatre setting, the audience normally is empathetic, inspirational and interactive.

STEP IV

The utilitarian components include:

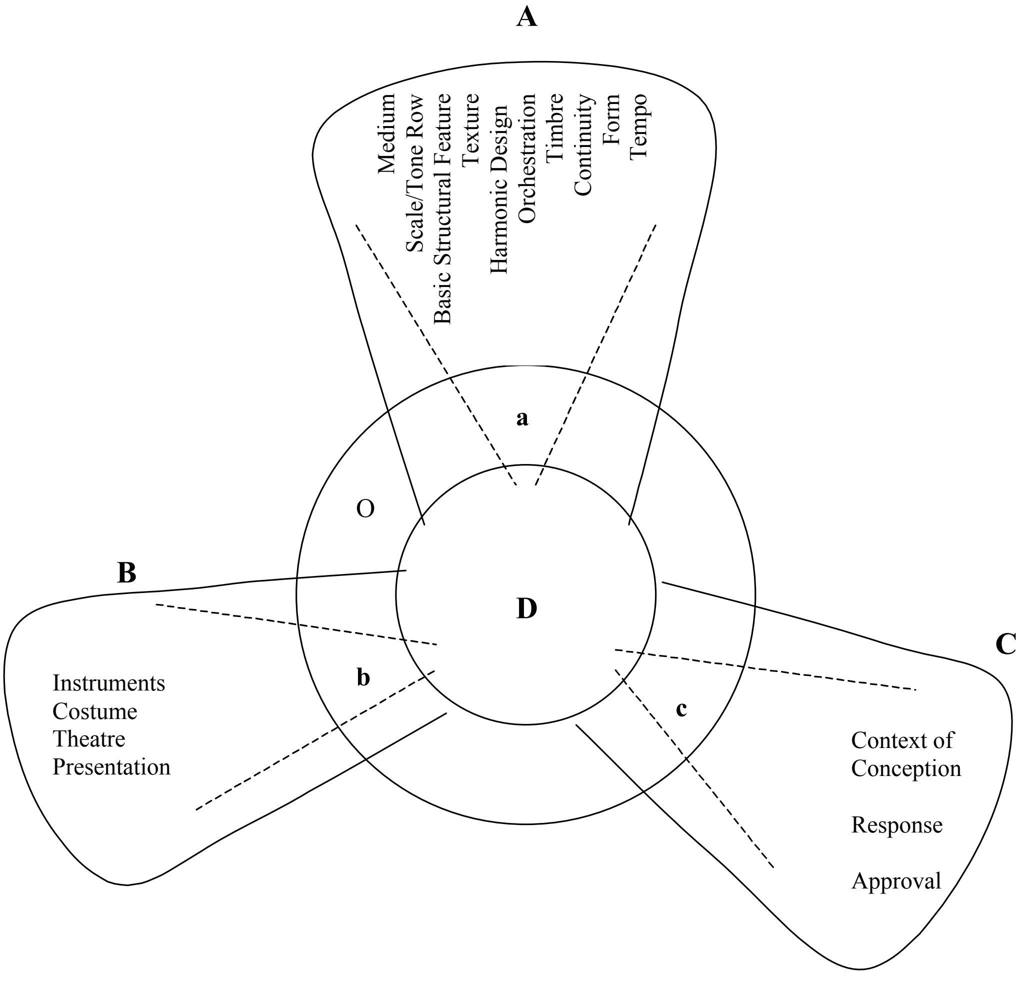
- *Context and conception*: This is the non-musical idea or the cultural need/humanning intention that prescribes and initiates musical arts theatre as the essential organ, vehicle and process of observation, realization and expression. The nature and meaning of the context and conception have to be communicated in the quality as well as the activities that mark the performed musical arts product as a process, and not an end.
- *Response*: The process of demonstrating structurally relevant empathic rapport – emotional or objective – with the artistic merits and human-contextual meaning of a musical arts product. The artistic branches of musical arts products intended for a context are expected to elicit certain behavioural reactions, which become indices for evaluation (aesthetic-artistic as well as utilitarian) by a cognitive audience. The nature of such audience/performer reactions, in turn, is crucial to the performance process and, ultimately, to the transaction and achievement of the contextual objectives.
- *Approval*: The final tangible or intangible actions or state of being that show that a musical arts product, i.e. the functioning of all the foregoing components, is a success or has fallen short of its conceptual intention. The expression of approval could be performed (factor of creativity), verbally articulated or gestured, which will be explicit in the tacit satisfaction or rejection marking the moods of the users of the music, as well as the emotionally distanced audience.

We have now presented the material and immaterial but quantifiable properties that constitute the components of musical arts creativity and production. They can be regarded as the variables of a musical arts process. The constants of a musical arts process include the human agency responsible for musical arts conception and actualization, the notion of an organized musical arts product, and the acoustic medium of communicating musical intentions and sound. Although the variables of a musical process operate in every human culture, we do find that they are manifested in peculiar or specific ways to demarcate musical arts cultural areas.

STEP V *Functions of the factors of musical intention*

The way and manner in which the factors of musical intention discussed above interact to yield a musical product is represented graphically in Fig. 2.

Fig. 2. Symbolic representation of the functions of the factors of musical arts creativity


A
Medium
Scale/Tone Row
Basic Structural Feature
Texture
Harmonic Design
Orchestration
Timbre
Continuity
Form
Tempo
a
O
B
D
C
b
c
Instruments
Costume
Theatre
Presentation
Context of
Conception
Response
Approval

Balloons A, B, C represent the universal aural, visual and utilitarian factors, which are independently fashioned by their various components of creativity and presentation in a cultural area. Each integrates and unifies its components towards the apex of the balloon.

The space within the circle, O, is a culturally delimited area. The circle itself cuts through the balloons to enclose mini-balloons a, b and c. These represent those peculiar as well as universal traits of the components of each factor as prescribed and tolerated in an autonomous musical arts cultural area. As such, they are the peculiar features of creative and presentational rationalizations that give distinctive identity to the musical arts events of an autonomous culture. At the same time, they exhibit the fundamental universal qualifications of music and musical arts presentation.

Circle O also encompasses the disc, D, which is any one of the many types of musical arts products typical of the homogenous culture group delimited by O, and which has derived from the cultural traits of all the factors forged into the finished product. The circle O, which delimits cultural autonomy, also encloses the cognitive audience of a cultural area enclosed in the mini-balloons. The cultural audience approves when creative minds have appropriately fashioned and represented musical arts conception, rationalization and production according to known cultural norms. The cognitive audience is able to appraise the independent nature of each of the factors of a musical arts product even as its content and quality is pooled into the disc of musical arts intention, D, that conveys unity of sound, action, vision and affect/effect.

We notice disc D at the centre. This is the experienced musical arts product that the factor balloons have formed into a unified whole in the artistic-aesthetic-ideational factory. It is in a performance site that each of the factor-balloons continuously discharges its independently recognizable finished products into the integrated whirlpool of musical arts theatre activity at D. Thus the nature of the products of the three balloons mix at D, inter-influence and inter-structure one another, and simultaneously synthesize to furnish a grammatical-syntactical coherence – the composite musical arts experience. The audience within circle O now appraises D, the entire musical arts process, at two levels:

The level of the final nature of each of the independent factor balloons, and at the level of the integrated audio-visual-emotional event. We can refer to D as the composite theatre of a musical arts theatre, otherwise known as the point of realization or accomplishment of the musical arts intention. The non-cultural audience enclosed by the circle O, but outside the balloons, also views the finished product at D, but lack the cognitive intellectual appreciation of the nature and dynamics of the factors at work within the mini-balloons.

It must be noted that the presence as well as the degree of operation of the various components of creative activity within each factor balloon, together with the degree of relevance of the components of each factor balloon in musical arts production vary with the type, organization and objective of a musical arts product.

For instance, an abstract musical creation or music for intellectual/aesthetic contemplation, which in the indigenous music milieu we will refer to as music for entertainment or a music event (music with the objective of cherishing music) will not emphasize the visual aspects of creativity and presentation to any appreciable degree. We will expect the blossoming of the components of instrumentation and presentation. And the factor of utility will be operative more with respect to the components of response and approval. The basic role of an audience will be to listen to what the music event communicates and reflect on the merits of the artistic-aesthetic communication through any culturally approved or prescribe form of response and evaluation.

The degree of involvement of all the components and factors of musical arts production will determine the elaborateness of a musical arts occasion, and the cultural rating of the context. For instance: a children's musical arts presentation or an adult dance music event will not implicate as much cultural theatre business as the funerary rites of a meritorious adult or theatre for the installation of kingship in applicable cultures.

The nature, as well as the merits, of any musical arts communication is dependent on the effective management of the factors of musical arts creativity.

INDIGENOUS DANCE CONCEPTS

TOPIC 1 Free medley dance concept

STEP I

Two dance concepts are common in indigenous musical arts practices. The distinctive features of the two dance forms derive from their respective creative-presentational intentions. These concepts of dance are the free medley dance and the stylized formal dance.

Medley dances call for mass participation or communal dancing in a music-making situation. In some instances, other cultural issues may restrict participation to only a select category of people. This is often necessitated by the ownership of musical arts types. For instance, those who are allowed to relate demonstratively to a musical arts type for an association of titled persons will be persons who have achieved the particular title. Thus, in a situation where title event music is presented, everybody in a community can watch and appreciate the music, the dances and dramatic enactments associated with title ceremony. The audience is merely supportive. The only persons qualified to dance to or dramatize the music in public are those members of the community who have achieved the title. In some instances, immediate relatives of the celebrated titled person, such as a spouse, may be required to dance alongside her/him.

STEP II

The nature of free medley dance is such that there may be a simple, basic choreographic motif that every entitled dancer can execute without a need for previous coaching or rehearsal. Every normal African is a capable dancer by virtue of a cultural upbringing that coerces participation in enculturing children's musical arts activities. Having picked the standard dance motif recommended by an element or a synthesis of the musical structure, each dancer explores with unrestrained freedom in the attempt to elaborate on such basic choreographic motifs according to her/his personality, capability as a dancer, present state of the mind and other emotional commitments to the context that necessitates the musical arts event. In exercising such choreographic freedom, an individual may prefer to transform the choreo-rhythmic recommendations of a line of the musical texture into dance patterns. She/he could decide to create spontaneous abstract dance steps and movements that synthesize the musical texture. But the dance movements so executed have to fit the music, otherwise the dancer would be perceived as an unusual personality. To attract special notice in free medley dances is to be doing something abnormal, although not necessarily condemnable. A secure sense of pulse, which a normal African acquires by virtue of cultural rhythm, is the basic qualification for dance creations.

In free medley dances, there may be massed (non-formation) dancing or circle dancing. Circle dancing will be unidirectional. Massed dancing is multi-directional, to such an extent that every dancer chooses her/his direction, path and ground pattern according to the specifications of space and individual caprice. In some instances, unidirectional dancing may follow concentric circles demarcating bio-social categories such as age (for example, adults in the outermost circle, youths in the middle and children in the centre) or gender criteria (for example, men in the outermost circle, women in the middle and children, who are generally classified as sexually neutral until puberty, in the centre). The arrangement in circles may also have no relation to age or gender, depending on the context and culture. If the dance occasion recommends travelling, again there may or may not be a need to organize the dance procession according to age-gender criteria.

STEP III

In free medley dances, participants may join and drop out of the dance at will. The music is continuous. A free medley dance may recommend that participants take turns to execute spontaneous solo, duet or small team dance capers in front of the music stand. Free medley dances can also be referred to as individual interpretation dancing. Medley dances of any category are suitable occasions for the study of individual personality traits, as well as for correcting socially inhibited dispositions.

STEP IV

Free medley dancing is characteristic of the dances found in event music situations. That is, the dances have the primary objective of endorsing other socio-cultural institutions, events and observances. Such massed dancing could mark the success or the emotional peak of an event. It could be ritualized, i.e. intended to be an evocative or invocative agency in a ritual context. It could comprise an open-participation spiritual experience for a community or group in the mood for a celebration, a holiday or relaxation.

TOPIC 2 Stylized formation (choreographed) dances

STEP I

Stylized dancing implies that the dance steps, phrases, sequences, formation and syntax are systematically choreographed and learned. There will be defined ground patterns, prescribed uniform movement and direction, specified use of space and application of effort. Participation is reserved for those who have learnt the dance through attendance at rehearsals, as special structural relationships such as formation dance or in-group dance sequences and changes of direction may feature. The presentation is formal, and given by skilled artistes who specialize in the dance style. The form of the dance could exhibit in-the-round, parallel, semicircular and contrapuntal form, etc. It could also involve solo, duet or small group dances specially choreographed and rehearsed to musical structures. Stylized formal dances are specialized dance events.

STEP II

The music that structures the choreographed dance is conceptualized and created as sonic dance, that is, the music aurally outlines the details and scenario of the dance. The entire dance presentation has the sole objective of exploring, extending and celebrating a culture's choreographic genius and cultural eurhythmics. The composer and the choreographer work in very close collaboration when they are not represented in a single creative personality. Dance items could be sequentially presented in a formal order that agrees with the thematic sequences in the music form. There could be structured acrobatic or gymnastic displays, the temporal motions and rhythmic structures of which are outlined sonically.

There are two levels of appeal in the music for stylized formal dances:

- The *action-rhythm* impetus that evokes the transcendent state for executing dance activities as a spiritual experience, which also signifies dance type, item, theme or movement dynamics; and
- The *rhythm-of-dance*, which is the choreo-rhythmic musical line and role that underlines the choreographic details, both dance steps and motions. Thus there is a well-rehearsed structural interdependence between the music structures/form and the dance structures/form. Such a structural relationship is not demanded or pronounced in free medley dances, except in so far as there is a strong action rhythm content as well.

STEP III

- Stylized formation dances are staged in formal presentation settings. There is a clear distinction, as well as a flexible demarcation between the performers and the audience; also between the performers' space and the audience space. The audience-performer relationship is such that a person who is not a member of the performing group, or who has not learnt the dance well, cannot join the dancers. That could disorganize the formations and choreographed structures and sequences. The audience in this case constitutes spectators who can watch the dance as an artistic-aesthetic conception. Appreciation could be in the form of applause or other overt action such as presenting gifts. An impressed member of the audience could walk or dance into the performers' space to present a token to a favoured dancer or to embrace an exceptionally impressive dancer, taking care not to be a hindrance to the unfolding dance. Such a person is not regarded as a distraction. Thus the performer-audience protocol is quite flexible, unlike that of Euro-American classical, stylized dances (ballet and American modern dance) that prescribe severe separation of the audience space and the performers' stage. In stylized formation dances, the focus of appreciation is the choreographic merits and aesthetic finesse of the dance.

The music is taken for granted, especially as the quality of the music is subsumed in how it inspires and matches the execution of the dance design.

STEP IV

Stylized formation dances can be featured at any appropriate occasion as an entertainment supplement in a social, religious or political context. They can also be presented as the event, especially during the premiere or another special social outing of a new dance troupe. The dance could also be presented, on invitation, at homes as purely artistic-aesthetic entertainment that celebrates life and art, or in communities.

STEP V

Stylized formation dances involve research for costumes and body adornments that would enhance movement of body parts as well as the general appeal of the expressive-aesthetic body. The organization of a group could rely on age-gender criteria. Hence there are maidens' dance groups for maidens, for boys, for adult women, for adult men and for children. Special, cultural arts education in initiation schools could also be displayed for public appreciation during the outing ceremony. Indigenous dances generally stage age-gender emotions. The age-gender distinction is an indication of the style of a dance in terms of the energy of the dance; the nature of movement, demeanour and gestures; the boldness, reserve or flexibility in body aesthetics, motions and language; use of space; body contact; and acrobatic as well as gymnastic displays, as applicable. There are mixed age-gender dance troupes as well. The nature of the mixture of gender, ages or both will influence the stylistic features of the dance design.

STEP VI

Stylized formation dancing calls for special organizational strategies that include the artistic organization of the music and of the dance, the social leadership structure for the entire group, the artistic leadership of the music and of the dance, the leadership roles of the choreographer, the composer, the costumier and aesthetician. In specialized groups, the issue of membership criteria, entitlement and discipline also arise.

STEP VII *Evaluation*

- Investigate and discuss the origin, formation and organization of a dance event group in your community.
- How many dance types or styles are there in your area? What are the distinguishing features of membership, dance style, music and costume?
- What are the distinguishing elements of style characteristic of any maidens' dance troupe as compared to any boys' dance troupe, or of a mixed gender dance troupe that you have observed closely?

THE STRUCTURE OF AN INDIGENOUS FESTIVAL

TOPIC 1 Features of festival preparation

STEP I

An indigenous festival is a customary celebration around a social, religious or political theme that mobilizes extensive cultural observances, theatre and inter-personal as well as inter-communal bonding in both sacred and secular dimensions.

Scheduling of festivals: A traditional festival is a customary event commonly scheduled in the annual calendar of events of a human group. A festival coerces mass participation, mobilizing an entire community to engage in self-/group-reflection and regeneration. It is normally instituted as a mandatory public holiday lasting a day or more. Festivals are commonly scheduled during periods of low activity in the agricultural cycle in agricultural communities, or other subsistence occupational activities. The state of the collective health of a community is also an important consideration in scheduling festivals.

Cosmological factors may be taken into account in the scheduling of festival dates in the annual calendar of a people. This could be the appearance or a phase of the moon, a particular period in the calculation of the lunar calendar by indigenous specialists, a preferred climatic season suited to critical festival activities.

Occupational and cosmological factors compel communities to fix and celebrate some festivals at about the same time every year. Other festivals are occasional, and have no regular fixtures but rather depend on the exigencies of social, economic, religious, political, health and other cultural/cosmological factors. Chief priests of Deities associated with the religious and social festivals may have the mandate to fix the dates of certain festivals. The dates for others may be determined by the secular head of a community or by a designated committee/group. Any functionary who has the responsibility for fixing the dates of a festival usually relies on deep knowledge of cosmological signs and environmental factors, as well as on calendar calculations, to guide her/him. A festival is usually a period of maximized social interaction. Because of this, there may be natural or other inauspicious occurrences that compel the postponement or cancellation of a festival. A good cause may have to do with general community health; a period of communal stress such as draught, internal strife, social upheaval or economic crises; a period of political disturbance such as war; also epidemics, ritual crises, etc.

Once determined, the date/s for a festival is made known to the public in good time to enable the commencement of other aspects of the preparation at personal, family and group level.

STEP II *Religious preparations*

Most indigenous African festivals, even those with social and political themes, have religious foundations and implications. As such, they are associated with certain Deities or other supernatural, supra-human essences. Religious preparations would, in such instances, include consultation to achieve harmony with the principal Deity or supra-human essence associated with a festival theme. Religious functionaries may observe necessary avoidances or seclusions, divinations and other ritual acts mandatory for a festival. There may be a need to perform rites of mass purification or purgation, or for the appeasement of the Deity. Aspects of the religious preparation for a festival include medical or mystical preparations deemed essential for features of the festival, which take the form of ritual processes. These are aspects of religious preparations that involve various categories of religious functionaries or practitioners.

STEP III *Material preparations*

These will include environmental programmes that would enhance the general sanitation and public health, as well as improve the physical and decorative outlook of a community's approach routes, public places and private compounds. It may become necessary to erect new structures, repair and renovate existing ones, clear roads and adorn common grounds, etc. Responsibility for discharging these public tasks would be organized and assigned at the community level.

Families are expected to mend, clear and decorate the approaches to their respective compounds, the compound walls, the reception rooms and public spaces in respective homes, as appropriate. New dress outfits and other objects of personal adornment may be procured according to the economic resources of each family. Stocks of food, drinks and other items of customary hospitality would be procured for the festival. Usually there are special big market sessions, at least one, within the community prior to the festival. This affords people the opportunity to make final purchases or sell produce for the event. People would have saved up in cash and kind towards an important festival scheduled on the calendar.

Material props and objects, symbolic and otherwise, that are required for the observance of any festival would be checked or procured. These may include symbolic animals and birds for religious offerings and for communions that bond the living with the Supreme Deity, and regenerate the compacts between humans and other divine obligors through occasional metaphysical communion.

STEP IV *Artistic preparation*

Musical arts theatre (music and dance for spiritual enrichment, social/political/religious music-drama, festival and other significant/symbolic music, and musically staged gymnastic/acrobatic/mystical/sporting displays) is the fundamental rallying and transactional menu for the observation of a festival. No festival can make sense as communal cultural communion in the absence of the musical arts. Some musical arts events may be mandatory and significant, and as such give identity and validity to the event. Others are supernumerary and are staged at mass celebratory level. They diversify and elaborate the festive scope and mobilize social/political/professional interaction during a festival.

During a festival there is a greater intensity of critical appraisal or utilitarian approval of artistic exhibitions. All the musical arts types therefore have to be prepared and rehearsed for peak readiness. Music instruments would be repaired or replaced, if necessary, and human artistes may need to be mentally, psychologically and artistically seasoned. Very crucial actors would be medically or magically vitalized as needed. Costumes and theatrical props would be procured or renovated. Topical singers would update their repertories, and new music compositions, dance items and music drama acts may be created or added to the existing repertory of groups.

Artistic preparations include body aesthetics: Cosmetic and body art decoration as well as hair coiffure to suit the different ages of the females, and males. Environmental art – fresh canvases of paint-drawings, murals and engravings on compound and house walls would be undertaken. Environmental artists may also be engaged to renovate public places, with sculptors adding necessary decor. Artistes who perform specialized or significant types of musical art would be engaged locally or invited from other communities if required.

STEP V *Political preparation*

A festival occasion is a period of intensive diplomatic activity in African indigenous cultures. The community as a unit expects many visitors. It therefore needs to promote itself as a united, viable and prestigious human group. It would also seek to advertise its human potential and material resources to advantage. A festival is an opportunity for a community or an associational group within it to test as well as demonstrate solidarity with its neighbours and to parade the strength and extent of its diplomatic relationship with other communities far and near.

Associational groups: Trade or professional or cultural associations or guilds could invite their members and associates from neighbouring communities for a show of solidarity. The nature of relational obligations in a society may make it mandatory for categories of marital relationships to be affirmed publicly. Women married outside their community, married daughters, may thus be required to be escorted home for a festival by their respective husbands and supporters who must validate their attendance with customary musical arts and material presentations.

Usually a festival is a period of peace, bonding and fellowship in a community. A community may enforce this by prescribing severe penalties for those who contravene public peace and codes of interpersonal accord. Generally, all members of a community demonstrate solidarity, cooperation and commitment to uphold the group's prestige, and ensure the success of a festival. The image and political standing of the community, as well as its various associational groups and compound units, are at stake. An impressive showing is crucial to how a celebrating community will afterwards be rated by neighbours, allies, critics and enemies for future social, political and economic relationships.

TOPIC 2 Features of the core event

STEP I

Every indigenous festival has two levels of observation – the deep and the surface levels. The deep level implicates transactions that portray the festival theme and objectives, whether notionally or as an elaborate, protracted, and often-critical programme. All the events that transpire at this level can be categorized as the **core events**. A study of the core events, as well as the appertaining symbols and props, would yield the primary divine essence and human meaning of the festival. A festival theme commonly implicates the regeneration, reaffirmation, or renewal/renegotiation of a covenant, usually between human and intangible metaphysical partners. This is the main and serious business of the core events. It needs to be satisfactorily accomplished for the continuation of the relationship as well as the mutual obligations between the human community and a supernatural partner in the affairs of life.

The surface level of a festival is a public endorsement and celebration of the successful transaction of the core events. It commands open identification with a festival theme by all members of the community and visitors alike. All the events are celebratory and festive in nature and scope. Hence they are categorized as the **celebration events**. It is at this surface level that all the secondary, social-cultural programmes and sub themes normally generated by the idea of a festival are defined, performed, exhibited and appraised.

STEP II

Selected functionaries in the community conduct and perform what gives meaning to a festival theme during the core events. The general public is only involved as passive but empathically committed participants. That is, every member of the community, although not present at the scene of the transaction of the core events, is aware that the business of the heart of the primary festival theme is being conducted. They are concerned that the eventual outcome would affect the corporate wellbeing, welfare, overall future and progress of the entire community polity and systems. Everybody is also aware that a successful outcome of the core events would herald mass relief, and trigger active mass participation in the celebration events. On the other hand, any untoward occurrence in the proceedings of the core events could precipitate the type of crisis that could compel cancelling or postponing the celebration events.

The selected functionaries who perform the esoteric or exclusive core events would include the designated ritual priest/s of the festival Deity, which is the principal metaphysical authority that "owns" the festival, or is associated with the festival theme. The secular head/s of the community or society may be principal actors, depending on the festival theme. Other categories of participants could include specialist musicians who play the mandatory music for the musical arts theatre commonly implicated in the transactions of the core events. Diviners and mediums and doctors may also be involved as agents or intermediaries through whom the metaphysical partners are evoked to manifest their presence and participation, and communicate their endorsement that the festival contract is binding, and can be celebrated as a successful metaphysical communion. There may be other selected elders or categories of persons in the community who have mandatory roles to play.

The primary objective of observing a festival, as already stated, is to mark a successful regeneration of a contract of associationship between a human group and a designated supernatural essence. It also implicates purgation and renewal. The terms and obligations for such an association would be regenerated to accord the continued stability, wellbeing and progress of the human partners. On their part, the human partners are bound to demonstrate certain token observances, avoidance and/or offerings that acknowledge and respect the beneficent role of the tutelary festival Deity or essence. The theme of the festival could be fertility – harvest or human fecundity. It could be primogenitary –celebrating the founding and continuity of the human group; religious – to regenerate the spiritual health and sustenance of the community and individuals; religious-political – a New Year purgation and show of solidarity, etc.

The venue for the performance of the core events of a festival theme could be in the temple of the festival Deity, in a sacred sanctuary, in a priest's or secular leader's abode, in a market, in a grove or other sacred natural location ascribed significant importance in the theme of the festival, or any other extraordinary site. The timing could be determined through esoteric divination or heralded by other private or public ceremonies or observances. It could also be signalled by known cosmological phenomena. The timing in other instances could first be communicated to the active participants only. Usually there would be a sign that communicates the successful outcome of the crucial acts of the core events to the entire community.

Where music is an essential feature of the core event, it structures the scenario of enactment, evokes the appropriate atmosphere for the metaphysical presences to emanate as phenomenal experiences, inspirits the human actors, and generally paces the activities. The music structures the dances when these are present, provides the framework for significant incantations, mystical verbal formulae, declamations, chants, songs and any other form of verbalization. The music also signals, by the nature of its sound, that the core event is taking place, thereby evoking the moral support and empathic commitment of the passive community audience wherever they may be. In some instances, a significant feature of the musical sound may indicate the success or failure of the core events, and this would herald or abort the events of the celebration.

Where the core events are unsuccessful, the mood in the community would be tense and apprehensive. Certain other consultations, divinations, investigations, propitiations and purifications may become necessary to restore the spiritual or psychological wellbeing of the community. Such a measure would become necessary for the harmonious and progressive existence of the human group. Meanwhile the festival could be re-scheduled for a later date or put off altogether till the following season, by which time all the necessary conditions for its success would have been fulfilled. A failure in the core events occurs when the crucial and significant nature of response from the supernatural partner fails to transpire, or when there is a serious human contravention in the community that aborts the initiation of the core events.

TOPIC 3 Features of the celebration events

STEP I

The most significant public programmes in the celebration of the success of a festival's core events are music making and musical arts theatre. Music calls people out of doors, and rallies them to the common ground or other venues of celebration. Mass participation takes the form of parading through the community space with mobile musical arts groups, watching stationary musical arts theatre events and engaging in musical games. There would be overt and healthy participation in favourite or appropriate musical arts types. Music that calls for selective participation would rally the qualified participants at preferred venues. The atmosphere of merriment and festivity compels every category of citizens and visitors to share in joyful communion. Some publicly staged musical arts types may relocate to homes and compounds. When musical activities cease, the particular festival celebration for the day or year ceases.

STEP II

Other activities that propel the fulfilment of the secondary objectives of a festival but which are not programmed to or marshalled by music also take place. There is exchange of visits and gifts involving various categories of relationship and association within the celebrating community, as well as with outside communities. Hospitality is liberal, and attests to the economic resources of various households. A festival occasion is an appropriate occasion for individuals and families to exhibit dress, body adornment and decorations, and home fittings and artworks that attest to their material status, aesthetic sense and levels of achievement to best advantage.

All members of a family and, therefore, all members of the community are expected to be at home for the important festivals. The festival occasion thus makes it possible to assess the human resources of households and compound units, and thereby of the population and human resources of a community. There is abundant opportunity for recreation and relaxation as a mandatory holiday from any regular occupational labour is observed during important festivals.

Festival periods maximize opportunities for negotiating and re-affirming friendships and fellowship. There is romance as young and old turn out in their best attire, adornment, spirits and manners. Visitors are also around as favoured guests or independent observers. They come prepared to assess as well as impress their hosts. Apart from the mass gatherings to enjoy musical arts events, visiting members of occupational and other cultural associations exchange gestures of solidarity with their counterparts in the celebrating community; guests that have been specially invited for diplomatic overtures are hosted on behalf of the community in designated homes and locations.

TOPIC 4 Implications of the idea that informs a festival

STEP I

A festival generates abundant human exchange, sharing, goodwill, cooperation and general demonstration of group solidarity. There are personal and nuclear levels of spiritual recharging before the celebration events. At a wider community level there is sacred metaphysical communion between the human group and the appropriate festival Deity. During this ritual performance, contracts of associationship from which societal mores, codes and, sometimes, systems derive, are reaffirmed. Then secular communion follows among people at various levels of social interaction and obligation – family, age groups, children's groups, titled groups, and other common-interest groups engage in reunion and bonding.

The degree of commitment and cooperation demonstrated by everybody regenerates a community's collective consciousness of its social-political unity and the group's survival. Other values are evoked: personal differences and sectional hostilities are eschewed or shelved or resolved, or placed under a taboo, in order to ensure the healthy spiritual environment and communal ethos demanded by the philosophy as well as sacred focus (the supernatural essence) of the festival. The supernatural partner, it is believed, will not commit to any obligations that are not endorsed by a united human front.

There comprises regeneration of social and kinship relationships through demonstrations of solidarity and symbolic customary respect in the form of visits, exchange of gifts, communal feasts and presentation of respect that delineate rights of primogeniture. Such re-affirmations of relationships may define a compound and its genealogical structure. Regeneration of inter-human and inter-communal obligations take place at marital, political, artistic, occupational and other levels of common interest.

The strength of families and compound units, and therefore the population of a community, is reckoned, and the social status and economic standing of individual families and compound units are manifested. Wealth is publicly advertised and shared through the quantity and value of decorations, adornment and entertainment mobilized by families.

As a period of maximized socialization, a festival period normally presents eligible spinsters and bachelors for one another's appraisal and nuptial overtures.

Through official festival periods that may last from a day to a week or more, a community structures a mandatory communal vacation into its calendar and social-political system. Thus we find that the balancing of periods of recreation and relaxation with periods of intensive subsistence occupations are health measures that are entrenched in the cultural life of indigenous African societies.

A festival occasion motivates and mobilizes creative genius in all the areas of artistic endeavour. It is a period of intensive artistic and aesthetic consciousness, excitation and productivity.

The festival programmes afford unique opportunities for wide-ranging cultural, social and civic education for young and old alike.

STEP II *Evaluation*

- List the important festivals in your community. Which ones have special festival music? Does the special festival music take the same name as the festival? Discuss the festival music in terms of orchestration, performers and usage. Can such special festival music types be performed at other occasions in the community? Which general types of music are commonly used at the celebration stage of festivals?
- Which festivals in your list are common in your ethnic group? Which ones are peculiar to your community or sub ethnic groups? Are the features of celebration of the common festivals similar in all the various communities or sub ethnic groups of your society? What are the differences and similarities? You will probably find that the differences will occur at the surface level of the celebratory events in terms of musical arts manifestations. The deep levels of societal values and the core events may be similar.
- Which festivals, if any, are uniformly celebrated on the same date and time by an entire society? How are festival activities coordinated among dispersed communities within the society?
- Choose sample festivals in your community, and discuss the features of the festival along the lines outlined in this Unit. Enumerate the values embedded in such festival ideas and observations that may not be ordinarily highlighted or discussed but which give meaning and essence to the elaborate festival organization and activities.

THE CONTEMPORARY MUSIC SCENE IN AFRICA

TOPIC 1 The nature and features of popular music

STEP I *Indigenous background*

We have already mentioned that there are two broad genres of musical arts conceptualization in the indigenous African musical arts system. The first is the utilitarian musical arts idea that may be ritually or contextually bound and regulated in terms of content and presentation. It is created and practised in the context of other societal institutions, situations and observances, which such a musical arts conception thereby normally signifies, explicates and conducts.

The second genre is that of entertainment music, which by its nature, objective and practice constitutes the cultural event. It celebrates musical arts theatre as an entertainment art. Entertainment music is generally free from contextual connotations and regulations, and is ubiquitous. That is, entertainment music can be featured at any social occasion that is celebratory. In vocal types the texts are usually topical and welcome extemporization. The instrumental types are continually searching for and incorporating new elements, original or borrowed, that would advance its entertainment objective and content without shocking the artistic-aesthetic sensibilities of the cultural audience. The practitioners may be professional musicians who subsist on their art. Some are itinerant entertainers who depend on tokens of appreciation from their audiences everywhere, as well as on contractual fees from persons who engage their music, as primary sources of income. The structural framework characteristic of a style or group may be standard, but structured in such a way that the text may be varied to reflect and satisfy the needs of every presentation or patron. Indigenous entertainment music is usually in great demand and highly developed, even if the entertainer may not be accorded any commensurate social regard. The musical content is current, ever changing, and canvasses popular appeal. Presentation is informal and non-seasonal. It is not calendric, except for periods when music making in any form is under a taboo in a community for health or ritual reasons. Indigenous varieties of pop music, however, are not usually intended as music for mass dancing. Where there is dancing as a feature of presentation, it is performed by the artistes themselves as an artistic specialization that enhances audience appreciation. Indigenous entertainment music demands a contemplative, passive audience. That is, the audience appeal lies primarily in the aesthetic quality and the creative ingenuity, as well as topicality, that mark the textual content, and which investigate fun and humour. Indigenous pop music, in being directed at a listening audience, features talented solo artistes or small mobile groups such as minstrels, story singers, praise singers, social satirists and string instruments, as well as finger piano soloists.

STEP II *Modern popular music in Africa*

Some indigenous cultural practices are conservative and resistant to external forces of change. They could accommodate elements of change very cautiously and with critical introspection, except when a dominant force suppresses them or coerces change. Systematically instituted cultural practices that embody a people's deep rationalizations of the purpose and issues of life, as well as performatively reveal the cherished aspects of their human identity, include marriage rites and customs, dietary science, funerary rites, political systems, social structures, belief systems, entrenched sets of values, virtues and ethics, their modes of hospitality, oral literature, artistic expressions of ritual or contextual significance and festivals, among others.

Other cultural practices are transient in nature. They are not institutionally prescribed, and as such are cultural expressions that are easily influenced. The transient practices aim for indiscriminate mass appeal and consumption, being economically oriented and topical in conception and practice. They are classified as popular culture or pop culture. A pop culture has a cultural base while continually exploiting new, sensational or exotic elements to enhance its topicality and contemporary orientation without scandalizing or alienating the tastes of its primary audience base.

We have already identified the pop genre in the indigenous music milieu. The following discussions will focus on modern, urban pop culture. The backdrop for modern pop music in Africa was laid by colonial administration and the missionary activities. These combined forces compelled the alienation of African populations from many of their indigenous mental and material cultures. The colonial administrations promoted colonial police bands and the European popular dance music types of the early twentieth century (quickstep, waltz, foxtrot, rumba, etc) as fashionable entertainment and relaxation according to the tastes of the colonial administrative officials and accessed in European clubs and at official ceremonies. These gave rise to the modern club or hotel entertainment culture that distanced itself from indigenous social-cultural practices. Later, the African administrative and cultural elite established African clubs imitating the cultural imaginations of European clubs. Next, hotel businesses started to take care of travellers and residents in the developing urban areas that grew around colonial administration cum commercial centres.

The missionaries started schools, and introduced school brass bands, which diverted the imagination of African children from indigenous musical arts models to playing school band music for marching and other school occasions. The instruments were mainly wind ensembles such as flutes, cornets, trumpets, baritones, trombones backed with side drums, bass drums and other percussive instruments popularized by the police and military bands. School brass bands played for bazaars, morning assemblies, school parades, weddings in communities, and other social and school occasions approved by the educational authorities and local headmasters. The former members of the police bands and school bands started playing for a fee for their livelihood in nightclub orchestras, and also serenaded weddings and other contemporary social events in the urban areas. The early popular music orchestras added the saxophone to the brass band tradition. The style and repertory initially copied the European popular tunes played by the police band.

Popular tunes derived from indigenous popular music styles but revamped to court cosmopolitan urban tastes were developed with the introduction of modern and tradi-modern guitars. Saba-saba, konkoma, samba, and kwela are examples of such quasi-indigenous pop styles that developed subsequently. Homophonic arrangements were adopted in which harmonies in thirds and simple chordal thoughts that characterized the church hymn, foreign school songs and European dance hall music formed the basis of part relationship.

Fingering and plucking techniques on the box guitars that were stylistically closer to indigenous string instrument playing gave rise to a parallel pop music style modelled on the indigenous minstrelsy and satiric music styles that used indigenous strings and finger/thumb pianos. Guitar bands were formed simultaneously with the emergence of solo guitar entertainers developing individual as well as intercultural solo styles. The performers did the rounds of the hotels and drinking shanties/places that were springing up around mining towns and townships where the colonial administration and modern economic pursuits flourished. The ex-servicemen returning from the Second World War that ended 1945, and who had picked up the nightclub entertainment habits of Europe and Asia, gave a tremendous boost to nightclub life and music in African urban towns as both patrons and entertainers. The introduction of the phonogram (gramophones and the breakable shellac disc recordings of foreign popular music) popularized various other world popular music styles, particularly those of Latin America such as the cha-cha and the meringue that have some affinity in sound and structure with African indigenous music. Pop music started moving into homes as well, to form private listening habits different from the indigenous culture of mass and open music appreciation.

The development of amplification technology later brought about the merger of the instrumentations and techniques of the brass bands and the guitar bands. Urban pop music then featured the amplified guitar, the amplified solo voice, wind instrument channels and of course, the rhythm section foundation. New pop music styles came to be forged in various parts of Africa, blending indigenous music and foreign musical trends. Saturday night out in the urban and suburban hotels became the vogue for administrative staff, merchants, miners and modern office and shop workers. “Band boys” became the darlings of hotel ladies and the favourites of regular nightclub clientele. The personality of the modern African nightclub entertainer started to emerge as that of an artiste who lived a carefree, almost loose, life, co-habited with free women equally seeking easy custom in urban centres. The music of the “band boys” was enjoyed in the nightclubs and social parties as an index of modern African-ness. The patrons liked the musician for his art while snubbing him for his loose lifestyle.

The radio, the record player and disc recording technology gave the final commercial boost to the pop music enterprise as well as sharpened the flippant social image of the modern pop musician and her/his music as distinct from the functional social stature of the indigenous African musician. Pop music increasingly became the music of the masses as it transcended ethnic cultures and tastes. The technology for pop culture dissemination moved the music of virtual musicians more and more into homes in urban and suburban areas. But the cultural sensibilities of persons in the remote indigenous communities could not accommodate the hybrid instrumentation, flippant human text and lyrics and the eclectic musical styles of modern pop. In more recent contemporary experience, the modern mass media industry has begun to build the foreign star entertainer culture around bandleaders as well as talented instrumentalists and singers whose names are constantly beamed over radios and imprinted on record labels.

Modern artistes early in the history of the pop music genre in Africa started to exploit any language and textual theme that would generate popular appeal – English, French, widely spoken African languages, pidgin English, even Spanish and Latin American texts, which the singers sometimes barely understood. A mixture of all of the above was freely tried, depending on the style of the pop music and the derivation of the tune. The sentiments of the audience who were out to enjoy any exotic language and exciting rhythm without bothering about understanding the text also influenced the trends in modern pop music.

Finally the combination of newspapers, television and modern sound recording and amplification technology, as well as the hard sell of media advertising made pop music a primarily commercially oriented industry that gives very high visibility to pop musicians, irrespective of their social value-virtue base. The modern African acquired the propensity for copying any cultural trend in vogue in Europe and America, and the modern pop music movements in the Western world correspondingly charmed the cultural imagination of Africans, becoming the visible pop music model and preference all over Africa. Certain syncretic churches, as well as some movements within more established Christian church organizations joined the modern pop music explosion. Pop music has become the favoured evangelistic propaganda medium with strong economic orientation. It is a fact now that pop music has become the most widely listened to, appreciated, patronized and used music in contemporary African social life. The content and social-human implications of modern pop music in Africa deserve critical attention and study in music education and scholarship as the most popular and inescapable people's music.

STEP III *General characteristics of modern popular music*

Our study of pop music will focus on the following features of creativity, presentation and patronage:

Instrumental resources and trends in orchestration: Popular music styles can be distinguished by their peculiar instrumentation. The jazz kit drum set, which has become the standard percussion or foundation for the rhythm section of most contemporary popular music styles comprises a bass foot drum, snare drum/s, side drum, kettledrums, cymbals, high-hat and cowbell. It provides a strong dance-motivating rhythm foundation, and rhythm patterns typify pop styles. Sophisticated amplification for string instruments and voices is also very much a common feature. A strong pulse line, often of melodic essence, is a standard feature of all styles, and is commonly assigned to a bass string instrument, previously an acoustic fiddle bass. The electronically boosted electric bass has virtually replaced the acoustic bass, even in traditional jazz and jazz-oriented ensembles. Other prominent variable features of orchestration include the vocal solo and chorus sections; a dominant action rhythm string section (usually two electric guitars); the piano/electric keyboard/synthesizer section; the horn section; the percussive rhythm section other than the drum kit; and devices for the most trendy electronic effects. We can identify and categorize pop music styles by the arrangement and emphasis given to any of these sections in combination with the song themes, vocal styles and action rhythm character of the Ensemble Thematic Cycle, a basic formal feature that modern pop shares with indigenous African music.

Voice culture and the language of delivery: English and French are the common languages of pop songs in Africa, depending on whether the country has an Anglophone or Francophone colonial cultural history. Local languages that characterize indigenous pop music styles are equally in vogue and are becoming fashionable for singing in European-American pop styles. Voice culturing is also an element of style. Some pop music styles favour straight singing while others incorporate vocal effects such as shouts, glides, affected voice quality, scatting, rapping, electronic vocalization, etc. Some singers overcome cultural voice qualities through training. Ordinarily, people from a cultural area have a distinguishing singing voice culture, an example of which is the presence or absence of the natural vibrato.

Thematic content: Generally, popular music of any style or place aims at topical texts that humour, monitor, expose and reflect the human issues and cultural as well as social-political trends of the society of origin. Some pop music styles, however, are known for pointed emphasis on contemporary social, political, religious and personal experiences, which are often given flippant treatment. The blues, soul and reggae, for instance, are primarily known as songs of protest against social-political repression. Congo guitar music, the East African *kwela*, South African *kwaito* and *saba saba*, the West African highlife, and the Caribbean calypso transact textual themes of social satire.

Musical texture: Pop music relies on the ensemble thematic cycle, which is the basic structural-formal framework of African indigenous performance-composition syntax. Pop music styles primarily can be distinguished according to the fundamental pulse and action motivation themes within an ensemble thematic cycle, the characteristic melodic features, the harmonic idiom, the syntax of part relationship and interplay of ensemble sections – horns, strings, vocals, percussion, electronic sound effects, as well as the features of orchestration and thematic development devices such as internal variation, ostinato, strict repetition and/or sequencing of phrasal or rhythmic structures; the character of the string bass line; the nature of the horn passages; and the dominance of solo instrumental passages including the human voice.

Features of form: The basic form that characterizes most pop music styles is the ensemble thematic cycle. Typologies of form include stanzaic arrangements interspersed with instrumental channels and solos, through composed improvisations and/or extemporizations over an ETC framework; interplay of orchestral sections (horns, strings, rhythm); sound effects; extension or developmental devices; key changes; and dance sequences in live "show biz" presentations.

Presentation: The disc, cassette, video and DVD recording technology has become common and ubiquitous for the presentation and popularisation of any pop music culture and style. Pop music started and developed as a dance-oriented, live entertainment art form. But modern recording and communication technology have made it a primarily contemplative and personal entertainment art form. Pop music can now be listened to individually or in groups and in any venue – in homes, restaurants, offices, cars, shops, market places, along the streets, in hostels, dormitories, etc. In terms of active group participation in pop music enjoyment the venues are equally limitless – dance halls, open spaces, house parties, beaches, parks, concert halls and anywhere the music can be reproduced electronically or played live for people in the mood to dance or socialize.

Commercialism and text: Theme and text in pop music are commercially oriented and, therefore, court mass appeal. Producers and lyricists court catchy statements, euphoric texts and presentation gimmicks that would empathize with the fantasies and emotional longings of the core pop music clientele, mainly modern youth in national and global projections. The sentiments of the lyrics that are avidly explored are of a nature that the consumers can easily identify with or personalize as expressing their personal moods, emotional longings, philosophies, experiences, aspirations and imagination. The themes of pop music all over the world are fairly standard and constant – love, success, dreams and desires, sorrow, protest, social/political satire. Pop artistes and promoters merely exploit new and local treatments.

Commercialism and musicological features: Pop music relies on idioms of musical expression that are not intellectually demanding to court the widest possible audience. We must, on the other hand, bear in mind that, to achieve such idiomatic simplicity that will at the same time be captivating, could be quite demanding on the creative ingenuity of pop music composers and arrangers. In the quest for commercial viability, modern pop music idioms generally are characterized by:

- Pulsating rhythm underscored by an action rhythm frame that enhances the primary dance or movement orientation. The main beats are very well defined and emphatic while the action rhythm characteristic of a style is motion intensive.
- Uncomplicated arrangements so that listeners, at the intellectual level, can easily follow the part relationships. In any case, listening interest focuses on the vocals, the lyrics, or the solo passages and improvisation.
- Sensational artistic personality: Pop music is personality music. Breath-taking personal vocal and solo styles create star personalities who, in turn, obtain commercial success for the producers, promoters and themselves.
- Catchy tunes that the audience can easily pick up and reproduce.
- Flashy or fanciful self-imaging: Performers strive to build personality cults through vocal imaging, stage presence and personal interpretation of tunes and moods of songs. As such, peculiar voice production, text interpretation and visual presence (gestures, dramatics and affectation) are important marketing gimmicks, and become factors of success or failure for an artiste and her/his music. Quite often, star artistes sell poor music, while exciting musical creations, on the other hand, launch mediocre talents into stardom. Exotic compositional elements could enhance the commercial success of pop music.

Song stylistics: The essence of any pop music composition is the tune – vocal or instrumental. Vogues in pop music are transient, changing very rapidly. Producers, promoters, composers and artistes exploit the commercial interest of any style that is the commercial success of the day while exploring and marketing new song styles that could be the chart breakers of tomorrow. Stylistic aspects that are commonly exploited include stanzaic hymn styles, responsorial structures that often court audience participation in live shows, recitative, theme and variation, choppy phrases, chain song, through composed extempore, minstrelsy and story singing styles.

Ownership: Pop music is the personal or joint property of the composer, the artiste, the producer, the promoter, as may be applicable. Since it is a commercially oriented enterprise, there are contracts of agreement between the various categories of participants engaged in the business of making a song idea a reality in any recorded or performed form. Copyright laws in countries that institute and protect them check for unauthorized imitation or commercial exploitation while apportioning the financial interests of all involved in a contract. Pop music is a business venture in which practitioners/entrepreneurs ensure that the ownership of every item is clearly defined and patented according to the agreements between participants and the copyright legislation of every nation where it is produced. Ownership of every pop music product is recognized and protected across the nations that subscribe to international copyright conventions and the related legalities. We need to be aware of the incidence of piracy in the pop music industry and do our best to assist in the fight against such illegal activity, which deprives hard working musicians of their intellectual property rights and earnings.

The practitioners: Exponents of modern pop music strive for very high visibility and distinctive lifestyles, which often border on the bizarre and abnormal, in order to capture and sustain public attention and thereby boost their own marketability and that of their products. They generally are professionals who subsist on their work and face intense competition that often entails unfair practices. Artistes seek alternative means of survival when their public acceptability wanes. Most artistes who achieve commercial success on the basis of a hit style or product engage in other forms of business investment because of the very transient nature of pop music styles/types and the rapid shifts of taste. Thus, should public demand for their music decline, they can retire into other more stable, though often less visible, means of livelihood. The modern star culture makes pop music a highly competitive, often frustrating business that also often impels substance abuse. The practitioners exploit schemes and sales imagery that would propel group or solo artistes to stardom, and keep them at the top for as long as possible. Some artistes change styles in order to be identified with whatever new style is making commercial impact.

Modern pop music does not always discriminate on the basis of gender, age, race, colour, religion or creed, modern education or lack thereof. Whoever is effectively marketed to capture popular appeal through her or his music becomes a public idol. Publicists, promoters and managers rally round her/him for the commercial worth, and for as long as the critics and the pop music consumers approve and patronise the products.

It has to be observed that pop music styles often impose a certain distinctive lifestyle, psychology and public image on the artistes. For instance, committed artistes who specialize in protest pop music styles often adopt lifestyles and public behaviour that protest against the social conventions of their place and time in order to project an image of authenticity on their music. They form their own deviationist lifestyles and develop a distinguishing culture of dress, hairstyle, love and politics, together with other peculiar traits that often contravene State laws and conventional social ethics. In turn, their peculiar lifestyles and behavioural codes continue to affect the quality, content and presentation of their protest style of music. In some instances, star artistes have developed cult personalities with audience followers that copy the mannerisms and a-social/political doctrines of such successful pop musicians.

STEP IV *Pop music styles in Africa*

On the contemporary music scene in Africa we can identify regional pop styles striving for patronage side by side with what has come to be regarded as global pop music styles. Global pop music styles have been made possible by such modern communication factors as the film, the television, the radio, and the print media, including international magazines. Colonialism and neo-colonialism, and the attendant dependence mentality manifest in the syndrome of acquired culture taste, have also enabled the proliferation of global pop music styles. With this has come the inevitability of international languages, particularly English and French, which are now imperative for mutual communication among ethnic and national African groupings. The global styles include jazz, which has attained classical music status and is studied, blues, twist, country and western, rock'n'roll, reggae, soul, funk, disco, break, rap, etc. Global pop music thrives on universal themes and production resources.

Regional pop music styles are equally characterized by language and by strong elements of indigenous music idioms of the region. These elements are to be found in the melodic structures, even when the language for a regional type is international. Indigenous harmonic idioms, orchestration and voice culture also mark the sound of the music strongly. Conventional pop music themes are often given regional or local re-interpretation. Within regional styles there may be local styles that are popular within a country or an area of a country. The popular West African regional music styles, for example, include highlife and guitar bands while a local style is the Nigerian juju music.

We also note that pop music styles are developing and changing. Factors that influence stylistic change include access to exotic instrumentation, electronic sophistication, more advanced recording technology, including balancing devices, consoles, sound effects, overdubbing and so on. Another factor that contributes to change is the deliberate inter-borrowing and inter-structuring of stylistic traits. This last factor is primarily responsible for the emergence of new styles, and the increased appreciation of regional styles across regional tastes and geographical boundaries. If an identifiably new style is successful because of its unique musical elements, it acquires a name and becomes a standard style for further exploration.

New dance movements often help to mark and market new pop music styles to the audience. These peculiar dance styles usually interpret, in visual dimension, the unique choreo-rhythmic elements of the new pop music style. The music and the dance take the same name. Pop music trends may be conceived and developed by adult creative minds in exploring the old and modern in music instruments and technological sound manipulation. But it is the taste of the youth of the world, especially the teenagers who are the primary consumers of trendy pop music products, who determine the acceptability, popularity and durability of a style. The tastes and imaginations of the youth, however, are subtly manipulated by the sensational sales techniques and technology of the modern media – electronic and print – and their creative promotional, advertising and marketing specialists.

STEP V *Trends in pop music criticism*

Criticism of abstract music conceptualisation to which the pop music genre primarily belongs is based on the musicological and lyrical content of the music. In the derivation and manipulation of the creative elements in a musical style, strong cognizance is taken of the musical sensibility and tastes of its target audience. The purchasing audience is the final arbiter in the matter of the success or failure of a pop music style and product. The modern trend in music criticism is a strong factor in the acceptability or failure of a pop musician and her/his music. Music critics, through the mass media, model and influence the listening and appreciative attitudes of the public. They call attention to the merits and demerits of an artistic product and its presentation. The modern critic is expected to be knowledgeable about the techniques of musical creativity and production in order to effectively manipulate model audience tastes. The critic's human biases and subjective interests would naturally influence her/his judgement, but in societies with modern critical procedures, the individualistic judgment of art critics generally play a crucial role in audience acceptance of a work of art.

We can then conclude that the factors which influence the acceptability and success of a pop music style and product, and which at the same time affect creativity, innovation and productivity are the modern mass communication media including the television, film, radio, video, and also the news, publicise the critical judgement of the pop music critics. The audience that consumes the products becomes the final determinant. The pop music audience being an involved, and sometimes participant audience through dance, still reserves some option. Mass taste and cultural orientation, as well as purchase power, make success or failure of a pop music product, despite the flashy sales technique or the critical opinion of the pundits. In the final analysis, the sales chart rating of a pop music product is the most reliable index of its popularity and success.

STEP VI *Evaluation*

- Make a list of the modern pop music styles in your country according to global, regional and local styles.
- What compositional, instrumental and presentational features distinguish one from the other? Discuss this under the subheadings in Step III. What has accounted for local styles not gaining regional acceptance, and the regional styles not gaining global acceptance?
- Name some key local exponents of each pop music style, and give their social and educational backgrounds, as well as their musical training where possible. What elements in the music as well as other non-musical factors account for the wide or limited successes of the of pop music exponents?

TOPIC 2 Comparative features of indigenous music, tradipop and modern pop music

STEP I

The following comparative overview of the nature and features of practice for the three genres of musical practice commonly found in the contemporary African musical scene recapitulates most of the discussions in this Module.

Content: Indigenous music is derived, musically, from distinctive cultural sonic preferences that regulate compositional philosophies, theory and idioms using instruments that conform to indigenous standardization principles. The context that gives rise to a typology is a key factor in the determination of the significant form, the characteristic sound and the presentation theatre. The language, verbal or instrumental, is local, while the compositional theme, structural contents, performance form, and text (vocal or encoded in materials and objects) are informed by weighty human and cultural issues, also the context and the community's world-view. Sound effects, when present, commonly have psychological objectives. Performance composition on a flexible and elastic formal framework determines the actual musical outcome of every performance. The musical texture commonly is polyphonic as a result of the humanly oriented philosophy that grounds musical arts rationalizations. Peculiar individualities (voices) forging egalitarian wholeness are basic to the standard textural structure plan of a piece.

The musical content in tradipop is indigenous in thought, idiom and orchestration. The form makes allowances for extensive extemporization and/or improvisation. The language of popular appeal is the local language while the theme and lyrics often are of topical and social immediacy. The treatment of textual themes and stories is usually satiric or humorous but demonstrates strong societal and human import, thereby implicating utilitarian intentions. Sound effects are usually vocal.

Modpop music is marked by hybrid and eclectic musical idioms and instrumentation. The most common forms are the stanzaic or song form with solo, percussion or instrumental chorus sections. The language is cosmopolitan – the language of the projected target audience – encompassing English, French, Pidgin, romance and local languages. The more recent styles exploit the electronic sound effects facilitated by advances in sound technology. Texts cover a wide range of topical and romantic issues, often of flippant social or human interest. The harmonic sense is hybrid, with interpolation of indigenous and simple Western tonal harmony. The texture is conceptually homophonic, although there are recognisable polyphonic movements with structural independence of ensemble lines in some styles.

STEP II *Creative motivation*

The world-view of indigenous music was limited to monitoring, interpreting and managing life issues and experiences of the immediate human group, spiritual space and environment. The creative resources and the sound reflect the social-political systems, religion and belief systems, as well as the economic, technological and environmental resources of the owner community. A majority of the music produced is utilitarian in conception and deployment. The musicians perform essential societal systemic services, and, as such, apply creativity and the effective-affective potential of the musical arts to accomplish various prescribed functions. Indigenous music is structurally integrated into the mechanics of the social, political, religious and economic systems of its human and spiritual environment. It often is an executive arm of the indigenous governmental and religious systems. Nevertheless entertainment value is always implicit as a basic, even if secondary, creative aspiration in any indigenous music type.

Tradipop music has the entertainment objective as its primary creative motivation. It reflects the immediate world-view of the human environment it services in the same way as other indigenous categories. The audience is also elastic, variable and non-fee paying, except when the practitioners are specifically hired to serve at the private functions of patrons.

Modpop music aims for a universal, in fact, global appeal. Its world-view and creative resources are as wide-ranging as the experience, exposure and imaginative fancy of the practitioners. The creative motivation is primarily economic. Some styles may demonstrate social-political commitment, but such objectives are of marginal import and reckoning in the social and political affairs of the modern state system. Depending on the venue and purpose, modpop music presentation calls for a fee-paying audience or patron.

STEP III *Material resources*

The instruments, props and costumes used for indigenous music performances derive from the natural material resources and technological ingenuity of the human environment. These are rationalized, designed and fashioned to enhance the contextual, psychological and utilitarian objectives of the music. In dance or dramatic musical arts, the costume and props are conceived and designed to highlight the dance movements and the character or denotation of role actors that are often of extra terrestrial conception and ascription of potency. Physical structures may be constructed or installed for effective presentation.

The instruments of tradipop music reflect the material resources and technological ingenuity of its environment as well. Costumes and props are of marginal conceptual significance, and generally are decorative in essence. The affect of the musical sound is the focus of interest.

Modpop incorporates both indigenous and modern conventional instruments so long as there are capable performers. Costumes and props may enhance aesthetic appreciation in live or television performances, and contribute to the entertainment objectives of the music depending on the primary method of presentation – live or otherwise.

STEP IV *Audience*

The indigenous music audience is a communal, homogenous and empathic audience. Virtually every member of the audience is cognizant of the societal-human purpose as well as the cultural grammar and idioms of creativity. The cultural audience as such is ably encultured to project mass emotional commitment to the outcome of the musical arts, as well as the event within which it gained artistic validity and social-cultural meaning. Hence a participant indigenous audience imbues creativity. It also is a contemplative audience, or rather a reflective audience. The artistes synchronously feel the impact of their performances in the audience, and the experiential impulses from the audience impact synchronously on the artistes' creativity. But while some indigenous music types, especially the general entertainment types, encourage active mass audience participation in dance, theatre and other demonstrative gestures of appreciation, some other types such as dance music, associational musical arts groups, embodied spirit manifest groups and some ritual categories demand certain qualifications for active participation. On the indigenous music scene there could be a distinction between the audience participating through action and the emotively involved audience. The latter is emotionally committed to the outcome of a performance but is not expected to demonstrate its empathic involvement in an overt theatrical manner. Generally, the nature and practice of indigenous musical arts prefer a live rather than an empathic-aural audience because the audience is crucial to the performance-composition process: audience responses help to determine the musical outcome of a performance session. The idioms and materials of composition generally are common knowledge. As such, cognitive appreciation is possible for virtually all ages and genders in a society. Nevertheless, the expert manipulation of the idioms and materials of composition and presentation is the capability of specialists who have demonstrated exceptional innate creative aptitude and/or performance skill within general musical arts capability. The indigenous musical arts audience then is an indispensable feature of the contextual presentation. The indigenous musical arts audience is elastic in its physical relationship with the performers. Members of the commonly interactive audience can move in and out of the performance space. The audience could make a presentation to an exceptional performer or for performances on the spot.

The tradipop music audience primarily is a passive participant audience. That is, it is primarily contemplative, but its vocal appreciation or material/physical gestures nevertheless are crucial to spontaneous flights of creative genius when the audience stimulates impromptu creative processes. Gestures of approval or disapproval could determine the duration of a performance. Tradipop requires a live audience, although there is a marked distinction between performers and audience. In recent times, recorded tradipop music has come to be enjoyed privately through the radio and audio reproduction machines. But live performances are still preferred. Unlike the audience for the other indigenous musical arts genres, the passive audience in a tradipop situation is not committed empathically, psychologically or emotionally to the success of a performance within the community. This is because tradipop is a music event, that is, the event that rallies the audience for the primary purpose of pleasurable entertainment. Tradipop audiences cut across all ages and genders of the society. Stylistic elements are simple and everybody is generally cognizant of the idioms and materials of creativity and presentation. But there are stylistic standards and expectations that distinguish between, and rate practitioners. In many instances and cultures the audience appreciates the music and gives high ratings to outstanding exponents of styles while according the artistes low social regard. There are various cultural reasons for this, depending on the social philosophies and systems of each African society.

Modpop audiences in Africa are to be found primarily in urban places and in the rural communities among the young who have been to school in urban centres, and have access to the radio, television or modern social party music. The audience may identify with the emotions expressed in the music at a very personal and passive level, but has little psychological commitment to the music. Modpop could influence personal behaviour or social disposition but does not model group mores because of the frivolous occasions and modes of presentation and experiencing. Some modpop styles exploit and excite ethnic, group, sectional or political sentiments but generally are not effective agencies for group action, societal change, evolution or revolution. Modpop is dance-oriented music that courts participation through free dancing. The most exciting and favoured way of responding to modpop as a contemporary social experience is through dancing in nightclubs and at parties and other group gatherings. It is also appreciated as personal music in the privacy of homes and any other place with access to equipment for reproduction. Modpop concerts, however, call for the type of passive but vocal live audience encountered in tradipop performance venues. Audience reactions in live concert sessions often influence the creative process, and may thereby shape the known formal and structural outcomes of a piece. Outstanding modpop artistes are admired as social idols and celebrities by the youth. But the older generation in urban and rural Africa view them with similarly casual social regard as shown to tradipop artistes.

STEP V *Ownership*

Indigenous music is the intellectual property of the collective community genius in the first instance. Members of a performing group, an association or the functionaries of an institution administer the music that they perform or use exclusively. Often the community prescribes or endorses a performance as well as the remuneration of artistes when necessary. No copyright restrictions are placed on the performance or use of a musical arts type/item, although composers may be recognized.

Tradipop is identified with its community of origin, but is inclusively owned by the exponents, itinerant or otherwise, some of who pursue their art as the primary means of earning a livelihood. Although there is no copyright protection, artistes are known and distinguished by their original styles, but compositions, which are adapted and/or re-created according to occasion or context of performance, can be copied at will, and without permission, even in the case of known creators.

The ownership of a modpop composition belongs exclusively to persons concerned with its original production. The modern state has no stake in creativity, and how the product is used. There is not even any indication of ethnic or State pride as such in the modpop styles although an exponent may bring honour to her/his country by her/his personal success in any style. There are, however, copyright protection laws instituted by the modern State. Such a law ensures that the owners of any given item, as is the case with owners of a patent in any invention in research and the literary profession, are compensated when such a work is used for commercial purposes by other artistes and organizations. This is the contemporary conventional ideal. In African countries, copyright laws are notionally recognized but not always strictly enforced. The modern states in Africa may evoke censorship laws and collect entertainment levies and taxes but do not control or determine creativity, production or performance. Works of art and creativity are, however, recognized by their creators who strive in any way possible to protect their commercial interests and the owners of modpop products are at liberty to fix the prices for any form of public consumption of their products.

STEP VI

Evaluation of indigenous musical arts creations and presentations is spontaneous and forthright. In event music, evaluation may have two levels:

- the practical effectiveness of the music in promoting or actuating or transacting context
- the level of artistic-aesthetic affect and appreciation of the merits of the music as a work of art

There are standard indices for evaluating indigenous music in a culture as well as subjective and emotional perspectives with respect to:

- the merits of the musical product within cultural idioms and norms, as well as materials of creativity and practice and its origin, which depends on cultural sonic preferences
- how each evaluator personally relates with the performance, which reflects psychical tolerance

Abstract musical arts creations such as dance music and music event types, of course, are evaluated purely on the artistic-aesthetic merits of the music and its artistic-aesthetic dance.

Evaluation in tradipop music is equally spontaneous and forthright with respect to the artistic-aesthetic merits of a presentation, irrespective of the origin or personal relationship with the performer. Evaluation focuses primarily on the choice and spontaneous development of textual themes, secondarily on the sonic framework and presentation style or theatre typical of each type or group. Indices of cultural evaluation of creative genius in all indigenous music forms focus on the spontaneous manipulation and extension of thematic ideas in conformity with standard cultural idioms, grammar and syntax, and also on the ability of a performer to incorporate contingent stimulations as well as contextual meaning into a performance-composition process. The contingent elements in tradipop situations include direct performer-audience interaction, verbal and behavioural.

In modpop there is a literary critical approach to evaluation, as well the audience's emotional approval or rejection of an artiste or product for musical or non-musical reasons. The literary critical approach is subjective, focusing on the critic's impressions of the musical content while emotional audience evaluation may be evoked by the message of a song, the social-musical personality of an artiste or the action content of the music. The audience evaluation is very similar to folk evaluation in tradipop, but lacks the contextual evaluation of indigenous event music.

STEP VII *Factors of continuity and change*

The modern religious and State systems have virtually disabled the cultural roles and noble humanly oriented imperatives of some indigenous musical arts types. The humanly guided aspirations informing the creative process and musicological content and contextual dynamics have inevitably been compromised. Event music types still practiced in rural communities are increasingly transformed with regard to form, content and presentation to service modified contexts that emphasize entertainment, because the psychological forte that enabled them to condition dispositions and social mores effectively have been disabled.

The lure of modern economic, education and job opportunities has consumed the imagination of the youthful members of the rural population and resulted in massive drifts to urban areas, compelling urban indigenous art forms. A few indigenous musical arts that have been deprived of contextual roles became reformulated in urban environments where elements of external cultural practices as well as modern musical and artistic ideas become incorporated. Once an art style has been deprived of its contextual formulation and relevance it sheds the ritual and normative boundaries that define creative liberty. The creative vision broadens to fashion urbanised indigenous practices that become totally entertainment directed but not in the sense of tradipop or modpop. Such transformed indigenous musical arts still generate group pride, and accord neo-cultural identity to members of a community permanently re-located in an urban environment.

Modern State systems, religion and education thus contradict and, in many instances, undermine the indigenous cultural institutions and contexts for some types of event music. An event music type that survives on the strength of its artistic and humanning merits acquires new circumstances for presentation that compel change in musicological content and theatrical features.

Travel and advanced communication systems are strong factors of change and continuity. Artistes who are exposed to exotic and exogenous creative ideas, idioms and materials transform and incorporate these into their own indigenous sensibility and styles. On the other hand, ethnic pride remains a strong factor for retention and continuity. Music is a strong marker of cultural identity and a sense of self in any environment. Modern recording technology and the radio and television as media for propagation that enable people of a culture to produce their musical arts in permanent forms have encouraged the continuity of indigenous musical arts practices. Generally, change in the contextual presentation strategies has been more noticeable in aspects of visual theatre, staging properties and language, with indigenous arts courting multi-cultural appreciation. Musical structures and basic forms are more discriminating of external creative idioms. The emotional security derived from cultural bonding has ensured that tradipop continues to be a much-cherished art form in rural as well as urban areas.

Factors of change in the transaction of cultural continuity include:

- the expanding world-view through physical and visual travelling and the consequent exposure to other cultural systems
- indigenous forms and presentation styles that become modified to suit new opportu-

nities for presentation such as disc recording, radio and television appearances
- timed live performances in arts festivals, protocol performances during modern State occasions and other performance opportunities that relocate the indigenous forum for cultural expressions
- traditional settings that cater for mixed cultural audiences and thereby occasion modification of content, presentation style and theatre to secure trans-cultural appeal
- modern costume resources that give a trendy look to indigenous expressions of the self and the body

Various orientations of modpop – global, regional and local – have continued to exist side by side with varying degrees of sophistication. Advances in electronic sound technology and instrumentation occasion continuing change in the orchestration and sound spectrum of various indigenous as well as foreign modpop styles. Furthermore, the existence of audience blocks that patronize specific styles has encouraged the continuity of the styles. Changes within styles are cautiously introduced to accommodate and update the tastes of the audience blocks. Modpop is a transient culture. When the audience block wanes and it ceases to be a lucrative enterprise, the music style becomes obsolete. However, African indigenous modpop – the regional and local styles – has remained very popular over time, although judiciously keeping pace with modern sound technology that updates contemporaneous appeal and commercial viability.

STEP VIII *Dance*

We have identified the two broad genres of dance in indigenous musical arts as the open-participation oriented medley dance, and the closed-participation oriented stylized formal dances. The latter call for a strong symbiotic correlation between the choreographic details and certain components of the ensemble structure, such as the rhythm-of-dance line. In the medley dance there is usually a simple dance rhythm motif, which is basic for individualistic choreographic interpretation or elaboration, hence it is free creativity dance. In some free medley dance situations, qualification for participation in dance may be culturally prescribed and respected in event context. The music and the dancing usually transpire as artistic expressions within other cultural events.

Tradipop does not stage dancing except such movement capers and gestures, or an extra, specialized dance attraction structural to the presentation theatre, and normally performed by the artistes only.

Modpop normally is dance-oriented. Dancing could occur anywhere and in any situation where the music is played, and in which anybody that feels the urge is free to dance. Modpop styles have distinguishing basic dance styles or motifs that allow for free dance expression by individual dancers, just as is the case in indigenous free medley dances. Dance may be structured into the live presentation of modpop, especially for live concert and television appearances. In such instances the audience is constrained to be a passive spectator. Dance is then used to enhance the visual aesthetic promotion of the music. Other social conventions often prevail, as there may be situations where dancers are expected to relate as pairs of man and woman, not necessarily for artistic reasons. There, however, are modpop styles that are not dance-oriented.

STEP IX *Presentation*

Venues for the presentation of event music are prescribed by the cultural occasions that, in turn, prescribe scheduling. Music events, on the other hand, are staged in any suitable venue when presented as independent artistic activities. Music events could comprise supernumerary supportive musical arts theatre at occasions for event music. An indigenous music type may call for presentation support such as prepared and blocked venues, costumes, props, physical structures, exclusive enclosures (dressing rooms) and other natural or contrived locations and cosmological features that would enhance the utilitarian, psychological, artistic and aesthetic objectives and nature of a performance. Presentation venues, scheduling, costumes and supports take cognizance of modern societal trends and the expanding world-view.

Tradipop is ubiquitous. It does not always demand a prepared venue. Some performances are mobile, and can take place wherever an audience can be mustered. Tradipop styles, like those of modpop, are now recorded for private enjoyment in homes and other non-entertainment venues. Tradipop usually does not require special support of any kind. It is a music event that could feature as light entertainment enrichment of theatrical experiences at event music occasions.

Modern technology makes it possible for modpop to be recorded in specially equipped studios that exclude live audiences. It is then transmitted or marketed for private or public enjoyment. Live presentations call for specially prepared venues in halls, open spaces or homes where electricity or batteries are available to power the technological reproduction of recorded sound. In any location, a fixed or makeshift stage may be required by the live performers to separate them from a listening or dancing audience. This type of performance is usually scheduled for the leisure hours of the target audience, mostly in the evenings and at night when special lighting support may be required to boost the aesthetic effect of the presentation. Sound amplification technology is a basic requirement, whether in live performances or for the reproduction of a pre-recorded performance for a live audience.

STEP X *Indigenous and modern use of music in mass communication*

Some types of indigenous music were conceived as effective agencies for mass communication in indigenous African societies before the advent of modern communication technology. Indigenous science of sound and instrument technology informed the design and construction of instruments that were specially used as language coding instruments. Indigenous music types as well as music instrument technology have been variously used to rally communities for mass conscientization regarding societal mores and ethical behaviour, for public announcements, for long-distance communication through transmission and relaying of messages to near and distant recipients, for esoteric and idiomatic communications to special groups, and for dramatic dialogue in event-performance sessions. The giant wooden slit drum, for instance, was specifically conceived and designed to serve in long-distance communication technology. Other music and instrument types, by their timbre and sonic deployment, were specifically construed for extraordinary or mystical communication with supernatural entities. Tradipop essentially is a specialised mass information medium, as matters of critical as well as topical public interest are woven into the texts of the light entertainment format, and broadcast in public performances. Tradipop has thus fulfilled the modern role of the print media and radio/television as news casting agencies in some indigenous societies. A performing group in a community could specialize in musically disseminating topical news and current affairs in organized public gatherings or parade through the community to inform people in their homes.

In the modern dispensation, the invention and development of the mass electronic communication technology and techniques, which have become accessible in Africa, have taken over the function of indigenous music. The role of music has been reduced to that of a prop or signal for relaying news and other verbal information transmitted through the modern communication media. Nevertheless, music continues to serve as a channel for delivering some electronically processed information or advertising. Thus modpop styles are in vogue for advertising jingles, while theme music serves to alert listeners and viewers, and signal and link radio and television newscasts, public announcements and films.

STEP XI *Evaluation*

- Discuss the outstanding musical characteristics and instrumental features of the indigenous modpop music styles as well as the European-American global styles used by pop musicians in your cultural area. Which ones attract a larger following, and why?
- Which age group/s prefer each style?
- What are the opportunities for listening and dancing to modpop music in your area?
- Are any negative attitudes towards any modpop styles displayed by any age groups in your society, and for what social, musical or cultural reasons?
- What is the nature of modpop criticism in your area, urban or rural? How does it affect creativity, as well as the patronage and survival of modpop artistes? How is modpop generally experienced and popularised in contemporary society?
- How are the tradipop artistes rated and regarded, musically and socially, in your society? If there is incompatibility between the two ratings, what are the cultural and artistic reasons for this?
- Play illustrative examples of tradipop and modpop styles in class, and analyse them with respect to the musical characteristics, instrumentation, markers of cultural origin and identity, as well as the lyrics or textual content.

TOPIC 3 Contemporary trends in musical arts creativity and practice in Africa

STEP I

Indigenous musical arts in Africa continue to update creative and presentation visions in line with the modernizing world-view of practitioners in rural and urban situations. On the other hand, Africa's march into global modernism has resulted in new musical trends that lack the utilitarian roots and indigenous creative intentions that informed theory and principles of public presentation, thus becoming more entertainment oriented. Contemporary musical arts trends have yielded literacy-driven concert music, modern popular music, modern secular and liturgical/religious music and the modern music drama. Music research and documentation engagements furthermore make available local ideas, data and materials essential for practitioners interested in an authentic representation of Africa's indigenous cultural and intellectual authority. The contemporary trends provide employment and new directions in creativity for modern educated musicians, and have enabled the production of written music compositions by Africans that appear on the billings of international concert music. Indigenous forms that have been revised and generally trivialized to satisfy foreign, exotic interests in Africa's indigenous cultures are also occasionally taken on tour through Europe and America or are presented to tourists looking for curios and entertainment.

Musicological content, form and language: The products of most contemporary musical arts trends in Africa are written works by composers and scholars trained in the musical traditions of Europe and America through classroom music education. The compositions by a majority of the literate composers who claim to represent Africa lack the authentic African sound in their flippant representations of indigenous melodies. These composers do not reveal intuitive knowledge or cognitive intellectual grounding in the creative theory and epistemology of the indigenous musical arts cultures from which they extract isolated melodic and rhythmic features. The compositions they create therefore are theoretically based on thoroughly learned and ingrained European classical music and church hymn theory and on the grammar and idioms of composition. In terms of harmony, medium, part relationships and developmental as well as formal grammar, such compositions therefore are only flippantly African in sound and affect, in the same way that the choreographic gestures of the choral presentations simulate African movement aesthetic.

Some other contemporary compositions are not in written form, particularly those by composers of inspirational youth choruses – secular and religious – who have no classroom education in European classical music theory and creative procedures. These composers have been exposed to exogenous church hymns as well as traditional music styles. They have therefore been able to intuitively blend the hymnodical style, particularly with respect to harmony and texture, with the indigenous multipart, melodic and melorhythmic idioms.

The contemporary written compositions for voices, instruments or mixed mediums are commonly rooted in European tonal music theory reminiscent of the Baroque, Classical and Romantic periods of European music history. The melodic inspirations may be indigenous, but the structural language and developmental grammar do not derive from African indigenous creative theory, idiomatic principles and musicological thoughts generally. Compositions may be written in sol-fa or staff notation. The single modern stylistic genre so far derived from indigenous stylistic models, except in the harmonic and developmental design, is secular choral music and liturgical anthems in African languages.

The scenario of activities in the event for which a music type is created is a primary determinant of form in indigenous event music. Through-composed form in which the ensemble thematic cycle provides the basic framework for solo extemporization in vocal types, and the non-chordally guided improvisation that marks some instrumental types, dominate the entertainment or music event types. The performance-composition principle generally predominates when it comes to creativity and thematic development in indigenous music.

The contemporary African literary composer of concert music lacks the indigenous event scenario that determines form and content. Form in contemporary choral trends could be stanzaic, through composed, or in any European classical song form. Instrumental concert pieces favour the shorter European classical forms, while the secular choral forms are extended medleys, chain songs and narrative style songs. Written works for music drama explore both indigenous and European classical dramatic forms in using structured choruses, solos, duets, dances, dialogue, narrative, recitative and action music, depending on the creative ingenuity of the music dramatist.

Choral compositions for religious occasions inclusive of the evangelical youth songs derive textual themes from biblical stories and other contemporary religious and evangelical sentiments. Secular choral compositions draw their themes and stories from culture tales, moral vignettes and biblical stories. The texts of solo song compositions are based on conventional sentimental and human themes. Dialogues in the musical drama tackle contemporary issues – historical, social, political and religious – as well as mythological themes.

The texts for contemporary compositions are presented in the locally understood African languages, English or French, depending on the lingual homogeneity or otherwise of the projected audience. The primary features that provide the cultural base to most modern compositions by African literate musicians so far have been the language for choral compositions, when indigenous, and the presence of indigenous tunes and polyphonic texture. No schools of composition that follow a clearly articulated and unique modern African creative philosophy, creative idioms and theory of composition have emerged or have been recognized.

STEP II *Organization*

The contemporary musical arts trends in Africa have not encouraged the emergence of professionals who make a living by their music in the classical milieu such as is found in the popular music scene. There are capable modern classical performers who practice on ad hoc or amateur bases. Both the audience and the economic base that could support standing professional performing groups subsidized by the State or private enterprise are lacking. There are school, college, church and youth choirs. Membership is constantly changing as members who join depart after finishing school, or drift to other jobs and locations of employment. Church choirs, so far, are the most stable. Choristers have little or no music literacy education and voice training for most of the kinds of music they are required to sing, particularly European classical oratorios, cantatas and masses. Most of the choirmasters lack sound training in classical music, and have none at all in European-American classical vocal techniques or choral methods that could guide them in determining suitable materials for the choirs they conduct. In some instances, groups spring up and disappear according to the movement of teachers and other workers who have the interest to organize modern choral groups.

The discussion concerning choral music so far generally applies to orchestral music and music drama practices. There are very few professional performers who have the requisite skills, and fewer organized professional or amateur orchestra groups that could challenge the compositional drive of African literary composers. Composers thus face the problems of instrumental traditions and combinations in their writing. The police and army bands are barely able to play the varied repertory of martial music for State and military parades and social protocols. Thus whatever experiments are undertaken to encourage modern classical music performances of some standard of quality are confined to a few ad hoc college groups that exist by the chance of the quality and number of capable performers. These limitations will continue to frustrate classical orchestral composers in Africa for a long time to come, except in the isolated instance of South Africa. Orchestras in Europe and America only very occasionally perform works composed by African composers for the European classical medium.

Organization of performances mainly takes the form of classroom exercises and organizing church anthems, often for specific occasions and for college or local church concerts when the need arises. Independent amateur groups occasionally spring up in urban locations. In such groups the quality of performance and membership is dependent on the availability and movement of capable members and the organizers.

STEP III *Instrumentation and visual support*

European classical instruments such as the piano, organ, harmonium, wind and string instruments are employed for modern compositions in any genre when available, and where a competent performer is around. The harmonium and organ are popular for church services. Pianos are available in colleges, a few schools, concert halls and homes. Literate composers have also recommended or written parts for random selections of indigenous music instruments. In other instances, choral groups have introduced indigenous music instruments to improvise percussion-oriented accompaniments to modern choral compositions. Some enterprising composers and choirmasters have fabricated bell chimes and xylophones tuned to the European scale system. A few trained literate composers have made conscientious efforts with varying degrees of success to indigenize performance on conventional European classical instruments such as the piano and the wind and string instruments. Indigenization implies developing a new stylistic/idiomatic language and playing techniques that would capture African indigenous stylistic expressions. What has not been attempted with much success is composing standard classical orchestral works authoritatively derived from indigenous compositional theory. And this is because the content of the curricula for musical arts education at all levels in Africa are too Eurocentric to produce the intellectual grounding that can engage with cognitive studies of African indigenous compositional conceptualizations and theory.

The University of Legon and the University of Science and Technology at Kumasi, both in Ghana, and the African Music project (ILAM) in South Africa have attempted a systematic approach to research and produce standardized species of traditional music instruments such as the wooden xylophone. The development and production of such instruments in large numbers, as well as the training of performers in literary traditions, could give creative stimulus and direction to African composers for the European classical orchestra.

Support for the visual arts is to be found in costumes that enhance the visual aesthetic of choral presentations. Elaborate visual arts support in the form of costumes, stage properties and lighting for music drama productions is available.

STEP IV *Usages and roles of the musical arts*

We have discussed the undermining as well as the demise of some of the indigenous cultural occasions for which most indigenous musical arts were conceived and created. But they are gaining some exposure through the demand for the frivolously produced cultural sonofacts aimed at exotic entertainment. The immunity from censorship or prosecution accorded indigenous musicians, particularly the social-political satirists and critics who represented the conscience of the society, has been negated by modern state systems. While pop music may concern itself with social or political issues in the contemporary societal milieu, it has been noted that neither the content nor the practitioners of this genre are taken into serious consideration because they themselves more often than not project a frivolous social image.

The current trend is that virtually all the genres of music in contemporary Africa are accorded marginal importance in life and society beyond their entertainment value. Some modern choral music inspired by modern religious movements in Africa tends, however, to have evangelistic aspirations. Music drama works dwell on contemporary social and political issues but also lack the kind of positive impact of the indigenous prototypes that were structural to the transaction and corrective mediation of societal issues, ethics and mores, as well as political governance. Content and form primarily have artistic-aesthetic aspirations rather than creative ideations that derive relevance, character and effectiveness from serious human and societal concerns.

STEP V *Presentation*

Modern classical works are intended for live concert performances and mechanical audio-visual reproduction in appropriate venues. Contemporary economic and occupational preoccupations require that presentations be scheduled for the evenings and at night in urban areas with lighting facilities. Some genres, though, are performed at various times during the day when featured as mere peripheral enrichment in the programmes of other indigenous or contemporary events such as contemporary festivals, religious services and celebrations, cultural celebrations, state, institutional or company celebrations and receptions, and private as well as group ceremonies in urban locations. These represent mere tokenistic recognition of the musical arts as marginal to the serious issues of life. While a scattering of regular concert or theatre performances organized and attended as seasonal events in theatres and concert halls, in emulation of the European and American lifestyle, does exist, modern technology, through radio and television and audio recording equipment facilitate virtual presentation of musical arts works of all genres, styles and forms in Africa in the privacy of homes, cars and public buildings. But the musical arts were originally conceived and experienced as somatic communion between fellow humans. With modern scheduling increasingly becoming the prerogative of the management of media houses who take cognizance of people's work and viewing habits for slotting programme types targeting envisaged audience tastes, individuals, on the other hand, can still decide when and what to listen to or watch.

The irony that is present in the contemporary relegation of the critical role of music in life is that it still reigns at the top in the hierarchy of national/societal inevitabilities in modern State systems. Music is the primary agency that commands and validates the nation state: the national anthem is the authoritative organ that accords recognition to a head of State and that gives public validity to any national event in any modern nation.

STEP VI *Practitioners and professionals*

Those who practise music in contemporary musical arts trends in Africa include both school trained and amateur musicians. Trained practitioners are categorized as those who have received some form of specialist musical arts education at college and university levels and attained a level of expertise. The kind of school musical arts education and performance competence they attain may enable them to participate as performers or organizers in community and church choirs, which comprise extra-curricular programmes in situations where the participants are employed as teachers or workers. Most of the active composers are enterprising creative personalities who are not necessarily trained in the modern classroom sense as composers, but who have acquired the technique of musical writing and simple hymnodical harmonization. Virtually all the modern trained classical composers only have knowledge of the canons of European classical composition theory and grammar. Composers of orchestral and music drama forms are rare in most parts of Africa, primarily because of the virtual absence of modern orchestras, whether African or European classical. Ad hoc and often innovative musical arts theatre ventures are embarked on in order to write and put music drama productions on stage. But professional composers and performers who make a living from their art are yet to emerge on the modern African literary music scene because there are as yet no professional institutions and no governmental, public, private or commercial agencies or patrons outside South Africa to support full-time African classical composers and performers.

Classroom study of composition in the written mode, as well as the development of modern technological aids to composition, production and presentation, has produced individualistic form-fixe composers. The modern recording and editing technology is beginning to encourage technological composition and performance in which the human performer with modern training becomes increasingly redundant and unemployable. This has been more so with modpop music in Africa. Selective multi-track and digital recordings and over-dub techniques are used to simulate group performances. In multi-track recording the same artiste or a few artistes could record many instrumental and vocal parts, one at a time. With over-dubbing, a single voice or part can be dubbed over as many times as the composer or producer desires, to create a virtual chorus. With modern sound technology in the studio, a composer can also compose, wipe off and recompose any line of orchestral or vocal texture until she/he achieves what is deemed a satisfactory melodic, rhythmic or accompaniment line. In contemporary Africa, modern technological gadgets as medium of composition and performance of classical and modpop music are used for disc and digital recordings intended for presentation through electronic media and sound reproduction equipment. Presentations for live audiences still require that the music be performed as written or rehearsed by the number of artistes stipulated in the score or, otherwise, re-arranged at the discretion of the producer.

The scholars, who undertake research into, analyse and document African musical arts traditions with cognitive insight comprise a group of practitioners who are critical to the development of authoritatively African modern music. Truly African compositional advancement of the indigenous would derive discernment of the indigenous theoretical frameworks innate in extant indigenous models of creativity from their published research. There is a critical need for African musicologists and theorists, Africans or otherwise, who are initiated and skilled in researching, discerning and interpreting, as well as recording, transcribing and analysing indigenous sonic facts from which theories and idioms for contemporary classical composition, performance and presentation can be derived to guide modern composers and educators.

STEP VII *Audience*

The audience for contemporary musical arts trends is still feeling its way into the criteria for appreciating and evaluating the products. Composers and exponents similarly are feeling their way into the manipulation of available and possible compositional material and approaches as there are few canonical studies of indigenous music philosophy and creative theory. The audience is presently more emotional than knowledgeable or critical in the reception and approval of modern written African compositions. They lack the education and critical tools for informed musical appreciation or discrimination, quite unlike the indigenous musical arts audience that is generally cognizant of the conceptual background that frames compositional grammar and performance logic. Properly rationalized basic education on the nature of the indigenous musical arts theory, creative process, dynamics of production and appreciation is imperative at the primary and secondary levels of classroom education in Africa. Such a strategy will nurture a cultured and cognizant audience that would, in turn, guide and inspire modern composers and performers.

Africa-oriented religious and secular works, on the other hand, do have a strong following in audiences. The religious sentiments in the texts and the intuitive marriage of indigenous and simple hymnodical compositional sensibilities enable emotional appreciation of the choral works among local audiences. Choral compositions in local languages have local appeal where an audience understands the language. Adherents of modern religions emotionally appreciate cross-cultural religious compositions, the texts of which are rendered in English or French.

Generally, the audience for contemporary musical arts trends in Africa is to be found in the urban areas, in churches, schools and colleges. They rarely are to be found in the still rural locations where audience behaviour still exhibits the critical spontaneity of the indigenous music audience, with gradual evidence of the reserved, restrained and remote attitudes of European concert hall and classical theatre audiences.

STEP VIII *Features of dance*

Dance is not a conceptual or structural feature of musical arts trends, except in modern music drama works in which dance is structural to the total theatre form, and in danced drama creations. Choirs may perform restricted movements while singing and youth groups may march and stamp their feet to re-enforce the spirit and rhythmic pulsation of evangelical chorales. But dance is not a conceptual artistic feature of the composition and production of the present trends in contemporary choral or orchestral works, as is the case with indigenous musical arts conceptualization and experiencing.

STEP IX *Trends in evaluation*

Critics, both knowledgeable and dilettante, are yet to emerge in the contemporary musical arts in Africa. Avenues for critical evaluation have been established in the print and electronic media, but musical literacy unfortunately is still incipient in African literacy. A competent modern critic will, as a prerequisite, need cognitive knowledge of the indigenous theory, as well as appropriate language and tools of discourse. A grounded critical tradition that may emerge should focus evaluation on the artistic and aesthetic merits as they conform to original African standards of creativity and practice.

STEP X *Music education*

Classroom musical arts education in Africa still emphasizes studies of European classical musicology, theories and music history. And yet the musical practices that form the fundamental, immediate and future experiences of the learners at any level of classroom education make such an emphasis unrealistic, deceptive and culturally anomalous. As a result, a majority of music graduates and diplomats in Africa lack cognizance of the nature of their indigenous musical arts systems. From the point of view of practical experience, they have little understanding and primarily mystifying knowledge of the European classical music that has formed the core and breadth of their classroom music education, even at college and university levels. As such, a strong foundation in indigenous African musicology and musical arts philosophy derived from cognitive research as well as an intellectual grasp of the principles of creativity and practice should be a primary commitment.

Equally important is the need to give every African child enough literacy knowledge of the meaning and principles of the necessary global musical arts theory, creativity and practice that would make her/him a cognitive discussant and listener in the modern African musical arts milieu. This would create a future audience that could benefit from the value to human existence of experiencing music, both indigenous and contemporary. The ideal audience of the future should patronize as well as shape professional classical music composition and practice in Africa.

STEP XI *Evaluation*

- Investigate and discuss the contemporary compositional trends in your cultural area with the use of the Steps and headings of this Topic as a model. Discuss the musical characteristics, textual content and presentation dynamics of samples of each emerging or established trend in detail. As many samples as possible of each trend should be played or reproduced in the class to focus aural analysis and discussions.
- Analyze samples of written compositions by African literary composers from any culture or country of origin. Your musicological analysis should determine the compositional features that are derived from indigenous theory and those that are classical European. If you can listen to the performance of samples, determine how culturally successful the compositions are as authentic African works of art.

MODULE 305

RESEARCH PROJECT

UNIT 1 – APPLIED FIELD RESEARCH

UNIT 1 – APPLIED FIELD RESEARCH 113
TOPIC 1 Summary of field research guidelines 113
TOPIC 2 Guide for collecting, collating and analyzing field data 116
TOPIC 3 Creative application of research data 120

APPLIED FIELD RESEARCH

TOPIC 1 Summary of field research guidelines

STEP I

Make use of a holiday period to plan and execute as much as possible of your field research. Select a research subject from the following:

- An indigenous choral group
- An indigenous instrumental group
- An indigenous choric-instrumental group
- A solo/mother instrumentalist
- A song master – minstrel/social satirist, story singer, historic singer
- An indigenous music drama group such as a spirit-manifest theatre
- An indigenous stylized dance group

STEP II

Seek an introduction and cultivate the confidence of the knowledge experts by interacting with them during rehearsal sessions, if possible as a co-performer or an apprentice. Active participation in the creative/performance experience at any level of competence enables you to discern the nature and use of the creative elements in the musical arts.

STEP III

Cultivate the friendship and trust of the leader and/or other knowledgeable member/s of the group during other social occasions without being a nuisance or a bore by acting superior or special. Use the social occasions as informal learning opportunities to gather information casually and to elicit more data, or to cross check your information about the musical arts personality, the group, the music or dance and the context for presentation. Introduce informal discussions, one-to-one or in-group situations, during which your culture practitioners-teachers will discuss their experiences and perspectives on aspects of the musical arts in which they are the expert repositories of knowledge.

STEP IV

Interview members of the community to which the subject belongs about his/her musical arts and creative personality, particularly with respect to usage of the musical arts type/

style, the social and musical integrity of the acknowledged expert, evaluative opinions on the expertise of the group, etc. Also document critical/aesthetic language and behaviour in the community.

STEP V

Use a tape recorder where available and/or make field notes during interviews, rehearsals and performances. Also use playback techniques to obtain the comments and analysis/criticism of performances, as well as interviews with the performers, respondents, observers and other knowledgeable culture owners who are not necessarily the performers.

STEP VI

After every interview, rehearsal or performance session, write a diary on your day's experiences, findings, and impressions.

STEP VII

Put the same questions to the same and other respondents many times and from many perspectives. Note consistencies, variations and seeming contradictions. Furthermore, ask the same questions under circumstances of varied musical (when the artistes are creatively energized) and non-musical arts (when the artistes are reflective/contemplative), even when you feel satisfied with previous responses.

STEP VIII

Observe the group and where possible relate with them as a performer in a typical contextual performance situation. This will sharpen your understanding of the processes of performance composition, as well as your perception of how a contextual form is crafted and developed on the basis of a standard formal framework. Note the nature of the ensemble thematic cycle of the type of music. Give the group an original tune of your own if possible, and observe how they compose it into a piece in their style.

STEP IX

In addition to contextual recordings, try a controlled recording of the music during which you direct the individual performers on when to play and stop, or who will play loudly or softly. This will enable you to highlight the ensemble lines played by the respective instruments/voices and combinations thereof. An intelligently planned and controlled recording outside a contextual session will facilitate the study of intricate vocal/instrumental parts, and of part relationships and other structural ramifications of the music. But note that a controlled performance will only be useful as a virtual sample of the creative process and content. It is abstracted structural data that could illuminate a clinical investigation. The recording of a proper performance in context will give a realistic, therefore comprehensive and reliable, representation of the nature of the indigenous creative-theoretical procedure, for instance the indigenous performance composition process as different from the literary form-fixe composition. Compare a controlled recording with how the ensemble parts were actually performed during the creative stimulation of a contextual recording.

STEP X

If tape-recording is not possible, develop a technique for graphically representing the structural ramifications of the music, and dance also, where applicable. Alphabetical or Roman symbols for figures might be useful for tracking themes, developmental features, elements of form, etc. Try to transcribe relevant themes/sections/voice parts/instrumental lines on the spot. Note that the composite essence of a theme or a piece of music is what is most needed for structural and formal studies in the performance composition tradition. Then start tracking variations in the performance re-creations. Request isolated performances where possible to enable you to check the accuracy of the transcription of the fundamental or essential structure of ensemble themes. Commit essential tunes or elements of the music to memory, and note or transcribe them soon afterwards as memory aids. Note also that some ensemble lines in a typical indigenous ensemble maintain reiterated phrases/statements that are used to build up the ensemble thematic cycle (the recurring structural backdrop or canvass on which soloists are free to extemporize and improvise). In a field situation, transcribing the theme of a textural component may be necessary. Two or more subsequent re-statements may become necessary where there are marked variations within such a component ensemble line. This will enable you to study the nature of internal variation techniques. Also transcribe entire component ensemble lines exactly as they occur in one full span of the ensemble thematic cycle, where applicable.

STEP XI

Make a tape copy of the master tape you recorded in the field whenever possible. This will ensure that the field research material is not erased or lost during your laboratory study, so that there will be no necessity to repeat a recording trip. Use the copy for transcriptions, and preserve the master. Send the master to a tape archive for permanent storage after the necessary annotation of the contents.

STEP XII

If you are using a cassette recorder, note that there is a square tab at either end of the bottom of every tape cassette. Break off the tabs if you wish to secure your field cassette tape against accidentally being erased through over-recording of other material. The tape can no longer record when the tabs are off, and your original material will be permanently preserved.

STEP XIII

There is a jacket with ruled spaces marked A and B inside the plastic case of the cassette tape. Use the space for identifying and annotating the material recorded on the tape for easy tracking. Enter the date of recording, the name and the location, as well as the order of the items on each side of the tape. Then turn the jacket inside out, and replace it in such a way that your annotation can be read through the transparent plastic cover. Number the cassette tape and the jacket.

STEP XIV

Take photographs or/and use diagrams to illustrate essential features of instruments, dance movements, arrangement of the venue and performance techniques.

STEP XV

Use any conventional symbols to notate the rhythm of dance, dance patterns, i.e. floor patterns, dance steps such as the matching of the left and right foot to the dance rhythm, dance features and formations, and body gestures. You may need to correlate these with the patterns of relevant transcribed lines of the music to discuss the structural relationships.

STEP XVI

Write descriptive notes about miming or dramatic enactments that go with the contextual presentation of the group's performance, as well as the structural relationships between such enactments and the musical form, as well as content.

STEP XVII

Rely on visual, aural and musical transcriptions as well as analyses of other research data for writing up your research report. If interviews were recorded, transcribe them fully for study. Read in between the lines of responses for hidden meanings or metaphorical expressions.

TOPIC 2 Guide for collecting, collating and analyzing field data

STEP I

Investigate the history of the musical arts type and group. If your subject is the musical expert, add the biographical data of the mother musician.

STEP II

Investigate the organizational structure of the musical arts ensemble, as well as of the group. Include any rules and regulations governing membership or participation.

STEP III

What are the qualifications for the leadership of the group? Using questions and observations, collect data on the leadership style for the musical arts ensemble and of the incumbent leader.

STEP IV

Investigate the primary objective for which the music was originated, and how the nature of such an objective informed the ensemble structure, peculiar sound and musicological features. Investigate the various other situations or occasions in which the same musical arts may be performed, if it is event type musical arts, and record the reasons for this. When are you doing your research, and for what reason and audience, if it is a music event type? If changes have occurred in the role of the musical arts in the community in the contextual usage, document these. It will be necessary to find out how any such changes may have affected the fundamental musicological features and the mode of presentation.

STEP V

From interviews and personal observations, gather information on rehearsal and learning procedures. How are new materials originated, introduced and developed into finished musical items in the group's repertory? If you have given an original theme or tune of your own to the group, how was it fashioned into a complete piece? If there are no formal rehearsals, how does a group increase its repertory, and how are new members recruited and initiated into the compositional and presentation techniques of the group?

STEP VI

What are the relationships with respect to form and structure between music, dance, drama and visual-plastic arts, whatever the case may be, in the musical arts style/type/item?

STEP VII

Study the music instruments with respect to physical and sonic features, ensemble roles and relationships, as well as any extra-musical or symbolic associations. Note the cultural classification (names/terms) and how they have been derived.

STEP VIII

Identify all the elements, structures and features of form at all levels: melodic form, the form of the various pieces or items as applicable, the presentation form with respect to the realisation of the contextual objectives, if applicable, or the development of the inherent dynamics of the music.

STEP IX

Discuss the various levels and ways of organizing part relationship: linear part organization that could be responsorial; shared fundamental line or unilinear structures, or relay (handover of sections of a textural line) arrangements; choruses; through-composed; hocket; also textural relationships with respect to features of solo and accompaniment; ratios of ensemble themes; the ensemble thematic cycle; polyphonic organization; homophony; heterophony. Discuss relationships in presentation such as how the music, action and dance are structurally inter-related, how music and mime relate, and audience interaction that plays a structural role in the performance of the music, etc.

STEP X

A composition in music that distinguishes any culture or period or style is a matter of the peculiar treatment of a basic theme or layers of themes. Determine the compositional techniques in the music/style, i.e. how the music grows from the statement of a theme to shape a whole performance, as well as how significant variations in sound are achieved along the line. An analysis of the compositional techniques and idioms should include the techniques of arranging a piece. This will be best studied with examples of pieces that do not have their origin in the style or group, but have been adapted and arranged by the group to fit its style of composition and arrangement. Do any dominant structural or formal idioms distinguish the style/type/item being studied?

STEP XI

Study the pitches and tone levels of instruments and/or voices to determine the scale, tone row or tone scheme characteristic of the music ensemble, style and culture. This implies identifying the number of tones that are possible on an instrument or instruments that play a piece or are used by a group; also the number and intervallic structure of vocal/instrumental pitches or tone levels used for every piece.

STEP XII

Identify the musical characteristics of the solo part in terms of idioms of extemporization/improvisation, e.g. sequential repetition of a phrase or figure; the use of a fragment of a phrase as a motif for external development; internal variation technique; introduction and elaboration of secondary themes; etc. Also make a note of any significant behaviour or musical patterns that act as cue for other musicians or actors, and for the introduction of speech or conversational sequences.

STEP XIII

Identify musicological characteristics and structural idioms. These could be harmonic, cadential or cueing idioms. There could be special textural parts such as the ostinato, obbligato, rhythm-of-dance, phrasing referent, pulse line, etc. Purposeful repetitions, fragmentation of themes, polyphonic relationships and other peculiar indigenous developmental idioms should be studied. Also note the opening and cadential/closure idioms.

STEP XIV

Observe and study the significance of vocal expressions, statements and movement gestures that constitute artistic-aesthetic behaviour associated with the musical arts and its presentation. The audience, other musicians and the performers who demonstrate such behaviour may be willing to explain their implications for the outcome of the performance.

STEP XV

Transcribe the themes as well as the basic patterns for all the essential ensemble lines. Use graphic illustrations to represent structural and formal features of the music that you have transcribed. Bear in mind that it is not necessary to transcribe a melody in the key it is performed. The African indigenous approach to the pitching or toning of instruments and pieces follows a philosophy and theory of relativity. As such there is no tradition of keys or keynotes and fixed-tuning of pitches in vocal and instrumental music respectively. A piece does not need to be performed at the same starting pitch every time, and yet the scale system and intervallic movement of notes remain fixed in order to identify a melody or piece. Choose a convenient key for your transcriptions, and try to transcribe all the pieces performed by a group or a person in the same key for ease of comparative analysis. A convenient key should not necessitate too many ledger lines. Also use diacritic marks and signs to annotate peculiar features such as micro intervals, portamento, and ululation, dropping of the voice, etc. if such occurrences are of any musical significance. Explain your signs in footnotes.

STEP XVI

In aural transcriptions, which are purely descriptive, note such occurrences as the shifting of a starting pitch or changes in tempo within a piece. These are deemed humanly normative occurrences in indigenous performance practice, and would not detract from the quality or credit of a performance. Find out what is responsible for such occurrences, and determine whether they are accidental or deliberate. For aural analysis, also observe how choral groups select a starting pitch. What happens if there are instances of uncomfortable pitching (too high or too low for the average tessitura of singers)? Are there instances of singers with absolute pitch sense, i.e. some who always start a piece at exactly the same pitch every time? Conduct control experiments in which the group or singers are given an uncomfortable starting pitch and observe how they react to it.

STEP XVII

In your field investigation, explore the culture's range of aesthetic vocabulary, indices of evaluation of artistry and quality, the concept of good and poor singing voice, the concept of mother musicianship, markers of a satisfactory contextual performance, markers of a good musical arts presentation, attitudes to "tense" and "calm" tuning of drums, tuning devices and procedures for various instruments, ensemble tuning procedures, etc. These will be useful in analysis when you have to provide a culturally informed assessment of the musical arts product and determine standards of contextual presentation.

TOPIC 3 Creative application of research data

STEP I

At the end of your study and analysis of the relevant field experiences of others, and depending on the perspective from which you have approached your research subject (ethnomusicological, musicological, educational, dance, dramaturgic, compositional, holistic), write a short article on the music style/type/group. Illustrate the paper with musical transcriptions, dance transcriptions, diagrams and photographs that will support your research theories, analysis and conclusions.

STEP II

If your interest is in composition, compose a short and simple original composition or arrangement for any available ensemble of your choice. Use themes from the music you have studied and apply the characteristic idiomatic, formal and structural features highlighted in this music. Successful modern composition will provide evidence of the characterising sound and idioms of cultural musical expression derived from the traditional model that was studied.

STEP III

If your research perspective is theatrical, create and, if possible, produce an original music drama or danced drama or operetta that is derived from the musical, dance and dramatic features and presentational techniques of the musical arts theatre group that you have studied. Your plot, scenario and/or dialogue, if applicable, should be your own original creations, but the staging style will be based on the indigenous model. The music score and the dance score or directions should be creative transformations and advancements of the thematic and idiomatic styles of the indigenous model to the greatest degree possible. Aim to develop a short total theatre or dance drama production that can be performed in your environment, possibly as part of the class theatre projects discussed in the Musical arts theatre module.

STEP IV *Evaluation*

- Submit the short, original composition or theatre piece based on the traditional musical arts that were studied for grading.
- Perform compositions and dramatic theatre works in class, or during practical teaching. Where possible, use an independent amateur/professional dance or theatre group from your own area. Any form of finished product should be graded.

MODULE 306

MUSICAL ARTS THEATRE

UNIT 1 – RE-CREATING CHILDREN'S MUSIC IN DRAMA AND MOVEMENT **125**
TOPIC 1 – Continued activities in stimulating creativity 125

UNIT 2 – CLASS THEATRE PROJECTS **127**
TOPIC 1 Class production project: dramatization in mime or danced drama 127
TOPIC 2 Class production project: improvised sketches – solo/duet/trio/quartet 128

This module is a continuation of the practical production experiences that the student has been involved in during the previous two years. As such, we bear in mind that participation in the production of musical arts works and sketches, which could be choreographed dances, operatic works, danced drama, contemporary musicals and solo/group sketches, should not be determined according to age or year of study at college or university level. A university or college department should aim to promote productions that bring together students in all the years of study. In the preceding two volumes of this series, we have entered into detailed discussions of the required theoretical and practical knowledge that a university or college musical arts graduate would need for engaging in post qualification employment as a musical arts educator or a professional musical arts producer/director/performer in contemporary Africa. This Module is similar to Module 206. The third year student is expected to demonstrate evidence of the cumulative theoretical and practice experiences in theatre arts production gained from the requirements of Modules 106 and 206. Annual musical arts theatre productions by institutions should offer new and developmental expertise in musical arts theatre experiences every year. Relevant Units for class exercises that require continued creative and performance development of the individual will be reproduced here. As such, the same procedure and content are offered but the materials and resources should offer new challenges at levels commensurate with the level of study.

RE-CREATING CHILDREN'S MUSIC IN DRAMA AND MOVEMENT

TOPIC 1 Continued activities in stimulating creativity

STEP I

Every student should be given a chance to introduce a theme/story, recreate it and direct it in class. The activities should further experiences in recreating and dramatizing children's cultural arts narratives (often integrated tales, songs, movement, dances, acting) that could be applied to various areas of professional practice by a creative musical arts practitioner.

Choose a cultural song/tale with song, or any dance music that is anecdotal (poetic dances) from your cultural area. Introduce the choice in class and teach the accompanying song to the class. If there is no song (dry narratives), create appropriate songs. Students who might recreate and direct class musical theatre activities should be given prior notice to prepare the children's tales/songs that she/he will use beforehand.

STEP II

Provide an analysis of the form and structural components of the chosen material, highlighting the rhythmic, melodic and harmonic characteristics of the accompanying or story-carrying song/dance. For instance, if the melodic structure involves a solo and chorus response, explain the relationship between the solo and the chorus sections with respect to regularity or variations in the rhythmic pattern, the proportion of the solo lines to the chorus lines, and the incidence of overlap and cue elements. Discuss any other special music or dance features.

STEP III

Discuss the background of the song/dance, if known, or point out the ideas, morals or values, if any, that are communicated through the text of the song/dance. Illustrate any way in which these could be used as teaching aids in any other subjects. Then make suggestions about how the folk song/folk tale with song/dance should be restructured into a dramatic sketch. Elaborate on the characters (roles for actors/actresses) needed for dramatization, and the gestures, mannerisms, body aesthetics, movement emotions and visual appearances that should distinguish each character. If the material has a story, relate the story and explain how it should be acted, mimed or danced. If it is just a song, create a story around its theme, and make suggestions for its theatrical reinterpretation. Make recommendations about the instrumental accompaniment preferred for the song, music or/and dance for whenever it occurs in the dramatic sketch. Bear in mind that some African choreographic motions are often sonically outlined with the use of a melorhythm instrument.

STEP IV

Assign musical and character roles to fellow students. Get actors, dancers and musicians to perform the song/folk tale or dance text in class as an impromptu short, musical arts theatre sketch. Note that most indigenous tales and songs are related in the third person, whereas the dialogues and song texts in the version to be recreated in class should use the first and second persons. This is because all the protagonists referred to in the original cultural source should be on stage and interact directly with one another, live and in the present. It is important that the actors should be given some creative challenge to make up the dialogue lines in the impromptu performance once the plot and the story outline have been properly explained, discussed and understood. The language of presentation should be optional.

CLASS THEATRE PROJECTS

TOPIC 1 Class production project: dramatization in mime or danced drama

STEP I

The theme should have dramatic potential and be taken from contemporary, historical, traditional or mythological sources, an event, a philosophy or a proverb. The choice should be discussed by the class and developed into a story. Appoint relevant production personnel.

STEP II

Mimed sketches and dance drama do not require any dialogue or singing. As a result, the characterization and communication using the body as the primary medium of expression must be very convincing. The artistic director/choreographer should distribute parts and collaborate with the other officers to transform the story into mime or danced drama theatre. The moods and character traits should be conveyed through music as far as possible. A leitmotif is a short musical figure or phrase that signifies a character. When it is established and heard, the audience knows that the character it signifies is involved in an imminent action even before she/he comes on stage. Make use of leitmotifs when necessary. Note that dances in danced drama must not be mere artistic dancing such as accompanies ordinary dance music. The dances should be meaningful, illustrative and purposeful, that is, they should encode texts that the audience can easily understand. As such, the artistic features and staging of emotion should derive from knowledge of the African concept of poetic dance. Danced sequences should propel the storyline towards an objective. Confrontations are staged as choreographed actions and gestures and moods without words. It must be possible to get a grasp of what is happening in any moment of the storyline. Just as in dramatic theatre, the scenario for a danced drama must have a beginning, development to the climax, and then provide a psychologically appropriate ending. We must bear in mind that all the features of a good drama are applicable in danced drama, as well as mimetic theatre. The primary difference is that, while the former relies heavily on dialogue, spoken or sung, the latter relies on meaningful gestures and danced texts/significant actions.

STEP III

Rehearse as appropriate for presentation.

STEP IV

The presentation should last between ten and twenty minutes. Perform it for an institutional audience, and for evaluation by an examination jury.

TOPIC 2 Class production project: improvised sketches – solo/duet/trio/quartet

STEP I

A class could be broken up into smaller units that may consist of one member, but not more than four members per production unit. A unit, whether of one or more persons, may choose to do a sketch based on a culture tale, a news item, caricatures of personalities or other life forms, or situations, a topical occurrence, etc. This should be fashioned and dramatized with costume, make-up, mime, monologue, dialogue, music, dance and other elements of stage business, as appropriate.

STEP II

Rehearse as a unit until the sketch is ready. A presentation should last for between ten and twenty minutes. A chain of short sketches on thematically related or unrelated subject matter could be accommodated within the flexible time limit for presentation. In a small production unit, production duties are not too compartmentalized. Members work in various capacities. But leadership must be defined, and a fair distribution of responsibilities to all members must be ensured. In a solo sketch, the solo artiste combines every role from production to the representation of character/s.

STEP III

Each unit should document the process of achieving the finished product. Presentation of selected items for evaluation through public viewing should be scheduled as soon as all the production units in a class are ready to present the various projects.

MODULE 307

TECHNIQUE FOR SCHOOL SONGS

UNIT 1 – THE MOUTH AS AN ORGAN FOR MUSIC MAKING **131**
TOPIC 1 The sound system of the music-making mouth 131
TOPIC 2 Categories and styles 133

UNIT 2 – ESSENCE AND NATURE OF MELORHYTHM **136**
TOPIC 1 The melorhythmic principle 136

UNIT 3 – INSTRUMENTS IN VOCAL MUSIC **138**
TOPIC 1 Vocal-instrumental textures 138

UNIT 4 – ESSENCE OF MOVEMENT **140**
TOPIC 1 Integration of artistic disciplines 140

UNIT 5 – GENERAL **142**
TOPIC 1 Cultural integrity in modern creative advancement 142

THE MOUTH AS AN ORGAN FOR MUSIC MAKING

TOPIC 1 The sound system of the music-making mouth

STEP I *Physiological nature*

The "mouth" is the generic reference for a variety of natural sounds conceived as musical, which are generated and resonated by the chest, the throat, the tongue and the lips as sound organs. Mouth music as used here then refers to music performances that, in conception as well as determination of the medium of performance, emphasize these sound-generating human organs. The performance of the music of the mouth accommodates other integrated artistic modes such as dance, drama and the visual effects that enrich appreciation.

Vocal music from the African indigenous musical perspective is an aspect of the music-making mouth. It is produced by the vocal organs, and categorized by a culture as musical. For most African cultural groups, vocal music would not exclusively define the melodic, or melody with a verbal text. Text would not automatically implicate verbal language since African cultures make use of musical vocal sounds that communicate cultural signals, messages and meanings without relying on the words of the language. Melodic humming, ululation, vocalic lilting and whistling, rhythmic heaving, melorhythmic clucking, labializing and lip drumming, as well as overtone voicing, are musical expressions that are associated with the music-making mouth, but do not rely on the sonic articulation of vowels and consonants. But singing with texts and phonetic syllables and vowels, of course, is the quintessence of the sonic expressions from the music-making mouth.

The nature and features of music making with the mouth that is presented as a public music event in indigenous African societies derive from philosophical and psychological rationalizations. There are norms of creativity and production that inform the organization, participation, artistic content, and the theatre of presentation of such musical traditions in Africa. The philosophical and psychological grounding of the notions of family, gender and communalism, for instance, inform the melodic range and structural relationships, voice parts and vocal timbre, and also the nature and definition of the harmonic or harmonious. The humanning principles guiding original African societal and musical arts systems pervade the musicological rationalizations of music-making mouth conformations.

STEP II *Psychological grounding*

Every human person with a functional music-making mouth sings, and gains a heightened humanly-oriented disposition by singing in the company of others. Singing is a spiritually enriching artistic experience. Every person has a peculiar talking–singing voice just as every human person has peculiar details of physiognomy that distinguish personal physical identity. A normal, psychically healthy person does not censure or reject her/his natural personal appearance. There is no bad singing voice in African indigenous reckoning of artistic correctness in sites for performing music. Singing in a group is a powerful humanning experience – an exchange of spiritual fellowship with other human spirits. Hence it is encouraged, in fact often coerced, in African indigenous human upbringing as a strong factor of character formation and social-spiritual bonding from as soon as a baby can sing along with the mother, siblings or peers. If a child is robustly singing out of pitch with other voices she/he is not excoriated, abused or asked to stop singing. The child rather is more likely to become the focus of admiration and encouragement – admiration for demonstrating sheer spirit of group belonging and fellowship. This serves as indirect encouragement to learn to be in tune with others through continued unabashed participation. There is humour, not shame, and of course a child who is not tone deaf would soon enough instinctively acquire the knack of being in vocal accord with others with such community encouragement.

The lesson of African indigenous artistic-aesthetic principles basic to entrenched humanning objectives, therefore is that it is inhuman, an injury to the soul and sense of self, to tell a child that she or he cannot or should not sing in a school group, and for public appreciation. Such modern practices constitute a violation of a child's basic right to peaceful association with others. Of course we recognize that it is the modern obsession with competition and the nebulous notions of excellence that go with it that occasion such abiding inhuman inflictions on the spiritual wellbeing of children. And yet the psychology of competition, which encourages winning by all means, wreaks lasting damage on the psychical stability and psychological health of persons: the fact of losing or winning disables the psychological sense of self. Both the winner who always wins, and the winner who thereafter inevitably loses, are a loser: they develop an abnormal sense of self, become humanly dissociated and psychically disoriented, sometimes for life. Competition as a doctrine of win or lose, generates such a spirit of aggression that contemporary musical arts competition events are sites charged with hostility and ill wishing between competitors. In the African indigenous psychology of artistic meetings, groups gather in amity and mutuality to compare capabilities, which are rarely equal but all appropriate as natural attributes. Performing individuals and groups gain enlightenment and expertise by mutually commending and cheering the genuine efforts of others.

The indigenous philosophy of inclusive participation informs the rationalization of the voice range. African indigenous vocal music as a choral communion is usually conceived to be within the vocal range of every person, and therefore scarcely extends to two octaves. The basic principle of all-inclusive participation in musical arts activities does not imply absence or negation of artistic-aesthetic standards, or the recognition of exceptional capability. On the contrary, there is a strong consciousness, among individuals and performing groups, of standards and a striving to attain high standards in ways that do not affect the freedom of all entitled persons to participate in performances. Hence individuals and groups rehearse and strive for qualitatively enriched expression of the ordinary. But a cardinal ideology is that artistic expression, and the need for high accomplishment should not occasion stress for any category of performer, otherwise it ceases to be a spirituality enhancing activity. The exceptionally capable artiste and the person of ordinary capability share the stage and complement each other, as well as make natural human sense, each of the other. Persons who display extraordinary ability attain artistic leadership positions, and may be sought after for certain occasions of prestige. Vocal aesthetics is cherished. Exceptional vocal artistes who are vocalic lilting experts can comfortably lilt over a range of three octaves. It is an enchanting personal display that must not contradict indigenous principles of virtuous disposition. Hence the acclaimed indigenous artiste does not manifest psychotic syndromes of super-stardom. It is important, therefore, to point out that the African aesthetic process and its expressions do not owe any allegiance to European classical paradigms. Manifestations of aesthetic and artistic wonder are highly cherished and applauded, but in manners that are humanning, to imbue creative sensitivity with noble social virtues.

TOPIC 2 Categories and styles

STEP I

African indigenous music cultures recognize vocal music as a distinction of the music-making mouth among other aspects of music making. Some African cultures have terminology for categorizing and discussing vocal music. Here we give examples from the music of a Nigerian culture group, the Igbo, whom we studied in depth in terms of indigenous philosophies, theory and creative processes. The Igbo has many terms for categories, styles, qualities and creative intentions of vocal music. A few of these are:

Avu/abu	– group vocal music, the text of which transacts important societal issues
Uri	– group vocal music, the text of which addresses primarily light entertainment objectives
Akwa alili	– vocal music, the text of which encodes sad occurrences, or acts as self- or other-administered therapy in shocking or sorrowful experiences
Mbem	– vocal music, usually solo, the text of which could be philosophical, but essentially poetic
Mkpukpo	– non-verbal, melismatic solo performance, usually by women, which could be a musical signal for other social artistic actions
Isu egwu	– non-verbal, pounded chorusing, usually by men
Onu unala	– mellifluous, vibrant female solo of sheer aesthetic essence
Onu okwa	– open and piquant singing voice
Onu ogene	– ringing, vibrant singing voice sounding like a bell
Onu obagwu	– gruff, rich male voice like a duck’s

STEP II

On a cross-cultural basis, we can determine the following categories of vocal music theatre in Africa, deriving from conceptual objectives, artistic content and theatre of presentation:

Vocal event music includes vocal music types that are conceived in the context of other non-musical arts events. As such, the text, mood or sentiment would transact the meaning and activities of the event. Appreciation at the primary level of musical meaning would focus on extra-musical factors – how the music-making mouth effectively interprets, motivates and/or structures the event. Implicit at the secondary level of musical sense would be the evaluation of the qualitative voice and musicological credits. Examples include musical odes – panegyric singing/chanting/declamation and historic singing; story singing including mythical tales, social documentaries/commentaries/satires; indigenous religious vocal music and vocal music for political events, etc.

Vocal music events comprise vocal music categories that are intended as music-specific celebrations in concept, organization and presentational theatre, and which, therefore, essentially have a light entertainment orientation, character and content. The performance could constitute the context – the *raison d'etre* for the gathering of an audience – or it could be contextually supernumerary, to boost the entertainment menu of any other societal context that already has its recognized event music.

Dramatic vocal music constitutes the artistic mode of an essentially dramatic theatre creation. We bear in mind here that the European classical concept of drama as dry dramaturgy (dialogue, stage business and scenery) is considerably different from the original African concept of drama, which is liquid, that is, the substance of conventional drama that is riding a musical stream – instrumental or vocal or both.

Choric dancing is a vocal music category in which the voice performs what the body dances – the structure of the vocal music interprets the choreographic structure of a stylized dance. In choric dancing, which is a women's music style, the music-making mouth would constitute the sole music instrument for the dance music.

Other features of vocal music that are conceptually integrated with dance could be in the nature of:

- vocal music that performs dual artistic roles: to outline the rhythm of dance (rhythm-of-dance role), while it, at another level of creative configuration, textually marks (action motivation text) the dynamics, emotion and quality of choreographic action;
- non-texted melodic supplement that constitutes an aural aesthetic in dance appreciation;
- calling or directing the choreographic phrases and formation (a cheer-dancing role).

STEP III *Stylistic determinants*

A primary intention of the music-making mouth in Africa is to set verbal texts to melody in any textural conformation.

- Vocalic lilting is an artistic genre that is quite strong and common. The vocalic lilting line is commonly composed with non-textual syllables, vowel sounds and chest tones. It is the quintessential florid melody, as the melodiousness is not limited by a need to communicate the meaning of texts.
- Related to vocalic lilting in terms of being articulated syllabically is drum singing. Drum singing here defines using the voice to represent instrumental tunes peculiar to melorhythm and rhythm instruments.
- Melismatic lilting defines pure textless vocalizing that is articulated on vowel sounds, commonly “a”, “e” and “u”. It usually is a women’s singing art performed in a high, head voice.
- Ululation occurs as low-voiced humming.

ESSENCE AND NATURE OF MELORYTHM

TOPIC 1 The melorhythmic principle

STEP I

Melorhythm is a melodic conception that has strong rhythmic inflection. It defines the Africa-peculiar melodic formulation on toned music instruments such as membrane drums, wooden slit drums, bells (single, twin, quadruple), pot drums, and plosive tubes and shells. A melorhythm instrument produces two primary open tone levels. A tone level normally has a fundamental pitch that is obscured by its reverberant, clustered harmonics. A keen listener easily perceives the fundamental pitch that is reproduced vocally in using mnemonics to vocalize melorhythm themes that is drum singing. Thus tone levels used in melorhythmic tunes automatically transform into pitch essence, that is, melodic tunes, when reproduced with the human voice simulating the timbre qualities of the toned instrument as nearly as possible. Hence the concept of tune has a dual manifestation in African music: the melodic proper and the melorhythmic. Similarly, the concept of harmony is realized in dual dimension: the horizontal plane harmonizes a tune as a block of sound, and the vertical plane ensures chordal/intervallic concord through intuitively acquired cultural codes. These are musicological constructs that derive from the fundamental philosophy of the dualism of life and creativity found in most African societies. The bi-polar dualism that marks natural phenomena had a marked influence on the indigenous African's philosophical thoughts. The principle of dualism thus pervades most rationalizations of the issues of human life and relationships, including a person's psychological disposition in life situations.

The dual conception of the melodic in Africa is thus rationalized in one stream as the melodic – deriving from absolute pitch levels; and in the other as melorhythmic – deriving from tone levels. The African melodic thought thus manifests as a bifurcated language that finds a common interpreter in the most versatile music-making voice. Pitched, it is the tune from the wind, string and keyboard instruments; toned, it is the tune from drums and bells. In vocal music the African sings definite-pitch melodies as well as simulates the melody of tones, thereby automatically transforming and defining the pitch implication of the diffused tone levels.

STEP II *Melorhythmic singing*

The art of melorhythmic singing, the technique and practice of using the human voice to simulate tunes played on toned music instruments, employs plosive and click consonants in combination with vowels. The consonants that carry the vocalized syllables of melorhythmic instrumental sounds include “d”, “g”, “k”, “p”, “t”, “gb”, “kp”, “kw” and “ch”. In combination with vowel sounds, they furnish the following musical phonemes commonly used in melorhythmic singing: da, dam, de, dem, di, dim, du, dum / ka, kam, ke, kem, ki, kim, ko, kom, kum / pi, pu / ta, tam, te, tem, ti, tim, to / gem, gam / kpa, kwa, among others.

These musical phonemes have strongly stressed articulation and, therefore, are very rhythm intensive. The musical phonemes that characterize vocalic lilting are different, however. Vocalic Lilting conceptually is a voice-specific style of vocal music composed with independent vowel sounds, as well as light-sounding syllables. The musical character of vocalic lilting is conceptually lyrical. The two non-texted vocal styles are not mutually exclusive as the characterizing elements of one could be juxtaposed with the other in compositions.

STEP III

Other devices of the African music-making mouth can be textural or action effects, also climactic or exhortatory shrieks and shouts (women’s speciality) that are of structural essence, and sustained chesty humming (a men’s speciality). All of the above can be integrated with text singing proper.

INSTRUMENTS IN VOCAL MUSIC

TOPIC 1 Vocal-instrumental textures

STEP I

Vocal-instrumental music types abound. The brief mention here is with respect to vocal music that has an instrumental music complement. The instrumental part found in vocal music is not always thought of as accompaniment to voice per se, as in some European classical music. In the African creative philosophy the instruments used in conceptually vocal music are highlighted in the arrangement of the performance, especially those that ordinarily have mother instrumental potentialities – that is, do not play percussive roles.

Instruments are used judiciously in vocal music, and could provide the significant sound that identifies a categorically music-making mouth type. The instrument or instrumental ensemble could serve as the textural backdrop. That is, the instrumental sound serves as the textural framework that anchors the voice parts that develop text-driven compositions with or without melismatic elaboration, especially in through-composed forms.

STEP II *Ensemble roles of instruments*

The theory and principle of indigenous musical arts systems rationalize specific musical roles for ensemble lines. The significance of a role would be structural in the first instance, and would also have psychical or activity orientation, or, otherwise, serve as an aesthetic compliment. The instrument or instrumental group structured into a vocal music type could be performing any or all of the following musical roles found in typical African ensemble music:

- action motivation energy – psychophysical affect
- phrasing-referent line – framing of the thematic form of other instruments/a voice and its elaboration
- pulse line – articulating a common temporal order for structurally differentiated voice parts
- obbligato line – occasionally playing instrumental passages or complementary solo parts in pieces conceived for voices

Instruments could structurally provide cues for the entry of the music-making mouths, mark the cadences, and participate in dialogue arrangements with the music-making mouths in any responsorial or antiphonal form. A vocal music type would recommend how music instruments would be featured, as well as the structural roles and the type of instruments that would be suitable. There are music types that are conceived as vocal-instrumental: a compositional conformation that gives voices and instruments equal weight in the musical interest.

Mobile vocal music groups that feature instruments would normally prefer light instruments. Stationary groups could add heavy instruments. Choric dance groups would normally not feature music instruments since the voices already simulate instrumental sounds and roles. Instruments that resonate the body rhythm, such as performed by the feet or, otherwise, small instruments like the rattle that psychically energizes the performers, could be used by choric dancers. Raconteur/story singing chorus groups would normally include a phrasing referent instrument that would further guide the soloist in structuring and phrasing the normally free extemporization of the text.

ESSENCE OF MOVEMENT

TOPIC 1 Integration of artistic disciplines

STEP I

Movement invariably is a symbiotic imperative in the African philosophy of music as a live art event that normally synthesizes, at conceptual and production levels, the three performance arts disciplines of music, dance and drama. Music, dance and drama are recognized as deriving from a common creative stream of thought, which attains artistically differentiated manifestations as a result of the creative tools/elements, medium of expression and the language – verbal, embodied or symbolic – that each selects. Thus, whereas each could have virtual independence as a creative performance process, the symbiotic blending of two or more of the performance arts from conception to conformation and presentation affords the ideal African performance arts experience. Because the three distinctions share a common creative pool of ideas and energy, it is not uncommon for the average African musician to equally be a choreographer and a dramatist. The competent dancer could simultaneously also be a sensitive dramatist and musician. Hence it is also uncommon to encounter "dry" African indigenous drama – dramatic enactment that occurs without music and dance as structural components. The idea of dance without a structurally integral, energizing or delineating music component is regarded in an African indigenous aphorism as the antics of a mentally unstable person.

STEP II

Vocal music performance as a theatrical event in indigenous Africa invariably implicates stylized motions, that is, motions of dance. Movement is usually intrinsic in the generic structure of the music or certain elements thereof. The scope of notional motions as an artistic-aesthetic imperative in vocal music production could be subdued, or be full-blown as dance and other evocative artistic gestures. Movement in vocal music is perceived as the necessary visual aesthetic complement of the African total theatre intention and appreciation. When movement, which is intrinsic in the structure of vocal music, is expunged from the energy of a performance, the normally critical African audience could openly wonder whether the performers are sculptures that have attained the magic of vocal sound articulation.

STEP III

Movement as artistic-aesthetic component of live, vocal music presentation could manifest in various features:

- In promenade performances it becomes a trotted dance that outlines the pulse dynamics of the music, and which is choreographed in forward, stationary and backward movements with complementing artistic gestures of the hand and torso.
- In stationary performances, movement could be interpretive aesthetic, or embody text at the secondary level of visually communicating the story content and/or sentiments of the text, as well as the mood of the music.
- Artistic movement could also be the externalized choreorhythmic extension of the psychical affect of the music that enhances the motive energy of the performance, and which could feature the performers as much as the audience.

GENERAL

TOPIC 1 Cultural integrity in modern creative advancement

STEP I

The theory of informed advancement should mark creative initiatives in contemporary African mental arts and other cultural systems. This implies a systematic rationalization that would update the indigenous philosophical and importantly humanning imperatives, principles and practices in terms of innate meanings and artistic-aesthetic essence. Otherwise indigenous lore and epistemology would be compromised and bogus art or euphoric modernism would be the result. Meaningful advancement is expected to reflect modern realities in ways that project as well as promote the virtues of Africa's original cultural integrity and intellectual authority. This implies that exogenous modern thoughts and models of practice could be imaginatively adapted, but must not trivialize, supplant or abuse noble African philosophies, creative intellect and the appertaining principles. Modernizing aspirations should prioritize the creative ideology of *cultural authority* – adapting the foreign and compatible into the mould or theoretical foundations of a people's original knowledge systems as opposed to *tokenism/superficiality* – inserting abstracted elements of heritage into adopted foreign moulds or models.

STEP II *Leadership*

Outstanding human achievements are recognized and celebrated by the achiever's community, but original African wisdom did not conceptualize or practise leadership in terms of hoisting a superego, even in social-political systems, on the following maxim:

> *No matter how mighty a person acts the Earth will swallow her/him.*

African cultural systems and human education take leadership capabilities and roles into serious account. A leader is accepted and respected as a director of other equally significant partners or participants. Leaders of modern choral or instrumental African music ensembles have no need to adopt the image and antics of the conductors of Western modern ensembles. This presentation practice is odd, and sometimes outright ridiculous, especially in items of choral performances that are essentially African in concept and content. After all, in any well-rehearsed performance group, every member of an ensemble already knows her/his part, and how or when it fits into the whole. Modern concert presentation imperatives may recommend the need to update the indigenous artistic role as well as performance behaviour of the African mother musicians (ensemble leader/director) without bastardizing African models of leadership. A case could be made, perhaps, for large and varied orchestral groups such as a symphony orchestra performing essentially modern African compositions. In such an instance an authoritative African construct is being fitted into a European performance mould, and could, therefore, adopt exogenous presentational management.

STEP III *Structural content*

There are attempts to re-conceptualize African vocal music in European structural and formal terms. Thus we find indigenous African themes and, sometimes, creative elements being contrived into the theoretical framework of European classical music such as the SATB mode. An African presence in any aspect of modernism should aim to project original, unique African intellectual authority into the global academy in its own right and on its own merit. This compels constructing an African uniqueness in the consciousness of global understanding without loss of humanly developed integrity. The prevalent trend of Africans blatantly parodying the uniqueness of other world cultures becomes absurd considering the profound theoretical and logical lore that underpins manifestations of African indigenous knowledge.

Most modern creative aspirations extract isolated African musical arts elements from their indigenous philosophical and epistemological grounding, and subordinate the artistic sense and human meanings to European creative ideologies. The results are culturally pathetic, a betrayal of Africa's distinctive genius in cultural arts science and conformations, with creators as well as performers parroting exogenous brilliance like robots. The trend systematically disconnects the modern African from the unique creative theory and humanly oriented bedrock of indigenous knowledge systems.

Globalization conscious directions in the study of African musical arts must emphasize research-informed advancement of the indigenous creative models and humanly directed philosophies of practice without prejudice or apology to skilfully integrating viable elements of exogenous cultural traditions. The humanning philosophies of indigenous developmental theories, harmonic systems, part relationship formulations, vocal aesthetics and evocative presentational theatre that inform the indigenous African music-making mouth, as well as musical arts meaning generally, have momentous import in contemporary humanly developed education.

There is a need to identify current indigenous initiatives that functionally advance indigenous African musical arts lore inside and outside the African continent. Some of the modern initiatives are derived from a new Africa-sensitive research orientation that furnishes culture-informed principles that should frame advancement. Advancement initiatives must demonstrate intercultural visions because the advocacy does not imply isolating African intellectual drive from global imperatives, but rather intercultural dialogue in which African creative theories and principles assert integrity.

MODULE 308
PERFORMANCE

UNIT 1 – STUDY OF SOLO AND ACCOMPANIMENT INSTRUMENTS 147
TOPIC 1 Specialization on an instrument or voice 147

UNIT 2 – DANCERS AND MUSIC DRAMATISTS 149
TOPIC 1 Specializing as a dancer 149
TOPIC 2 Specializing as a music dramatist 149

STUDY OF SOLO AND ACCOMPANIMENT INSTRUMENTS

TOPIC 1 Specialization on an instrument or voice

STEP I

An instrument of specialization could be an indigenous or foreign music instrument that can be used as a solo instrument in an ensemble; or that can constitute an independent medium of performance. The music-making mouth should be regarded as a solo music instrument. A student specializing on voice must have a voice quality that is conventionally or, more preferably, culturally considered as above standard.

STEP II *Indigenous instruments*

Earlier modules dealing with performance stress that a literary approach to learning must be devised where an indigenous instrument is preferred. A student is advised to continue the study of the solo instrument on which she/he has been specializing over the previous years. She/he will continue to develop the notation technique under the supervision of an imaginative coach. An indigenous mother instrumentalist should assist with the development of skill. This means that a student will be developing proficiency in playing from written scores at the same time as she/he is developing expertise as an exponent of performance composition. A student's rate of progress will be charted. An assessment of such a record will form part of her/his overall grade in the course.

Where a standardized African music instrument with a tutor as well as written repertory is available there may be no need for devising an alternative literary approach.

Specialization on an indigenous music instrument should be compulsory for all students as first, second or third instrument/s. Students opting for voice, dance or music-drama should specialize on at least an accompaniment instrument while every student specializing as a solo performer on a mother instrument, dance or music-drama should as a matter of policy demonstrate competence on as many accompaniment instruments as are available. A designated accompaniment instrument could be skilfully manipulated to become a solo instrument. Every student is, therefore, advised to own an instrument she/he is specializing in, and should seek opportunities to play with indigenous ensembles.

STEP III

- A student should specialize on an indigenous solo/mother instrument, and in addition gain competence on either a European classical music instrument or music-making mouth techniques. European classical instruments could be any available keyboard instrument, the guitar or a solo woodwind/brass/string instrument. Skill on keyboard instruments will emphasize ability to play written or improvised accompaniments for solo voices/instruments and choruses.
- A student opting for specialization in music-making mouth should develop her/his own repertory primarily from published African songbooks, a number of which are available. This is without prejudice to encouraging students to make collections of culture songs and indigenous music-making mouth techniques that they should transcribe and arrange for solo and accompaniment. A gifted music-making mouth student may wish, for instance, to develop her/his skill as a minstrel under the guidance of a competent coach or an indigenous expert. Assessment of music-making mouth performances should stress (a) performances of songs in African songbooks (b) a student's own choice of indigenous song collection that incorporate indigenous music-making mouth idioms, and for which she/he has given written arrangement with accompaniment on available instruments (c) European classical songs as well as songs from other cultures will be judiciously chosen to suit a student's voice, with the advice of a competent voice teacher.

DANCERS AND MUSIC DRAMATISTS

TOPIC 1 Specializing as a dancer

STEP I

A student who has demonstrated natural aptitude and creative acumen as a dancer may opt to specialize in dance as a principal field of performance. Specialization in dance will emphasize solo, duet, trio or quartet improvisations as well as routines. Dance compositions should be choreographed to either pre-recorded music or live music. Emphasis in specialization as a dancer should be on choreographing or improvising original, purely artistic dances, or interpretive dances using indigenous dance motifs and movement elements.

STEP II

A dance should choreograph as many component structural elements as are distinctive in the music. Dance sequences and styles should also match the moods of the music. Attention should be given to appropriative and evocative costumes and props that enhance dance movements. Materials and movement idioms should effectively communicate the cultural or historical setting of a dance routine.

TOPIC 2 Specializing as a music dramatist

STEP I

This could be an alternative to specialization in playing an instrument or in dancing. A music drama to be acted should derive from a structured story line or a concrete and pointed anecdote performed solo or by a small group. The student should write the script, compose the music and choreograph the movement, thus emphasizing that creative originality is a desired intellectual attainment in grooming contemporary African musical arts practitioners specializing in an academic discipline.

STEP II

There must be a structural relationship between the music, dialogue (sung or declaimed), dance, mime and costume used in creating and performing the music drama.

MODULE 309

AFRICAN MUSIC AND THE HISTORICAL PROCESS

UNIT 1 – HISTORICAL PROCESS IN INDIGENOUS MUSIC 153
TOPIC 1 Definitions and methodology 153
TOPIC 2 Conceptual foundations of indigenous music 155
TOPIC 3 History of musical arts in a community 164
TOPIC 4 History of indigenous musical arts styles 166
TOPIC 5 History of musical arts personalities 168

UNIT 2 – MUSICAL DATA IN HISTORICAL RECONSTRUCTION 174
TOPIC 1 Musical data in the history of human groups 174
TOPIC 2 Dating of data in music history 175

UNIT 3 – HISTORICAL PROCESS IN CONTEMPORARY WRITTEN MUSIC 176
TOPIC 1 The literaty documentation process 176
TOPIC 2 Stylistic trends in written classical African music 178
TOPIC 3 General features of contemporary written compositions 184
TOPIC 4 Makers of modern musical arts history in Africa 185
TOPIC 5 The literati in African musical arts history 187
TOPIC 6 Popular music in African musical arts history 188

HISTORICAL PROCESS IN INDIGENOUS MUSIC

TOPIC 1 Definitions and methodology

STEP I

The historical process in the musical arts deals with the chronological record as well as the nature of landmarks in the establishment and advancement of styles, theory, materials and practices. It also involves a study of the outstanding indigenous and contemporary musical arts personalities who made significant contributions to such advancements and practices through their creative genius and performance expertise. We have noted that education, performance, transmission, dissemination and historical references in the indigenous African musical arts environment have been orally transacted. Attempts at documenting historical records therefore will largely be reconstructive, relying on extant practices and materials, the memories of exponents of styles, and the accumulative collective memory of the owners of the practices in the community. Archival records also exist, although attempts at descriptive and analytical documentation may lack cognitive depth, being either loaded with exogenous intellectual perspectives or outrightly jaundiced because of ethnocentric dispositions.

STEP II

A musical arts style is recognized by the features of form, theoretical content and presentation that characterize it, coupled with the uniqueness of the medium of production. All these together distinguish the sonic and visual paradigms within a musical arts culture. The materials for the in-depth study of musical arts styles and their advancement in historical time principally are the epistemological and choreo-dramatic manifestations as well as instruments.

STEP III

In probing the historical process in the indigenous musical arts of Africa there are two factors that should be taken into consideration:

- the history of musical arts styles, which will deal with the musicological and related creative arts content, the nature of historical advancement including influences, and the movement of the style between related and disparate cultures;
- the exponents of styles – the creative personalities who have become points of reference in the oral and written discussion of musical arts styles and practices in their communities and societies.

In reconstructing the history of indigenous music, we cannot rely on documented materials as such, but rather have to investigate the extant sonic facts and artefacts. The indigenous composer is always the same personality as the mother performer whose creative output and personal style are accessible in performance contexts. We have to rely primarily on human memory and oral and visual modes of preservation and dissemination. Indigenous African sculptures and other forms of artefact constitute a fixed intellectual discourse. They communicate their cryptic narratives and innate theories indirectly and sometimes esoterically, and are often imbued with potent energies as well. But only persons who have developed the "third mind" that perceives and interrogates the spirit essences can competently discern and explicate the implicit texts. Africa is still rich in extant cultural performative and sonic evidence that can be observed directly and analytically, be recorded, transcribed and studied for historical representation. The fact of normative and systematic creative procedure as well as principles of practice validate the epistemological underpinnings. Furthermore there are genuine instances of articulate indigenous experts who verbalize theories and conformation processes when properly stimulated and, as such, constitute mines of data for historical reconstruction and construction of sense and meaning in the musical arts.

In the history of European written music, on the other hand, the imaginative composer is an historical personality involved in the creation and development of styles and practices. She/he does not necessarily need to be involved in the production of her/his works. It is possible for her/his written materials to be produced in distant locations. We depend primarily on the study of the written works and literature such as letters and performance guides explaining her/his creative philosophy and techniques and her/his musical life and creative experiences for an assessment of her/his relevance to history.

On the indigenous scene we find that some musical styles and practices have spread over a wide area that covers communities and societies. These have become regional styles. Similarly, some musical personalities may have been known beyond their immediate communities/societies by reputation or performance tours or both. Other musical arts styles and/or practices are to be found in only one community or culture group. These are the local styles.

STEP IV

Our primary sources of data for historical reconstruction therefore include:

- accounts by musical peers and progenies of the life and music of mother musical ancestors and contemporaries;
- corroborative evidence from knowledgeable members of a community who use or act or respond to music styles;
- oral tradition;
- analysis of extant recorded materials;
- research in and investigation of sculpted memory – the musical and historical narratives of artefacts;
- our secondary sources will be published accounts and studies in journals, books, archival records and museum objects. Most of these accounts and studies are to be

found in books that are lodged in libraries and archives in Europe, America and Africa, in the form of articles, drawings, descriptive accounts and subjective opinions of early travellers, missionaries and colonial administrators in Africa. Archaeological evidence such as rock paintings and artefacts can also be informative.

TOPIC 2 Conceptual foundations of indigenous music

STEP I *Origin of music*

As much as music is a universal phenomenon, what constitutes music for any human group is culturally determined and approved. Every human culture has selected what constitutes its own range of tolerable sonic facts from limitless elements, patterns, spectrums and combinations of sound possible in nature. Some sources of sound are humanly contrived while others are already available in, or derivable from nature. But the delimitation of cultural sonic facts is conceived and fashioned by humans guided by indigenous science of sound, musical, variable and manipulable cultural norms and generational experiences. Hence we define cultural sonic preferences as the normative components, configurations and standards of sound production and presentation models that a culture categorizes and tolerates as music and musical. It is therefore possible, and it often is the case, that there are sonic experiences that are implicitly musical, and which a culture may categorize as such, but without necessarily approving of it as tolerable musical sound. There are also sounds that are implicitly musical elsewhere but which a culture does not categorize as such.

It is impossible to furnish any definitive thesis on the origin or beginning of music. We can, nevertheless, infer some theories and propositions by probing cultural thoughts and discourse about music. Such an exercise will at least enable us to understand the nature and meaning of music, as well as how the musical artefact and sonic facts that characterize cultures are conceptualized and formulated. Investigation of mythology, particularly cultural lore, and legends, as well as our knowledge of a people's world-view, will help us to develop a hypothesis about the origin, configuration and diversity of music in a given culture.

At the conceptual level of ideas it is possible that our earliest ancestors conceived of music as a super ordinary medium best suited for relating and interacting with the intangible forces that critically impact the meaning of life, living experiences and natural phenomena. That some of the sound so contrived had a potent effect on the human body, psyche and behaviour must have led to the recognition of the intrinsic aesthetic, artistic and therapeutic merits of the musical arts. This must have led further, to the exploration of the dimension of recreational bonding and the human-making capacity essential to what is indigenously categorized as the musical arts. This is to propose that music started as a spiritual enlightenment and communication, and thereby was a spiritualizing experience.

It can also be argued that the musical sound may have been identified from instinctive notions, i.e. by humans finding fascination and enjoyment in the patterned sounds of the practical activities of environmental existence; or by humans cultivating a capricious imitation of sounds in nature, such as the woodpecker's drumming on hollow tree trunks. This thesis would suggest that music started as a delectable fancy that afforded peculiar spiritual or extra-normal sensations or induced transcendent experiences. The conscious and systematized cultivation of these extraordinary perceptions then resulted in the exploration of the spiritual, ritual and extra-artistic utilization of musical sounds and performance situations.

At the practical level of music making it is possible that in formulating the cultural framing of the sonic facts, the earliest delimitations of the sonic order that can be categorized as music were guided by a three-fold philosophical as well as structural probing:

- potent ordering of elements, constructing artistic logic out of co-acting elements, exploring evocative and invocative growth of basic materials, rationalizing hierarchy in the relationship of distinct components, and the search for variety
- dualism, complementarity and balance as manifested by the forms, forces and occurrences in nature. For example, the psychical equilibrium of interspersing hotness (animation) and coldness (calmness), fury and serenity, left and right, darkness (night) and light (day), masculinity and femininity, etc.
- the recognition of individuality in conformity that is also evident in species in nature – all humans are alike but every human has a peculiar, own identity; all fingers are not equal, and the differentiated capacities of all fingers are critical for executing unitary action.

There are cultural accounts of the origin of some significant and historical music types peculiar to a cultural group that connect the supernatural and mythological:

- A member of the community travelled beyond the boundaries of a human community or into the normally impenetrable depths of a jungle, and encountered a spirit party performing the music type. When the daring traveller returned home she/he recreated and passed on the strange musical arts experience to her/his people.

A researcher may pursue the trail of the account and visit an identified landmark where the spirit performers were encountered. This could be another human community, but that other community may not have any record, past or present, of having ever practised the style of music in question.

Some accounts tell of a person who, while sleeping, witnesses a peculiar musical arts performance, again usually by non-human artistes, in a dream. The person wakes up to recapture and establish the new musical arts experience with members of her/his community. Such extant oral traditions are useful indicators of folk ideas and accounts about the origin of music. There are accounts of expeditions to the mystical/mythological plane by humans who encountered musical arts performances that transformed the nature, behaviour, attitudes, states of being, and even physical features of humans, spirits or natural beings. These could be sonic formulae that enable the performance of supra-ordinary feats. The intrepid adventurer returns to the human plane and recreates the musical arts experience in ways that also effect similar transformations in her/his human community. There also are accounts of supernatural beings who approach a human person and instruct her/him to start a music style/type complete with recommendations on the sound, instruments and other artistic features, as well as how to deploy the musical arts to specified humanly oriented goals. We are dealing with hyper-imagination and extraordinary visions and creative personalities are practical visionaries. These and other accounts attest to the fact that artistic creativity is originally a transcendental and inspiriting experience and that human music is a potent spirit force, an intangible that produces concrete outcomes. Students should collect such mythical/mystical or real life accounts of extraordinary musical arts experiences in their culture areas, and document them as valid records of indigenous probing or explanations of the origin, meaning and potency of the musical arts.

STEP II *The meaning of music*

Meaning in music deals with how a society perceives the innate nature of music as a potent and active force and, therefore, how it uses music or allows itself to be used in music and musical arts situations. The many ways in which a society harnesses the effective and affective forces of the musical arts would determine the diversity of styles, the utilitarian roles and the regulation of musical practices in a society.

The nature of the musical arts practised in a society would also reflect the nature of the societal systems that the musical arts transact or process. Thus societies that exhibit a complex social-ritual imagination and organization are likely to have complex and diverse musical practices that propel and explain the relationships and interactions; while societies with a simple social-ritual organization and transactions are likely to have a simple and hardly differentiated attitude to music and musical arts practices. African musical arts production implicates human organization, division of labour and categories of associationship.

African cultures follow various concepts concerning music. These concepts determine the standard musicological constructs, the regulation of practice, and also the nature of music appreciation and responses – subjective/objective or culture-suggested. Some of these concepts include:

- Music as an effective agent for social engineering. This implicates the use of music to mobilize community action or group/interpersonal relationships to accomplish categories of bonding and for personality formation or transformation.
- Music as a super-ordinary agency for harnessing the emanation and manifestation of natural and supernatural forces. This concept recognizes the effectiveness of sonic formulae in evoking a transcendent state/environment in the ambience of which intangible but affective powers can be experienced as realistic. The intangible thereby participates in elemental interaction and communication. Indigenous science of musical sound researched how certain qualities and energies of music affect certain animals and plants and humans in peculiar ways that enable their management for specific objectives.
- Music as a superlative force that induces psychical transformation or altered states of consciousness. This concept applies music to magical/mystifying and therapeutic ends such as personality transformation/spirit possession or trance, mediumistic rites and acts, exorcism, transcendental communication, mental and nerve tranquilization as well as spiritual regeneration.
- Music as specialized communication system: For sending coded communications

(signals) and for simulating human speech (a bi-media dialogue involving a "speaking" instrument and a speaking human, also for disseminating mass information as a surrogate speech medium).

- Music as dance. This concept accounts for the translation of elements of musical sound into choreographic patterns of movement for aesthetic appreciation or to induce mass psycho spiritual therapy/regeneration or psychical transformation.
- Music as absolute mental art. This concept explores the exclusive as well as inclusive artistic-aesthetic attributes of music: The exclusive attributes imply music intended for contemplative appreciation, and the inclusive attributes recognize the intrinsic contemplative experiencing of musical arts conceived as proactive projections that actuate or accomplish other human-societal purposes.

We can discover the meaning of music in our various communities by examining the implications of musical references and inferences contained in figurative speech such as metaphors, proverbs and maxims, as well as in cultural tales and lore. Musical meaning is important in discussing African music history because it enables the representation of a culture's unique rationalizations about music, life and society dating from historical origins up to contemporary notions and experiences. In fact, it is the meaning of music that informs the sense of music, that is, the projection of music into societal systems and actions informs the conformation of elements, instrumentation, structures, idioms and forms of musical creativity and expression.

STEP III *Musical arts diversity*

We have already argued that the degree of complexity and diversity that marks the cultural systems of a society may be monitored by the diversity and complexity of the musical styles that are available. Social philosophy and stratification may also necessitate specialization in the creative and performing arts. In the African experience, extra-musical rationalisations may prescribe the degree of diversity in music styles and practices. Since the range and peculiarities of musical arts creations are subtly applied to effect the transaction of social, political, religious, educational and economic systems, distinctive musical sounds would then signify and mark differentiated activities and ceremonies in a community. In musical arts situations in such contexts the idea and transaction of the scenario of activities are given impetus, social focus and cultural meaning by the nature and form of the associated music. As each institution, organization, cultural observance or societal agency evolves, so would the musical arts associated with it evolve and reflect the new trends in sonic, structural and formal re-conformation. When such a societal institution or practice becomes extinct or dysfunctional for whatever reason, its music will lose context. The musical arts may either become equally extinct, or, and depending on its exclusive musicological merits, it could be transformed to service other objectives, generally that of artistic-aesthetic entertainment, in contemporary times.

For instance, a community farmer's guild that performs certain farming rituals and transacts group solidarity is likely to have a special type of farmer's musical arts. The musicological features and form of presentation would encode the nature and activities of the ritual, as well as the technological sophistication of the farming activities. If the same organization at any point in time evolves or borrows modern mechanized farming technology, and thereby discards indigenous rituals and farming operations that were explicated by the matching musical arts, the artistic complement to farming would become outmoded. A new musical style and form could be evolved if the group still needed a special musical arts sound to validate its group identity. The transformed musical arts would become more entertainment oriented, shedding the ritual-theatrical features and forms of the original. If the transformational process has been evolutionary, only the symbolic aspects of the original music would be discarded in the technologically and stylistically modernized farmers' musical arts, assuming that the need for observing group identity still exists.

In a society, death, similarly, would prescribe certain musical arts features and presentation theatre that would best capture the phenomenal rationalization and observances around death, which are often grounded in complex imagining basic to profound philosophical thought. Should the culture abandon its indigenous philosophy about, and accommodation of death, and embrace a foreign religious ideology about death, the features of the indigenous funerary musical arts would be modified or even totally rejected. New musical ideas and features would be adopted to conform to the ideas and funerary rituals of the adopted religion. The study of diversity enables the tracking of musical arts movements across communal and ethnic boundaries, as well as the origin and evolution of styles and presentation dynamics in historical documentation. Such studies could lead to understanding why music of virtually all cultures in African south of the Sahara share the same seminal idioms and structural principles at the fundamental level of epistemological framing of compositional and utilitarian ideas.

STEP IV *Social-environmental determinants of style*

The musicological ramifications of musical styles are abstract configurations that derive from social as well as environmental factors. We need to be most careful in historical reconstruction of how we interpret contemporary indigenous cultural manifestations in Africa. As much as the current manifestations have historical validity, it will be frivolous to draw overarching conclusions about the authentic cultural minds and practices on the evidence of current cultural portrayals that have suffered destructive external influences or impositions.

If a society practises severe isolation of the sexes in social institutions and actions, for instance, musical arts organization will reflect such a gender-differentiated social philosophy. And gender rationalizations recommend musicological, instrumental and physical features. Any combination of the sexes would be for very special reasons that need to be discerned in our investigations. Also, if a society inhabits grassland vegetation, for instance, in which trees and indigenous iron technology are not even available, the musical practices are likely to be preponderantly vocal. Instruments would reflect the possible environmental materials such as raffia tubes and vegetable-based musical objects or, otherwise, the human body and other instruments or materials borrowed from neighbouring culture groups. The music instruments, sounds and performance practices of a littoral society would, to a large extent, be water-based. Furthermore, an itinerant or mobile human group is likely to favour portable music instruments in its musical organization. As such, we may find that a culture group in Africa that has a history of constant relocation due to battles and total group movements to new locations is unlikely to be travelling with heavy music instruments, except when the symbolism of the instrument is critical to the group's human ethos or spiritual security such as the *domba* drum of the Venda in South Africa. It could also be misleading to assume from superficial observation of the contemporary cultural manifestations that a culture group such as the Zulu in South Africa does not have a history of certain music instruments, e.g. the drum, simply because this is no longer physically emphasized. The manner of sounding the shields and the dancing feet could, for instance, be expedient translations of the primordial knowledge and use of drums. After all, the highly symbolic friction drum, *ingungu*, which is very central to Zulu fecundity, and therefore to group regeneration rites, was never lost or left behind in wars and movements, and is strongly indicative of old knowledge of membrane drums.

The availability and combination of music instruments also affect style. An investigation of the historical processes in indigenous music systems and styles must take into account tracking the changing social, political and environmental factors that are relevant to historical development or demise, as well as the movement of musical arts styles. The study of African indigenous musicology would be superficial if it divorces the philosophical, social, political, religious and environmental origins as well as determinants and modifiers of style.

STEP V *Classificatory/categorization system*

It is useful to devise symbolic systems for classifying field data. The rationale informing a coding and classification system needs to be generally applicable and acceptable across cultures. It is possible to devise a coding system informed by indigenous classificatory models for cataloguing and classifying the musical arts practices in our various communities. More so since, at the very general conceptual level, African indigenous societies tend to exhibit certain common principles of musical thought, structural theory and human practice. This we can do with respect to coding musical arts organization, ownership and usage. The classificatory model recommended here derives from fairly general features of musical arts practices in Africa.

The indigenous musical arts in African societies have been identified as predominantly comprising event music, i.e. music "owned" by, and organized to transact specific contexts and institutions. We have, however, also observed that Africa produces absolute or event type musical arts as well. The following are some major cultural contexts that prescribe specific musical arts formulations and presentation dynamics:

Title-granting musical arts, i.e. music conceived for conducting the ceremonies of a cultural titular institution/organization as well as the achievement of mandatory age-grade and puberty initiations.

Embodied *spirit manifest music* is music that gives interactional identity to and invokes the spirit character of embodied spirits and ideas. There are two primary categories of embodied spirit manifest: The mytho-mystical spirits who are imbued with super-human potencies, actions and extraordinary features, and are often organized on the basis of cult association and occult action, and the masked character dancers and light drama entertainers who boost the spiritual health of the culture audience.

Ritual music, i.e. music designed for, and used in effecting liturgical processes such as the worship of the Supreme Deity and other religious ceremonies; and music that implicates mystical or mythical beliefs that are given public observance such as instances of benevolent spirit possession.

Event-exclusive musical arts: Musical arts that identify other specific festive or valorous celebrations that do not fall within any of the categories mentioned above. Examples include wrestling music, marriage music, initiation music, music for the announcement/celebration of a birth, etc. The event-exclusive musical arts category could further be classified as the *event-symbolic* musical arts type that signifies an event or idea; and *event-particular*, for a musical item in an event repertory that signifies a particular activity, observance or experience in the scenario of the event. A *music event* signifies music conceived as absolute music for purely artistic-aesthetic contemplation. This includes music for stylized dances as well as children's musical arts types and solo music for personal reflection.

Indigenous musical arts in African societies are commonly organized along principles pertaining to gender. The following organizational categories have been identified and given the symbolic codification shown:

Age-sex groups	**Coding symbols**	**Explanation of symbols**
Adult male	D♂	D – adult organization; ♂ – male symbol
Adult female	D♀	♀ – female symbol
Mixed adult	DX	X – mixed sexes
Youth, female	U♀	U – youth organization
Youth, male	U♂	
Mixed youth	UX	
Male children	⊕	⊕ – immature male qualities
Female children	⊕	⊕ – immature female qualities
Mixed children	⊕	⊕ – mixed undeveloped sex qualities
All ages and gender	⌖	

Deriving from the above symbols, ♂ without any indication of age would stand for all males, without age differentiation, while ♀, when standing alone, indicates all females, without age differentiation.

In documenting and classifying indigenous musical arts practices with the use of the above contextual organizational principles, we can classify the following range of musical arts practices:

- Title D♂ – musical arts type identifying a titular association/institution exclusive to adult men
- Title D♀ – musical arts type identifying a titular association/institution exclusive to adult women
- Title DX – musical arts type identifying an association/institution for all meritorious and honoured adults in a community

Other titular classifications would go along the same line: Title U♂, Title U♀, Title UX. We are not likely to encounter titular association or events exclusively assigned to immature members of a community, except in instances of according classificatory adult status to a child for special social/political/religious expediency. Where a child is initiated into a titular organization by her/his parents, the child is treated as an adult for the purposes of the titular association/institution, and the appropriate musical arts is used regardless of age in such a ceremony.

- Embodied spirit D♂ – a musical arts type identifying spirit manifest theatre by adult men
- Embodied spirit DX – for instances of spirit manifest association that admits women who are past the age of menopause
- Embodied spirit U♂ – a musical arts type for male youth spirit manifest theatre
- Embodied spirit ◔ – musical arts type for children (boys) masquerading as spirits
- Embodied spirit ♂ – a spirit manifest theatre for adult men and male youth

We are not likely to find child-bearing women belonging to embodied spirit groups considering the hazardous, often occult, potent and thaumaturgic attributes and powers of such practices. Some spirit manifest types, particularly youth types, are organized to police social order and conformity, while some adult men's types are empowered as agents of indigenous political government to transact supernaturally imbued psychological discipline and sanctioning in a community. All spirit-manifest performances are spirituality boosting experiences.

- Ritual D♂ – a musical arts type identifying ritual/sacred observances exclusively for adult men
- Ritual D♀ – exclusively for women
- Ritual DX – inclusive of mixed adult participants
- Ritual U♂ – exclusively for young men
- Ritual U♀ – exclusively for maidens
- Ritual UX – inclusive of mixed youths

Others are Ritual ◔, Ritual ◒, Ritual ⊕, and Ritual ⌖. Ritual ⌖ would, for instance, symbolize special musical arts for the worship of a Deity by all members of a community such as for a mass purgation and reconciliation rite during an indigenous New Year communal cleansing ceremony.

- Event-exclusive D♂ – a musical arts type signifying a celebration exclusively for adult men
- Event-exclusive D♀ – a celebration exclusively for adult women
- Event-exclusive DX – a celebration exclusively for adult men and women

Others are Event-exclusive: U♂/U♀/UX/⊕/⊕/⊕/⌖. Event-exclusive ⌖ would indicate musical arts for a communal festival.

Music events do not have or need any contextual classificatory index. The classificatory codes also merely indicate the organization of production since it is musical arts for general appreciation. The issue of who uses the music would not arise as in the event music categories.

- D♂ – a music event performed by adult men
- D♀ – a music event performed by adult women
- DX – a music event performed by adult men and women

Others are U♂/U♀/UX/⊕/⊕/⊕/⌖.

There are no instances of men, for instance, being required to produce music that is known and used exclusively for a women's event. In such instances it is important to indicate this feature of presentation by first writing the symbol that identifies the owners of the music, in this case the women, followed by symbols coding who performs the music. Thus Title D♂/D♀ indicates that the music is identified as title music for adult women played for the women's group by men who do not belong to the association, and who should not respond in any contextually meaningful or significant manner to the music that is produced.

Similarly Ritual D♂/⌖ indicates that, when the ritual musical arts is played it signifies a mystical/mythical activity for an adult man, for instance funerary musical arts for a deceased adult man. At the same time the music allows demonstrative identification in dance, for instance, by all ages and sexes. Ordinarily, only those who own or are identified by a music type would be qualified to relate in any theatrical manner to its sound during public performances.

Furthermore, event-symbolic ⌖/♂ indicates a festival music type that all ages and sexes can relate to freely and overtly on equal terms whereas its production is restricted to adult men.

Where the owners and users of a musical arts type play the music by themselves, double coding becomes unnecessary.

In examining musicological data for historical reconstruction we note then that African musical arts conceptualizations and formulations in Africa south of the Sahara share more or less common underlying ideas and principles. Social, political and environmental factors inform the super structural differentiations of the sounds and theatrical manifestations of the cultural music. Classification of musical arts in Africa that respects the indigenous African thought systems and world-view must also take account of the indigenous perspectives that emphasize extra-musical issues of music conceptualization, production and exhibition.

STEP VI *Evaluation*

- Find out which societal organizations, events, institutions and observances in your cultural area make use of special musical arts types.
- Prepare a catalogue of musical arts types and styles in your cultural area. Include information on age-sex organization and origin of the musical arts types. When was each musical arts type first established in the community, and how was it established? Also investigate the patterns of movement to determine which types were borrowed from outside the community. Are there communities nearby who also perform the musical arts type?
- What are the distinguishing musicological and organizational features of each musical arts type or style?
- Identify elements of syncretic trends in the indigenous musical arts of your society.
- Use the model in Step V to classify as many of the musical arts types that you have identified above as possible by writing the name of the musical arts type followed by the appropriate classificatory terms and codes by which we can know its context, ownership and users and, where applicable, the performers, if they are not the owners and users.

TOPIC 3 History of musical arts in a community

STEP I

A society does rate all the music and musical arts theatre produced within it equally. For the purposes of our historical process in indigenous music we need to concentrate on those musical arts types identified by the people as important. We can determine the basis for cultural rating of musical arts types in the community by asking questions. The information so gathered will also enable us to determine a community's criteria for musical assessment.

STEP II

Identify by name the earliest musical arts types in the community whether still performed or not. If any are extinct, find out why the practices were dropped. Elicit as much information as possible on the musicological and presentation features of the musical arts. If, on the other hand, the examples are extant, get as much cultural and historical information as possible on these musical arts. Include any noticeable changes or modifications of the sound as well as presentational features of those still in use. Determine the causes of any identified changes in style, instrumentation and presentation. In so doing, we take for granted that the new sonic or presentation features have become culturally acceptable, hence they are welcomed in preference to the original elements. We must note that changes may have non-musical causes. Presentation features will include the organization of performances, regulations about participation such as who is qualified to play or act the musical arts and in which ways and for what reasons. Also document the occasion, time, place and duration of performances and rehearsals, where applicable. If there are no noticeable changes in the musical arts and the presentation practices, it is important to ascertain why the music or musical arts theatre type has effectively resisted all the forces of change that have impacted the culture.

A musical arts type may change name and contexts for exhibition over time. The reasons for such changes are important; so also the effect that such changes have had on the content and practice of the music or musical arts theatre. Generally, we must try to identify, where possible, identifiable authors and periods of changes or modifications. For example, pot chimes in a community that features seven graded and tuned water pots originally may have had fewer pitched pots. The same evolution in scale or mode (number of component pitches/tone levels in keyboard instruments) goes for finger pianos, xylophones and some string instruments, such as the kora in some culture groups of West Africa. It is of historical importance to find out when, for what reasons and by whom the continued increase in numbers were effectuated, and for what social or musical reasons. It is important to find out how the resulting increase in number of component pots/drums/slabs/strings, and thereby pitches, at any stage affected the musicological content and performance techniques, as they are bound to.

STEP III

Document the musical arts types that are of more recent and determinable origin and formulation. Who, or what contexts, initiated such recent musical arts types, and at what point in the people's history and contact with other cultures did it occur? Your respondents can use social, political or economic landmarks such as an eclipse of the moon, wars, missionary expeditions, other culture contacts, locust invasions, etc., to determine approximate dates. Ascertain what remarkable innovations, if any, in the musical arts practices of the culture, occured as a result of such borrowed types. To what ideational genre does any new musical arts formulation belong: prescribed context, i.e. event music; or entertainment intended, i.e. music event? Depending on the age of the musical arts type, it may be necessary to track changes or modifications to its content and practice as in Step II above.

STEP IV

Determine which musical arts types were borrowed from other, usually contiguous, communities and societies. In which community or other culture area did a borrowed musical arts type originate? And what procedure did the business of conscious borrowing follow? Is such a borrowed musical arts type answering to a different name from the original, and for what reason? Have there been any modifications or transformations in the content and context of the musical arts in the new base in your community? Elements of stylistic change have to be identified with respect to their exact musicological nature, time of change, reasons for change and the person/s who initiated the change. Where possible, it will be useful to find out what the attitude of the original owners of the borrowed musical arts type is to any stylistic or contextual modifications effected by the borrowers. It is important to note that, when a community or society borrows a cultural practice and integrates it, with or without modifications, into its own cultural system, such a borrowed practice comes to be regarded as an authentic feature of its new communal or cultural home.

STEP V

Generally identify all features of syncretism, i.e. the blending of various musical elements resulting from contact between cultures, into an indigenous musical arts practice. Note that elements of such syncretic movements can be found in the instruments, harmonic idiom, tonality and scale system, costume, orchestration, dance, context for performance, demonstration of appreciation – negative or positive – etc.

There are factors that promote the acceptance and integration of foreign musical arts practices into indigenous norms. These factors include the modal attitude of the society, that is, their normative conservatism or openness to foreign cultural practices. Another factor is the degree of compatibility between two cultural practices. For instance, an African hexatonic or heptatonic scale culture is more likely to accept and assimilate the diatonic harmonic style of Western hymnody than a pentatonic scale culture.

TOPIC 4 History of indigenous musical arts styles

STEP I *Continental styles*

We can talk of continental musical arts styles in Africa in the most general terms. This implies that there are certain common characteristics of sound, instrumentation and presentation that are typical of the indigenous musical arts of Africa, India, Europe, American Indians or Asia. And at the most superficial levels we, in fact, are able to identify a piece of indigenous music we hear by its continent of origin if we have sufficient exposure and guidelines.

With respect to Africa, there is always a distinction between the general features of the music of Africa south of the Sahara and of the northern African culture zone. The peoples of northern Africa predominantly are Arabs or have strong cultural affinity with the Arabic *cum* Islamic culture of Asia. Africa south of the Sahara desert, generally referred to as Black Africa, is the area we are concerned with in this discussion. The very general features of style that typify the indigenous musical arts of Black Africa include:

- the concept and essence of melorhythm, from which the practice of using instruments as speech-surrogates derives
- peculiar multi-lineal textures (melodic/melorhythmic/rhythmic polyphony) informed primarily by the unilinear conception of part relationships in a musical ensemble, as well as the thematic individuality of every component ensemble line or role
- pervading predominance of drums (membrane and wooden, or music-making mouth simulations thereof) as well as percussion instruments such clapping, rattles, scrapers and shakers)

- a well-defined and strict pulse system resulting partly from the prescription of dance as social-therapeutic-spiritualizing activity in most communal musical arts, from conception, through the creative process to presentation and appreciation
- the concept and presence of the phrasing-referent ensemble role (inherent or separately articulated on a sharp-toned instrument) in instrumental and some vocal ensembles
- the extra-musical philosophical, social, political, psychological and health underpinnings that inform the theoretical rationalization of musical arts instruments, creativity and deployment to other social institutions and activities

Some of the above continental traits are more marked in some areas of Africa than in others, depending on the extent to which exogenous interventions by which the indigenous cultural mind has been misperceived and destroyed and the sense of human-cultural integrity eroded.

The history of human origin, settlement and migrations in Africa has not been definitively established. The chances are that a record of the early movement and development of musical styles and practices, particularly the spread of obvious continental stylistic traits, will benefit such a history as well as benefit from it. We must, at the same time, however, make allowances for the possibility of phenomenological instead of diffusionist theories for the evidence of common musical arts traits over such a wide expanse of social-culturally heterogeneous human societies.

STEP II *Regional styles*

Attempts have been made to further distinguish regions of African cultural commonalities in terms of common musical arts features beyond the most general continental traits. We find that such an exercise cuts across modern national boundaries that have, in almost every instance, negated ethnic boundaries, to such an extent that countries like Nigeria and South Africa furnish two or more regional culture groupings. Regional styles tend to go with human-linguistic types, as well as shared human culture contact through conflict and reconciliation, settlement and assimilation, trade and migration.

Extensive cultural and regional studies will yet have to be undertaken and collated before we can propose definitive criteria as well as regional distinctions in the study of music and history in Africa. It is important for our general knowledge about Africa to know that there are societies in Africa that have certain musical traits in common. They are not always located within the same arbitrary modern boundaries of African countries but are often geographically contiguous.

STEP III *Cultural styles*

At the cultural level, the distinctive sounds and features of musical arts practice are strong indices of ethnic definition. This is the level at which, at the present state of research, we can rely on specific musicological data to distinguish and define the musical sound typical of ethnic groups. Such distinguishing elements of style and features of practice are to be identified through a study of the peculiarities of melody, harmony, tonality and scale systems; rhythmic complexity, development of basic themes and form; as well as vocal style, which is often much affected by language, and the characteristic texture and density of sound. With respect to visual or presentation features, we can rely on evidence of instrumental technology and types, dance styles and masking concepts, and practices that do exhibit strong ethnic peculiarities.

TOPIC 5 History of musical arts personalities

STEP I

Our study of the history of musical arts personalities is the study of the musical life and artistic recognition of individuals in a community or society. These will be personalities who are outstanding exponents of a musical arts style or type. An indigenous musician who qualifies for inclusion must be the one who is highly regarded by her/his community for demonstrating outstanding musical arts capability. Some such musicians are often mentioned in the music of their peers or progenies; others are immortalized in local legends, proverbs, drum poetry and other forms of oral history. Still others are immortalized in formal tributes that form part of ritual proceedings and prayers.

Historical personalities in the African indigenous music scene are usually performer-composers in the African performance composition tradition. It is advisable to dwell on the important musical contribution or innovations credited to the indigenous musician in her/his community or wider society. Otherwise the musician must have been a distinguished exponent of either a mother instrument type or a music style that is very highly regarded by the community, because of its cultural-human meaning and contextual role. The creative output of the musician may have become highly rated by modern musicologists because of extraordinary musicological interest. An historical investigation should include the musician's biographical data, musical life and development; her/his remarkable public appearances, and her/his influence on peers or the younger generation of musicians. It is also important for such an account to give musicological insight into the style or type of music for which the indigenous musician is famous.

The three Steps that follow will provide sample historical abstracts of outstanding indigenous/neo-indigenous African musicians whose musical personalities have advanced our knowledge of the African musical arts heritage.

STEP II *Mntwana (Princess) Constance Magogo kaDinuzulu*

Mntwana Magogo kaDinuzulu was born in 1900, in South Africa. A direct descendant in the Zulu royal lineage dating back to Shaka and Dingane, Mntwana kaDinuzulu was the daughter of Chief Dinuzulu (1868–1913) of the Zulu kingdom of South Africa. In 1923 she married Chief Mathole of the Buthelezi clan as his tenth but principal wife. Her son is Chief Ashpenaz Nathan Mangosuthu Gatsha Buthelezi.

Mntwana kaDinuzulu attended school at Mahlabathini where she learnt how to read and write Zulu. Her traditional musical education was received from her grandmothers who were the widowed queens of King Cetshwayo. She was a performance expert on the ancient Zulu music instrument, the *ugubhu* or musical bow.

The *ugubhu* has a single undivided string stretched across a wooden bow. A calabash resonator is attached toward one end of the wooden bow. The circular hole on the calabash is held close to the player's chest. Vibrations in the opening of the hole while in contact with the body gives variations in the harmonic tones produced on the instrument when it is struck with a playing stick. The *ugubhu* is a solo instrument used in self-accompanied songs.

Mntwana kaDinuzulu was known as an extraordinary exponent of the *ugubhu* music style. She gained repute as a composer and great singer, an authority on Zulu bow songs with an extensive repertory. Her musical style comprised self-accompanied solo songs that depicted the typical Zulu song styles and harmonic thoughts. She was also very knowledgeable about the social contexts and history of Zulu music. Mntwana kaDinuzulu's speciality as a performer-composer encompassed the important court and ceremonial music of Zulu royalty, the Buthelezi clan into which she married. She was an articulate musician who discussed the musical and social aspects of her music. There were also other less serious items in her repertory, the origins and dates of which she could not supply. Many of her songs reflect Zulu history, and at times contain obscure song texts and names. Mntwana kaDinuzulu's song texts also reflect many aspects of Zulu cultural life, covering a wide range of social issues: lullabies, love songs and songs of distress. Some of her personal compositions reflect events in her life while others have Christian texts, although the musical style remains Zulu. She was a Christian.

Hugh Tracey first recorded Mntwana kaDinuzulu in 1939. Since then, she has been studied and recorded by many other scholars, foremost among whom is David Rycroft who, in 1964, recorded more than 120 of her songs. A number of record albums of Mntwana kaDinizulu's performances have been published, and some of her compositions have been used in contemporary written works. She was a musical consultant for the making of the film *Zulu* in 1950.

STEP III *Israel Iheatumegwu Anyahuru*

Israel Anyahuru was born around 1922 in Amapu, an Umuoha village of Ngwa in the Igbo society of Nigeria. He died in 1983. He was married and had five children – three sons and two daughters. One of his sons is a university lecturer. An outstanding Igbo indigenous mother musician, Anyahuru was a trader and made his living by indigenous subsistence occupation. Responsible musical arts practitioners in his society are expected to have a full-time subsistence occupation although a musician in the Igbo society is an artistic instead of a subsistence specialist, and as such is remunerated for playing music for a host. Anyahuru's parents were not specialist musicians, but the elder brother with whom he grew up became a mother musician in the wrestling music type, *mgba*, which is a species of tuned row ensemble.

Anyahuru was a mother musician in an event music type, the *ukom* ensemble. *Ukom* is the name of the mother instrument, a tuned drum row with ten component mortar shell single-membrane drums, as well as the name of the music style. *Ukom* music is the event music for according full funerary honours to a meritorious deceased woman in some southern Igbo groups. Anyahuru's early music education was in the Igbo methodology of participating actively in children's musical arts groups. He started by playing the xylophone, which was regarded as a children's instrument in the Ngwa community of the Igbo, before graduating to the more complex keyboard instruments. In the children's groups, they imitated the adult *ukom* and *mgba* (wrestling music) ensembles. Anyahuru started playing in adult ensembles at the young age of about fifteen. His recruitment was by chance. He tried to bluff an *ukom* group that was playing in an event context. Israel Anyahuru had challenged them for performing an *ukom* piece below standard. The group then teased the child, telling him to demonstrate his expertise for the adult specialists. He accepted and, relying on his experience of performing *ukom* style in the children's xylophone ensembles, played so expertly at the event performance that the adult *ukom* group recruited him on the spot. He joined the group, playing the part of the Receiver soloist without any further training or apprenticeship. At the death of the mother musician who recruited him into the group, Anyahuru became recognized as the capable successor to occupy the mother musician's stool.

Apart from the tuned drum row of the *ukom,* Anyahuru performed in other event music ensembles in his community. In the *mgba* tuned drum row ensemble for wrestling events led by his elder brother, Nwosu Anyahuru, he occupied the mixer-soloist's stool. In the *ogbom* ritual music group used for the worship of the Ngwa principal Deity, he played the mother musician's role before the indigenous religion was superseded by the Christian religion. He played in the *okonko* title music group led by his elder brother, Nwosu. In addition, Isreal was able to play the full range of musical instruments common to his community.

The *ukom* tuned drum row comprises ten mortar shell membrane drums, which are pitched and graded to give the *ukom* tone row scheme of ten notes. Two complementing soloists, the mother musician and the receiver soloist, share the mother instrument (four hands keyboard style) with common notes. Other tuned drum row types are the *ese,* which has five component drums, four of which are pitch-graded mortar shell species played by a soloist; and the *mgba*, a set of nine pitch-graded mortar shell drums. Three inter-complementing soloists overlap in sharing the range of notes on the *mgba* keyboard instrument.

The principal soloist and mother musician in *ukom* composes on the entire range of drum rows in event-context. The receiver soloist normally sits opposite the mother musician, and composes on the lower six drums, improvising on an ostinato theme that signifies a given piece in the vast repertory of *ukom* music. Other accompaniment instruments used in the *ukom* event music ensemble are: a large, open-ended conical membrane drum, on which the pulse role is played, and a tiny mortar shell drum or a wooden slit knocker as the alternative, on which the phrasing referent role theme is played. As the mother musician, Israel Anyahuru composed on the ten notes of the *ukom* scale.

The form of *ukom* as an event music is organized in compartments to agree with the scenario form of the funerary event context. There are six compartments altogether, which sonically interpret the six sections of the scenario. Each compartment has a distinctive textural sound that signifies a phase of the scenario in the socio-cosmic funerary music drama for a meritorious deceased woman. A compartment of the *ukom* music style may consist of as many as thirty standard pieces in a group's repertory, and every piece has contextual or social meaning that can be verbally discussed, if need be, even though singing features in only one of the six compartments. The mother musician selects, sequentially structures, as well as contextually recomposes each piece against the sonic background of a polyphonic ensemble thematic cycle. The distinctive ETC for a piece is a textural ostinato framework maintained by the receiver soloist and the two accompanying instrument roles. The mother musician relies on his creative judgement, which derives from his sound knowledge of the systematic event scenario, to arrange, according to the performance composition technique, the pieces used in composing the event's form. The contingencies of every contextual session, as well as the nature of the interactive audience responses, further inform the compositional details of every event session.

As a performance composer, Israel Anyahuru developed a personal, lyrical style on the *ukom* that was widely acclaimed beyond his immediate community. He, along with his group, was invited to play in many parts of the Igbo and neighbouring societies that also feature or have adopted the custom of using the *ukom* music to conduct the social-cosmic funerary drama for deceased meritorious women.

Anyahuru was an articulate authority on the theory and practice of Igbo tuned drum row music styles. He was equally versed in the philosophy and meaning of music in the indigenous society. He never hesitated to explain the principles of creativity and performance on the *ukom* musical style during discussions. He also articulated theoretical positions on indigenous music composition and performances generally. Israel Anyahuru had occasion to give concert versions of *ukom* music for listening audiences outside event contexts in Nigerian tertiary educational institutions (the Universities of Nsukka and Ife, and the College of Education in Owerri). He was also engaged to give concert performances during other modern State occasions. These contemporary performances entailed personal adaptations for some highly systematic ritual music practices. Israel served as an instructor for the tuned drum row instruments in the University of Nigeria, Nsukka during the 1966/67 sessions. Two Igbo literary musician-composers, Professors Meki Nzewi and Joshua Uzoigwe, as well as an American musicologist, Dr Lorna McDaniel, studied *ukom* music composition and performance with Israel Anyahuru. They each served a period of study and performance apprenticeship under him at various times between 1975 and 1980. Israel Anyahuru's influence on these academic musicians has inspired each of them, separately, to write and adapt modern compositions that stylistically and idiomatically are derived from *ukom* music for other, modern instrumental mediums. Israel Anyhuru's performance compositions of *ukom* music have been recorded extensively on tape. There also is a videocassette film recording of his performance composition outside event context. His theoretical explications of Igbo music with particular reference to the complex musical styles of tuned drum row instrumental traditions have also been recorded and written about. His theoretical and philosophical expositions greatly inform the writer's discernment of indigenous music theories and performance practices.

STEP IV *Daniel James Kachamba*

Daniel Kachamba was born in 1947, in the Singano village in the Blantyre district of Malawi. In 1957 his family moved to Salisbury, where Daniel and his younger brother, Donald, became acquainted with the urban musical styles of southern and eastern Africa. Daniel started playing the guitar in 1959 under the guidance of a white Zimbabwean whom he remembers as Mr Robert. In the 1960s he bought his own guitar, and picked up the indigenized East and Central African techniques of solo guitar playing. He afterwards formed his own *kwela* band in which his junior brother, Donald, also an outstanding *kwela* music artist, first played. The early South African *kwela* band used the guitar and the tin whistle or penny whistle, which Donald played adroitly. Daniel added a rattle to the standard *kwela* ensemble of the 1960s. The group played music in the Chichewa, Shona and Kiswahili languages of southern Africa. Later, Daniel's expanded musical repertory included the *kwela*, *simanje-manje* and rumba. His group played at parties, weddings, funerals, political meetings, etc.

As a hybrid of American Swing, Boogie Woogie and Blues styles and the southern African modern pop music styles of *sinjonjo*, *vula*, *matambo*, *saba-saba,* etc., the *kwela* is a style of southern African pop music that can be regarded as a derivative of American jazz. The *kwela* is thus a typical southern African neo-indigenous pop style. It was spread from the mines of South Africa to other parts of South, Central and East Africa by migrant mineworkers.

Daniel Kachamba, as a neo-traditional pop music artist, is a composer and stylistic innovator, and has, with the collaboration of his brother, developed a new Malawian indigenous pop sound from the *kwela* style and the *simanje-manje*, another southern African pop music style that has gained recognition in East Africa and Europe. The Kachamba brothers make use of a variety of musical instruments, prominent among which are the *kwela* flute, the guitar, a one-string box bass, mouth organ and other percussion. Daniel has also developed a personal solo guitar style on the conventional box guitar. He removes the fifth string of a guitar, and thus uses five strings instead of the traditional six strings for his compositions and performances. He also adopted his own personal tuning, using the *caposta* to block the guitar strings at the desired fret locations. Daniel's compositions are played in up to nine different guitar tunings – his own keys. He uses the two-finger plucking technique, which is believed to have been transferred from the two-finger principle of the traditional lamellaphone or finger piano. Mwenda Jean Bosco, the world-reputed Zairean guitarist from Lubumbashi, is believed to have popularized the two-finger guitar-plucking technique. Daniel Kachamba's social music is a modern development of the minstrelsy tradition that is an indigenous pop music style.

He has also gone on to develop a peculiar performance practice in which he simultaneously plays four different music instruments, occasionally singing as well. He plays the guitar with a plectrum in this one-person orchestra, plays a mouth organ permanently strapped close to his mouth, plays a one-string box bass with the heel of one foot while sitting on it. At the same time he has a tin can rattle strapped to his right wrist, which transforms the movement of his right hand in playing the guitar into a fourth percussive musical line.

Extensive research into Daniel Kachamba's music has been undertaken and published by Dr Gerhard Kubik, an Austrian ethnomusicologist-performer who has played in both Daniel's and his brother Donald's bands when he toured extensively with either or both of them in Africa and Europe. Daniel is reputed to have contributed significantly to the development of the new trends in the popular music of Malawi and East Africa. He has wax disc recordings of his *kwela*-derived East African jazz music, and has also made research films of his performances.

MUSICAL DATA IN HISTORICAL RECONSTRUCTION

TOPIC 1 Musical data in the history of human groups

STEP I

Music instruments are often mentioned in accounts of the origin, movement and settlement of some human groups in Africa. Such an instrument may become a uniting symbol as the spiritual focus of group ethos. As such, it is preserved as a revered object with critical religious regard because the presence and sound signify group cohesion. As a symbolic representation of group identity, it could be stored at a location that is a spiritual centre of the group or society. Such a sacred music instrument may offer sanctuary and immunity from harassment to any member of the group who embraces or evokes its mystical/mythical protection when in difficulty. Of course, that person in turn would automatically become a servant in the religious place. In other instances the performance of a music instrument or type of music is of historical significance when it commemorates the founding or settlement of a human group. Usually the history of the music sound or type, or the history of the instrument, is closely linked to the history and settlement of the human group in the given geographical space.

STEP II

A music instrument, musical theme or musical arts type that is of historical significance to a community may mark a particular battle, conquest, favourable supernatural intervention, social-political alliance, or other cultural-historical occurrence. The dating of such musical-historical data may coincide with the date of the memorable event. It is important, when using musical facts for historical construction or re-construction, to determine the circumstances that made such data of historical importance; also what it is about the music instrument, sound or performance that conveys the specific sentiments and meanings of the tangible historical experience.

STEP III

There are instances or aspects of a musical arts type or practice such as a festival that links geographically dispersed communities/ethnic groups that may or may not have established records and myths of common origin. An investigation of the origin of such musical arts data, the meaning of the features of presentation, and the implications of significant artefacts, sonofacts and performance theatre in each place could furnish a basis for determining the historical relationships between such communities/ethnic groups that may have become lost in oral traditions.

TOPIC 2 Dating of data in music history

In the preceding Units and Topics we have discussed the importance of tracing developments in the physical and sonic features, as well as usages of music instruments and sonic facts. We have also discussed the historical and musicological importance of tracing known musical personalities associated with advancement initiatives that introduced changes in the artistic norms of a culture's performance practices. Problems could arise with placing such musical arts developments in exact historical time and perspective because we are not dealing with written records mandated by contemporary knowledge discourse, more so since our sources had no need to reckon time according to the modern dating system. To determine the period of musical arts data that are of historical relevance, it is therefore recommended that culture owners be encouraged to use other indigenous dating methods. These will help us approximate the periods and dates of indigenous records to modern dating imperatives.

The indigenous dating method relies mainly on natural crises and phenomenal occurrences such as an eclipse of the moon, locust invasions, plagues, floods, famine, draught, and other natural disasters or cultural/cosmological experiences. National or human/group crises are also often used in placing events in historical perspective in indigenous methods. Such remarkable occurrences will include invasions and battles, deaths of very important persons, revolts, disruptive or significant culture contacts, etc. Furthermore, the tracing of a known genealogical tree, particularly of rulers and heroes/heroines from the present to the progenitor who lived at the time of the musical-historical event sometimes captured in song texts, could, where possible, be useful in approximating historical time and place using the musical arts.

HISTORICAL PROCESS IN CONTEMPORARY WRITTEN MUSIC

TOPIC 1 The literary documentation process

STEP I

The modern historical process is about a systematic written record of the sources of materials (instrumental and musicological and human icons), the compositional influences, resourcefulness and innovativeness; also the nature of advancement or departure (stylistic, typological and contemporary) in the African musical arts scene. An African historical process is also about modern African composers in the literary and non-literary traditions, as well as composers from other nationalities whose works constitute significant advancements of African indigenous musical arts systems.

Historical construction in African musical arts thus derives from the oral memory, extant sonic facts and written records. Of the three, the written record is the most reliable in terms of dating, which is critical to history. The contemporary convention so far, in discussing music history, has been concerned with available written records such as compositions, theoretical and analytical treatises, critical essays, adventurer's tales, letters, programme notes and diaries. Written musical arts records as well as written compositions that derive from cognitive or intuitive knowledge of African indigenous theoretical-philosophical epistemology is still incipient, and are dated mostly within the 20th Century.

Cognitive theoretical formulations by any researcher/historian/analyst about Africa's mental arts systems are equally relevant to historical construction. Electronic recording equipment provides the most reliable techniques for archiving transient artistic expressions as permanent records. Our historical sources would also include unwritten works by African literary composers that have been recorded on disc, tape or video because the musical arts historian can replay the recordings for analysis and illustration. It is, therefore, important that recordings made with archival records in mind should include as much information as possible about the composer's biographical data, musical life, dates of compositions and of the particular recording; also information on previous performances, the identity of performers and the occasions. Such information should not only be written up separately and enclosed with the tapes, but should, in as much as possible, be recorded on the tape. Tape jackets and annotations could be destroyed or mixed up, but the material on tape is likely to last as long as the tape itself.

STEP II *Primary sources*

We have already noted that original inquiry is important in historical construction and reconstruction. A music historian is a music detective whose search for data relies on in-depth interviews with composers, performers, the close associates and artistic contemporaries of composers, as well as other critical members of the public. The opinions could be objective or emotional or subjective, also verifiable or otherwise. Primary sources also include first-hand analysis of written musical works, as well as recorded performances of written and unwritten works. A musical arts historian in Africa should have the disposition and discipline of a detective since she/he may have to trace the authenticity and provenance of stylistic features of modern compositions that manifest competent incorporation of indigenous musical ideas and materials. The African music historian's competent knowledge of the indigenous epistemology becomes imperative, a pre-requisite for informed discernment of what features and how the features and roots of indigenous musical arts knowledge have influenced the modern creative mind.

STEP III *Secondary sources*

Concrete musical facts: The advantage of a modern literacy approach to creativity is that the author leaves a permanent record of her/his works in written form, often including personal accounts of her/his creative thoughts and procedure. And since the historical process focuses mostly on the finished product, written and/or performed, the recorded or written compositions afford the music historian the most reliable data. The African music historian, therefore, is a musicologist who is capable of analyzing the various structural and formal idioms of a written composition, and who also is knowledgeable about historical trends in contemporary classical music, European and otherwise. Thus she/he can relate and compare, when appropriate, the compositional traits in the African composer's works to known techniques and trends anywhere else.

Critical essays and notes: The music historian also relies on programme notes, critical scripts, analytical essays and any other available written records about a work, its composer and its performances. Some of these are standard records such as the name of a composer, the dating of works or particular performances, instrumentation, etc. Others concern the author's statement of intent; the opinion of contemporaries about the merits and demerits of a work in terms of the stated creative objective, creative resourcefulness, treatment of structural and formal materials or a performers' interpretation of a finished composition. The historian has to be capable of balanced judgement. In relying on secondary sources of this nature s/he has to be aware of the possibilities of the critic's or analyst's subjectivity, emotionalism, pettiness, outright bias or jaundiced criticism, and also of the cognitive competence and integrity of a critic/essayist/reporter.

TOPIC 2 Stylistic trends in written classical African music

STEP I

There are classical musical styles and forms in the African indigenous musical arts system, some with complex compositional grammar and formal logic. African written music then categorizes art music to be performed for a listening audience in a concert hall or other such contemporary venue. The written work could be available in recorded form for private listening. The idea of written composition presupposes the availability of competent performers who can read music notation, and who will perform the composition in a human environment. It then follows that the availability of competent performers is a prerequisite factor for industrious creativity in the written African classical musical arts scene. The capability of performers regulates the medium as well as informs the technical standard that a composer can strive to achieve. For instance, an African literary composer can write or orchestrate for the musical instruments that

- are available in the locality where her/his work is likely to be performed;
- have competent performers in a performance site;
- have a standard or innovative literary approach to notation and sound production if she/he needs to write for indigenous music instruments.

In very rare and isolated instances, African composers of music have been commissioned to write standard classical orchestral works to be performed by a Western classical orchestra. Otherwise, few African composers as yet have a voluntary incentive to compose works for standard European orchestra types because, even if she/he could innovate the African idiom for such an orchestra, her/his works would have little chance of ever being performed. In Africa there are, as yet, few professional European classical instrumentalists or orchestras of symphonic size outside South Africa. In terms of medium of composition, art music composers in most African countries are limited by a few, small scale, possibilities.

STEP II

Choral concert music: This is music written for any number of human voices and voice-part combinations. Where there is instrumental accompaniment, written or improvised, the instrumental part and role are subordinated to the vocal interest of the composition. Choral concert music is a medium that is much exploited by African classical composers of any quality and competence because the voice is readily available and adaptable, irrespective of quality and intonation. The following choral styles have been identified in the African literary and contemporary art music scene.

Indigenous hymnody: Indigenous hymnody is in verse form, and has been inspired by the overwhelming success of the Christian religion in the African continent. The texts are primarily on Christian religious themes in the local language. The harmonic style, form and other structural and developmental idioms amalgamate indigenous choral and Western hymnal traditions. Personal styles have emerged in parts of Africa. A very significant example is the Harcourt Whyte choral style in Nigeria. Harcourt Whyte, a cured leper, has produced a prodigious collection of indigenous hymns in a distinctive harmonic and rhythmic style that is now published as a book of hymns. He originally wrote in sol-fa notation and in the Igbo language.

Secular choruses: Secular choruses are through-composed, in free and loose form. They are extended choral works in Soprano-Alto-Tenor-Bass (SATB) harmonic style and textural part organization. They usually feature vocal orchestration, a strong bass line, polyphonic treatment of voices in places, and often make use of verbalization and musical mouth drumming that simulates indigenous instrumental sounds, primarily drum sounds. There could be instrumental accompaniment, commonly an ensemble of indigenous and neo-indigenous percussion, melorhythm and melody instruments. The themes for secular chorus texts could be topical, cultural lore, or biblical, and are performed mostly by church choirs. Usually a secular chorus recounts a story, a folk tale or an event dwelling on Christian and moral issues/sentiments. Audience appreciation is focused as much on the story line as on the musical interest. Secular choruses were developed around church and school choirs, and were originally intended for presentation during non-liturgical religious gatherings. Some are performed as special anthems during church services. More recently secular choruses, particularly those dealing with cultural lore and topical social as well as political issues, are also increasingly being billed for non-religious occasions, for the purpose of entertaining audiences or praising political leaders and worldly wealthy patrons.

Harmony in secular choruses is a loose juxtaposition of indigenous harmonic instincts and consciously applied diatonic harmony such as found in Western hymns. Secular choruses are mostly sung in local languages. Since appreciation focuses primarily on proper enunciation of the text and the story content, and secondly on the musical dramatization of emotions, humour and lingual idioms, the melody is strongly influenced by the tonal languages. Secular choruses generally employ a mixture of European classical as well as indigenous developmental and structural idioms strongly determined by the text. They emphasize communicating the meaning of text, depending on the musical training and ingenuity of the composer. Most of the composers who have acquired European music education in universities and colleges draw heavily on European tonal music theory – harmonic principles and compositional techniques. Others with little or no formal European classical music education but who have been extensively exposed to church hymnody in school and church choirs compose secular choruses that contain strong indigenous music principles and idioms.

Sacred choruses: Sacred choruses share musicological features with secular choruses, but they usually are settings of psalms and other standard religious texts from the Bible and prayer books. They are rendered mainly in local languages and for church purposes.

Evangelical youth choruses: Youth choruses grew out of church youth fellowship organizations and evangelical campaigns. A youth chorus departs from the SATB part organization characterising the other modern choral styles, and favours other modern choral idioms. The music is marked by innate motive energy, probably because it was originally created for militant evangelical campaigns and sung while in trot-marching in procession through town and village spaces. Its vigour derives from the following stylistic features: robust pulsation and action tempo; a strong rhythmic foundation, commonly in common time and cut time; an energetic chorus response style with very strong accentuation; poignant and bel canto solo melodies often elaborately developed and fairly ornamented with emotional melisma; syllabic setting, emphatic cadences and dramatic rests in between phrases and melodic sentences; and a strong chorus attack at the beginning of phrases. The youth choruses are also characterized by a basic solo and chorus arrangement that could be in any of the responsorial forms found in indigenous music. The solo section at times is taken by two voices of the same or mixed gender singing in parallel harmony. The youth chorus could sing in unison or in unsophisticated indigenous harmony, often resulting in heterophony. Harmony is thus an intuitive process. The result, which does not pander to the harmonic codes of tonal harmony, does not offend the bi-cultural standards of concordant sound that mark congregational church singing in Christian communities in Africa. After a number of performances the free intuitive harmonies assume standard features of performance for specific pieces. Youth choruses do not ordinarily use instrumental accompaniments. However, feet stamping – the sound of "soldiers of the cross" – supplement the emphatic pulse of the dominant bass voices to give the characteristic drive and heavy pulsation. The form is loose, a juxtaposition of solo-chorus sections and solo extemporisation. There are through-composed as well as stanzaic arrangements. The texts, which are created by the composers, draw from biblical, evangelical or moral themes. Youth choruses are used to generate inspirational and group action in evangelical crusades, church services and other religious gatherings where mobilization of religious sentiments and action is required.

Vocal concert music: These are written compositions for solos, duets and other small groups or choirs, which have no religious or political orientation or ambition. They are intended for general contemporary music appreciation. The texts, not being inspired by evangelical, moral or political sentiments, are settings of the poetic or emotional feelings of the composer to honour and eulogize art and humanity. The harmonic, melodic, formal and developmental features reflect the music orientation and ingenuity of the various composers. There could be accompaniment parts for European classical, indigenous or mixed instrumentation. Some choruses are written for a cappella vocal ensembles. Presentation is in concert settings, in halls and at other special or formal contemporary social occasions. Arrangements of folk songs in any form, and with any bias in instrumental accompaniment, come under this sub category.

STEP III

Music drama: Music drama is a dramatic dialogue structured and performed as a musical process. Music may also anticipate and communicate a dramatic intention. Music drama forms include such subcategories as operatic works, music drama, conventional musicals, mood music and incidental music; also action, mood and background music for film, radio and television.

An *opera* is a classical dramatic theatre production with dialogue lines primarily delivered musically. Most of the dialogue, if not all, termed the *libretto*, is sung as solo arias, duets, trios, quartets, quintets, recitatives, choruses, etc. The theme of the story generally is noble or sublime and serious.

A modern African *music drama* is a dramatic theatre production that derives stylistically and in presentation techniques from the indigenous total drama concept. Thus some sections of the dialogue are set to music while others are delivered straight. The plot and narrative uses indigenous social, religious, political and psychotherapeutic themes as metaphors for transacting or reflecting contemporary human and societal issues, while the music relies primarily on indigenous theoretical idioms, and may employ indigenous music instruments. Other musical arts features that pace and link action sequences as well as set and paint the moods and situations including the dances are all structured as vectors of dramatic intention.

A *musical* is a light-hearted story on a contemporary theme performed as music theatre, and using solo songs, duets, trios, choruses and straight dialogue to convey the dramatic dialogue. There are also popular dances. The songs and music generally favour the popular and light music styles and idioms of the place and time.

Mood and *incidental music* compositions depict dramatic situations or paint the mood of a scene, idea or an isolated piece of action. Mood music is commonly used in electronic media advertisements. The character of the music helps to evocatively communicate the intended message.

In musical theatre works music generally is intended:

- to establish, depict, dramatize and interpret situations, personalities and moods
- to communicate dramatic literature and structured scenic actions whether sung, declaimed or mimed
- to link scenes and sections of a dramatic scenario
- to pace and underline other actions such as fights, a chase, celebrations, etc.
- as signs and symbols

A musical theatre specialist could be a composer for theatre who specializes in setting dramatic dialogue, libretto, anecdotes or actions to music. She/he could also be a musical director or/and writer of the libretto/dialogue for musical theatre works. The presentation of a musical drama usually calls for a range of production personalities, as discussed in Module 306, Unit 2, Topic 1, Step II.

STEP IV

Concert instrumental music categorizes the absolute music composition for listening that is written for an instrumental medium. Most contemporary African art composers in this genre often write for a random choice and combination of European classical music instruments. Their European classical music education does not train them to cope with the superficial limitations posed by the uncalibrated and, therefore, non-modern-standardized nature of African indigenous music instruments. We must bear in mind that African indigenous knowledge systems fostered relative standardization principles, and for humanly oriented reasons. We have already cited isolated experiments to produce modern-standardized African music instruments. Commercial productions could give vigour to the future of modern orchestral music in Africa. Meanwhile, African instrumental music composers compose mainly for the piano, woodwind instruments, horns and string instruments when fairly competent performers who read music are available.

There are a few compositions for non-modern-standardized indigenous instruments that use symbolic and relative notation. This has been made possible by the study of the humanly directed philosophy and scientific-technological principles informing the construction of indigenous music instruments such as the wooden and single, open-ended membrane drums and iron bells. These instruments produce cluster or raw harmonics, and, thereby, "shadow" pitches. As mentioned earlier, that which is raw or bitter has potent energy for health – psychical or physiological – is a practical, tested and both ancient and modern maxim of African indigenous knowledge systems; what is smooth or artificially sweetened is injurious to human health. The wooden sound chambers of drums are manufactured to retain rough, fibrous grain; the fresh-skinned animal skin has a raw texture and contains dried blood particles and patches; indigenously fashioned cast iron also has a rough material grain and raw sonic energy. These raw/rough qualities characterize the sonicity of the sound produced on the instruments, so that a person capable of filtered listening easily discerns the fundamental pitch of a tone level. Otherwise, the raw and wildly vibrant overtones occasioned by the technology of the instruments, particularly the rough sound chambers and the grain of the material tend to overshadow or overcrowd the specific fundamental pitch. This has led superficial listeners to categorize the African drum and bell as mere percussion instruments, whereas, by the authority of the African indigenous musical knowledge system, the science and action of melorhythm instruments produce singable tunes deriving from tone levels underlined by fundamental pitches. This indigenous science of sound proposes that the basic health dimension is anchored on the principle that the energy of the cluster harmonics generated by the raw or rough qualities of sound, echo and vibration massage, tune and heal the tissues of the body and the mind.

The principle of cluster or raw harmonics makes it possible for melorhythm instruments to play in tune with any other instrument, indigenous or European classical, or the human voice performing in any key whatsoever. The humanly supportive aspect of this philosophy guiding the science of musical sound produced on such instruments is that a singer or performer on a melody instrument never really suffers the embarrassment of singing out of pitch. The drum, because of its "shadow" pitch quality, keeps in tune with a performer through any key changes or shifts, intentional or otherwise. The performer of African art music compositions based on the knowledge of this harmonic/harmonious principle underscoring the versatility of the African drum and bell only needs to check the *affective* tuning of the instrument used. The performer also needs to be guided by the principle of relativity, so a specific tone level measurement or tuning is not necessary: The indigenous drum or bell harmonizes with other instruments, European classical, indigenous or voice performing in any key. We have discussed affective tuning. Nevertheless we note that accomplished indigenous solo singers and instrumentalists are capable of pitching their voices or the tonal centre of instrumental melodies to the fundamental pitch of the tone level of a drum or bell.

The principle of relativity in African music theory also prescribes relative tuning of melody instruments. By this, different makes of an instrument type may have different starting pitches but must maintain uniformity or standardization in the intervallic qualities of the scale/tone row/pitch order of the component keys/notes of the instrument – fretted or unfretted string, lamellaphone, xylophone, flutes, horns, zithers, etc.

There are a few Africans who write modern art music for orchestral instruments whose compositions, by quality and output, deserve serious attention. Some of them, apart from employing local melodies and themes, remain composers of European classical music, judging by the musicological evidence of their idiomatic, stylistic, developmental and formal theoretical base. The programme notes accompanying such works based on European classical music theory, due to some misperception, often ascribe African music generalisations to these works because of the idiomatically unharnessed insertion of African indigenous tunes. The lack of indigenous African idiomatic and grammatical character in the spirit and sound of the works refutes such claims. So we are currently coping with works that in orientation and soul manifest a frivolous African classicism. Most modern African classical composers have, of course, undergone exclusively European classical music indoctrination. They lack a cognizant, intuitive or research-based foundation in the philosophical and epistemological basis of African indigenous musical arts systems. As such, they are intellectually handicapped in sometimes well-intentioned attempts to advance African theoretical formulae and syntax in their written compositions. Their quests to seek rapprochement with the African musical arts ideas and creative consciousness, through their compositions, therefore never succeed beyond the superficial handshake with the African indigenous music intellect. Their works represent recognizable indigenous melodies subordinated to or choked in the bear hug of European classical music. Still, their works remain encouraging creative explorations that merit historical attention in our search for authoritative works marked by African indigenous musical thought, theory and creative expression that can represent as well as advance the African intellectual tradition.

There are written compositions by the few literary research-based African composers that represent genuine African theoretical and idiomatic expressions. Some are for European classical instruments, others for select African indigenous instruments, or for combinations of both. Unfortunately performers trained in European classical instrumental methods and techniques suffer a severe handicap in attempting to perform such works. They do not always dare to undertake the mental-technical re-orientation that could enable them to interpret stylistic-idiomatic conformations that are different from the European classical stereotypes. It is such composers who establish viable foundations for schools of stylistic practices that will, in turn, inspire researchers and music instrument technologists as well. Concert instrumental music is played exactly as written by musically literate instrumentalists who, by their training, are not attitudinally disposed to venture spontaneous creative individuality by means of improvisation and extemporization. This poses creative challenges to composers who incorporate the principles of African performance composition in written compositions. Giving the performer a chance to engage in original creative expression on the spur of performance inspiration is a quintessential indigenous African musical arts virtue that should mark advancement initiatives in written works.

TOPIC 3 General features of contemporary written compositions

STEP I

We have considered the trends in contemporary literary composition in Africa. We also need to know the aspects of such compositions that are relevant to the construction of historical data.

- Performance emphasizes reproduction from a written score, directions or transcriptions. It is the written or transcribed records that will enable us to conduct an empirical study, as well as evaluate the modern stylistic elements in a composition. Otherwise, ideally, spontaneous (oral) composition is important because it stimulates creative intellect as well as spontaneity in mental processes – an original humanly virtue.
- Known composers usually sign their names or put their marks on their written documents for copyright records. We are thus able to determine the extent of the contribution of an individual composer and the mediums in use at a given time and place in music history. There may, however, be isolated instances of written works that do not bear the name of any author. Such works are classified as anonymous (anon for short). It is possible that a study of the musical characteristics of an anonymous work could lead to speculating about its possible authorship. By then we must have narrowed down other probabilities, such as the period and style of the composition, as well as known composers in the medium and style of the anonymous work that is of musicological-historical interest.
- The musical works are usually the absolute music ideations of unique creative personalities. The elements and materials of composition may be innovative, and may not strictly comply with the known idioms and styles of musical arts creativity – indigenous, European classical or other.
- The nature of audience behaviour appropriate to the appreciation of the music, if it can be monitored, is relevant to our historical records. Audience response indices will be recommended by the expectations pertaining to the presentation of a style. Compositions in the European classical style would recommend restrained audience behaviour in a venue and atmosphere that coerces such discipline in an audience. Expressions of audience approval or disapproval will then not spontaneously influence the performer's creative/interpretative process. On the other hand, a composition that is open-ended and makes provision for constructive, spontaneous audience interaction with the performer-composer according to the indigenous creative theory may not be suitable for presentation circumstances that discourage overt and spontaneous audience stimulation of the creative process and outcome.
- Literary compositions, by virtue of being written down, can be performed anywhere in the world by other musically literate artistes who understand the notation, and can play the prescribed instruments. A composition can, however, be re-arranged for available instruments and performers.

STEP II

The assessment of modern compositions will focus on artistic-aesthetic merit. This is because such compositions are works that are not exactly informed by musically extraneous creative constraints or inspirations of utilitarian contexts as in the case of indigenous event music types. The literary composer determines and controls her/his own normative or innovative formal and structural parameters, depending on the medium and style within which she/he is creating.

TOPIC 4 Makers of modern musical arts history in Africa

STEP I

History is a chronological record of events that have shaped the development/advancement of a people and/or ideas over time. It is also a record of the events and developments/advancements that have altered the normative state of a people and/or ideas. History, therefore, is about outstanding or extraordinary ideas and events in a given human geographical place at various periods in time, along with the key persons at the centre of such momentous occurrences. For our purposes, modern music history in Africa is a study of outstanding composers and theorists, also of musical styles, presentation norms and the development of instrumental technology and performance/presentation techniques. The discussion of an outstanding composer who deserves reckoning within modern African music history will take cognizance of the following:

STEP II *Relevance*

It is not every composer and/or every composition that merits historical consideration. To be relevant to music history, a composer should, in the first instance, have a substantial repertory of works that exhibit consistent or progressive creative merit in terms of distinctive characteristics (style). In addition,

- The works, a particular work or set of works, should demonstrate new compositional directions, innovations and ideas, or, otherwise, be a logical expansion of or substantial contribution to the established style/s. A composer who may be doing nothing new, but produce substantial repertory within a known style is also of historical importance.
- The compositions or performances may contain unique expressions that extend our knowledge of the use of idioms on an instrument or instruments.
- The oeuvre recommends a new approach to musical arts presentation or application.

Equally relevant to music history is the contribution of a musical personality who alters, that is, advances the features of an instrument or a scholar whose published ideas and theories give new insight or direction to musical thoughts in our knowledge and practice of music.

STEP III *Medium*

The instrumental or/and vocal mediums for which a composer writes are important to the discussion of her/his contribution to music history in Africa. The titles of major performed compositions, whether published or not, but which are available for study will be necessary under the stylistics categories listed under Topic 2.

STEP IV

The written and/or recorded works are studied in order to identify any distinctive or personal stylistic features with respect to form, structural idioms (harmonic, melodic, part relationship, thematic derivation and development) and the use of instruments (resources, blend, colour and technique). Everybody does not have to be an innovator, a mover of ideas, in order to be relevant; some people can become great through consolidating innovations and traditions.

STEP V *Influences*

From a study of the musicological interest of a composition we will be able, after due comparison with known styles, forms and trends, to determine what influences and ideas formed a composer's creativity, which then reflects on the historical importance of sources of influence. Such influences could be indigenous, European classical or from any other world cultural style. The study, on the other hand, could reveal what a composer has developed in terms of original style, technique and usage that become markers of advancement of culture welcomed in the public domain, for the public is crucial to the endorsement of achievement, which is something that indigenous humanly wisdom cherishes highly.

STEP VI

A composer's creative philosophy, noble or diabolical, is crucial, and additional sources of information from interviews, letters, programme notes and essays are useful in establishing the societal and human dispositions of genius since what the musical arts need is essentially a divine and positively spiritualizing phenomenon that must not be compromised or abused in the celebration of genius. Having established a composer's intellectual, stylistic and humanly oriented foundations, we will apply them to our analysis of the studied compositions in order to establish whether a composer has succeeded in practising or achieving what she/he is claiming, and which is humanly noble. That is, to determine the extent to which a composer's intellectual base, ideational objectives, or assertions, have tallied with her/his skill as a sublime craftsperson or innovator. On the African contemporary musical arts scene we quite often find that what a composer has claimed to be her/his creative motivation and intention, that is, her/his theoretical premise and ideological objectives in a composition, are false, diabolical, and totally divergent from what the composition communicates on paper, as well as in sound and audience perceptions. Such a composer is incapable or otherwise devious, irrespective of wish and effort, and should not be discussed positively, no matter what her/his other social, academic or political posturing requires.

STEP VII

A composer lives and creates in an environmental setting, or for a specific societal objective. As such, there could be social, religious, political and economic factors that determine her/his creative philosophy as well as the content, range and quality of her/his output. Her/his occupation or means of subsistence, social background and material and/or intellectual patronage she/he receives equally affect her/his creative orientation in qualitative and quantitative terms.

Such influences could be conscious or subconscious. An assessment of the compositional trends, or of a composer's works at a given period in her/his historical time and place should therefore take cognizance of the prevailing social, religious, political, economic and other environmental and human circumstances that she/he has to cope with.

STEP VIII

The biographical data of a composer who finally merits historical reckoning is relevant for historical documentation. This will include the social circumstances and any honours and recognition she/he has attracted in music or any related sphere of human endeavour, whether during her/his lifetime or posthumously.

TOPIC 5 The literati in African musical arts history

STEP I

The contributions of scholars, researchers and writers go a long way in shaping the course of African musical arts studies, practices, reception and history. These are scholars who research the indigenous musical arts systems, and produce a body of transcriptions, theoretical discernments, and analytical essays on the music of the various and varied cultures of Africa. Composers, theoreticians and musical arts educators depend on the contributions of these scholars for direction as well as for the material resources they work with. In some instances we do find musical arts scholars who conjointly are capable composers, choreographers, philosophers and music dramatists.

STEP II

Recognition of the contributions of a music scholar whose outstanding literature output would merit her/him a place in history should take cognizance of the following:

- The African musical arts culture area, and/or the musical arts types on which the researcher-writer is an established authority.
- Her or his inclusion in music history should contain an annotated bibliographical and discographical list of the scholar's output – publications, disc recordings and, possibly, summaries of every influential contribution in each publication.
- It may also be necessary to include a list of unpublished but classified manuscripts, field notes and reel-to-reel cassette, videotape and DVD recordings with information on where these are lodged, so that composers and other researchers or musical arts educators could know where to access them for study.

STEP III

As has been recommended for the study of composers, the research environment, occupation, patronage, biographical data, awards and honours of the women and men that matter in African musical arts research and original thinking output are relevant to historical records.

TOPIC 6 Popular music in African musical arts history

STEP I

The trend in African societies shows that modern popular music has become the veritable musical arts staple of the youth, if not of the masses. This is a reality in urban as well as rural communities where the radio, television and other electronic reproduction facilities are ubiquitous. Modpop music is increasingly becoming relevant to human systems. Apart from the entertainment origin and interest, it could, if positively researched and directed, become an agency for social and political engineering or expression, and human and societal mobilization and attitude formation of the masses that are identifying and reckoning with it seriously.

STEP II

There are cultural styles, regional styles and international styles of modpop in every African country as we have seen. It is relevant to music history that the origin, development and movement of all styles that are patronized in a given African society should be documented. Features or elements of indigenous musical arts that have been incorporated into the various modpop styles should also be identified in the analysis of the musicological interests of the various styles.

STEP III

Apart from the distinguishing features of various styles and their historical trends and evolutions, we need written records of outstanding exponents. Such exponents may have been innovative or stylistically visible social-musical personalities who have had a significant impact with regard to the acceptance or advancement of styles. Historical documentation of outstanding practitioners in the modpop scene in Africa should be conducted along the lines of the data guide already suggested for literary composers and music scholars.

MODULE 310

HISTORY AND LITERATURE OF EUROPEAN CLASSICAL MUSIC

UNIT 1 – PERIODS AND CHARACTERISTICS 193

TOPIC 1 Periods of European classical music history 193

TOPIC 2 Main characteristics of each period 193

UNIT 2 – VOCAL/CHORAL MUSIC 194

TOPIC 1 Sacred choral forms 194

TOPIC 2 Secular choral forms 194

UNIT 3 – INSTRUMENTAL MUSIC 195

TOPIC 1 Solo instrumental forms 195

TOPIC 2 Ensemble forms – chamber music 195

TOPIC 3 Orchestral forms 195

UNIT 4 – OPERA 196

TOPIC 1 Development of European classical music drama and operatic forms 196

UNIT 5 – THE GREAT MASTERS OF EUROPEAN CLASSICAL MUSIC 197

TOPIC 1 Short biographies 197

PERIODS AND CHARACTERISTICS

TOPIC 1 Periods of European classical music history

In this Module we shall recommend, in outline form, some required knowledge of the history of European classical music that non-European music students need for contemporary musical arts discourse and practice. The lecturer and students will refer to any of the many books available on the subject, and prepare brief notes, illustrated, where possible, with recordings and/or scores.

Periods:

• Renaissance (late polyphonic period)	c 1400–1600
• Baroque	c 1600–1750
• Classical	c 1750–1820
• Romantic	c 1820–1900
• 20th Century	c 1900 – present

TOPIC 2 Main characteristics of each period

Historical background and general relationship between music and the other creative arts – the visual and the dramatic:

- Main forms and styles
- Mediums: instrumental, vocal and mixed
- Developments in tonality, form, melody and harmony, etc.
- Texture: monodic, polyphonic, homophonic, contrapuntal, etc.

VOCAL/CHORAL MUSIC

TOPIC 1 Sacred choral forms

Types: Plainsong, mass, motet, hymns, cantata, chorale, anthems, passion plays, oratorio, sacred solos and duets, etc.

Discuss:

- when and how each type came into existence
- geographical spread of the particular type of sacred music
- characteristics and stylistic distinctions of each type
- developments and changes that the sacred music type has undergone, also factors that have influenced the development – religious, political, social, economic, language, culture contact, etc.
- patronage system, musical creativity and performance, where applicable
- key composers and their special genres of productivity

TOPIC 2 Secular choral forms

Types: Madrigal, chanson, air, lied, secular polyphony.

Discuss:

- when and how each style came into existence
- geographical spread
- main characteristics and features of style for each, including favourite texts, accompanied and unaccompanied types, solos and ensembles, etc.
- factors influencing growth
- patronage system
- composers

INSTRUMENTAL MUSIC

TOPIC 1 Solo instrumental forms

Categories of solo instruments:

- Keyboards: organ, harpsichord, clavichord, virginal, spinet and pianoforte
- Strings: lute, harp, viol, violin, viola, cello, double bass
- Winds: horn (with or without valves), trumpets, trombone, oboe, flute, clarinet, recorders and bassoon

Types of solo instrumental music:

- Keyboard: sonata, prelude and fugue, toccata, fantasia, étude, pavane and ricercare. Also note the accompaniment role of the keyboard for voice and any other designated solo instrumental music type
- Solo works for lute, violin, etc.
- Solo works for wind instruments

TOPIC 2 Ensemble forms – chamber music

Consorts of some families of instruments and the mixed consorts:

- Instrumental duets, trios, quartets, quintets, etc. For example, the string quartet, consort of viols, brass ensembles, woodwind ensemble, recorder ensemble, clarinet quintet (clarinet and four strings), etc.

TOPIC 3 Orchestral forms

- The orchestral suite, the symphony, the concerto. Compare Baroque types with Classical and Romantic types.
- The classical sonata form and its application to sonatas for the keyboard, the symphony and the concerto.
- Great masters of instrumental music, especially the symphony, orchestral suite, keyboard and concerto.

OPERA

TOPIC 1 Development of European classical music drama and operatic forms

- Baroque operatic forms: The distinguishing features of the opera buffa, seria, comique, etc.
- Italian opera under Monteverdi
- French opera under Lully
- English opera under Henry Purcell and Handel
- The essential features of the classical operatic forms through the works and styles of Gluck and Mozart
- Romantic opera: German opera represented by the music drama of Richard Wagner and his operatic reforms, Italian opera, French opera, Russian opera, and English opera

THE GREAT MASTERS OF EUROPEAN CLASSICAL MUSIC

TOPIC 1 Short biographies

- Renaissance composers: Palestrina, Martin Luther, William Byrd.
- Baroque composers: Bach, Handel and Purcell. Compare in outline the works of Bach and Handel.
- Classical composers: Haydn, Mozart, Gluck, Beethoven.
- Romantic composers: Schubert, Chopin, Mendelssohn, Brahms, Wagner, Britten, Elgar, Tchaikovsky, Stravinsky, etc.
- 20th Century composers: Schönberg, Berg, Stockhausen, Cage, William Grant Still, Hale Smith, etc.

ADDENDUM

The following study notes sample three topics that could help generate research and original thinking, as well as sharpen academic discourse in the classroom.

TOPIC 1 Musical change, culture and identity

Points for discussion

John Blacking (1977)[1] argues concerning social musical change in terms of "minor variations in musical style" and "innovative variations", that is "significant variations in musical sound". Over all, he argues that "the concept of musical change … must denote significant changes that are peculiar to musical systems, and not simply the musical consequences of social, political, economic or other changes".

Issue: John Blacking's argument is sound when we conceive of music as a human endeavour that is exclusively informed by itself, that is, a system that does not derive from other systems and institutions to gain its internal and external ramifications. However, the fact is that, in indigenous Africa, most musical compositions, especially event music, do not gain shape, content and form in terms of abstract rationalization and computation of sonic elements alone. The objective and perceived nature of the musical sound, which is humanly rationalized, constituted and applied phenomenon derives its conceptualizations, epistemology, material, textural-formal logic and movement manifestations as sonic transformations or interpretations of the objectives, nature and transactional features other non-human institutions and events. These could be medical, religious social, political or gender-age customs. For as long as music is organic to the meaning and transaction of other performative cultural ideas and events, change in the event music will be dependent on change that occurs in the meaning and performative features of the event that informs the musical structure, form and performance features.

In the light of the above arguments, musical change discourse should fundamentally query: Who determines that a musical change has taken place? Would that be the consensus of culture owners or the analytical outsider who may not know what constitutes musical change for a human group; who may not realize that musical change has always been normative in Africa through the concept and processes of inter-cultural borrowing? We bear in mind that what a culture rationalizes as viable addition or enrichment and which is subsumed into the structural configurations of its own musical system may be regarded as serving a developmental function instead of constituting change in musical creativity and practice. This raises the argument about "objective measurement" versus prescription or appropriation of other people's minds in contemporary non-Western academic debate and research jingoism.

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[1] Blacking, J. 1977. Some problems of theory and method in the study of musical change. *Yearbook of the International Music Council,* IX: Pp. 1–26.

Points to note therefrom

For change that is structural to a cultural musical system to occur and be determined, there has to be an established, indigenous cultural frame of reference. A distinction has to be made between innovative advancement of the state of the arts, and external musical factors that occasion stylistic changes.

Examples: Indicate which of the following constitute musical change, and which constitute cultural or social change:

- advancing the tonal/scalar range of an instrument as a result, for instance, of accommodation of Christian music and modern classical music education influences
- pop style music and dance inserted into an indigenous recreational music type performed in an indigenous setting
- using plastic and metal materials for constructing indigenous African music instruments
- adopting replicas of the European military barrel drum into the indigenous African ensemble

A distinction has to be made in connection with the adoption of a new music type into a culture, and consequently giving it some cultural interpretation. The cultural origin of the music is foreign. Reasons for the adoption could be probed: Was it by coercion, or rationalized voluntary acquisition? What is the effect on the human-cultural identity as well as the mental originality of the affected people? What are the consequences for loss or change of cultural identity and human dignity?

What kinds of changes could be assessed as positive and negative in terms of the lives and mental cultural integrity of a human society?

A distinction should be made between change in musical meaning and change in musical sense. Change in musical meaning occurs when there are innovations in the contextual circumstances or visual features of the performance of a known music type. Change in musical sense occurs when there is a change in the structural and textural content of the significant sound. What are the values and virtues of either change to the human group? Note that a change in musical meaning is bound to generate a change in musical sense; while a change in musical sense may not necessarily negotiate a change in musical meaning.

Bearing in mind Blacking's (1971:186) statement that "music-making is not simply an exercise in the organization of sound; it is a symbolic expression of societal and cultural organization which reflects the values and the past and present ways of life of the human beings who create it", the following two levels of perception of musical change should be noted:

- the structure of change, which is an analysis of the process and nature of change

- the features of change, which is an evaluation of the result, effect and affect of change

Musical change then occurs when there is significant innovation in the sound or presentation or usage of a music type or style in its cultural milieu. It must be noted that change has always been a factor of advancement in any human civilization. Change could ensure continuity of styles and types at the same time as it generates the development of creative genius. Factors of change include the natural tendency in humans to innovate, culture contact in social, religious, political, economic and educational dimensions, and also communication and technological innovations. It must be borne in mind that change has human and environmental implications. Discuss how change could affect human and cultural identity either positively or negatively.

In the contemporary discussion of change, take cognizance of the three genres of music in the contemporary world: the indigenous, the evolutive and the literary.

It is important to note that the human relevance of the discussion on change is in the context of the tradition and continuity of a culture's intellectual integrity that is increasingly conflicted by the global politics of knowledge and human-culture integrity.

TOPIC 2 Listening and analysis

Guidelines for discussing played or observed examples of music

The why of music: Music generates and regenerates the psychical energy that sustains spiritual existence. It is a transcendental mode of communication and interaction with superordinary forces that impact mind and life. Music, in other words, negotiates non-material existence. Music making started as applied experiencing and appreciation of art. Aesthetic experiencing has always been implicit, but not pursued as an objective – the *raison d'etre* for musical production. The aesthetic dimension of music became emphasized as the dominant reason for contemporary music making as a result of industrialization and social changes. Discuss what may have given rise to the formulation of the specific music being discussed.

Who makes music? Nature, humans and spirits make music. Initial music making united the three active participants in human living for artistic, psychic communion. Nature produces the materials and sonic energies of sound; also recommends the environments and periods for music scheduling. The spirits provide the transcendental motivations and moods for music making; spirits also emanate as active presences in the phenomenal ways music transforms the normal state of being, and affect how humans behave with regard to musical arts types. Humans contribute the mental rationalisations and calculations, as well as practical activities, of musical productions. Music then, originally, is a communion between humans and natural, as well as spiritual, forces or energies. This indigenous African ideology coerced every human person to partake in the values and benefits of music in one production capacity or the other, and irrespective of capability. Music was a freely shared communal performance experience. The social dynamics that gave autonomy to aesthetics in musical thinking and appreciation then started to contrive accomplishments and micro-specializations. As modern social theories and technological inventions become more distanced from noble communal and humanly directed concerns, music becomes an escapist diversion, and music practitioners come to be seen as isolated, subsistence operators.

When does music happen? Music as humanly organized sound could be spontaneous expressions of a personal or a group's state of being, or a generator and propellant of communal action. As organized communal action, music has to be scheduled in consideration of the routine activities of the owners of music – by day or at night. Because music services the spiritual as well as other levels and actions of human togetherness, it is also scheduled as an active and central component of a society's annual calendar of activities.

How does music come about? Music is a rationalization of the component energies of rhythm, pitch/tone and instrumental timbre that are given dynamic and tempo expressions. Humanly organized music commands human interaction. Organized sound demands systematic rationalization of materials, and elements of musical composition according to set theoretical principles, and implicating the conformation of rhythm, pitch and tone. Organization also commands the strategic programming of human resources in whatever capacities and capabilities needed for various musical arts intentions, types and activities. Discussions should take account of the following points:

Music style categorizes musical sound in the general terms of medium of production (vocal, instrumental); broad features of form; formulaic features of compositional structures; and the peculiar expectations governing presentation.

Music type categorizes the specific human-societal use of music and the peculiarities as well as components of the medium.

Musical instruments could be helpful in determining the origin of a music type. In the South African context, however, some European classical instruments have become part of the cultural music scene without being indigenized idiomatically, except in some popular music types.

Wood-based instruments (idiophones/membranophones) are common in tropical and subtropical regions where large blocks of resonant wood are available. The wooden slit-drum is typical in West African and Central African regions.

String instruments are common in all the regions of Africa. String instruments include varieties of the bow, the lute and the harp.

Membrane instruments are common in many varieties. Membrane instruments are primarily drums; a membrane drum is made of a hollow shell and a membrane. Some African cultures may not have wood-shelled membrane instruments for reasons that are historical rather than environmental. The slit drums and membrane drums of Africa are primarily conceived, constructed and performed as subtle melodic instruments.

Metallophones were indigenous to parts of Africa where there are iron deposits and indigenous smelting science and technology. These are the bells that come in many varieties.

Wind instruments could be of animal horn, bone, vegetable material, wood or iron.

Other instruments for music making are rattles, shakers, clappers and the human body.

Music-making mouth. Various African areas favour a varied intonation or singing-voice culture – nasal, open, gruff, vibrant, etc., as well as various, often peculiar sonic expressions that are mouth-oriented but not word-based. African culture areas have concepts of the ideal singing voice for men and women. The human voice is also often used to simulate the sound of other music instruments, as well as that of supernatural beings. Such sounds are integrated into ensemble music making.

TOPIC 3 Perception of music in indigenous cultures

Music is a specie-specific product. The content is prescribed to transact societal and emotional needs. Indigenous evaluation makes two distinctions: Music-specific evaluation transacts the qualitative, which has structural dimensions; and the context-specific examines functionality and efficacy of action, which has practical societal and human implications. As such, a musical arts product must have both affective and effective energy, the competence of which may achieve or, otherwise, defeat the compositional intention.

It could be illuminating to discuss the factors that promote or undermine musical intention.

The music event categorizes a compositional and presentational intention/type conceived for purely musical objectives. Give examples. Event music categorizes compositional and presentational intentions concerned with enabling or transacting other societal objectives. Give examples. Note that contemporary societal trends compromise or invalidate event music, and thereby necessitate change in presentational practice. When that happens, the quality of the musicological content could command continuity, and the original meaning would be dispensed with while the original sense of the music type of piece could become modified to suit new presentational objectives and conventions.

Music moods: In the ensemble the medium and artistic configurations aim at evoking the mood of contexts.

Audio-visual properties of music are not necessarily prescribed by context. Other societal philosophies and ideas could also be factorial determinants of the sonic content of event music. For example: Court music or funeral music in different cultural areas will not always exhibit the same ensemble type or sound. The composer is not always indulging abstract musical thinking and calculation, but is equally creatively sensitized by such non-musical factors as cultural imagination and rationalization about the context warranting musical intervention.

Every music type/piece has a significant sound by which it is recognized and often categorized in a society. The significant sound derives from the instrumentation and structural properties. Cultural classification of music could occur in terms of social deployment or the origin of the music. The name of a music type or item is derived from its origin, instrumentation or context. Note that the same music ensemble could play different music types in different contexts. The same ensemble instrumentation could be sued to play different music styles or types to soothe different contexts.

Study of musical content – structure and form – takes place in relation to specific music items, especially when differentiated items interpret specific aspects or meaning of a context. Study and evaluation of musicological features should take into account the circumstances of creation, the creative objectives and the presentational environment. The study or evaluation of performance should take into account the intention of the music, the environment for presentation that affects the creative process, the theatrical activities, as well as the situational contingencies that affect the performance composition.

The musicological study and discussion of indigenous music could remain incomplete when the objective and factors of creativity and presentation are not taken into serious reckoning. Understanding and evaluation of music-specific elements would become seriously faulted by the epistemology and human logic of the indigenous African musical arts system.

A CONTEMPORARY STUDY OF MUSICAL ARTS

INFORMED BY AFRICAN INDIGENOUS KNOWLEDGE SYSTEMS

VOLUME 4:

ILLUMINATIONS, REFLECTIONS AND EXPLORATIONS

Indigenous musical arts in Africa is definitely not an indulgence of sonic euphoria

Meki Nzewi

Ciimda series

A contemporary study of musical arts informed by African indigenous knowledge systems
Volume 4

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CONTENTS

Foreword v

PART 1: Philosophical illuminations 1

1. The lore of life 3

2. Philosophy and aesthetics in African musical arts 23

3. The junction of music, space and humanning 39

4. Your blood in me, my blood in you 56

PART 2: Theoretical explorations 67

5. Theory and cognitive research of African musical arts 69

6. Analytical procedure in African music: sounding traditional solo aesthetic 95

PART 3: Indigenous African dramatic theatre 117

7. The indigenous African concept and practice of drama – the spirit manifest theatre 119
Part I: Concept, categories and roles – ethnological perspectives 119
Part II: Spirit manifest drama: reorientation for contemporary continuum 139

PART 4: Issues in contemporary education 155

8. My knowledge inheritance is authentic and contemporaneously relevant 157

9. Musical arts education in Africa – a debate: Anri Herbst & Meki Nzewi 172

10. Music education in the 21st Century – challenges and considerations: Chats Devroop 199

11. Dance in musical arts education 207

PART 5: Reflections on science and technology 219

12. African musical arts – managing uniqueness within techno-deculturing 221

13. Effective technology for recording African indigenous music instruments: Odyke Nzewi 278

PART 6: Postscript 283

14. Backdrop to music and healing in indigenous African society 285

Appendix: Audio music illustrations and samples 291

FOREWORD

This volume of *Illuminations, reflections and explorations* concerning African indigenous music, dance, drama and humanness adopts multiple perspectives to examine and discuss the same key ideas, themes and issues in various chapters. This considered approach conforms to the African adage that says "You cannot grasp the full artistry, meaning, grandeur and mysteries of a performing spirit manifest by rooting your viewpoint on one observational spot or analytical perspective." It is most illuminating to deliberate about and argue an object of perception or study by changing the position for contemplation and, therefore, interpretative perspectives, which is what disciplinary scholarship is about most of the time. African creative theory is marked by the performance principle and theory of cyclic development of the structural inside of a known framework or viewpoint. New insights and potent energies are generated when the same theme (musical arts or otherwise) recurs in varying contexts and dimensions.

In indigenous Africa, the musical arts become a subtle but prodigious supernormal force that transacts the issues of life, health and death. At the indigenous musical arts sites, human and societal systems are queried, negotiated and sometimes effectuated musically. The musical arts generate a conducive, spiritual disposition for engaging with sensitive issues of life. It is practicable to rationalize the same aspiration into the philosophy and methodology of contemporary musical arts study, performance and discourse. Some of the arguments and opinions in this volume are frank, forthright – a key attribute of indigenous African musicianship, querying societal issues and trends as the outspoken conscience of the musician's society or human constituency.

The indigenous African conceptualization is holistic – the cosmological thought system starts by envisioning, perceiving and construing the whole, the unity. Some of the articles in this Volume have adopted holistic lenses in examining and interpreting specific issues and manifestations in African indigenous musical arts. Unity or the vision of the whole is the foundation on which to construct, distinguish and foreground the constituent elements at the sequenced levels of subunits or group coherence. Finally the nature of the isolated component makes sense in the context or knowledge of the telescoped levels of the overarching cosmos. Hence, no single individual is deemed or rated greater than the group. In the social-political dimension, the society as a whole is given the first consideration, thereafter, in telescopic order of importance, the member communities, the compounds, the nuclear families and, finally, the individuals. In the musical arts, ensemble or group play is heard (type/style), reasoned (context/objective) and assessed (compositional/artistic merits) first, as a holistic construct, before apportioning merit or demerit to constituent sections or parts. The group play is thus more important than any solo play or individual contribution. The musical arts cannot make African sense and meaning when discussed or experienced only as sonic or choreographic or dramatic abstraction, that is, as a non-socially/politically/medically/religiously ballasted experience. The musical arts indigenously recreated and performed the African cosmos. That was before the philosophies of individualism and isolationism and exogenous religious, societal and economic doctrines came to corrupt and to diverge the modal mind of Africans, resulting in the contemporary social schisms, insecurity of the individual and poverty of mind and means. In the original Africa, a person was not allowed to be poor and isolated when the family, the compound group or the community, in that telescoped order of responsibility, had the shared wherewithal for sustenance.

This volume of *A contemporary study of musical arts* is a collection of essays that discuss the musical arts of Africa from different but not mutually exclusive scholarship perspectives: **Philosophical reflections, Theoretical issues, The indigenous concept of drama, Issues in contemporary education, Review of science and technology** and an anecdotal **Postscript.** Certain central themes are argued from varied philosophical perspectives and analytical introspections in different essays – according to the principle of recycling to accrue or imprint depth of essence – in order to underline their centrality in African musical arts discourse. The perspectives argued in the essays are infused with strong breaths of African ancestral sensitization and loyalty, and may in all likelihood stagger or even upset purist or resolute hegemonic scholars. The recycling discursive style reflects the indigenous regenerative philosophy of growth that marks the manifestations of the indigenous African world-view and intellectual-material civilization.

A cyclic developmental ideology characterizes African compositional or creative ideology and innovative theory. Exponential restatement or recycling imprints the essential nature of a theme in the mind while generating fresh illumination that affords multi-perspective enlightenment. Recycling then becomes a pedagogic principle that clarifies as well as consolidates knowledge. The creative philosophy of advancing through recycling does not radicalize the base and is derived from Africa's indigenous scientific study of human and non-human models of reality in nature. Every human person is a fresh, recycled version of the basic human theme in physical features as well as animating nature, and the new is expected to be a developmental index of the parent. Hence, in indigenous Africa, the cherished offspring are those that advance the intellectual and material stature of parents. In musical arts the practice, as well as impact, of cyclic growth regenerates and thereby recharges the innate potent or aesthetic energy of a significant musical theme or structure. Recycling is not repetition, but rather circumscribed developmental reworking that produces new insights, enrichment, intensity, and thereby growth in effect and affect. The recycling of ideas in this discourse may, therefore, contradict the cosmopolitan regimen for scholarship. In the African musical arts, scholarship that relies solely on Northern Hemispheric prescriptions and procedures will obscure rather than elucidate the unique humanly directed, theoretical and philosophical groundings of indigenous African musical arts intellect.

Some of the most glorified inventions or products of modern human genius are continually ending up as diabolic, and become landmarks in human and environmental tragedies some few years after being celebrated as remarkable innovations. That is because the contemporary inventive mind de-emphasizes salubrious human interests in the conception, configuration, production, promotion and consumption of knowledge outputs. The old African philosophy and practice of innovation, on the other hand, continues to redeem some of the traumatic fallout of modern scientific-technological wizardry. The African philosophy of innovation and change advocates a humanly rationalized approach to the modification, transformation and advancement of every stage of knowledge conceptualization, practice or product. It also prescribes reflective, circumspect accommodation of strange ideas from within and outside the culture, in order to obviate whatever could injure or undermine cardinal humanistic principles of life: “A person who recklessly rushes into battle (non-predictable or strange encounters) does not realize that it could entail death.” Circumspection does not imply a lack of spirit of adventure. After all, to ensure sublime living, the indigenous African had to investigate and come to terms with the challenges of the mysterious environmental and spiritual worlds. Because of this, every innovation in indigenous knowledge used to be rationalized and adopted primarily on the cardinal principle that it would engender community wellbeing, values and virtues.

Globally, the impact of most modern inventions is marked by the depletion or trivialization of human values and virtues. The cautious indigenous approach to development could give the false impression of a static state, or a slow rate of advancing existing systems and practices. And yet it is instructive that the grand force of a deep moving sea often fronts a deceptively calm surface; buoyant foliage does not signify robust roots. Such reflective developmental philosophy has characterized the advancement of African musical arts creativity and practice over generations of humanly rationalized growth in scientific, technological and humane grounding. The experience, in contemporary Africa, of recklessly embracing every deleterious exogenous knowledge product, ironically identified with being developed, albeit inhumanly, contradicts the original African philosophy of cautious advancement to consolidate humanness. The results have been the destruction of mental integrity and sobriety, salubrious spiritual-physiological health, and stable polity in modern Africa. The paucity of intellectual originality that besets the average contemporary African mind in state politics, religion, education, economy and human-cultural imaging is of grave concern.

Contemporary interaction in global scholarship is riven by politics concerning who creates the knowledge inventions and discourse that should be acceptable for dissemination and promotion by organs privileged to control the processes of dissemination in any form. Knowledge drives global political systems. An understanding of the political schema, as played out in contemporary, as opposed to indigenous, experience, would place the issues of literacy and the performance study of the musical arts in Africa in perspective within the world context. Hence a brief analogy on the African experiences of the politics of Colonialism in Africa would introduce the essays in this volume from an African perspective.

Colonialism, spear-headed by mind-warping foreign religions, initially destabilized African ethnic autonomies. It applied a policy of divide-to-control that effectively but invidiously invalidated homogenous human-cultural groups for easy religious, political, mental and economic subjugation, as well as exploitation. Next, to establish political-economic hegemony and legitimize the intervention that destabilized the political autonomy of autochthonous African groups, it became expedient to amalgamate the already contradicted human groups and cultural systems into concocted Statehoods. The stratagem resulted in the arbitrary invention of amorphous African nations. In order to subvert the struggle by the virtual African nations to forge, albeit ambiguous, political and mental independence, Colonialism once again changed its tactics to a policy of remote-controlled disunity in order to consolidate external control. The vaguely independent modern African nations thus remain subtly subverted by colonial doctrines that, mentally and materially, systematically engineer and sustain the internecine wars for ethnic re-emancipation now endemic in Africa. The policy of shifting goal posts of course enables the systematic knowledge and material expropriation of Africa. The relevance of this excursive reflection is to ponder the continued schemes that ingeniously service capitalist and scholarship agendas. It is hoped that the alarming majority of bemused contemporary Africans would realize that, mentally, they are perpetually in conflict and unoriginal, albeit euphoric, while being mere humoured consumers of extraneous knowledge productions.

The systemic state of anomy that is disabling mental-cultural emancipation among African peoples is reflected in the exogenously oriented philosophy, methodology and substance of the contemporary education system. Complying with a remote-controlled status quo ensures that Africans do not demonstrate originality in the conduct of their polity. As such, they are scarcely ever challenged to discern and advance their profound knowledge lore and noble human-cultural systems into contemporaneous sustainability.

The early metropolitan scholarship politics of the era of colonial conquest advocated and practised the study of cultural enclaves. As hegemony over the interpretation of African indigenous knowledge systems and human-ecological practices became consolidated, colonialist scholarship shifted to discussing "African music" as a homogenous system. In recent times, with independent-minded African scholars emerging and joining the ranks of world scholars in African musical arts studies, colonialist scholarship dictation has reverted to the political dogma that the study and discourse of African musical arts should eschew focussing on common conceptual-theoretical frameworks. Thus the persisting but subtle colonial agenda in governance, as well as in the politics of scholarship, distracts African intellectuals from focusing on regaining the authority to discern and explicate their prodigious indigenous knowledge legacy. And the average African '"mimic men" posing as scholars' (Agawu, 2003:188)[1] remain compliant clones of Northern Hemispheric scholarship prescripts and governance. The average member of the contemporary African elite in politics or in a profession who snatches marginal self-centred benefit easily remains a compliant and remote-controlled mental deviant, betraying both ancestry and posterity without shame or compunction while wallowing in tokenistic recognition. Originality is gravely lacking among most African elites disorientated by the privileges of leadership in the Statehood, academic, economic, educational and religious affairs of the contemporary African, exogenous, nation-state dispensation.

The offerings in this volume on the philosophy, human sense and meaning, as well as the creative procedure that ground African musical arts knowledge systems span and telescope indigenous and contemporaneous theorizations. Some of the chapters are revised version of articles delivered at conferences and symposia. Three of the articles, "The junction of music, space and humanning", "Theory and cognitive research of African musical arts", and "Analytical procedure in African music", initially were considered for publication in journals/books. They were withdrawn from publication when editors and/or reviewers started constraining me to rewrite them to conform to exogenous and untenable scholarship impositions on African indigenous knowledge systems. I remain determined to uphold the contemporaneous validity, as well as intellectual authority, of Africa's indigenous musical arts philosophy and theoretical procedure.

African musical arts comprise a system of applied knowledge. The conceptualizations and theory are critically grounded in other societal and humanistic imperatives. The sonic, choreographic and dramatic logic and grammar of the musical arts of indigenous Africa cannot be genuinely discussed in isolation from their societal context of conceptualization and conformation. Musical arts scholars who genuinely represent Africa's indigenous knowledge systems, and who ignore the ancestral canons of knowledge perjure their heritage and their sense of self.

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[1] See Agawu, Kofi. 2003. *Representing African music*. New York and London: Routledge.

I am strongly convinced about the pedagogic efficacy of the indigenous narrative mode of knowledge dissemination in contemporary education and scholarship. Hence I have involved a narrative scholarship style to varying extent, in discussing philosophical, theoretical and scientific issues in the following titles: "The lore of life", "Philosophy and aesthetics", "Your blood in me" and "My knowledge inheritance is authentic". "Analytical procedure in African music" and "Theory and cognitive research of African musical arts" are musicological discourses that position original African creative theory. "The indigenous African concept and practice of drama" explicates the philosophy and intention of African composite musical arts theatre, and provides a sample scenario of contemporary advancement of applied indigenous mystery drama. The chapter on dance, "Dance in musical arts education", itemizes the meaning and features of indigenous conceptualizations concerning the dance component of the musical arts, and how they could be rationalized into humane classroom education in the cultural arts. "The junction of music, space and humanning" critiques attitudinal dispositions in musical arts scholarship from the perspective of the indigenous African rationale that made the musical arts a societal institution. "African musical arts – managing uniqueness within techno-deculturing" is an extensive chapter that reflects on the deleterious aspects of technology as they impact on humane sensibility, dispositions and aspirations, particularly in the African human environment, from the perspective of the musical arts.

The volume includes the chapters: "Music education in the 21st Century – challenges and considerations" by Chats Devroop, "Effective technology for recording African indigenous music instruments", a preliminary discussion by Odyke Nzewi, and "Musical arts education in Africa – a debate" by Anri Herbst and Meki Nzewi. A brief postscript, "Backdrop to music and healing in indigenous African society" reflects on the essentiality of music in healing. The chapter, "The indigenous African concept and practice of drama – the spirit manifest theatre" and "Dance in musical arts education" are the outcome of research projects conducted in the Ama Dialog Foundation in Nigeria on the contemporary advancement of indigenous musical arts theatre of Africa. The other chapters have derived from researches conducted at the University of Pretoria and the Centre for Indigenous African Instrumental Music and Dance Practices (CIIMDA) based in Pretoria.

I appreciate the contributions of various colleagues in African musical arts scholarship whose critical reviews and opinions, positive and negative, shaped or affirmed the gestation of my views and positions responsibly expressed in the various chapters.

The CD accompanying the volume contains the four flute poems analysed in Chapter 6, "Analytical procedure in African music", an *ukom* music piece from the 6th compartment (movement) of the *ukom* tuned drum row contextual form, and other selected samples of indigenous African music classics recorded by Hugh Tracey.

Meki Nzewi

I dedicate this volume of *Illuminations, reflections and explorations* on the contemporary study of African musical arts to my dear parents and abiding mentors, Chukwumezie and Mgbanu Nzewi.

PART 1

PHILOSOPHICAL ILLUMINATIONS

1. THE LORE OF LIFE 3
2. PHILOSOPHY AND AESTHETICS IN AFRICAN MUSICAL ARTS 23
3. THE JUNCTION OF MUSIC, SPACE AND HUMANNING 39
4. YOUR BLOOD IN ME, MY BLOOD IN YOU 56

THE LORE OF LIFE: DISCERNING THE LOGIC OF THE AFRICAN INDIGENOUS MUSICAL ARTS SYSTEM[1]

The lore: Who I am. The logic: What I do. The discernment: How I reflect.

Authentic perception and faithful representation of the logic of African mental manifestations in global intellectual imperatives are often in conflict with the prescriptive research slogans and scholarship jingles developed by the metropolitan scholarship mentality that presumes the non-existence of indigenous theoretical, research and interpretive archetypes.[2]

The lore: Who I am - the voice of inspired posterity

Touma is a twelve-year-old schoolgirl whose superbly precocious nature appears to upset everybody. As much as she has remained the best all-round learner in academic work in each progressive grade since starting school, the class teacher, like the subject teachers, is constantly irritated by her uncanny sense of culture. Her penetrating questions and unusually original arguments frustrate teachers. The teachers who have been confronted with Touma's offensive sense of culture have long since started mounting pressure on the Head of the school to deal decisively with the nuisance value of her quirky intellect.

A very recent case occurred during a music lesson in the cultural arts learning area. The teacher started off by dictating to the class that Western classical music is a written music tradition, and as such furnishes the standard creative intellect and theory for modern music education, composition and appreciation globally. Touma's hand instantly shot up, an irrepressible arrow probing the globalization conscience.

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[1] This paper was delivered as a keynote address at the 2nd International Conference on African Music, held in Princeton in December 2005. It interrogates, as well as reflects on, entrenched moral and ethical issues in the Humanities, Social Sciences and Health Sciences research scholarship in the African Indigenous Knowledge Systems (IKS) under research methodology, superstition and indigenous empiricism, knowledge authority, theory, authorship and legalized plagiarism, accreditation of publications, the jingle of intellectualism, currency of literature, indigenous narrative style, ethics, and substance versus polish. We note that the musical arts of Africa provide the key to the performance of IKS in original Africa.

[2] As a tribute to the African Indigenous Knowledge Systems, as well as the original African modes of processing and disseminating knowledge, this discourse adopts mainly the indigenous narrative scholarship model for introspection on what we in contemporary academic business know and do about the African Indigenous Knowledge legacy.

Teacher: What is it now, Touma?

Touma: Teacher, why must we be tortured with foreign versions of knowledge systems that have been perfectly developed in traditional Africa ages before contact with invading cultural models? Ako has counselled me that cultural arts education in African classrooms must start with grounded knowledge and practice deriving from the lore of our indigenous knowledge. Western classical music is too remote from our cultural imagination and the human base in Africa. And when African music is mentioned, you just tell us to start singing and dancing as we like, without any enlightening discussion about why and how the musical arts are central to culture formation and enactment in African human heritage.

Teacher: African music is played anyhow, just for entertainment. It makes us happy but lacks the systematic thought and articulated theory that makes the civilized Western classical music sophisticated and suitable for classroom music education.

Touma: Ako says that you are uninformed about the intellectual and human systems of indigenous Africa. She cautions me that sophistication has scant virtue and value. Ako instructs that indigenous African music products are underpinned by humanly unique theoretical formulae and systematic compositional grammar. That is why every culturally sensible person is capable of recognizing and appreciating the different genres, types, items and societal uses of the musical arts.

Teacher: Who is this obnoxious Ako who is teaching you strange knowledge?

Touma: Ako is my ancestral spirit mentor. She told me that she lived some sixteen generations past, and was revered as a musical arts expert. She communicates the lore of Africa's indigenous knowledge systems through me to posterity. Ako is greatly concerned that the cultural perjury being committed by contemporary Africans has become so blasphemous that the ancestral collective feels betrayed, and must intervene decisively.

Teacher: And this Ako is again communicating through you, now?

Touma: Yes teacher. She is the guardian spirit mentor whom the concerned ancestral collective has delegated to visit my mind occasionally, and to enlighten my generation and posterity through my voice, as is happening now. She says that African knowledge practices were invented and perfected many millennia past, and are continually researched and advanced to incorporate the human and cultural experiences of every subsequent generation. She cautions that contemporary Africans must strive to rescue, resuscitate and advance our original intellectual legacy, or the onslaught of externally manipulated forces of mental and cultural dissociation now rampaging Africa will obliterate our original intellect and lore of life. The driving logic and theoretical formulae of the musical arts of Africa remain contemporaneously valid, and only need informed advancement, not the on-going systematic neglect and expropriation, or the remote-controlled rejection by the knowledge inheritors.

Teacher: Enough Touma! You can now shut up!

Touma: Teacher, it is Ako speaking through me, and she has not finished. You do not tell a benevolent ancestral spirit to shut up. Irreverent and irresponsible abandonment as well as flippant change started when the human and cultural practices of the invaders from outside began to make insidious intrusions into the African's human and cultural psyche. The sophisticated but devious agents of the external aggressive cultures have continued to commit intellectual pogrom by systematically amputating or perverting the culture-genetic mind of Africans who avidly adopt and worship their flashy exogenous mental, human and religious practices. Ako urges that we must be steadfast because the African cultural mind is really quite resilient. After the bombardment of the invading tornados of fanciful knowledge, the indigenous lore of life will yet revive with innately refurbished shoots, and fulfil again the human mission of the musical arts in original Africa, and edify Africa's mental and human posterity. What is needed is the dedication of committed vanguards striving to give back to me what I am and proud to be. Their efforts will restore indigenous mental-cultural integrity to my generation. Tough. But we shall overcome. After the eclipsing tornado comes redeeming enlightenment.

Teacher: This is outrageous, Touma. Now stop talking.

Touma: I cannot stop talking until Ako stops speaking through my voice.

Teacher: I am the teacher, not you or anybody else. And I am a qualified, certificated teacher.

Touma: Yes, you are. But Ako is the authoritative teacher, the expert owner and creator-performer of the knowledge legacy we should be promoting, learning and re-creating. You and I can only be her mouthpiece. But what you do not know is not your failing alone. It is a prevalent contemporary African tragedy. Ako is educating us that a person could have good intentions but be burdened with a jaundiced mindset that cannot easily comprehend African indigenous epistemological manifestations, which hones memory through the power of orality.

Teacher: You are becoming insubordinate. We are in an age of literacy, the civilized mode of knowledge discourse, learning and practicing.

Touma: But Ako, a repository of African indigenous lore of life says that the strategy of nurturing memory in the practical site of orality is a very effective system of knowledge generation, advancement and transmission, or education. After all, when you, the class teacher, set us examinations we, the learners rely on memory to recall what we remember about what you teach. In the same way, when indigenous African methods of education set orally-practically processed tests, learners additionally rely on culturally primed intuition to re-create or reproduce what orality systematically embeds in memory. Teacher, do you now understand all that Ako is teaching all of us, her progeny?

Teacher: Oh dear me! You-you-you are in-in-insufferable! Intolerable!

The children in the class burst out laughing, applauding and clapping. The disconcerted teacher bursts out in tears. He dashed out of the classroom to complain to the Head of the school that Touma had done it again: Using culture-sense logic to contradict a teacher's argument about the African cultural mind and human practices.

The reason why the Head of the school does not take decisive action on the persistent pressure from the teachers to dismiss Touma on account of her precocious mind, is because the father is a top official in the Ministry of Education. Her mother is a rich businesswoman, and also a highly regarded Christian church elder chairing a church committee. Still, the parents, unofficially, do receive perturbing reports about the enigmatic spirit of their only daughter. These are reports that substantiate the occasional discomfiture the parents experience on account of their daughter at home.

Not long after the above classroom encounter, Touma is at home on a Sunday evening with her mother, who has devoutly attended morning and evening church service. Touma had obliged her mother by attending the morning service, but had, as usual, contrived a pardonable reason to escape attending the evening service. Mother is engrossed in reading a Bible literature tract, which the Bishop had distributed to chairpersons of church committees. Touma is calm and thoughtful, clearing her throat from time-to-sign without any evidence of a cough, an indication that she is again communing with an intangible but impelling presence. Finally her questing voice shatters mother's concentration.

Touma: Mother, why do modern African people not believe in and respect their ancestors, particularly those of you who go to church to worship in flashy foreign ways the same one and only God Africans already knew in traditional religion?
Mother: Civilized and modern Africa must no longer believe in or worship ancestors. That is the strict Christian upbringing in this home.
Touma: But any human culture that does not believe in ancestors as well as respect and learn from their lore of life has no past, no roots, no original human merits, and no humanning[3] civilization. Genuine Africans venerate ancestors. We do not worship them. After all, if the Christian saints lived on earth as flesh and blood humans, as indeed they did, they are also ancestors. And you call on them in your Christian prayers and church music texts. Is that worshipping ancestors in the Christian religion? Or does communion with ancestors become worship only in indigenous African religious practice?
Mother: Do not contradict me. Your malady has started again. Go to bed, and forget about ancestors.
Touma: I am disturbed, yes, about who is ignorant: Our modern generation or our ancestors? Mother, if our ancestors were ignorant and mentally as well as culturally backward, uncivilized, as we are told in the churches and schools, how did old Africans independently cope with all manner of hostile environmental and natural hazards? How did they autonomously survive and breed and live till old age for millennia without all dying off? The ancestors understood and respected their environment, coped with all natural diseases and effectively ensured the psychical wellness of everybody through the musical arts. Now modern, invented diseases such as AIDS overwhelm and traumatize Africa. ... When I sought illumination, Ako informed me that AIDS is a sickness that has its origin outside the original African environment and cultural values, but which now devastates African life and the African psyche because it took African indigenous medical intellect by shock. Unfortunately, nobody is according enough respect to the genius of African indigenous spiritual and nature healing experts to take it into serious account in researching a cure. And yet our ancestors researched and produced cures for every other originally African sickness ... Mother, are you sleeping? Please answer me.
Mother: I don't know. You are again pestering me with your Ako's intervention.

Touma: Ako is a very knowledgeable musical arts ancestor. Would your church bishop perhaps find out from the Christian God what modern Africans have done wrong to merit the pestilence, which AIDS stands for? Ako knows. But then the modern privileged persons no longer believe in the wisdom of African ancestors, or desire their corrective intervention.

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[3] To make nobly human.

Mother: African ancestors operated in darkness. Now that we have seen the light we must not question the wisdom of the outside people who brought us the church, and wonderful cultural practices. Their sophisticated knowledge systems have saved us from our dark and ignorant past. And Touma, I have consistently warned you to stop believing in or talking about African ancestors in this Christian home. That includes the intellectual menace of your Ako.

Touma: Ako introduced herself to me as the mother of the mother of the mother of my mother, that is you, for some sixteen past generations of our lineage. She was a cultural arts expert who specialized as a healing musical arts practitioner. She was very competent in what she accomplished with profound original intellect at her stage of African human civilization. She is not at all ignorant. Ignorance is relative, and refers to a person without necessary knowledge. If our ancestors had no sound intellectual mettle, how did they develop the scientific cultures of food, childbirth and mental nurture, also the musical arts genres that were non-sanctionable mediators in the indigenous societal polity and social-cultural practices, including the policing of egalitarian law and order, medical arts delivery, etc?

Mother: Primitive knowledge is based on superstitious belief systems. Our forebears got on by trial and error or partial success. That is why the foreign religions and colonial powers condemned the primitive practices, and taught Africans to follow the civilized and scientific Western lifestyle.

Touma: Those who condemn our indigenous knowledge heritage are too prejudiced and ignorant about the African lore of life. It is human nature to flippantly condemn what defeats one's comprehension or tolerance of cultural knowledge. The foreign minds were too arrogant to comprehend the sense and meaning of the intellectual genius that fostered peculiar African mental civilizations and cultural practices. Sophistication does not imply merit or virtue. And arrogance camouflages deficiency. If external minds condemn my cultural knowledge systems because they are ignorant of what I am and do, I should also condemn their knowledge systems, which scarcely make sense by my cultural-mental genetics. But I do not condemn. Ako cautioned me to always reason, and not to ignore or condemn what is strange to my culture-genetic sense and world-view. Condemning others without cognitively understanding what they do or why and how they do what they know is not godly. Mother, do you know that our forbears were deceived, overcome, denigrated, expropriated and humiliated because of their innate godly, other-accommodating nature?

Mother: Touma, just leave me in peace.

Touma: Ako wonders why the peoples of the world think that they are modern and civilized for creating too much hunger where there was no hunger; they indulge too many reckless wars and senseless murders where there were only minor skirmishes and scuffles in the indigenous African cultures. They abandon their masses to live and die in wretchedness on earth while the power-incensed leaders spend the nation's wealth invading the other planets for the sheer euphoria and mass hysteria of encountering strange life forms. The jingle keeps their populace too hypnotized to take issues with the unsolved miseries of their wretched living on earth. Ako could go on and on about modern brilliant anomalies and sophisticated abnormalities, rationalized as modern civilization. Now who nurtures the ideal human mind: The godly human who kills only what he needs for food, or the perverted humanoid that kills another human and animals for sheer excitement and selfish interests? We witness such modern obsessions as modern civilized morality in television drama, as well as in real life atrocities perpetrated all over the globe, often for scientific, technological and capitalist fun, by people of the modern civilized world.

Mother: Touma, you are too much! I must consult my bishop to locate an exorcist who will de-possess you of this Ako nuisance.

Touma: I am not possessed. Ako is an intangible reality that stridently critiques our humanly decadent modernism. She is a most humane and knowledgeable voice of African ancestral lore of life. She counsels me to understand and express who I am without fear or apology.

Mother: You are too superstitious to be the child of your Christian and modern educated parents.

Touma: Superstition is the taproot of knowingness from which sprouts the blossoms of knowledge whether the outcome is in the tangible or the intangible domain of experience. Mother, all religions, including particularly your Christian doctrine, is based on superstition: the knowledge that the intangible is overwhelmingly real and believably validated in real life experiences. Structured superstition generates discovery, moulds intellectual culture. It advances human civilization, modal behaviour and emotional security. As such, the intangible or superstitious, forms intellectual disposition, and propels achievement. The intangible entities such as my spirit mentor Ako are often perceived through the tangible or the material such as me. In the same vein, God is the ultimate intangibility whose essence is perceived in how we humans live and relate with others. The intangible is, therefore, revealed in how we conceptualize and relate with the concrete or material. After all, scientific/technological explorations of space are motivated by superstitious beliefs about life that may or may not be existent beyond our planet Earth.

Mother: Oh dear. When will you stop?

Touma: Mother, think about the following physical manifestations of superstitious or suspicious minds: Political upheavals such as colonization; wars, including religious wars to conquer the already religious and devastate previously secure human minds, life and environments; the increasingly sophisticated crimes against humanity; the scientific/technological disasters experienced in real life or imagined in films... . Now, mother, who is accusing the old Africans of being superstitious or having a body of working belief systems? I am relying on the authority of the ancestral inventors of African knowledge lore to argue that any rational human person is intractably a superstitious being. Otherwise, why do we theorize before research or action? Why do we conjecture an intangible reality such as the sound musical, in manners that produce tangible results in the management of human minds and societal systems? Why do we detest or hate cultures and persons that we have not bothered to understand? Superstitious belief is the mother of all science while intuition is the mother of all creative arts. African musical arts in all its ramifications and transactions, is the product of intuition researched and made concrete in human/societal experiences. That the logic of the musical arts explicates the lore of life is not a mystery, rather a mastery of the intuitive science that systematic sonic rationalizations can process the meaning of human life, death and society. To believe in what has not been experienced is to be superstitious. Ako has spoken. Now I am relieved.

Mother: Good. I have heard you.

Touma: Not me, mother. You have heard Ako speaking through my voice.

Mother: Time to sleep.
Touma: Ako does not sleep. She is one of the noble ancestors who work day and night in caring about the best interests of their respective African progeny, regardless of our insulting them. Otherwise, the African sun would set forever. One day your doped mind will open up to respect Ako's sublime wisdom. And if your Bishops and Presidents do not also learn to respect and listen to African ancestors, the psychosis overwhelming the minds that control foreign religions, politics and economy will continue to foment and unleash avoidable modern conflicts and miseries in contemporary Africa, and indeed across the entire globe. The African mental and spiritual forces are surging back as the recourse that may yet save the entire human world from self-annihilation.
Mother: You frighten me.
Touma: Goodnight mother, and reflect on what Ako has said in your superstitious dreams tonight and at all times.

The logic of the lore: What I do – the voice of collective ancestral wisdom

The epistemological authority for a humanning cultural education in the African present resides in Africa's heritage of lore. Championing the cause demands consciously resisting being diverted by arguments about whether what has been published about Africa by sometimes well-meaning exogenous minds, foreign or African, are fabrications or represent indigenous intellectual authority.[4] The ancestral mandate is to engrave in the mentality of African posterity the need to be cognizant and articulate in the logic and humanning philosophy that marks African indigenous knowledge systems. Such a mental template will accord the uniquely African intellectual security and human-cultural integrity that should distinguish mentally emancipated modern Africans who contribute authoritatively to the global knowledge discourse.

The logic of indigenous African musical arts[5] is the systematic management of natural resources and metaphysical imagination to encode society, and transact relationships, health, mores and an ordered polity. As such, extra-sonic definitions and extra-entertainment conceptualizations inform the logic and grammar of indigenous African musical arts. The musical arts is an indigenous African doctor's bag of healing interactivities, the esoteric natures of which conduct potent actions that cater for the wellbeing of a community's polity and collective psyche, and thereby the individual's. Interactivity is a diplomatic mode of conducting critical relationships, abiding education, also attitude formation. The African indigenous musical arts is a joker; a joker is an artful healer; and the joke is an innocuous censure conducted in metaphors – linguistic and theatrical. Death is the joker for life; life is healed by the musical arts for death. The interactivity mode humanly engineers dispositions for transacting communal ideals without making the process too blatant, confrontational, traumatic, contestable, or compromise-prone, because it implicates practically performing the acknowledgement of the sensibility of the other person/s. Parties that otherwise would have proven oppositional or intransigent become imperceptibly included, recreated, reformed to a benevolent spiritual disposition, soulfully charmed, humanly enriched and culturally enlightened. The traumatized psyche of the victims of conflicts and atrocities becomes greatly healed by the joke content of the reconciliation theatre.

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[4] It is expected, as per metropolitan scholarship imperative, that this presentation will adduce a litany of current, published sources in modern African music scholarship. Unfortunately the writer is not an orthodox or conventional scholar. Acknowledged hereby, and with due respect, are all contributions by all scholars who have ventured into researching and interpreting African cultural products with some discernment or have merely invented the African mind to promote any scholarship or political agenda, irrespective of methodological finesse.

[5] The musical arts in the singular implies a creative synthesis of independently distinctive components of music, dance, drama and text-loaded visual/plastic arts components.

African musical arts, then, is a web of psychoactive tricks that entraps, conforms and formularizes supernormal energies in experiential forms, effects, affects and communications. The prescriptions and procedures of metropolitan music scholarship cannot holistically unravel and interpret the mystery and the science, the grammar and the syntax, the intentions and the effectualness of the indigenous African musical arts system. Discerning the appertaining logic then compels analytical and intellectual perspectives, also methodological procedures and discursive styles that probe beyond the concrete or abstract sound and choreography. Otherwise we could continue dissecting with statistical rigor the flesh of the lore spun by original African creative imagination without accessing the living soul. A music item that conjures a specific materialization, that is a sonic formula, is invariably delivered in a fixed form, content and process. That apart, the performance of an indigenous musical arts piece can only be studied as a contingent elaboration of a significant framework (fishbone) that embeds the theoretical, philosophical and humanning principles. Whatever recycles, accrues a fresh quality of energy. Every day that sets, or night that dawns propels the routines of life forward with variants of a formal routine. Furthermore a rhythm pattern, a melodic/melorhythmic tune or an harmonic/textural design, or an instrumental ambience is scarcely ever a purely sonic ecstasy or fancy, rather the juicy pulp encasing a kernel of extra-musical stimulations, ideas and intentions.

The philosophical doctrines that govern the logic of African artistic creativity and practice will be outlined under duality, relativity, humanning and education designs.

What I do: Translating a dualistic cosmos to organize life

Humans live in a world of dual material quantities and immaterial impacts that can cross or share boundaries. Philosophically negotiating the complementarities accords a balanced and healthy psyche, communal or individual. The Supreme Creator/Deity is the intangible dispenser of life in the supernatural (intangible) domain of spirit-being; the Earth Creator/Deity is the Ultimate custodian and manager of life at the immaterial level of perceiving spirit-essence. The creative Earth Deity in the African religious worldview sustains life in material (tangible) realities. Demise or transition into intangible essentiality makes sense of life-ness. Whatever is, needs a complement in tangible or intangible dimensions to balance the psyche of existence, and accord wellness to the non-substantial mind and thereby to the material body. And yet there are no absolutes in nature or life. Grey zones punctuate or interconnect dualities – the subliminal, luminous or oddity zone.

Reality has tangible and intangible coordinates. Weakness has strength; strength resolves into weakness. Hence music, an intangible force, must balance the hot and the calm energies, elements and passages to accord psychical wellness. The issues and perceptions of life in the tangible world have equivalence or complementation in the spirit or supernatural realm – "the ethereal world". Humans live in the physical earth plane, and manipulate the energies of the cosmos while they perceive the essence of the immaterial spirit immanence of the non-physical world in the material earth plane. Humans and spirits connect and interact in some neutral or subliminal/mystical zones, through the awesome perceptions exuded by the jungle, the caves, the sky, darkness, indigenous market places, religious places, etc. Human energies dominate the energy field during daytime; spirit energies emanate and mystify at dead of night, generating palpable affects and effects. The mysteries of the night merge with the realities of the day during the subliminal/mystical zone of twilight and dawn, making them magical time zones.

The musical arts is a primary interactive agency that rationalizes and interprets the dualistic perceptions of the world in manners that variously engineer order in the human sphere, while conjuring harmonious correlation among humans, as well as between humans and other forces in the cosmos – material and immaterial.

The principle of duality is further evident in:

The interplay of gender attributes and emotions: Gender complementation pervades the indigenous African psyche as the basis of continuity in life, nature and cosmos. The female is the larger and stronger spiritual force; the male is the lesser and weaker. The modal female attribute is enduring, the male is volatile; the male ignites the action, the female accomplishes the process that ensures continuity. The Supreme Deity is accorded male attributes; the Earth Deity is accorded female attributes. In human terms, in the grey/mystical zone, old age confers classificatory male status to the female while the inchoate status of the baby is of neuter gender; also, old people and babies of both sexes are accorded a transitional ancestral image. Gender attributes define the family/community rationalization of a music ensemble. The coordinating/marshalling instrument/person is termed the "mother", the symbol of order; the foundation or tempo keeper (pulse) is the "father", the focussing or pulse symbol. Sometimes the female (larger in spiritual force) and male (smaller) species of an instrument type/role in an ensemble combine to produce a complete, primary line of ensemble theme.

The reckoning of metric organization: The mystical quadruple meter, in bifurcated common and compound time, proliferates in the indigenous music of Africa. The common quadruple generates excitation or martial action; the compound quadruple induces a psychedelic or transcendent mood. At the subliminal/oddity zone, the 10/8, 7/4, 5/4 and 3/4 metric orders also are occasionally encountered in some African cultures.

The framing of ensemble roles: At the fundamental level of the organic ensemble family, two outstanding, bi-polar ensemble roles reiterate unvaried themes that frame an ensemble texture. Any singular theme played in either instrument role can frame many different pieces in the same metric framework. The respective role themes may be articulated in distinctive instruments or could be implicit in the organic ensemble sound. The father role, played on a deep-sounding pulse instrument is complemented by the baby role played on a poignant, phrasing-referent instrument. The father role is the solid ancestral focus articulated or felt; the baby role is the inchoate ancestral incarnation, virtually definitive, until matured into human individuality. Hence the two ensemble roles do not contribute to the definition of the identity of any specific piece. In between them is the mystery zone of the mother and the other individualizing children's roles that indulge unpredictable re-creation and elaboration of their respective themes that identify a piece. The action in these other ensemble roles is unpredictable and changeable. A synthesis of their related themes in the composition of a piece determines the identity of the piece and the performing group, while their respective spontaneous thematic elaborations mark the form and function of a piece.

The syntax of thematic structures: An isolated thematic gestalt is commonly structured as a complementing duality of the chorus and the solo sections, even in personal music making. In group music making, the chorus section marks and makes the music; the soloist spins the tune, the story and the emotion. When the soloist is silent or absent, the music remains viable at the foundation-for-action level of effect. The solo provides the affective, soul-enriching celebration. The subliminal/oddity zone captures the occasional unitary theme. The instinct to share, not to exist or live alone, is honed by the idiomatic features of sharing thematic gestalts between inter-structured, other-supportive participants. A person who keeps alone and eats alone suffers alone and dies alone. A normal personal space must be open for emotional or interactive complementation. Hence the dog says, "If I fall for you, and you fall for me, we perform a bonding game." African musical themes and textures emphasize sharing of space, such that a significant thematic structure that an individual could play alone is ideally shared with another or others to inculcate the principle of interactivity – interpersonal consciousness.

The bifurcated complementation of music and dance: Music attains visual reality as dance and gesture; dance evokes audible sonic impressions. The correlation of artistic sound and sight imagined or real, accords psychological wellness. Psychical disturbance or disjunction occurs when sound has no physical/material explanation in experience, or when what is seen has no latent energy or audible imagery, such as with a dead body. At the mystical zone is the total theatre of spirit manifest drama where supra-normal imaginations are materialized and given representational staging. In the performance thereof, the persona interacts with humans and codifies as well as objectifies a people's imagination and sensibilities about the cosmos. To an embodied spirit is ascribed peculiar qualities/text that it must convincingly dramatize in symbolic/significant actions that also model ethical and moral prescripts. Spirit manifest theatre thereby generates the wellness of the individual or group psyche. Sonic conformations prompt and encode choreographic and dramatic structures; visual dance interprets the action energy of music. At the subliminal/oddity zone is the music for meditation and philosophical reflection.

The performance of social-political ideals in part relationships: The ideal interdependence between a leader and the follower is sensitized in the structuring of ensemble part relationships. The leadership role of the mother musician/instrument is complemented by the collective sound of the other distinctive ensemble roles that constitute followers in the staging of the egalitarian principles that mark indigenous communities and human groups. As much as the mother role carries pronounced creative responsibility, the principles of egalitarian concord allow some ensemble roles, with the exception of the phrasing reference, disciplined freedom to exercise individuality within ensemble conformity. The followers individually re-create (improvise on) their respective themes within the norms of performance composition. Space negotiation is acute in the procedure: cherish your space and insert your creative competence while recognizing the right of the creative others to emerge and provide the input of their respective voices. Hence indigenous African creative philosophy conceives of the musical arts as a performance of planes of interactivity – physical, emotional, spiritual, social, intellectual and intuitive. The transaction of space and self is a subtle education in how the interdependency of structural individualities should collaborate to assure progress. The musical arts ensemble thus becomes a performative site for the indigenous African principles of political order and social equity.

The philosophical grounding of harmony: Harmony in societal and musical life is conceived as a complementation or as the compatibility of individualities/attributes. No party/collaborator should be a subordinate of the other in the structuring of life, community and music. Ensemble layers are reasoned in terms of roles instead of parts or accompaniment status to achieve textural harmony that is conducive. Harmonic logic in music is, therefore, configured and discussed in terms of sonically compatible individualities – the function and quality of complementing voices. The procedure for harmonizing a theme or its continuity is gestaltic. Musical notes are not harmonized individually, rather the coherent theme as a unit of musical thought is matched with another harmonious thematic identity. Similarly, ensemble instruments are matched in terms of harmonious sonic ambience suitable for the human-societal utilization of a music type. Indigenous philosophy furnishes the logic of harmonious matching of a perceived thematic wholeness reckoned in dualistic gender terms. An ensemble theme announced in a high voice, the male voice, is matched by a complementing theme in a "low voice", the female voice, of equal or proportional length, and vice versa. At the subliminal/oddity zone is the voice-in-between. The concept of complementary harmony provides a three-part linear harmonic logic in which every voice partner complements the others in lineal thought without compromising individual identity, and is basic to indigenous concordant idioms.

Bi-polar levels of body in space: The body-in-dance posture is earth-oriented, poised low to deploy the waist as a pivot for a multiple engagement of other body parts. This is complemented by a terpsichorean orientation that lifts or brushes or bounces the body upwards in such a manner that the Mother Earth, the source and sustenance of material living, is not pounded by the feet. This balances the ethereal elevation of the dancer's soul with the material world orientation of the dancing body. The combination generates a sensation of floating in between poles of sensation – an interaction of body and soul, earth and heaven, materiality and immateriality. The dynamics of African dance is thus an experience in spiritual regeneration, a physical exercise that accords psychical wellness. At the subliminal/oddity zone are crouching and sitting dances, which still entail the interplay of body-grounding and soul-uplifting experiences.

Manifesting spirit essences: The spirit manifest entity implicates a bi-polar complementation: The abstract nature of the embodied spirit idea, and the human animator through whose material body the known or ascribed spirit persona is staged. The actor's mind is ridden by the spirit essence. The reality or believability of a spirit manifest performance is enhanced by symbolic costumes and objects, which, aided by dramatic action, dances, and overall activating music, transforms the normal personality of the human medium into the prescribed spirit persona. At the mystery/oddity zone are occasional surreal utterances/chants of the manifested spirit entity; also children's spirit manifest theatre, which could be regarded as masquerading.

A mirliton is used to mask the speaking or singing voice of a spirit manifest actor; spirits do not perform in recognizable human voices. Every entity in life and nature has uniqueness (of nature and form), and performs according to distinctive expectation, or is deemed a failure. As such, competition is not part of the African genetic psyche. Comparable achievements resulting from endowment and competence are aspired to and acknowledged. Competence in line with individual capability is demanded, cherished and applauded; a "mistake" is expected to be imaginatively and spontaneously managed, while outright banality is correctively scorned.

Psychical health imperative: A human person whose psyche is dysfunctional is a sane-seeming psychotic, a diabolic, and a deviation from the norm of sublime human nature. The mood form in indigenous musical arts interplays hot and calm passages, also shocking and soothing structural motifs that engender psychic equilibrium.

The indigenous African views, as well as partakes of, the musical arts as serious business of life – the encoding, transaction and management of the critical issues of societal/communal living. The cardinal objective is to provide psychophysical health for the individual, as well as to ensure the collective wellbeing of a community psyche and ethos. A specialist musician who marshals critical events, like the priest in indigenous religion, has a dual personality: the primed spirit energy implicit in engaging with profound artistic creativity bestows a humble demeanour, and heightened psychical perceptions. The indigenous African events-musical arts specialist, who may ordinarily occupy humble social standing because of sparse economic means, often commands outstanding spiritual authority when presiding over an event context, the scenario of which is marshalled by her/his music. In such a powerful, creative mien, the musical arts expert attains high social, religious and political stature.

Generally then, whatever has no mutually mediating dual nature (bifurcated or bi-polar) is a freak, a diabolic. This truism cautions the consumptive and yet subjectively constructed fetish of excellence, perfection, precision and refinement obsessing the techno-modern lore of life.

What I do: Having the logic of relativity – all-inclusiveness, performing without tension

The theory of relativity governs the logic of scale, tonality, starting pitch and creative/performance accomplishment in the indigenous music of Africa. Indigenous scientific and mathematical lore, as well as systematic procedure, are evidenced in:

- the technology of the musical instruments
- the acoustic principles and calculations that govern the consistency of a culture's scale system
- the medical science informing melorhythmic tones

- the humane rationalization of melodic, melorhythmic and rhythmic structures
- the philosophical conformation of the ensemble thematic cycle and its performance composition

A culture's scale system is standard, and gives the idiomatic stamp to the corpus of melodic music from the culture. A creative personality could compose a tune with any number or range of notes from the cultural scale, depending on the purpose of the tune and the prospective performers, as well as instruments. The starting pitch in singing is relative to the voice range of a singer or the average voice range of a chorus. The cardinal principle of all-inclusive participation commands that the starting pitch must not strain the comfortable vocal range of any participant. The humanistic principle of performance provides that a starting pitch that is uncomfortable must be shifted up or down as a normative exigency that accommodates everybody's capability without loss of face or stopping the performance. Singers pitch to available melody or melorhythmic instrument/s that are selected and tuned to suit the voice range of prospective singers. There are no notions as such of contrived modulation or singing out of tune that could worry performers. What is rigid breaks the spirit, mind and body, injuring psychological well being, while what is flexible and/or pragmatic accords spiritual/emotional security. The intervallic scheme of the culture's scale system is fixed while the starting pitch is relative and moveable.

Health science objectives underlie the acoustics of the melorhythmic instruments that are prevalent and various in Africa. A melorhythmic instrument produces tone levels, with diffused pitch essence resulting from raw harmonics. A tone level attains a definite pitch equivalent when the elusive fundamental pitch of the cluster harmonics is captured and reproduced by the human voice or a melodic instrument. The practice of discussing African drums and bells as percussion instruments thus involves mal-perceptual bogey resulting from surface listening, farcical perception and flippant representation.

The philosophy and science of melorhythmic instruments are aligned to the knowledge that raw and bitter food items invariably contain some strong health-building substance, while the smooth and refined have little in the line of enriching core, that is, scarcely any health or virtue content. The subtle vibrancy of raw harmonics has the therapeutic intention and science of soothing nerves as well as massaging mind and body tissues. Meticulous attention is devoted to the tuning of a particular melorhythmic instrument, as well as to the harmonious tuning of a group of the same or different instruments used in an ensemble. Further humane intentions that inform the science and technology of melorhythmic instruments make the typical African open-ended membrane drum, slit drum, tension drum or iron bell versatile ensemble instruments. These play in harmonious ambience with any voice or any melodic instrument, indigenous or classical European, irrespective of any convenient starting pitch, key or tessitura, and remain in tune with any sophistication of indigenous/tonal harmony and key changes. Thus, should the singer/performer alter the starting pitch (unconscious voice shifting) for any reason, or consciously modulate it as in Euro-centric musical construct, the melorhythmic instrument accommodates all such shifts of starting pitch or modulation without needing the public embarrassment of stopping or re-tuning or betraying a singer who is out of tune. In the African musical philosophy, every person who is in tune with life sings in tune, and every melodic instrument tuned to a culture's scale system is always in harmony with a melorhythmic instrument as an accommodating humanizing partner. This logic of relativity provides psychological security for everybody who wishes to be involved as a soloist or group member. Thus performance inhibitions and nervous tension are obviated because the scientific/technology rationalizations of melorhythm ensure that they play in tune with melody instruments, including the human voice, irrespective of key changes and voice shifts. This humane philosophy and science thereby imbue effort with confidence, instead of exposing deviations/faults as would happen with pitched instruments and a rigid key system.

What I do: Having humanning objectives

A cardinal intention of the musical arts in Africa is that it should deploy creative and participatory structures that allow the formation of humanning virtues and dispositions to be interactive processes. As such the grammar, syntax and public/private procedures are designed to intensify Other-consciousness, and moderate the excesses of the ego. Individual merits are recognized, but not aggrandized and idolized. A stable ego could become corrupted and twisted into psychotic self-exhibition when it becomes over sensationalized. The philosophy of life and achievement inculcates that "no matter how mighty you deem yourself, the Earth (on which you walk and spit and deposit your wastes) eventually eats up everybody". As already indicated, expertise in mother musicianship is recognized in context, because it commands having authoritative knowledge of the conduct and meaning of a cultural event. The mother musician would then be capable of exercising the creative competence needed for deploying sonic communications to spontaneously marshal the scenario, activities, form and moods of a context. Thematic development (human and musical) is a philosophy and the logic of unlimited internal regeneration of the innate structural framework of a recognizable identity, that is, the internal variation of energy/value content. This demands rationalizing the development of a music/dance/human theme or potential in greater depth of quality than in breadth of extravagance.

What I do: Having imperatives for virtue and ethics education

Systematic education, formally administered,[6] was a staple in the upbringing of an individual expected to contribute capably to stable, progressive and humanely disposed living in a traditional African community. Indigenous education methodology recognizes that learning through interactivity engenders learning without stress. Hence the musical arts embodied and processed education in most aspects of life and societal institutions. The ideal in education was to nurture a responsible citizen mind that cherished communal ideals in acquiring and deploying life skills. The logic of musical arts creation and presentation addressed two further critical human development objectives: processing creativity as mass capability, and nurturing a godly disposition, that is, recognizing that all human persons are fellow human persons irrespective of handicap or capability.

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[6] See Nzewi, Meki. 2003. Acquiring knowledge of the musical arts in traditional society, in Anri Herbst, Meki Nzewi and Kofi Agawu, (Eds). *Musical arts in Africa: Theory, practice and education.* Unisa Press: 13-37.

The discernment – How I reflect: The voice of the concerned present

The voice of the concerned present reflects on the moral, scholarship and ethical issues in the Humanities, Social Sciences and Health Sciences research scholarship that impinge on African Indigenous Knowledge Systems (IKS). The musical arts system is a site for the performance of life in original Africa. The discernment of the logic of its operation queries the agenda of contemporary scholarship prescriptions and practices in Africa:

Issues about field research methodology in Indigenous Knowledge Systems – quantitative and qualitative slogans

All cultural knowledge lore and procedure in any discipline in indigenous Africa has historically been rooted in philosophical-theoretical conceptualizations that entailed systematic research procedures that are authoritatively scientific. Public accessibility, basic to formal indigenous education principles, validated as well as acclaimed any knowledge creation. The theory that roots Africa's indigenous knowledge lore becomes explicit in the systematic procedure for performance and public utilization. Indigenous research methods would be instructive in determining post-modern scholarship.

Teasers:

- Validating the quantitative method, open-, or close-ended questionnaire driven: Would a salacious-minded clergyman presiding over an adoring congregation truthfully score himself positive on morality in a Likert scale questionnaire?
- Validity of qualitative method assumptions: Would a mentally secure indigenous knowledge expert easily divulge the theory and logic of her sensitive knowledge practice to any arrogantly posing-to-poach researcher?

The paradigmatic procedure for Indigenous Knowledge System research recommends, first, listening with humility to the original voice of the knowledge-in-practice under investigation until the researcher hears the logic, and then could excavate the theory. As Israel Anyahuru[7] (1976) instructed: "You have to listen well to know well." Listening to the authentic voice means resisting the fancy to invent a researcher's theory about what is not yet encountered and known; hearing the logic means open-minded perception of the grammar of a presentation/manifestation, and how it is processed; discerning the theory means responsible articulation of the lore in modes that will guide a continuum of creativity, practice and deployment for use in the public domain.

Issues about superstition and the bogey of rationality

It is human to be superstitious; the person incapable of superstition is a veritable demon. Who is not entrapped in lottery, and driven by the magic of luck even in scholarship pursuits? Superstition is the fountain of all creative knowledge – scientific, technological, artistic, philosophical, etc. The only exact knowledge is dead knowledge, and yet death is not exactly an end to living, whether in religious demagogy or scientific jingoism. Superstition is the engine powering the pursuit of instincts or ideas, whether the objective and/or outcome is tangible or intangible. The intangible, that is the superstitious, is what attains reality, believability

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[7] Israel Anyahuru was the indigenous authority that inducted me into the logic grounding African indigenous musical arts knowledge systems.

- in the manifestations of rational attitudes, behaviour, relationships, also the staging of personal and group emotions;
- in the social/political/religious/economic/scientific-technological jingoism, sermons, formulations, prejudices, disputations, conflicts, and also positive actions, that construct and destruct the human and non-human worlds;
- in how we relate with the concrete or material, including outer space and underground/aboveground explorations.

Hence the inventive scholar of any disciplinary description or posturing is an intensely superstitious mind. African indigenous knowledge lore is as much a product of superstition-mindedness as any metropolitan or racial knowledge rationalization.

Issues about knowledge authority

Who is the expert and primary authority, implicit or explicit, in a knowledge discipline? Can you sincerely claim authority or theorize with discernment about what you have neither invented nor re-performed and experienced? This, again, queries the flippant prescription for theorizing a research theme before fieldwork experience in indigenous knowledge research proposals and procedures. To know, in fact, is to have cognitive practical/creative experience. The product of IKS is normatively revised, evaluated as well as critiqued in the context of performance, consumption and effect/affect. Only a respectful and thereby cognitively imbued scholar may perceive, analyze and explicate them for what they conceptually represent, irrespective of mode of dissemination.

Issues about theory, authorship and legalized plagiarism

Authorship in African indigenous cultures is cumulative; authorship in the metropolitan knowledge jingles is personalized.

Who is the principal/original author of the indigenous knowledge researched and published under the proper names of modern scholars? If a scholar has invented some original knowledge, or is already the expert in an existing knowledge topic, why go to the field to search for its nature, sense, meaning, intellectual paradigms and advancement (modern application) potentials at all? Do scholars poach and expropriate the inherited intellectual property of the indigenous expert practitioners? The ability to research, analyze, theorize, publish and pontificate about other people's bona fide knowledge that is already authored and patented in human/performance experience cannot confer sole authorship. At best, the scholar-researcher who is not an owner/re-creator of knowledge property is an authorial partner in terms of being the transcriber and articulator of “other peoples’ performatively explicit knowledge”. The modern literacy scholar will not be grudged co-authorship with the original, legitimate knowledge theorist/creator/producer.

In the literary dissemination of African Indigenous Knowledge Systems, the scholars so far involved in publishing their studies of other people’s knowledge inventions as the authors of content instead of style are blatant poachers but legalized plagiarists. The literary scholars formulate, advise and legalize the procedures or edicts that justify appropriating or expropriating the knowledge creation and production of the disprivileged indigenous owners. It is disrespect as well as abuse of the intelligence and cooperation of the indigenous owner/author of the knowledge to merely give her/him a tokenistic mention on a patronizing “Acknowledgement” page. The scholar who transcribes, reconstructs and/or edits knowledge deserves to be a co-author.

Issues about accreditation of publications

A seminal or instructive publication in an all-inclusive magazine, also a book that is accessible to the general public, including the legitimate owners of the knowledge, and an esoteric disciplinary discourse published in a public-excluding journal: which one accomplishes human interests better in terms of useful knowledge made accessible to the public for mass enlightenment?

A book and an esoteric disciplinary/micro-disciplinary journal: which promotes knowledge enlightenment and enrichment in a manner that the interested non-specialist public can assimilate and access more?

On accreditation of publications: Who is the objective scholar/expert/adviser/reviewer that successfully divorces subjective sentiments and human prejudices in recommending what is publishable or suitable for accreditation? Scholars are human and more disposed to approve what promotes self-, or group-interests. Some of the time the experts/advisers/reviewers who prescribe and advise on accreditation and the publishable are arbitrarily chosen by the privileged who cannot discriminate between the albumen and the yolk in a discipline. The opinion of peers is helpful, but should not be undertaken in a manner that is not transparent. In other words, the reviewer must be disclosed to the reviewed. They are colleagues, after all, and could engage in open dialogue if need be. The best friend is the one who sincerely and openly critiques and tells you your worth.

Issues about scholarship – the jingle of intellectualism

The scholar or intellectual is not necessarily a person who can read and write. There are intellectual practitioners who perform knowledge in public sites without any need for scripting. Before any encounter with exogenous human systems, African societies boasted intellectuals whose inventive, theoretical, scientific and analytical minds, basic to systematic research regimen, testing and public validation, produced knowledge lore. Their genius enabled the various autonomic societies on the continent to survive, and grow in population and wisdom about life and the cosmos. It was their intellectual orientation that instituted enduring indigenous humane, societal and environmental systems and practices. If they were not profound, what would there be for the card-carrying conventional scholar to research, document and claim to discover by the vice of published authorial legitimization? The intellectual, therefore, is a person who is an embodiment of a disciplinary lore, which she/he disseminates in the public space for the enrichment and enlightenment of humankind, thereby, advancing the illumination of human minds as well as the qualitative advancement of societal systems and practices.

The jingle about indigenous oral versus modern literacy explication of knowledge generates perfidious dichotomies and methodologies regarding the same concept of knowledge generation, education, practice and propagation.

Research knowledge generation must be of relevance in the public space, preferably ennobling rather than inflicting lives. The products of African indigenous scholarship are generated from applied knowledge that makes visible and utilitarian impact in the public domain. How much of our modern literary scholarship objectives and fanciful theories and outputs (published or archived) is validated, applied or useful in the public domain?

Issues about prescribing currency of literature

Self-aggrandizement is part of human nature, and modern literary scholars are no exception in the ego-tripping. However, if knowledge contained in the literature that has been produced since the invention of alphabetic writing, and by which current scholars who supervise students have been nurtured, is now deemed invalid or obsolete, why should university and public libraries and archives continue to invest in retaining and maintaining such irrelevant literature sources? Without prejudice to legitimate wishes for our contributions to be recognized by our immediate students and peers, the prescriptions that discourage student researchers and writers from referencing any literature of any age of publication and documentation are hereby queried as intellectual ego-tripping. In the same vein any current literature that is deemed irrelevant or distracts from the perspective adopted in arguing a topic could be ignored. It is in the modern privileged person's nature to exercise absolute control over the less privileged in order to feel the thrill of god-ness, even in institutions of higher learning, but this same person should be championing true liberal thinking, opinions and inquiry. An example of the currency of ideas in old publications is the following by A.M. Jones:[8] "if all of us who wish to study their (African) music were to do the same (take part with the African in their music) we should very soon become aware of the fundamental structure of African music. In fact, we have no right to theorise about the music unless and until we have indeed had some practical experience." (Jones, 1971:5)

Issues about African narrative scholarship – strategizing the indigenous narrative style in the literature mode of knowledge sharing and dissemination

The commitment of narrative scholarship is to make disciplinary discourse accessible to an all-inclusive public in story/dramatic modes that are intellectually interactive, enlightening and enduring to all but scholarship freaks. It remains more tactically effective for modern learning and scholarship in Africa than some tedious academic regimen. The narrative mode of discourse is an African intellectual/education forte viable in any age and place for any field or specialization of knowledge research, dissemination and education. Narrative procedure, in any case, marks contemporary classroom routines. Narrative scholarship may offend the sophistication of exclusive house styles and prescriptions for scholarly writing and classroom delivery methods. The scholarship politics and internecine competition about conflicting house styles is currently creating confusing goal posts for scholars and publishers. Sophistication in editing literary presentations, which house styles is all about, quite often takes precedence over sound knowledge substance in judging what is acceptable for publication. House styles fancies have generated conflicts about font and bibliographical annotation because scholars must visibly engage with the global fashion of competing and winning. Obsession with competing to win warps the mind and destructs the ego. Which literary house style is more elegantly right than the other for presenting the same essential ingredients of a bibliographic listing for instance? All are right in terms of the same accurate particulars of content, which should matter. But non-adherence to house style can exclude the right article from being acceptable for publication in the right journal. An author is compelled to undergo mental switches to conform to the competing egos that demand doing the same essential thing in flippantly different house style prescriptions. Too many house styles or houseflies buzz the attention off the substance.

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[8] Jones, A.M. 1971. *Studies in African music*. London: Longman.

Reflections on ethics – Are celebrated modern scholars plagiarists/poachers from indigenous knowledge experts?

Has any modern literary scholar ever been arrested or prosecuted for poaching and authoring African indigenous knowledge inventions that have become patented in public use over years and ages? Has any modern literary scholar ever been arrested or penalized for publishing and propagating misinformation or mal-information that libels Africa's indigenous intellectual integrity or knowledge creation/production authority? But if anybody is deemed to have misinformed or maligned a modern political, religious or virtual scholarship authority, even in using the original spirit-licensed musical arts, defamation and libel become an issue in the skewed hegemonic, modern conscience regarding legality and justice. The ethical constructions and legalities concerning field research are couched to continue exploiting and deceiving the owners of knowledge and sources while protecting the self-centred interests of the privileged researcher and her/his institution. Who in the African village visits and browses through publications in libraries to ascertain that she/he has not been plagiarized, that her/his intellectual property rights have not been violated or poached in some form for the exclusive commercial or promotional benefits of the researcher, and to demand the compensation that should accrue in a fair legal/juridical system. There is the chicanery of coercing indigenous knowledge authorities to accede to an "informed consent" document, the tortuous legal implications of which they, and indeed any other non-modern legal mind, cannot comprehend. In current metropolitan knowledge politics and injustice the poacher/plagiarist is eventually the sole author – the privileged expropriator wins all stakes à la the perfidy of hegemonic scholarship.

Reflections on substance versus polish

Polished exterior more often than not camouflages base interior or intentions, whether in dress code, self-representation, food, speech, technology, inter-personal/inter-group relationships or research literature. In other words, over-refinement of any presented or represented material, as well as sophistication in human behaviour, camouflages paucity of value, honesty, human merit and worthy substance. More often than not the rigor of maintaining sophistry and refinement accrues injuries to the psychical, spiritual and physiological health of the producer/pretender and the consumer/audience alike.

Conclusion

The resilient voice of Ako on behalf of the inheritors of the African indigenous knowledge lore abides, and urges through the strident voice of Touma during her valediction on behalf of her graduating class:

> "We wish the privileged, modern knowledge knights in techno-capitalism armour would eschew treachery, and rather help us to continue to do what we invented, perfected, own and know best how to advance. You can dissect and write what you think you know about what you do not do, or do without feeling and cognitive theoretical insight. After all, you have the tuber and the knife. What you concoct and season with scholarship glitter will be cooked and consumed by your club of sophisticated reporters, no matter what we think, say or contradict. Our plea, however, is for informed discourse through which mutually enriching enlightenment and a respectful continuum thereof could thrive."

And when we know the why and how of what we do, our discernment and advancement initiatives will be richer in the humanning and redeeming testaments that we can bequeath to the posterity of this present technologically and politically imploding world.

CHAPTER 2

PHILOSOPHY AND AESTHETICS IN AFRICAN MUSICAL ARTS – MUSING ON INDIGENOUS PARADIGMS[1]

The prophesy

The day was October 21st 2003, and there she was, the most dignified lady ever, yet clad in simple dress of hand-woven cotton fabric. Her presence was hypnotic, and unassisted by any adornments or make-up. She stood, solemn in a crowd of city people whose glitter seemed to assault her ethereal rustic beauty. Her eyes swept over the immediate, milling world, and finally transfixed me compellingly. She commanded me to be her escort with the slightest gesture of her hallowed head. I obeyed, not without a touch of baser longing tugging at my loins.

She swivelled, and became motion, delicious motion – redemption escaping the depressing crowd of severely self-isolating modern humanity. She floated ahead of me, in a delicate walking dance; I lumbered after her, a bemused drummer barely marking pulse and pace for a mesmerizing tune. Out of the choking concrete and plastic of ultra-modern life, through fading meadows exuding artificial toxins, past the famished greenery of neglected rural vegetation, she finally merged her wholesome gloriousness with the lore of a rare, surviving pristine forest. She led me deep inside, to the largest baobab tree, in the trunk of which was a fibrous cave. A myriad sparks in rainbow hues danced at the twilight entrance of the tree-cave, emitting polyphony of whispering elegies. Then Her Elegance turned, and addressed me:

> “I am Mamo, an emanation of the original soul of the musical arts. The peoples of the modern world have become so spiritually depraved, craving and contriving fancies, so that the chances of redemption are bleak. They have tortured my body out of natural forms and deprived my soul of its core of pragmatic humanning sense. They are raping me wantonly with metallic and digital probes. They have travestied my divine mission of promoting the peace of the human and societal soul. They are disingenuously disabling my sacred spirit essence, polluting it with absurdities and obscenity. There is pressing need to sanitize the

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[1] This is a revised version of a paper delivered at the Conference on Music and Philosophy, Perspectives from Europe and Africa held at the University of Pretoria, South Africa, from 20-23 September 2004.

> human mind globally if humanity is yet to be saved from imminent cataclysmic doom.
>
> "I hereby anoint and empower you as my priest. Your commission is to proclaim my prophesy to the human world. This prophesy, which you must publicize, shall come to pass when the following signs become prevalent:
>
> "Sonically regressive human genius shall develop atrophied emotions that will enable them to perfect the art and joy of self-mating, the science of self-impregnation and the technology of fecundating and producing neuter-gendered babies powered with mechanistic brains, plastic hearts and fibreglass bodies.
>
> "I charge you to return to the human world to deliver my prophesy to ears that hear well but understand so little of value; to longings that scorn substance but irredeemably cherish farce as absurdly fun; to minds that reason diabolism with disarming brilliance; to parenthood that nurture offspring with mind- and body-polluting fantasies."

Instantly she transformed into a sonic cloud, which surged into the gaping tree cave. Cascades of drum, string and wind ensemble music immediately exploded inside the cave, then gradually subsided in calm, lilting resonances. Her mellifluous voice floated succinctly above the background resonances as she sang the prophesy, which is hereby faithfully reproduced.

Mamo's prophesy to humans

> "It shall come to pass in the immediate future that all sonic sounds shall be silenced in the entire universe of mankind for eight full days ...

On the first day ...
Nothing too extraordinary will happen, except that the peoples of the world will not understand why all the shortwave, medium wave and FM radio stations globally, are DEAD silent.

All television and audio-visual jingles will be DEAD silent,
All earphone tinklers will be DEAD, silent,
All computer-animated winklers DEAD silent
All film teasers and liners DEAD silent
All disco and club music DEAD silent
All touch-and-play boxes DEAD silent
All singing voices DEAD silent
All sonorous sound and heart and mind DEAD,
Silenced.

On the second day ...
In addition to the sorrows of Day One –

All animals in the forest amble into human home spaces, querulous
All birds in the sky swoop into human level spaces, querulous
All water creatures swim into human land spaces, querulous
All creatures under ground creep into living human spaces, querulous
And all they can hear and feel:
G-r-r-r-r-r-r! Human passions steaming and exploding everywhere: wham-wham-wham!
B-r-r-r-r-r-r! Human tempers snap and burst: bang-bang-bang!
C-r-r-r-r-r-r! Cordial relationships tense up and freeze: crash-crash-crash!
Du-du-du-du-du-du! As peace flees humans, bombed: doom-doom-doom!

On the third day …
In addition to the nerve-snapping experiences of Days One and Two –

The CNN, the British Broadcasting Corporation, the Voice of America, the Voice of the Globe and all the other broadcasting media in the world – international and national, radio and television, ear phones and internet – start blaring out alarming incidents:
A socialite housewife has battered her mighty and wealthy and powerfully irritating husband, sensationless. He is in a very critical condition in the isolation chamber of a specialized hospital.
A devoted boyfriend has flung the nagging girlfriend out of a love bed. After crashing through the glass window on the fifth floor of a seven-star hotel, she smashed onto a busy street. She is in the Amorous Death unit of Saint Passion's hospital
And so on …

On the fourth day …
In addition to the on-going calamities of Days One to Three –

News from the capital cities of the world report that parliaments can no longer make laws as national anthems are DEAD, silenced …
Presidents of the world are becoming manic depressive because their national anthems that accord them rulership recognition are DEAD, silenced …
World soccer matches and sporting and gaming and gambling combats cannot be held because national anthems that identify who is winning or losing are DEAD, silenced …
All rituals, national events and international protocol jamborees, including the United Nations talk shops, the stock market for peace-fighting, cannot be held because the empowering and validating musical signals are DEAD, silenced …

On the fifth day …
In addition to the global disasters of Days One to Four –

The endangered children of the world, having been denied spiritual nurture and soul-enriching food for four days running take to the streets and fields:
Chasing after adults, shrieking abuses, firing shooting toys …
Verbally vilifying all adults in stinging, brutal voices …

Rioting all over, and proclaiming:
We condemn adult dementia!
We condemn adult deviance!
We need en-spiriting sounds!
We need humanning human music!
And the police and armed forces of all the nations are mobilized to crush the children's rebellion. The combined armoured forces terrorize the children verbally. They brutalize the children physically. They gun the children down. They rape the children painfully. They indiscriminately bomb unarmed children, including their own love-deprived children.

On the sixth day ...
In addition to the catastrophes of days One to Five that are reverberating globally –

The burning bushes of the world, and
The blaring bulls of the world, and
The sour puddings of the world
Are reported to be engaging secretaries and cabinet ministers and party stalwarts in brutal combat, exchanging stinging insults, causing scandal, spewing poisonous breath, blows, gunshots ... whatever is deadly in verbal and armed terrorism, violent and covert criminality. The celebrity combatants are incurring bruises, open wounds, broken bones, blood-running noses and whatever is bloody in beastliness and mutual annihilation.

On the seventh day ...

In addition to the global lunacy, and cataclysmic sub-humanness continuing from Days One to Six –

All the underground and land and water and air routes all over the world are blocked because of crashed technology, collided airplanes and torpedoed watercraft. Drivers and pilots and passengers and pedestrians are unleashing unbridled virulence:
Raging at one another unrestrainedly
Barking at one another rabidly
Vituperating one another randomly
Battering one another insensately
Dismembering, decimating, digitalizing one another technologically.

On the eighth day ...
In addition to the above cumulative horrors inflicting mankind all over the globe, all human beings are escaping stark naked into forests and waters, on all fours, while uttering terrifying animal sounds.
All the animals and birds and sea creatures and underground creatures, upright on two legs, are invading and taking over human homes and palaces and offices and auditoriums and religious buildings, verbalizing cordialities.

The non-humans interact with terrific humane spiritedness.
The non-humans are celebrating with fireworks and soulful music:
Hyena proclaims himself the President of Amoricus,
Shark proclaims himself the Dictator of Russocus,
Vulture proclaims himself Emperor of Eurocus,
Scorpion proclaims himself the Omnipotence of Afrocus,
And so on, and so on ...
And more and more beastly types are making demagogic proclamations in all the countries of the world with neither electronic fanfare nor cynical anthems.

At last, the genius of humankind has invented and unleashed demonic forces of Armageddon.

Amidst this provoked demise of the human universe, a tiny rainbow-coloured dove flies a tiny rainbow-coloured human child carrying a tiny wooden slit drum to the top of the highest skyscraper tower of the globe.

The tiny, innocent child drums on the wooden slit drum to produce the first musical tune of sanity heard in the maddened world in eight days of demonic minds and senses and emotions. The simple tune on four-notes vibrates mental health into the terminally subverted minds and plastic hearts of all living things. The child's tune is a proclamation, signalling the re-birth of humane feelings, peace, fellow-love and soulful communion within and between all humans through the agency of humanning musical arts. And guess what happens ...

The simple human music restores calm, redeems all to benign spirituality everywhere. Then the rainbow-coloured child, who is the spirit-healing agent of humanning music, in its simplicity encodes on the drum the universally decoded text:

> 'I bring back natural music to humankind in order that humans will be healthy again in mind, soul and body.'

And the child musician proceeds to give practical lessons to all the world's peoples about the original sense and meaning of music that conducts a well-founded human society, concluding with the injunction: "Offer the values of humanning music to your offspring, and recognize the capacity of human music to engender humane living and noble societal practices. Reflect on the events of the past eight days; allow human priorities to caution the egomaniac fancies of your genius, or the human world will finally explode, and all shall be no more."

Silence hung over the virgin forest at the end of the prophecy, but for the musing tunefulness of the iridescent aura hallowing the inside of the tree cave. Later, when I returned to human habitation, I learned that, while the communication of the prophesy lasted, the entire human world witnessed unprecedented clashing of heavy thunder, the fieriest lightning flashes ever, with torrential rain such as had never been seen, the intensity of which raged and battered the globe, manifesting the ominous connotations of Mamo's prophetic text. When she was singing about the simple child with a drum, the catastrophic climax of nature's ensemble subsided dramatically to a cadenza of mellow and soothing sunshine. But humankind everywhere experiencing nature's revolt could not comprehend the prophetic text encoded in the riotous ensemble of natural forces. I have now conveyed Mamo's injunction, and am inspired and empowered to expatiate.

The philosophical fountain of the musical arts as a sacred force in Africa

What is the intangible protagonist that cannot be grabbed but which compels tangible interaction? Music, the spirit force that impels human interactions with sublime sensitivity.

Philosophical procedure pervades most aspects of indigenous African systems of life and metaphysical reality. Indigenous philosophy imbues a disposition that is conducive to psychically secure human living and action, and was inculcated through the discursive modes of proverb, aphorism and metaphor. Philosophy, equally, is an applied knowledge system that guides creativity and performance practice in the musical arts branches of indigenous music, dance, drama and the visual arts. The ancestry of African indigenous knowledge conceived the musical arts to encode and perform the worldview, the philosophy of life, as well as the social-political systems of African peoples. As such, utilitarian musical arts types, albeit a now endangered specie, marshal, monitor, critique and validate all societal and spiritual systems as a proactive sonic phenomenon. Entertainment value is implicit but not overtly emphasized in creative rationalizations and performance sites.

The African philosophical disposition demands the coding of meaning into creative enterprise, as well as the perception of such meaning in the context of processing a virtuous disposition to humane living and societal issues. Hence this discourse started with the prophecy that cautions about the consequences of perverting the divine meaning of music.[2]

Among the Igbo of Nigeria, the Trickster tutelary Deity, *Agwu*, dispenses spiritually enhanced creative genius in the related sciences of the musical arts and healing. The manifestation of abnormal but harmless behaviour could signify that *Agwu* is riding an adept. Specialist musicians whose musical specializations execute critical assignments in the polity of a society or community, as well as the indigenous medical practitioners, may exhibit behaviour that is out of the ordinary. Yet they receive the degree of reverence accorded to sacred personalities, because the indigenous philosophical reckoning is that the musical arts perform a divine mandate. The "voice" of music, as well as an extra-musical action conducted through appropriate musical arts medium, is thus accepted as inviolable and non-indictable. This sacred dispensation is the philosophical foundation that empowers music as an unchallengeable marshal of societal polity where ordinary human actors could encounter difficulties and censure.

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[2] The scholarship approach in this discourse is unconventional, as is already evident in the opening narrative style. The African indigenous theory as well as method of disseminating the knowledge under discussion does not in any way owe any allegiance to a cosmopolitan scholarship regimen and sophisticated conventions.

Philosophical basis of the theoretical content of African indigenous musical arts

Theoretical procedure is implicit in the conventions of practice

The African creative philosophy is steeped in spiritual lore, while its performance is concerned with depicting and activating the animating spirit force or essential nature of a theme – tangible or metaphysical. Probing the essentiality yields creative manifestations that have to be appreciated and interpreted at levels deeper than the obvious: the surface impressions of a topic of contemplation or perception. Deep appreciation in artistic creations focuses on objective rather than subjective motivation, also on the impact. This means that the value may not be intrinsic in the artistic sense or representation, rather extrinsic; in the non artistic-aesthetic transactions an exhibition or performance accomplishes in its public context. Hence art in Africa is public service oriented; and the aesthetic component is interactively experienced and expressed.

Cognitive appreciation of African musical arts compels double reasoning and visioning, that is, two levels of perception or analysis: the surface level of contemplative appreciation (entertainment interest), and the deeper level of factual impact within societal polity and human management. A superficial perception or analysis of African artistic products, that is, which fails to probe beyond surface sonic/visual manifestations, leads to flippant analytical and mispresentational conclusions, such as that a sonic/visual creative product seems terse, informal, repetitious or simplistic. Planes of analysis that may appear conflicting are called for in fathoming the wisdom fronting the façade, which captures the value, meaning, role and sense that inform artistic configurations. And so, the imagination of an analyst cultured to perceive fanciful impressions starts and ends with identifying the nature of the façade, which shrouds the profound meaning and potency impacting human systems – biological, political, economic, religious and social.

African creative and performance arts products are proverbs and metaphors

It is a foundational African philosophical lesson about life that *nothing is what it seems to be; and nothing means what it seems to mean*; in other words, the sight/sound/taste/sense could be deceptive. As such, an artistic expression/verbalization is a metaphor. Hence an indigenous proverb induces a sensible mind to reflect whereas a farcical mind misses the message, and floats in bewilderment. Also: *The singular could connote complex communications and the multiple may derive from a singular source – think double because opposites co-enable, each the other.* So a philosophical mind negotiates life with fewer traumas in the wisdom that *the negative is a test for the positive, and vice versa*; also that *a lasting cure makes worse to effect healing, and a fast-moving stream has a slippery bed.*

An entity in nature or in life is incomplete when not ballasted, in fact an aberrant, when perceived in isolation. As such, every sensation or reality has an interfacing complement. African philosophical projection does not reason or present the world and life systems in a straight, smooth line, rather in cyclical re-formulations and rugged conformations that accrue developmental energy over time. In music or visual arts, for instance, a thematic identity inspires a matching complement that balances or enriches it. A bi-perceptual philosophy of the universe then permeates creative thinking, manifestations, conformation and the aesthetic in all the branches of the musical arts – music as a sonic vision, dance as visual music, drawing/painting/sculpting/miming as framed dance, drama as metalife. These philosophical references inform the theory, structural sense and aesthetic aspiration in the musical arts of Africa, which could be discussed under creative inspiration, structural conformation, participation, societal deployment, aesthetics and humanning education with particular focus on music. The discussion that follows posits that the indigenous African knowledge system construes musical arts as the sound ordering of life and society. Musical, dance and dramatic conceptualizations therefore interpret and effectuate societal systems, and engender humane living.

The philosophy of ordering sound

A deeper perceptual disposition enables grasping the meaning from which an apparent artistic manifestation is derived. The meaning is further transacted, explicated, monitored, and approved in terms of the extra-musical arts experiences and manifestations that performances generate and process in a society. The entertainment aspect is implicit, but is not a primary consideration in approving the merits of a presentation or manifestation.

In textile art or painting, the simple-looking motif or composition could be a code evoking multiple perceptual perspectives. In sculpture, what seems to be a figural absurdity or asymmetric design codes potent affect and other subtle meanings. In dance, a choreographic gesture or phrase could be communicating a powerful social, political or religious text. In spirit manifest or masking drama, an absurd costume or mimetic gesture imparts profound cultural education.

The artistic-aesthetic façade of a creative product then teases the probing of the more profound intentions shaping the creation, which inform the indigenous indices of evaluation and approval.

> When the pulse sounds, I respond according to my personal mood; when other musical arts actors relate in a common pulse, we together negotiate human relationships and issues of life at various individuated levels. Sharing is bonding; egotism begets psychosis.

The foundational element of African musical sound and dance is the pulse, the time frame that coheres the ensemble's superstructure. The pulse could be latent in the composite structure of a piece or be sonically articulated in a deep-toned voice or instrument. Pulse has dual rationalization in terms of the metric organization of a music composition. A pulse in isolation interfaces common quadruple time and compound quadruple time, which respectively evoke masculine (hard) and feminine (delicate) emotions. The thematic formulation of

African indigenous music preponderantly figures quadruple metric organization, although there are (few) exceptions that occur in five-, seven- or nine-pulse metric order.

Limitless music, dance and dramatic compositions are possible given the periodic security of an articulated pulse theme. It is also possible to interplay the common and the compound metric feelings in the same thematic exposition, basic to a consistent pulse.

The principle of duality or interface equally guides the structural configuration of thematic material in music and dance. A theme in common quadruple meter could be transstructured in compound quadruple meter, and vice versa, to stimulate different mood and movement dynamics.

The principle of complementary motifs/phrases that constitute a full thematic statement sensitizes that: sharing is bonding; selfishness or egotism begets psychosis. The inculcation of such a cardinal philosophy of life is in accord with the primary humanning mission of indigenous musical arts, and warrants that the binary principle predominates in the structuring of thematic materials.

The principle of matching themes or thematic layering of ensemble texture

The philosophical formulation that guides the conformation of ensemble texture in African indigenous music theory prescribes that individuated attributes should be inter-structured to furnish a stronger communal sonic aggregate. As such, the texture of an ensemble piece is made up of differentiated layers of themes, each of which could be independent, in isolation, while at the same time being structurally interdependent with other themes. Thus texture in artistic performance is a philosophy of coalescing individualities: a synergy of cognate energies framed by a common pulse. Some African music instruments have peculiar thematic potentials as a result of the material and technological design. There are ubiquitous motifs or themes that can be found as a textural component of many different pieces.

The principle of thematic development – a recycling philosophy of growth

Energy grows in effectiveness when its basic nature is imaginatively re-ordered to furnish fresh inflections of the basic (internally generated development); energy grows in affectation when its essential nature is stretched outwardly (externally enriched developmental imagination). Music is energy: psychical energy, activating energy, and emotive energy. Musical structures are constructed to trigger, sustain and climax specific non-musical activities. A performance-composition that strives for motive *cum* emotive climax is resolved with a cadential idiom that accords cathartic feeling. The African philosophy of music is an applied science of intangible energies; it researches instrumental choices, sonic ambiences and structural conformations that engineer tangible results. Contextual contingency informs the processing and outcome of thematic and ensemble developments.

The metropolitan theory of development reflects the Western philosophy of humanity and life. The African philosophy of thematic development (component or composite ensemble theme) in music is differently conceived and rationalized, and reflects the developmental philosophy that informs any aspect of life and cultural practice. It cautions that development, which compromises the original identity or innate nature and actuating force of the subject/theme, is bound to disorient, and, thereby, injure the social-psychological stability of the subject. Exogenous developmental philosophy and icons that have been thrust on African human and indigenous knowledge systems disorient the world-view, as well as the cultural mentality of the African. The result has devastated the self-image and mental-cultural health of the African.

African indigenous developmental philosophy is underpinned by a unique theory and practice of advancement that recognizes growth as enrichment instead of effacement ideology: revising the innate nature of every consolidated stage, state or period of being. Secure or healthy growth should regenerate the innate quality and quantity, that is, advance the known content and quality of the original, anchored on its potentials for fresh growth. This sometimes entails borrowing or accruing extraneous but compatible ideas and material, but transforming them to conform to the cultural developmental ideology, protocol and idioms. Hence, musical arts borrowing has always occurred between contiguous African cultures, in particular, and absorbing of distant cultural traits by relay contact.

> Indigenous African developmental theory in the musical arts then requires that the identity of a theme or ensemble sound be regenerated without obscuring its significant nature. In practice a melodic, melorhythmic or rhythmic theme comprises a sonic idiom, termed *uda*, “sound scope” or “sonic energy”, among the Igbo of Nigeria. The sonic energy comprises component atoms of varied temporal durations and pitch/tone levels. These are commonly structured in peculiar bi-axial configurations to constitute the thematic identity of a known theme/piece. The length of the thematic substance is then looped into a circle, and regenerated internally, that is, in a re-cycling procedure. Such an internal activity of variation or transformation generates potent energy that accretes and triggers a spontaneous motive-emotive response, consciously or subconsciously, among the performers and an empathic audience that bond in participation in accord with the performance ideology and canons. The science of recycling accrues in effect and affect over performance-composition time, and could impel overt reactions such as altered states of consciousness required for accomplishing super normal actions that mark spirit manifest feats, as well as other transcendental actions and emotions.

Philosophy of relativity and form: Relativity is a key philosophical thinking and pragmatic procedure that marks African creative enterprise. No two entities in nature are exactly the same. No two objects naturally produced by humans are exactly the same. African creative philosophy requires that no human genius should aim to equate self to God by producing exact photographic images of an object of creative contemplation. As such, the African creative or representational aspiration in the visual arts does not aspire to obtain a facsimile, a precise or exact repetition, rather a relative representation, reproduction and capability that depicts modal nature or actuating energy.

Every ensemble instrument commonly is a unique thematic entity. An ensemble music composition should combine varied but compatible components of instrumental energy, quality and size to constitute the nature or identity of the composite ensemble or product. Every ensemble instrument or combination thereof is then reckoned as a thematic layer or identity of peculiar duration and structural character of the ensemble. All such independent but relating themes in an ensemble share a common Starting Point. The composite musical sense from one common starting point to its re-occurrence in performance time constitutes the Ensemble Thematic Cycle, ETC, (Nzewi, 1997).[3] The textural gestalt is the identity or significant sound of a piece that is then developed or regenerated within its innate cyclical authority. An Ensemble Thematic Cycle is thus a synthesis of the constituting layers of differentiated ensemble themes that mark the significant sound, as well as the basic form of a piece. It is the formal building block that is layered successively with internal variations in performance time to compose the contextual form of the piece. In some instances, however, a singular melodic or melorhythmic theme could constitute the identity of a piece, especially in solo songs. Performance form and time are not bounded or predetermined in the African indigenous compositional philosophy or procedure. Form and duration are primarily relative, dictated by the exigencies and contingencies of a performance context, which may be non-musical, but inform creative process and content.

The philosophical ordering of society

An African maxim states: “If an elder abuses the special privileges of old age by performing an unseemly act, the young can don a tattered basket and discipline him.” Elders in African cultures are accorded spirit-quality reckoning by virtue of age, which accrues to them a special social-religious reverence. At such an age of transitional living they become psychically connected to the metaphysical world of ancestral spirits and superior wisdom. Hence elders in African societies are especially cherished and revered as bastions of communal ethics and the moral order. It is improper for the youth to employ an ordinary human medium to sanction or admonish a classificatory spirit who errs. The divine mandate of music, as an inviolable spirit force, transcends human authority, recriminations or confrontation. It is, therefore, the appropriate metaphysical medium for exacting definitive sanction or discipline on erring humans, irrespective of age, gender, status or achieved social/political/religious privileges. Drama commonly processed musically in the indigenous society, is a powerful corrective as well as coercive agency. The quintessence of the African’s indigenous concept of drama as total theatre is encountered in the performance of spirit manifest theatre that integrates music, dance, dramatic text (encoded in costume, mime, songs, recitative, poetry, gestures, often through magical displays) and stagecraft. The tattered basket in the proverb is a metaphor for the faceless and, as such, non-human form and identity of a spirit manifest. The maxim conveys the prescript that a spirit manifest sanction is the ultimate disciplinary intervention in terms of very critical social-cultural deviations in the indigenous society.

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[3] See section III, “Theoretical content” in Nzewi, M. *African music: Theoretical content and creative continuum: The culture-exponent’s definitions*. Oldershausen: Insitut für Didaktik popularer Musik, 1997.

> Spirit manifest theatre is conceived to accomplish obligatory functions in a human society as a neutral metaphysical actor representing the interest of the supernatural in human affairs. In other instances, the psyche of a human medium could be taken over by a spirit entity that visits the human sphere for the purpose of interactively performing tenuous functions that cannot otherwise be effectuated by ordinary human intervention. Spirit manifest costumes can be unordinary, being made of fantastic materials that may include evocative mask heads or faces. The human spirit manifest actor that animates the spirit form becomes psychically transformed to perform and accomplish an assigned utilitarian objective, which ordinary human consciousness cannot attempt. A significant piece of music appropriate to the nature and temperament of the spirit manifest energizes and prompts the actor.

Sacred authority deriving from the Supreme Creator is superior to secular authority in the African religious and secular thought that informs the transaction of social-political systems. But the sacred is discreet, employing psychologically effective methods to manage attitudes and systems. The sacred, phenomenal nature of the musical arts as interactive spirit force makes it a powerful agency in indigenous human systems. The spiritually imbued composer/performance-composer of certain musical arts types discharges social-religious obligations in a society. It is the indigenous acknowledgement of the musical arts as a sacred force that made possible its role in African societies as an incontrovertible disciplinary as well as executive agency. The musical arts operated as a societal institution that coerced as well as policed an ordered society.

Philosophy of space: The period of no sound in the progression of sonic atoms is referred to as rest in metropolitan musical scholarship discourse. Rest is an illusion. The dead is physically inactive, but does not cease to embody or generate active essence in the human environment. Absence of audible sound does not imply rest. Something musical or musically induced is happening when a gap occurs between successive audible impulses. Rest is then an illusion of silence at the superficial level of perception and contemplation. The term rest does not connote absence of sound or action in African musical thought and formulation. It is an interactive space intended to include a listener or co-performer in a creative or production process. Space or structured silence in a musical composition is an opportunity for the mind to breathe or recover. The alert listener or co-performer inevitably enters and enriches such spaces with the own imagination and private creative contribution, although not audibly articulated, thereby becoming included as a silent or audible/visual partner in creative communion. Breathing in the context of sonic space means having the conscious self-presence to identify or insert the self through creative contemplation.

When a fast, densely structured musical theme/motif is consistently repeated, space is eliminated. The conscious self can be totally displaced, and the mind drifts into a state of altered or substituted consciousness. Invocative music or dance is a creative aspiration that makes possible the phenomenon of psychical transformation, possession or some other supernatural manifestation in a susceptible medium. An example of this is to be found in the *Sangoma/Inyanga* healing music of Southern African indigenous cultures.

Both the inclusion of self-presence through space and the exclusion of space and thereby self-presence can cause disquiet to any protagonist. Response would depend on the receiver's affinity with as well as disposition towards the musical 'invasion'. In indigenous Africa, invocative music is a means of effecting spiritual healing, communal purgation and other suchlike metaphysical management of the personal and societal psyche. In ensemble performance, providing and sharing of space engineers interpersonal consciousness and heals acquired social inhibitions.

The philosophy of aesthetics

What is beautiful, pleasing or sweet to the senses is, more often than not, unhealthy for the mind and body. This aphorism anchors the African philosophy of aesthetics. The body here can refer to the personal or the corporate body. The African aesthetic is primarily concerned with the effectiveness of an experience, and aesthetic behaviour manifests more as performance of effect or affect, although verbal aesthetic discourse is also common. The African perception and assessment of beauty is not so much concerned with the flippant celebration of superficial loveliness or grandeur. How a thing appears (surface impressions) is not as important as how a thing performs (the inside nature that is actualized). Charm of form or sound in the musical arts and in life entices humans to participate in profound actions and experiences, and should not be appreciated as an end in intention and creativity.

The adage that *a person who is absent from a burial may start to exhume a corpse from the feet when autopsy is demanded* is appropriate in the discussion of the African aesthetic disposition. It cautions about searching for aesthetics in the African artistic milieu with a mental-cultural background that perceives vanity as beauty, whereas traditional Africa assesses beauty in terms of experienced merit or virtue.

Any artistic product, of course, intrinsically is art for its own sake. But that philosophical perspective only frames the superficial aspirations of creativity. The creative inspiration and aspiration that accord the African a sense of fulfillment strive towards making art accomplish a utilitarian objective or convey virtuous beauty. In other words, art that exists merely for its own artistic-aesthetic sake is the vainglorious deployment of a creative endowment, a subjective devotion that trivializes art and makes both the discipline and its practitioners marginal in serious societal issues. The prophetic account that prefaces this discussion is instructive about the quintessential need and role of music in any human or societal system. In the African traditional practice, a musician involved in purely entertainment creativity, and for a living, is regarded as marginal, whereas a musician whose musical arts type serves to marshal critical social-political or religious issues is accorded high societal consequence. This is a social responsibility that has either been abandoned totally or trivialized in music training in schools, as well as in modern popular music practice, and is thereby making humoured and dispensable social-political actors of both the musical arts scholar and the modern practitioner.

The philosophy of the artistic in indigenous African societies prescribes that aesthetics is to be perceived in the contexts of creative intention and practical outcome. Creative intention primarily aims to demystify existence through the performance of the mystifying, critical to which is aspiring for humanning and humane objectives. Extra-musical arts objectives then inform the choice of objects and personnel for performance as well as the rationalization of the tangibles and intangibles of creative intention.

Objective aesthetic or utilitarian outcome is an African creative aspiration that generates post performance discourse; whereas aesthetic affect is spontaneously performed in the context of a presentation to catalyze enhanced creative genius. The philosophical projection of aesthetics includes that its spontaneous performance has critical implications for creativity, as a proactive force that enriches the performance-composition practice that characterizes the creative process in African music, dance and dramatic presentations. Aesthetic appraisal is then a spontaneous practical expression, and could be performed as a brief sportive identification with an on-going performance. The experientially overwhelmed spectator dances into the arena to demonstrate approval with a symbolic gift in appreciation, or to embrace particularly impressive artistes (in terms of expertise or effort), or takes a dance or mime turn, or ululates or performs any other vocal expletive that constitutes an extra sonic enrichment of a presentation.

Aesthetic discourse in Africa then delves into both the potency (utilitarian outcome) of the artistic experience, and its pervading contemplative quality. The superlatively ugly or bitter or frightful is rated according to breathtaking ugliness or absurdity, which is the intended positive impact or meritorious attribute. Such disagreeable or abnormal features or sounds may not be negative attributes, and are complimented with contemplative expletives that rate them as profound, beautiful, powerful, overwhelming, etc. This is a philosophical transfer to the arts of the practical knowledge that what is raw or bitter (experienced or ingested) insures health; the smooth or sweet dulls health and may even be injurious. The raw or bitter is discretely sweet, accentuates pleasure; the smooth or sweet that is not natural is often pleasantly harmful.

Superlative negatives are used to give positive approval to beautiful/joyous/hilarious artistic products. Among the Igbo of Nigeria, for instance, an art object or a performance that accomplishes critical societal or humanistic objectives evokes deep or functional contemplation. The aesthetic discussion of the applied and proactive level of potency employs such hyperbolic expressions as: “The potency is terrifying”; “It is mystifying”. Or, otherwise, “It lacks potency”; “It makes no impact”, for having failed to generate desired actions or reactions. Thus the expected or intended utilitarian value or functionality dictates qualitative evaluation of the creative, artistic and presentational merits.

Examples abound of the use of superlative negatives as metaphors for the emotive aesthetics of an artwork or performance:

- The aural experiencing of a superlatively euphonious musical piece, for instance, would be verbalized as: “The sweetness completely spoilt the brain.”
- An extraordinarily enchanting musical, dance or dramatic performance would be commented on as: “It totally scattered the brain.”
- The visual or aural appeal of a musical or visual arts presentation would be qualified as: “The beauty deafens the ear”, “The beauty melted the body”, “The performance is perfectly cooked”, “The performance is dizzying.”

The African aesthetic philosophy then posits dual modes of expression, which are mutually inclusive: articulated aesthetics and performed aesthetic.

Conclusion

Lightness, darkness, musical sound and visual impressions: The conclusion muses on the philosophy of lightness and darkness, and notes as a preface that light and dark are not necessarily dichotomous or incompatible. Perception of darkness as absence of light is an illusion. Darkness is no sight, but does not mean absence of vision, as darkness provides in-sight light for a probing mind. On the other hand, light can obscure, hindering or dulling or dazzling the acuteness of the mind. More deceptions are perpetrated and believed in the glare of light than in the cover of darkness. Too much light or shine obscures merit, excites flippancy, deviates or detracts from cherishing spiritual values and virtues, which are, of course, deep-seated. The deep is dark, and the keen mind penetrates the deeper mysteries of enlightenment in the light of darkness. Hence deep knowledge or dark nature provokes thoughtful contemplation. "Close the eyes, and see vision." In contemporary religious experiences, when a person ardently exclaims: "I have seen the Light", that is when she/he has become blinded by prejudices, discriminations and the diabolic humanism that mock her/his light-sighted deeds and utterances and relationships.

Light, physical, material or mental, is effervescence, excitement, enchantment, and could flash illusions that obscure deep quality aspects of an obvious presence, so that the eyes see more but perceive less – only the highlighted exterior. The notion of darkness and light applies to the musical and plastic arts. Tones and colours interface in terms of dark and light textures, hues or sonic perceptions that complement as well as enhance each other. To isolate the complementary impressions is to misperceive and, thereby, mal-appreciate how the interplay of light and dark generates profound enrichment, effectual and affective, in creativity – musical, dance, dramatic and visual-material arts. In the African indigenous music conformation then, the inter-complementation of the dark and the light informs the quality of creative logic as well as intentions:

- The same deep, dark pulse layer correlates with the sharp, light phrasing referent layer to frame numerous ensemble types and pieces. An ensemble piece is then recognized by the composite sense of the other banded ensemble layers.
- Light ensemble passages (low intensity of individuated performance-compositions in the component instruments) contrast dark sections (intensive simultaneous performance-composition activities) to balance tension and catharsis in the psychical-therapeutic conceptualization of musical form and texture.
- In thematic formulations and development, the deep structural foundation of the chorus is the significant sound of a piece that represents the communal voice and security in a human or musical undertaking. The super-structural compositional/performance flights of fancy by the soloist attain human-community propriety in the context of the grounding chorus. The self-perception and thereby psychical equanimity of a soloist is easily dazzled and blinded or blighted when unduly celebrated, bright-lighted or sensationalized. It is in this sense that music for self-delectation often implicates chorus awareness, with the same individual performing as chorus and soloist.

Music that is conceived and configured to provide sheer entertainment fantasy is an exercise in creative vanity, and does not accord with the original metaphysical mandate or the humanistic meaning of music. The humanning and humanistic potencies of the musical arts as a spirit as well as en-spiriting force made them an indispensable societal institution in indigenous African societies. The utilitarian objectives have become obscured, in fact scorned by modern egotistic pursuits that invent fanciful theories and celebrate illusion as excellence. Who is the authoritative god-person that represents, construes and prescribes excellence? Standards are determined and recognized by a community of expectation. Subjective notions and contrivances of excellence exclude public participation and approval, and detract from the relevance of and regard for the musical arts professions, as well as practitioners within and outside academia.

The fulfillment of the prophesy with which this discourse opened could be avoided if spiritually inspired and guided scholars and professionals in the creative and performance arts would dare to revisit, discern and re-assert the original meaning and human mandate of the musical arts. The disciplines of the musical arts could regain serious public reckoning by evoking and reapplying the natural capacity of the musical arts to query the antihuman legislations and governance as well as attenuate the social, economic and religious maladjustments that proliferate and threaten to explode the contemporary human world. People in the musical arts professions have become disingenuously clever at celebrating the self-defeating doctrine as well as sophistry of art for its own sake, thereby promoting musical arts products and scholarship of marginal societal consequence as well as impact. The backlash is anaemic and devious scholarship dispositions that thrive in unhealthy inter- and intra-disciplinary rivalries, egotistic brilliance, and a beggar mentality in disciplinary as much as in professional practices. In the classrooms, in scholarship and in the various genres of performance engagement, practitioners have been intellectually diverted into grasping and glorifying the fanciful light of the musical arts that shadow the germane meaning. Because of its brilliance, the modern world is deluded from how the core business, the body and spirit of music can still be resourced to make people human in a global milieu that is becoming increasingly overwhelmed by a systemic plastic mentality and the resultant plastic human hearts and souls. Euphoric minds might be tempted to dismiss the preface to this discussion as far-fetched, whereas the signs are already manifest in global anti-human pursuits in which the grand annihilators of humane instincts elegantly promote the doctrines of self-interest with mesmerizing messianic vigour. But responsible musicianship, *à la* African indigenous creative philosophy, theory and societal commission, could still be applied as a redemptive force.

THE JUNCTION OF MUSIC, SPACE AND HUMANNING:[1] REFLECTIONS ON AFRICAN MUSICAL ARTS SCHOLARSHIP[2]

Preface[3]

This contribution pays tribute to John Blacking, an African music scholar whose empathetic understanding and cognitive expositions of African music have inspired mentally emancipated Africans engaged in African music scholarship. I have had two spectacular privileges in my development as a scholar-musician. The first was to study with five articulate traditional Igbo specialist musicians, Israel Anyahuru, Tom Ohiaraumunna, Egbe Ikpeazu, Nwosu Anyahuru and Nwankwo Ikpeazu. They primed my modernizing mind to revisit, acknowledge and accord primacy to the intellectual authority, creative philosophy, humanistic roots and theoretical genius entrenched in African indigenous musical arts, as the knowledge base for modern scholarship. The second was to meet John Blacking at the conference of the International Council for Traditional Music (ICTM) in Regensburg, Germany, in 1975. We immediately empathized with each other's intellectual space. Blacking amplified my putative stance that an African scholar in the Humanities and Social Sciences must be cognitively secure in the African knowledge base in order to in-put the own cultural truth in global scholarship discourse. Blacking further impressed on me the fact that African scholars need doctoral degrees before the scholarship hegemony of the Northern Hemisphere would accord them space for an original voice in explicating the unique knowledge heritage they represent in the global scholarship arena. He facilitated my unconventional admission to a doctoral programme at Queen's University, Belfast, with only a first degree in music[4] from a Nigerian university, the University of Nigeria, Nsukka. He persuaded the Queen's University

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[1] Imbuing with humane disposition.

[2] This discourse is concerned with critical reflections on propriety versus arrogance in global music scholarship, with the musical arts in Africa as the point of departure.

[3] This paper is a revised version of my keynote address at the John Blacking symposium on 14 July 2003 at the University of Western Australia, Perth, Australia.

[4] This queries current inflexibility in straightjacketing every postgraduate student, irrespective of knowledge and experience, to run the gauntlet of the honours, masters and doctoral route for certification. And universities award honorary doctoral degrees to modern public luminaries who may not have the intermediate academic degrees that entitle the receivers to use the appellation in the public domain. No profound luminary of indigenous knowledge systems is ever recognized as fit to merit the same honorary degree for human and intellectual achievements outside academia. Yet it is the knowledge inventions of the indigenous knowledge authorities that mentor and form the intellectual foundation of some scholars in academic disciplines.

Senate that a mature person with a first degree, and an African for that matter, intellectually shaped by an own cultural musical arts knowledge base, and who had published as well as attended international conferences, deserved a space to explore his mental capabilities from African indigenous knowledge perspectives. This admission entailed waiving the course work requirements and a Masters degree that invariably subject the putative African scholar to intellectual indoctrination in the fanciful representations of African indigenous knowledge systems published by often non-cognitive scholar-researchers. On entering the programme, Blacking gave me intellectual space to discover my scholarship vision with minimal emphasis on conformity to the stereotyped scholarship regimen. The space for me to negotiate the conventions of hegemonic scholarship prescriptions was further opened up when I completed my thesis and obtained the Ph.D. degree in one year of University residency. I had spent the year in Belfast distilling my previously researched knowledge of the African musical arts system in a unique approach that did not derive from exogenous methodological prescriptions for research and fieldwork in the African indigenous knowledge system that often disable rather than engender cognitive discernment of indigenous knowledge lore.[5]

Introduction

African music scholarship, and by implication the study of humanning music, will continue to be enriched within the space energized by John Blacking for sensitively appreciating the merits in the other human person, culture and indigenous knowledge lore. It is not readily recognized that musical arts creativity and practice in African cultural traditions have been consistently advanced through intensive and systematic indigenous research canons basic to humanning principles. Research and scientific procedure are not the inventions, therefore, of literary scholarship convention, which engender intellectual arrogance and cultural snobbery. John Blacking, whose oeuvre bestrides social anthropology and ethnomusicology, disapproves such scholarship dispositions.[6]

The theoretical framework and operational paradigms of African knowledge systems were latently encoded in societal systems long before the industrial revolution in Europe and the missionary/colonial conquest of an enlightened African continent that understood with humane insight the meaning of God, life and nature. In modern human and social science research, including the musical arts, the research procedures increasingly emphasize rarefied sophistication and lose sight of the humanly grounding and knowledge content of the subject matter of research. Often, literary research paradigms and methods used in the area of African indigenous knowledge systems serve extraneous scholarship and human agendas, with the researcher expropriating the knowledge inheritance and inventions of the present-day disadvantaged inheritors for self-promotion. As such, the results continue to be contrived and skewed, constituting virtual imaging of human identities and cultural practices. On the other hand, by empathizing with the Venda children of South Africa at their own level and meaning of music making, John Blacking gained cognition through spiritual initiation into the indigenous creative imagination that made his *Venda children's songs* (1967) a humanely enriched research product.

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[5] As an outsider who enriched his soul with deep respect for indigenous knowledge, John Blacking created opportunities for other Nigerians who studied at Queen's University, Belfast, after me. The following Nigerian scholars join me in paying tribute to John Blacking as a researcher-scholar who treated his research community, Africa, with respect, and was thereby cognitively rewarded with an insider's insight – as evidenced in his substantial referential publications: Joshua Uzoigwe (Ph.D.), Richard Okafor (Ph.D.), Femi Olaniyan (Ph.D.), Daniel Agu (Ph.D.), Chinyere Nwachukwu (Masters with a Diploma), Nwokolobia Agu (Masters with a Diploma), among others.

[6] See particularly John Blacking's expostulations in *Man and Fellowman* (1972) on human-culture studies.

Reflections

Humanning research and rogue research

The tenor of this discourse evokes John Blacking's endorsement in 1977 that the purpose of my doctoral study with him would not attempt "to satisfy Western academic pundits", rather "to produce something that would be of value" (Keith Howard 1991:67) that would faithfully project the African knowledge legacy, a commission on oath from Israel Anyahuru and team I have not been diverted from prosecuting. The ruminations that follow, therefore, represent reflections of an inheritor of African knowledge on the impact that a scholarship agenda that contradicts Blacking's humanistic legacy have had on the collective African social-cultural psyche.

The meaning and purpose of research is to advance the state of knowledge – visionary or already in any form or stage of existence. Contemporary scholars have something to learn from the disposition and methodology of indigenous research principles, which prioritize human interests (Nzewi, 1999), as opposed to the rogue research – flippant scholarship that pursues knowledge to serve a selfish or capitalist agenda. Indigenous scientific knowledge systems evidenced social research, human research (particularly of the mind), health research, and material science research, including acoustical and musicological research. Metaphysical research included probing the energy dynamics of transactional space – Liora Bresler's (2002) "transformational practice zones", which "provide a space to share ideas, visions and commitments, and to build relationship in collaboration across" communities and belief systems.

Social research strategizes the deployment of the transactional energy of the musical arts in the public space as

- a social organizer – rallying people to an event, conducting, prompting, cautioning and generally mediating the societal activities and levels of communal relationships
- an executive arm of societal polity such as when defaulters or offenders of societal mores are publicly sanctioned
- a manager of events such as when the scenario or specific acts in event contexts are prompted or marked or structured or marshalled by significant musical sound
- a signifier, validator and unifier of social relationships such as when age-gender categories and emotions are publicly staged (Nzewi, 1999) or induction rites are communally endorsed in public ceremonies

Human research in indigenous Africa rationalized, as well as experimented on the peculiar musical textures, structures, sonic ambiences as well as environments of performance that affect the human mind in manners that coerce required response behaviour. Modes of acquiring, preserving and advancing musical arts knowledge without stress and discrimination were systematically researched.

Health research resulted in the application of appropriate musical sounds, constructs and theatre of performance to engineer mass as well as personal therapy and psychophysical wellness.

Material (acoustical) research informed the design and continual advancement of music instrument technology. Research into the physics of sound informed by the law of natural harmonics was applied to the construction and scale structures of string and wind instruments long before Pythagoras re-articulated existing African indigenous science and theory of music. African science of music as a healing medium also discovered that the raw harmonics of melorhythmic instruments have psychotherapeutic efficacy, which induces psycho-physiological healing.

Metaphysical research entailed discovering sonic constructs and tonal ambiences that imbue spirituality. Music is used to generate personality/psychical transformation in human actors as well as the embodied spirit actors who perform supra-human roles in the African musical drama of spirit manifests[7].

The potent energy of space

Space is rationalized in African musical arts structures and performance dynamics to generate affective-effective energy and synergy, monitorable in the significant emotions, activities, gestures and en-spirited expressions of participants in a musical arts event. Three principles of space negotiation in African musical arts intentions and performance practices can be reflected upon:

Textural space is where participants in musical arts activities interact and interstimulate one another so that self-identity is performed within group identity. Inter-personal consciousness in social relationships is inculcated and engendered when a significant music structure, which could be melodic, melorhythmic, percussive or combinations of these, is shared in linear or/and vertical space. The virtues so induced subtly condition social behaviour outside the setting of the performance. Thus, contrary to John Blacking's argument that "music cannot *instil* a sense of fellowship, as Tolstoy expected, or any other state or social value" (1971), the structures, textures and performance dynamics of African indigenous music are primarily rationalized to engineer and performatively inculcate a sense of fellowship.

Temporal space in the musical arts builds trust in others. A performer is given an opportunity in performance time to perform self (improvisation space) in the confidence of solid ensemble or group support – solo over consistent ensemble cycle. Consciousness of a community framework for recognizing individual attributes or achievements is thereby inculcated, and provides human solidarity for creative or innovative ventures.

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[7] Spirit manifests, the African metaphysical drama – actually the authentic African concept of drama – derive from the African worldview, and display supra-human potencies, thereby intensive spiritual affect. It has been misperceived as well as ignorantly discussed as "masquerades" in literature about Africa. The dramatic evocation and representation of such extra-terrestrial beings in text-loaded embodied forms accomplished sensitive social, religious, health and political assignments; hence performances prescribe certain taboos. See Chapter 7 of this Volume.

Inspirational space is an atmosphere that enables shared transcendental experiencing, imbuing the spiritual-moral disposition to interactively bond one's creative inspiration with that of others. Self-emotion is thereby performed in empathy and harmony with others, rather than being self-isolated, self-satisfying or self-centred in a group as well as in relationships. Musicians and dancers develop or elaborate an assigned component theme in an ensemble with a spontaneity that must not distort or undermine the integrity of the significant ensemble sound. Sharing inspirational space inculcates that a person's role or behaviour – prescribed or by innate spiritual disposition, in society or family – could be peculiar but must not destabilize or undermine group mores or identity. This is a musical arts enactment *cum* consolidation of individuality in conformity (Blacking, in Byron, 1995:60), which is a key African philosophy for communal living.

Orality and literacy: interrogating excellence and profundity

Orality is knowledge regenerated and advanced through pragmatic, infinite re-creativity; literacy is knowledge patented and re-experienced as a finite product. Orality commands knowing and expressing knowledge in the context of fellow human interacting and sensing. Literacy promotes virtual human contact in creating and performing knowledge. Orality coerces contextual sensitivity, alertness of mind; literacy emphasizes calculated procedure. Both are commonly systematic.

Pondering the applause for literacy and the slighting of orality in global scholarship evokes the Igbo aphorism that cautions, *A na eli mma eli*? "Can beauty be eaten?" The human lesson as well as social implication is that a glamorous exterior or sophisticated representation does not automatically translate into genuineness. Yet the world is enamoured with the externally gorgeous, the refined, even if of meagre value or virtue.

John Blacking postulated the reflective question, *How Musical is Man?* (1973). An echo ponders: How humanning is the music making of the present age? Such an echo becomes an "harmonic equivalent" to Blacking's identification of the crucial nature of interpersonal relationships in the structural conformations of African music, which distinguishes between how a person creates or performs in the musical arts; and how the musical arts creates or performs a person. Byron (1995:18) reminds us of Blacking's argument that "inherent musicality is a defining characteristic of being human". And in *How Musical Is Man*? (1973) Blacking clearly establishes that structural 'elegance' and literary sophistication of a musical creation should not be the measure for determining musical genius. More critical, then, should be the palpable human interest, how the creation and programming, irrespective of the minimality or magnitude of elements, accomplishes humanly noble objectives through the creative, performance, and affective and evaluative processes.

Written and creatively finished music rationalizes scant space for inspirational bonding between audience and performer, also between co-performers through creative inter-stimulation, that is, sincere giving and grateful taking, or sharing inspiration and emotion.

Oral musical arts production in Africa mandates that the creative contributions of the original creator, the immediate performer in the event and the active audience inter-play in a shared inspirational space. The issue of the composer thus becomes de-emphasized in the spirit of communal ownership, giving priority to egalitarian humanness in creating and owning. Co-creativity is co-mothering or collaboration in the joy and pain of "giving birth", which is the African conceptualization of artistic creativity and production. Hence the musical arts and its overall production process have feminine attributes in most African cultures. Sharing in giving birth becomes a spiritual experience that instigates metaphysical bonding, which may not be apparent at the conscious level of performance activities. Sharing creative experience in the oral procedure entails much more than the quantifiable content of a musical arts product. It endures as a cherishing of reciprocal human emotions, open-ended interpersonal space for future re-negotiation of bonding, and space for congenial mutuality.

It is possible to create space for such exchange of creative inter-stimulation in written composition. Written African musical arts that do not provide any space whatsoever for the performer to bond creatively with the composer violates the original creative spirit, social meaning and humanning principles of sharing inspirational space in African music. Space for a performer to explore spontaneous creative self-imaging, especially in the African performance composition practice, imbues the performer with a sense of creative mettle. It highlights the significant content of the composition while compelling the audience to give empathic, critical attention to the performer's spontaneous original enrichment of the significant knowledge. The social-spiritual experience then makes the music a metaphysical force humanly greater than the inceptive composer, without negating her/his genius.

Music making attains a humanning virtue when aesthetic cherishing is a process of stimulating and interacting feelings, emotions and creative inspiration. When a symphony orchestra of multicultural/multiracial artistes performs a concert of form-fixed music, the performers may be aware of somatic nearness but do not necessarily attain the empathic consciousness of one another induced by inter-stimulation in a shared creative space. Coercing creative mutuality and musicality is, of course, not what the European classical music is about, because there is little inter-personal bonding between members of a section performing exactly the same score line, and virtually none between sections of the orchestra. Each performer or group of instruments is emotionally exclusive, being preoccupied with achieving precise reproduction of a part, in the expectation that the other performers/sections must be doing the same under the control of a Conductor. Thus a performer is merely a capable replicator whose interpretative human identity is further usurped by the convention of an ego-tripping conductor. There is no space for creative spontaneity, for feeling human by making a creatively proactive "mistake", and cherishing the virtue of converting such a "mistake" into correct and new creative exploration. After all, a mistake generates positive developmental energies if the disposition towards its proactive energy is positive. Oral performance coerces the spontaneous creative spirit to convert a "mistake" that transpires into a point of departure for an unanticipated flight of genius because a mistake does not, and should not, stop the music or dance or drama from going on.

John Blacking (1969) observes that musical structures are reflections of patterns of human relations. Inspirational space is negotiated within the physical-temporal space of ensemble structures. In the *tshikona* (Blacking, 1990*)* national dance of the Venda of South Africa, it could be a matter of contributing only a single critical note in a recognizable *tshikona* melodic theme. For a participant to miss that necessary note in its appropriate space is to shock an entire community psyche. As such, intensive critical listening as well as energizing other-awareness is coerced in musical arts performance as much as in community living in indigenous Africa. In other types of ensembles a mother musician[8] (singer or instrumentalist) is not expected to dominate the significant sound of a piece or its elaboration in a performance, except in the case of specific contextual intention. Co-performers are allowed inspirational space, no matter how small, to insert respective creative capabilities (compose self) into a creative consensus. A performer is thereby recognized and feels an important contributor to the composite human meaning of a performance composition.

African musical arts provide a performance site for exploring self in intimate consciousness of the importance and individuality of others. Although there are expectations of conformity to the significant format, the outcome of the performance is not always predictable, or replicable, except by chance. The space cohabited with another, and how it is negotiated, are open-ended, thus generating expectancy and surprise, and thereby producing catharsis in appreciation.

In the interactive space of public exposure, participants exercise individuality; discovering and negotiating self in a collective. The environment for staging the self-image could be the musical arts: producing a matching theme – John Blacking's "harmonic equivalence" (1969:18) – that enriches the aesthetic depth of a significant theme; or creating an own individualistic dance variant of a common dance theme; or taking a turn in a cultural tales session or children's danced quiz-game. Many tunes, same music is a primary characteristic of the texture of an African ensemble music piece, and it derives from the pervasive philosophy of social organization: many individualistic inputs, same unified activity. This restrains even a political system of kingship from being experienced as monolithic or autocratic governance. Democracy or the governmental system of consensus is originally African, so much so that, in a hierarchical political system, the musical arts critiqued and cautioned and disciplined rulership.

According to Byron (1995:14), "Blacking argued that the principle of polyrhythm, polymeter and harmonic equivalence had come to symbolize pan-African political aspirations epitomizing the interaction of individuals in a community". Polymetre is not African though, rather some modern scholar's misperception of the deep organizing principles in African music. "Polyrhythm", actually polymelody and polymelorhythm, would have underlying unity mediated by a common pulse system as well as a consistent temporal cycle – an ensemble thematic cycle (Nzewi, 1997) – in the musical arts as well as societal systems.

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[8] The African sentiment about music, as supported by folk terminology for exceptional capability, is feminine in temperament and process, thus warranting the validity of "mother musician" in discussing African sensibility instead of the European macho-loaded master musicianship.

The dangers of the Modal Ethos (ME)

Modal Ethos[9] is the virgin spiritual nature of personhood, which gets shaped by the diabolical as well as the virtuous in cultural upbringing and environment, and is further forged by personal sensitivity. The transactional ME, developed by everyone and every human group manifests as two polarized natures mediated by the space in between. It correspondingly has two hearts reflected in the two natures: the divine and the devious. When the devious personification of the ME, the diabolical, is in ascendance, the glamorous barbarian is on the rampage, exploiting and despoiling. When the divine personification of the ME is in ascendance, the virtuous human soul that recognizes and practices the universality of mankind opens up personal space for sharing common human emotions and longings.

The global imaging of Africa in creative as well as scholarship literature and also in contemporary education and musical arts presentation is greatly distorted by ignorance and arrogance that result in contrived or derogative ascriptions. The indigenous African disposition to inter-personal/cultural knowledge encounter enabled systematic musical arts borrowing, and the appertaining respectful inter-stimulation. The result was inter-communal bonding and symbiosis – the marrying of styles and cultures. Absence of such mutuality in modern scholarship attitudes mocks the globalization doctrine, which in reality coerces conformity and control at the dictates of hegemonic structures – cultural, religious, economic and political.

Exogenous dictatorial scholarship precludes space for African intellectual authority to be installed in current classroom education systems, which remain a perpetuation of colonial-religious mental subversion. The mind-colonizing symbols and sophism persisting in academia's scholarship conventions and literature continue to subvert mental-cultural emancipation among the African elite. The inclusion of African knowledge integrity in global musical arts scholarship commands re-strategizing the humanistic virtues of inclusive space, which has characterized Africa's indigenous intellectual culture. A normal human person is in dire need to be en-spirited with live musical arts experience in communal, somatic performative sites.

Africa exploited the egalitarian principle of space – the outer metaphysical (sublimely spiritualizing) space, inspirational space, time space, and physical space – for achieving humanning ideals. The perception of, and engagement with space was not accompanied by the ambition to conquer and colonize it. The aggression to conquer and colonize space disrupts normalcy in the universe, as much as it undermines the meaning and sanctity of human life. Thus nations that make the Earth environment uninhabitable for humans and other natural lives with industrial and mental pollution, abandon their populace to suffer dehumanizing deprivations while investing an insane proportion of national wealth in expeditions to conquer outer space. To justify such absurdity, mass euphoria is generated about the mental and economic status of national power accruing from conquering non-aggressive outer and inner space that merely boosts the self-aggrandizement of the dominating class. No act of conquest, religious, military or otherwise, occurs without corresponding mighty retribution to the conqueror. Such repercussions manifest in direct or indirect human, national and spiritual malaise, as much as the conquered inevitably suffer traumatic infliction.

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[9] Modal Ethos, hereafter written with the acronym ME in upper-case letters, refers to the singular, ignoble or noble consciousness of a human group or individual whose attributes, intentions and actions impact adversely or favourably on others.

It is the Modal Ethos (ME) that promotes irresponsible and hegemonic scholarship, a nemesis that has produced so much mass brainwashing, psychological disorientation, culture dissociation and social-economic insecurity in inter-human, inter-cultural contacts. Some human and social sciences scholars lack the humane spirit base that yields meritoriously human research products. They invariably approach research objectives and data analysis with the empire-chasing mentality and techniques of the pure and physical sciences. Others strive to domesticate God in order to aggrandize ME. The research methodology in which the evidence of proof relies on precise measurement, and the objective is the uniformity of human behaviour, contradicts the philosophy and principles of the humane aspirations that marked Africa's egalitarian civilizations. The structure and performance of a melody, for instance, encode other human and cultural issues, because "music is often generated by non-musical rules" (Blacking, 1984:230), and yields only partial understanding when analyzed or discussed in purely statistical musical terms. The extraneously theorized scientific procedures and empirical "proofs" more often than not fail to penetrate, and thereby misrepresent the worldview, mental culture and human practices of old Africans. African mental and material civilization obviated the current political, social and religious catastrophe embroiling the modern world.

African culture groups were never given inspirational space to query or emotionally identify with the colonially imposed nationalities and systems of state (political, religious and social). This denial of space has worsened due to flippant independence gimmicks that in actual experience entrenched covert dependence on the former colonial as well as new world powers. A virtuous human person or life system that operates on the principle of sharing space is often deemed weak, maudlin and ignorant, in need of redemption and control. The opportunist or villain who conquers and devastates the space and, thereby, the noble spirituality and material security of the Other is deemed brilliant, powerful, progressive, successful, a hero.

John Blacking, in his letter to Meyer Fortes in December 1953 observes: "intolerance and ignorance are bed mates" (Byron, 1995:5). Cognitive understanding of African musical arts demands understanding of how life and relationships are transacted in indigenous Africa. African musical arts promote space consciousness, a virtue that pervades the nature of a typical original African ME. The nature of the diabolical ME currently ravaging Africa is marked by negation of space, and immoderate devotion to self-interest, which impact a trusting ME adversely. Thus, ever so often when we misunderstand, misconstrue, derogate, misrepresent, and condemn the Other, the violence and injury inflicted are driven by the insecurity of ignorance, or a compulsion to discredit what is lacked. The ruse, of course, camouflages a burning desire to expropriate another's genius, natural resources and original inventions for self-glorification.

John Blacking was a humane soul in African music scholarship, which he projected into global ethnomusicology discourse. He championed the idea that responsible modern scholarship representation of African knowledge systems should reflect African knowledge creation and transaction canons. In that spirit any study of African musical arts that fails to recognize this as a nexus that encodes a culture's science of sound, model spirituality, social-political systems, humane disposition and environmental management will result in partial understanding and virtual representation. In the light thereof, some reflections on the contact that the African human-cultural civilization made with the Northern Hemispheric versions are deemed necessary for situating African musical arts scholarship within the contemporary doctrine of global humanness.

The diabolical ME who lacks an inner space that cherishes peace undertakes or instigates a war to conquer the peace, geographical territories, human systems, natural heritage and physical-spiritual space of another. This ME (being abnormal humanness) proclaims a self-serving mission of civilizing the already aptly civilized, as well as evangelizing the already deeply religious. Alas, quests for conquest and occupation are motivated by envy and greed or the compulsion to assuage a soul suffering self-conflict.

The missionary conqueror or fanatic is subconsciously driven by spiritual inadequacy to deny another's knowledge of God that is practiced in the peaceful and accommodative doctrines of humane living. The ulterior agenda is an evangelical mission to dispossess the victim of the noble spiritual attribute that worships God as the Supreme creator and sustainer of life, and to replace it with the representation of God as a wrathful destroyer of the very life He has created and endowed with unique cultural lore. Otherwise, how does it make sense that God will command the unprovoked denunciation of the validity of other human kinds and cultures, and thereby justify the destruction of mind and life systems as a means of re-humanizing and re-culturing His own already sanctified creation? If God created all humans irrespective of peculiar superficial features that enabled survival in peculiar geographical locations, then God would be contradicting Himself. Could it be argued, with respect to the conquering religions of Christianity and Islam, that God made an error in creating the other human peoples, for which reason He ordered that they be forcibly evangelized and converted to worship Him differently, flippantly, murderously. Did God whimsically endow some human cultures with "imperfection" in order to mandate another "perfect" human culture to conquer and despoil them in the guise of making them "perfect"? The bible literature states that God made man in His own image, without specifying race, location and colour, only gender discrimination that fashioned the woman from a fraction of the man, and thereafter to become the crucible for the gestation of the man.

God, in original African perception, emanates in the musical arts. Hence the indigenous musical arts is a divinely potent promoter of the virtues of peace making, fellow humanning and sharing of love in a common spiritual space. It is difficult to find an African indigenous society that survived without an original concept, name and systematic order of worshipping God as the Supreme Creator and Deus Otiosis, long before contact with the modern conquering religions. The immanence of sublime awe pervades a humble location for the African indigenous formal worship of God. Worship sites do not represent God in a worldly image, with ostentatious exhibition of wealth and gorgeous costume that often camouflage a diabolic nature. The oppressive buildings as much as the fanciful ornaments of the officiating clergy of modern religions merely reflect the ME nature of the religious hierarchy. There is no act of converting the originally religious African into any colour, creed or artifice of modern religiosity that was accomplished by friendship, love and respect for the equality of humanness. None was accomplished without recourse to deception, preaching a different representation, not meaning, of God, albeit contradicting the biblical injunctions of God in action. The agents of the conquering religions have always intimidated and threatened the humble converts, scorning their intellectual mettle.

The above reflections about conquering religions and political systems stand true for the imported classroom, literary education, and also the unwarranted denigration of the virtues and values of the musical arts knowledge system in contemporary Africa.

The argument is that, in the history of mental contact with the Northern Hemisphere, the African was compelled to lose the sense of self, and has still not been given space to rediscover the lost self. The divine ME, ascendant in the old African, genuinely offered space without caution to the invading Diabolical ME, who, upon being accommodated, started abusing the mental, emotional, and physical spaces, offered so humanly. The Diabolical me, driven by the lust for dominance and material wealth then systematically embarked on corrupting the human virtues and cultural practices of Africans.

The African could offer space to religious and colonial invaders because she practiced the virtue of space as a primary guiding principle of humanning musical arts making. The African musical arts is a system-autonomous agency for inter-personal communion, which generates human bonding and, thereby, social harmony. The sound of music rallied the group sentiments of indigenous African communities, and, for modern African nations, still does so through national anthems. Hence John Blacking (1973) discusses music as “soundly organized humanity” or, differently phrased, the sound organizer of humanity.

The relegation of Africa’s indigenous intellectual mettle in contemporary musical arts discourse, as well as in inter-cultural and international interactions, has further infused the average African with an uncharacteristic sense of mental inadequacy, material incontinence and loss of spiritual security, and has caused a degeneration of the sense of community. These acquired maladies have been engineered by the worldview, ideologies and actions of an external diabolical ME that discredited and corrupted the virtuous humanning philosophy, spiritual disposition and egalitarian self-sufficiency of the model African ME. The formerly God-knowing African that had no need to be converted, has now joined the diabolical ME in parroting religious demagogy that breaches what it preaches, and undermines the virtuous musical arts, the bedrock of humane and moral living in Africa.

Loving and lusting in scholarship

Love is being preached and propagandized all over the world in so many colours that some reflection on the manifestations is deemed necessary from humane scholarship perspectives, *à la* the musical arts. Is it really possible to love prior to deep understanding? Is the verbalization of love an index of its selfless nature and empathic reality? Does the world of the Northern Hemisphere really love African peoples? Do the modern political, religious, educational and economic leadership in modern Africa actually love their various exploited populations and political/religious constituencies beyond self-serving objectives?

Love is an intuitive, protective knowing of the qualitative other, exemplified by John Blacking’s empathetic representation of the Venda. Lust is an instinctive urge to possess, control, despoil or exploit the other person, an environment, a manifestation or emanation. It is noted, however, that there could be transformation from the base emotions to the sublime, resulting in remorse, restitution; also from the sublime to the base, resulting in spiritual degeneration. Love at first sight is often a convenient rationalization of lust at first beholding, a euphemism for a connection often driven by self-insufficiency and inadequacy. The emotion that drives lust expires, often with tragic consequences for the despoiled, as soon as the diabolical ME attains self-fulfilment, which is the acquisition or conquering of what it lacks and the other possesses. Mutuality is an empathetic feeling to better understand the nature of somebody or something at first encounter. This understanding, which could blossom into other-cherishing and then spiritual bonding, is the virtue that marks sublime love. This meaning of love pervades the intention of African musical arts intentions, emotions, structures and procedures.

Mutuality respects and bonds the superficially differentiated manifestations of common attributes. Such a disposition towards the subject of research has not been very common among ethnomusicology scholars. Researchers who never bothered to attempt the critical self-immersion and the accruing cognition, which opens up inter-personal space for empathetic knowing, launch into pronouncements about the musical arts knowledge system of Africa that sound authoritative but are based on misperception. The indigenous musical arts practitioner, who is the researcher's mentor in knowledge exposition, already is a space conscious person. Emotive bonding with the nature of the object of research is a requisite in honest Social Sciences and Humanities research scholarship in Africa. The scholarship glamour of lust, theorized and practised as emotionally distanced research and scientific regimen, is a self-serving intellectual aggrandizement of the Diabolical ME. Africans transact the indigenous knowledge systems belonging to the research fields of the Physical Sciences, Social Sciences and Humanities as a process of sharing and bonding in the space of mutuality. As such, the humanly detached or distanced researcher who fails to respect the emotions and virtue-value base of the subject and object of research cannot muster empathy, and thereby cognitive contact. Without such spiritual bonding the so-called scientific investigator and the methods as well as contrived validation theories only elicit shallow or jaundiced in-sight, on the basis of which too much invalid literature about Africa has been produced. John Blacking reflects:

> … If composers and ethnomusicologists take the trouble to learn a new musical system by working with musicians and studying with teachers as they would in a European or North American conservatory, they will be rewarded by discovering the unexpected processes that go into the production of music, and their understanding of "music" as a human capability will be enhanced as well as their musical experience enriched. (Blacking, in Byron, 1995:224)

Verbal discourse about the musical arts, also technological or virtual music making could become convenient tools for contriving brilliance out of a lustful disposition. A tune heard on tape or heard and viewed in a video recording conveys a virtual impression, and lacks the psychological health of transacting inter-personal space in live performances. Technological intervention in human systems, particularly that which is computer-generated, has entranced the imagination of human beings, dominating the psyche and living processes. Modern scientific and technological motivations, pursuits and applications provide scant evidence of moral content, being inordinately loaded with material and egotistic (individual as well as national) aspirations. But, as is the case with the glamorous, they are sirens – the Trojan horse loaded with Greek "gifts" that cause elegant, anti-human maladies such as system poisoning, psychological siege and emotional desolation. In applauding the wonders of technology, we must be concerned about how to contain and redress its de-humanning dangers. Hence the necessity to re-institute in any way still possible, the ennobling virtues and healing values conduced by space-conscious, live musical arts experiencing. As John Blacking (1972:4) observes, technology "is only one means to the more general end of being human, and so it does not automatically generate moral progress."

Ethnomusicology research and literature, thanks to the facilitation of technology, have exploited to a large extent, the intellectual space and material heritage of the Other to serve the selfish agenda of the researcher-scholar. Scholarship publications and commercialization sometimes grudgingly give tokenistic acknowledgement to the indigenous African creator-performer instead of sharing authorship and the accruing copyright benefits with the original, bona fide owner/inheritor of intellectual copyright. Modern African governments contrive with capitalist pirates to pass incestuous legislation that empowers commercial and scholarship entrepreneurs to usurp the intellectual property rights of indigenous African creators and performers.

The methods and theories of the scholarship sub-discipline of musicology deal with music divested of the human contextual ballast, that is, music studied as abstract, often soulless sonic object. Such a limited intellectual perspective is inadequate, in fact flirtatious, with regard to cognitive analytical study, as well as the innate creative or performance advancement of the African musical arts. The curricula for musical arts (cultural arts) education in Africa, as well as the classroom knowledge that they promote, so far have remained an imposition of the intellectual integrity and cultural authority of a mind-enslaving ME. The extraneous cultural orientation, theoretical constructions, scientific and human content, as well as pedagogic procedures, subvert the African knowledge authority, and thereby dissociate the African learner from her indigenous human integrity and cultural identity. The African learner is systematically compelled to acquire a false imagination of self and culture, despising the human identity she cannot escape (self-rejection), while slavishly envisioning a foreign identity she never could become (self-subjection). The bonding imperatives of African musical arts are banished, replaced with Eurocentric creative modes, pedagogic jingles and performance practices. The modern, fashionable creative and aesthetic aspirations as well as the pursuit of fanciful excellence engender self-disciplinary isolation, making contemporary musical arts presentation sites for antipathy instead of empathy (Nzewi, 2003).

The bogey of mistake haunts the psychology of the modern learner, and yet mistakes generate productive energy and developmental potential. The science and technology of human genetics is still striving to produce the mentally and physically perfect or wholly excellent human person, a futile exercise at appropriating God. It is ironical that persons, who in themselves are models of imperfection, conjecture and contrive to realise the illusion of human perfection, and yet perfection conjures nebulous qualities and quantities. The traumatic history of human cultural encounter is fraught with evidence of imperfect ME demanding and enforcing counterfeit illusions of perfection in others. Assumptions about refinement and excellence appear to have become the esoteric preoccupation of experts in the discipline. How many of those in the modern classical musical arts audience can really discriminate, with consensus, the increasingly rarefied notions of excellence so scientifically construed by the exclusive club of specialists? Virtually every member of an indigenous African society is encultured into human standards of competence. As much as a "mistake" is detectable, attention as well as enchantment is focused on its positive, creative management. Although a mistake could disturb or disrupt order, there is virtue when the energy it generates is converted into a positive outcome.

So far, the reflections have been alluding to the conscious inclusion by the ME, of 'The Other' of any cultural or racial group, in the negotiation of an empowering space with a sense of the humane in indigenous knowledge research, relationship and literature. John Blacking demonstrated his capacity for such virtue in Malaya in 1953 when he, as an official of the British colonial government, refused to approve the re-location of "aborigines". As a consequence, he was sacked six days into the job, and thereby was rewarded with the discovery of his life's mission (Byron, 1995). Later, in South Africa, he achieved inter-human and inter-racial rapport with the Venda, the site of his fieldwork, and in 1968 publicly defended the appointment of a black lecturer in Social Anthropology at Cape Town. He converted the negative consequences prescribed by the political order of the time into energy for positive life fulfilment (Howard, 1991). Creating the thematic, structural or social space that invites others to become empathetic complements of the ME is the overriding humanning mission of African musical arts.

The musical arts has been the primary agent of inter-communal diplomacy in Africa (Blacking, 1962; Nzewi, 1991). It is an egalitarian procedure that does not emotionally or spiritually discriminate or separate the performer and the audience and has the capacity to repair an impaired psyche, and to reform and integrate an insecure or isolated ME. Tokenistic expressions and demonstrations of love constituting lust are bred by how the scholar-researcher regards and represents the geo-political Other.

The modern juncture of space, music and humanning in global musical arts interplay or discourse is often undermined by mental arrogance, which engenders ignorance, leading to misperception and misinterpretation. The African musical arts has the dynamics, deriving from its use of verbal text and presentation tactics, to mediate and, in fact, discipline even the deviant trends ravaging the contemporary political, economic and religions leadership as much as their deceived followers in contemporary African nations. Old Africa removed unpopular leadership or rulership with music and dance while modern Africa eliminates disfavoured followers as well as rulers with bombs and bullets. The foreign law enforcement procedures, corrective structures and modern media gimmicks applied to solving African problems are and will remain ineffective because they are remote from the African metaphysical psyche in matters of instilling social responsibility, moral discipline and humane disposition.

Playing in togetherness

Social, human, and emotional bonding is realised in the environments as well as structures of playing together, feeling together, and in mutual consciousness of one another. Togetherness in a space of mutuality is a principle of life very critical to the emotional and psychical health of the indigenous African. Negotiating performance space within community or musical arts structures anchors a sense of being a capable and cherished human being. And the idea of "playing in togetherness", that is, inter-personal communing, is entrenched in live musical arts interactions. Cultural terms for conceptualizing, organizing, producing and defining the musical arts in Africa show that it is a holistic creative social force. Hence the exogenous intellectual searchlights have failed to locate a specific term for "music" as an exclusively sonic, creative rationalization in African societies.

"Playing-in-togetherness" is a root term in indigenous musical arts discourse. The answer to "playing what together" begins to distinguish peculiar artistic manifestations, necessitating cognate compound terms for differentiating sub-concepts of the common creative ideation. In the Igbo conceptualization and practice of the musical arts in Nigeria, fifty-eight (non-exhaustive) compound terms for artistic manifestations were identified: twenty for artistic interactivities, fifteen for aesthetic perceptions, eighteen for discussing organization of performance, and five for the organization of materials for musical arts production (Nzewi, 1991:41-44). For example: drum music is specifically discussed in terms of beating to conform to musical sound; singing is counting music or musical voicing, dancing could be swiping or kicking or stomping artistic display; ending is a snapping or cutting movement. Thus, some of the exogenous verbal tools and the discernment stethoscope applied to probing the vision and heartbeat of African musical arts, respectively, are mal-functional, being loaded with inapplicable ideational and ideological baggage.

The conflicts in the contemporary politics of knowledge deserve reflection. They continue to impact the contemporaneous merits of African indigenous knowledge system and procedure adversely. The modern scientifically-technologically minded scholar has lustful, superficial field encounters in an African knowledge site. From these he constructs and publishes absurd theories and analytical fantasies about African indigenous knowledge practices that have been divorced from the humanly generated underpinnings. His metropolitan cultural constituency, which is ignorant of how real Africa rationalizes and performs knowledge, applauds his fanciful inventions of the African intellect, and declares the researcher an authority on Africa. On the other hand, the indigenous and oral African intellectual constructs realistic products, which generate affective and effectual outcomes that enrich human life. He is dubbed superstitious and backward because, even though his methods are systematic and replicable (scientific procedure), they are preserved in the human mind and in explicated action, not in written form.

Terminological contradictions also militate against synergy in the contemporary professional and scholarship mentality, creating intra-disciplinary dichotomies, prejudices, politics and isolation in musical arts scholarship. The specialist, card-carrying "musicologist" publishes or discusses an analysis of any music product for the personal enlightenment of the reader or learner. The scholarship exercise enables the learner to understand the intellectual content or compositional devices and procedures informing a piece of music. What does the specialist factually do? He educates the reader and learner in and out of the classroom about the music.

Furthermore, when the literary analyst discusses the works of European style classical music, he is qualified as a musicologist. When he dares to analyze a piece of African indigenous music in its cultural-creative sense, a discriminatory term is contrived to prove that the concept of rhythm, pitch and formal structures evident in African music could not be a fact of common human musical intellection. So, to use another bogus term, the ethnomusicologist creates a culture of different human-ness and human musicality, which Kofi Agawu (2003) talks of as constructing difference between the written and the oral music composition.

The virtuoso violinist who guides a learner in the technique of playing the violin, and how to read and interpret a musical score for the violin educates the learner, but must not be seen as a music educator under our scholarship/academic jingoism.

The music producer who puts together a presentation for a concert by a music group, recorded or performed live, and provides programme notes that enlighten the audience for an enhanced appreciation of the concert items educates the non-music specialist audience on the nature and background of the pieces, but must not be categorized as a music educator.

It is hereby argued that any person that facilitates dissemination of musical arts knowledge and enlightenment is a music educator – genuine or diabolical. In the situation of school music there often is absurd discrimination in the creation of a special category of music professionals who answer music educators. This results in much disciplinary politicking about pedagogy and methodology. The politics and slogans indicating difference injure learners' perceptions of the multi-faceted capabilities that sustain a psychically healthy musician. Any discriminatory category that indicates specialist training implicates methodology, philosophy and pedagogy. Some mis-educate, for instance when music scholarship manufactures and propagates the terminological jingles of exclusionism.

The bottom line in any form of musical arts education is that the card-carrying music educator who is not a performer, an analyst or possesses any other capability of creative or production musicianship should not be in the music educating business in the first instance. Of course, in the indigenous African musical arts milieu, the contemporary intra-disciplinary discriminations and postures of superiority versus inferiority of academic specializations are anomalous: The creator performs; the performer educates; the educator analyses; the analyst creates. The healthy legacy of broad-minded and multi-capacitated African musicianship should not be undermined by the psychosis of fragmentary college musicianship, which increasingly disorients, polarizes and conflicts global musical arts scholars.

The legacy of John Blacking's encounter with African music and life derives from his practical and exemplary love through respectful contact and explication of the Venda music heritage, as reflected in his literary oeuvre. In scholarship, Blacking's empathetic communion with the spirit and nature of African music now eludes the inheritors of indigenous culture. His empathic exposition of Venda music accords him eminence as an Africanist musical arts scholar. The lessons of Africa's holistic approach to the musical arts philosophy, intellection and production, which his works explicate, are that respect accrues cognitive understanding, which advances and enriches all aspects of humane living, and engenders enlightenment in encounters with the other human's knowledge legacy.

And in terms of what the African indigenous knowledge system subsisting in the musical arts has to offer global musical arts scholarship and practice, the following epigram calls for reflection, noting that the musical arts principally is a powerful therapeutic and healing medium:

The history of medicine

2000 BC - Here, eat this root.
1000 BC - That root is heathen.
Here, say this prayer.
850 AD - That prayer is superstitious.
Here, drink this potion.
1940 AD - That potion is snake oil.
Here, swallow this pill.
1985 AD - That pill is ineffective.
Here, take this antibiotic.
2000 AD - That antibiotic doesn't work anymore.
Here, eat this root!

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YOUR BLOOD IN ME, MY BLOOD IN YOU; TUNE THE DRUM TO HUMANLY DANCE[1]

Then –
When there was spiritual enlightenment
We were condemned for practising humaneliness
Humans lived in manageable groups
Respecting cohered individualities
The principle of life was *ubuntu* – **we-ness**
Communalism coerced egalitarian longings
Live and respect other's lives resolved conflicts
And human musical arts healed injured minds

Now –
When there is material enlightenment
We have been commandeered into practising modernism
Humans live in amorphous geopolitics
Dissonance stresses bonding rites
Communalism is supplanted by Selfism – **me-ness**
Democrazy enslaves the masses
Let us live and destroy them perpetuates conflicts
And plastic musical arts disable human-mindedness

The intangible equations that underground African indigenous knowledge formulations and experiencing are foregrounded in this reflective discourse, and pinpoint the following key terms – *blood*, *drum, dance, humanly.*

Blood

Blood, real or conjured up in a ritual procedure, is a powerful metaphysical force that spiritually-psychically binds or bonds in a communion. After all, it is the tangible life force in all that are animate. Blood has sacred reverence in the indigenous African mind and imagination, such that pacts that bind are sealed in blood oaths and thereby are sanctified and irrevocable. Such sacred contracts or communion require appropriate music to invoke the presence and participation of supernatural obligors/arbitrators/witnesses to whom the blood of an oath object representing the metaphysical life force is symbolically offered. The humans partake of the flesh, which represents the material force that sustains the physical energy of being-ness. The musical arts mark and effectuate the sacred transaction, and also validate the pact in public imagination.

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[1] This is a revised version of a paper of the same title delivered at the conference on Music & Reconciliation at the University of Pretoria, South Africa, 15-17 March 2005.

In the African dualistic world-view, blood is sacred as the spiritual dimension of being human at the same time as it is profane as the material assurance of alive-ness. Music enlivens the blood, and inspires ennobling spirituality. The obnoxious self or closed-mindedness is a sign of loss of sensitivity and benign regard for other humans. This syndrome of the twisted self is a result of debased spirituality fostered by obsession with modern religious demagogy, conflict technology and flashy lifestyles.

In the original African consciousness, sealing a pact between humans with the exchange of live blood invoked the endorsement of the Supreme Deity. Violation incurred psychosomatic affliction for the previously benign-spirited African person, and could lead to terminal depression. Obligors or contracting parties in blood oaths are bonded stronger than the closest family ties. Among the Igbo of Nigeria, a blood oath between two persons or between reconciling communities is called *igba ndu*, "sealing a vow of life", and is the highest degree of bonding. It requires the two persons or representatives of the two communities or parties in dispute to make incisions and exchange blood physically – the literal meaning of "Your blood in me, my blood in you". To a lesser degree, inter-marriage is regarded as an indirect blood oath, a sacred event that is also a bonding strategy in reconciliation or special relationship. The performance of the Musical arts is mandatory, to invoke the essential spirit emanations and participation, thereby signifying divine endorsement.

When your blood is in me, physically or figuratively, I must under all circumstances protect your noble interests with my life, where necessary, and vice versa. Killing of a fellow human in the original African communal psyche is regarded as perpetrating ultimate violation, a sacred injury against the Supreme Deity, as well as the Earth Deity that directly provides for auspicious human living on earth. Transgressions against the cardinal virtues of societal existence are regarded as abominating the sanctity of the Earth Deity's injunctions for harmonious living in a society. A religious ritual to cleanse the abominated sanctity of the geophysical space, the land force, becomes mandatory in atonement to appease the supernatural Owner of life. A successful ceremony restores psychical normalcy in the individual and the society as a whole. The sacred ritual heals the devastated minds of the living and also appeases the spirit forces. Otherwise, human and natural afflictions could devastate the land and the people. Social-political-economic reparation may become necessary at the material level of demonstrating true reconciliation, after religious sanctions and cleansing. The appropriate musical arts processing makes an event sacred, and in situations of conflict conducts genuine reconciliation, which implies the bonding or re-bonding of psyches in conflict.

Your blood in me then represents a sacred physical pact between humans as in the exchange of live blood or marriage, in which music invokes the spiritual imperative.

Drum

An indigenous African drum of quality is made with the skin of an animal skinned immediately after it is killed. Such a skin carries spiritualizing energy because of the presence of dry, fresh blood in the skin. The science governing the material for making skin drums establishes that the dry blood in a skin procured before decay sets in, retains active energy that is transmitted sonically as a healing force into brain tissues and nerves in a performance. The innate healing capacity of the skin is combined with peculiar structural constructs to either tranquilize or excite a receptive person's state of being. The open-ended kind of drum, which is ubiquitous in Africa, is, in effect, conceptualized as an effective spirit force by old and effective African natural and human science. The sound comprises a science of regeneration of the human psyche, and is thereby a healer of the soul and body. The epistemology of African drum music makes it quintessential for contemporary explication of the indigenous African creative philosophy, theory and therapeutic practice of the musical arts. In the African philosophy of life, the drum, although simple in appearance, is deeply evocative in action, inspiring creativity as well as producing a profoundly beneficial effect on humans, the human society and other living things. Indigenous African drum music therefore implicates and explicates an effectual science of the mind, the body and the spirit.

There is a symbiotic connection between the drum as a sonic force, and blood as a life force. The African open-ended single membrane drum produces two primary tones – the high and the deep. The high tone excites the mind and nerves, warming heart and blood, and, when desired, drives action too. The low or deep tone of the drum, on the other hand, tranquilizes the mind to calm the heart and blood, thus healing a mal-tuned psyche. The high and the low tones are manipulated in compositions to achieve a desired human or contextual intention. The principle of complementation or interface that is entailed derives from the African perception of the laws of nature, and accords stability in actions, relationships and psychological health. Thus drum music interplays excitation and calming energies to reconcile at the personal level, the conflict between the body (materialistic orientation) and the soul (spiritual orientation). The human body itself is but the original drum, a well-tuned drum that many neglect to play in manners that accord harmony between self and others, which is predicated on harmony between mind and body.

The musical arts of Africa engender sublime spirituality. In this respect the material drum is a metaphor for the body, personal or corporate; the music of the drum is a metaphor for the collective mind of a group because the drum sound commands group activity. Conflict, personal or corporate, persists when the drum is neglected or mal-tuned. Conflict is construed in the mind and transformed into verbal or physical violence, and drum music impacts the mind. As such, peculiar musical arts conformation could be intended to fire the mind into aggression or conflict, while another would calm nerves, heal minds, resolve conflict, as well as sustain amity.

Dance

An indigenous African dance, by its nature or its contextual intention, is expression in visual body poetry. Some African dances induce a feeling of transcendence while others negotiate mundane issues in elevated body poetry. This makes an African dance a spiritual experience, an extraordinary communication. Dance activity is purgative, therapeutic, as it entails reconditioning or psychophysical regeneration of the personal or collective psyche. African dance is essentially body music that is psycho-physiologically depicted and, as such, is supernormal experiencing of the body. The spontaneous creative engagement of dancing uplifts the soul to sublime dimensions irrespective of the energy level of the display. En-spirited dance that is not conflicted by the psyche-polluting energies of a competition mentality purges the body and mind of tension, as well as a depressive disposition. When the spirit is low or the soul mal-tuned, the body should be deployed in fellowship dancing.

At another level, the peculiar manipulation of the body in some African dance styles is a medical science of sensitizing the body to perform special biological functions, such as giving birth, effectively. But this original objective of African indigenous dances has become misperceived and corrupted by exogenous ideas that impute pejorative associations such as the base and obscene misrepresentations and longings that mark the modern commercial exploitation of African cultural practices.

There are two categories of dance presentation in Africa: The free medley dance is an all-inclusive experiencing of group psychical wellbeing, and prescribes uninhibited participation. The stylized formation dance is pre-choreographed, learnt and performed only by members who are organized according to common interest groups, with the intention of providing emotional security and social-spiritual bonding of the participants. The enchantment of the choreography includes the audience as empathic participants. Mass medley dances, as well as solo dances, transform the ordinary state of being of active participants and are staged as mass therapy activities that heal acquired inhibitions, as well as temper a superficial construction of self and soul. In the course of such self-purgation, the real human spirit and personality of the dancer becomes manifest in the individualistic use of energy and artistic comportment or body aesthetic. When psychically elevated dancers relate in mass medley dances, they pool and interact somatic energy, and share emotions, as well as interpersonal empathy, at the higher, non-verbal level of becoming fellow-spirits. Obnoxious individual ego is exorcised or moderated thereby.

A mind that does not occasionally experience the spiritual transcendence of the mundane through partaking in the psychical regeneration exercise of dancing is sick. A person who never feels the sheer soulful ecstasy of dancing without constraint courts depression. Nature is dance; the cosmos is dance. The person who does not dance cannot easily attain a benignly disposed mind or empathy with other humans. Such a person experiences spiritual desolation, develops a heart of stone, and becomes a rationally diabolic human. Persons who stir up and drive conflicts do not know dance, and as such have no empathic sensitivity for other human beings even within a family. Hence there are countless diabolically sane and brilliant persons running the affairs of the world. In indigenous Africa, whoever does not participate in communal musical arts activities is suspected of communing with devious spirits, and is marked as a sick and satanic soul who could indulge aggression and even destroy human life and systems without compunction.

Mass medley dance is a powerful personal as well as group therapeutic and spiritual fellowship force that also heals the trauma of conflict in traditional Africa – a social-spiritual rite of Other-recognition that makes reconciliation a soul-felt commencement or re-commencement of social-political mutuality. In contemporary Africa, dance has a strong potential for including the normally excluded masses in the negotiation of genuine reconciliation rites. Most of the privileged and elegant noises advertised as negotiating reconciliation are tokenistic political and self-aggrandizing media stunts. Real reconciliation is not a fanciful mental sortie. It is rooted in an open soul and spirit and perceived in behaviour.

Humanly

To be *humanly* is to prioritize overall human wellbeing by nurturing the non-discriminatory attitudes, programmes or practices that ensure what is good for all humans, on the canon that the chemistry and colour of all human blood indicates no discrimination. This implies putting and acting self in the consciousness of others: “Supposing I am you. How would I feel, how would I like it, how would I react?” This is an old African principle of life in a human society.

Approaching reconciliation

Can there be genuine and enduring reconciliation without purgation, a cleansing of the oppressive energies of atrocities and pollutions of conflict? The act of cleansing, which implies the healing of minds that perpetrated or have been violated by evil acts, is a solemn spiritual rite. To be efficacious, the rite must involve the mundane and the ethereal in an interaction that is mystically mediated through natural[2] musical arts theatre. Natural musical arts performance is bi-partite communion: Interacting human and spirit participants at the supernatural, psychical level, while bonding the human participants at the social, physical level.

Effective healing addresses the root cause of the injury, and may entail an act of contrition in order to treat it holistically, otherwise only partial healing or palliation of symptoms would be attained and the problem could re-surge from the unattended root. In African indigenous medical practice, primary attention is paid to ascertaining and treating the cause of an ailment, personal or communal. Thereafter attention extends to the healing of the peculiar nature of manifestations. The mind invariably generates and nurtures problems, causing spiritual disablement – societal or individual. The musical arts is researched and applied in African indigenous health science as the primary healer of a dysfunctional mind. Hence the performance of appropriate musical arts is often a prerequisite for a holistic cure: Heal the mind, and the body of a person or group is tuned for effective material healing procedures.

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[2] There is a need to distinguish musical arts produced with natural mediums and processes, which thereby imbue benign psychical energies, and synthetically generated musical sounds and dances that transmit base life energy.

The anatomy of conflict

A person who is in spiritual harmony with the self does not pose a danger to others.

Conflict in itself is not an unnatural experience. That conflict sharpens the perception and deeper accommodation of equity and amity is normal, even in nature. When individuals experience personal conflict, it must be resolved in order to better gain true understanding of the self and of others. Sublime life quality, which implicates mentally conduced living, derives from the positive management of one's inner conflict. Conflict becomes horrendous when it explodes to an unmanageable scale and begins to destroy mind, life and property. Hence an African adage cautions that: "Restiveness that cannot be managed has become clinical madness."

Self-conflict, often engineered by consuming self-love, is the root cause of the culture of epidemic aggression overwhelming mankind globally, and infecting every sphere of contemporary human interaction. The modern predilection for acclaiming the inventor of aggression and the tools of aggression as a genius further inculcates the psychology of aggression. The sophisticated culturing of competition as conflict is obsessing the imagination of all the world's peoples to the exclusion of human-spiritedness in professional aspirations and sport. The culture of games that presents sporting events such as soccer, tennis, rugby, cricket, wrestling, boxing and athletics, etc. as friendship-building encounters has become totally contradicted. The media robustly promote games and sports as zones of conflict where combatants must conquer or be destroyed, soul, spirit, and sometimes body, be it at school, local, national and international levels. Lives may not generally be lost, but the minds of participants, groups and nations do get poisoned or devastated. The modern sophistication of competition generates and engenders bad blood, ill will and, sometimes, outright hatred and enmity that put individuals and groups in conflict with one another from childhood to old age, and even in death. In indigenous African societies games and sporting events were mediated by musical arts conducive to a spiritual disposition in which losing and gaining were parts of the enjoyment, as well as of the intended human lessons. Participants compared capabilities; losers and winners respected and encouraged one another.

The sophistication of violence has turned contemporary experiences of politics, religion, education, economy, business and scholarship into war zones where the ideology of winning by destroying others, ruling by suppressing and annihilation of opponents is an obsession. The winner is instantly stricken by an I-god-Almighty syndrome, and appropriates the image, glory and power of the human-god who must be worshipped, minus the benign conscience of God as dispenser of compassion and equity.

The I-god syndrome makes the contemporary political, economic, academic, administrative and professional practices zones of conflict where winning by controlling and destroying others is ingeniously but rabidly indulged.

The contemporary food culture, from production to processing, marketing and consumption has become a war zone in which humans are staged against nature: Human beings must win by reconstructing and re-engineering nature, for the sole purpose of brandishing ego and amassing financial profit at the expense of the health and lives of enchanted, enticed consumers.

The culture of conflict and violence is fanatically promoted during prime time television, as well as other public and personal entertainment productions globally, whereby arts and acts of killing, brutality and grand destruction are encultured to inculcate the I-Destroyer/ Winner mentality. The musical arts that used to mediate conflict and curb the aggressive disposition have become abstracted and rarefied, then deployed to exacerbate the conflict that destroys minds. The I-god syndrome is manifested in the obsession with the pursuit of the phantom of excellence, with financial reward dangled as the siren.

The I-god syndrome has produced fashionable terminologies for justifying and glorifying winning by undermining and ill-willing others, controlling by repressing others, living while making others die, and enjoying while violating others.

Ironically, the same privileged inventors and promoters of the pervasive culture of conflict make splashy media footage in which they sanctimoniously sermonize reconciliation. Reconciliation becomes cosmetic when the seed that germinates conflict is not excavated and eradicated; also when the structures that incite, facilitate and sustain conflict are not dismantled, hence the need to reflect briefly on the structures that feed the contemporary epidemic of conflict.

Authority or privilege in the modern world tends to be infected with a mania to control and regiment, which aims to convert the human others into robots. Resistance and conflict become inevitable because the average human mind is not naturally inclined to robotic control. When resistance erupts into violence and injury, the same I-god in authority who generates resistance, but commands the machinery of mass intimidation, euphemistically labelled law and order machinery, launches them to suppress what is conveniently dubbed rebellion.

Conflict zones are created under modern political dispensations, whether democratic, communist or socialist, and also in religious, social and economic empire building, when State or organizational/business laws are fashioned by the privileged to promote and protect the entrenched interests of the privileged. Such a warped construction of society automatically engenders conflict and makes the noise about reconciliation into a mere gimmick. In indigenous Africa, the musical arts comprised an ‘ombudspirit’, and as such was no respecter of persons or privileges. Musical arts could then mediate authority and compliance, conflict and conciliation. Unfortunately the contemporary forces of control, which by nature breed insecurity, have marginalized the intangible force of music, a spirit operative that could still monitor, sanction and sustain equity and peace, given public will.

Excessive control and regimentation represses human spirit, generates tension – personal, inter-personal, societal, intra-national and between nations. To conquer actually is an elusive goal that fosters the psychosis of control, and incurs, for the conqueror, a permanent state of mental and physical insecurity, as well as impaired spiritual health.

The winner or conqueror is more vulnerable than an assumed loser who has a stable soul. To conquer or control in political, religious, academic, business, sporting, economic or other professional engagements generates self-inflicted conflict. The seeming conqueror is in perpetual fear of resentment and rebellion, and therefore continues to muster greater resources and forces of control to suppress the apparent loser. Thus the powerful winner becomes the psychological slave of the oppressed loser, being, in the first instance, mentally and physically incapable of, for instance, executing the menial tasks of life that matter most. A master invariably is dependent on the servant and becomes utterly helpless when the slave or servant fails or refuses to perform the essential menial tasks that sustain life and society.

Death is the only permanent and perfect conqueror. The human person obsessed with winning inevitably becomes the permanent slave of the fear of losing, and as such becomes a psychological loser. If you are holding me down, you are holding your vital mind down with me; if you relinquish your hold because of physical cramp, I recoil to challenge you afresh if I am a strong human spirit.

Human perfection is a futile indulgence of conflict. The culture of perfection is diabolic, and generates stress and conflict syndromes, condemning others in order to cover or exemplify an inherently imperfect and nefarious self. The obsession with perfection inspires the invention of greater imperfections to supplant previously glorified perfections. The vicious conflicts generated by imperfect perfections now threaten to explode the globe. There is no person perfect enough to demand perfection or absolute compliance from others. A human who belches internal rot through the mouth or the anus ever so often cannot pretend to attain a more perfect self than others. Striving to attain acknowledged standards of achievement makes a healthy psyche.

Generating and maintaining conflict is a multinational economic scheme indulged by the leaders of the first nations of the world. The leaders initiate or equip conflict abroad as a means of creating the euphoria of security at home among their own citizenry and thereby keeping them under control. The evil genius that creates conflict in contemporary experience is the capitalist economy, which sustains and propels political hegemony. The arch terrorist in the current terrorism phobia is the capitalist producer and marketer of the weapons that are used to engage in, and sustain armed conflict or inflict terror and mass death. The capitalist entrepreneur or arch devil of terrorism instigates conflict with the objective of monumental financial gain through unchallenged expropriation of the rich natural resources that belong to populations in conflict. Where the economically viable natural resources are not reckoned as more precious than human lives in the modern-civilized wisdom of the global humanity, human life is scarcely plagued by conflict or war.

Industries and nations that amass economic wealth from inventing, manufacturing and deploying weapons of mass destruction at sites of conflict are ultimately responsible for any conflict or act of terrorism of horrendous scale inflicted on the world's countries, rich as well as poor. After all, what genius is there in researching, inventing and manufacturing ever more devastating armaments for devilishly destroying human lives, if this is not to be marketed and tested on human fodder away from the home base of the capitalist manufacturers? Every weapon of mass destruction so produced is digitally recorded for excise duty in the industrialized first nations that also manufacture conflict and war around the globe. The governments of the armaments-producing nations document every warplane or bomb or bullet or grenade or poison gas tube so produced and exported, for the purpose of collecting export or excise tax. Excess profit may be donated to bribe the conscience of political parties and rulers of the mighty producing nations, while every destination of every armament leaving the producing nation is officially sanctioned for exporting death to Others. Weapons of mass destruction cannot be pirated away because of the so efficiently controlled movement of commodities and visitors in the producing nations. Thus it could be argued that the governments of armament-producing nations tacitly approve profitable sites of conflict, and incite the unwitting citizenry of such countries and groups to engage in violent conflict aimed at mutual extermination. The capitalist governments of the weapon producers profit by sanctioning the sale and shipment of the weapons of death simultaneously to both sides that have been tricked into hating and murdering one another. At public appearances, the same external sponsors of the industries of death make sanctimonious media announcements about conflict resolution as a cover for avidly exploiting the economic benefits in cash and kind of the conflict that they initially incite, and sustain. To make the political-economic adventure more dramatically engaging, one party in the conflict is categorized as rebels or insurgents, while the other favoured party that facilitates greater economic exploitation is acclaimed as the legitimate human group. Ultimately, the superpower ideology, reckoned in terms of armament industry economy, promotes the conflict mentality and insecurity of lives that currently devastate the human psyche around the civilized, progressive globe. To own and fire a gun is to be civilized; to cherish and perform humanning musical arts is to be primitive!

Ironically, a global offensive against terrorism is trumpeted and waged if, by any chance or error, the weapons officially exported to promote conflict and mass destruction of life elsewhere, happen to boomerang. That is the off-chance occasion of such weapons being launched to inflict injury on the citizens or property of the powerful nations that manufacture and market them systematically for the systematic killing of Others. Logically then, if the inventors and producers of the weaponry should de-legalize and scrap their death-breeding factories, and instead invest in promoting the philosophy of "your blood in me", there will be few harmful conflicts needing to be conciliated. Mass musical arts enrichment engenders the philosophy and practice of "your blood in me".

Reconciliation – rhetoric versus spiritual bonding

The most effective measure for containing conflict and ailment is to obviate the causes thereof. The indigenous African principle of human wellbeing in any aspect of life and relationship prioritized preventive over curative measures. The dualistic African worldview equally recognizes that sickness/problems and health must co-exist. Hence the mastery of curative or durable reconciliation measures was pursued assiduously. The musical arts were deployed as the key agency for inculcating goodly spirituality, thereby promoting psychical wellness and amity. It is acknowledged, however, that a modern techno-robotic mind may not wish to be seen as backward in opting to advance the viable models and wisdoms of indigenous Africa.

Reconciliation that is conducted at the rhetoric level of verbal parley or written documents only, by experience, are ineffectual gimmicks. They remain superficial and flippant, serving the self-/group interest of the privileged reconcilers when they do not practically engage with the mal-tuned minds of the involved masses. Treatment that targets the external symptoms of any ailment is partial, and produces a temporary cure/solution. The root cause must be tackled to achieve the psychological wellness of the whole mind and body. Thereafter, the healing of manifestations of ailment – organs, social and otherwise – would be effective and enduring. Such holistic healing marked indigenous medical cure and harmonious living practices. True reconciliation is a deep healing measure that cures the root cause of conflict – a prevention or purgation of the mental attitudes that engineer conflict. When this has taken place, a lasting healing of the physical injuries of strife could be effective. Such healing must entail spiritual procedures that employ formulaic ritual cleansing, as well as the deep-healing force of the human musical arts. And this does not mean the modern decadent but highly commercialized popular music with scarcely any redeeming human virtues, which offers farcical/superficial and often, harmful entertainment.

The state of mind is the root of conflict as well as the bud that blossoms into genuine reconciliation. When afflicted or conflicted minds are not healed, the manifestations of sickness or conflict only disappear for a while. Cure or conciliation is not effected for as long as the cause is not detected and holistically treated. Healing the mind is a spiritual experience, the starting point of reconciliation of a person or group in conflict. The modern approaches sermonized by modern religious, diplomatic and/or economic double talk are tokenistic.

This reflective discourse has attempted to highlight the role and efficacy of the musical arts in conflict prevention, as well as resolution in old Africa. Self-conflict afflicts the average modern person who has become resolutely hypnotized by the global doctrine of sophistication fashioned and promoted by multinational capitalist economy.

It is hereby emphasized that godly spirituality is instilled by active participation in human musical arts. Global initiatives at obviating conflict, and thereby reconciliation, should advocate closing down armament industries that mastermind conflict and mass death. Globalizing humanly living ideology mandates investing on re-vitalizing musical arts practices that have the capacity to diffuse conflict processes, and bond human beings irrespective of race, creed, gender or colour. However, the chick in the grip of a hawk says that it is not crying because its abductor would release it, rather so that the world will hear its echoes of distress, and take heed.

Finally a contemporary bard informed by ancient African wisdom chants reflections on the modern world's wisdom as follows:

One and one ... is family
Two and two ... the children grow
Three and three ... the girl becomes a mother
Four and four ... the boy is a father
Five and five ... the community grows
Six and six ... the sun will shine
Seven and seven ... the rain will fall
Eight and eight ... the crops will grow
Nine and nine ... the harvest will be plenty
Ten and ten ... is celebration
Eleven is eleven youths confused by a rolling ball
Twelve is twelve maidens dancing for a bogus hero
Thirteen is thirteen cocks running from an angry hen
Fourteen is fourteen leaders led by a he-goat
Fifteen is fifteen preachers fighting for a saved soul

Sixteen is sixteen elders abandoned by wisdom
Seventeen is seventeen soldiers shooting at a mosquito
Eighteen is eighteen eagles landing on my little finger
Nineteen is nineteen rich persons crying over a lost coin
Twenty ... at twenty the world is now downside up
O-ko-ko-ko!! O-ko-ko-ko!! (I lament)

PART 2

THEORETICAL EXPLORATIONS

5. THEORY AND COGNITIVE RESEARCH OF AFRICAN MUSICAL ARTS 69
6. ANALYTICAL PROCEDURE IN AFRICAN MUSIC: SOUNDING TRADITIONAL SOLO AESTHETIC 95

THEORY AND COGNITIVE RESEARCH OF AFRICAN MUSICAL ARTS: CRITIQUE AND POSER[1]

Are there indigenous philosophical-theoretical premises that inform musical thought, composition and performance in African cultures, and which remain viable for modern classroom education and creativity? The answer is YES! Otherwise the systematic formulae that identify a musical sound as African, at the sub-structural level, and from there distinguish music cultures, styles and types in Africa would not have been possible.

Is there human or ideological justification for negating the existence of indigenous theoretical formulae or discourse, while using Western conceptual and theoretical perspectives to study and analyze uniquely African music formulations? The answer is NO! And the result is a mis-perceptual load of misinterpretations and misrepresentations of African musical philosophy, thoughts and creative procedure. African music theory is inculcated primarily as a practical experience-driven enculturation. There are verbal discourse and terminology as well.

The paper queries some published fallacies about the theoretical formulae and structural principles in African music, and proceeds to identify some markers of theoretical thought and creative principles.

A musical arts[2] piece that is recognized as the product of a specific culture invariably conforms to the normative grammar of creativity rationalized and prescribed by the human culture group. As such, the constancy of peculiar structural-formal idioms that identify the origin of a musical arts product validates the existence of a theoretical frame of reference for composition, experiencing and production. Any music, which conforms to the grammar of composition characteristic of a culture, must then derive from the culture's theory of composition and performance practice. Verbalization and written documentation are not the only evidences of abstract thinking, formulation and idiomatic procedure. Performance on a music instrument or in a vocal style is a systematically learned behaviour, in the context of formal-practical procedure in indigenous cultures that any normal human can acquire irrespective of racial or cultural affinity with a music type. Cognitive understanding of the theory grounding a musical arts product, on the other hand, is accessed through induction into the creative philosophy and structural principles of a music culture or type. Culturally authoritative analysis and explication of an oral music culture is then predicated on root-knowledge of the intellectual base informing intuitive but systematic compositional procedure. The African music milieu remains an intellectual enigma for scholars.[3] Many scholars, expatriate and indigenous, who come from what might be regarded as disadvantageous cognitive orientation have produced impressive literature probing the musicological conformations and performance practices as well as human contexts of African musical arts. Some, however, have written with presumptuous oracular authority that often virtually invents the African musical intellect and creative processes. A few scholars have been more circumspect about prescribing what the "Other" does mentally and culturally. Sometimes, intellectually humoured and materially patronized African scholars have been recruited to authenticate dubious research findings about African indigenous knowledge systems. Nevertheless, abundant perceptual challenges persist.

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[1] I am indebted to Kofi Agawu who provided valuable critical comments on the revised version of this paper, which benefited from the comments of an editor (who eventually declined to publish) and his two reviewers.

[2] In this discussion "music", occasionally used, should also be understood to imply the musical arts.

Published literature shows compulsive fascination with the complexity of the African musical arts thought system. Still, some authors continue to deny that conscious, systematic intellection informs the indigenous knowledge systems in African musical arts creativity. If the "sins" and "errors" of our scholarship godfathers are not acknowledged as well as critiqued to correct speculative scholarship the plague of mental and systemic misrepresentation they generate and foster would persist, for ever.

A brief historical sampling of the entrenched scholarship presumptuous about, also misinformed packaging of the African intellectual processes is relevant to revising the tenor and tenets of scholarship in African musical arts. African musical arts cultures, south of the Sahara, derive from a fairly common substructure of creative theory, while indigenous social, environmental and political factors define cultural peculiarities (Nzewi, 1997:31-32). Systematic philosophies and principles that are in themselves not music-specific particularly underlie the structural logic and humanly grounding of African musical arts.

The argument here is that cognitive perception of Africa's indigenous regulation of theory and practice will ensure authoritative interpretation of research data.

Perception, misperception and fallacies

> Theoretical concepts concerning music are not present in all cultures. Where such concepts do not exist, it is difficult to determine from the culture itself what elements in style are most significant. (List, 1963:195)

George List probably implies the convention of verbalizing theoretical concepts on which many contemporary practitioners and scholars lean as a crutch for determining and processing of knowledge. Consistent practice crystallizes, encodes and illuminates intrinsic rational procedure in musical arts creativity, and this applies to conventions for replicating, inculcating, transmitting and advancing other indigenous knowledge systems as well. It is difficult to encounter a music culture that deserves the definitive term culture – a consistent rule of practice, which does not rely on identifiable, set procedures of sonic constructions that typify the culture-peculiar musical sound. The researcher's inability to perceive such signifiers of style and compositional formulae cannot mean the absence of implicit theoretical concepts guiding the musical conformations of a recognizable music culture.

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[3] Researchers and collectors include Percival Kirby, Hugh Tracey, Reverend A. M. Jones, John Blacking, Kwabena Nketia, Kofi Agawu, Ruth Stone, Hewitt Pantaleoni, David Rycroft, Andrew Tracey, Gerhard Kubik, Simha Arom, John Chernoff, Paul Berliner and Dave Dargie, Willie Anku, Richard Okafor among an impressive list actively engaged in probing the nature and circumstances of the African music genius.

A. M. Jones (1959:13), a foremost, enterprising pioneer African music scholar set an illusive trend in research disposition when he assumed that "the ordinary [African] village drummer is quite incapable of giving a rational explanation of what he is doing." The illusion persists for scholars who believe that the proof of abstract thought and formulation is exclusive to the verbal and written processes of knowledge construction and dissemination.

Elsewhere it has been argued that

> the only sensible, factual and rational explanation about what a musician or a piece of music is doing is intrinsic in the mental processes of its creation and performance ... The village musician would not perform what he does not mentally rationalize and comprehend ... The inability of the researcher-"interpreter" to comprehend it cannot be an aspersion on the musical intelligence that conceived and fashioned an original product or idea. (Nzewi, 1977:682-683)

An Igbo proverb cautions that the mad person conducts his life with consciousness of procedure and action, however unusual: *Onye ala na uche ya yi*. Another maxim instructs that "when a proverb is delivered, a cognitive listener comprehends and acts with deep circumspection, while a vague person blunders laughing, into the bush (inappropriate and farcical conclusions)" – *Atuolu oma o malu; atuolu ofeke, o felu banye n'ofia*. African musical constructs and manifestations are proverbial and metaphorical. The indigenous educational methodology did not emphasize unnecessary verbalization because human groups were homogenous, and intellectual development was a process of habitual osmosis. Elucidating on, and acquisition of knowledge took the form of practical analytical process that gives the learner space and challenge to perform, and thereby to reflect self into a knowledge paradigm. This education procedure enabled mass education in spontaneity and creativity.

James Koetting, writing in 1970, endorses Jones' cognitive limitations:

> The [African] musicians generally do not think analytically about [the music they make. [They] do not describe it in precise terms. (1970:121)

Many European classical composers, from whose creative oeuvre literary analytical-theoretical procedures have been distilled, did not have need to describe their compositions in precise terms other than the frozen, symbolic music sounds they bequeathed. Any finished musical product, in written or formatted oral performance practice, is the structured creation of an analytical-constructive mind. If the European composers never thought analytically, their written construction would not code any substance worth analytical decoding into a written theory for future schooled composers. Musicology scholars have not derided the classical composers for not thinking analytically. The only difference is that the indigenous African musical thinker and composer represents analytical procedure in musically-structurally coherent live sound that constitute structural-formal templates for subsequent reproductions. The African village musician has no cultural reason to verbalize the systematic compositional thought processes for the benefit of a verbal-language dependent research-scholar. The proof of analytical thought process is that the African musician reproduces versions of the same clearly recognizable piece of music every time the researcher prompts its re-performance. Without systematic analytical-creative theory, recognizable structural-idiomatic consistency would be unlikely. Performance is as such, an authentic non-verbal knowledge communication that makes sense to an intended audience. Euphoric music appreciation may not demand analytical perception; but indigenous context-prescribed music appreciation commands analytical disposition for valuing and evaluating creative and performance merits.

Trevor Wiggins (1999) discovers that:

> Ghanaian people … will not conceive of [their music] in Western terms … The women claim that they always perform it the same way, but there are many small differences on each occasion. (50)
>
> It is worth repeating that Dagomba musicians will not analyze or conceptualize the music in the ways I am describing but their sense of rhythm is so advanced that their compositions lead to descriptions in these terms. (54)

Analysis of African music that abstracts the sound of music from other non musical factors informing formal-structural configurations that embody cultural/human meaning, form and structure of context, social organization, philosophy of life, world view, environment etc., is fanciful scholarship that misses the intrinsic theory, and undermines the unique creative integrity. If, however, the analysis or discussion is intended only for identifying non-texted and non-contexted structural idioms, then value judgment that is loaded with intellectual arrogance must not be indulged. It is the researcher that is ignorant of the knowledge web the African village musician is weaving. It is important in sincere dialogue of cultures to analyze and discuss a culture's intellectual product, first and foremost, in terms of its original creative logic and social-cultural as well as human meanings. As such, Wiggins intellectual frame for discussing Ghanaian indigenous music is deemed inappropriate, and his manner of according genius to Ghanaian musicians' rhythmic acuity is ignorantly patronizing. A researcher must be mentally humble towards a subject of research in which she/he is not a cognizant participant/creator. He admits, though, that he is re-conceptualizing a strange compositional as well as re-composition procedure in terms of his own extraneous analytical mind-set.

Mental arrogance inhibits scholars' cognitive perception of the creative theory and logic (often operating beyond the exclusive logic of music as sound) in African musical arts, and results in arguing absurd theoretical and analytical impositions that need to be debunked and amended. Openness to a knowledge construct in which he is an intellectual neophyte would have enabled Wiggins to understand what the women mean by "**performing [the music] the same way**". The "small differences" are the manifestations of the normative developmental philosophy in the performance composition theory that marks African creative authority in the musical arts, and which commands acute contemplative listening, imperative for aesthetic enrichment as well as appropriate analytical discourse.

Consider another patronizing "authority" on *mbira* music:

> The complexity of the mbira, its music and the instrument itself ... no one could tell me anything about it, least of all the players. If there was a system, to them it was unconscious. (Andrew Tracey, 1988:43)

If the owners and creators of the music would not be conscious about the systematic procedure that gives cultural-creative identity to compositions in the music style and type, it will not be possible for a researcher to perceive cultural and typological styles. The *mbira* music being discussed has its basic compositional grammar. System implicates logical procedure, with a theoretical template for performance-composition. In African music, as Arom (1991) posited, "the theory is implicit" (139) "... and the performers make systematic use of them in practice" (130). Reliance on verbalization and literary documentation as proof of intellectual procedure or otherwise is a crutch in modern knowledge interaction that has complicated the spinal injury already inflicted on African intellectual genius, and conflicts the original ethnomusicology ideology as a study of the Other. Expectations that the Other must express intellectual procedures in the researcher's mode of reasoning and abstraction is ethnocentric scholarship, and makes ethnomusicology appear to be a forum for ignorant speculators to celebrate mental superiority over other people's cogitative accomplishments. And yet the cultures studied never claim to be reasoning and making music according to the European-classical logic.

I studied the indigenous human-music philosophy, theory and performance practice that root African musical arts superstructures with five Igbo mother musicians who are specialized primarily on three types of mother instrumental music types – the tuned drum row ensembles. (Nzewi, 1977): The *Ese* music has five compartments (comparable in every abstract musical sense to movements in European classical music); the *Ukom* has six compartments, and the *Mgba*, four compartments. The male mother musicians, Israel Anyahuru, Nwosu Anyahuru, Tom Ohiarumunna, Nwankwo Ikpeazu and Egbe Ikpeazu, had virtually no modern classroom education. Yet they had no intellectual handicaps in verbally as well as symbolically and demonstratively explicating aspects of compositional theory or contextual meaning and processing to me. Most of the explanations are recorded on tape. The problem with eliciting information in indigenous knowledge research sites may lie with employing fancifully imagined and constructed research-interaction theories and procedures that do not make sense in the cultural-intellectual milieu of African knowledge indigenous transaction that prioritizes holistic learning and performance of knowledge. The contemporary classroom prioritizes partial, and sometimes virtual education. Although my study was for a doctoral thesis (Nzewi, 1977), I was not subjected to any coursework, and did not read any extraneous literature on research methodology prior to and after fieldwork. I intuitively respected the indigenous knowledge authorities as my intellectual superiors and mentors on the subject of research in which they are knowledge creators and performers. They, in turn, adopted me as their professional protégé, eventually imbuing me with a rare, dearly cherished ritual capacitating at the conclusion of the first phase of my studies with them.

They remain my scholarship authorities in the philosophy and theory of African indigenous musical arts knowledge.

Over-reliance on modes of verbalization familiar to the researcher as well as literary documentation has led to fallacious conclusions about African mental-cultural dynamics. Africa developed systems of non-literary preservation and dissemination of knowledge. The mouth could be generously flippant, deceptive. Flippant or coerced verbalization often undermines and even contradicts feeling, sensing and, ultimately, truth. What is verbalized is not always a true representation of what the mind means, or the eyes see, or the ears hear, or the body feels. Hence the Igbo aphorism: "the mind is a bag, and only what the owner wishes to reveal verbally could be known" – *Uche bu akpa; ife onye nwenu weputalu, a malu.* Action is more dependable as communicator of non-verbalized intentions, emotions, feelings, and realities. Israel Anyahuru (1975 recording on tape) further instructs that for experienced performers, "it is not everything the hand plays that the mind first cogitates." A seasoned performer's hands demonstrate creative intelligence in states of altered performance perceptions. As such, when theory becomes ingrained, idiomatic logic becomes an automatic action, such that verbalization may not adequately prescribe or explicate.

Andrew Tracey further concludes that:

> The rough geographical center of the "mbira country" and its harmonic system is NE Zimbabwe ... The pure system starts to develop impurities under the influence of neighboring musics, and further away breaks down completely ... where the musics are similarly heptatonic, the immediate clue to the dilution of the system is when you start to hear parallel chord movement, which is strictly in the Shona system. (Tracey, op. cit.:45)

Consciously and socio-politically negotiated music borrowing (Nzewi, 1991) as much as unconscious assimilation of other musical arts cultures has characterized human movements and cultural interaction between African autochthonous societies throughout history. Judicious borrowing is a factor of creative advancement. No African music culture area has ever been insular. The *mbira* (the instrument, not the cultural name) is common in most of Africa south of the Sahara. No musical product in traditional Africa that is approved by the culture-owners can be denigrated or discussed as impure. The assignation of purity or otherwise should not be the prerogative of a non-culture owner. From a scholarly perspective, it is incautious to ascribe purity and authenticity, except by the express determination of knowledgeable culture owners. History of the dispersal of the same music style/type found in contiguous or disparate societies could be pursued, although the evidence of complexity versus simplicity would be slippery criteria or guidelines for locating the origin of style or type. An *mbira* with twenty-four keys does not necessarily produce more structurally superb music (in human or musicological terms) than an eight-key *mbira*. A single string bow could be used to construct more humanly profound music than a four or more stringed instrument. Logic recommends that the simplest type of a widely dispersed music style/type could equally belong to the possible place of origin and dispersal. Borrowing in Africa normally entails stylistic modification or the liberty to adapt in order to culturally enrich, expand or simplify the original as per the borrowing culture's creative norms and musical objective.

Many scholars of African music emphasize the pervasiveness of cyclic structures that command internal variations on a theme. The philosophical-theoretical grounding of the internal variation principle as a seminal device for thematic development is often missed. The creative intention, contextual derivation and structural principles have been discussed elsewhere (Nzewi, 1991). In a fairly perceptive compendium on African music structures deriving from his meticulous study of the music of the Central African Republic, Simha Arom states about internal variation principle that it "excludes the process of development, fundamental to European art music, but is totally unknown in African musical thought" (Arom, 1991:17). Rouget (1956:133) earlier observes that: "There are indeed musics which find in repetition or in variation – and consequently in non-development – their very accomplishment." Thus the concept and theory of development, in music and otherwise, has been understood and discussed in the narrow sense of European classical music thoughts and idiomatic manifestations. The issue here is about ideology of growth, internal or external. A growing person may exhibit the external index of growth (body growth) of an adult but an internal growth (intellectual development) of a child. On the other hand, an advanced mental development associated with adults could be encountered in an outward appearance of a child. African musical thoughts and practices exhibit the interface of internal and external procedures for the development of themes, neither of which derives from a vertical chordal procedure as such. External development is more of a negotiation of euphoric individuality supported by community; internal is a re-creation of contemplative self, bounded by community consciousness. A culture that conceives developmental energy lineally, stretching thematic energy to eternity, until its energy expires (psychic dispersion), may not easily appreciate another creative philosophy that conserves, consolidates and develops thematic energy cumulatively (psychic intensity) through internal recycling (Nzewi, 1997:59-69). Internal recycling as an ideology of growth marked by the enrichment of inside quality regenerates a thematic entity, intensifying affect cumulatively without obscuring or expiring identity. This is the developmental philosophy that characterizes African music.

Arom (1991:17) continues: "It is upon extremely simple elements that a process of maximal elaboration is constructed." This is a creative philosophy as well as the principle of "profundity in minimality", basic to "psychological rationalization and musical meaning" (Nzewi, ibid). It dispels the illusions about repetition in African music.

One final web of misperceptions is woven around the concept of metric organization. Considerable scholarship steam has been generated about temporal organization and the associated stress system in African music. Scholars have stretched and strained mental cuteness to prove, albeit flippantly, that African rhythmic/melodic/melorhythmic organization is founded on the principle of the fastest equi-spatial impulse, which may be sonically articulated or, otherwise, implicit in structural configurations. The argument is flawed, and is not founded on the motive and emotive aspirations of African musical thoughts, structures and actions. Cooper & Meyer (1960:3) define pulse as "one of a series of regularly recurring, precisely equivalent stimuli, like the ticks of a metronome or a watch, pulse marks of equal units in the temporal continuum". This definition does not imply the smallest impulse of a crotchet roll or thrill within the temporal sensibility and regulation of African music. Quarter notes and sixteenth notes are encountered as structural subdivisions of basic crotchet/dotted crotchet units. And since rolls occur in African music, it is absurd that the "fastest moving pulse" could ever be deemed a critical structural element, such as could constitute an organizing principle of African rhythmic/melorhythmic/melodic thought. The bogey of the "fastest moving pulse" propounded by Koetting (1970), *à la* Harland, has misled a number of subsequent African music researchers into fanciful metrical inventions. This has resulted in strange transcriptions and structural analysis that are remote from African creative canons and compositional theory.

The controversy is often over whether the term pulse in music should represent the regular temporal sense of a crotchet/dotted crotchet beat or its smallest perceivable subdivision. The fastest subdivision of a crotchet in isolation is of absolutely no structural reckoning or significance to the structural mathematics of the temporal configuration of a theme in African music. It is equally of no consequence to the structural/thematic relationships between ensemble parts in the African compositional procedure and practice. Composing harmonious themes that complement a reference theme is a gestaltic thought, not a note-by-note calculation. The strange theory of 'the fastest pulse' has given rise to some absurd and bizarre analytical fancies and notational contrivances in published literature on African music.

The African sense of pulse, a consistently felt regular beat in music, is the heartbeat-factor that coheres as well as unifies the differentiated structural traits of the component thematic layers constituting a gross ensemble sound – the composite ensemble theme. The operation of pulse derives from the common African philosophy that requires the rhythm of self-expression to be based on the guiding as well as unifying pillar of a shared communal pulse index. In conventional musicological terms, pulse in African music has the duration of a crotchet or a dotted crotchet, which is clearly marked as alternate strong and weak accents (breathing in and out in psychic space). Pulse could be articulated sonically, felt innately, and/or visually articulated in basic dance movements. Hence, when in doubt, do the dance. In some ensembles a deep toned instrument plays the musical role of articulating or pounding, the pulse. This role is performed by rattles in *Gbolo* music of northern Ewe, Ghana that Agawu (1995:109) reports as having "eight distinct layers", and "the rattles define ... a pulse comparable to the ticking of a clock or metronome."

Further use of the term pulse in this discussion must be in the African sense and manifestation of a crotchet/dotted crotchet beat.

Kubik (1974:247) argues that the "basic characteristic of interlocking is the absence of a common guide-pulse to be taken as a reference point by all players... The musicians in a group relate their parts to individual reference pulses, which can stand in various relations to each other". In the absence of a separately articulated cohering pulse part, an African performer relies on an inherent sense of the common pulse of an ensemble community, which is naturally felt in every thematic layer in isolation. The common pulse also binds the various formal-structural layers of inter-structured ensemble themes that may have different lengths. A dancer does not relate kinetically to the "individual reference pulses", rather to the common ensemble pulse points of dance music. The Ugandan xylophone technique employs fast moving, rhythmic action, which is characteristic of xylophone ensembles in other parts of Africa, some of which feature a separate pulse pounding instrument(s) and dancers. The fast articulation of strokes on a note in xylophone music compensates for the fast decay of sound on an essentially African melody instrument. An interlocking structure cannot cohere if the African musicians involved are not responding to a common, coordinating pulse of unity-in-action. Pulse sense is innate in an average African person (Nzewi, 1983). Hence mobile performers including dancers, step-dance uniformly to the pulse of the perambulatory music when in motion, irrespective of the structurally differentiated ensemble themes each performer may be playing.

Arom cognizantly states a view that contradicts Kubik's: "while it is true that African rhythmic patterns frequently display internal asymmetries; this does not prevent them from making constant reference to a strictly regular pulsation ... they have neither additive nor divisive structure." What Arom discusses as internal asymmetries is the individuated structural re-cycling of the component ensemble themes. He continues: "the pulsation is not necessarily materialized". That is when there is no pulse-marking instrument role in the ensemble.

Some non-indigenous scholars have made conscious effort to eschew mental-cultural superiority and patronage syndrome when researching and writing about African musical arts as well as other indigenous intellectual products. The result has not always been successful, for as an African maxim cautions, "the offspring of a snake cannot escape being long" – *Ife agwo mulu agharo ito ogonogo*. On the other hand there are as yet few mentally emancipated indigenous African music scholars who do not parrot the Northern 'master's voice'. The cultural background of the researcher does not as such, necessarily determine the ability to perceive the creative philosophy and the theoretical-structural configurations of African musical arts. What continues to happen most often though, in the academic grooming of the modern African scholar is systematic induction into European-American intellectual culture, and theoretical prescripts that result in exogenous perception and interpretation of Africa's cultural phenomena. Thus the indigenous African scholar invariably develops auto-primed disrespect for the authoritative knowledge of the culture performers. Another traditional African maxim cautions, however, that "a person who despises his forebears forswears the salutary mental inheritance they bestow".

Kofi Agawu[4] argues that the politics of perception and representation of African musical arts expressions drives published literature. Hegemonic scholarship patronage marks European-American intellectual posture in relation to original African voice. The ensuing mental intimidation and cultural disorientation handicaps the emancipation of original perspectives from African scholars. Modern scholarship practice prescribes that the African scholar researching and discussing the creative logic as well as human meaning of African indigenous knowledge systems must first be mentally inundated with the published doctrines and opinions about Africa's indigenous mental-cultural systems, propounded from Euro-American mental perspectives that are not normally cognitive. Yet the first port of call for encountering the most reliable authority on African knowledge systems remains the African thinker, inventor and producer of the knowledge. Such an African authority does not need a literary platform or a strange culture's mode of knowledge conceptualization and construction to confirm or prove her/his pre-eminent authority. The over-dependence on published literature is a hegemonic design, which ensures that the European-American scholars retain proprietary rights to pontificate on, and accord veracity to the nature and merits of the African knowledge inheritance. Cognitive discernment of the factual knowledge about Africa must prioritize access and credence to the indigenous knowledge experts' voice (verbalized or performed otherwise) before visiting published sources, which could be valid, secondary sources. The non-modern schooled African creator/performer has full rational knowledge of the artistic constructs as well as aesthetic nuances of her/his creations; otherwise the spontaneously critical indigenous society would discredit the product. The cultural authenticity and credibility is not diminished by the chance that the mode of communicating indigenous knowledge may contradict a researcher's/analyst's prescriptive mind-set. The persisting misperceptions of African musical arts genius can only be redeemed when researchers irrespective of culture of origin recognize that the practicing knowledge inheritors are the most authoritative partners in African epistemological discourse.

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[4] See Kofi Agawu, 2003. Representing *African Music: Post-Colonial Notes, Querries, Positions* (See particularly Chapter 3: Invention of 'African Rhythm', Chapter 4: Polymeter, Additive Rhythm and other Enduring Myths, and Chapter 9: How Not To Analyze African Music), for critical engagements with the state of the art in African music scholarship.

Cognitive perception and informed research analysis

Ethnomusicology developed as a discipline that required scholars and students to research the music of Others. It has been a discipline primarily oriented towards researching Others from the perspectives, and for the benefits of European-American scholarship hegemony. As such, in spite of whatever genuine intentions are reflected in the works of scholars, it is a discipline that is fired with appropriation dispositions, if not zeal. Now the same nations that perpetrated political-cultural-economic colonialism and missionary conversion of already intensely religious African people are propagating a new and convenient gospel of globalism. There is a need, however, to take stock of the human agenda of globalization in order to ensure mutually respectful and beneficial synergy in the dialogue between variant intellectual-human cultures. The following reflections on issues of cognitive perception that enable informed analysis of African indigenous musical arts knowledge systems are proffered as a contribution to the dialogue.

It is necessary to repeat by way of emphasis that the unique structural-aesthetic logic and creative idioms that mark the musical arts product acceptable in a culture are valid. The musical structures could appear "simple" whereas the human implications could be profoundly sublime and complex, and vice versa. Any notions or perceptions of inadequacy or non-sophistication, whether in content or expression, reflect the inapplicable mental culturation of the researcher/perceiver/analyst. The indigenous African mentors I studied with during fieldwork in 1976 constantly cautioned that the sacred franchise of African indigenous musicianship is to say things as they are. This mandates summarizing some of the issues that undermine informed representation of Africa's musical arts thoughts and manifestations in Ethnomusicology literature.

Objectivity versus self-promotion: Insincerity in scholarship ambitions generates tendencies to arrogate self an intellectual-culture superiority over Africa, as well as the exercise of proprietary right over the indigenous knowledge systems of Africa. A scholar that applies extraneous research methodology and theoretical paradigms to investigate another culture is likely to misinterpret, undermine, abuse or out-rightly miss the manifestations of the intellectual integrity of Africa's mental arts and cultural products.

From false hearing to false understanding: False hearing and observation derive from pre-positioning extraneous indices of creative rationalization on another cultural sonofact. The research finding would be undermined irrespective of fabricated scientific-technological procedures adopted in probing the intellectual foundations of African knowledge lore. What a person hears or perceives is often distorted by what the person is enculturated or trained to hear in music. The actual sonic sense and human meaning of a "strange" musical product could then become elusive.

False cognition and false interpretation: Statistical acuity in hearing does not automatically bestow cognitive insight into the conceptual sense of a cultural music product. Proverbs, rather than literal expressions are preferred for transacting serious issues in some indigenous African cultures. Most of the time, African music products are sonic or humanly proverbs and metaphors. The logic of pulse and phrasing, the metric feeling or thematic interplay/inter-layering in a piece of music sometimes embody extra-musical meanings that could contradict a scientifically capable but cognitively superficial analyst, and lead to faulty interpretations.

False authority and representation: The most knowledgeable authority on any mental or cultural product has been argued as the active cultural knowledge performer, not necessarily every culture-owner. Whether articulated or not, the creative theory is already intrinsic in a replicable musical arts product. Superficial cognition has mocked many representations of Africa by scholars and speculators that have denied or ignored the primary repositories of the theoretical authority underpinning African intellectual manifestations. The danger is real that some of the time an intimidated or patronized culture actor would capriciously regurgitate misconceived ideas about self that have been impressed on her/him by a mentally intimidating or arrogant researcher. The researcher then goes ahead to quote such, coerced "voice of the native", as the evidence of the knowledge owner's authentification. The hegemonic block that has the economic advantages to muffle the emergence of cognitive representation thereby fosters virtual authorities.

Performance ability versus creative authority: Ability to perform a piece of music does not automatically endow cognitive knowledge of its creative theory and production process. Automatic reproduction of what is fixed or learnt does not define a knowledgeable African performer. Often, participant researchers that get applauded for competent reproduction in the hospitable and encouraging educative disposition of the typical African person get deceived. They begin to arrogate mastery to themselves as expert interpretative authorities, claiming that the indigenous mother musicians approved of the researcher's performance competence. Ability to think in the theoretical idioms of a music culture is what initiates a capable performer into the principles that govern creativity and performance practice in the music type, style and culture. This makes the performer a creative, contextual interpreter, which, in the African musical arts milieu implies a performance-composer, that is, a performer who is capable of spontaneously re-composing a known, significant piece on the inspirational spur or the contingencies of a performance occasion. Additionally acquiring competent knowledge of the underlying philosophies and intentions that stimulate creativity marks an African mother musician (Nzewi, 1977). The African mother musician, in the oral or literary domain of knowledge transaction is a primary authority on the theory and meaning of a cultural system. It is equally critical in research fieldwork to listen well to the voices of the elders and the participant audience, especially when modern religious doctrines and allied subversives of indigenous knowledge have not corrupted the cultural minds. Some non-performing critical and contemplative culture-participants can be as knowledgeable about the sense and meaning of music as the mother musician. In indigenous Africa, musical arts knowledge is articulated and transmitted in the public performance site of participation-knowing.

Some factors of cognitive perception – towards analysis and transcription

A person who has not experienced African dance cannot understand and express how music and dance are symbiotic: music translates dance into sound; dance makes music a visual experience. The armchair African music analyst is not necessarily only a person who has no fieldwork experience that should support scholarship claims. The field researcher-analyst who has not noted how dance-theatre shapes or represents the composite or component structure of ensemble music conformation is in the armchair category. What the body communicates in African dance aesthetic is how the music affects and moves the mind and body. The sonic aggregate of a performance-composition is an imaginative composer's interpretation of the environmental and contextual contingencies of a performance occasion.

The following is a sampling and further elaboration of the signposts of structural-formal rationalization and organization in African music that could enable cognitive appreciation, enlightened analysis and perceptive transcription:

Pulse: Clarity of basic pulse or beat, whether or not articulated sonically on a pulse instrument, is established and felt by a performance composer at the inception of, and all through a performance session. Andrew Tracey (1997) defends his perception and writing of time as depending "as much as possible on actual African concepts of time in music, as has been described by a number of African musicologists over the past thirty years" (ibid: 3). Such "African musicologists" incapable of experiencing how the African feels musical motion, proceeded to misrepresent African musical facts without equivocation. Andrew Tracey, whose immense contributions to African music documentation and scholarship are acknowledged, teams up with the speculative musicologists by pronouncing the fantasy that: "Rhythm in most African music is built up on a basis of small, equi-spaced, unstressed units of time, often fast moving." He aptly states, though: "All parts in a piece of music share one system of pulses, but very often draw on it in different ways" (ibid:3). A common, composite pulse sense regulates and guides all performers in an ensemble. It is because the same basic composite pulse sense guides the dancer or group of dancers that a free-interpretation dancer would initially feel and step-dance the pulse of the music. Thereafter she could proceed to explore individualistic choreographic elaboration that interprets, kinesthetically, the rhythmic peculiarity of specific ensemble layers in isolation or any combination of component parts. The *sangoma* dances of Southern Africa are illustrative: a dancer steps to the basic pulse of the music before flying into character or representational poetic dancing (Nzewi, 2005). Equally, group choreographed dances would normally start with a dance motif that visually stresses the pulse of the music.

Clapping has been widely reported, even though the structural sense and role of the clap is often not well understood, and thereby misinterpreted in discussions and transcriptions. Other physical and visual signposts of composite pulse as the structural pillar that metrically underpins ensemble music include body pulsing and feet tapping by instrumentalists as much as a non-theatrically demonstrative audience.

Rhythm: Rhythm has equally been an enigma dribbling African music scholars who fail to reckon with the essentiality of pulse as the temporal frame for structuring the thematic components of an ensemble piece. Rhythm is not a disembodied or isolated statistical thought in African music conceptualization, except in claps and on monotonic instruments. African music makes use of the normal rhythmic configurations found in any other human music.[5] What may be peculiarly African is how inter-dependent themes are structured in vertical and temporal dimensions to produce composite ensemble sound. The underlying pulse, the regularly spaced heartbeat of a piece, binds any single or layered rhythmic configurations in equidistant stress points, thereby emphasizing the psycho-kinesthetic affect of a syncopation. There is no cross rhythm occurring between two or more inter-relating ensemble parts. When the grammar of pulse is understood, it becomes clear that "cross rhythm" is a misrepresentation of the principle of inter-rhythm or complementary layering of structurally differentiated themes constituting an ensemble sound. Inter-rhythm, encountered in 12/8 meter, operates on the principle of two dotted crotchets providing a pulse pillar in a vertical dimension for structuring six quavers that are grouped into three crotchets. (Nzewi, 1997:36). This relationship is also found in a linear dimension when three crotchets are followed by two dotted crotchets in a 12/8 metric sense of four pulses in a conventional bar. False perception arises when the two dotted crotchets of a 12/8 metric sense are misperceived as simply two crotchets of a common time, thus inventing unnecessary bogeys of rhythmic irregularity or cross-mindedness. There is a further dimension to the manifestations of rhythm that is more subtle in African music: The rhythm of emotion, which is the subtle movement of the performer's body in interpreting affect, and the physical-visual rhythm of playing an instrument.

Form: Andrew Tracey validly recognizes that African cyclic formal design is founded on strong metric framework when he cautions that in hearing one must "be aware when and where the repeat of the cycle starts", and that "sometimes there are cycles within cycles" (1997:6). This has been discussed with graphic illustrations (Nzewi, 1997:55-57). Performers of differentiated themes on various instrument layers or/and vocal layers/parts contributing to an ensemble piece observe a well-defined, common starting point. Even when an ensemble layer, for reasons of shared thematic component, enters off the ensemble starting point, the metric sense synchronizes with the starting point by the subsequent re-statements of the ensemble layer because such an off-entry will be consistent. An ensemble theme could be developed within its fixed cyclic length (internal variation technique) or it could be given external development. Ensemble themes could have different lengths, but relate in a ratio that furnishes the ensemble thematic cycle (Nzewi, 1997), which is a basic structural/formal referent for the appreciation and study of texture and performance form in African music. Any impressions of staggered entry points would result from failing to reckon with the regulative framework of ensemble thematic cycle as well as the principle of two or more performers sharing a significant ensemble theme, such that one starts, and the other completes the gestalt. Intensity in affect/effect occurs when the significant thematic structure is propelled in performance time by the individual development of the various cyclic themes. Thus every ensemble performer's individualistic development of a component theme enriches the overall textural development of the ensemble thematic cycle. Presentation (contextual) form in African indigenous compositional grammar is often prescribed by the scenario of the context, and would be differently and spontaneously re-composed within the significant ETC format during every performance session. Hence the duration of a known piece varies every time it is performed. A clearly perceivable starting point, common to all ensemble thematic components, equally guides the external development, improvised (instrumental) or extemporized (vocal and/or instrumental), of theme/s. There are also through-composed performance form and chain-song form. Form in African music is further rationalized in terms of tension and catharsis, that is, the mood form that derives from the psychical health imperatives of African music.

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[5] Further succinctly argued in Kofi (ibid) chapters 3 & 4.

Harmony: Every African culture has a normative harmonic code. Extra-musical reasoning often informs harmonic thought and practice. A triadic harmonic construction could be discussed in terms of the female (high) voice, the male (low) voice, and the voice in-between (the neuter gender rationalized as small children yet to be initiated into responsible community gender-hood reckoning). The female/male distinction is irrespective of the gender of singers or instruments. In some cultures the male voice/instrument is the high, and the female voice is the larger and lower sounding. Among the Igbo, for example, *oke olu* "male voice" is the high ringing voice while *nne olu*, "female voice" is the lower voice, and the terms apply to both human and instrumental voices. The conventions of cultural intervallic qualities of chords are intuitively acquired. Tuned music instruments are reliable for deciphering the quality of a culture's harmonic idioms in vertical and horizontal constructions.

Phrasing: Sense of phrasing is very critical in African music performance, vocal and instrumental. The interpretation of the briefest thematic figurai is anchored on sensitivity for phrasing, so also the process of improvisation. The strong sense of phrasing in African indigenous music expressions guides the resolution of the internal as well as external development of themes. Sense of phrasing is so imperative in the African performance-composition procedure that some ensembles assign a specific instrument to reiterate a regulatory common, phrasal framework that guides the phrase lengths and sense of other ensemble components. The phrasing-referent instrument also guides phrasing during any external development of themes. The phrasing-reference instrument role in ensemble music configuration (Nzewi, 1997) has so far been misconceptually discussed as "time line" or "bell pattern".

Metre: A defined metric system is central to compositional thought and structural conformation in African music. It is rare to encounter music, which is not self delectation music making, that does not exhibit consistent metric framework. The theoretical as well as notational inventions of irregular meter or polymeter or irregular bar-lines ascribed to African music logic derive from deficient perception or scholarly fantasies about the systemic order governing creative processes in African indigenous music. The most common metric structures are the common time (4/4) and its interface, the compound quadruple time (12/8).

Metric order is further visually marked in dances and dance phrasing. Metric consistency is critical for structural-formal conformations and development in African music. As such the sense of the term, time signature, although a literacy representation of metric organization in European classical music, is equally, theoretically valid for discussing and representing metric logic in African music. The concept of the chorus (vocal, instrumental or both) is a strong indicator of regular metric framework for composition in African music. The chorus normally recurs within fixed temporal regularity irrespective of the idiosyncratic developmental nature of a solo part. It is, therefore, a signifier of both the ensemble starting point and the time signature. The chorus part also guides the resolution of extended, external development of themes by soloists. There could be additional figural or phrasal cues (cue-solo figures) that emphasize the consistent entry point of a chorus. Staggered entry and exit of polyphonic voices do not qualify as chorus role, and would even then be guided by the principle of metre, starting point and ensemble thematic cycle.

Flexibility and precision: The African musical mind as well as performance dynamics is not at all mechanical. Emotive feeling and motive sensing impregnate the interpretation of themes and their development. As such, a performer who is aesthetically fancied is the one that evokes emotional empathy – an interpreter sensitive to the contextual and human sentiments of a performance environment. This implies fluid negotiation, rather than robotic accuracy of rhythm, tone and pitch, as long as regularity of pulse and meter is not compromised. The timing of rhythm strokes or notes, in the sense of mechanical precision is non-African in temperament, motional disposition and worldview as well as modal life style, and quite remote from African musical arts aesthetic. Agawu's *African Rhythm* (1995) discusses African consciousness of time and rhythm as flexible and reflexive management of accuracy, which obviates stress syndromes, especially since African musical arts is strongly rationalized as an anti-stress, social-therapeutic agency. Africans feel rhythm in reference to phrase sense, not numbers or strokes. In other words the African performer does not count rhythm; rather rhythmic configurations are interpreted as fluid and metrically gestaltic, not mechanical motion. The notation inventions that represent African rhythm sense and motion inside rigid squares a la Time Unit Box System (TUBS) or graph-like lines and spaces, or as digital dots and numbers are, visually as well as mentally, gross violations of African music sensibility as well as motive-emotive sensitivity. Again, it is instructive to observe the fluid emotional and gesture displays of dancers, singers and instrumentalists once the pulse is secure.

Significant sound: Although "no two African performances [of the same piece] are identical" (Jones, 1959:1), every African music type has a significant theme as well as notional form and texture that are signposts for cultural recognition and performance composition. Braillou (1949:319-20) argues that: "Comparison of variations will automatically bring out which parts of the melody are unalterable [markers of significant sound] and which are ductile." The "unalterable", so cognizantly argued long ago is the significant sound. A performance would normally start with the statement of the significant melody or melorhythm, although there could be a preamble. The performance practice of a preamble or solo prelude alerts the audience and other participants, and/or is convenient for the final tuning or toning of instruments. An African music piece should then be recognized and studied in terms of the significant thematic structures as well as the ensemble thematic cycle.

Starting point: Every African music piece has a clearly recognizable starting point. An individual who introduces a piece cues the other performers. The entire ensemble would start together with or without non-musical cue. In some ensembles or pieces initial entries of component ensemble themes could occur at various points in the ensemble thematic cycle, such as in solo-chorus arrangements. Any performer who joins in the course of an on-going performance would normally listen intently to synchronize with the ensemble starting point that could be guided by the phrasing referent instrument when present. Andrew Tracey could not have been right in speculating that "perhaps there is no starting point in this cyclical *mbira* music; people may feel it how they like" (1988: 51), unless the cyclical *mbira* music is a rambling exercise that is not re-cycling a recognizable ensemble theme in a public performance. There must be a standard cultural procedure and principle for performance practice; otherwise the *mbira* music should have no identifiable cultural logic, form and typological/stylistic grammar for replication. Pieces in *mbira* music repertory have titles, and correspondingly, significant themes for the recognition of the pieces. As music in the public domain, a performer would be expected to state such a significant theme, with or without a preamble, before engaging in performance-composition creativity. A learner proceeds from known pieces to new creations and elaborations according to capability. A performance may start with a free, semi-structured prelude or unstructured introductory play. Such a free-play announces the inception of a performance proper, calls other performers and audience as the case may be to attention, provides opportunity for tuning instruments, sometimes using standard tuning phrases, or just tunes the spirit of the performance occasion. A normal ensemble performer in tradition, or who is conscious of African ensemble principles would not start her/his own layer of an ETC or a solo piece just at any point in its cycle, especially if it is shared with another player. In instances where the various ensemble layers contribute different thematic lengths to the structuring of the ensemble thematic cycle, consciousness of an ensemble starting point is imperative. If a player supplements another's thematic statement then her/his part would not need to occur at the starting point, rather at an appropriate point that completes the partner's fragment. The various layers of ensemble themes inter-relate in ratios basic to a common starting point, such that the overriding metric framework is not negated or ambiguous, especially when there is a pulse instrument line (Nzewi, 1977:45-51). The regularity of the entry point of a chorus (vocal, instrumental or both) when present has already been discussed as a marker of metric order and starting point.

Texture: Ensemble texture has been discussed above as constituted of layers of independent but complementary themes that could be of varied lengths. There would normally be a piece signifier – a primary theme that would initiate a performance as there are no programmes of vocal announcement of a piece in the sequence of items for a public performance by a group. The complementing themes could have independent thematic integrity in isolation, but would be structurally integrated into the component layers in polyphonic, heterophonic and homophonic textures. Textural conformation derives from the social egalitarian principle of distinct but compatible themes. This textural concept of vertical-horizontal complementation (indigenous harmonic principle) of a primary ensemble theme differs from the European classical dependency principle in which secondary parts harmonize a singular ensemble theme. Furthermore, it should be noted that in the African conceptualization of performance practice, an individual player on an instrument or voice may have cause to synthesize a significant theme that two or more members in an ensemble would ordinarily combine to produce, and for social reasons. Conversely, two or more performers could share a theme an individual ordinarily plays alone, thereby enriching the texture when they begin to play fill-in patterns, and, more importantly, making performance experience humanly communion. The logic of layering thematic autonomies transmutes into musical practice the African social philosophy that makes individuality a communally negotiated emergence of self. Ensemble makes sense in terms of the complementary contributions that enrich harmonious and unified community action.

Language: The issue of language (song text) has constituted a red herring that handicaps the perception of melodic cogitation. Lyrics do enjoy musical autonomy notwithstanding the need for conveying the tone-marked multiple meaning of words in African tonal languages. Communicating the meaning of words by precisely retaining the tones and rhythms of speech in melodic setting is an ideal but not a rule. Such correspondence is not very critical in African vocal melodies. The logic and aesthetics of melodic license take precedence over adherence to the semantic sense of the rhythm and tones of words in a language. Blacking (1995) recognizes in the grammar of Venda musical logic that "the influence of words on Venda musical composition is not as great as has been suggested for other African musical traditions." A line of text set to music could be given sequential treatment, internal melodic variations and other forms of pitch-rhythm-contour manipulations. Such essentially musical aesthetic does not obscure the semantic sense of a spoken intonation. In melorhythmic singing, or speech-song (recitative) narratives, conformity to pitch and rhythm, rather than melodic aesthetic becomes critical, especially in event-music types where text in vocal music could be formulaic (magical force), or communicates critical event scenario and/or extra-musical meaning. A verbal text set to music acquires a higher authoritative reckoning as super-ordinary communication than when spoken outside a musical context. "What is said in music is sacrosanct," affirms Israel Anyahuru, an Igbo mother musician (1976)[6]. Hence in most African traditional societies social-political issues and actions transacted musically or communicated as musical texts are sacrosanct, and cannot be countermanded. Language in music (lyric and poetry) then has some autonomous reckoning. Only signifiers of textual meaning are needed to make the semantics of a musically manipulated text understood. The accuracy of tonal-rhythmic inflections, which in certain speech circumstances are even flexible, is not critical.

Stress: The issue of perception of stress in African music has elicited a level of controversy that remains baffling. It is not uncommon that logic of African musical sound and performance practices are often distorted to prove theories fabricated by scholars; otherwise such scholars are "culture deaf" when it comes to perceiving the implicit humanning issues that ground the sonic nuances and the use of body encountered in African musical expressions. African music is more of a scientific system, the science of being human than it is a euphoric aesthetic fancy. Inability to perceive stress-markers results in arguments that strive to deny the sense and meaning of metric procedure, which underpins compositions, form and the structuring of ensemble parts. Cooper and Meyer (1960:8) define that: “The difference between accented and unaccented beats lies in the fact that the accented beat is the focal point, the nucleus of the rhythm, around which the unaccented beats are grouped and in relation to which they are heard.” Benary (1973:86) states that: “the basic conditioning factor of rhythm is accent”. Arom confirms that: “accentuation is the foundation of rhythm” (op cit:167). Rhythmic-melodic configurations in African music have strong stress- and pulse-points, which may coincide, and are visually marked in the movement of dancers, choric-dancers and instrumentalists. Syncopation is a psychical health force. It emotively as well as motively re-enforces unsounded stress points, which may in any case be sounding in another ensemble layer, dance motion or movement gesture. Analysts who are not movement and psychologically oriented in studying African metric system sometimes mistake essential notes articulated off beat as possible indicators of strong beat. Accents or stress markers that cohere an ensemble may be assigned to a specific instrument – usually a deep-toned gross-pulse instrument the recurrent deep tones of which weight or mark the strong metric beats. In other instances stress is delineated through phrasing. Andrew Tracey (1997) denies stress in African music, and proceeds to contrive fanciful theoretical argument for his ingenious but absurd notational invention based on the fastest pulse, equally advocated by Berliner (1978). The speed of finger movement in *mbira* music does not undermine sense of phrasing, pulse and stress points. In any case, some *mbira* players in other parts of Africa outside Zimbabwe play the instrument while walking with regular steps or playing for dancers. Tracey argues that: “In African music, however, the reference beat is frequently not sounded, or at the least not stressed.” (Tracey 1997:8) This apt observation does not disprove the notion and strong presence of such a beat in the mind and body, same way that rest or silence does not imply non-musical movement simply because there is no audible sound. The question then does arise about how scholars who belong to the pulse notation school of thought, determine the guide “beats” for grouping the “three or four pulses sound” that “feel quite different from each other”. How does the analyst distinguish where the beat is, in the definition and representation of ‘pulses’? How is the beginning of “number of pulses in the cycle” of “12, 16, 18, 24, 32, 48, etc.” (Tracey, ibid:7) determined? Andrew Tracey’s rationalization of an unconventional notation system for African music is being spotlighted as a recent invention, *à la* Agawu (2003:Ch.3), of African musical sense – a notation invention that constructs African music as structurally anomalous.

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[6] Israel Anyahuru, one of the Igbo master musicians I studied with, was a very articulate authority on theoretical and contextual issues. I was privileged to record on audiotape the theoretical and contextual and compositional expositions by the Igbo mother musicians on indigenous musical arts knowledge systems.

Cadence: There is, commonly, a need in African indigenous music for concluding a theme or piece in a manner that is psychologically and soothingly cathartic, especially in public music presentations. An organized music presentation is given a definitive ending that could be figural, formulaic or dynamic but soothing in character. Cadence indicators could be in the nature of marked melodic/chordal sequences, drawn out or repeated or/and pounded final notes. Cadence cues also include a musical figure/phrase, an exhaled syllabification, or a body sign, any of which is followed by an emphatic concluding response.

Creative principles and cognitive perception

The two key creative principles critical to cognitive study of African music are the logic of relativity and ideational interfaces. The discussion will further spotlight and re-enforce some theoretical and performance practice issues already identified.

Relativity in creative thinking and production

Tuning and intonation: It is not easy to find any two instruments of the same species in Africa that are precisely the same size, shape or weight. The fact that African performance practice emphasizes the tuning of music instruments before a performance indicates sensitivity to accuracy of cultural scale or tone row or instrumental intonation. The frame of a music instrument made of wood, for instance, could be fashioned while the wood is wet. The finish and fine-tuning take place when the wood is seasoned, quite dry. Some instrument types that have fixed tuning such as a flute or horn may be fine-tuned during construction, while others such as skin drums and string instruments have tuning devices, structural or otherwise, that make possible fine-tuning just before, or in the course of a performance as need be. Wax may be used to lower the tone of a fixed-tuning instrument the pitch/tone of which rises with usage, while water or skin-depressing lowers the rising pitch/tone level of a drum in the course of a performance. Scraping lowers or raises the pitch or tone level of an instrument made of wood. Slit drums and xylophones can be fine-tuned after procurement to suit the cultural/typological interval mode, when the instrument maker is not the user. Experienced instrument builders use a model for tuning or may have a fairly perfect cultural pitch sense. However, precision measurement devices are not humanly necessary for the cultural tuning of instruments, melodic or otherwise. As such, cultural convention does not prescribe that instruments of the same type and species used by different performers in a culture must have exactly the same level of starting pitch. Relative starting pitch, basic to conformity with a standard cultural scale or tone row system is the norm. The various pitched, keyboard instruments such as the xylophone, the lamellophones and the tuned drum rows, also melody instruments – woodwind and string – available in a culture, observe the principle of relative starting pitch for performance tuning. Relative tuning requires that the interval structure between the notes, deriving from a culture's standard scale/tone row structure, must be exactly the same for all keyboard or melody instruments of the same specie in the culture, while the starting pitch or tone could vary as preferred by different performers. Similarly a vocal piece is not always started at the same exact pitch every time it is performed by the same or other singer/s. The performance culture and principle of relative tuning or pitching allows that a builder or performer is at liberty to determine a convenient Starting Pitch. After all, whether the instrument is playing in Key C or D, for instance, is not relevant for the audience, as long as the resulting voice range is comfortable for the performers of vocal music. The body, soul and grammar of the music will not be affected. The tone levels of melorhythmic instruments, which are speech surrogates, are as much as possible tuned as per the primary tone levels of language during or after construction. Nevertheless, the same relativity principle guides the derivation of the speech tone intervals of a language on music instruments. Approximations as well as expedient liberties with respect to exact intervals and tonal inflections in speech still occur, depending on the speaker's emotion as well as other semantic factors of communicating mood, emphasis, and aesthetic. Any two slit drums or membrane drums of the same species may not have the same size, weight or thickness of sounding parts, as construction does not rely on precision measurement tools and gadgets. The African philosophy of form, time and representation is not obsessed with precision-driven ideology of life or performance, which often generates stress and pressure, the very health problems African music is rationalized to obviate. The pursuit of the exact measurement or refinement of the pitch/tone/timbre of a particular African music instrument, and the obsession with transcribing a vocal piece in the exact key of a particular performance, which some researchers indulge, are non-issues in African performance practice. Such exercises are as such of limited scholarship consequence in African musical arts studies beyond using modern technology to redefine indigenous knowledge modes. Any convenient key will do for transcription and re-performance. Identifying the intervals of the scale/tone row structure in instrument or voice is, however, of critical importance.

Artistic-aesthetic evaluation of an indigenous music presentation must derive from the standards and philosophical logic of the culture owners. A researcher-scholar that is ignorant of a culture's modes of artistic-aesthetic evaluation has marginal opinion in assigning standards or quality to the culture's musical arts products. The concern should be to elicit and document the normative indices and language (verbal or otherwise) of folk evaluation, noting that they could be metaphorical and referential. Two things being precisely alike, is not an attribute of nature or humans. Such mental inflexibility belongs to assemble line-produced machines and materials, which are artistically-aesthetically fixed. The African practice of the principle of relativity has philosophical basis, and also derives from respectful knowledge of nature: any two males or females, even of the same age and parentage (twins), may look alike but will not necessarily be exactly the same in size, appearance and human attributes/quality. Nature and spirituality have greatly informed musical ideation, music instrument technology, ensemble rationalization and the practice of performance composition in Africa.

Shifting tonality: African singers could shift tonality in the course of a song without loss of integrity as this is not deemed as singing out of tune. As much as there is need to observe such occurrences in scholarship discourse, it is important to understand why it is of no consequence to the performers and culture audience for as long as all the performers are adjusting together (harmonious blend) to any shift. The African musical arts audience is acutely and practically critical, and the culture-audience behaviour or opinion should be the primary reference for the study of correctness, aesthetics and standards. Shift in tonality is situational, and the reason should be studied in context. In chorus performance situations singers who find a starting pitch unsuitable dramatically adjust to a convenient starting pitch without embarrassment or stopping performances. The adjustment does not distract or detract from aesthetic appreciation. In transcription for contemporary academic exercises, Andrew Tracey observes and advises: "Many African songs rise in pitch during performance. What is important is not the original pitch, but the song itself" (Tracey, 1997:12). This is highly instructive.

Ideational interfaces[7]

The philosophy and principle of duality/mutuality/complementarity pervade and permeate the African worldview, social theory and life. They govern the rationalization as well as transaction of life at intellectual, material and immaterial levels. *Ife kwulu, ife akwudebe ya*, "Anything that is, has a complement" is an Igbo maxim. The philosophy and practice of individualism and supplementation, which characterizes the modern classical and popular music milieu, is not a virtue in African egalitarian and communal contexts. In Africa, music is community and reciprocity, a pro-actively integrated component of social-cultural living as well as a mediator of life, death and relationships. The rationalizations about music derive from the same philosophical stream and spirituality that guide an African society's worldview and polity. Music creativity and performance exhibit the organizational, structural and relationship principles found in other domains of indigenous systems. Cognitive understanding of the principles and conformation of creativity and presentation of music in Africa mandates knowledge of the under-pinning social, humanistic and religious philosophies. Ignoring the philosophy and operational principle of duality in African indigenous intellectual cogitations could result in shallow cognition and defective analyses. Some of these interfaces are summarized below:

The interface of musical sense and musical meaning: African musical arts are rationalized not in themselves as abstract mathematical configurations, but as effective energies – proactive forces that accomplish crucial missions in human life and social systems. A musical product must make structural sense as a phenomenal aesthetic at the same time as it transacts conceptualized musical meaning in terms of accomplishing a tangible human objective or societal commission. The interface of musical sense and musical meaning informs the generation of appropriate effective-affective energy in computing compositional and presentation features from the point of personal/group creativity to the public approval of effectual-affective performance.

The interface of pitch and tone-level: African sound scope has, in addition to the conventional pitch levels, incorporated the "pitches" (echoes) of nature into human-music science. Tone levels – the archaic "pitches" of nature – have raw or cluster harmonics that can be reproduced vocally as definite pitches.

The interface of melody and melorhythm (Nzewi, 1974): The idea as well as nature of melody is common and universal. Melorhythm, rationalized and derived as the melodic conception of rhythmic structures on toned instruments, is additionally and peculiarly African musical science. Melorhythmic thought and practice rationalize the structured movement of musical sound in time and levels of tone. The principle of melorhythm as well as the deployment of melorhythm instruments for distance signaling originated telephony – verbal language coded and transmitted to a distant audience.

The interface of harmony and mellophony: Conventional harmonic thought is common in Africa, although with peculiar idioms and grammar as per cultural preferences. Mellophony is the harmonic ambience resulting from sounding together different levels and timbres of tone from the same or different instrument types. The harmonious sounds produced on melorhythm instruments of various tone colors that are rich in active or raw harmonics induce inspiriting affect. Hence they are favoured for possession, healing and action conceived performances. Ensembles dominated by melorhythm instruments produce harmonious blend that induce musical ecstasy – a state of altered consciousness or heightened psychical excitation that have therapeutic effects, an inclusive intention of the musical arts in indigenous Africa. An example is the Sangoma music that is critical in the Southern African indigenous healing theatre. Mellophonic sounds that excite hyperactive, also proactive, psychophysical affect compel motive catharsis through dance, dramatic action, or other transcendent energy display. They could also induce a somnolent state depending on the structural ramifications, such as the bell music ensemble applied to soothing and serenading mentally ill patients among the Igbo of Nigeria.

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[7] These have been elaborately discussed in: "African Music: Managing Uniqueness Within Techno-deculturing".

The interface of short and long triplets: The inspiriting interface of the short triplets is the long triplet structure – two triplets reconfigured as three equal beats. The interplay of long triplet and dotted quarter notes, in vertical or temporal dimensions is a distinguishing feature of African musical sound that translates into elegant eurhythmic display in choreorhythmic manifestation.

The interface of common and compound metre: Although 5/4, 3/4 and 7/4 metres are encountered in some southern African cultures, the 12/8 and 4/4 metres predominate, and interface each other. They share the same pulse feeling, but manifest different internal rhythmic fission and fusion, at which point they induce different, emotional as well as motive affect. The energy of the 12/8 is 'en'-spiriting – psychophysically elevating, while the common time is 'ex'-spiriting – earthy.

The interface of text and vocalic lilting: In African music, vocalic lilting deriving from non-textual syllabification is interfacial to text. Vocalic lilting is a peculiar African inflection of vocalize that selects phonetic syllables from the language. It may simulate lyrics without verbal semantics, but communicates emotions. It could compel interpretative eurhythmic gestures, and is often strongly syllabic. Vocalic lilting evokes more aesthetic melodic fluidity than textual melody, being that the syllables are completely liberated from the need to make sense in the tonal language.

The interface of the tension and the catharsis in performance form: The psychotherapeutic intentions of African music recommend interfacing of catharsis (relaxation) and tension (excitation) sections to produce psychical equilibrium. Energy generation is not rationalized at one level. A steady pace is desirable. The Igbo would caution: *Achula ya n'oku*, "Do not pursue it with heat", implying keeping a steady tempo and dynamic level. Generating excitation through a change to faster tempo then becomes a marked feature of mood form. The change could be abrupt.

The interface of abstract and poetic dancing: Dance in Africa is often the structural/textual interface of music. Dance as an artistic celebration of the stylized motion of the human body in space, has the further interface of being either an abstract artistic configuration or the signification/performance of a text. The latter conceptualization of dance in Africa transpires as poetic dancing. Poetic dancing could occur in mass medley dances when an individual dancer stages a specific personal or contextual emotion. It is also featured in choreographed solo or group dances, as artistic imagery, signifying any cultural fact or metaphoric communication or danced drama/mime. Poetic dancing is then distinct from abstract dancing, which is conceived as choreographic manifestation of musical structures (Nzewi, 2000).

Concluding thoughts

The primary concern in the preceding discourse is to generate a reflective dialogue that will re-proposition music scholarship in Africa such that will locate appropriately the perspectives of indigenous music-think – conceptualization, philosophy and performance practice – as the ascendant authority in research and explication. The African music makers and partakers have never been inarticulate. The methods of eliciting their knowledge may so far have been too presumptuous and insensitive to cultural modes of specialized knowledge discourse. The education of the learner of African musical arts anywhere in the world would benefit from repositioning dialogue, especially as the African music milieu grapples with the challenge of retaining indigenous intellectual authority in contemporary creative advancement theories as well as practices. Respecting, and thereby accessing, the definitive knowledge of culture in contemporary advancement endeavours should not compromise human-cultural identity. Such definitive knowledge is predicated on cognitive perception of the intellectual models that constructed the artefacts or sonic-facts under study. Re-propositioning is being advocated with due acknowledgement of, rather than intellectual subservience to the foundational scholarship contributions of the first and second-generation researchers. Indigenous discursive modes, gestures, metaphors and terminology exist and will inform cognitive interpretation.

It has already been argued that as long as any African music manifests the conventional concepts and configurations of pitch and rhythm, no redeeming agenda is served by avoiding the conventional symbols of musical writing that make sense of African sonic expressions in global scholarship dialogue. In instances where serious distinctions or differences occur such as the representation of melorhythmic tones, a special case for representing levels of tone in writing becomes defensible[8]. It is further argued that any scholarship inventions (which in any case are not realistic representation of African indigenous music knowledge manifestations), also intellectual procedures and research methodologies that fail to position original African intellectual template before visiting extraneous literature and theories are disingenuous, modern mental colonization. The African learner, whose modern intellectual emancipation is still subjected to the feudalistic scholarship capitalism of the Northern Hemisphere, remains disadvantaged. At the same time, the masterful, original musical arts genius of tradition is abused, although being expropriated and travestied for ego-driven scholarship agenda. On the specific issue of transcription, therefore, it is important that the learner being groomed for participation in the global scholarship arena, particularly the African learner, is not disabled by mentally subverting experiences in the classroom. Transcribing African music in strange, automated, un-emotional notation inventions or metric oddity is dubious construction of difference (Agawu, 2003). It implants on the consciousness of the learner that African musical systems must be abnormal, fringe musicality. An African learner, from kindergarten to postgraduate, could begin to feel culture and human complex, definitely inferiority complex, which generates mental and behavioural dissociation with her/his own culture. A non-African learner being introduced to African musical arts could, on the other hand, begin to feel culture complex, definitely superiority complex, with the associated mental disposition that handicaps cognitive perception, experiencing and representation of African cultural arts expressions.

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[8] See Volume 5 of this series on *Theory and practice of modern African classical drum music.*

A discussant that presents a perfectly normal African melody in a strange notation system must surely be deemed absurdist. The argument about staff notation being Western fails to note that the African learner is already submerged, mentally and materially, in other indices of the mental civilization of the Northern Hemisphere that have been inevitably adopted to facilitate culture contact and global exchange, also mutual understanding, irrespective of entrenched gross inequalities appertaining. Conventional alphabets are used to write and read African languages, with necessary orthographical modifications. Neither sense nor meaning becomes much distorted when the written mode is transformed into vocal sound. So it is with music, especially African music that is pragmatically negotiated in creativity and performance. Difference should not be celebrated for the sake of caprice that disadvantages learners or audience.

The alternative notational systems being promoted so far (Kubik, Koetting, Berliner, Knight, and Tracey et al.) have grossly misperceived, thereby mal-representing, original African creative philosophy, structural logic, sonic facts, interpretative dynamics and basic presentation behaviour. Rhythmic sensibility as well as sensitivity in African performance practice is quite fluid. For emphasis, music for the indigenous African is sonic dance; and dance is visual music. Any person confused about the symbiotic relationship should watch the flexibility with which dancers pulse, phrase and engage with eurhythmic subtlety, the nuances of seemingly “precise” rhythmic configurations.

A perceptive African dancer easily synthesizes in a single choreographic display, the significant structure, that is, the motional unity of the concurrent thematic layers of ensemble music. The dancer is a visual evidence of the unity in diversity that underpins the apparent complexity of African, multi-layered ensemble configurations.

The unwritten “textbook” of African music is the instructive theatre of performance, which is tacitly preserved in the memory of successive knowledgeable culture-inheritors. An African piece conceived for any form of activity, theatrical or otherwise, and which comes to life in the public domain, has a conducting pulse system (latent or articulated separately). Other features include standard metric framing, flexible presentation form that could be event-recommended, normative performance practice, and grammar for the formal development of themes. A public presentation manages sequenced tension and release, leading up to a cathartic finish marked by a cadence indicator. Laments and some private music types that do not implicate dance and other theatrical activities could have standard procedure or be aleatory compositions, for psychological/therapeutic intentions.

It is imperative that an open-minded person intending to learn about, or glean authoritative data from researching any product or process of African indigenous knowledge systems, particularly the musical arts, should first visit the traditional site, to be thoroughly inducted into the fundamental indigenous knowledge base. This will reduce chances of becoming mentally blindfolded, or outrightly brainwashed by the prevailing scholarship regulation that pre-requires perusing literature sources before contact with the actual knowledge authority in the field. Misinformation in published literature on African indigenous knowledge systems prejudices the mind of the inchoate scholar-researcher, and invariably results in prejudging field evidence that might be contradicting a published 'authority'. The authoritative knowledge imparted by appropriate cultural practitioners as well as the personal analytical-deductive enterprise of the genuine researcher engender intellectual emancipation, and equip the student/researcher with tools to sort cultural truth from published fallacy, thereby rectifying defective knowledge. Otherwise learners, African and non-African, will continue to be mentally intimidated, slavishly perpetuating invalid scholarship misrepresentations of Africa.

The unwritten theory and science of the musical arts in African cultures have over generations been constructed, systemized, and passed on by ingenious African music ancestry. Such latent knowledge is authoritative, and over-rides the conjectures of any modern investigator or prospector. It is the abiding taproot from which original identity and enlightenment as much as new directions in musical creativity and expressions could be advanced for contemporary global dialogue of cultures. African musical arts study needs humble innovators who feel privileged to partake in the task of unravelling as well as advancing the perfected wisdom already spun in the loom of sound by profoundly gifted ancestors. The task of modern learners and explicators of oral culture is then to find the appropriate keys to open the sonically-socially encoded wisdom, and to humbly read as well as reason with non-tinted penetrative lenses, the abiding knowledge lore. Thereafter, findings can be expressed in manners that respectfully edify the original.

So far, many scholars in African musical arts studies have demonstrated the wisdom and roar of a lion. Contemporary and future African music scholars should cultivate the wisdom of the ant along with the trumpeting of an elephant. A lion devours fellow animal lives that are at the surface, and, thereafter roars with the energy expropriated from fellow beings. The ant burrows into the soil, thereby enabling the fertilization of the earth (wisdom) for the benefit of all living things including self.

A re-orientation of attitudes and methodologies is urgent in African musical arts studies; to accommodate enlightened cognitive discourse on why and how the original, African musical arts manifestations appear dark at surface impressions, while profound humanly colours illuminate the inside. The chase for academic empires that produced jaundice-ingrained trophies should now be eschewed. The treasure of African musical arts lore survives, abundant, to be unravelled and processed for wider human enrichment.

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ANALYTICAL PROCEDURE IN AFRICAN MUSIC: SOUNDING TRADITIONAL SOLO AESTHETIC

The four flute poems for this discussion of analytical procedure in African music are the performance-compositions of Katsube Nwongolo, of Nande, Congo, on the end-blown, notched *nyamulera* flute with four holes.[1] Hugh Tracey's field note describes the music as

> Herdsman's tunes from the highlands on the eastern border of the Congo where the hills run alongside the great western rift opposite the Ruwenzori Mountains. This remarkable player was a somewhat 'simple' herdsman … and has developed, they say, a distinct style of his own. He is inclined to hum while he plays and his voiced notes can be heard forming a celeste with those of the flute. (Hugh Tracey, 1952)

Musical arts creations that are distinctively African derive from systematic structural logic. Valid theoretical norms guide creative thinking and compositional idioms even when the process foregrounds spontaneous group creativity. The African philosophy of life and rationalizations about the universe are embedded in structural-formal formulations. As such, the recognition of the intellectual authority as well as the artistic-aesthetic expectations underpinning African mental arts systems are prerequisite for informed modern analytical processing. This discussion gives primacy to African intellectual perceptions, thereby analyzing the African mental product under study on its own theoretical and structural (musicological) terms. Arguing an Africa-specific analytical procedure does not invalidate discussing the common grounds of musical thinking and structuring that the African music corpus shares with the music of other world cultures and genres – classical, indigenous and popular. Situating African indigenous musicological imperatives in global musicological discourse therefore warrants recognizing and using terms that are already conventional for concepts, phenomena and elements that are as authoritatively African indigenous as they are European classical. The analytical mode adopted (sometimes metaphoric and integrative) and the key terms are authoritatively, even if not exclusively, indigenous to African musical arts thinking, creative manifestations and cultural discourse. In this analytical procedure the contemporary imperative of employing appropriate conventional tools and terms of European classical music documentation and discourse is therefore inescapable for contributing the humanly conceptual and musicological genius of African musical arts lore to the enrichment and regeneration of global music scholarship, composition, education and therapy.

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[1] The flute tunes are to be found in track 12 of the CD (SWP 009/HT 03), **On the Edge of the Ituri Forest, northern Belgian Congo, 1952**, (duration 5:43 minutes). The CD is one in a series: *Music as an Endangered Species*, released by the International Library of African Music, Rhodes University, Grahamstown. The field recordings contained in the album were made by Hugh Tracey in 1952. They are the first four pieces in the CD accompanying this Volume.

Indigenous creative theory, structural-aesthetic models and analytical discourse

The discourse positions indigenous analytical procedure and projects the same to contemporary musicological scholarship. It starts by arguing some of the philosophical-theoretical tenets and the creative logic that prescribe content in African musical arts practices and which are relevant to the analysis of Nwongolo's flute music.

The centrality of intention and meaning: Context mediates artistic-aesthetic content, and prescribes form. The extra-musical intentions, as well as the nature and scenario of activities in a context, recommend structural conformation in the African musical arts milieu. Abstract conceptual sensitizations and formulations make equal contributions. Music may celebrate leisure, where leisure implicates crucial human-social connotations, as in Nwongolo's flute music. Israel Anyahuru, the most theoretically articulate of the indigenous mother musicians with whom I have studied, noted that context is of consequence to the processing of creative ideas, materials and performance protocol. He taught that musical sense (idiomatic correctness) is approved in terms of contextual appropriateness (societal and human meaning). The cognitive musicological study of African music must then reckon with the creative intention and the contextual meaning that inform structural-formal formulations. The critical markers of creative theory that inform musicological perception and analysis include:

The fish-bone principle of textural and formal unity: Onuigbo Nwadinobu is an Igbo indigenous environmental aesthetic arts expert (an *upa,* wall paint-drawer) as well as a celebrated singer-composer in her community. She explained the fish-bone motif as an idiom of formal unity in her *upa* paint-drawing. She discusses the fish-bone concept in creativity as a structural thread that binds or inter-connects other structural/formal components or sections of a composition (visual or aural) in the African creative and performance arts grammar and syntax. A composite African creative arts product – music, dance, drama or drawing/painting – often attains cohesion through structured interdependence of distinctive but interacting thematic units. In the musical arts the fish-bone could link sections or episodes of a product in a formal axis. It could also function as the thematic pillar, such as a pulse layer, that unites the other textural layers or components in a vertical plane. In paint-drawing it could be a realistically depicted fish-bone (Fig. 1).

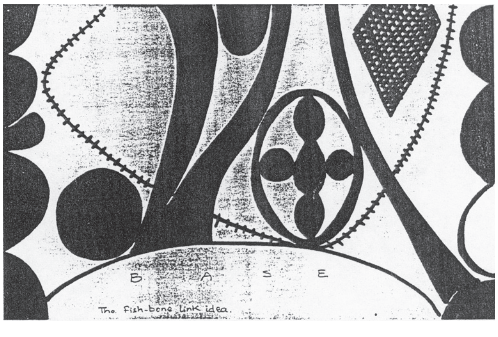

Fig 1. The Fish-bone creative concept. [Reconstruction sketch by Doris Weller from photograph of original Upa, mud wall paint-drawing, finger technique, by Onuigbo Nwadinogbu 1993.]

Role definition of ensemble layers:[2] It is common practice in African ensemble music that every instrument or a combination of two or more instruments could share a distinctive assigned theme in any durational ratio. An ensemble theme would normally exhibit coherence in isolation, and serve a peculiar ensemble role. Such an independent ensemble layer must be harmoniously compatible with the other independent themes sounding simultaneously with it. The ensemble role of a theme determines its structural character.

The ensemble thematic cycle:[3] In African indigenous music theory, co-acting ensemble themes could be of different lengths and exhibit peculiar motive/emotive energies. An aggregate of the thematic lengths constitutes the basic ensemble form as well as the significant sound – the ensemble thematic cycle (ETC) – which also implicates an harmonic block. The development or extension of the significant sound of a piece then is a process of exponentially recycling the multiple-themed ETC along with its harmonic sense. The development of the piece then entails simultaneous but independent internal or external variations taking place in the various co-relating ensemble layers. The liberty to develop a theme within an ensemble is not random or frivolous but conforms to cultural idiomatic grammar. The scope of developmental freedom depends on the musical role that is played by an instrument or voice in a given ensemble type.

The relativity principle: The principle of relativity informs performance practice, as well as music instrument technology in African music. It is a creative enactment of the African philosophy and rationalization of life. Obsession with precision and regimentation or control generates stress. The African philosophy of life champions the principle of individuality in conformity. No two naturally created beings of the same species are exactly the same in quality and appearance. This invalidates the academic notions of excellence and the obsession with precision in the configuration or measurement of African musical arts thought, conformation and products. As such, focusing research technology on proving the preciseness of timing, tempo, starting pitch or anything else in the jargon of the precision mentality could just reflect fanciful scholarship. It concocts and imposes some inapplicable intellectual inventions on African humanly theoretical principles. The intervallic structure of the scale of a melody instrument type or the tone row of a melorhythmic instrument type is, of course, normatively standard. It is a strong marker of cultural music identity, and must not be compromised, otherwise the cultural music sound would not be achieved. Hence meticulous attention is paid, in indigenous procedures, to the tuning of instruments during construction, as well as before and in the course of performances. The process of tuning could also be artistically and aesthetically, as well as meaningfully structured into the introductory section of a performance. Consistency of the quality of the intervals of a cultural scale or tone row is as far as precision goes. Any two instruments of the same type and species could commonly have different starting pitches, and yet conform precisely to the same internal scale/tone-row structure. The music will also automatically sound the same. Starting pitch is often sensitive to the mood (of the musician and the context), or is recommended by the convenient voice range of a solo performer, or the average voice range of persons singing as a group. The starting pitch of a known piece of music, vocal or instrumental, as well as the metronomic speed for its performance, is thus relative. Tempo markings or pitch measurements in the transcription and analysis of a recorded African music performance can, therefore, only be relative, a variable that guides but would not determine the speed or tempo, should the piece be performed again, even by the same artistes. The relativity principle is relevant to functional aesthetics –that is evoking and interpreting a desired mood in a performance on instrumental music. Israel Anyahuru (interviewed 1976) explains how relativity informs gender-based rationalization of emotions or sentiments in music: "*Ukom* drum row[4] that is tuned too high or tense is not suitable; it will sound too emotionally hard for feminine sentiments. I consciously tune my *ukom* [keyboard instrument] to be appropriately calm. The emotional ambience evoked by my tuning sensibility makes me more in demand than other *ukom* mother-musicians." The relativity principle also has implications for **performance-composition** in terms of developing the **significant sound** of a piece. Performance elaboration or re-creation of the essential sound of a known piece is not fixed or precise. It is relative to the contingencies of a specific contextual performance, including the prevailing emotions as well as the creative genius and mood of the performer/s.

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[2] See Nzewi, Meki, 1997. *African Music: Theoretical Content and Creative Continuum* for the discussion, with graphic illustrations, of the role concept of ensemble layers and how they relate in African musical grammar.

[3] ibid.

Performance-composition: This defines creative spontaneity, and sensitivity to context in performance practice, that is objective composition. It is derived from the African precept of re-performing, to regenerate the norm with sensitivity for variable contextual contingencies. It equally compels exercising individuality in the consciousness of the community, that is, negotiating cultural norms with individualistic sensibility. As such, developmental logic in the African intellectual scheme rationalizes growth as an exponential advancement of experience that must not obscure the fundamental nature. Development must not radicalize any stage of knowledge otherwise it would traumatize psychic equilibrium and cultural/human identity. Thus every piece of music is commonly recognized by its significant sound (melodic, harmonic, textural identity) and formal model (presentational format). However, the contingent human, contextual and environmental variables of every performance occasion must shape the artistic-aesthetic reformulating, and thereby varied experiencing of the known. Performance Composition makes a point of identifying the significant sound/dance as a necessary point of departure in the structural/formal analysis of the continually creatively re-negotiated content – the basic structural-formal sense and meaning – of African musical arts products. It is a human and nature-sensitive creative philosophy. A performance product must then be studied as a specific situational artistic-aesthetic re-composition, and therefore an advancement of creative potential.

Plate 1. Katsuba Nwongolo. (Courtesy Hugh Tracey, 1952)

Gender rationalizations: African creative thoughts in the musical arts reckon with gender sensibilities with respect to musical instrument technology, sonic ambience and ensemble role, and also with performance tempo, intonation, textural character and aesthetic quality. Indigenous terminology identifies sounds of instruments and voice parts as feminine or masculine. The roles and characteristics of ensemble instruments are discussed in gender terms, so that, for instance, the "mother" marshals, and the "father" marks the pace. The components of basic vertical harmonic thought (the principle of a dyad or triad, for instance) have gender references, so also the hierarchical ranking of ensemble instruments. Two species of the same instrument type that are paired to share an ensemble theme are spoken of as female and male with respect to size, pitch/tone level and timbre quality. The strong presence of gender consciousness in African musical arts discourse makes the conventional term "master", as in master musician/instrument, a misnomer. The term master does not convey the African concept of exceptional creative intuition and sober musicality often associated with the indigenous artistic leadership role. Motherhood connotes fecundity, management and nurturing mandates. The "mother" instrument is the principal instrument in the ranking of ensemble responsibility. The term denotes the most imposing in size, sonic potential and coordinating authority. The mother instrument directs the ensemble, manages the emotions and the spirit of all categories of participants, and marshals contextual activities in event-music types. African philosophical and discursive perspectives therefore inform the preference for the term, "mother-musician/instrument" in the place of the Euro-/America-centric connotation of master musician/instrument. The African concept of mother musicianship implicates the additional extra-musical distinction of thorough knowledge of the anatomy and syntax of an event-music context.

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[4] *Ukom* orchestral music, which has six movements, is conceived and performed for the combined funeral and canonization ceremony of a meritorious adult woman in the Igbo Society of Nigeria. See Nzewi, 1977: *Master Musicians and the Music of Ese, Ukom and Mgba Ensembles in Ngwa, Igbo.* Belfast: Queens University Ph.D. Thesis; and Joshua Uzoigwe, 1998: *Ukom: A Study of African Musical Craftsmanship.* Okigwe: Fasmen Educational & Research Publications, for a full analytical presentation of the philosophical, contextual, compositional, musicological and performance study of *ukom* orchestra music.

The principle of complementarity: In African creative philosophy, no entity is complete in isolation. Whatever exists needs a complement. The philosophy guides thematic constructs in the musical arts melodic/melorhythmic statements as well as ensemble roles. Thus two instruments of the same species but of different sizes or types may be paired to produce one essential ensemble theme. In African responsorial structures, the chorus section is more structurally and semantically important than the solo section or singer. One completes the sense of the other. Often the chorus section is conceived to frame the metric sense and structure of a theme as well as denote the significant sound of a piece. The chorus also structures the significant dance motif. Hence a dance goes on even when the soloist is absent or silent or improvising/extemporizing.

Developmental idioms and aesthetic codes: Israel Anyahuru, with regard to the fallacy concerning repetition in African music, warns that: *Anagh ano n'otu mkpo nkwa* ("a performer of integrity must not remain on, that is be repeating, the same musical statement"). This teaches that developmental revision of the gestalt of a significant musical statement or quality is the mark of the mother composer. The aesthetic canon rides on the quality of such subtle enrichment. Critical listening and observation then becomes imperative to glean the distinctive African aesthetic discipline basic to developmental grammar. Aesthetics is also coded in performance interactions, sonic, acted or verbally articulated. The philosophy and practice of development in African indigenous music then primarily programmes growth that is reckoned as exponential re-generation of significant experience or an invention that extends significant experience.

Indigenous analytical discourse

There is a strong analytical discourse in African indigenous music conventions. Research literature in African musical arts has not cognitively engaged with eliciting the verbally transacted or the symbolically or metaphorically encoded nature of the indigenous analytical mode and critical language. Harmonic and melodic idioms, the procedure for thematic/textural structuring and development and aesthetic experiences are discussed outside performance contexts. There may be cultural peculiarities in various African cultures, though.[5] The language of discourse could be music-specific, metaphoric or non-verbal. Dance, for instance, is a primary non-verbal indigenous language of musicological analysis, which is practical and interactive, and also inspires creativity. The African health, metaphysical and musical arts sciences involve mathematical configurations. Melodic structures and instrumental combinations are reasoned in duality. The harmonic scheme implicated in melodic and harmonic thoughts on the keyboard instruments in the Igbo culture of Nigeria is discussed in triadic terms of low, female voice (*nne olu*) high, male voice (*oke olu*) and the voice in-between (*agbalabo*). This is organically represented in the arrangement of the keys and scale of the highly structured music of the tuned drum rows: *ese*, *ukom* and *mgba*.

The visual-graphic analytical model

The following musicological analysis of Nwongolo's flute music takes cognizance of the fore-grounded African indigenous musicological frame of reference, and will rely on the visual-graphic analytical model.[6] In this exercise:

- An upper-case letter represents an instrument, e.g. F for flute.
- When two instruments of the same species but different sizes, implicating a difference in starting pitch/timbre, share an essential ensemble theme, the instruments are represented as **F1 + F2**.

A complete thematic statement serves as the basis for melodic and development analysis, so that:

- The lower-case letter **g** represents an ensemble thematic gestalt. **Fg** would then represent a flute theme.
- A thematic gestalt could be made up of thematic fractions: phrases and fragments structured as complementary subunits. Such component phrases/fragments constituting a theme or its subunit, and which share identical features will be symbolized as **g1+g2**. Further internal fragmentation or reconfiguration will be represented as **g1a+g1b**.
- Contrasting phrases that constitute a thematic statement will be represented as **g + h**. New, independent themes introduced in the body of a composition are given

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[5] The Igbo model and terms are discussed at length in *Musical Practice and Creativity* (Nzewi, 1999).

[6] This analytical model is discussed and illustrated in Chapter 4, "Musical Creativity", of *Musical Practice and Creativity*. A mathematical analytical model deriving from rhythm and Ghanaian drum ensemble music is available in: Willie Anku: *Structural Set Analysis of African Music* vols. I & 2 (1992/1993). Legon: Adowa Soundscape Productions/Bawa Soundscape Productions.

alphabetical symbols in the serial order, **j, k, l.**

- A theme played by another ensemble instrument is given another letter name, so that **Xg** could represent a xylophone theme.
- A thematic unit or subunit implicates melodic and/or harmonic ideation.
- The sign **x**, is the Index for Composing Variations. It is a structurally significant aesthetic energy code in African musical thought and psychical perception. The rate and degree of development of x, that is exponents of x, as variants of a theme, mark the intensity of artistic re-configurations, aesthetic energy and psychical affect. An indigenous African music audience often responds behaviourally to the intensity of affect (denoted in visual-graphic analysis by the degrees of x – x1, x2, x3 ...).

> In Igbo music theory, as the [mother] musicians figure and say, variations on a theme are limitless and do not usually come in a specifically predetermined order, especially since variations are, to a large extent determined by spontaneous contingent factors of traditional creativity which could be musical, emotive and/or contextual ... As Israel Anyahuru, an Igbo [mother] musician, put it "whatever variation comes to your 'cognitive' hands" in a performance situation "you play, as long as it matches". (Nzewi, 1977, Part 2)

> So that if "x" is taken as the index for composing variations, that is a variant gestalt or part thereof of a given fundamental theme used in the compositional development of such a fundamental, [then] x1, x2, x3, x4, x5 ... represent an infinite range of selections of variational indices on any given theme. (Nzewi, 1991:102)

If a theme is given externalized developmental treatment, in such a manner that the exponent of x becomes any number of bars longer than the significant thematic length and sound, an exponential index of x would still be used and discussed accordingly. Normatively, the performer-composer will return to restate the fundamental thematic gestalt at any point in performance time.

The visual-graphic model enables statistical tracking of the structural-aesthetic activities in a piece or part thereof that corresponds to the degree of aesthetic development. The quantitative imaging of the progression of an ensemble harmonic block, as well as the density of developmental activity in respective ensemble parts, is depicted visually.

Analysis of Nwongolo's four pastoral flute poems

Each of the solo pieces represents a composite poetic metaphor that compels independent microanalysis. The pieces are identified as Flute poems 1, 2, 3, 4, according to the order in the CD, for purposes of transcription and analysis. The analytical details presented here are specific to the recorded performance-composition in the CD, which model the pieces and style.[7]

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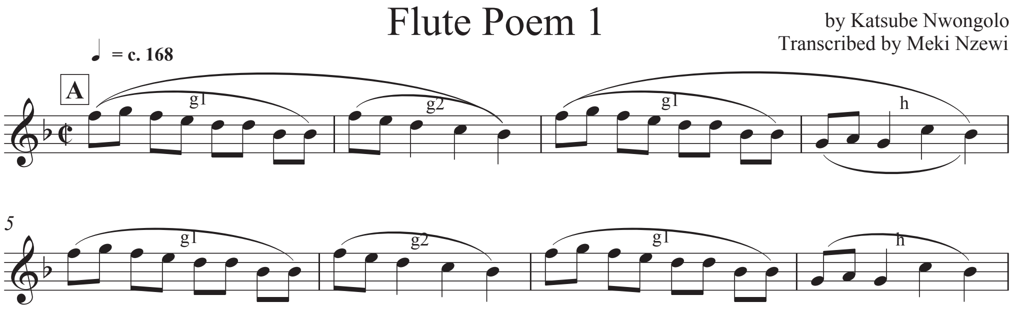
[7] The flute poems can be performed as solo renditions for modern concert presentations on the flute or any other preferred wind instrument. They could also be accompanied or arranged for a combination of instruments.

The structural and aesthetic conformations of the indigenous musical arts of Africa have peculiar features that often elude researchers who adopt a Eurocentric mental mindset and search lenses. The form and theatrical activities of an event-music context impact on creativity. They are, therefore, critical to cognitive analyses of the innate structural/formal features of music and dance. Nwongolo's flute poems provide models for the analytical sampling of creative intention and intellection in the music event (absolute music) category, which inevitably still encode societal-environmental texts. The pieces communicate poetic elegance in terms of terseness of compositional grammar, sonic imagery, tonal voicing, structural craftsmanship, brevity of thematic idioms, formal symmetry, cathartic cadencing and overall expressive dynamics. Yet each piece has a distinct structural landscape, and sonic logic.

The speed indications in the transcription are relative. The key of F has been arbitrarily chosen for the convenience of representing the melodic range of the transcriptions within the conventional stave. The key of the particular transcribed recording is of no issue in the African principle and practice of the relative key. The African relativity principle provides that a Starting Pitch is only relevant to the particular flute used by the performer for the particular performance or the recording. The piece will sound musically the same with any other flute of the same species that has a different starting pitch, or indeed any other melody instrument starting on any pitch as long as the cultural scale and the range of notes are not compromised. The particular indigenous flute used by Nwongolo for the recording has the range of notes D-G1 in the key of F, eleven notes altogether of the diatonic scale, with the sixth degree of a diatonic scale (sub-mediant) as the lowest note.

It is necessary to comment on a general misrepresentation of African cultural scales. A cultural scale cannot be prescribed as pentatonic or hexatonic on the basis of an isolated type/piece of music or range of notes on an instrument. A corpus of different types of music in the culture must be studied to determine a cultural scale system. The Igbo of Nigeria, for instance, basically follow a diatonic scale culture. But any piece of music and any instrument may select any number of notes, and the octaves thereof, from the diatonic scale. There are also instances of chromatics in the basically diatonic scale sense. The Congolese flute type under consideration has octave duplications of the sixth, seventh, tonic, and second degrees of the diatonic scale. And yet, not all of the four pieces utilize the entire range of notes on the flute. Each flute poem manifests a unique syntactic-emotive grammar that evokes a different aesthetic environment.

Flute poem 1 (Ex. 1)



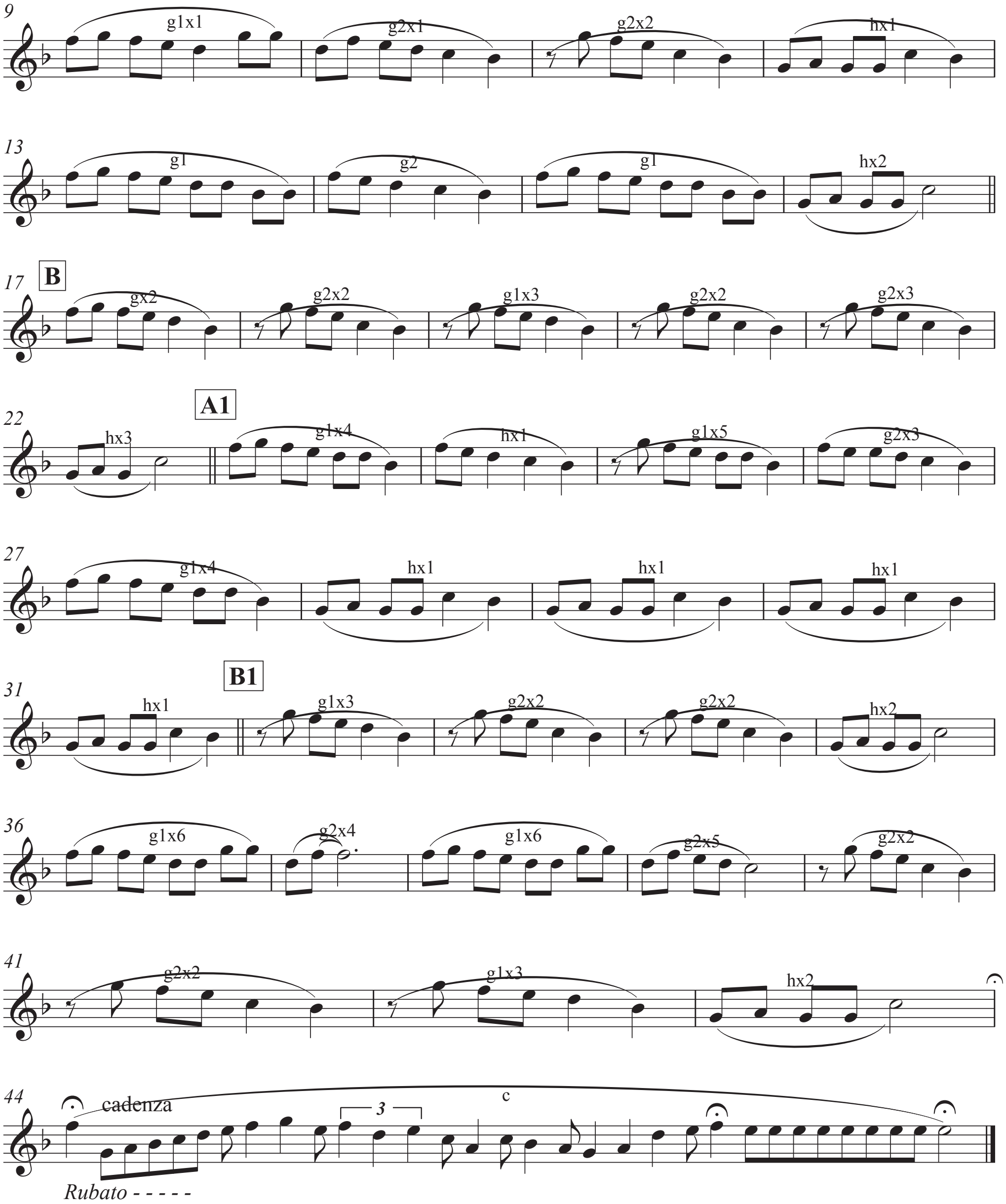

9
g1x1
g2x1
g2x2
hx1
13
g1
g2
g1
hx2
17
B
gx2
g2x2
g1x3
g2x2
g2x3
22
hx3
A1
g1x4
hx1
g1x5
g2x3
27
g1x4
hx1
hx1
hx1
31
hx1
B1
g1x3
g2x2
g2x2
hx2
36
g1x6
g2x4
g1x6
g2x5
g2x2
41
g2x2
g1x3
hx2
44
cadenza
3
c
Rubato - - - - -

Fig. 2

F: || g1+g2 | g1+h | g1 +g2 | g1+h | g1x1+g2x1 | g2x2+hx1| g1+g2 | g1+hx2 | g1x2+g2x2 | g1x3+g2x2 | g2x2+hx3 ||g1x4+g2 | g1x5+g2x3 |g1x4+hx1| hx1+hx1+hx11\|g1x3+\g2x2 | g2x2+hx2 | g1x6+g2x4 | g1x6+g2x5 | g2x2+g2x2 | g1x3+hx2 | c ||

Metre: Common time (4/4)
Melodic range: An octave – supertonic to supertonic

Length: 44 bars. The last bar is a rubatic and florid cadenza that is not thematically oriented.

Harmonic scheme:[8] Thematic motifs have intrinsic harmonic implications, which could guide the arrangement of the piece for a European classical ensemble or piano accompaniment. A player may also wish to perform any of the pieces with indigenous instruments such as the single membrane drum, bells, shakers etc. The harmonic rhythm basic to the fast pace of the piece is essentially one or two chords per bar: g1 evokes I-IV; g2 = VI-V7; h = V7. The exponential degrees of the index for composing aesthetic variations further alter the chord qualities such that g1x1 = II7, g2x2 = V7, g2x3 = II7, g2x4 = VI, g2x5 = VI-V, and hx2, hx3 = V.

Form: The piece is in four sections: || A | B | A1 | B1 | cadenza ||

General musicological features: The vibrant, ringing urgency gives the piece the character of an environmental reveille. It is a monothematic composition with an identifying four-bar theme in two subunits. The first subunit lasts for two bars, and consists of two related, descent-oriented fractions or phrases (g1 +g2). The second fraction ends on an anticipatory 4th degree of the scale. The consequent subunit, g1+h, (bars 3 and 4) completes the full thematic statement, ending with a contrasting fraction (h). The four bars constitute the basic ensemble thematic cycle (ETC) for composing the piece. Fraction h ends with a suspense closure, on the same harmonic notes as g2, but with a distinctive character because of the disjunct motion. The fish-bone motif (Nzewi, 1997: 49 – Fig. 1), h, unifies the piece formally.

Each fraction or its exponential variant lasts for a full bar. The opening motif fraction, the call g1, occurs sixteen times, accruing six significant variations (g1x1 to g1x6). The first answering or complementary fraction (g2) occurs sixteen times, and accrues three significant variations (g2x2, g2x4 and g2x5). The second exponents of g1 and g2 (g1x2 and g2x2) are psychically significant in introducing the quality of inhaled shock rhythm – a high, elliptical, off beat attack with exhaled melodic descent. Shock rhythm, in common or compound time configuration, is a subtle therapeutic structure in the health science intention of African musical arts structures. Shock rhythm is often marked by tonal or pitch accentuation. It generates a psychophysical affect that often prompts translation into movement/dance. The g2x2 and g1x3 variations are used further, in a developmental sequence (bars 18-21, 32-34, 40-42).

The fish-bone motif (h) occurs eleven times, and accrues three variations. Variations hx2 and hx3 are two versions of a significant variation that is restful. The first (hx2) marks the end of the exposition (bar16). In bars 22 and 43, hx3 and hx2 respectively conclude tension-driven developmental sequencing of versions of g1 and g2 (bars 18-21, 41-43). The final appearance of hx2 defines the formal end of the piece, followed by the cadenza. The emphatic repetition of the fish-bone motif, for four bars (28-31) almost midway through the piece, anticipates a closure, which is avoided by the absence of fading. Repetition of a significant theme or fraction, sometimes with fading, is a common, soothing device for ending a piece in African indigenous music.

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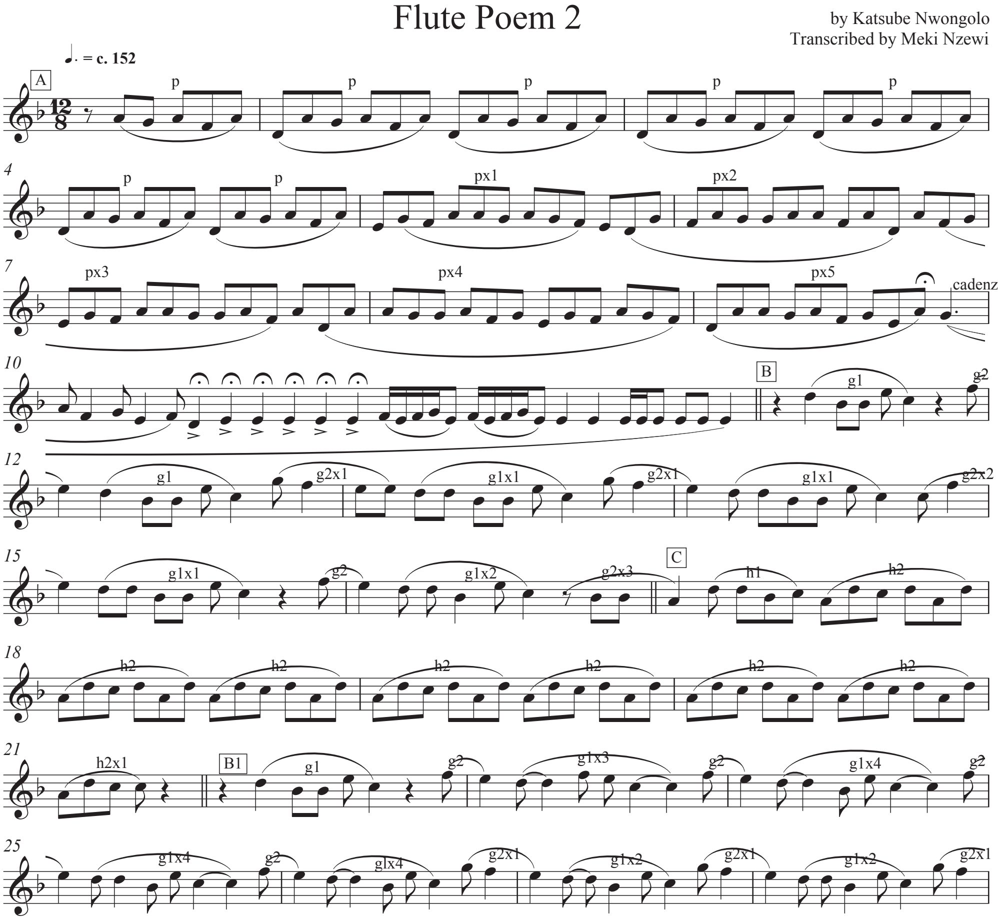
[8] The harmonic scheme derived here is neither definitive nor necessarily cultural, should an attempt be made to arrange the pieces for any contemporary ensemble preference. Any performer is free to attempt personal interpretative nuances in solo playing or with preferred accompaniment/complementary performer.

Sections of the piece are demarcated by the restful version of the fish-bone motif. Section A more or less recycles the opening statement (ETC = g1+g2+g1+h). The African indigenous compositional procedure of repeating a theme one or more times is intended to imprint its sonic essence in the consciousness of the listener before developmental incursions, “fissions”, or excursions, “accretions”, occur (Nzewi, 1991:102). The B section is marked immediately by the inhaled exponents of g2 that give the same thematic fraction an enhanced aesthetic affect, as denoted by the variation indices of x. Section A1 combines elements of A and B, incorporating the evaded cadence suggested by the repetition of the fish-bone motif. The final section, B1, introduces two peculiar exponents of g2 (bars 37 and 39) marked by long notes on the tonic and the fifth, respectively. A feeling of finality is teased in bar 37. The recapitulation sequencing of the sportive, inhaled therapeutic versions of g2 and g1 (bars 41-42) is resolved in the last, concluding statement of the fish-bone (43). The cadenza, c, becomes a cathartic home run after the tense sequences of elusive cadences and inhaled shock rhythm structures. The cadenza pauses dramatically on the tonic, before a fast-tongued tattoo rests the sonic poem on a psychically open-ended, upper leading note.

Flute poem 2 (Ex. 2)


Flute Poem 2
by Katsube Nwongolo
Transcribed by Meki Nzewi
♩. = c. 152
A
p
px1
px2
px3
px4
px5
cadenza 1
B
g1
g2
g2x1
g1x1
g2x2
g1x2
g2x3
C
h1
h2
h2x1
B1
g1x3
g1x4
4
7
10
12
15
18
21
25

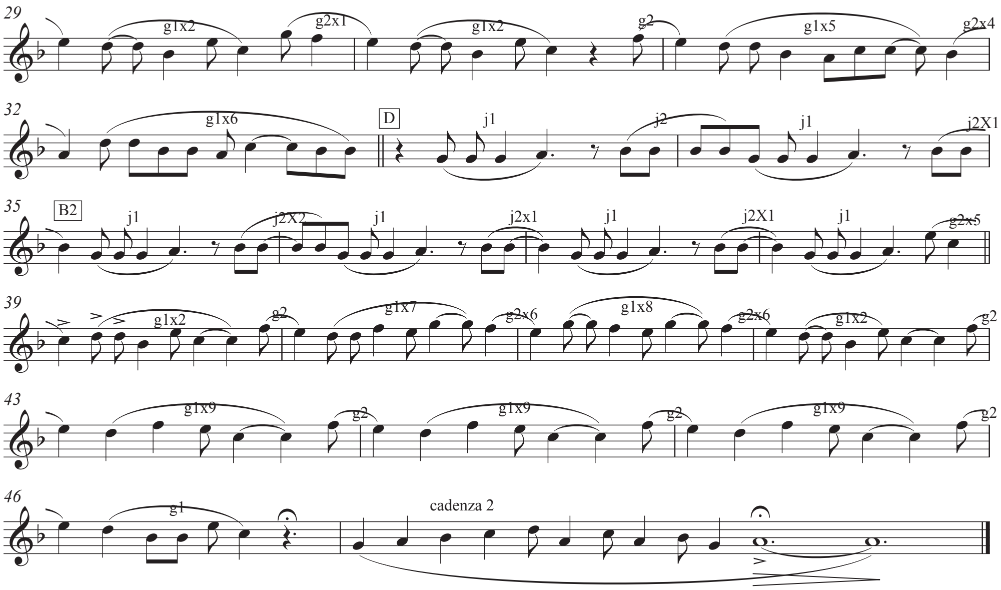


Fig. 3

F: || 7p + px1 + px2 + px3 + px4 + px5 + c1|| g1+g2 | g1+g2x1 | g1x1+g2x1 |g1x1+g2x2 | g1x1+g2 | g1x2+g2x3 | h1+h2 | h2+h2 |h2+h2| h2+h2 |h2x1|| g1+g2 | g1x3+g2 | |g1x4+g2 | g1x4+g2 | g1x4+g2x1 | g1x2+g2x1 | g1x2+g2x1 | g1x2+g2x1 | g1x2+g2 | g1x5+g2x4| g1x6||j1+j2 | j1+j2x1| j1+j2x2 | j1+j2x1 | j1+j2x1 | j1+g2x5 | g1x2+g2 | g1x7+g2x6 | g1x8+g2x6 | g1x2+g2 |g1x9+g2 | g1x9+g2 | g1x9+g2 | g1 || c2 ||

Metre: 12/8

Melodic range: Octave and a fourth

Harmonic scheme: P= VI; g1+g2 = IV-V; h= VI; j1+j2 = II-I

Form: The form is that of a Rondo ending in a short cadenza. || A (preludial, running dance introduction) || B (calm dance – fish-bone motif) || C (energetic dance) || B1 || D energetic dance) || B2 | |cadenza ||

General musicological features: In this piece, Nwongolo constitutes himself as a community ensemble, performing solo and chorus roles in a monophonic voice. It is a multi-thematic piece of which it could be said that, although the piece derives from abstract creative stimulation, the performance composer was envisioning choreographic interpretation. The underlying motional feeling of long triplets alternating with duple dotted beats that marks the rhythm sense of the theme for B section, particularly, suggest a majestic dance. The piece effectively programmes the African mood form of the energetic/tense balanced by the cool/calm sections.

The opening prelude, A, is in energetic mood, imaging a running dance with which the dancers enter the performance arena. The section exploits the lower range of the flute while the main body of the piece is performed in the medium and upper ranges. The preludial theme (p) has two nodal notes – the ground/pulse note (D) and the roof/bounce-off note

(A) – a fifth apart. This paints a sonic picture of a tonally graduated landscape undulating between the sky and the earth. The composer is a nomad who spends most of his life communing with the earth, the sky and the landscape, without losing his community psyche.[9] The prelude is concluded with a descending shock rhythm sequence (bar 10), followed by emphatic repeated notes, before a melodic flourish urges the imagined dancers to trot into formation. An emphatic pause ends the prelude. The dance proper starts at B.

The fish-bone motif, g1, is dominant, occurring 24 times with four aesthetic variants, three of which have significant pitch variations in the last section (B2). The fish-bone simulates the stabilizing voice of a chorus. It starts and ends the main body of the piece. The solo call (g2) sounds altogether 24 times with six aesthetic variants. It is crisp, open-voiced, and an incisive holler on the highest three notes of the flute, although two variants, in bars 31 and 38, drop to a lower register. The descending shock rhythm, ascending in g2x2, of the solo call makes the normally weak fourth beat emphatic, thereby giving the solo call poignancy.

C-section, starting at bar 17, is an energetic mood passage introducing a new theme (h) in two modes, h1 and h2, with h1 as a transitional fragment that announces the energetic mood dance motif proper (h2). This motif is an inverted echo of the preludial theme (p). The previous roof note becomes the ground note and vice versa, reversing the interval height to a fourth. The extended repetition of h2 is warranted by the significance of the dance theme. The strong beat followed by off beat impulses of the ground note generates a psychophysical affect that gives eurhythmic cadence to the African dance aesthetic. The section ends in a truncated bar (21), without compromising the pulse sense of the music and dance.

Section B comes back for 9 bars (22-32). In bars 31 and 32 the last two notes of the fish-bone motif are inverted (g1x5 and g1x6), with the solo calls correspondingly dropping down by a fourth (g2x4). Section D announces a second rhythm of dance theme, which is melorhythmic and simulates chorus (j1) and solo (j2) interaction. As in the first energetic dance theme, h, the thematic fragments, j1 and j2 are structured in symmetrical alternation to produce tense and earthy melorhythmic interplay. This gives a strong impression of flute drumming.

The third and final statement of the fish-bone theme in B2 (bar 39) is announced by the solo call and features significant developmental variants (g1x7, g1x8, g1x9) concluding with the basic fish-bone motif. The terse cadenza (c2) has an ascending scale motion countered by serrated interval drops in shock rhythm. A held and faded mediant note gives cathartic feeling to the closure of the piece.

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[9] Agawu discusses the centrality of the community ethos in the African world-view as well as transaction of life, and stresses the various manifestations of rhythm as a generic organizer of community psyche and artistic expressions, in Kofi Agawu, 1995. *African Rhythm: A Northern Ewe Perspective*. Cambridge: Cambridge Univ. Press. In the same volume, he explores the genesis and integration of art and life, based on the models of the Akpafu, Peki and Ho societies in Ghana.

Flute poem 3 (Ex. 3)

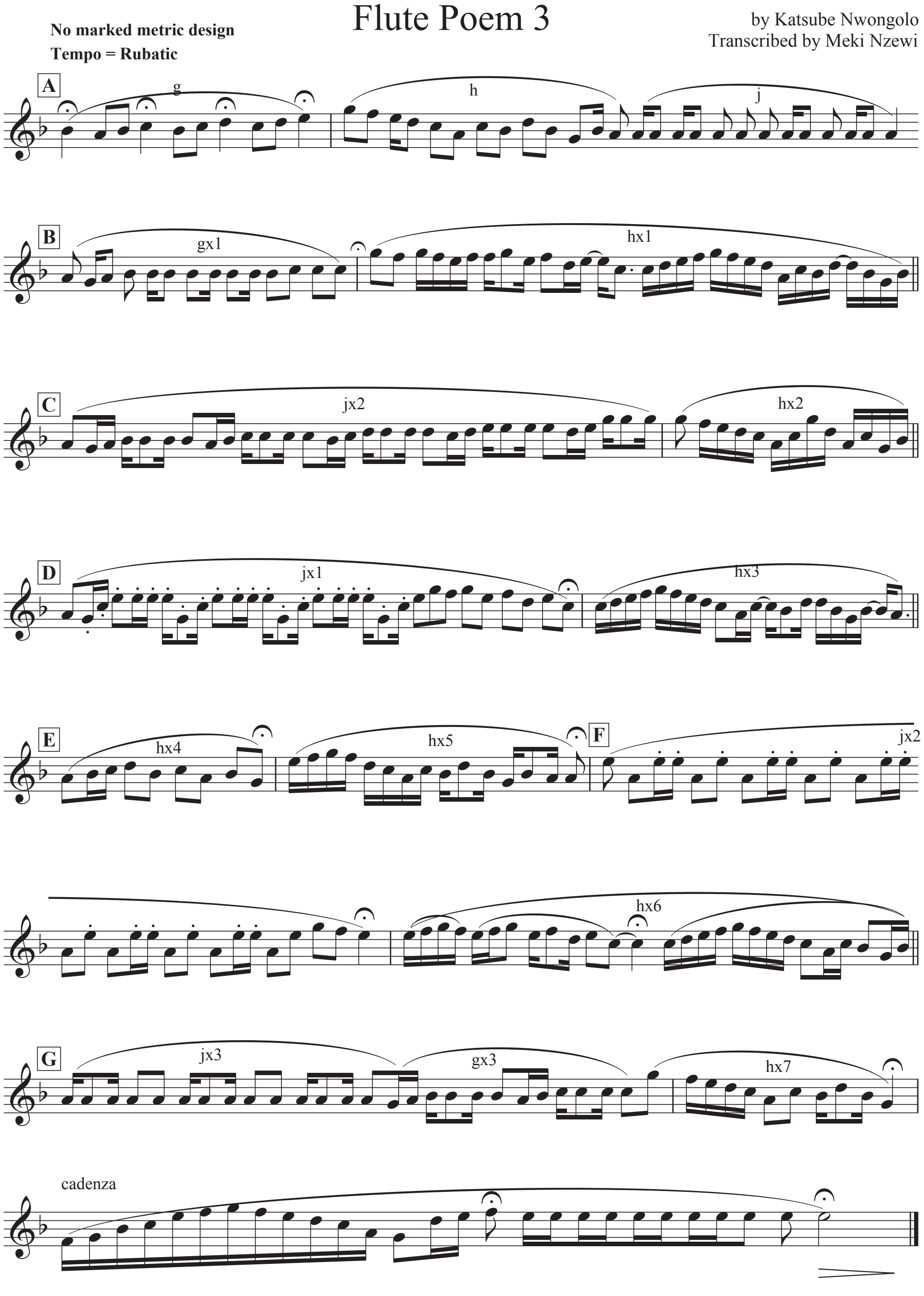

Flute Poem 3
No marked metric design
Tempo = Rubatic
by Katsube Nwongolo
Transcribed by Meki Nzewi
A
g
h
j
B
gx1
hx1
C
jx2
hx2
D
jx1
hx3
E
hx4
hx5
F
jx2
hx6
G
jx3
gx3
hx7
cadenza

Fig. 4

F: || g+h+j || gx1+hx1 || gx2+hx2 || jx1+hx3||+hx4+hx5||jx2||hx6+ jx3+gx3+hx7||cadenza ||

Metre: Free
Melodic range: Octave and a second F-G1
Harmonic scheme: (Not applicable)
Form: **||** Not marked || cadenza **||**
General musicological features: This piece has the nature and mood of a reverie. It is a coherently structured sonic poetry, alternating coolly rendered snatches of melodic elation and brisk rhythmic dance (jx1, jx2, jx3). The sonic terrain evoked by the piece gives the motive impression of dancing and gliding up and down, negotiating a chain of hills of ecstatic emotions. Every ascent experience is structurally varied sonic environment, while the descents are fresh aesthetic elaboration of the same sonic landmark – the serrated fish-bone motif (h). An ascent characterized by a sequenced motivic figure (g) or leaping dance theme (j) peaks at the top note of the flute. The descents on the fish-bone theme are frolicsome, gliding down a scale run of a seventh, before bouncing over an undulating contour of small intervals.

Altogether there are seven duplet statements, A-F. Each duplet constitutes the ascent and descent of a musical hill. Although the piece is rendered in an essentially rubato style, the third, fourth and sixth ascents have strict metric bearing, hence evoking dance capers. The fish-bone principle provides formal structural coherence.

The opening motif of the first statement (A) rises sequentially, and has a serrated, structure. A leap from the seventh degree to the top note of the flute range announces the basic fish-bone motif. The fish-bone motif is a descending scale run that moves into an undulating fraction. This opening statement ends on a fast-tongued tattoo on the mediant note. The ascent of the second statement, B, is brief, and in free rhythm, rising from the second to the fifth. A leap of a fifth lands on the supertonic peak, for a florid, frolicsome version of the fish-bone.

The third statement (C) rides on a danceable strict time, melorhythmic figure deriving from the rubatic second ascent. This essentially is a flute-drumming motif that sequentially ascends an octave, starting from the lower supertonic. The gliding scale figure connects to the descent-oriented fish-bone. D is a leaping dance statement reminiscent of the bouncing ground-to-roof note character of motif p in Flute poem 2. The polarity is a sixth apart and its rhythmic character is a melorhythmic transformation of the rhythmic structure of gx2, which generates a different eurhythmic feeling. A descending serrated figure concludes the dance spurt for a run of the third aesthetic version of the fish-bone.

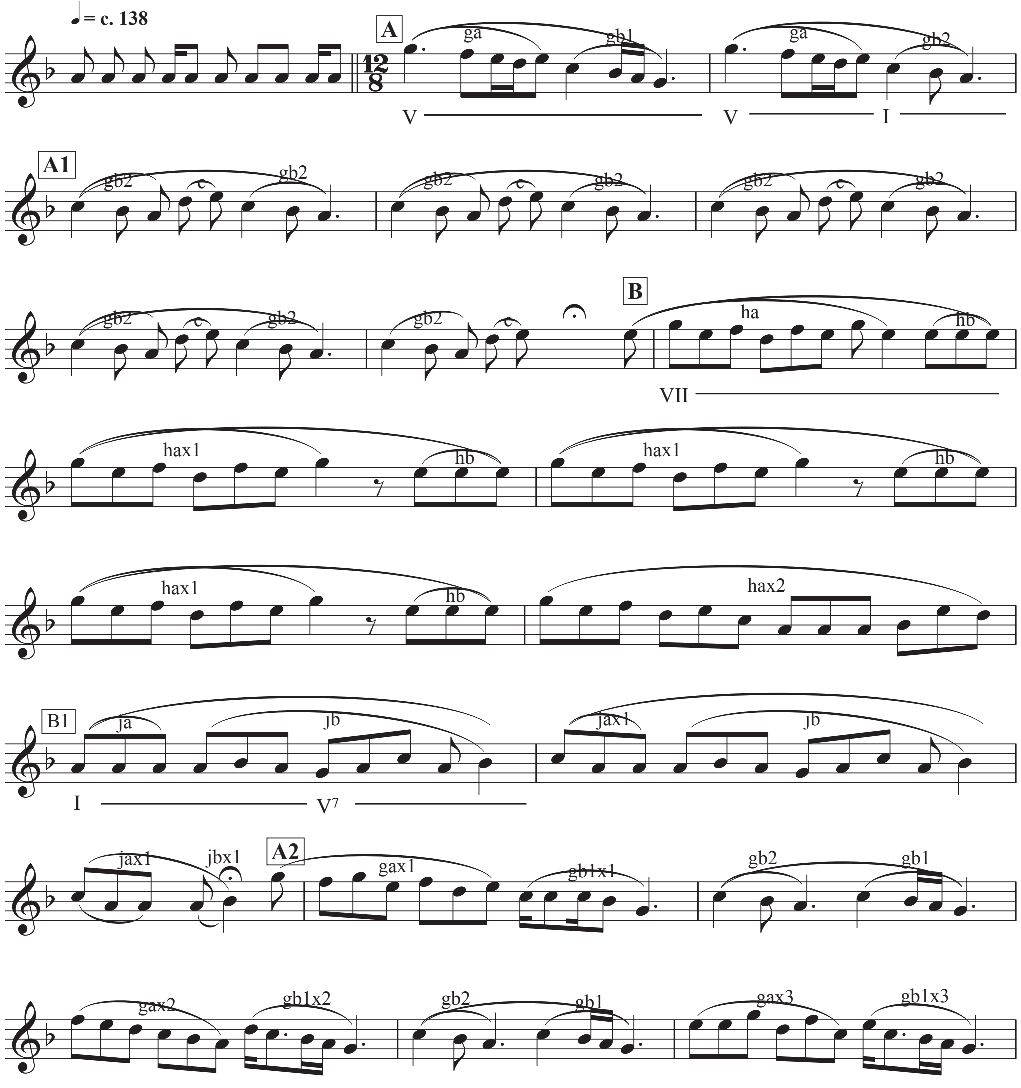
E starts with a brief bridging feeling in which the concluding figure of the leaping dance in jx1 is transposed a fourth down, before the fifth version of the fish-bone. F is another agile, leaping dance passage (jx2) rendered staccato. Only the roof and ground notes, a fifth apart, are used to produce the flute drumming effect. Then follows a familiar, frolicsome melodic flourish, reminiscent of hx1, which connects to the fish-bone variant. The balancing statement at G starts with an energetic flute tattoo (jx3) danced briefly on a mediant plain before ascending with a variation (gx3) which echoes gx2. The basic fish-bone theme closes this danced journey through a musical landscape. As the cattle settle in the kraal, a parabolic cadenza floats up and down the scale, and then leaps to a suspense-laden closure in the form of a rhythmic tattoo on the supertonic, ending with a pause that evokes a breezy dusk as the performer and his virtual audience drift into dreamy supertonic longings.

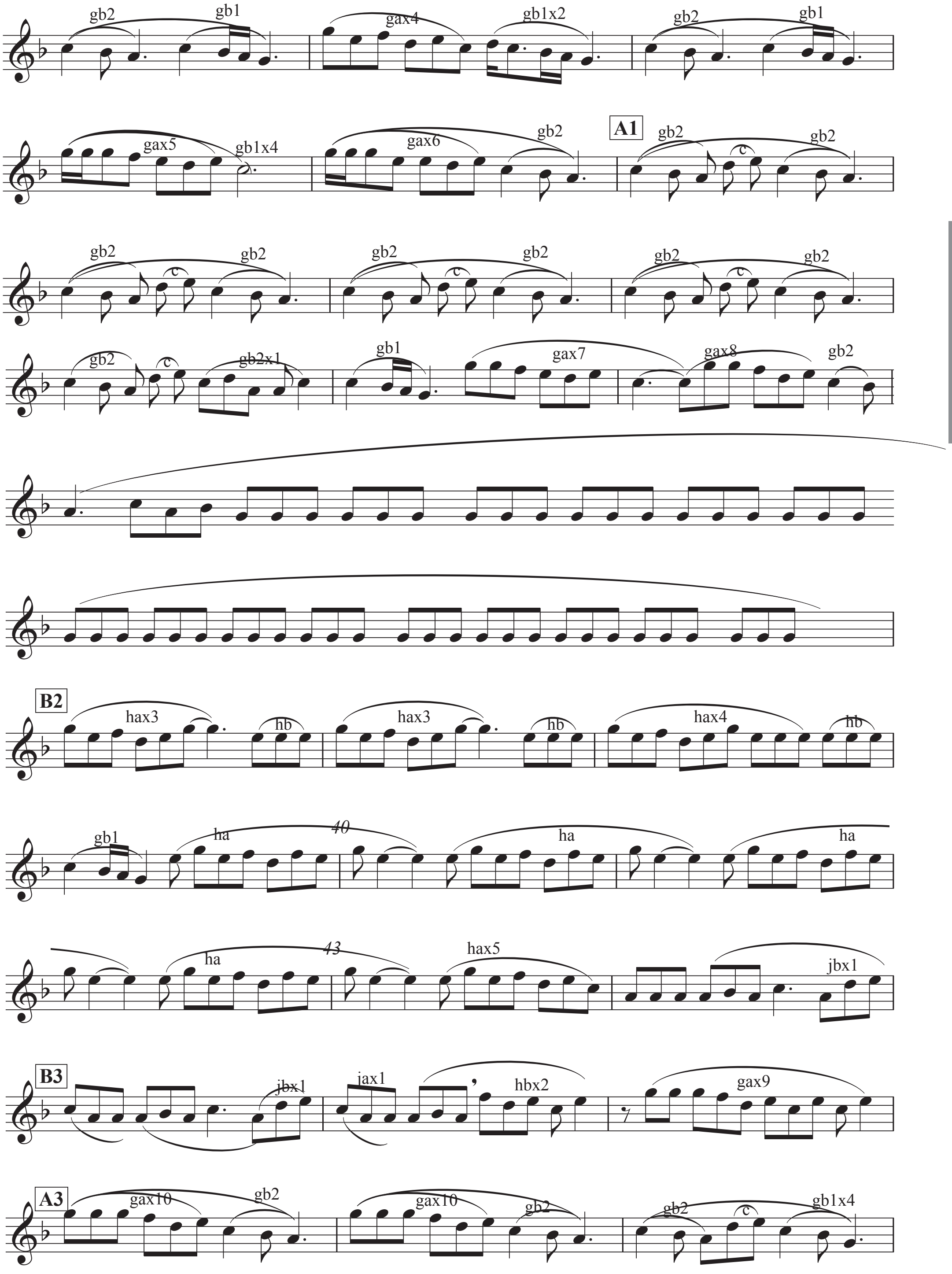
Flute poem 3 transacts mood – an interplay of calm, tunefully varied fish-bone motif and energetic, rhythmically agile flute drumming. The fresh, melodic re-creations of the essential fish-bone sound celebrate the aesthetic philosophy that informs African indigenous thematic development. The re-occurrences of the fish-bone render the same artistic sense by offering varied aesthetics instead of mere repetition.

Flute poem 4 (Ex. 4)

Flute Poem 4

by Katsube Nwongolo
Transcribed by Meki Nzewi


♩ = c. 138
A
ga
gb1
gb2
V
I
A1
c
B
ha
hb
VII
hax1
hax2
B1
ja
jb
jax1
V7
jbx1
A2
gax1
gb1x1
gax2
gb1x2
gax3
gb1x3


gb2
gb1
gax4
gb1x2
gb2
gb1
gax5
gb1x4
gax6
gb2
A1
gb2
c
gb2
gb2
c
gb2
gb2
c
gb2
gb2
c
gb2
gb2
c
gb2x1
gb1
gax7
gax8
gb2
B2
hax3
hb
hax3
hb
hax4
hb
gb1
ha
40
ha
ha
ha
43
hax5
jbx1
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gb2
gb2
c
gb1x4

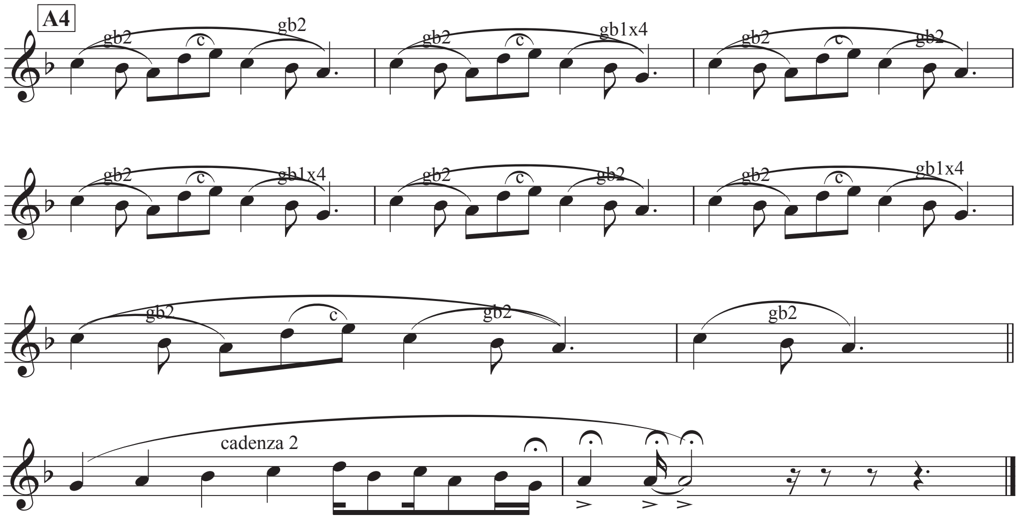

Fig. 5

F: ||Introduction || ga+gb1 | ga+gb2| 4(gb2+c+gb2| gb2+c | ha+hb | 3(hax1+hb)+hax2| ja+jb | jax1+jb| jax1+jbx1 |gax1+gb1x1| gb2+gb1 | gax2+gb1x2 | gb2+gb1 |gax3+gb1x3| gb2+gb1 |gax4+gb1x2 |gb2+gb1| gax5+gb1x4 | gax6+gb2 | 4(gb2+c+gb2) | |gb2+c+gb2x1|gb1+gax7 |gax8+gb2| Bridge | 2(hax3+hb)| hax4+hb | gb1+ha|3(ha) | hax5 | 2(ja+jbx1) | jax1+jbx2 | gax9 | |2(gax10+gb2) | 4(gb2+c+gb1x4 | gb2+c+gb2) | gb2+c+gb1x4| gb2+c+gb2| gb2+c+gb1x4| gb2+c+gb2| gb2 – cadenza ||

Metre: 12/8
Melodic range: An octave – supertonic to supertonic
Harmonic impression: g(a+b1) = V; g(a+b2) = V-I; h(a+b) = VII; j(a+b) = I-V7
Form: |introduction |A-A1| B-B1 |A2-A1 |bridge ||B2-B3 |A3-A4|| closure
General musicological features: Flute poem 4 is a pastoral dance poem. The fish-bone motif in two variants, gb1 & gb2, is like a flowing stream, a recurring landmark that connects a transforming sonic landscape, with gb2 as an harmonic complement of gb1. An opening prelude, a staccato tattoo, rallies imaginary dancers/the community to the stream. In the next two bars the soloist announces the principal dance statement, the first segment (ga+gb1) of which incorporates a questing version of the fish-bone motif. This is resolved by version gb2, which is the fish-bone proper, and evokes the virtual community chorus that binds the piece. The restful ending of gb2 gives a different emotive feeling from that in Flute Poem 1, in which the concluding thematic fraction of the full statement gives a feeling of suspension. The compositional grammar of the soloist who first announces the desired chorus answer in an opening statement of a theme is illustrated here. Such a procedure is normative in indigenous chorus-solo syntax.

The signifying theme of the piece is crystallized in the fourth bar as a statement of the fish-bone statement comprising chorus grounding and solo call. This piece also simulates the structural role of the cue voice that is found in the grammar of indigenous vocal music.

A cue voice normally comprises a fragmentary interjection that may or may not carry text, and that links the chorus and the soloist. It may also overlap either or both. When present, it is distinctive as a structural component. In this composition the cue voice fragment (c) connects the repeated fish-bone motif into the gestalt chorus statement that becomes distinct in bar 3 (gb2+c+gb2). It is a prominent, inhaled, off-beat interjection in the ordinarily weak second and third subdivision of a triplet. The high register makes it more structurally-psychically distinctive as a shock rhythm. The full fish-bone statement is consolidated with five repeats (bars 3 -7). Bar 7 is truncated. When strict repetition occurs in African compositional grammar, it is often judiciously devised to develop the psychical affect of a musical structure – to coerce emotive attention or tension in performance composition, improvisation and extemporization procedures. A catchy, meaning-loaded phrase statement is repeated in order to accentuate or embed its sonic sense/textual significance in the listeners' or dancers' consciousness, and must not be construed as incapability to develop a theme. The truncation of bar 7 gives the impression that the new theme (ha) is a highlighted solo that overlaps the second part of the chorus statement.

From bars 8 to 11, a new vista of the sonic landscape exploits the uppermost range of the flute. The new thematic structure is the solo statement (ha) and a three-note chorus affirmation (hb) that is emotively suspended on the leading note. The dance emotion evoked is thus tension-driven in both melorhythmic and harmonic nuances. In bar 12, a transitional statement by the soloist announces the transfer of the chorus affirmation to a fifth lower. This ushers in a contrasting dance theme (ja+jb) in the middle register of the flute. Bar 15 is truncated without compromising the pulse sense of the music, and connects to a serrated variant (gax1) of the opening theme, now fully taken by the solo. The chorus has an answering statement (gb2+gb1) that combines the two variants of the fish-bone motif.

Bars 24 and 25 are two distinctive aesthetic versions of the opening by the soloist. At A1, the chorus and cue voice travel, with the chorus rendering the full fish-bone statement for four bars. The solo virtually overlaps the chorus in the second half of bar 31, and continues to render yet another aesthetic transformation of the opening theme in the next bar before resolving the fish-bone motif in a cadenza-like bridge marked by a throbbing tattoo on the supertonic note. This bridge serves as a link to bar 34, which offers a varied impression (hax3+hb) of the second theme. In bar 37, the imaginary, dancing chorus inserts a glimpse of the fish-bone motif, and then takes a short break as the solo repeats ha for four bars. The chorus re-enters in bar 42 to urge the soloist into a fresh structural variant of the earlier dance theme (ja+jb) (bar 13). From bar 46, the solo incorporates the chorus response in restructuring the inside of the opening theme, gax9 and gax10. At section A4 (bar 49), the chorus and cue-voice effect resumes, alternating the suspension and resolution versions of the fish-bone statement in anticipation of the end of the danced journey down to the mouth of the stream. The chorus authoritatively announces a closure in bar 57, before the solo indulges in a cadenza that ascends in scale motion, and descends in serrated motion. A long pause on the mediant courses this sonic stream into the eternal pool of African creative consciousness.

Conclusion

The four flute poems capture some of the philosophical, theoretical, structural, procedural and contextual signposts outlined earlier, which enable cognitive understanding and analysis of the musicological cogitations in African compositional grammar.

Music as metaphor: Each poem evokes a different scenic/emotional environment, and generates peculiar motive affects as well – a reveille, a majestic dance, a reverie and a danced sonic travelogue.

Performing self in the consciousness of community: The psychological limits of African music structures help one to come to terms with the exigencies and contingencies of the circumstances of life. Music mediates the art and science of living in indigenous Africa. With the flute poems, Nwongolo, the lonely wanderer-herdsman, integrates himself in a virtual ensemble (community) according to the indigenous philosophy that music is humanning spiritual communion. His solo aesthetic expresses a serene soul while his compositional grammar evokes and affirms the virtual presence of a desired community of performers. As such, he has spiritual company in his occupationally imposed physical solitude.

The role of the chorus: The significant sound of a piece of music is often carried by the chorus part. The principal actor in African performance philosophy is the chorus; the soloist is more of a gifted exponent of group ethos who interprets aesthetic, textual or contextual contingencies of life and situations, not an egotist or extrovert or super-ordinary human, hence indigenous Africa did not emphasize subsistence professionalism in the creative and performance arts. The African creative and performance philosophy subtly imbue humanly and humanning virtues that accord psychically attuned living.

Metric-structural constancy: A metric frame, marked by an acute sense of pulse, is critical in African music composition. Metre is often anchored by the temporal regularity of the chorus statements, when present. Three of the flute poems are metrically stable.

Extra-musical intentions: Extra-musical objectives often inform musical arts structures. Highlighted in the flute poems are the therapeutic structures of shock rhythm, the community support represented by the chorus, and the inter-structuring of tension and catharsis to accord psychical composure. Personal music-making is primarily a self-psychical healing or solace-seeking experience.

The developmental principle: The humanly directed intention of African developmental grammar features terseness of expression, focusing on conserving and regenerating internal or innate energy – cyclic growth. Developmental techniques do not favour extravagance or flamboyance. Egotism and exhibitionism are eschewed in community life and music. Development essentially entails propelling growth as an exponential revision of experience or invention.

Aesthetics: This is transacted as a philosophy of cherishing internal beauty that charms experience, rather than parading flamboyant, often deleterious, externals. Intensity of affect induces psychophysical response. Indigenous aesthetic evaluation, often verbalized, is commonly expressed overtly in emotively motive demonstrations.

Formal symmetry: This is critical in composition and presentation. Formal structure in African compositional symmetry favours an introduction that alerts and summons the performers and the empathic or physical audience. The presentation proper, the main body of the piece (*ihu nkwa*), then follows to transact the contextual and artistic-aesthetic objectives of the musical intention. A definitive conclusion of an artistic event – sonic or contextual – is the norm. A marked closure is imperative, and produces cathartic feelings. The aesthetic of the flute poems strategizes the emotional resolution of the reposing cadenza. Nwongolo's compositions recommend that a performance could be open-ended, and as such, any note of a scale could be an emotional equation for ending a composition. The approach to such a final note must be structurally and psychologically marked to communicate a feeling of catharsis – a psychological and physical release after dramatic tension generated by a composition. The sonic dramatization of emotions in the flute poems recommends the euphoric cadenza endings. The preference for resting a piece on an anticipatory note conveys the principle that a known piece is never a finished sonic experience.

Formal coherence and unity: The fish-bone principle is one of the designs for achieving the imperative of unity or connectedness in a work of art that is thematically varied.

Context is not always a transaction of extra-musical event. The flute poems exemplify abstract simulation of scenic and emotional contexts. Life and nature are celebrated in the context of the realities of Nwongolo's routine of existence (cow-herding) – communing with nature and a non-physically interactive environmental audience. The cows and other living nature are soothed by his music.

Cadenza

Cognitive appreciation goes beyond the euphoric celebration of disembodied sound. The deep structures of African music are rooted in social, spiritual and human sciences. To take cognizance of the indigenous analytical procedure is to elicit the peculiar manifestations of the African creative intellect, with the objective of translating its logic and merits into academic studies that would cognitively advance indigenous creative and performance genius. Academic music engagement will gain societal endorsement and intellectual rebirth when musical arts studies reflect sensitivity to the contemporaneous human reality and court relevance without compromising or negating the integrity of a noble heritage.

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PART 3

INDIGENOUS AFRICAN DRAMATIC THEATRE

7. THE INDIGENOUS AFRICAN CONCEPT AND PRACTICE OF DRAMA – THE SPIRIT MANIFEST THEATRE 119
   - PART I: CONCEPT, CATEGORIES AND ROLES – ETHNOLOGICAL PERSPECTIVES 119
   - PART II: SPIRIT MANIFEST DRAMA: REORIENTATION FOR CONTEMPORARY CONTINUUM 139

THE INDIGENOUS AFRICAN CONCEPT AND PRACTICE OF DRAMA – THE SPIRIT MANIFEST THEATRE[1]

PART I: CONCEPT, CATEGORIES AND ROLES – ETHNOLOGICAL PERSPECTIVES[2]

Introduction

Constructive fantasy is the genesis of concrete inventions that the human genius formulates and endows with palpable or tangible reality. Otherwise fanciful fantasy breeds psychosis.

The meanings and values underlying the spirit manifest concept and staging as mystical-mythical dramatic theatre in Africa include:

- levels of practical representation of worldview and philosophy of life
- employing the mystifying to coerce psychological health
- imbuing and regenerating the spiritual disposition through performance experiences rather than sermonizing
- metaphorical enactment of societal and environmental experiences
- consolidating the communal ethos
- liberating creative imagination and genius
- transacting and interacting intangible "livingness" in order to achieve rapport

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[1] The Igbo society of Nigeria, with a population of about twenty million, is the model for this study, which also takes into account glimpses of spirit manifest practices in other parts of Africa. The spirit manifest concept was grossly misunderstood, and therefore misinterpreted, by the mental colonizing forces and neo-colonial "saviours" who devastated, and still strive to eradicate, original Africa's indigenous humane spirituality, and principally by the religious conquerors (Nzewi, 2004). As a result, some African culture groups have, misguidedly, totally stopped spirit manifest performances. This abnegation of a primary institution that accords spiritual wellbeing has resulted in the prevalent incidents of spiritual and psychological disability witnessed in intellectual disorientation and dependency. The repercussions are also evident in the blatant decimation of human lives in wars and white collar as well as street crime, the modern governance psychosis and social maladies, as well as the multiplicity of human miseries that currently put the communality of conscious living, sharing and other-accommodation that marked original African human spirit in conflict.

[2] This discussion is a brief testimony to indigenous Africa's profound ingenuity in the management of a healthy psyche in a human environment. It is also a tribute to genuine foreign interventions committed to re-discovering the original, but now relegated, mental authority of Africa, and to re-enacting its dignified mental/cultural/humanistic/environmental arts legacies for contemporary relevance. Part I comprises of a brief discussion of indigenous African masking intentions. Part II discusses a practical initiative to provide Africa's indigenous drama theatre with an authentic modern continuum.

The conceptual and representational logic of the exhibited personality of a spirit-manifest identity was originally concerned with the indigenous African science of the psychological management of society, to be an object lesson for the members of a society.

A dramatic episode performed could be a paradigm, a critique, transcendental education or moral instruction on the ideals and trends that ensure a morally and emotionally disciplined human society.

A dramatic gimmick or gesture or anecdote could be a critical or a satirical allusion staging a recognisable human person's unwholesome idiosyncrasy or, otherwise, exemplary attributes worthy of emulation.

A dramatic presentation could be a cryptic enactment constituting societal action that accomplishes political, religious, moral, health, or/and social objectives. It deploys mystical/mythical imagination to attitudinize or spiritualize members of a society.

A song by the attendants or a story recounted by a performing spirit could be poignant commentaries or tales eulogizing and energizing the performing spirit manifest, or a thematization of a topical worldview, group solidarity and human follies.

The physical form of every spirit manifest constitutes visually transmitted, cryptic text. Normally there would be no spoken dialogue and a speaking or singing spirit manifest would not communicate in an ordinary human voice. The components of the costume have decipherable human, ecological, historical, and other cultural or environmental meanings. Movement peculiarities are eloquent expressions, with mime actions and movement motifs that mark a spirit personality or temperament being significant and loaded with text. The nature of the peculiar physical interaction with the audience generates psychical therapy – a resolution of individual and mass communal stresses.

Appropriate terminology poses a big problem for the emergence of definitive African scholarship. This is not helped by the fact that scholars and learners in Africa have to reason in foreign languages and terminology, the semantics of which are at times remote to their innate patterns of cognition, rationalisation, cultural imagination and environmental reckoning of life generally.

There are human perception and activities such as music, dance, sex, worship, etc., which are universal practices, irrespective of evolutionist, diffusionist or phenomenologist theories about universality. The concepts and manifestations in all cultures may be similar at surface level. However, at the deeper levels of intention, cultural definitions and cognition, terminological semantics are not flippantly transferable.

Cultural Intention thus becomes of fundamental concern in the research and analysis of cultural manifestations. There is a problematic factor in deriving equivalent or comparable terminology when a cultural mode is being viewed, rationalised and discussed in a language as well as pattern of cognition alien to it. This becomes of critical importance in scholarship as well as inter-cultural/human understanding. Otherwise there would be misperception, misrepresentation, and misunderstanding for both the researcher/theorist and the audience/culture actor, including the modern cultural audience.

In the study and interpretation of uniquely African cultural practices, the inevitability or preference for European and American theories and thought systems fog the mental integrity of some African scholars in African studies. The choice of definitive terminology in English, French or German for conveying uniquely African mental conceptualizations and cultural intentions has not been given due circumspection in modern African studies. This crisis in the interpretation of human and cultural phenomena is most relevant to the subject of codifying the perceptions of the metaphysical universe that manifests in what hitherto has been categorised as `masquerading´ in Africa.

Masked forms are features of cultural expression that have been reported widely in human cultures. It could be said to be a universal practice. Nevertheless, if a culture stipulates, for strategic reasons, that the `naked king´ is wearing the most gorgeous garments, it thereby approves that ´nakedness´ is a cultural mode of dressing – a meaningful national costume. It will be ideational arrogance and ethnocentric for any outsider to argue that the king is not in an appropriate costume. This metaphoric analogy serves to contend that, whereas the modern European-American culture may define any manifested entity with at least a covered face as a masked human person, or masquerade, such a definition has no universal application or implication. In fact, some African cultures have masked forms that do have anthropomorphic or zoomorphic shapes, and may not feature any sculpted masks.

Cultural intention

In accord with clement weather in the human environment, old Africans interacted publicly with sparse body covering, and thereby breathed through the body pores. They also absorbed mineral enrichment through their soles' direct contact with the earth. And yet there were moral codes that ensured that a "naked" body was not a sensuous or erotic attraction, or a pornographic exhibition. Degrees of body covering using materials from the environment constituted cultural gender-sex statements. The issue of cultural intention, therefore, is very central to this discussion. The average Southern Nigerian person some decades ago categorized the white explorer/missionary whose body, including hands and feet, was "masked", as sub human, a kind of self-manifested spirit. Now, thanks to mental-cultural subversion of the African believers' sensibilities by modern European religions, the modern, puritanical Southern Nigerian person could categorize a lady dressed in a mini-wrap in hot weather or sun-bathing in a bikini outfit under a tropical sun, as "naked". In either instance, the categorization has not taken into consideration the intentions informing the cultural manifestations.

The term "masquerade", defines for the modern European-American cultural imagination and intention, everything from "false show" to "appearing in disguises". Thus such a masked figure represents a human actor using at least a facial disguise to portray an anthropomorphic/zoomorphic character in a show. But in some other, non-western cultural intentions most of what are presently classified as "masquerades" as per the above implication, are not rationalised as false shows or mere disguises. They are, to all intents, conceptualizations and objectives, practised as tangible manifestations of extra-terrestrial and supernatural beings – real and practical SPIRIT MANIFESTATIONS. They are effective and affective embodiments of the imaginations informing their various physical features and interactive behaviours. The implication of this distinction will become more pertinent when we appreciate that the boundary between reality and acting as make-believe is very tenuous in traditional African theatre – a fragile partition which, when shattered, could have tragic or traumatic real life consequences in a community.

There is a medium in the cosmic drama of a traditional New Year ceremony that has to dispose of a human group's personal as well as collective sins and evils accumulated during a passing year. If the medium fails to accomplish the task for any reason, the psychological tension that has been gripping the community-audience explodes into real life calamity – mass psychic shock – for the entire community in a spiritually oriented collective psyche. This could cause the same mass hysteria as when a bomb would explode in the capital city of a modern, materialistic collective psyche. Appropriate functionaries would be mandated to embark on a search for some remedy without which life would not return to normal in a traditional community. A successful enactment of the remedial theatre/ritual would constitute a bonding force that offers psychical relief for members of the society collectively and individually.

It is for the purposes of conveying the proper, indigenous African conceptualizations and intention in masking practices that we have preferred to use the term **spirit manifest**. The term "masquerade" will always be used in parenthesis, except where its implication is appropriate to an African situation. The term mask or masking will be used in the African context to refer to the "skin", the physical covering or costumes that clothe the essence. This discussion is not concerned with the modern masking trend encountered in contemporary Africa, which contradicts the indigenous worldview and human intentions, rather the subtle rationalisations that informed indigenous masking theatre practice of the spirit manifest.

The cultural intentions of masking practices in Europe have been dominantly profane make-believe practices staged purely as entertainment attractions during social or festive occasions. This has been so right from the time when the Greek usage of facemasks for religious worship was transferred to the social dramatic theatre. This trend has now been developed to the level of technologically enhanced robot actors and animations of other life forms in European-American films. Nevertheless, there are isolated practices, such as the *Schurten Diebe* in Switzerland (Aubert, 1980), in which masking serves other more fundamentally utilitarian socio-religious intentions.

The presentation of "mask wearers who represent specific characters in the performance of dramas [operas], plays or festivals" (Behague, 1980:23) is a cultural intention of the masking idea that has been reported of other world cultures. Examples include the *ching-chia* (painted face) of Chinese operas dating as far back as the Ming dynasty of 1368 to 1644 (Liang, 1980); the various Indian dance-drama traditions (Kothari, 1980); the *cham* masked dances of the Buddhist monastery in Tibet (Helffer, 1980); the *Gigaku* (C6th), *Bugaku* (C8th) and *No* (C13th) choreographic and dramatic forms of Japan (Tamba, 1980); the *Wayang* (puppet play) and *Wayang topeng* (dance drama) of Java, which are 13th Century transformations of the use of masks in Javanese ancestral worship and fertility rites (Soedarsone, 1980). Behague (op cit.) reports that, in South American folk dances, there are more fundamental uses and functions of masks in social and religious life, similar to that which obtains in other indigenous cultures.

In all of the above and other instances, writers have consistently used the term mask. On the other hand, in world literature about Africa, the masking traditions of Africa, of whatever cultural intention, have always been misrepresented as "masquerading". One could hypothesise that this specific use of the term "masquerade" was inspired by an evangelistic strategy to subvert the psychologically and socio-culturally entrenched intentions, as well as effectiveness, of spirit manifests in the religion, polity and overall worldview of African societies.

African masking traditions are conceived and practised as manifestations of affective and effective spirit beings. They are intended neither to deceive the interactive, emotionally empathic participant audience nor to conceal the identity of any known human person. No encultured member of an African society, man or woman, has any illusions about the implications of an embodied spirit or essence as a potent entity and mystical reality that performs a vital role or objective in the human realm. Most spirit manifests are interactive cosmic entities attributed specific cultural meanings/significances. They have capabilities and potencies to effectuate specific assignments and supernormal actions, respectively, in extraordinary manners that impact the collective psyche of a society. As such, they are not perceived or viewed by cognitive community audiences as "masquerading" humans, or discussed as humans in costumes.

The purpose of most categories of spirit manifest performances in Africa is not for non-textually loaded or non-contextualized dance or drama. Symbolic carved headpieces could be part of the skin of some spirit manifests that have no sculptured facemasks, and which are conceived and practised as abstract theatrical activities. Spirit manifest identities proper may not have facemasks or carved headpieces. A number do not have human or animal features at all.

Masking practices in some African societies can be viewed as strategic devices that mediate socio-psychological experiences. They harness or tame potent experiences as well as dramatically interact the intangible cosmos. A spirit manifest performance ensures social order and accords psycho-spiritual wellbeing.

Conceptual categories

The Igbo of Nigeria could be said to have spawned very wide diversity and technology and mysticism in spirit manifest imagination and creation. Based on the Igbo model that was studied, two major conceptual categories of masking practices in African have been identified. A category is informed by the identifiable social and psychological formulations, which are the mytho-mystical and the masked entertainer categories (Nzewi, 1991). The undercurrent of health-imbuing entertainment, often in the nature of generating and then resolving psychical tension, is always implicit in the conceptualization and staging of any musical arts creation, including the spirit manifest drama, and informs features of organization, dramatic actions and presentation dynamics. The principle of entertainment may not, however, always be too obvious in some theatrical transactions of indigenous cultural-artistic manifestations that are of primary utilitarian conception.

The mytho-mystical actors

The mytho-mystical category classifies spirit manifest drama that derives from mystifying and mythological ideations. Performances often entail the capability to accomplish mysterious or magical feats to effectuate the conceptual meaning embodied in the spirit ideation, name, morphological features and temperamental idiosyncrasies. An awesome physical appearance is associated with volatile, enigmatic or phenomenal actions or generally bewildering behaviour. These artistic and presentational attributes effectuate the social, psychological, and therapeutic objectives of the forms and societal meanings. The types that demonstrate mystifying physical and dramatic feats are adored, revered and feared, all at the same time, and are climactic features of socio-religious contexts such as high profile funerals. They feature as essential occurrences that would approve, validate and heighten the supra-mundane essence of a funerary theme (Nzewi, ibid).

Three subcategories are available in the mytho-mystical category. A subcategory exhibits a marked morphological theme and behavioural attributes. The three subcategories are the anthropomorphic types that have abstract human features; the zoomorphic types that have animal forms and features and the ideomorphic types that either do not feature face-masks, or have abstract forms, especially in the upper half of the body.

Masked entertainers

This category of the masking concept is not concerned with spirit embodiment or mystifying demonstrations. However, exceptional artistic-aesthetic merits are imperative. A spirit must excel normal human capabilities to warrant its spirit essence. Similarly, human artists who are exceptionally skilled are often accorded spirit accomplishment reckoning and encomiums. The masked entertainers are then conceived primarily for the objective of theatrical entertainment. The category includes:

- masked choreographic and mime dancers
- masked comic actors
- masked child artists

In Angola, masking practice has been reported as associated with circumcision schools (Kubik, 1969). Kubik's account records two versions of the origin of the practice. The first version has it that Nwene, a certain ruler in Angolan history, originated the practice. He had used the spirit manifests as agents that discipline intransigent subjects. The second account is that some brothers originated the idea of a masked form in order to chastise their sister who ridiculed one of them about his prepuce, as a result of which he carried out self-circumcision.

Some accounts of masking practice in Igboland, Nigeria, claim that it was borrowed from the Igala group, a northern neighbour who had originated the masking practice (Basden, 1966; Talbot, 1926 and Nzekwu, 1960).

Two versions concerning the origin of the practice in Igala credit women with devising the masked (spirit) form as a force to counteract men's injustice. When men eventually discovered the secret, they expropriated the practice, and excluded women from further participation. These accounts, recorded in Agulu, an Igbo town, by Eduputa (1979) would, if accepted, recommend that the core of the Igbo masking practice should then be among the northern Igbo communities bordering the Igala. Although there is strong masking practice in the northern Igbo areas, the strongest area for the practice in Igboland is the more central Anambra-Idemili-Nnewi-Ihiala axis.

Inquiries concerning the genesis of the masking practice in Africa have so far produced inconclusive data. There is, as yet, nothing more than mythical speculation, although there are acceptable accounts of the origin and spread of specific types in a given location. An Igala origin for the Igbo masking tradition, based on the argument of contiguity, does not go further to account for the spread to other strong masking traditions in other West and Central African societies. Nevertheless, there is a type of Igbo spirit manifest referred to as *mmonwu Igala*, (Igala spirit manifest type). But this isolated type does not account for the prolific variety of masking ideation among the Igbo. In any case, borrowing or lending of artistic practices, from within or without the culture area is very normative in the cosmopolitan Igbo culture and worldview. (Nzewi, 1991). Some Southern Igbo communities, in which the *owu* type of spirit manifest is played, have accounts of origin that point to communities down the creeks of and across the river Niger.

An examination of the typical Igbo model, as well as pertinent cultural terminology, recommend other perspectives concerning the origin, meaning and role of the masking tradition. The generic term common among the Igbo for any masked form is *mmonwu* or *mmanwu* (dialectical variations in pronunciation). Ugonna (1977) argues that *mmonwu* is a term limited to only a section of the Igbo, but the argument is not based on evidence from a comprehensive survey. His study covers a very limited geo-cultural area of Igboland.

Consonant with the Igbo philosophy of duality, the term *mmonwu* could be interpreted as being a philosophical complement of *mmadu*, which signifies *Homo sapiens*. *Mmadu* is a combination of two concepts: *mma* (beauty, the exquisite, the quintessence), and *ndu* “alive-ness”. *Mma ndu* or *mmadu* could then refer to the quintessence of living-ness, which is attributable to the only rational being, Homo sapiens, mankind, being central to defining the purpose, meaning and rational focus of the universe.

Mmonwu or *mmanwu,* similarly is a combination of the concepts of *mma* “good”, and *onwu*, “death”. *Mma* retains its sense in *mma(n)du*. *Onwu* is the personified essence of transmuted livingness, interpreted as death, which is not the finality of livingness. In the Igbo philosophy and practice of life, death is a severance and transmutation from the one to another realm of livingness and affectiveness, and effectiveness. The intangible interactive force that effects this transmutation of livingness is *Onwu* (Death), which is deified.

It is from this intangible realm of livingness that people are said to reincarnate *inyo uwa* (coming back to life on Earth). The realm of death is an intangible but imaginable, as well as interactive, environment. It is populated by embodiments of livingness who maintain effective-affective metaphysical interaction with the tangible livingness of persons on Earth. This philosophy of livingness which has informed Igbo cultural myths in which physical people, (*ndi mmadu*), from the Earth (*uwa*), (the world of the living), and non-physical personifications (*ndi mmuo*) from the psychically real but intangible land of the spirits (*ana muo*), have orally documented as well as theatrically enacted interactions, obligations and virtual communications. Cultural tale heroes are known to have travelled from the Earth to this imaginable region. Similarly, embodiments of livingness in that intangible world transform into extraordinary physical (commonly queer-looking) human forms when they visit the Earth for such affective interaction.

It is also a philosophy of livingness, which provides, according to cultural tales, that the personified after-lives populating the death-land, (*ana muo*) have family organization, perform economic activities and other human-like daily chores, and perform "spirit" music and games, etc. among themselves. Some of the beings in the death-land are credited with as many as eight heads featuring various configurations. They possess supernatural powers, and are commonly of superhuman mien. Mythical human heroes who have attained or developed exceptional magical prowess could, however, challenge and defeat such spirit beings in combat. The embodied spirit beings always derive their essence, attributes and validity as effective as well as affective beings from human models.

It is humans who rationalise the universe, as well as assign meaning, values, roles and realism to all the intangible forces, especially those that are not natural and material. Igbo cultural myths and associated moral dicta establish, as well as educate, that the beneficent embodiments or after-life personifications classifiable as spirit forms, are committed to ensuring order, fairness and conformity in human affairs. Cultural myths present them as rewarding humans who demonstrate ideal attributes with success, while chastising deviant or wicked humans. There are also diabolic after-life personifications – transmutations of persons who performed abominable acts while living on Earth. Spirit manifest persona or characters are not, however, conceived or discussed as representations of ancestors. In consonance with all Igbo rationalisations of human and metaphysical relationships, spirit beings are expected to conform to conventions of association as well as canons of spirit-human relationships. In the communion between humans and after-life personifications, humans must not assault or disrespect spirit lives. In reciprocation, spirit beings should not inflict harm or misfortune on humans without provocation.

A number of human discoveries, inventions and creative innovations derive from dreams and abstract reasoning – speculations and mythical rationalization. It is, therefore, pertinent to argue the origin, meaning and practice of the *mmanwu, the spirit manifest* phenomenon, as a transformation or extension into interactive experiences, of the virtual reality of myth. The idealised qualities and utilitarian ascription of the metaphysical life forms are given theatrical transformation and concretization in order that they would be impressive and effective as potent or affective forces in real life experiences. The scope of the term *mmanwu* identifies dramatised representation of a spirit essence, be it that of an animal, or any other affective/effective phenomenon that makes an extraordinary impression on humans.

Sampling spirit manifest types

We argue that the primordial *mmanwu* is the ideomorphic subcategory. This will include spirit manifests of abstract ideation and terminology such as *Odogwu anya mmei*, "the red-eyed stalwart". It has a mystified reputation for its unequalled thaumaturgic prowess, and is active in the Nnewi and the surrounding central masking communities of the Igbo.

Its abstract form and horrific features strike awe and respect and encourage avoidance, all at the same time. Legend has it that real blood and puss extrude and unceasingly flow up and down its headpiece without dropping off. In presentation, observers – men and women – who do not belong to the consort of the spirit theatre cautiously keep a respectfully safe distance from its path. Ordinary humans are cautioned to avoid looking straight into its face. This prescribed avoidance perpetuates the myth about its repulsive, harmful features. It does not have a carved mask.

Also belonging to this category is the *Ijele*, the majestic, the overwhelming spirit manifest. A massive python is at the base of its gargantuan *mbari* (microcosm of world life-forms) concept (Cole, 1969; Parrinder, 1967; Nzewi, 1977 and Aniakor, 1978). Aniakor (1978) has studied the dome-shaped form of the Ijele "skin" in detail. Another example is the *Ntolumafo* (The protuberant belly). Prominent in its physical form is a fantastic hump, which highlights its generally malformed features. The physical disfigurement and malformation make the spirit a quintessential manifestation of the imagery conceived by the Igbo mind about the inhabitants of the nether world of cultural tales and myths. Ironically or appropriately, the formal ambiguities evoked by this embodiment of disfigurement recommend the *Ntolumafo* as the most highly titled spirit. Human patterns of social organization, as well as aspirations towards achievement are attributed to the spirit personalities of Igbo cultural myth and cultural tales. The *Ntolumafo*, as such, is talked of as the "king of the spirit manifests" (*Eze Mmanwu*), with the honorific encomium of *Eze aku ezu onu* (King of No-one-is-a-model-of-all-virtues/riches/accomplishments).

There is also the *Ebili mmuo*, "The tempest of spirits", as well as a host of others. The above examples of this category of *mmanwu* are feared as mysterious and commonly, magically potent spirit manifests. The spirit manifest of a community gains acclaim in terms of records of magical exploits credited to it in exchanges of magical infliction with other spirit manifest opponents, or otherwise, the wonder of the chastisement it inflicts on offending humans. There are accounts of the infliction of instant death, madness, loss of mobility, etc., which some have brought to bear on headstrong challengers – spirits or humans – without making physical contact. Hence this category has been classified as mythical as well as mystical. The fame that accrues to a spirit manifest as a result of its magical accomplishments boosts the group pride, as well as enhances the respect of its owner community (Nzewi, 1991). Thus a spirit manifest embodies the communal ethos of the owner community.

The dead human has been explained, according to the Igbo worldview, as transmuting into the realm of virtual livingness in the mythical spirit world cohabited with other non-human spirit essences. The quintessential spirit owners of the spirit world do not, however, derive their nominal existence or affective livingness from human deaths. Worthy ancestors could re-incarnate while the evil dead, as well as the non-properly honoured dead, could linger around the land of the living, and are encountered by humans as malignant wraiths. The ancestors are, therefore, a distinct class of anthropomorphic spirit world inhabitants who derive their beingness from the death of humans only. Even then, the ancestors of a lineage or community or society are commonly evoked as a collective class. Some distinctive dead could attain distinctive reckoning in interactions with the progeny, familial or associational. Thus it is more common to fuse the archetypal humans of the other world into categories for spirit manifestation: elderly, youthful, motherly, maidenly types, etc. No spirit manifest is given the name or human identity of a particular deceased human. This explanation becomes important to correct the tendency among scholars to ascribe particularized ancestral connotations to an abstract ideation that is staged in human features as a maiden or manly spirit manifest type, for instance.

Ancestral "masquerades" have been widely reported. Beier (1959:26) reports, about the *Egungun* of the Yoruba of Nigeria, that an "*Egun* mask usually represents the spirit of a particular person". It is not clear, however, whether this representation is in the nature of re-enacting peculiar attributes of an identifiable deceased person or portrays identical facial or body features of a recognisable deceased human person. An *egungun actor* is a character or gender or age or occupational imaging of human spirits. Otherwise, it is difficult to determine that a spirit manifest, which is not identified by any human name, is a representation of a particular deceased person. It is clear, however, that a family with a lineage of ancestors, or a common interest association for instance, could contribute an abstract representative spirit manifest character to a general pool of performing *egungun*, without ascribing to it the name of a specific deceased person or ancestor. In any case the *egun* of the Yoruba are usually discussed in collective terms in as much as there are human/character typologies or classes or attributes.

Nicklin (1979:57) reports, about the funerary ancestral spirit, *agwe chaka*, of the Widekum, in Cameroon, that the hunchback that marks the *agwe chaka* spirit manifest actor is said to be "the child who symbolically replaces the man whose funeral is being celebrated". This is a symbolic representation, as the same particular spirit manifest imaging appears in any number of funeral events of different deceased persons, without its form being changed to represent the particular deceased or ancestor being honoured by name or distinguishing image. The chances are that a farcical assumption has been perpetuated; because spirit manifests in Africa may have features like humans and human-looking faces, they must be depicting particular ancestors. The dramatization of human typologies and characters in spirit manifest theatre does not constitute ancestor worship in African religious imagination and practice.

There are also reports about women, ancestral spirit manifests. "Among the Western Yoruba, elaborate masquerade performances known as *Gelede* pay tribute to the special powers of women (whether elderly, ancestral or deified)" (Drewal, 1974:8). "Dead mothers are masquerades commemorating festival-titled women among the Okpella, a northern Edo people" (Borgatti, 1979:48). The assumption that Africans practice ancestor worship in representing the deceased as "masquerades", that is fanciful playthings, must be corrected. The two accounts cited above about women spirit manifest types indicate the indigenous intention of the owners of the culture to stage typological attributes of women, which do not indicate any identifiable dead woman. Misperceptions and misinterpretations inevitably occur when extraneous and inappropriate research paradigms, as well as exogenous cultural perspectives, are imposed on research into indigenous African human practices. The *Gelede* and the Okpella reports therefore concern cases of spirit manifest types or species conceived to honour the collective recognition of womanhood, through musical arts theatre, as spiritual, mystical (life-gestating) and mythical forces in life.

Geoffrey Gorer (1949), in his forthright and generally perspicacious account of cultural practices in some West African groups, has refuted William Ridgeway's assumption that "all masked dances – and the habit is world-wide – are representations of dead men, and the masked Greek tragedies are an elaboration of ancestor worship". Gorer's investigation took him through the West Coast countries of Africa, from Senegal to Dahomey, now the Benin Republic. He concludes: "The masks never represent dead men, but always spirits, or fetishes". He does not necessarily deny ancestral spirit manifests. In fact, he recorded four cases from different societies. But he does not categorise them as masks, since the dancers were "entirely covered in cloth; not a scrap of skin is shown" (Gorer, op. cit.:216). Obviously what he witnessed and discusses are further instances of interactive ancestral commemorations, which mandate that representatives of the spirit world must be performatively evoked to demonstrate affective rapport and solidarity with humans. This is accomplished through artistic interplays that effectuate or reaffirm contractual obligations between humans and the supernatural. It is interesting to note that Gorer's experience in all the places he visited in West Africa is that "Ghosts are always described as white", whereas real humans are black. There is need to reaffirm, from indigenous African conceptual perspectives and intentions, that Africans do not practice ancestral worship, rather commemoration of the active, benevolent dead. The dramatic objective of spirit manifest drama is to "invite" representatives of the abstract spirit world for mystical interactions of critical import to life.

The Igbo do not uphold ancestral spirit manifest practices. Somehow, Jeffrey's (1940) misperception of the "*muo*" practices in Igboland, as the "cult of the dead", seems to have been conveniently adopted by subsequent non-cognitive writers and scholars, foreign as well as indigenous. Thus Emmanuel Odita (1970), in his doctoral thesis, propagates the misconception that "the most important ideas of Igbo masking must have roots in *ndichie* [ancestor] worship". Suffice it to state without equivocation that the idea of ancestor worship is foreign to Igbo religious thinking and practice. Ancestors are revered, not worshipped. Only the Supreme Deity, *Chukwu/Chineke* is worshipped. Commemoration ceremonies that reaffirm lineage solidarity are observed, generally without artistic performances.

The ancestors are recognized as strong affective presences in the hierarchy of the affective supernormal essences. They play palpable metaphysical support roles in the psychical wellness of the individual and the community. They also constitute cohesive forces in the affairs of family and Compound units, lineage groups and the community in general. The regeneration of the transcendental relationship is transacted during the annual remembrance ceremony – the symbolic communion of *inye nna nni*, "feeding the (dead) fathers", in most Igbo communities. This communion cum commemoration, in concept and practice, does not in any manner connote or constitute worship according to the liturgical implications of the term. The reverence is not such that it would be deemed deification or the incarnation of particular ancestors as personified spirit manifests. Remembrance is not worship.

Another Igbo scholar, Ahanotu (1971), also misinterprets the *mmanwu* practice in Igboland when he states: "These ancestors appeared periodically to inspect the activities of their respective communities. They would appear in the form of *mmonwu* (masked men) or *mmo*". Obviously Ahanotu has confused the role and essence of ancestors with the concept and meaning of *mmanwu* practices.

Chike Aniakor, on the other hand, correctly observes: "As a rule, Igbo masks do not represent specific spirits but rather dramatise particular attributes of humans, animals, spirits and ancestors" (1978:42). He thus proposes that, although the Igbo do not uphold ancestral spirit manifest practices, there is no doubt that human (living or dead) attributes inform the iconographic imagery of some spirit manifests, both conceptually and artistically. After all, humans also endow the spirits and deities.

The vivid account by Basden (1921) about the performance of *mmuo afia* "market spirit" in an Igbo funerary cosmic drama is yet another mis-perceptual assumption that the Igbo conceive and uphold ancestral spirit manifest practices. Basden describes the climactic sequence in a funerary cosmic drama during which all the deceased's relatives were crying out: "welcome, welcome to our father" (this translation of the Igbo expression is Basden's). But instead of a spirit manifest characterizing or personifying the particular dead man who appears, which should distinguish ancestral spirit embodiment,

> The "maw-afıa" appear escorting the "spirit" of the dead man from his house beneath the floor of which his body lies buried. On his return to this world, the spirit walks slowly with tottering uncertain steps and muttering words with a feeble voice – his speech being disguised similarly to that of the "maw-afıa" ... Meanwhile the escorting "maw-afıa" are busily engaged in dusting down the "spirit" to remove earth stains of the grave. (Basden, 1921:24)

In the first instance, the expression, *nna anyi*, "our father", is an honorific address for any noble and revered male personage, living or dead. Male ideomorphic spirit manifests are respectfully addressed as such. We note in the above eyewitness account that the deceased "returns" as a human being, and in human skin, not as a re-embodied spirit of the deceased, that is, in costume. On the other hand, his escorts from the spirit world appear in a spirit "skin", *awolo*, as spirit manifests. *Awolo*, which is a term for any covering of an embodied spirit, is never conceived or created to resemble the human skin. The misinterpretation in Basden's account derives from his failure to perceive that the "*maw-afia*" spirit messengers are intended to be escorting the impersonated wraith of the deceased, who is being accorded ancestral status by virtue of the on-going canonisation funerary theatre. He is being "welcomed" (admitted) into an ancestral reckoning as a result of the canonization ceremony often mistakenly referred to as a "second burial" in literature. The dusting down of earth stains means that he is no longer a corpse and physically bound to an earthy grave – he has incarnated as a spirit essence, but not a spirit manifest. On arrival in the spirit world, he will assume an appropriate place of honour (having been properly buried) worthy of his earthly achievements (Nzewi, 1977), in the sub-terrestrial world of spirits. With the passage of time the new ancestor no longer exists in the sub-terrestrial world of spirits as a distinguishable ancestor. According to cultural belief, such a living-dead who, for any reason, wishes to revisit the human world, detaches self temporarily from this cognate mass in order to make the metaphysical "visit". He or she appears to his or her human progeny in a dream or vision or as an emanation in a living person during an evocation. Such an emanation would augur favourably in the affairs of the living relations.

Wraiths "seen" as physical forms in normal life are usually the non-pacified vision of relations who have been denied proper burial or befitting canonization privileges. Wraiths could also be of deceased, deviant members of a community who do not qualify for proper funerary rites, and are disposed of as the worthless dead. Neither the distinguishable re-visiting ancestor nor the non-canonised wraiths are conceived or manifested as re-embodied spirits. Rather they "appear" in their recognisable human image or voice or the theatrical demeanour of the human body it has temporarily occupied.

The *mmuo-afia* or "market spirits" are the conceptualized custodians of the market place, which, in the Igbo worldview, is regarded as a common meeting place of humans and spirits. That is, the big market provides a neutral arena for interaction by a concert of tangible and intangible actors bonded in a harmonious cosmos to perform differentiated but interrelated roles. The *mmuo afia* as a supra-human body of dispassionate spirit-agents operate as the executive arm of both the spirit world caucus and of the communal consensus.

In spite of his other misconceptions about the concept and meaning of the Igbo masking practice, Jeffreys' evidence on the utilitarian range of the practice is valid. He sees the *mmanwu* concept and role as

> a strong integrating factor among the Igbo ... The muo with its alleged [sub-terrestrial] origin ... inspired fear and awe ... It did not fulfil any religious functions other than acting as guardians of all rites and customs and punishing those who infringed them. As executives who carried out the order of the ozo [who by the virtue of the oath of initiation they swear, attain the sacrosanct regard and just-ness of mmuo as dispassionate spirit adjudicators] ... Their authority was enhanced and also placed beyond dispute by their mystical connection with the land of the [spirits]. Through the [Mmonwu], uniformity of customs and of administration was ensured even among widely separated and relatively independent lineage. (Jeffreys, 1949:33)

In contemporary times one notices "lone-ranger" masked figures that are generally masker-owned and masker-organized. They sometimes move and perform in ad hoc groups. They are communally recognised and scheduled to appear at certain periods of the calendar year of a community. They are seen to intimidate non-initiates, particularly women and children who do not show them respect, with whips. Such aggressive interactive play endorses the meaning of their appearance, even though persons could get hurt. This could be interpreted as a contemporary transformation of role. They are the archetypal *mmuo afia* (the executive agents) who have now become obsolete in the structures of modern juridical and societal systems. The indigenous law enforcement roles of the collective *mmuo afia* have been assigned to modern law enforcement agencies such as the police.

The Kalabari is another Nigerian riverine group where the masking tradition has not been perceptually reported in literature. Spirit manifests are sponsored in the cycle of *sekiapu* plays (Talbot, 1967; Horton, 1967 and Jenewari, 1973). The ancestors are invited to participate in the proceedings, but are not manifested as re-embodied spirits. The Deities, on their part, are represented through human mediums during other appropriate festivals (Horton 1960, 1965). Embodied spirits in Kalabari cultural intentions, which Talbot interprets as "a desire to appease the powerful water spirits and entreat their help", belong to the ideomorphic typologies. There are some zoomorphic types as well. The performances enable humans to achieve rapport with potent and affective nature spirits, as well as with other mythical environmental spirits.

Another utilitarian dimension of the spirit manifest practice in traditional Igboland is as community symbols – the focus of communal group consciousness and pride. Every member of a community that owns an embodied spirit, shares in this pride whether or not he or she is initiated or directly involved in the dramatisation. The community owns a spirit manifest, even when the organizational arrangements stipulate membership criteria and obligations that are exclusive with respect to age and sex. Thus, what would appear to be the primary cultural intention of the abstract and zoomorphic types is to project a common community ethos. Egbuonu, the man who physically materialized the *Odogwu anya mmei* spirit manifest of Umuanuka, Nnewi, Igbo, for thirty consecutive years, affirms this when he says that:

> If the spirit-manifest of one community performs an impressive feat in another community it visits, what is important about the demonstration is that it brings honour and prestige to the community that owns it. Because of the embodied spirit's wonders, the owner-community becomes famous at the same time as the spirit becomes well known. (Egbuonu, 1980: field interview)

Hence, public identification of such embodied spirits at home or during travels to other communities quite often makes explicit reference to the community of origin, e.g. the *Odogwu anya mmei* of Umuanuka, Nnewi. The fame and mien of a spirit manifest is assessed as a direct reflection of the creative genius and group ethos of the community that owns it. This then, apart from portraying the thaumaturgic potency of the inhabitants of the spirit world, is a philosophy that informs the quest to own an embodied spirit with superior potency, magnificent or mystifying appearance, impressive demeanour, or other spectacular presentational attributes.

It was prestigious to own a powerful and famed spirit manifest that commanded awe and that gains wide acclaim for its mystic feats in order to win the respect of neighbouring communities. The wider the acclaim on account of magical feats (*mmanwu idi ile)*, or a mystifying appearance (*mmanwu idi egwu*), or wondrous performances (*mmanwu idi ebube*), the more social/scientific/political stature accorded the community it comes from. When two embodied spirits from different communities meet in a public arena, whether inadvertently or by design, they are expected to engage in supra-human mystic combat. Otherwise the one that considers itself weaker would defer to the superior one by giving it right of passage or public performance. A mystical thaumaturgy combat is usually in the nature of conjuring, projecting and/or repelling spells or some other debilitating infliction at and/or from an adversary. Such a test of prowess involves the honour and the prestige of the respective owner-communities. The outcome of these "trials of strength", which rarely involve physical contact between contesting spirit manifests or their human attendants, are recounted far and near and boost the group pride, and social-political prestige of the communities concerned. The accounts of successful exploits are often incorporated in the song texts of the powerful spirits as panegyrics intended to psychologically intimidate future challengers.

In social-political terms, the masking practice thus is a strong factor in preferred inter-communal association and relationships at social and political levels. The intention to focus, consolidate and boost the ethnic or group ethos guides the creative principles that yield the overwhelming morphological features, the staging props, the poetic imagery of texts – verbal or encoded – and the artistic-aesthetic components of spirit manifest theatre. This utilitarian conception of spirit manifest performance telescopes levels of ownership, starting from the performing group or association to its immediate kinship members or group, to the community, and peaks at the ethnic area in instances of inter-ethnic social-polity interactions.

In the traditional person's imagination and rationalisation of life, Death is about the most traumatic phenomenon of all psychological, social and religious experiences. Death, equally, is about the most perplexing of all enigmatic phenomena that impact human existence, particularly its undesirability and yet inevitability and unpredictability. The inability to countermand Death, despite the genius of medical science, elevates it to a supra-human force that is personified and deified as co-acting in dualistic complement to life, and both under the ultimate determination of the Supreme Deity. Death, as a tragic negation of "living-ness", has thus attracted complex philosophical and psychological rationalisation and institutional observances aimed at coming to terms with its devastating intangible reality. The ascriptions to and observances about and around Death are intended to regulate the meaning and processing of life. The complex theatre engineered by the phenomenon of Death aims at enabling the bereaved to cope mentally and materially with the mental devastation and social disruption that it generates. The implications of death become more complex in instances of a culturally determined accomplished death, that is, the death of a worthy social *cum* political *cum* religious *cum* economic head of every level of family organization in a patrilineage or matrilineage, or a community or a wider society.

The mystic, artistic, philosophical and psychologically composing activities appropriate for any phase of funerary ceremonies are cathartic expedients in coming to terms with the shock and psychical-emotional devastation, and also transact the indigenous rationalisations about death. In some Igbo areas, for instance, it is mandatory for categories of marital, social, political, religious, economic and professional associates of the deceased to sponsor the participation of spirit manifest (envoys from the other world, which will receive the deceased's non-material essence into transformed livingness) in appropriate stages of funerary observances. The appearance of scheduled spirit manifests during the funeral proceedings in the conclusive phase of according ancestral reckoning to a deceased, are climactic (Nzewi, 1991). Their performative presence constitutes the metaphysical validation of the belief that the deceased has merely undergone a transition of livingness. The spirit manifest envoys come to confirm that the deceased has been welcomed into the forum of the affective spirit fold – the ancestral branch – by virtue of the properly and successfully transacted funerary honours. At the psychological level, the human-spirit bonding generated by the variety and meaning of the enactment of the cosmic drama performed by the attending spirit manifests is spiritually uplifting and also enhances the social prestige of the deceased's family. Thus the distress of the bereaved is theatrically performed, shared and relieved. Other cosmic drama performances of the same metaphysical import have been devised among Igbo groups that do not feature spirit manifests in funerary proceedings, to achieve the same social-psychological intentions.

Yet another typology of mytho-mystic spirit manifests was instituted to supernaturally compel compliance with communal mores and codes of socially conducive behaviour.

They could operate at night or during daytime. They were prescribed and sanctioned as representing favourable spirits from the other world that have a special mandate to monitor communal ethics and expose social offenders, while complimenting model attributes and behaviour. The impartiality and effectiveness of this typology in monitoring and maintaining stable polity queries adopting exogenous corrective organs that increasingly betray the trust and security of the masses in contemporary societal systems. This operational effectiveness of this typology should be a model for modern African governments and societal transactions that critically need non-compromisable corrective organs to contain the enormous abnormalities of modern "democratic" governance and other social-political malpractices that cause traumatic conflicts in contemporary Africa.

The social corrective or social satiric theatre of these spirit manifest types is traditionally designed to restrain human excesses in all spheres of life. Examples of this utilitarian category of spirit manifests among the Igbo of Nigeria include the *Ayaka*, the *Onyekulie* and the *Mmanwu abani*. They perform as dramatic raconteur spirits.

The calendar or public staging of a host of homologous embodied spirits under a common name, such as the *Egungun*, and which belong to the ideomorphic category, is not typical of the serious spirit manifest practices of the Igbo. Calendar festivals staging of the spirit manifest theatre, such as the *Omabe* in the Nsukka area, or the *Owu* in the Mgbidi-Awoomamma-Izombe axis of the southern Igbo, are uncommon instances of embodied spirit practice. Field investigations reveal that they appear to be borrowed from outside Igboland (Aniakor, 1978, for *Omabe*; Nzewi, 1977, field notes for *Owu*).

The zoomorphic subcategory is a concept of spirit manifest performance that demonstrates the spirit essence of potent forces in nature that impact human life experiences effectively and affectively. As such, there is a need to come to terms with their phenomenal force through the interactive rapport of transcendent drama. The zoomorphic typology is also practised as a focus of communal ethos and pride. The performances then need to be re-enforced with extraordinary capabilities in the form of metaphysical-science demonstrations such as magical wonders and charms. The thaumaturgical potency enables them to withstand inter-spirit or inter-communal rivalry during the tests of potency that mark a serious spirit, irrespective of the ideational derivation. This gives them mystic essence. Some are also of mythological ideation, since human attributes are often ascribed to animals and plants. These attributes comprise moving and talking and music making and dancing, and generally include the performance of phenomenal wonders in cultural myths and cultural tales, inclusive of the myths explaining the origin of communities. Animals and plants generally are portrayed as living in far greater empathic accord with indigenous Africans, exchanging non-verbal communication and displaying symbiotic relationships.

Actors in masked entertainment

The intentions of the category of masked spirit entertainers are primarily artistic-aesthetic, although intrinsically transacting other more profound human objectives. These are conceived as light-hearted entertainers from the spirit world and are staged to coerce mass psychical health therapy. The philosophy guiding the category endorses the principle of duality and complementarity that underpins the Igbo worldview. Thus the inhabitants of the visionary (spirit) world also engage in games, music, dances and dramatic fun that are recounted in tales and myths. The spirit world is a transformational or dualistic imagining of the human world, which allows for symbiotic relationships in a manner that makes the mental transition from the human world to the spirit world tenuous. After all, the human mind invented the nature of the spirit world as a result of subtle and surrealistic interactions with intangible but palpable spirit emanations in the form of knowledge emissions or spiritual health. A validation of the symbiotic association requires that the spirit entertainers should make organized terrestrial appearances to interact and share recreational health rapport with humans. It is by the same reasoning that the more serious ideomorphic counterparts commune with humans by transacting serious social, political and religious issues in human affairs.

The African masking tradition constitutes total theatre according to the conventional definition of theatre with respect to the symbiotic integration of music, dance, costume and drama (commonly non-verbal) in conception, conformation and performance. There is a need to emphasise that the deeper conceptual and ideational intentions of the theatrical in the African creative imagination deploys the performative arts to address all aspects of indigenous life. The institutions and management of education, politics, morals, religion, socialisation, preventive as well as curative health, and recreational activities are processed by theatrical conformations. When ideomorphic types talk or sing to communicate crucial, often topical, messages and injunctions, they contrive voice masking that simulate spirit voice attributes by using mirliton vibrators. Otherwise, spirit manifest actors rely primarily on mime, significant movements and text-loaded dances, cryptic costumes, and essential properties for effective dramatization of themes, plots, and text (tacit or elaborate), to transact various human and environmental objectives.

Masked entertainers are featured as comic and light drama actors or specialist poetic dancers during festivals or other social events. They could also feature in the masked retinue of some ideomorphic types to provide entertainment relief by representing and parodying the current and expanding worldviews of the society. As such, they depict the current human, behavioural and occupational mix in the society with humour. The range of such spirit manifest roles includes diviners, idiots, hunters, lovers, miscreants, policemen, ethnic typologies, and models of age-sex attributes, Europeans, etc. Otherwise, masked entertainers normally provide independent shows.

Initiation masking practice exists and has been reported. Ottenberg (1973) documents a type occurring among the Afıkpo, a southern Igbo group, which is similar to the Angolan example of initiation masking practice (Kubik, 1969). Initiation spirit manifest performance is staged as the masked outing (knowing the spirit) of boys after a period of camping to prove themselves worthy of admission into responsible, adult reckoning in the community. Initiation masking theatre serves as cosmological theatre indicating that the young boys have attained a mature level of spiritual regard, and reintegrates the spiritually "re-born" boys into the community.

Generally, masked entertainers are non-thaumaturgy spirit actors, and depict no magical attributes. They are conceived as regenerating psychical health through light entertainment.

Children's masking theatre appropriately belongs to the social entertainment category, but it contains the fundamental intention of socialization, cultural education, exercising creative imagination and self-actualization.

Values of spirit manifest drama

The cultural intention that informs categories of spirit manifest practices provided the indigenous societies with

- communally focused and psychologically arresting strategies for coping with the emotional devastation of some traumatic cosmological phenomena. In practice this entails the embodiment and artistic enacting of the rationalised attribute of such phenomenal occurrences or forces, tangible or otherwise, which impact a society's worldview of harmony and balance in nature and life. The utilitarian perspectives consolidate as well as advance the society's polity.
- a transcendental process that focuses as well as promotes communal/group ethos and pride at the same time as it enhances communal/group prestige in inter-community/society reckoning. Such effective symbols of national or group-prestige is now transferred to the ownership of victorious soccer teams, sporting stars, star artist cults, sophisticated technology, nuclear weaponry, etc., in modern nations/states.
- ultra-mundane, and thereby impartial and incorruptible, commissioners who mediate order and fair play in a world of deviationist human tendencies. The spirit manifest practice, in other words, is a potent psychological force designed to coerce as well as enforce an ordered human society. They are beyond human censorship and intimidation.
- iconographic and demonstrative representation of human ideals of form, attribute and comportment as illustrated by the qualitative natures of feminine spirit and masculine spirit models for instance; and also a critical illustration of undesirable human qualities, attributes and behaviour as in satirical character types.
- an enrichment of a society's creative-artistic genius, as well as a vision of life through promoting expertise in the music, dance, drama and costume arts.

The intellectual fountain and the meaning of life of the musical arts in Africa's indigenous creative imagination attain composite rationalisation in spirit manifest theatre. The initiatives that could advance the creative art form into contemporary relevance must not be flippant or court exclusively contemplative or entertainment notions of the artistic. Finally, it is necessary to relate the discussion to Africa's modernising socio-cultural intentions, and the changing worldview in which there are conflicts and dilemmas related to:

- the indigenous or foreign mental arts practices and cultural image that should be promoted in all sectors of modern state polity in Africa.
- how to adapt or redeploy indigenous cultural-artistic practices that could be of strategic value in monitoring, critiquing, consolidating, advancing, and mediating noble modern nationalistic aspirations.

It is in this regard that there is a need for a continuum, not necessarily continuity, of the ideational intentions, the humanning virtues and moral values of the spirit manifest practices. We have argued that it is a noble and original indigenous institution that rallies positive community, group and national sentiments. It is an effective force in societal management and attitudinal formation, as much as in reformation. There is thus the need to expand the vision and effectiveness of the creative and humanistic imperatives of the indigenous spirit-manifest theatre. A continuum of its creative intent and content should be fundamental in determining modern theatre education and practices, as well as contemporary festival and tourism programmes in Africa that are neither farcical nor flippant.

Part II of this study presents a sample of a practical initiative in the Ama Dialogue Foundation at Nsugbe, Nigeria, which sets out to research, re-orientate and give contemporary relevance to the concept and human meaning of indigenous spirit manifest drama for a contemporary education and performance continuum. The motivation is that the spirit manifest drama is a humanning educational medium that coerces compliance with a society's canons of moral, virtuous and civic living in manners that imbue benign spirituality. The drama pieces that were created and given pilot performances (1997-1999) aim to capture the essence of the indigenous in conceptualizing and creating what should constitute an authentic composite African drama of social consciousness relevant for professional, community, television and classroom theatre arts practices.

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PART II: SPIRIT MANIFEST DRAMA: REORIENTATION FOR CONTEMPORARY CONTINUUM[3]

Meki Nzewi & Odyke Nzewi

Introduction: Africa's indigenous masking practices – sense and meaning

European conventions and practice use the mask to conceal or disguise the personal identity of a masker. Hence the European term, masquerade, is defined as

> A social gathering of persons wearing masks and often costumes, an action or appearance that is mere disguise or outward show (*Webster's New Encyclopaedic Dictionary*); or false show; pretence, formal dance at which masks and other disguises are worn (*Oxford Advanced Learner's Dictionary*).

The modern European ideas and practices of masking are most inappropriate for defining, understanding or interpreting the deeply spiritual orientation and humanning foundations of the unique African indigenous masking concepts and practices. The term masquerade that captures the contemporary European sense of masking practice trivialises the sense and meaning of the spirit manifest in Africa that researches the societal mission, and demonstrations of phenomenal potencies, magical feats and other supra-normal capabilities entailed in fulfilling the mission, by the embodied actors.

A performing masked character in the African cultural imagination is not indulging a "false show" or "outward show". The persona is not conceived or perceived as a human "person" by any psychological or philosophical rationalisation, because to "enter into a masked form" is to enter a state of altered consciousness, to be transformed into a transcendental "beingness" in order to effectually transact a humanly objective.

What the indigenous African mind thinks or does is very often different from what the Euro-mental or America-mental intellectual, analyst or observer/critic invents or interprets that the African mind and life systems represent. The indigenous African mental ecology, philosophies and human-cultural rationalisations are unique. They make appropriate and abiding human sense in the African human environment, and have sustained Africa's cultures through millennia of relatively peaceful, health- and research-conscious human development. Indigenous Africa understood best its human environment and accordingly reasoned adequately functional cultural systems and practices for living in harmony with the physical as well as metaphysical cosmos. As such, the cultural practices should be perceived, understood and interpreted primarily from the original perspectives of the African mental culture and worldview. Any sublime advancement initiatives must also derive primarily from this, to make human-cultural sense in Africa for Africans and Others. The human, environmental and governance disasters, as well as the cultural-mental deviations currently causing conflict all over Africa have resulted from the reckless imposition of exogenous human, cultural and scientific systems without reverence for and reference to genetic and contemporaneously valid indigenous knowledge systems.

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[3] Masked actors in indigenous Africa are spirit agents who use the medium of composite dramatic theatre to educate, caution, correct and entertain in the human milieu.

Traditions have always been advanced, and continually need to be advanced with the kind of discretion that prioritizes what is conducive for humane living and safe environment. Otherwise, contemporary Africa will continue to suffer spiritual, governmental and human-environmental degeneration caused by sudden radicalisation of the original.

For the sake of African intellectual genius and overall human integrity, it is imperative to continue to identify and correct some of the misunderstandings and misinterpretations with regard to indigenous Africa, despite the seemingly irreversible odds. The modern cultural-artistic absurdities that have overwhelmed the African human ecology need to be pragmatically interrogated and corrected as well. Hence it is expedient that the old practices should be given modern global meaning and human reinvigoration derived from the original mental and cultural authority. The task appears to be a “mission-impossible” because modern African intellectuals in all spheres of life have become pathetically subservient to modernistic European-American thoughts and practices that do not even serve the best human interests of the exporters.

An indigenously powered mental force is imperatively needed to institute a mentally secure African cultural posterity. The mission is particularly desperate in the musical arts which form and shape mental attitudes and coerce mutuality in community living. Deriving viable concepts and a continuum for the creative and performance heritage of Africans have been the primary research and production commitments of the Ama Dialog Foundation for African and World Arts.

In the African worldview, masked performances are rationalised as a utilitarian artistic engagement. A spirit manifest could represent a benevolent spirit, a fierce spirit, a chastising spirit, a mischievous spirit, or a corrective spirit, a psychical health-imbuing comic, etc. All of these are strategic in positive character formation. Every spirit manifest, therefore, has an essential agenda for accomplishing stable, orderly, moral, virtuous and spiritual living in the community/society of human beings. As such, it is a spirit essence – not a human person or impersonator – irrespective of how the dramatic manifestation or physical form and dramatic enactment is contrived.

Indigenous African societies used the stratagem of psychological conditioning to nurture a responsible social personality and manage societal systems. This recognised the fact that the normal African has a deeply spiritual disposition that is inculcated through formal institutions for systematic cultural and humanning education. As such, a supernatural belief system and enacted interventions were central to the laws, social conventions, scientific inventions, and standards of public morality in a society. Supernormal emanations, actions and processes that were generated meta-scientifically, were engineered by a select and endowed few. Thus, social order and spiritual health management were harnessed through mystifying enactments such as the spirit manifest theatre.

The cultural terms for the masking practices in Africa vary from one society and language to the next. For the purposes of modern inter-cultural communication in English, the term "spirit manifest" is preferred as a generic term. The term implicates the philosophical foundations, psychological limits and transcendental modes that characterize African masking concepts and theatre.

We have already argued that the African masking concept has nothing to do with ancestral worship or the representation of dead humans. Ancestors may be accorded commemorative remembrance, solemnized communions that regenerate the spirituality of the living, and venerational honour. The observances establish a contract with the ancestors to support community and family lives through metaphysical intervention. Africans do not worship spirits; rather the remote Supreme Deity through associated favourable minor deities and spirits, similar to how a person in everyday life who is soliciting favours from a relationally distanced temporal authority often seeks the facilitation of intermediaries closer in temperament or association to the authority. Ancestors are not deified in indigenous Africa. African spirit manifest types are normally imaginative, probing and sensing the intangible cosmos, and invented as tangible interactive manifestations for mass psychical wellness. Some types could model human categories or attributes without representing or referencing a known human person, dead or alive. Hence the identity of a person embodying a spirit manifest is never public knowledge. In fact, to reveal the human identity of the psychically transformed human animator of a spirit manifest character has incurred a most severe penalty in indigenous communities. In any case, the human actor does not perform according to his own normal sensibility, personality or volition. At the end of a performance, restoration of the normal personal psyche of the animator is undertaken, especially after having lived the serious spirit manifest types.

- An African indigenous musician/dramatist is an ombudsperson, and functions as the collective conscience of his/her human community. What he/she sings or performs in musical arts theatre is by divine inspiration, which often generates a transformation of the normal personality of the artiste. As an Ombudsperson then, the artistes of the performance arts, by indigenous political-religious convention, are immune from censorship or persecution.
- A spirit manifest actor is an Ombudspirit, a supernatural agent who must be neither manipulated nor assaulted by human beings. It communicates divine messages and injunctions that coerce discipline and spiritual wellness in human persons, as well as the overall polity of the community in which it acts.

Effective environmental forces inform some other serious spirit manifest types. The enactments then become a process of coming to terms with the perceived spirit essence powering the nature of such forces. The names and physical appearance, as well as dramatic manifestations, would then depict the known attributes of known environmental models/inspirations.

The Igbo of Nigeria (population about twenty million), the model for this study, could be regarded as having the strongest and most prolific spirit manifest practice in Africa in terms of variety, technological vision and magical potencies. The census of extinct, surviving and new varieties is not concluded. However, preliminary research has revealed an estimated six hundred different types, species and names.

The preceding discernments informed the research and re-orientation project, undertaken by the Ama Dialog Foundation in 1998, into the indigenous conceptualization, creative aspirations and practice of the spirit manifest drama. The aim of the pilot project is to design and produce a practical model that would advance the societal-humanning objectives of the indigenous into contemporary relevance as a viable agency for moral enlightenment, creative-cultural arts education and pro-active polity policing in Africa. The presentation that follows derives from the analytical and practical theatre outcomes of the pilot research and re-orientation project funded by the German Foreign Office.

The theatrical imperatives of the indigenous spirit manifest theatre as the authentic African drama

- The costume that embodies a spirit personality must communicate decipherable visual/symbolic text.
- The character of the music must convey and evoke the spirit character as well as sonically depict its nature. The music spurs the spirit actor into action, interpreting, signalling and marshalling the scenario of the drama. Sometimes the lyrics tacitly encapsulate the story content.
- The supporting human actors are formally initiated into the esoteric masking practice club of the serious indigenous models. They play the music, guide the spirit actor and carry the theatrical or magical props, if any.
- The prescribed as well as spontaneous behaviour and responses, and the active interaction of the audience anchor the message or meaning, and equally approve the effectiveness of a spirit manifest performance.
- Serious attention must be given to the venues and properties of presentation. The appropriate esoteric and/or magical actions must impact the psyche of the cognitive indigenous or enlightened outside audience in a manner that makes the performance a supernatural agency for spiritual and moral regeneration.
- The dance, symbolic dramatic elements, mime, and movement dynamics, must communicate the intended theme or story, apart from providing artistic and aesthetic entertainment. Spoken dialogue is not an essential mode of communication and interaction; the narrative content must evoke psychological suspense.
- The stage business must generate psychological suspense, and leave indelible prints in the mind such that the significant content of the overall dramatization serves as correction, caution or as a lesson for humans. The presentation could also model the society's canons of desirable or undesirable human attributes. The dramatized theme or story could mobilise human members or categories in a community to thereafter embark on corrective group action as need be.
- Mass recreational entertainment must underlie the artistic-aesthetic aspirations in such a manner that a successfully produced and presented spirit manifest drama automatically engenders emotional catharsis and spiritual wellbeing.

Contemporary trends in spirit manifest practices

Contemporary masking practices in Africa have become a travesty of the indigenous concepts, sense and meaning. The features of contemporary creations, as well as the presentation of many extant types, have become imitations of the European masquerade convention, or otherwise aspire to the costumed carnival parades of the Caribbean Islands. In essence, masking practices are fast degenerating and are taking on a frivolous, carnival entertainment orientation. This corrupting trend is a result of the mental insecurity *cum* cultural alienation that has eroded the intellectual security of the African and disabled original African genius and values. Mind-conquering modern religions, as well as the mass deceit inherent in modern governmental systems, continue to amputate African cultural-mental integrity, and graft a frivolous and criminal life orientation. The spiritual content and humanning intentions of masking practices have become bastardised, and relegated.

The Ama Dialog cultural intervention aims to restore and re-orientate the humanning objectives, moral content, cultural meaning, and, particularly, the mind formation imperatives of the viable creative and performance arts practices of indigenous Africa. It relies on research as well as original African thinking and creative perspectives to:

- discern the original artistic-aesthetic sense and human meaning under-girding the mental arts of music, dance, drama, painting, sculpture, architecture and medical sciences of Africa's civilizations
- determine and design directions for authoritatively African-contemporaneous creative and presentation advancement – a continuum that derives from the abiding indigenous philosophies, creative theories, principles and artistic-aesthetic genius
- inspire, create and produce authentic African modernity in the musical arts, bearing in mind the compelling, global, interactive milieu

Spirit manifest theatre and modern social-political action

Little distinction is made in the African mind and worldview between artistic (stage) drama and the transaction of normal daily life (the drama of existence).

The indigenous African did not engage in pretentious lifestyles. Life was real drama, and every human being was an actor in the theatre of life. Thus for the indigenous African mind, the character portrayed on stage by a human artiste is often taken to represent his/her real life attributes. Exceptions would occur in the context of conceptually demarcated social satire when caricaturing of known human persons is encountered. The indigenous sensibility makes it possible for the dramatic attributes of, and depictions of import by, spirit manifest actors to be believable, and make critical impact in real human and communal living. The performed actions and stories are perceived as modelling attitudes and experiences in real life. Human stage actors are rare in authentic serious indigenous African drama because indigenous drama is conceptualised as transcendental modelling of real life experiences. The African sensibility, as well as sensitivity to the experience of drama, initially posed problems of social identity for contemporary African actors and actresses involved in the Euro-centric concept and practice of dramatic theatre as make-believe entertainment.

When a modern African leader is identifiably portrayed in contemporary drama or music, the audience easily believes the story as real and true. This convention of experiencing drama as reality has resulted in instances of modern African leaders repressing satiric contemporary drama and dramatists/singers in Africa that stage political satire. Modern African figures in any kind of public authority resent being associated with a villain in drama or song.

Vision could be regarded as the most impressive and cherished of the human sense organs. In African material life, what is seen is what is believed: '*Afu na anya ekwe';* and what a person believes in, models virtues, values, consciousness, attitudes, actions and aspirations.

Human characters in indigenous musical arts may perform in light, healthy entertainment theatre. Spirit characters transact the object lessons imperative in serious dramatic enactments and depictions of life. As such, the psychological/therapeutic management of most aspects of societal polity and communal action is transacted as the theatre of spirit drama.

The contemporary search for the authentic African dramatic form and style must take into account the innate African spiritual disposition. Re-orientating the true African concept of drama as social-political action does not stop modern African dramatists from adapting meaningful elements of exogenous staging conventions. The power to entertain that qualifies drama already particularly marks the musical arts types performed by humans for social satiric purposes, and strategizes amusement designed and interacted as a corrective force in forming the mind.

Being exposed as a villainous human in musical arts theatre is to be ostracized socially and spiritually from communion with normal humans in the indigenous environment. Despotic and insanely corrupt modern politicians and the collaborating State officials who malmanage the current African polity fear serious dramatic and other mediums of musical satire/criticism more than they fear bullets, the modern press and other imported modes of political censure. The indigenous strategy of the musical arts as an agency for mass public ridicule remains contemporaneously effective in conscientizing and coercing good leadership. The modern imported modes of social/political criticism and censure easily succumb to partiality, subjectivity and compromise, and are remote from the African modal sensibility. They are mired in materialistic orientation and Ego-play. As such, they have been most ineffective in containing and correcting the modern political chicanery prevalent in the contemporary theatre of African political governance systems, because they lack mass ownership and involvement as well as supernatural mandate. The objectively critical journalist, for instance, is isolated and endangered because she/he has no active mass constituency. Modern political and administrative leaders therefore have no problems repressing or countering or compromising the imported modern organs of public censure and criticism, which they in any case own or control. Their modes of criticism, furthermore, are too far-fetched for the unenlightened masses, and are only beamed at the minority top elite of the population, most of whom are partners in the governance and bureaucratic farce.

It is against this background that the research experiments of Otu ozi mmanwu, “the spirit communication theatre group”, was formed to create a modern continuum for the indigenous spirit manifest agency for coercing a sound social-political environment. The themes and stories in the group’s repertory monitor and dramatize topical issues of social, cultural and political concern. The aim is to update the old practices, to make them relevant in the contemporary human milieu.

The spirit manifest theatre is a religious institution that was designed by the indigenous African societies as a psychologically effective medium for corrective and community education. It imbues spiritual dispositions, and thereby nurtures moral and civic conscience in children and adults alike. Conversely, the modern, foreign religions, as well as governmental systems, have systematically diabolized and undermined the original African spirituality and morality. Hence the epidemic of senseless battles, murders, rapes, robbery and wanton looting of public wealth in collusion with both subtle and blatant foreign destabilizers of African human systems. The disablement of the force of the indigenous musical arts theatre as an executive agency for social-political order has thus occasioned the very low level of social, political, economic, educational and religious morality currently assisting in the devastation of contemporary African societies.

The Otu ozi mmanwu[4]

The theatre project was created to pilot contemporary community drama. It employed the medium of folklore and allegoric drama to satirise and comment on contemporary social issues. It also developed educational drama forms that popularize societal issues and enlighten the public about current health, child-care, environmental protection, civic consciousness and contemporary moral issues of local, national and global concern.

The style and content are authoritatively African in a contemporary sense. The production design is such that the performing group could give live performances at any suitable occasion and in any location – indoors or out-of-doors, in daytime or at night, with natural or modern technological support.

It is presented as a continuum of the indigenous drama model that strategizes visually engaging as well as psychologically compelling theatre as a primary site for critiquing as well as popularising serious contemporary social and political deviations and developments. The dramatic style does not accommodate verbal dialogue, but rather relies primarily on symbolic costume, mime, dance and music as integrated mediums for communicating visual texts and dramatic business in the original African style.

It performs episodic drama, each episode lasting about twenty-five minutes, for live and television audiences. The television versions of the stage creations then use subtitles to enhance multi-cultural understanding of the stories that are enacted.

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[4] The Ama Dialog Foundation has produced the Otu Ozi Mmanwu Theatre Company. The group is the final outcome of the research and reorientation project (1997-1999) concerned with the African indigenous spirit manifest practices. The project was principally funded by the German Foreign Office, and supervised in Nigeria by the German Embassy in Lagos. The research resulted in the creation and production of contemporary spirit manifest drama series.

Production style[5]

Ozi mmanwu implies spirit manifest communication and education. Otu Ozi Mmanwu is a theatre group that performs spirit manifest drama of social-political action and education. Members of the theatre group were recruited from unemployed young men in rural communities for the research project.

The themes and story lines are based on cultural lore or contemporary social, political and religious issues. The reorientation vision unpacks the symbolic texts and esoteric meanings tacit in the cryptic indigenous spirit manifest types and presentations. Such symbolic texts are given contemporary societal reinterpretation and explanation.

Themes or narrative sketches in this production style are discussed and elaborated as a group creativity exercise. The Artistic Director directs the creative process and the rehearsals according to the production style. Characters are determined and assigned to appropriate members. The story and songs are written down for the purpose of documentation when an episode takes final shape.

The music is also developed largely as a group creative process, and helps to communicate story content as well as pace, and structure the actions and dances. The more capable members of the group help to formulate appropriate song texts that further explain the actions and scenario. The Artistic Director, a trained music dramatist, provides a modern dramatic reorientation to the themes, plots and stage dramatisation, and has the final artistic responsibility for arranging and directing the music ensemble as well as the stage production. The solo singer and chorus are the non-masked instrumentalists that are on stage to support masked spirit actors in line with the indigenous model.

Scripting spirit manifest drama for the contemporary live/television stage – sample scenario

Title: Otakadike (The Mighty Terror)

Cast

Nne-Mmanwu [Mother spirit] – Old, fragile woman moving gingerly; calm face mask; simple and humble costume; benevolent demeanour but becomes stormy when provoked into corrective magical feats.

Otakadike [The terrorizing valiant] – Huge in size, massive and fierce male mask head with horns and exaggerated facial features; characterized by bold and violent motion and actions.

Akaje mmonwu [The satiric joker spirit] – Comic male mask, costume, gestures and mannerisms that evoke laughter; a caricaturist, an ombudspirit personifying the musical arts by detecting and communicating noble and diabolic behaviours in jocose movements and actions.

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[5] The Otu Ozi Mmanwu project presented live public performances in 1998. It also produced a television version of the thirteen episodes in the group's repertory. Odyke Nzewi is the Artistic Director, Meki Nzewi the Concept Producer, Doris Weller the Administrative Producer and Ann Odili the Production Manager.

Di ochi [Palm wine tapper] – Serious male mask and costume; humble and business-minded.

Di na nwunye [Husband and wife family spirits] – Youthful face mask and costume for the husband, and maidenly face mask for the wife.

Chorus – A team of human musicians playing portable instruments and singing; no face masks or spirit costumes; stationed on stage and dramatically interactive.

Music

Appropriate musical themes cue the entry and actions of the spirit manifest actors in such a manner that each has his/her own peculiar musical signifier (leitmotif) that sonically depicts its spirit nature. The lyrics help to communicate the storyline. The Mother spirit has two leitmotifs – one for her normally calm nature, a fiery second theme for her to transform into her mystical stormy nature. Music is played throughout the performance, changing into action motivating and action underlining themes to pace and sonically structure the scenario. The leitmotif for the principal actor on stage is kept going to underline her/his significant actions in the scene irrespective of the other protagonists she/he is interacting with. The musicians are expected to improvise on the given text and musical themes, and could play purely instrumental passages to extend an on-going theme for actions on stage.

Scenic props and sets

An open space stage with no special stage sets and decor is recommended. The respective characters need symbolic props as below. The costumes and head/face masks already recommend their respective characters and any other defining extra props preferred by a Producer: Otakadike has a rope for enslaving protagonists, and a club for intimidating them; Nne-Mmanwu moves with a walking stick that metamorphoses into magical potency for subduing and chastising offending protagonists; Akaje mmanwu carries in a stool on which Nne-Mmanwu will sit to observe the events that transpire in her domain; Di ochi has a circular palm-climbing rope, a container of palm wine and a palm-tapping knife.

The text

The English translation enables the interpretation and understanding of the text and the sense of the songs, which are dialogic, into the local language of performers and audience. The chorus is visible, at the fringe of the performance space, and as mobile as the dramatic encounters recommend, without obscuring or obstructing the stage action of the spirit actors. Members of the human chorus could also simulate audience behaviour and responses that would enable the non-performing audience to empathize with the stage business, without detracting attention to their critical musical role.

The scenario

The chorus of musicians enters the scene playing an instrumental dance. They dance and parade around the arena-type stage, and then settle in a convenient location, possibly with the audience. They will play non-stop throughout the performance, cadencing and changing themes/pieces according to the script and/or stage directions.

Music cue – Instrumental

The instrumental dance music changes to Akaje's introductory dance sketch. Akaje enters with an unbalanced dance mannerism and comic gestures that are laughter provoking. He acts like an idiot but characterizes human behavioural and movement types.

Music cue – Akaje's leitmotif

Chorus: *Akaje-mmanwu apu o ije* (The satiric joker-spirit is on the prowl);
O gbazulu obodo, onye oma (The roadrunner, good spirit)
O ji uchichi afu uzo (The one who perceives what darkness hides)
O ji ututu afu uzo (The one who sees what dawn reveals)

Akaje's mood, behaviour and actions change instantly to that of an investigator, an Ombudspirit. He dances around the spirit community, beckoning to all and sundry to pay attention to the coming dramatic performance, and to learn from it. He mimes that his role is to observe, report and caution on societal events. Using stylized motions, he starts snooping, inspecting, sighting imaginary events around the immediate and far stage environment, including the audience, with rapidly changing gestures that depict shock, approval, happiness, disgust, anger and amusement. He then moves to a strategic position from which he will critically observe (as an in-set actor) the dramatic activities on the central acting stage. He will interpret in mime what should be normative collective community reactions to the moral tone of every sequence of the stage scenario that transpires.

***

Music cue – Otakadike's leitmotif

Chorus: Otakadike, *emena-emena* (Otakadike, do not rampage and terrorize)
O si na ya ga eme (He insists that he must)
Awaliba! Tigbuo-tigbuo, zogbuo-zogbuo (The mighty terror! Not restrainable, stampeding, destroying)

Otakadike erupts onto the scene, using eloquent mime gestures to demonstrate physical prowess and mystical potencies for inflicting pain and commanding extraordinary forces. At the climax of his dramatization he works up energy to dare what is normally impossible: he gestures that he is about to carry out his climactic feat of snatching moon energy by sheer force of will and magic, and use it to boost his own. His mimetic gestures and struggles distinctly depict his confrontation with the moon in a bid to appropriate the moon's energy to boost his thenceforth, insurmountable metaphysical prowess. At his observation post, Akaje is hysterical with alarm. To mark Akaje's alarm, the chorus immediately echoes his mood by striking a fiery theme that cautions of the danger of confronting a supernatural phenomenon.

Music cue:

Chorus: *Otakadike, I ga ekota onwa*? (Must you also pluck the moon-energy?)

Otakadike balances, feet astride, chest out, head thrown back and menacing. Then he musters mystifying magical signs and powers with which he succeeds in plucking moon energy out of the imaginary sky. He slaps the mighty moon energy forcefully through his chest into his entire being. The moon power rocks him out of control. He struggles, staggers and dances offbeat until he finally accommodates the power in his system. Thus extraordinarily powered, Otakadike stampedes and dances all over the arena. He dances off-scene, triumphant and menacing. Akaje, totally overwhelmed and trembling all over, stumbles off the scene following and querying Otakadike's intentions, at a safe distance.

***

Music cue – Nne-Mmanwu's calm leitmotif

Chorus: Nne-Mmanwu (Mother spirit manifest):
Igirigikpo; ocho udo (Tough one; peaceful and benevolent)
I bulunu ajo Mmanwu, O chupu gi ajo mmuo; (If you are an evil spirit, she will exorcise your evil nature;)
I bulunu ezi Mmanwu, O gozie gi. (If you are a good spirit, she will bless and protect you.)

The Nne-Mmanwu, the ancient and deceptively frail looking "Mother of Spirits" comes on stage moving and dancing gingerly, supporting herself with her walking stick. Akaje, who is her aide, normally escorts her. He is carrying a stool for her on his head, supporting it with one hand while additionally supporting Nne-Mmanwu with the other hand. She dances gingerly and slowly as she engages with the acting space, inspecting her spirit community. Akaje moves away to put down the stool in a strategic but obscure position from where Nne-Mmanwu will observe events on stage. She sits down, and Akaje then spirits around to observe events in the imaginary spirit community (the entire audience area), and running-dancing back to report to Nne-Mmanwu. Increasingly, Nne-Mmanwu is disturbed, then enraged by the alarming accounts that Akaje is depicting to her. As she becomes greatly infuriated the theme music dramatically changes to the hot and fiery second leitmotif for Nne-Mmanwu.

Music cue – Nne-Mmanwu second leitmotif (instrumental, fiery action music)

Chorus: *I kpasuo Nne Mmanwu, ikuku ebulu gi.* (If you provoke the Nne-Mmanwu, the stormy winds will blow you off.)
I kpasuo Nne Mmanwu, aju anwudo gi. (If you dare the Nne-Mmanwu, dizziness will overwhelm you.)

The Nne-Mmanwu unexpectedly metamorphoses, giving a brief demonstration and dance of wondrous youthful agility, miming mystifying actions. As suddenly, she subsides, and acts her age again, displaying signs of pain in her joints as she regains her normal genteel appearance. Akaje conducts her back to the stool in the obscure position, and helps her to sit down and await his report about the affairs of the spirit community. Akaje takes off again in sprightly fashion with his routine of snooping around to monitor and detect events in the spirit community.

***

Music cue – Di-ochi's theme music

Chorus: *Di-Ochi, nwa muo*; (Di-Ochi, the humble one;)
Neta nne gi neta nna gi, onye oma. (Takes care of the mother, takes care of the father, the caring person.)

Di-Ochi, the meek and humble "Palm Wine Tapper", dances onto the scene with his palm wine tapping tools – a climbing rope, a knife and a gourd. He dances and mimes his daily subsistence routine. He inspects the palm trees, climbs up, does his tapping act, and climbs down again. All of a sudden the chorus closes Di-Ochi's number, and strikes on Otakadike's theme music.

Music cue – Otakadike's leitmotif

As the chorus strikes his leitmotif, Otakadike storms onto the scene with great agility. He charges around and causes a commotion, scaring Di-Ochi, who respectfully steps aside and stands humbly, struck still in trepidation. Otakadike finally confronts Di-Ochi in mime, menacingly and blustering. Di-Ochi takes a sip from his gourd of palm wine to indicate good intentions, then calmly offers Otakadike the gourd of palm wine to take a sip too in accordance with the social conventions of sharing fellowship in a community. But Otakadike brushes aside the gesture of fellowship. He provocatively snatches the palm wine tapping tools out of Di-Ochi's hands and flings them aside. Then he roughly demands the entire collection of palm wine in Di-Ochi's container. The unusual demand shocks Di-Ochi, who refuses. Akaje mimes disapproval of the unwarranted acts of hostility and intimidation perpetrated by Otakadike.

Music cue – Chorus changes the theme to caution the aggressor

Chorus: Otakadike, *I ga eme n'ike*? (Must you use brute force?)

Otakadike forcefully snatches the gourd of palm wine from Di-Ochi and proceeds to drink up the entire content. That done, he flings away the empty gourd. He then bullies Di-Ochi, signalling viciously that Di-Ochi should pick up the empty calabash as well as the other wine-tapping tools Otakadike had grabbed and thrown away earlier. Di-Ochi feebly protests against the extreme intimidation and humiliation. Otakadike, incensed, physically assaults Di-Ochi, grabbing him at the shoulders, and forcing him, knees and hands, to the ground. Thus totally intimidated, Di-Ochi fearfully crawls on all fours to comply with Otakadike's order. Otakadike proceeds to untie the rope for enslavement that conspicuously dangles from his waist.

Music cue – Chorus changes theme to query the development

Chorus: Otakadike, *I ga agbazi oru*? (Must you also enslave the meek and respectful?)
Otakadike pulls out the rope, ties it to Di-Ochi´s neck, thereby symbolically enslaving him. He then proceeds to drag Di-Ochi along as his slave moving on all fours, off the stage. Meanwhile Akaje has observed the encounter with agitated disapproving gestures. He signals shock and horror when Otakadike drags Di-Ochi off the scene, then rushes over to report the horrific event to the Nne-Mmanwu. The latter is visibly shocked and distressed.

***

Music cue – Di na nwunye theme music

Chorus: *Di na Nwunye, ife di mma* (a loving couple is a lovely sight)
Di na Nwunye, nsoli-nsoli (happy and playful)
O dili fa mma, o dili obodo mma. (When they are in harmony, the entire community knows peace and harmony.)
Ojolima. (Join the joyful sounds of happy living for all everywhere.)

Husband and Wife, Di na Nwunye, enter, dancing and strolling along, playfully happy and fondling.

Music cue – Otakadike's leitmotif

As Otakadike's leitmotif interrupts the scene, he storms into the arena. He is preceded by the enslaved Di-Ochi who is sweeping the path with a broom. Otakadike pushes Di-Ochi out of the way and bursts into the happy couple's love dance, disrupting their happy state. The wife is terrified, and hides behind the husband for protection. The husband defies Otakadike's menacing posture, and protects his Wife bravely.

Music cue – Chorus changes theme and text to anticipate and caution of Otakadike's abominable intention

Chorus: Otakadike, *I ga akpu nwunye madu*? (Must you grab another person's wife?)
Otakadike, *I ga anu n'ike*? (Must you marry by force?)

Otakadike blusters in front of husband, and demands to possess Wife by force of might. Husband resists stout-heartedly. Otakadike attacks Husband. With superior physical might he subdues Husband, forcing him to the ground on all fours, and enslaves him with the slave-making rope tied to his neck. Otakadike then grabs and pulls Wife into his embrace, rudely. Then he drags Husband and Wife off with bold, victorious gestures. Di-Ochi continues to move ahead of him fearfully, sweeping the path along which Otakadike strides, dragging Husband and Wife behind him.

Akaje has again observed the terrorist rule of the mighty, and runs over to report to the Nne-Mmanwu. She is most horrified. Her concern is great. She determines to take corrective action against Otakadike's reckless abuse of might and power.

Music cue – the Nne-Mmanwu's fiery, action taking leitmotif

The Nne-Mmanwu, in a fury, rises rapidly, strong and aggrieved, and storms off the stage. The music is intense. She soon re-appears, moving with her usual calm and meek demeanour to the fiery, action-packed music, supported by Akaje. Akaje conducts her to block Otakadike's expected rampaging route. The Nne-Mmanwu stands still, head bowed low, adopting a weak posture, which gives the impression of a cool and calm but mysterious apparition.

***

Music cue – Otakadike's leitmotif

Otakadike storms in, executing a stamping and lifting dance to his leitmotif. His three slaves are attending him: Di-Ochi walks backwards, sweeping Otakadike's path; the Husband fans him; the Wife fondles him without Otakadike taking any notice. Otakadike depicts pomp and splendour, flaunting his supreme power gesturally. The party initially is unaware of Nne-Mmanwu and Akaje behind her, looking bemused, and blocking Otakadike's path.

As soon as Otakadike's retinue becomes aware of the mysterious presence of the Nne-Mmanwu, just as Di-Ochi, backing in the direction to which he is moving almost bumps into her and senses danger, the three "slaves" dodge out of the way. They are more terrified of her than they are of Otakadike's brutality. Otakadike is thus abandoned to cope on his own with the esoteric force of the Nne-Mmanwu. He pauses, at first puzzled by the unusual opposition. He arrogantly inspects the feminine and seemingly fragile mystery blocking his path. Then he tentatively pushes the Nne-Mmanwu. But she seems fixed to the spot, a solid, immovable object.

Music cue – Chorus taunts Otakadike

Chorus: Otakadike, *I ga akpasu Nne-Mmanwu*? (Dare you confront the Nne-Mmanwu?)
Otakadike, *I ga emeli Nne-Mmanwu*? (Can you over-power the Nne-Mmanwu?)

Otakadike becomes exasperated. He conjures magical inflictions and flings them to knock the Nne-Mmanwu off his path. She does not stir, but stands, immovable as a rock. Akaje is much excited. He signals in great agitation, prancing all over the stage and beckoning the entire community of spirits and all that lives on earth to hurry over and witness an extraordinary encounter. His gestures also indicate that it is important for everybody to be an eyewitness, and take heed. No one should stay away and be told about the spectacular confrontation between two opposing symbols of might – the terrorising power of evil versus the sublime power of goodness.

Otakadike is much incensed by the Nne-Mmanwu′s resolute, unusual opposition, especially as the community of his attendants seem to be so awed that they show signs of empathy with the calm and resolute adversary. He orders his slave, Di-Ochi, to grapple physically with the obstruction, Nne-Mmanwu, and throw it off his path. Di-Ochi bluntly declines, and shrinks away further, alarmed. He indicates that Otakadike should fight the battle he has provoked. The same order is given to Husband, but he also declines, and also dares Otakadike to grapple with the mysterious one. Otakadike, with one hand for each, grabs Di-Ochi and the Husband by the neck, and hurls them at the obstacle, Nne-Mmanwu. The two manage to dodge contact with the Nne-Mmanwu. They fall away, and then run over to the Nne-Mmanwu's side of the conflict for solidarity as well as protection. The Wife also runs over and joins them.

Otakadike is now alone. He stampedes and roars and conjures more mystical demolishing energy, then flings the great force that is rocking him over the Nne-Mmanwu. No sign of an impact; no reaction whatsoever. Otakadike adopts a new stance and launches a different magical offensive from the side. The Nne-Mmanwu does not stir. Otakadike runs berserk with rage and frustration. Then he adopts a posture of supreme power and authority, and evokes the ultimate magic force of moon energy. He balances the heavy magical burden on his massive shoulders with two hands, and spins round three times before hurling the stupendous force at the Nne-Mmanwu. It has equally little effect on her rigid posture. Otakadike becomes crazed. He rushes around, stampeding all over the stage, summoning and rallying all the mystical powers he can muster in combination. Standing at a distance, with his entire being quaking with this overbalancing weight of demonic forces, he rushes at the Nne-mmanwu to dash them at her bowed head and annihilate her.

Music cue – Chorus strikes the Nne-Mmanwu's second leitmotif, for fiery action

At the instant that Otakadike comes close, the Nne-Mmanwu jerks up her head. The singular significant motion immediately neutralises Otakadike's powers. A mighty force that momentarily jolts him rigid halts his rush. Then he staggers backwards, knocked completely off balance by the shattering counter force that brings his mad rush to a standstill. The Nne-Mmanwu metamorphoses into lightning, in a display of fiery energy. She bristles and storms all over the arena, generating an overwhelming mystical atmosphere. Then she counter-attacks Otakadike, flinging her superior mystical potency with a flick of the hand. Otakadike reels as if helpless in a mighty blizzard. The Nne-Mmanwu evokes more mystifying action, and hurls another charge at Otakadike. The impact rocks Otakadike, and subdues him to slump onto his knees. Nne-Mmanwu's final counter-offensive force so devastates Otakadike that he collapses on all fours, head drooping and lolling. He has become a powerless imbecile.

Akaje is wild with joyous excitement. He rushes in, snatches Otakadike's slave-making rope and with it enslaves Otakadike.

Music cue – The Nne-Mmanwu's calm leitmotif

The Nne-Mmanwu's demeanour once more is calm and benevolent. She makes a sign that frees Otakadike's slaves. The three erstwhile slaves dance about in joyous thankfulness and great jubilation. Akaje drags off Otakadike, the subdued, erstwhile menacing terror. Di-Ochi, Husband and Wife follow behind Otakadike. They kick him, and generally publicly ridicule the exhausted and humiliated mighty power. The procession, led by the Nne-Mmanwu, peacefully moves out of the arena, dancing and jubilant, to the ongoing music of the chorus playing the cool leitmotif of the Nne-Mmanwu.

Chorus: Nne-Mmanwu, tough and benevolent.
If you are a bad spirit, she will exorcise your evil nature
If you are a good spirit, she will bless and protect you.

***

Music cue - Akaje's leitmotif

Akaje returns to the arena to interact with the community (audience). With expressive gestures he cautions everybody to take note of the morals and lessons contained in what has transpired on stage. He dances out of the arena to his leitmotif, followed by the human Chorus.

END

PART 4

ISSUES IN CONTEMPORARY EDUCATION

8. MY KNOWLEDGE INHERITANCE IS AUTHENTIC AND CONTEMPORANEOUSLY RELEVANT 157
9. MUSICAL ARTS EDUCATION IN AFRICA – A DEBATE: ANRI HERBST & MEKI NZEWI 172
10. MUSIC EDUCATION IN THE 21ST CENTURY – CHALLENGES AND CONSIDERATIONS: CHATS DEVROOP 199
11. DANCE IN MUSICAL ARTS EDUCATION 207

MY KNOWLEDGE INHERITANCE IS AUTHENTIC AND CONTEMPORANEOUSLY RELEVANT; OTHERWISE I HAVE NO EGO TO SHARE[1]

> *The curriculum should offer home-brewed intellectual nurture with consciousness of global human knowledge interaction. Only a vague nation abdicates the nurturing of her posterity in the basic knowledge integrity that validates a culturally valid human identity, or compromises it.*

Ancient and current

The societal critic is a ninety-three-year-old musical arts luminary versed in the abiding ancient lore. Her genetic memory spans centuries. She is knowledgeable in the present, and her vision of the future reflects clarity of mind. Her wit is still spicy, though often pungent. The eyes, sheltered by folds of wrinkles are seriously blurred by cataracts, but the inner sight clearly perceives the supernatural and human worlds. She discerns and poetically laments the intellectual fancies of jaundiced mindsets in conflict with the blending of ancestral knowledge lore and contemporary knowledge aspirations. She buried her last two front teeth some two score years ago but has refused to adorn herself with false teeth. So her speech is richly marked with lisps and smacks. The limbs are sinewy, withered, not by Acquired Immunity Deficiency Syndrome (AIDS) but from trekking through nations to champion the mission of the Association for the Redemption of Disabled Humanning Sensibilities (ARDHS). She now relies on a walking stick, and the helping hands of caring stewardesses to climb in and out of airplanes to pursue her advocacy as an indefatigable vocalist for the cause of the association. Her latest visionary poetic utterance, in 2004, targeted the contemporary fallacies concerning knowledge that are being perpetrated in the classrooms by black officialdom manifesting false brain syndromes in the design of the curricula and practice of contemporary cultural arts and science education in modern African nations. Her name is Cheta Zowito but her audience has nicknamed her A-to-Z, some in admiration, others in disparagement. But both sides unite in acknowledging that the perceptions and visions that she articulates in sung poetics have a span ranging from the abiding, ancient humanning wisdoms to the "modern moonstruck wisdoms", as she terms the dehumanizing contemporary knowledge genius and the materialistic inventions of its Ego.

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[1] This paper argues the philosophy and vision of cultural arts education in contemporary Africa, and was delivered at the IAACS 2nd World Curriculum Studies Conference in Tampere, Finland, May 22 to 24, 2006. If curriculum is about education, curricular procedure grids African indigenous knowledge practices. The issues in contemporary Africa are: Whose knowledge is being propagated? What knowledge is being promulgated to produce what human-cultural presence? The position argued here is that the modern literary education bureaucracy in Africa has blindly disregarded the indigenous knowledge lore in modern curriculum orientation and content with primary respect to classroom education in the human and social sciences education. This discussion references the performative cultural arts.

Affidavit

Cheta Zowito's testimony

We accommodate new modes for regenerating our valid lore
Because our history is not a vacuum
So –
I don my mask, and transform into a spirit persona
To convey the commission of the guardian spirits of Africa's intellectual genius
If I offend any disoriented mind or protocol, bear with me;
I am only the strident voice of the past
Querying the confused present, to enable a sane and secure future.

Sun-warmth is frightened out of our minds
So much blighted wind blowing everywhere, chilling hearts.
See what we do to ourselves: inventing false sunshine to blind posterity.

My progenitor was not without profound intellect
Now my progeny parades fake wisdom.
Oh, what shall I educate my children, my posterity with,
That they shall cease to be constipated by subversive knowledge?
The wisdom of our original genius abides from the ancient, never dies
Ever has regenerated, an enduring stream of knowledge of life,
Now scorned by bastard minds erudite in parroting ill-digested wisdom of others
That aborts the intellectual re-emergence of my expropriated posterity.

Modern-invented wisdoms flash, flourish brilliantly, and then tarnish –
Ephemeral fancies that scorn the base, and breed psychosis
For the modern consumers chasing snow clouds; enamoured with demonic lucre.
Profound humanning knowledge is now indulged as disembodied entertainment.
Even the act of procreation becomes degenerate, indulged as whimsical fun.
So, fun reigns over sense: Brilliant depressed minds gestating depressive fun,
Wealthy depressed world promoting depressive fun attractions,
Depressed fun-consumers grabbing and killing for fun.
In everything and everywhere:

Addiction to senseless, gorgeous fun, misery fun, even in transcendent musical arts!
Hence modern wisdom nurtures trusting posterity with plastic sensibilities.
Oh, how can the present inculcate in trusting future, my posterity,
The virtue of honouring noble heritage, that they be blessed with noble living
Cherished in indigenous musical arts that is a serious role player?

Knowledge transaction that is driven by the spiritual force of the musical arts
Grafts enduring impressions, bonds the learners, and engenders godly living.
This legacy of African ancestral wisdom holds sublime today, tomorrow.
Oh, how shall I instil benign spirituality in my children, my posterity?
Educate them to cultivate the genuine virtues of home-grown knowledge?
The lore I sing cultures narrative and practical experiencing of knowledge;
Re-performable knowledge entrenches theory and systematic procedure.
Narrative endures creative knowing; practice explicates embedded theory;
Story telling stimulates the imagination, so that what is learnt regenerates;
Practice engineers bodily intellect that performs knowledge in alter-language.
Oh, how can I induct the children, my posterity, in profound African lore?

Do not persecute me for the truths I communicate in musical arts sites;
What I recount in music is divine injunction; I am only the embodied voice of spirits.
Join me, inexorable bard, in dancing spiritual tunes, and living what is just.

Discourse

A curriculum prescribes what to learn, and the learning resources deemed necessary according to a nation's educational vision. A curriculum is a rationalized and consistently, as well as pragmatically, updated system of knowledge empowerment. It is evident in any form in the history of autonomous knowledge generation and dissemination of any human society. However, the literacy processing of curriculum and knowledge has become imperative for contemporary peoples.

Should literacy command a universal curriculum that commands monopoly of cultural expressions, intellectual attitudes and scholarship procedures? Should curricular prescriptions necessary for educating the contemporary person anywhere randomly disregard the generations of cumulative and consistently researched knowledge advancement that accorded cultural identity and intellectual authority to every human group? These issues probe the essentialities of literacy in musical arts education that should equip the African learner to demonstrate original human-cultural presence in global knowledge discourse.

The assumption here is that the sense of international scholarship caucuses and discourses is not to enforce global conformity, rather to allow differentiated knowledge sameness to interact, and thereby inter-pollinate the authentic and differentiated cultural lore and human practices. The commission here is to argue authoritative African intellectual integrity for a curricular vision and nurture that should regenerate indigenous knowledge genius while at the same time including the noble musical arts lore of others.

The gospel about deriving the curriculum for musical arts education in contemporary Africa from the indigenous knowledge systems has been persistently campaigned in cultural policies, scholarly meetings and literature. But no concrete attempts are initiated to capacitate authoritative implementation in classroom agendas. The dilemma that contradicts perfunctory preachers at policy, scholarship and implementation levels has remained disinterestedness in strategies for excavating the definitive knowledge epistemology from the mines of heritage. Also elusive, is how to discern the **what**, and the **how** of Africa's indigenous musical arts systems that should be processed in contemporary school education. The most disabling factor in achieving appropriate curricular thinking and content thus remains the ignorance that reigns about the unique humanly conceptualizations of the indigenous knowledge systems of Africa. The security zone remains advocating while excluding. The dilemma is exacerbated by the disoriented officialdom that maps education policy, and is compounded by curriculum formulators and implementers who adopt extraneous cultural-intellectual models in prescribing and interpreting African knowledge systems. Africa's unique knowledge inventions are thereby interpreted and represented with impaired intellect. Contemporary Africa is thus afflicted with pandemic intellectual diarrhoea, which Cheta Zowito identifies in her exhortation as "bastard minds erudite in parroting ill-digested wisdom of others".

Modern European-American intellectual and disciplinary paradigms have seriously intimidated and disabled human as well as cultural originality in African governance and educational visions. And the African intelligentsia and political as well as bureaucratic elite appear to lack the will and sense to put unique indigenous conceptualizations, theories and practices of the cultural arts in contemporary educational thinking in place, being content with conforming to exogenous dictates. It is absurd, in fact a denigration of Africa's indigenous knowledge wisdom and history, for instance, to be discussing "music" instead of "musical arts" education with regard to the contemporary education mentality and practice in Africa. The baggage of values and virtues that ballast the synthesis of sonic music, dance, drama and visual arts that underscore African creative conceptualizations and performance practices are misguidedly de-emphasized. The atomization of the creative and performance siblings in classroom sites has resulted in the farcically fabricated curriculum *à la* European-American intellectual models. Music is then learnt in the classrooms, as well as experienced in contemporary cultural expressions, in isolation from the disciplinary siblings that anchor its societal-humanning meaning, structure and form as per African cultural imaginations and life experiences.

De-contextualized entertainment is not the objective of the musical arts in African creative conceptualizations and theoretical rationalizations, even in the rare cases when the sound is theorized, performed and contemplated in isolation. Rather, musical conformations transact cultural-human meaning in terms of how the sonic ramifications ably define and effectuate other societal systems and human psychical wellness. Thus profound human intentions and intellectual rationalizations account for the fact that there is no exclusive term for music as isolated conceptualization in most African cultures. The borrowed ideology of learning music as a separate subject area in contemporary education in the arts in Africa is thus a mental deviation that bastardizes the profound and legitimate wisdom of indigenous knowledge.

The outcome of two meetings on culture and education in Africa organized by UNESCO in Dakar (2000) and Port Elizabeth (2001), preaches "the necessity for curriculum transformation to give children, youth and adults the type of quality education that promotes appreciation of [the] diversity, richness and dynamics of our cultures" (2000); and later laments "the fact that education (in Africa) is unsuited to our contemporary world" (2001:6). Other writers have recognized the profound merits of Africa's musical arts conceptualizations and systematic deployment, which transact complex humanning and spiritualizing imperatives. There are discussions about the inappropriateness of the musical arts curricular and education practice that causes conflict in the contemporary African perception of self. UNESCO has not backed its sermon with any practical remedial initiatives.

John Nwesa (2005:184) argues that, "... a contextualized music education programme will accord great opportunities for Africans to search for new roots upon which genuine economic, political, technological and scientific development will be based". He cites Jorgensen (1997:25) who perceptively advocates "a contextual and interdisciplinary approach to music and the integration of this knowledge with the rest of life experience". Alan Merriam (1982:155-156) recognizes the "enormous influence of African music in its almost incredible variety of transformations" and we add, of creative material and human dispositions. He then postulates that, "it may well be the single most pervasive and important musical form the world has yet known". And yet the owners of the lauded knowledge heritage have virtually abdicated the responsibility to make the unique rationalization of such an intellectual wellspring central in contemporary curriculum and classroom practices for the musical arts. Nwesa further cites the apt observation of Maquet (1972) that many African intellectuals have abdicated their original cultural intellect, and have succumbed to being assimilated into Eurocentric intellectual posturing aimed at becoming "black Europeans". "*But still they were black, and their skins made a mockery on the social level of assimilation which had been fully achieved on the cultural level*" (my emphasis).

Wilson Shitandi (2005:286, 288) notes that, in Kenya, "... the total societal expectation has been characterized mainly by the low opinion and negative perceptions of Kenyan indigenous music. Makers of traditional music are held in low esteem by society." This self-derogation equally stems from curriculum trends at Kenyan universities "... that are designed to influence the child against his own African musical experience".

We have categorically stated elsewhere that: "The current curricula, learning or teaching texts, as well as pedagogic procedure quite often are mentally as well as experientially remote for teachers and learners alike" (Nzewi, 2001:18, 30). And then issued a challenge: "The task we have failed to tackle is that of making authoritative facts about indigenous music knowledge available in published literature for African and world learners".

The problem of self-rejection now challenges any African who courts some modicum of cultural identity, mental independence and positive human image in the inevitable dispensation of globalization. The issue of the moment then is to boldly generate and apply original African solutions, a task that must involve the concerted practical, remedial intervention of bureaucrats in education, scholars, classroom educators, the learners and concerned extra-governmental initiatives.

Poser

Cheta Zowito's reflection

The baby earthworm is developing horns; the elephant is singing soprano.
Too much false sunshine shimmering, heart cold, not thawed;
We need natural sunshine to warm the too many stone-cold hearts.
A parent's skirt blinds the child that disrespectfully throws him up.
Oh, sadness – only sublime disposition could yet redeem our volatile globe.

Why do you wish the moon? Why stress to snatch chimerical longings?
Hindsight, disillusioned child, learn the illumination from hindsight:
The old wisdom abides to enrich the glorious knowledge ahead;
The follies of yesterday caution the obsessive passion for diabolic victories.
When ambition mocks human concerns, the mind drifts, emitting vague expressions.
Embrace mother Earth, which nurtures you; which translates you ultimately.
Education that compels the imagination of learners to drift with the clouds
Entrenches the psychosis of neglecting the earthy wisdom that makes human.
Current inventions disregard humanly base, intent on competing to upstage the Supreme Deity.
Fancy pollutes the mind, engenders mass deviancy, accruing tragic demise.
Beware then, my posterity, of the sirens beguiling this age of psychotic brilliance.
Look down, my posterity, and re-cultivate the virtues of humane living
Which the indigenous musical arts imbue, and you shall attain divine aspirations.

I transact momentous issues in my play inspired by benevolent supra-humans; for
The musical artist that heals minds and societies is divinely mentored.

Discourse

If you have no presence of mind to note when the rain started drenching you, you may not know when the deluge stops because the mind is not at home in your body. So it has been with contemporary Africa, and the indiscriminate acquisition of any fanciful deluge of knowledge, as well as mesmeric lifestyles fabricated and flashed from abroad to drench Africans. The current experiences of bureaucratic systems and human aspirations in African nations do not indicate that the reigning exogenous mentality is abating. The challenge is that Africa should start re-cultivating and harvesting the nourishing farmlands of indigenous knowledge that the deluge could not erode. Governmental policies and the particular educational mentality revealed in curricular realities in all knowledge disciplines at all levels of education perpetuate the intellectual and economic subversion of learners as well as intelligentsia from the prodigious merit of indigenous knowledge systems. The average learner in Africa has only virtual imagination of and remote contact with the European classical musical system that greatly dominates musical arts imagination and classroom education in African countries. The orientation and quality of the classroom knowledge of African musical arts prescribed by the current cultural arts curricula remain tokenistic. No remedial measures informed by cognitive understanding of the philosophy and theory of indigenous genius and practice have been actualized that would translate policy jargon into curricular integrity and classroom experience. The meaning and purpose of the musical arts intellection that can make African sense and meaning in the African mental-human space will rescue the mental-cultural drift. Some of the factors that engender humanly and culturally disabled curricula for musical arts education in Africa include:

- Continued reliance on exogenous curriculum models, as well as engaging curriculum specialists ingrained in European classical music theory and practice, educational philosophy and methodology to advise on the revisions and reviews of curricula for musical arts education in Africa. The result is that, even when cultural arts studies are prescribed the knowledge content reflects superficial, mis-conceptualized discussions of indigenous musical arts. The curriculum designers and advisers, often recruited from academia, are qualified experts in their own right but lack cognitive intellectual contact with unique indigenous knowledge, thoughts and manifestations. To compound the intellectual deception, the educators and teachers who are required to implement the curriculum in the classroom are not equipped during training with competent knowledge of the sense and meaning of indigenous musical arts knowledge systems.
- The contemporary intellectual incapacitation of the African learner starts with researching, analyzing, discussing and studying the music in total isolation of the siblings in the discipline. This approach constitutes an abuse of pre-eminent African intellectual authority in this field of knowledge. The term musical arts conveys that the musical sound is an integral aspect that explicitly or implicitly activates, permeates and focuses all other performative arts and emotions that are holistically rationalized from conception to experiencing. As such, curricular stipulations should address the musical arts as an umbrella unit. This makes African cultural and intellectual sense of education in the cultural arts, particularly at the lower and intermediate levels.
- Publishers of educational materials for use in Africa exploit the deficient content of curricula in Africa for capitalist gain. They lack the human conscience to promote a seminal advancement of the indigenous knowledge systems through classroom or public education. The publishers, foreign-based as well as local, commonly lobby education authorities in the Ministries and institutions to recommend mishmash study texts that merely paraphrase the already inadequate curriculum contents modelled on European and American educational philosophies, theories and cultural imaginations.
- Classroom educators and teachers of the subject are disabled by pervasive disinclination to conduct basic research. Their intellectual empowerment for teaching the philosophy, theory and human grounding of African musical arts systems is poor. So they are not effective in the classroom, and more often than not frustrate or misguide the learners. As Cheta Zowito indicates, the indigenous musical arts education model transacts momentous societal issues in musical arts play sites that

evoke supra-human presences. The fanciful, humanly disoriented evaluation criteria that guides what is taught further disables classroom learning. Indigenous musical arts education inculcates the acquisition of humanly oriented disposition as well as creative and spontaneous intellection.

- Appropriately researched and designed learning texts and materials that demonstrate cultural relevance are central to redressing the deviations in current intellectual and human development programmes in Africa. The appropriate curriculum is predicated on the availability of such culturally seminal study texts. Available textbooks merely paraphrase the current curriculum, and perpetuate the endemic mental legacy of colonialism.

Arguing solutions

Cheta Zowito's counsel

> The wisdom of the Earth mother, frozen in false winter snow, begins to thaw;
> Shall radiate and rehabilitate deviant minds,
> Enlighten souls willing to shed the mental blitz that numbs home truth.
> Note, my children that you must dance cautiously in borrowed outfit
> For the owner could strip you naked in public if you dare bold stamps.
> Parroting knowledge borrowed from a foreign mental-cultural landscape
> Could be humoured but not embraced by the owners master-minding your intellect.
> Feel humanly secure then to dance your naked human identity sure-footedly.
> Eschew the reel dance of trepidation compelled by borrowed glitters.
> When you cherish your ancestral lore, your intellectual dance shall edify you and all.
> Dig intellectually deep into your knowledge roots, and your blossom shall ever glow.
> So I counsel my children, my posterity in the secure dance of ancestral genius.
> With legs firmly earth-rooted, my performance of the dance I know shall never age;
> And posterity shall dance on with pride of self, and earn genuine applause, globally.
> Only a simpleton abandons the knowledge integrity that validates human identity.

Discourse

The argument is that the curriculum should foster home-brewed intellectual nurture with consciousness of compatible global knowledge exchange. The conscience, aspirations and human orientation of contemporary education in Africa are insanely materialistic. The curricula, as well as evaluation criterion prioritize jingles of ephemeral excellence. Sorties of winning and superstardom that warp the winner's sense of self while instilling a loser psychology on other contestants. Educational philosophy and ideology that pursue loser versus winner goals disable the inculcation of humanning standards, noble spirituality and the appertaining psychical equilibrium. Modern education philosophy and its impelling gospel of winning has spurred excellent tarantulas that disable human virtues. The globally pervasive social, political, economic, religious, health, environmental and overall dehumanning cataclysms thus generated inflict conflict on contemporary existence at personal, family, group and national levels. A revamp of the dehumanizing winner-loser educational philosophy and a bold review of curricula demand strategies that should mediate the contemporary materialistic educational thinking with the inculcation of humanly intellectual nurture. This is imperative in, at least the exogenously entranced and mentally-culturally imperilled African human space. The philosophies, theories, methodologies and materials for such a home-framed curriculum agenda mandate commitment to researching, discerning and advancing human-making education systems, principles and meanings that sustained a noble ancestry. Contemporary education in the indigenous musical arts lore is key to the much needed paradigm shift.

Sampling meaning of structures

It is in the context of meaning that African musical arts structures encode far more than statistical musicological structures, choreographic marvels or dramatic flippancy. Indigenous African tunes are extra-sonically embodied transcriptions of social-cultural discourse. Dancing bodies are eloquent depictions of life issues. Hence African dances are poetic communications. Drama is a mystical experience – spiritual-psychological conditioning that instils a virtuous mind and disposition. Analysis, study and appreciation of indigenous musical arts in or outside the classroom should then explicate the extra-sonic/choreographic/dramatic definition of artistic structural formal configurations. They are, implicitly or explicitly, cultural statements that embody profound philosophical, medical, psychological, social, religious and technological significations and rationalizations that need to be decoded for contemporary literacy education.

The laboratory style textbooks that proliferate for classroom music studies *à la* available curriculum content convey the farcical impression that an African song in isolation makes, interprets or translates a culture's musical lexicon. Vocal melodies are permissive. They pragmatically negotiate inter-cultural contacts. Instrumental music, as well as dance, is therefore more authoritative for discerning and codifying a culture's formal, structural, textural grammar.

Indigenous African dances are artistic-aesthetic imaginations, poetic imageries and metaphors, which also stage a culture's age-gender emotions (Nzewi, 1999). Contemporary dance appreciation, creation and studies should then take cognizance of the ballast of cultural and human meanings that inform the choreographic and aesthetic aspirations that mark indigenous African dances.

A masking drama display performs mass medicure and medicare service more than it provides purely dramatic entertainment. Entertainment, although normatively implicit in any form and style or branch of indigenous musical arts exhibition, is not the primary intention that informs creative representations, dramatic features and presentation dynamics.

Texts for cultural arts studies that will make sense and have meaning in African terms in contemporary education, are therefore, essential to authoritatively inform African curriculum ideology. Again it is urged that curriculum planning, prescriptions, textbook designs and classroom delivery that would nurture intellectual emancipation and cultural integrity in contemporary education in Africa should involve a reversal of the exogenous-minded atomization of the disciplinary components of music, dance and drama.

The teacher: a knowledge leader or a preacher?

The educationist is central to the translation of curriculum stipulations into knowledge disseminated in a contemporary learning milieu. The educationist without sound knowledge of the field of knowledge is a fraud in the interaction site of the classroom. The curriculum becomes a farcical document when the human and material infrastructure is unable to ensure adequate knowledge delivery. The lesson of indigenous African educational philosophy and method is that the educationist is not a preacher but a leader who enables learners to explore and interact knowledge. The dichotomy that has been generated around formality and informality in the contemporary discourse on education in Africa comprises diversionary scholarship posturing. The indigenous African education system in the musical arts is uniquely formal and systematically conducted according to stages of and sites for social-intellectual maturation (Nzewi, 2003). The de-regimented formal and systematic approach to education in indigenous cultures coerces attainment of standards in a manner that is not psychologically stressful or defeating and, as such, imbues creative and healthy learning procedures. Evaluation is practical and pragmatic, not according to speculation. It accommodates every level of capability, genuine effort and self-actuating endeavour. Everybody is coerced to engage in performing in public, and to strive for success without undue self-consciousness or fear of failure. The antisocial or self-defeating syndromes in contemporary education that are sometimes generated by the bogey or imputation of failure are obviated. No person who makes a genuine effort in life is a failure, irrespective of level of achievement. The spectres of “mistake” and “failure” that are rationalized into evaluation in modern school curricula therefore are non-issues in indigenous African education philosophy and psychology. No mentally able person sets out to lose or fail. The indigenous musical arts strategy for human development positively explores the potential of what may be deemed a “mistake” or “failure” as a stimulus and trigger for new creative exploration, unlike the destructive contemporary win-or-lose canon of life inculcated through modern school evaluation gimmicks. The ideal humanly disposed African indigenous mediator of learning stresses committed participation to attain standard expectations, and does not conjure the phantom of excellence. The contemporary philosophy and obsession with excellence has become an ogre that haunts and perverts the human determiner, the winner and the loser, variously. The excellent human or human invention is a delusion.

The curriculum for the training of the educator in the modern school system scarcely prepares the teacher as an interactive leader. As such, the classroom transaction of knowledge in the cultural arts is experienced as prefabricated sermons and programmed knowledge, even when the sense and substance of the knowledge discipline or topic elude the preacher. The humanly organised classroom is a site that enables interactive and explorative knowledge discourse. The most critical issue in curricular policy should then be to ensure that the teacher is intellectually and experientially secure in the foundational knowledge of a subject. A competent and confident educationist leads willing learners through the joyful paradise of disciplinary knowledge; a mediocre teacher-preacher frustrates learners' interest in a subject. This marks the difference between living a job and merely earning in a job. But when the source of the stream, the education authority or administrator expected to ensure proper training of the classroom educator, is also suffering knowledge disablement or disorientation or insecurity, the mental incapacitation afflicts all who drink downstream.

Extra-governmental initiatives – the case of CIIMDA

African governments and educational authorities recognize the need to institute cultural authenticity at the centre of contemporary educational policy in principle. Sadly, the curricular content and instructional implementation end up flippant because the policy makers and administrators, as well as their specialist advisers, have superficial intellectual contact with, and emotional allegiance to indigenous African knowledge systems. So Europe and America remain the heart, soul and flesh of knowledge on which the tokenistic African cultural skin is grafted. African bureaucratic and professional elite generally suffers from cultural amnesia and a dependency complex. As a result, readymade Euro-American models continue to be applied in the determination and implementation of African cultural, governmental and human affairs. The rejection of authoritative indigenous models results in the dominance of metropolitan education politics, practices and curricula, which deter self-reliance and intellectual emancipation in the design and management of governmental and institutional systems. Practical initiatives that often provide remedial models for curing the systemic cancer are often first undertaken by non-governmental agencies.

The advocacy that curriculum and learning materials, in cultural arts education at least, should derive primarily from the philosophy, theory and content of the indigenous knowledge systems will not automatically translate to remedial reality. Bureaucratic will and action are needed to engineer public acceptance of corrective measures. The advancement of indigenous knowledge lore remains a challenge because the owners of contemporary knowledge in research and academic institutions are mentally intimidated and insecure. They prefer to vegetate in the intellectual comfort zone of perpetrating the superficial Euro-America-centric misperceptions and misrepresentations of Africa.

The Centre for Indigenous Instrumental Music and Dance Practices of Africa – Research, Education and Performance (CIIMDA)[2] was conceived with a mission to remedy the obvious inadequacies in the curriculum and knowledge base for classroom musical arts education in Africa. CIIMDA was set up in 2004 to build up and implement a knowledge infrastructure informed by the indigenous knowledge system for contemporary musical arts education at primary, secondary and tertiary institutions. The Centre is based in South Africa, and its activities target the intellectual reorientation and re-capacitating of musical arts educators

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[2] CIIMDA, (ciimda@lantic.net), funded by the Norwegian Foreign Office through Riskonsertine (Norwegian Concert Institute) has its head office in Pretoria, South Africa.

and learners in the South African Development Community (SADC). The CIIMDA programme, anchored in practical research and advancement initiatives, explicates the systematic philosophical, theoretical, socialization and health formulations that ground indigenous instrumental music and dance practices. The practical and theoretical education activities undertaken by CIIMDA emphasize involving teachers and learners in practical research and advancement activities through which to experience the philosophical, theoretical and health formulations of indigenous knowledge lore and humanly developed education paradigms. Such an abundant and systematically formulated knowledge base should constitute the core theoretical and practical resources for culturally appropriate and humanly sensitive contemporary musical arts education and practice in Africa.

The drum is a versatile music instrument commonly found or simulated (for historical reasons) in most African cultures. The philosophical and epistemological groundings of African drum music creativity and ensemble practices are profound and intellectually accessible. Hence the theory and practice of African drum music is the foundational course in the CIIMDA curriculum and educational practice. Some types of African drum ensemble practice provide a practical situation for contemporary education in the theoretical, psychological and therapeutic groundings of indigenous musical arts conceptualizations, compositions and performance practices. The humanning imperatives rationalized into African drum ensemble theory and practice generate interpersonal bonding and spiritual communion, among other profound values. Hence drum ensemble music creativity and practice provide the ideal site for contemporary creativity and performative discourse in the classroom and enlightened public experiencing.

The CIIMDA musical arts curriculum basic to the indigenous learning models offers the following course modules:

- *Theory and practice of African drum music*: Learning the theory and meaning of indigenous African creative and performance arts through practical experience: philosophical, psychological, social, scientific and health bases of African musical arts intentions, creations, and practices; playing technique – oral and literacy; notation and rudiments of classical drumming (indigenous and modern); pulse and metric sense – interface of common and compound metres; thematic (tonal/melodic) composition principles; ensemble role playing and role relationships; formal principles and structures; African harmonic philosophy and principles of role-playing; theory of duality and space consciousness; creative drumming; psychological and therapeutic rationale of group and solo drumming; development devices and improvisation.
- *Performance principles of bow/mbira music*: playing technique; construction technique; tuning; scale/tone row; melodic construction; solo and group playing; Improvisation and accompaniment; research motivation.
- *Ensemble practice*: principles of African orchestra and ensemble music instruments; oral and literacy ensemble music practice – classroom musical arts making; musical arts theatre – combining music, dance and drama activities for concert repertory production; principles of improvisation as performance of self and negotiation of self-image; workshop orientations and techniques.
- *Theory and practice of African dance:* social relevance, philosophy and societal intentions of African dance; sense of pulse; movement, space and body awareness

> exercises; experiencing music and dance symbiosis – practical experiencing of dance as visual music and music as sonic dance; dance creativity and improvisation; principles of choreography – stylized formation dance creation; African dance and spirituality; danced characterization and dramatization – mime; music and dance games.

The rationale of the CIIMDA education programme and procedure is derived from indigenous knowledge production practices. It capacitates every classroom educator to lead the learning of the music, dance and drama components of the musical arts once she/he is disposed to engage in basic grassroots research with learners in any school/college location. Rudiments of music deriving from indigenous theoretical and compositional procedures, philosophy, as well as structural-formal conformations, is offered additionally in CIIMDA for the benefit of serving teachers who lack basic music literacy background.

A critical objective of the extra-governmental CIIMDA education project is the provision of study texts informed by indigenous knowledge systems at all levels. A survey at the inception of the project in 2004 indicates that culturally sensitive textbooks currently constitute the primary handicap in generating and implementing culturally-humanly relevant musical arts education in contemporary learning sites in Africa. The first CIIMDA publication is a primary education series that covers what is regarded as essential and intellectual-practical foundational knowledge for primary level education. The concept and design of *Learning the Musical Arts in Contemporary Africa, Volumes 1 & 2,* are integrative and coerce experiencing the musical arts through research and practical orientation for both learners and educators in classroom musical arts interactions.

> The aim of the series is to provide instructional materials for musical arts education that derives primarily from African practice-based educational perspectives, theoretical principles and human experiences. The design ... discusses the indigenous musical arts system – the philosophy, theories, practices and applications – without losing sight of contemporary trends. The closely-knit relationship between music and dance in indigenous Africa is portrayed throughout the series ... The approach to the series emphasizes indigenous African methodology of learning through practical music experiencing, creativity and personal or group research. The materials for theoretical and practical studies ... derive from the immediate musical environments and cultural experiences of the learners, rural or urban ... The series recognizes that learners may already be capable performers, and is as such primarily intended to enable a literary approach to the known and/or unknown. (Meki Nzewi, 2005:viii)
>
> The nature of the series ... compensates for the absence of specialist music teachers in primary schools ... The series is for both learners and teachers/facilitators.' (ibid: ix)

CIIMDA is involved in the publication of six other study texts that address knowledge orientation and content at the tertiary level of education, which produces classroom educators as well as performance and research scholars. The philosophical premises for both the primary and tertiary series are culture-generative texts. They underscore the argument that cognitive discernment is the key to advancing the creative genius and humanly intentions of tradition for contemporary knowledge needs, and with consciousness for global discourse, as well as practice. The role of the musical arts in human-making and human-bonding education is inestimable. A culturally framed curriculum that faithfully excavates the latent genetic knowledge of contemporary peoples is of the moment.

The concern that has necessitated embarking on relevant cultural arts education action as well as appropriate curriculum initiatives, is that governmental action often grinds slowly while human concerns may be degenerating rapidly. Extra-governmental agencies often generate solutions to momentous human and societal problems. Governmental officialdom may or may not wish to recognize and adopt such researched extra-governmental solutions. The design and content of the CIIMDA musical arts education series provide models that should frame the philosophy and content of State curriculum practice which would enable culture-sensitive social and human sciences education in Africa. The series mediate the obvious inadequacies of the current exogenously derived curriculum provisions and learning texts. The musical arts education philosophy and curriculum being fostered by CIIMDA affirm the ideology that “my knowledge inheritance is authentic and contemporaneously relevant; otherwise I have no Ego to share” in the global community. And as Cheta Zowito would reason: a curriculum should nurture us to perform our genuine human merits with a consciousness of changing circumstances.

Cheta Zowito's coda

I emerge from the spirit image, and regain my human persona.
The children, my posterity, are out to learn in play
As we did when we performed our original selves.
I must perform the tunes of life updated from ancestry
To sustain and bequeath profound humanly knowledge for posterity’s mental health.
We need to perform self perceptively
In order to humanly share ego with the performing Others.

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MUSICAL ARTS EDUCATION IN AFRICA – A DEBATE[1]

Anri Herbst & Meki Nzewi

Introduction

M[2]: *The wood fuel available in a society cooks its nourishing meals.*

A[3]: *Too many cooks spoil the broth.*

M: Do you imply too many authorities and theories? It is unfortunate that a person carrying an elephant should be preoccupied with digging for a cricket with his toe. So it is with the vision, authority and theory of musical arts in contemporary Africa.

A: How do you get four elephants into a mini motorcar?

M: I don't get it. Do you imply a four-pronged invasion of the African music education space?

A: Easy! Two in front and two in the back!

M: Well, the car now has flat rear tyres, the African heritage, and doesn't appear to be getting us anywhere, because the undamaged imported front tyres are not pulling the car that is Africa forward meaningfully and humanly.

A: How does it happen that an African mind busies itself with a Western technological analogy such as cars?

M: Because if you do not know what is attacking you, you will not know how to manage your defences. Western technology is in Africa to stay. The challenge is how to ensure that it does not devastate Africa.

A: Do I hear a tinge of criticism in your voice?

M: A rain of ice in tropical Africa is drenching me. The humanly oriented indigenous musical arts of Africa have lost their moorings and no longer present a psychically therapeutic anthem.

A: Meaning? (I live in Africa too).

M: I am talking about seeing my ears with my eyes, without the aid of a mirror. My Igbo culture has a term, *ile*, meaning "*potency*", for assessing the effective quantity and affective quality of a musical arts presentation. This is the soul of music that has resonance within the human soul, and is at the same time the primary proactive force in its performance context. Now I am being compelled to hear soulless music with mere tinted eyes and witness spiritless performance with my borrowed ears.

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[1] This article is adapted from a public debate on viable directions for Africa-sensitive musical arts education held during the 25th ISME conference in Bergen, Norway, on 11th August 2002, and is published in this collection with the permission of ISME.

[2] Meki Nzewi

[3] Anri Herbst

A: Ah! At last we have some reference to ears. At last we are dealing with music! I would rather have a visual impression of what I hear.

M: Precisely. The African child needs multi-sensory, not narrow-sensed contact with the music he/she learns, whether or not he/she now has to take a bus and ride to school.

A: Again the reference to modern technology.

M: I have no problems with modern technology or exogenous practices. They are inescapable and do solve problems within limits. But, for goodness' sake, I need to fire my modern mental identity with the fuel provided by my viable human heritage.

A: That brings us to the dilemma of Music Education in Africa, which needs to be debated from realistic perspectives. As you rightly pointed out, globalisation has come to stay and Africa cannot be isolated, especially considering that it is an influential, fertile and diversified continent with many cultures. And that is what this Music Education debate is about. We are both children of Africa – born and bred on the continent. And yet we are loaded with different cultural sensitisations – or can it be that we are fooling ourselves in thinking this way? Does it make sense in the modern context to seek for an exclusive African cultural distinctiveness, uniqueness, identity? Zygmunt Bauman has pointed to the fact that "identity studies" has become a thriving industry. According to him, "'identity' has become by now a prism through which other topical issues of contemporary life are spotted, grasped and examined."[4] He quotes Jock Young, who states that "Just as community collapses, identity is invented." In this regard identity becomes the substitute for the 'natural home' no longer available in the globalised world. In the words of Bauman: "Identity sprouts on the graveyard of communities, but flourishes thanks to its promise to resurrect."[5] How does Africa energise and update its community life and thereby sustain its unique different cultural identities without succumbing to the jargon of multiculturalism? Perhaps we shall both bring greater clarity to our respective positions in this debate by situating our own musical ancestry, explaining our educational backgrounds and the events that formed our cultural personalities in terms of society and self-identification. You may commence.

M: Do the various human-cultural identities in the world really abide by a contract of equal voice? Why is the construction of problematic universal ideologies such as Bauman's not given geographical delimitation? Otherwise, it is difficult to swallow his argument without noting its omissions. Who is prescribing or negating the virtues of African indigenous systems? Modernism appears to underrate the effective as well as affective energies impacting upon our minds from the graves. And so we are busy searching the rooftops for solutions that have all along thrived at ground level. Bau-

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[4] Zygmunt Bauman, "Identity in the globalizing world." *Social Anthropology* (2001), 9 (2): 121.

[5] Zygmunt Bauman, "Identity in the globalizing world." *Social Anthropology* (2001), 9 (2): 129.

man's argument is not applicable outside the so-called First World that is swallowing up others in the raging battle of globalisation. Africa makes self-destructive mistakes in abandoning the sustaining energy of identity and community in the illusion of being catered for by the mental, economic and political hegemony of globalisation. My current identity is that of a bi-culturally sensitised African musical arts theorist and composer-performer. I was nurtured as a marginal participant in the musical arts culture of the Igbo society of Nigeria, my father being an educator in mission schools. Unfulfilled longing compelled me to become an analytical insider in the indigenous cultural arts. My formal music education started, bang, at University level without any prior music literacy. Luckily I went through a fairly bi-cultural African and Western music curriculum in the University of Nigeria in Nsukka. Dr Edna Edet (nee Smith), the African-American Head of Department, groomed me to become a practising composer, performer, researcher and music-dramatist while I was still a student in the sixties. Thereafter, I went to live and study with five Igbo mother musicians. Contrary to modern scholarship constructions and assumptions, the male nurturing "mothers" inducted me, through practice and discourse, into the theoretical and performance principles of the African indigenous musical arts system. I exchanged the clarinet for the Igbo mother-tuned drum rows that became my contextual foundation in musical arts reasoning. I did my doctoral thesis with Professor John Blacking as a mature student at Queens University, Belfast. In this debate I present myself as an indigenously sensitised, modern African, practical theorist, who analytically observes and critiques the human and mental trends in contemporary Africa.

A: My cultural identity was also nurtured from a very young age, when my father collected a very old and defective grand piano at an auction. My days were filled with tinkering on the instrument (which had some missing notes), playing melodies by ear. Although my informal music education began earlier, formal piano lessons started at the age of five, by which time my father had acquired a decent piano – all the notes sounded! Having been brought up on a farm, the vocal music of the Basotho tribe was always sounding in my ears. Especially since my father built a school on the farm that acted as a church on Sundays. Through these experiences I became well acquainted with the *Makwaya* style that developed as a result of missionary work in Africa. Being brought up in a family with strong traditional values, regular family festivities involved singing and variety concerts. My formal music studies continued after high school at the University of the Free State, which exclusively included Western music practices. Apart from childhood experiences, the only other contact with African music was a project at BMus Honours level, which simply involved the reading of a chapter in the *South African Music Encyclopedia*. The absurdity of the situation became very apparent during the five-year period that I spent in Germany to complete my postgraduate studies: As a child from Africa, I knew very little about African music! Since my return to South Africa in 1993, I have been trying to learn more about the African cultural environment that influenced my Western upbringing. I cannot and do not want to deny my Western roots, but I cannot belie my African present either. In my apparently mono-cultural background there have, in fact, always been bi-cultural elements.

M: The current dilemma is: In whose expressional idioms should the African manifest a cultural presence in the global context and contest? The outside world, for instance, ignorant about the African philosophical and theoretical dialectic, continues to blindly condemn systematic African human-cultural practices as backward and undeveloped in order to pose as jet-propelled Redeemers, albeit Ego-piloted. The vaguely modern African appears to have accepted this abuse. And, as such, they fail to understand that they should apply original African knowledge systems to relating with extraneous modern world practices. The emerging facts are that there is little that is foreign that is not a new image of old African knowledge. Specifically in the musical arts, African practices in any cultural ramification are founded on systematic philosophies, theories and procedures of creativity and performance. It is false to apply foreign human philosophies and systemic theories to the interpretation of African musical arts thoughts, intentions and products. There also is no way in which an African can create an authentic African image by posturing in a foreign soul and mentality. She could however, borrow the appropriate fabric to dress the African human essence in order to enhance international understanding of what is uniquely African. Herein also lies the caution of the proverb about seeing the ears with one's own eyes: an African must not perceive indigenous African musical arts systems and practices with foreign ears – an illusion in practice.

A: My first reaction to your phrasing of the dilemma would be to question whether an African theory of Music Education is necessarily applicable to the modern setting. If one looks at the philosophies that govern Music Education in the world, two emerge very strongly: Reimer's aesthetic philosophy and Elliott's praxial philosophy. Don't you think that Elliott's philosophy summarizes to some extent the context-based Music Education practices found in Africa? My suggestion would rather be that the problem is not so much related to the philosophy than it is to translating the theories into workable practices.

M: I would start by questioning whether there should then be a unitary philosophy for Music Education in the world. And if so, who has qualified to construct an authentic unitary theory? With due respect, I note that Western theories of musical arts education, such as those of Reimer versus Elliott, and indeed education generally, continue to be contradicted over time and place, even contemporaneously. Because of these contradictions, there appears to be no clear vision about what would work because theories are not being fashioned on the valid knowledge of heritage. Modern theories are invariably faulted in practice when they fail to prioritize human values and virtues at the point of conception – hence rescuing modifications and oppositions. African indigenous theories and philosophies remain constant, steadfast, because they are founded on humane considerations. Obviously Reimer does not recognise that aesthetics is both contextually and practically negotiated, and that musical elitism is superficial music knowing and as such undermines value. I will specifically address Elliott's praxial philosophy by posing two open-ended questions: Can the theory really be regarded as invented by Elliott? How original to Western history of ideas on Music Education and practice is it? What it discusses is exactly what has eluded modern music educational practice, but has always been the canon of African indigenous philosophy and practice till the present – and without reference to Elliott. Colonial mental repression in Africa *ab initio* condemned, as well as suppressed the indigenous, and thereby excluded, the chance of testing contemporaneously viable, original African theories in the modern setting, including education. The consequences have been disastrous for contemporary Africa. The mental advancement and human cultural "representation" of Africa and Africans in the modern world context are tokenistic, often weirdly superficial. The world exclaims that the African musical arts system manifests highly baffling and complex idioms as well as structural conformations, and still slights them as simple. The superficial perception has led to bizarre representations of Africa in the modern classical and popular musical arts scene. Why has there been a problem with advancing the indigenous theory, practice and education system, which produced profound musical and human results out of a misunderstood philosophy of minimality, into the modern context of Music Education and practice?

A: If I read you correctly, you are saying that Elliott's philosophy is verbalizing and representing what has been happening in Africa for ages. In other words, the problem does not lie with the theory, but with acknowledging its proper roots.

M: Precisely. I am relieved to note that you are on the side of fact. Elliott's philosophy reflects what has always been an African invention, practice and advancement until subverted and marginalised by glittery exogenous impositions. Now it is being reinvented without credit and copyright to Africa. Hence I advocate that Africa should wake up and use the time-seasoned fuel that has always been its heritage in cooking its modern musical arts menu. I am desperately assuming that modern African governments and leaders are interested in speaking in an original and unique African voice in the home as well as in the world market place of knowledge transaction.

A: The negative influences of colonialism on Africa become very apparent in the choice of Donaldo Macedo's title, "Decolonizing Indigenous Knowledge" in the preface of Semali and Kincheloe's publication on Indigenous Knowledge. It challenges readers to avoid "a blind romanticism of indigenous knowledge" as opposed to an even more dangerous counterpart of "charitable racism". The introduction of the music examinations of the Associated Board of the Royal School of Music in Africa contributed to the neglect of indigenous music. And yet Music Education has undergone major changes since the days of Mrs Curwen's development of hand signs and Sarah Glover's importation of the Solfa system and Orff ideologies. Although missionaries are widely blamed for imposing foreign versions of music theory and practices onto innocent African minds, it is convenient to forget that missionaries were not music educators *per se* who deliberately set out to destroy African musical practices. Musical practices changed as a result of their intention to protect Africans from what they saw as evil. And yet, despite a religious outset or religious intentions, Africa still, to a large extent, has maintained some of its unique practices; it is still possible for researchers to collect musical gems during fieldwork practice. As a white South African with a largely European mindset, I cannot help asking myself why Africa did not move with the changes that happened in world Music Education. When I visited schools in some

African countries, it became very clear to me that what is being preached in schools is what was happening in the world of Music Education during the sixties. Behaviouristic schools of thinking and learning with emphasis on drill and repetition of isolated sonic events is still being favoured above cognitive-based education. Why can't Africa pull itself up by its bootstraps and, if not produce a uniquely African theory, at least copy recent trends in world Music Education? If what you are saying is true, namely a blind following of Western ideas, why not imitate some useful practices? And here I am not referring to South Africa, which is only 12 years into democracy. Why could African countries that have been independent for 40 to 50 years not produce something unique? Why always make colonialism the scapegoat? And here I wish to quote Veit Erlmann who, while admitting that imperialism and post-colonialism cannot be described as unambiguous or uncontested, said: "… these global fictions – of modern statehood, national identity, history, subjectivity, art, music, writing, and so on – result from the fact that the making of modern subjectivities in Africa and the West was not determined by mutually opposite positions: of conqueror and conquered, of master and servant. Rather, it was determined by an articulation of interests, languages, styles, and images. It is this articulation that I call the *global imagination.*"[6] Donaldo Macedo succinctly expressed the dilemma as follows:

> It is only through the decolonization of our minds, if not our hearts, that we can begin to develop the necessary political clarity to reject the enslavement of a colonial discourse that creates a false dichotomy between Western and indigenous knowledge. It is only through the decolonization of our hearts that we can begin to humanize the meaning and usefulness of indigeneity.[7]

M: Well, I can start by saying that you have opened up a whole can of disturbing worms. To start with, colonialism is not a scapegoat, but a reality. Colonialism has mutated into a more vicious evil, and has pursued a more subtly destructive mission of repression to perpetuate exploitation and expropriation. The new, sweet-tongued, colonialism de-cultures in order to enslave. There now is a pervasive, promiscuous mental colonisation, *à la* modern communication, evangelistic, economic and lifestyle conquests of farcically independent African nations. One could ask which African nation could be said to be mentally independent in the modern scheme. This is an era of blindly following Western ideas that were stoutly resisted during the era of the political-military conquest of Africa. The situation is comparable to indoctrinating or injecting a person with disorienting foreign attitudes or bodies resulting in self-rejection and self-abandonment. My colleague is right that the training of modern African music educators is stuck in the dark ages of the Western music education it has copied. The reasons for this are obvious. The misguided modern African governments, policy designers and music educators cannot mentally emancipate themselves from perpetrating the inadequate Western education theories of the fifties and sixties. That is because the African has become strategically disadvantaged when it comes to accessing what is current concerning modern educational resources and developments inherited from colonialism. And modern Africans, policy makers and executors, lack the wisdom of self-rediscovery to make their roots the remedy.

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[6] Veit Erlmann. *Music, Modernity, and the Global Imagination: South Africa and the West.* New York: Oxford University Press, 1999: 3.

[7] Donaldo Macedo, "Decolonizing Indigenous Knowledge" in Semali, Ladislaus M. and Kincheloe, Joe (eds.), *What is Indigenous Knowledge? Voices from the Academy.* New York: Falmer Press, 1999, p. xv.

The tragedy is that the African mind has become numbed by waves of Western ideological as well as fanciful ideational infestation and trauma. The result is a mental inertness and cultural-human apostasy. It is a formidable task to orient modern Africa towards re-energizing itself and determining original intellectual direction deriving from indigenous knowledge models. Really, why does Africa need to adopt, without pragmatic discrimination, any extraneous trends that are not attuned to an African "genetic" mindset? I assume that by "recent trends" you imply what has been theorized and designed in the context of Western Music Education history. They cannot be carelessly transplanted into Africa, without exacerbating the already endemic mental colonization.

I reiterate that Africa needs to take a break from the inundating haemorrhage of Western mental hegemony and take recourse to its indigenous knowledge fuel. Such a mission will prioritise recognition of and relying on the articulated as well as the latent theories and principles of African indigenous knowledge systems. Otherwise, true mutual collaboration, respect and advancement, as per the ideology of globalization, will remain frivolous political gimmicks. The results of respecting and tapping the indigenous knowledge base could benefit the outside world as much it would benefit African posterity.

You have affirmed the point I made earlier about the constant somersaulting in Western educational philosophies and theories. The West continues to perpetrate the arrogance of undermining the intellectual merits, human practices and cultural products of other world blocs, first through force of conquest, now through literary coercion and subtle deception. I advocate an approach to African scholarship that, first, researches, identifies and advances indigenous knowledge authority in its own terms. Thereafter, relevant and informed foreign interpretations or prescriptions of Africa could be visited and integrated. The idea that Africans do not know what of, how and why its autonomous human knowledge history has been authentically produced, thus requiring a "superior" outside intellect to interpret it, is surely absurd. More pitiable is the evidence that modern Africans deny the products of their indigenous genius, and have renounced the imperativeness of self re-discovery, self-cognition, self-interpretation and self-advancement. My contemporary mind is ritually nourished by the authority of the African indigenous knowledge fountain. I am therefore wary about flippantly quoting dubious published references, theories or pseudo "authorities" on or about Africa in order to conform to the conventions of modern scholarship brilliance constructed for the Western world, even when they hinder Africa's recognition and redemption of her original and meritorious mental integrity. Unquoted and unheard original African voices and wisdom abound. It is desirable and urgent that they be recognized, rescued, articulated, re-created and performed. You are right in observing that, despite continuing attempts by Western missionary and intellectual crusades to eradicate or derogate African mental genius, including musical arts genius, indigenous knowledge practices have thrived and advanced robustly in most African societies. The credit for this goes to the resilient force of African musical arts meaning.

A: It is agreed then that colonialism did, after all, not succeed in wiping out African musical practices, and that there still is a flickering light that can be kindled to become a fully fledged force to provide guidance to not only Africa, but the world as a whole. Thanks to Western education, my friend has mastered baffling terms such as “inundating haemorrhage”, “mental hegemony”, to name just a few. It is painful that Africa got stuck in the fifties and sixties. And yes, Africa was left to a large extent to heal itself, and in the process was left uninformed about newer Western developments. Referring to your statement that you do not see the necessity of quoting or referring to Western theories: there may be some value to remaining unaware of new developments. As they say in the Western world: “Ignorance is bliss!” Be that as it may, splitting hairs over whoever was responsible for the dilemma in African Music Education will not necessarily bring redemption. The fact that blatantly stares us in the face is that Music Education in Africa needs to be re-invented, or more correctly, be given guidelines that will facilitate its re-birth – hence the slogan “African Renaissance” from the South African president, Thabo Mbeki. To bring us back to the crux of this debate, I would like to quote what you said earlier today: “I have no problems with modern technology or foreign practices. But for goodness’ sake, I need to fire my identity with the fuel provided by my ancestry.” In that statement you admitted that Africa needs to take cognisance of trends in world Music Education without sacrificing its own identity. My next question is as much directed to you as it is to myself, and to all music educators: WHAT IS IT THAT WE WANT TO ACHIEVE THROUGH MUSIC EDUCATION? Before we have clarity on that issue, debates about which philosophy and whose philosophy, seem to be irrelevant.

M: Thanks for steering us back to the pertinent issues of how to tackle and redress the dilemma confronting modern music education in Africa. I cannot, however, allow you to get away with the impression that my problem is ignorance of what obtains in the West. Rather, I am concerned with resisting injurious educational theories and products being subtly imposed to subvert an original African mentality and noble human practices. Africa possesses an enormous goldmine of knowledge about what music represents in human and societal management, and how that knowledge is to be disseminated and developed. Colonial and capitalistic educational and governance theories ingeniously have constructed a mental barrier between the African and her sense of being. My concern is to join forces with any committed colleagues (African or otherwise) in order to resolve the obstacles that militate against mining and refining that rich musical arts gold for international modern relevance.

You have proposed the momentous task of harvesting and applying the African knowledge base as a solution that would correct the inadequacies of exogenous musical arts education. That solution will importantly re-institute Africa’s authoritative science of sound as well as human management implicit in the sense and meaning of the musical arts practices. I therefore continue to argue stoutly that the soul and body of early music education in Africa should be modelled on the African knowledge base. Progressively, the mental marriage with other human philosophies and theories could be judiciously negotiated.[8] Your reference to the ideology of the African renaissance is most apt, assuming that anybody is seriously working with the appropriate mind-set that could make an impact on the lives and education of the African peoples. I would like to remind all of us that, in Africa, the musical arts constituted the advance force for attitudinal as well as overall societal reformation or regeneration. If only modern African political and economic leaders would re-strategize the positive force of the musical arts! In any case, that is what the Pan African Society for Musical Arts Education (PASMAE), although a baby as yet, is already pursuing vigorously. Still, Africa cannot exist or progress in isolation in the modern world dispensation. In the continuing discussion of issues I remain very convinced about the contributions of world trends and colleagues to the way that Africa advances its original human identity – mental as well as material.

Now I will respond to your concern about what we want to address in contemporary classroom Music Education in Africa. I propose a diversified, humanity-driven educational philosophy, methodology and content. It should be such that modern music education capacitates and sensitizes the learner for parallel career options within and across the multiple fields of musical arts practice: classical, indigenous and popular. The three fields have enormous positive values to contribute towards human life as per the lessons of the African musical arts milieu. The three fields also follow the same objectives of musical arts to various degrees: creativity, production, human management and socialization generally. This emphasises the imperative of an Africa-sensitive derivation of educational philosophy, materials and teaching/learning framework. For me, this is not a mere theoretical exercise. We have successfully made strides in a practical direction by researching and promoting traditional models. We have developed the African modern classical drumming and vocalic lilting styles, and composed written repertory for modern music learning and concert presentation. In addition, we have written modern musical arts educational texts for primary and tertiary levels of education. The texts derive principally from indigenous African knowledge models. And in the Centre for Indigenous Instrumental Music and Dance Practices of Africa (CIIMDA), we are involved in giving guidance to music educators and learners from the South African Development Community (SADC) countries regarding how to derive the content and methodology for classroom musical arts education from the indigenous models of musical arts philosophy, theory and concert practices of their respective home cultures.

A: In principle, I agree, but all this jargon of a "humanity-driven education philosophy" is very ephemeral. Into what kinds of "tangible" outcomes does it translate? Without suggesting that this is the ultimate word, I think that David Hargreaves's outline of the driving forces for formal Music Education in his recent publication

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[8] Meki Nzewi, *Strategies for Music Education in Africa: Towards a Meaningful Progression from Traditional to Modern,* in Caroline van Niekerk (ed.). ISME '98 Conference Proceedings. 1998: 456-486.

Musical Development and Learning – The International Perspective could act as a way to stimulate some ideas. (Please refer to Appendix A.)

M: As we introduce Hargreaves's contribution to the knowledge about music and humanity, I wish to state categorically that, in the African milieu, the musical arts are philosophised, designed and created, as well as interactively appreciated, as a species-specific product.[9] At the same time, it is an intensively context-stimulated creative intention and conformation.

Music is not just an exercise in the aesthetics of sound. It transacts life values and directs the society as well. As such, what we want to avoid in the modern African environment is a situation in which an African child in his or her human-cultural base ceases to be generally ennobled for life by accessing value-rich music. In short, modern music education should re-capacitate the culturally mal-oriented modern African child to become a cognitive and, thereby, creatively contributing participant in music for life. This should be the general goal of Music Education, as in the indigenous model, whether or not the child continues to study music after the formative years in primary and secondary schools.

A: There is a world-wide outcry to re-institute moral and family values, and since music has been the carrier of these values in traditional Africa, it seems sensible that the development of these values should be emphasized in a philosophy of Music Education for Africa. Apart from developing the ability to function as a responsible citizen in a local setting, it becomes necessary for the African child to situate him- or herself within an international setting. In capacitating the African child to "become a cognitive and thereby critical participant in music for life", the skill of reading and writing staff notation becomes inevitable. There is great need to incorporate into such a philosophy the strong nurturing and advancement of African traditional music values in a way that will enable traditional practices to transcend the status of becoming a museum piece or an animal in a zoo for tourist fancies. African music as an archaic attraction that avoids any form of creative "contamination" is not my vision for Music Education in Africa. Irresponsible notions such as are accompanying the viewpoints of some in academia, that "classical music" has no place in Africa, are untenable. It is peculiar that this argument is never presented in North America or Asia, where the indigenous cultures have incorporated Western classical music. I promote a rich cultural African environment that nurtures its indigenous knowledge systems, while at the same time taking cognisance of other cultural developments.

This concludes our introductory mind-setting part of the debate and we will now address more specific issues related to the outline of an Africa-sensitive philosophy.

Issue A

Music learners, particularly in elementary, secondary and community music education, come into learning situations, presumably with limited musicality. As such they are treated as not being musically knowledgeable yet and, therefore, not competent contributors in a learning context; the music teacher is positioned by college training as the bearer and disseminator of musical knowledge. Learners could develop competence, inherent or through practice, and should be encouraged to contribute materials, experiences, creativity, practice and analytical opinion in learning situations.

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[9] John Blacking, The Value of Musical Experience in Venda Society. *The World of Music* XVIII (2) (1976): 23-28.

M: The indigenous African practice is that a healthy pregnant mother is encouraged to participate fully in musical arts activities for the purpose of pre-natal sensitization of the foetus to structured movements. The child, as soon as she can walk, is encouraged to participate in adult musical activities. The child is not bound or restricted by the age-sex discriminations regulating active participation in certain music types and groups. Hence most children already demonstrate the artistic proficiency required for adult ensembles at early age and could replace an absent adult performer. African adults do not construct toy music instruments categorized as children's instruments. An average African child of school-going age could thus perform on par with a capable adult music artist in practical terms, even if not in theoretical terms. As such, the most critical qualification for a musical arts teacher in Africa is to be competent in organizing and explaining, in the context of classroom ensemble experience, what the children could already have gained performance competence in. Fortunately, most African music instruments do not demand much in terms of technique and skill for a person to participate adequately in public ensemble performances. The intention is to include all in creative and performance activities. Performance skill is developed in the context and constancy of participation in live presentations, given the basic sense of pulse that an average African person possesses from childhood. However, some mother instruments demand exceptional skill for the attainment of recognition as a mother musician.[10] Even then, the African practice of performance composition mediates the self-destructive syndromes and psychosis of a star-performer cult that is the vogue in the modern musical arts scene. The performance composition principle ensures that nobody ever attains the peak of mother-musicianship derived from extensive creative-performance expertise. Every performance session poses a fresh challenge – commands a fresh, contingent re-composition of the standard significant piece. Outstanding competence is recognized, discussed and compensated in indigenous African practice. However. a celebrated indigenous African artist lives a normal, psychically balanced life. This is a humanistic virtue that Africa-sensitive musical arts education needs to re-inculcate in the modern African psyche.

A: All people can hear music and are surrounded by music on a daily basis. Most pupils enjoy listening to music and can sing songs or will immediately start tapping a structured rhythm when given a drum. And yet teachers often give them the impression that they do not know much about music. Wittgenstein concluded that important aspects are often overlooked because of their simplicity and familiarity.[11] Factual knowledge has driven the world, and the slogan that knowledge equals power has been part of my own upbringing. Knowing *about* is often more important than knowing *how to*. Despite Bloom's inclusion of the affective mode of teaching in his taxonomy, the powerful teaching method of unlocking knowledge that is present in the form of intuition has not been thoroughly explored. According to Gruhn,[12] intuitive listening can be equated to a language of feelings. The feelings that we experience consciously and unconsciously provide ways for us to understand music. The affective quality of music is immediately unpacked and perceived cognitively. Underneath the feelings that are evoked by a piece of music are several other layers of understanding that can be penetrated. Bamberger[13] echoes the idea that learning refers to more than the content of institutionalised teaching. It includes the gaining of skills that enable the learner to have a comprehensive conversation with the music. In listening to the music common to one's own culture, people learn intuitively at an early age to recognise beginnings and endings of motifs and phrases. Comments such as "it does not make sense" imply that the features generating groupings and boundaries inherent to a specific style or culture differ from the ones that the listener is used to.

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[10] In the African conceptualization of creativity, the source of creative inspiration is a feminine deity, the Mother Earth. The principal instrument in an ensemble is regarded as a mother instrument as such. The leader in an ensemble should rightly be regarded as the mother musician in the African conceptualization.

[11] Wittgenstein as quoted by Jeanne Bamberger, *The Mind behind the Musical Ear – How Children Develop Musical Intelligence*. Cambridge: Harvard University Press, 1991: 7.

The quest for a revolutionized teaching method is as valid for the Western music world as it is for African societies. A survey of classroom teaching completed in South Africa in 1993 revealed that the mathematical theoretical, chalk-and-talk methods were insufficient in most of the government schools. This finding was made on a strongly Western-based class music curriculum.[14]

Issue B

Music education, in content and methodology, at the primary and secondary levels, should give more weight to guidance than to instruction. The music teacher is a mediator in a democratic transaction of music knowledge (which is a powerful learning process), not an autocrat. As such the music teacher is a motivational senior learner, who at the primary level may not necessarily be a specially trained musician, given loosely structured learning guidelines for every class level.

A: Ladislaus Semali coined the term "indigenous literacies" as an important basis for any further learning to take place. These literacies form a complex set of abilities that students bring to the classroom. These abilities include their indigenous language to relate their history, stories of everyday life, traditions, poetry, songs, theatre, proverbs, dreams, etc.[15] It thus is a myth that students attend school as empty vessels that should be filled.

Since the first democratic elections in South Africa in 1994, Music Education has been undergoing major changes. A curriculum that focuses on specific outcomes and integration between subjects as well as between the arts is propagated against the background of a pupil-centred approach. It is also expected from the general class teacher in the primary school to handle not only the teaching of music, but also dance, drama and the visual arts.

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[12] Wilfried Gruhn, *Der Musikverstand*. Hildesheim: Georg Olms, 1998: 7.

[13] Jeanne Bamberger, *The Mind behind the Musical Ear – How Children Develop Musical Intelligence*. Cambridge: Harvard University Press, 1991.

[14] Sarita Hauptfleisch, *Effective Music Education in South Africa – Main Report*. Pretoria: HSRC, 1993.

[15] Ladislaus M. Semali, Community as Classroom in Ladislaus M. Semali & Joe Kincheloe, (eds.). *What is indigenous knowledge? Voices from the academy*. New York: Falmer Press, 1999: 106.

As much as I strongly believe in and propagate the idea that teachers should tap into the intuitive knowledge already present,[16] I am greatly concerned about the practicalities that surround this approach. My serious doubts whether general teachers can teach music were strengthened when visiting a sample of 15 primary schools in the Cape Peninsula early in 2002. General teachers are adequately equipped to use music in a supportive role to strengthen the teaching of other subjects. And they all reported, although with some reluctance, that the integrated approach is very popular amongst pupils and that they themselves would not return to earlier methods. However, the teachers themselves admitted that they feel lost due to not having had any or enough formal music training to focus on developing music skills.

This became very clear while I was observing a few integrated lessons for pupils in Grades 2-3. There were some real gems and I felt privileged to be able to form part of this. These lessons included the singing of songs, movement and playing of percussion instruments to strengthen concepts related to, for example, insects. The lesson as a whole was a complete performance and very satisfactory to watch and take part in. Music was glorified in its supportive role, but no formal or informal music teaching took place. Instrumental playing never went beyond making a “noise” at the appropriate time in the story that was told. It never rose above the level of sound effects. Is that music teaching? The teachers often sang the songs too low for the age group and did not present role models in intonation. Another reality that one has to face is the fact that teachers in urbanised areas generally are not exposed to the same level of informal training found in the rural areas. Only three of the 41 teachers that I interviewed in a research project for the Swedish International Development Association (SIDA) earlier this year (2002) indicated that they took part in traditional dancing.

I would like to state categorically that the generalist teachers in South Africa and in most other African countries are NOT equipped to bring about a re-energisation of the African heritage. The informal training received in attending church, singing in a choir or dancing in a disco does not prepare the general class teacher for this mammoth task. Many teachers from this generation have not taken part in traditional music practices. The general class teacher should continue to use music in its supportive function while a specially trained music teacher should take care of the music instruction that will have indigenous music at its core. African governments have money to sponsor sports genres, which are essentially Western in nature, while neglecting the one product that contributes largely to the continent’s uniqueness, namely its many kinds of music. There, furthermore, is an urgent need to scrutinise the training of specialist music teachers on the African continent.

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[16] Anri Herbst, Developing Musical Intuition: An Approach to Music Education, in Caroline van Niekerk (ed.). *Selected Conference Proceedings of the Conference held in Lusaka, Zambia, 21-25 August.* PASMAE, 2002: 56-72.

M: In Nigeria, an attempt has been made to introduce what is called cultural arts subjects at the primary level of education. The education policy set out to have music, dance and drama taught as an integrated subject area. The syllabi deriving from the policy, however, are vague, being too remote from Nigerian human-cultural realities, as well as resources, to make sense of the policy. This bold attempt to recognise the indigenous African practice could be deemed a failure in practice. Part of the problem has already been identified by my colleague as the absence of capable or committed music teachers, considering that any who have received some disciplinary training whatsoever were wrongly oriented and trained to rely solely on Western concepts and models of music and music education. Worse still, teachers' knowledge of Western classical music also is too poor.

Recognising this dilemma motivated me in 1984 to do research, design and write a series of progressive music texts for Africa:[17] six for primary schools and three for tertiary institutions, including teacher training colleges. These texts are formulated as practical guides that generate self- or group-administered musical arts education. The objective was to produce holistic, activity-oriented learning texts that would inform and model meaningful musical arts education curricula and practice in Africa generally. The primary school series took into account my contention that, given well-structured learning texts, any interested teacher or parent could effectively administer literary musical arts learning in early education. The approach incorporates a theory-through-practice musical arts learning procedure, and is derived from the African democratic learning process and paradigm.[18] My colleague's report about music being used as support for the teaching of other school subjects calls for serious circumspection. The idea and practice are commendable, of course, and the usefulness of music for teaching other subject areas must not be discouraged too emotionally. The mission of music as an omni-facilitator is still being served.

Africa has viable indigenous models of music as omni-facilitator that have not been investigated and sourced. Music should, however, be constituted as a necessary and autonomous subject area before being applied to servicing other disciplines, otherwise a primary value of musical arts as a species-specific creative intention would be undermined. The point about competent music teachers is critical, as teacher quality determines the success or failure of any educational objective or activity. The following qualities of an effective musical arts teacher must be taken into account in the African environment: Is the teacher motivated through adequate remuneration as well as recognition of productivity and merit? Is the teacher's disciplinary specialisation broad-based or narrow? Does the training of the teacher infuse her with a pragmatic disposition – researching, improvising and experimenting? Or does it produce a

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[17] Published in 2005 by the Centre for Indigenous Instrumental Music and Dance of Africa (CIIMDA) as *Learning the Musical Arts in Contemporary Africa, informed by indigenous knowledge systems Volumes 1 & 2*. The tertiary series has now been published (in 2006) by CIIMDA as *A Contemporary Study of the Musical Arts – informed by the African indigenous knowledge systems, Volumes 1 to 3*.

[18] Attempts to publish the six Comprehensive Primary Music Texts and three Comprehensive Tertiary Music Texts were frustrated for over fifteen years due to the difficulty of finding a publishing house that would handle African materials that do not promise instant profit. Publishing companies in Nigeria, foreign-owned and indigenous, insist on publishing only educational texts that comprise direct paraphrasing of approved syllabi and curricula in use.

parrot who regurgitates facts, seeing that African music making is a pragmatic process? Is there learning and performance interaction with the musical arts experts and events in the community where the school is located? Are there adequate (open-ended) texts for guidance, not prescriptive texts, in musical arts education? An open-ended text allows space for teachers and learners to contribute as well as exchange knowledge and research activities in order to make learning a democratic process. One of PASMAE's priority initiatives is the mobilisation of cells of Musical Arts Education Action Teams (MAT). The acronym MAT is appropriate because the sleeping mat, in the African world-view, is a symbolic and regenerative metaphor. The MAT cell initiative encourages music educators from neighbouring school locations who are deployed at various levels of education to discuss ideas and problems (local and policy-related) on a regular basis. It also requires them to do research and generate mutually enriching solutions to problems for peculiar school and human environments, basic to the African philosophy of mutuality which holds that, when different persons direct urine (related energy/perturbations) at the same spot (objective/problem), they produce steam (coactive energy/synergy of solution). Practical guidelines that, at the same time, recommend viable directions for action, have been designed. Seed funding from the South African-Norwegian Education and Music Programme (MMINO) in May 2002, enabled the PASMAE executive to mobilise pilot MAT activities that have already produced preliminary reports.[19] The MAT cell strategy drives the CIIMDA public centre initiative that re-orients and retrains music teachers in the SADC.

A: It may sound as if we have the answers! Far from it. But, as my mother drilled into me: where there is a will, there is a way! The suggestions put forward here are practical attempts to find solutions. To steer us back to the original point of debate, I would like to refer back to the following statement: "The music teacher is a mediator in a democratic transaction of music knowledge (which is a powerful learning process), not an autocrat." In realising that music educators in Africa are generally lacking in and/or ignorant of resource material for Africa-sensitive Music Education, the idea was born to make a live recording of the Benefit Launch Concert on 16 April. At this concert, indigenous music was performed alongside Western music and music from the African Diaspora. The concert resulted in a double CD album containing more than two hours of music that can be used in the classroom. Great care was taken in the construction of the programme to include instrumental and vocal styles that developed in Africa. On the basis of the concert items, a Music Education publication was developed in a collaborative effort involving 34 scholars and teachers from the African continent.[20] Teaching models embedded in African archetypes were discussed by using a concert item as a point of departure. For example: musical storytelling is an important way of teaching in indigenous Africa. In one chapter the structure, purpose and educational value of music stories are discussed from the point of view of their societal, holistic and musical values, followed by an illustration of their practical application based on one of the concert items. The idea of the publication is not to give ready-made recipes to teachers, but to demonstrate how to be mediators in the democratic transaction of music knowledge.

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[19] The PASMAE 2003 conference focussed on seminar/workshop activities to tackle solutions to some of the problems identified in the MAT cells reports. Guidelines for the leaders of the MAT cell groups appear in Appendix B. Also see <www.pasmae.org/ciimda>.

[20] See Anri Herbst, Meki Nzewi & Kofi Agawu (eds.). *Musical Arts in Africa – Theory, Practice and Education.* Pretoria: Unisa Press, 2003.

Issue C

Activity-based, all-inclusive music learning procedures, which simulate the community environment, instigate life-long involvement in music, whether as a performer or a member of the audience. Music learning in schools should be organized to include children from all classes/age brackets in any one learning group as in community music making and learning contexts. (Every music-making context is a learning event as well). [Problem: the co-operation of school authorities to arrange for the blocking of music periods and forming learning groups from all classes.] Music is a recreational-contemplative learning activity. Thus the tendency for some heads of schools to relegate music classes to unpopular periods in the school timetable, such as at the end of the school day, could be positively accommodated by applying the recreational-contemplative philosophy. Structured and supervised extracurricular, after-school, musical arts meetings is a community musical arts project – it compensates, as continuing education in the musical arts, for the increasing absence of communal recreational activities in the urban and rural environments. Any motivated music educator should be actively involved, deriving as many multidimensional benefits as the learners. It should be recognised that there is a formality in play activities. Games such as soccer, tennis and rugby imply formal procedures. Modern musical arts education could be structured as formalised learning-through-play activities.

A: The proposed theory is not entirely new. Gardner referred to these aspects in *The Unschooled Mind* and the prospect of moulding the classroom to become an example of real life has been thoroughly discussed by Dewey's progressive school movement. As much as I subscribe to this theory, I have serious doubts whether it could work in modern Africa. The closest that one could come to this ideal would be to involve all age groups in choirs, ensembles and theatrical productions. To accommodate this as a regular event in a school's timetable seems to be problematic: parents usually work during the day and often have to travel long distances to their places of work, making adult participation in musical arts events during school hours problematic. Not all pupils are involved in the choir/ensemble, and the problem of what to do with the group that is not involved remains. In South Africa the idea of an artist-in-residence has also been promoted strongly. By this is meant that community artists should be involved in teaching that is facilitated by a teacher from the school. Noble as this idea is, schools do not have money to pay these artists. Unless governments include the payment of these artists in the school's general budget, these ideas will merely remain wonderful dreams. Stating all these hurdles, however, does not imply that we should stop looking for answers. Maybe there are Music Educators from other parts of the world that have found a workable solution that they could share, as this debate is open-ended.

M. The reason that some teachers lament scheduling the official music period for the end of a school day or week is that the learners arguably are mentally and physically exhausted. Whatever is categorised as negative at a surface level or examination has positive aspects at the deep level of evaluation. When we fail to take this into serious account, the positive nature of what appears negative eludes us. And this happens generally in modern life. Hence condemnation is often the flippant response to what baffles or does not conform to a mind-set. The African musical arts have the structurally innate magic to energise or regenerate the mind and body. In indigenous Africa, subsistence occupations could be physically exhausting and mentally stressful. Living conditions compelled constant improvisation. At the end of most days, the mass participation type of musical arts would be staged to engender mass physical and psychical therapy. Participation enhances a sleep cure and re-charges the mind and body for the next day. Scheduling school music at the end of day or school week should not be a problem as such in effective music education. What should be negotiated is blocking the period for all the classes in such a way that a music-making-cum-learning meeting would mix learners from all classes, ages and sexes – where applicable. The strategy of mixing already has the positive energy of mediating self-consciousness. Every teacher in the school could then be involved, as the session would emphasise performance and creativity in which teachers are motivators. This would make music a popular subject. A specialist music teacher's task would then be to visit various groups for purposes of discussing the theoretical content and philosophical/psychological merits of group-generated musical arts activity in the context of performance. The specialist teacher could also discuss the experiences of mixed group music during individual class music lessons as the case may be.

Issue D

Music learning is about the configuration and production of sonofacts (creativity and performance) as much as it is about the role of music in the transaction of society and life (personal/interpersonal/group). As such, music education in Africa should generate an environment and procedure for inculcating the extra sonic values and potential of various music genres and types. Ideally, musical arts activities should contribute towards the multidimensional development of the intellectual and physical health of the learner. Holistic musical arts education is healthy and creative because it dramatises and "dances" the facts of life such as family, food, occupations, as well as addresses social-religious-economic-political-societal problems.

Incorporating the contextual, humanistic and performance imperatives of the musical arts into modern music education creates a stimulating activity that becomes strategic for processing the literacy imperative (reading, writing and composing) of modern music education.

M: This particular issue positions the African experience in our modernist re-thinking of music. It enables the appreciation of the factors that determine the scope of a musical arts product. The simplest melody could generate profound responses and values. A simple piece could be humanly relevant and proactive, while an elaborate and complex musical arts work could transact only ephemeral aesthetics. Learners must know and experience the humanistic and contextual objectives that guide the features of musical structures as well as ensemble relationships in order to appreciate the deep human as well as societal underpinnings. Learners must experience the thrill of spontaneity, creativity and inter-dependence in the context of collaborating in a performance. An understanding of the extra-musical values of African musical arts types will then inculcate a sense of achievement as well as pride in one's cultural genius. This issue then emphasises the need to probe the African philosophy of producing prodigious results with minimal elements. It is a lesson for those musical arts teachers who misguidedly believe that an abundance of foreign resources is necessary for qualitative modern music education in Africa. Effective and qualitative musical arts education according to the African indigenous model means multifaceted training with the value objectives of socialization, health, co-operation, creative disposition, etc. Modern African governments could re-strategise indigenous musical arts practice as being the most affective as well as effective partner for disseminating and transacting critical societal issues in school and civic communities. Practical classroom music learning equally is an experience-coded design for educating the African child, as well as the masses, on all life issues that are of concern to a government and the general public. This does not detract from the emphasis on musical arts literacy and theory in musical arts education.

A: In Semali *et al.*, indigenous knowledge as the peoples' cognitive and wise legacy resulting from their interaction with nature in a common territory, is defined as knowledge that is constantly regenerated. Indigenous knowledge furthermore has the following qualities:[21]

It is local, holistic and agrapha (oral). It is alive and is not to be found in archives and laboratories. It is closely knitted into everyday life. And, very importantly, is regenerated and recreated in indigenous responses to technological, market and state innovations. The holistic nature of indigenous knowledge is reflected in human relationships and in close connections with nature. Finally, this knowledge is transmitted through oral/aural traditions.

In the light of the above definitions of indigenous knowledge, it borders on stupidity to ignore the valuable lessons to be learnt from it. At this point I should like to caution that holism should be treated with great circumspection. As much as holistic learning was the aim of the Comprehensive Musicianship movement in the 1970s in the USA, there was a move away from courses in which constant links were "enforced" between the different disciplines in Western music in the late 1980s. The bird's-eye view neglected necessary detail. As much as context is an overall binding and steering factor of knowledge, lack of detail could result in a grey mass of unarticulated features. It will be the task of music educators in Africa to integrate holism with analysis and synthesis.

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[21] Mahia Maurial, Indigenous knowledge and schooling: a continuum between conflict and dialogue, in, Ladislaus M. Semali & Joe Kincheloe (eds.). *What is Indigenous Knowledge? Voices from the Academy.* New York: Falmer Press, 1999: 62-63.

Issue E

Early introduction in music education in Africa of the theory, samples and human background of Western classical music beyond basic, conventional musical literacy is colonialist. It perpetrates cultural alienation. The resources and content of early music education (elementary level in particular) should enable learners to recognise that, as much as music is a common human heritage, respect for, and knowledge (practical as well as literacy) about one's own musical heritage engenders human pride and boosts cultural identity in the global context.

The modern media constitute an inevitable danger in humanizing music education because the music they disseminate distorts young people's perception of the value and nobility of heritage. Modern music education can mediate the negative effects by drawing positive lessons from critically investigating the permissiveness of popular music. As such, adopting the philosophy of proceeding from the familiar to the remote recommends the inclusion of appropriate popular music samples as viable resource material for learning the theory and facts of musical construction and literacy. Modern classical and other world music materials could be gradually included at any appropriate level.

M: A balanced mind orders and understands its home base before venturing to order/understand others. This maxim applies equally to the music educator giving leadership in what she knows about the content of music education, starting with whatever is available in the home environment of the learner. The following presents the philosophy, objectives and content guidelines for the series: *Learning the musical arts in contemporary Africa*, referred to above: "Every child needs primary knowledge of, and competence in, the music of his or her culture. This is a musical foundation that is needed in order to appreciate the music of other cultures without loss of human pride or cultural integrity. Every African society boasts a unique and viable musical arts heritage and a philosophy of musical arts education has been an important feature of the indigenous African world-view and societal management. African indigenous societies recognized that music is a strong force in societal engineering. Participation in musical arts activities produces socialised citizens with a well-adjusted psyche and value base. The creative and cultural content of the musical arts disciplines could nurture critical and value-oriented modern African personalities. Adequate materials for effective theoretical, creative and practical musical arts education are available in abundance in African indigenous musical arts rationalizations and practices. A modern course of study in the musical arts that is derived from the African indigenous musical arts heritage should provide training in the understanding of the mechanics of musical sound, creativity and production. It should incorporate the study of indigenous instrument technology, as well as indigenous strategies for applying musical arts to the mass communication needs and social-political systems of a society. The study must take account of the nature and features of movement, dance and drama that are integrated in musical arts creativity as well as performance in the African concept and tradition. The ethics and social values of the musical arts, as well as the musical processes of socialising an individual, are important extra-musical aspects of indigenous musical arts rationalizations that must inform classroom musical arts education."

On the basis of this, I boldly assert that the United Nations agencies, as well as other well-meaning world bodies and governments that channel funds to societal and human developmental issues in Africa, are doing the right things quite wrongly. They approach African human and societal dynamics with alien and largely ineffective perspectives as well as implementation strategies. They never bother to find out how Africa thinks, perceives and transacts human/societal issues generally. To start with, most of the advertised funding that targets Africa is directly or indirectly re-cycled back to the treasuries of the United Nations and other donor governments and peoples, either by intent or by adopting ineffective modalities. The funds and good intentions therefore scarcely ever make any palpable impression on the lives or minds of the intended African populace. The modern media, seminars and sermonizing measures that have so far been preferred are ineffective because they are too remote from the average African sensibility concerning serious or relevant communication. A very small percentage of the copious funds invested in structuring and communicating the desired messages or issues as classroom or community musical arts education activities would produce effective-affective life-truth impact. Education in music specifics would also be achieved in the process. The impressive African way is to personalize and clarify a message through theatre. In the African psyche and transaction of life, dramatic theatre is in step with real life, NOT an abstracted make-believe enactment. When the children discuss their classroom experiences with parents and perform such messages in the school communities, an entire human community has been mobilised to take the issue seriously. The necessary but neglected school-community interaction-cum-inter-stimulation would have been achieved.

There is also a need to caution that the modern electronic media enervate and sedate the African mentally, physically, creatively and attitudinally. Children and adults sit in front of these electronic monsters and mind-benders all day and night with reluctant breaks for school, work and the basic chores for survival. The electronic wonders foster a culture of isolation and virtual sensing of humanity from childhood. The modern "civilised" world calls this development. I, as an indigenously civilized African, deem it mental and physical disadvantaging. A generation and posterity of human vegetables and insensitive robots is being bred by chance or design. What is happening is a fanciful exercise in coercing human degeneration, not because the modern electronic media are not beneficial, but rather because the attractions are not humanly rationalized in material and content. Thus they retard instead of boost creative energy. They simultaneously systematically disorientate the African populace (imperceptibly but steadily), hopefully not by grand design. Africa-sensitive musical arts education could mediate the danger if properly instituted, supported and executed.

A: Here, my friend, I can only agree with you to a certain extent. The value of "mother-tongue" music education has been widely discussed and applied by educators such as Bartok and Kodály. The South African government supports the ideology of mother-tongue education for the first six years of learners' education. Again, if Africa had copied this world-wide return to folk music as basic music education, it would not have been necessary to reinforce this trend. Then, as to the value of technology: as much as computer games have turned a large number of children into obese, bleak souls sitting in front of a computer screen, there have been powerful contributions to attract students to music education via composing and ear-training software. I strongly agree with you that technology could endanger active music making, with people moving mice on mouse pads instead of plucking strings of mouth bows and guitars. However, I would like to illustrate my argument with a personal observation of the positive effects of technology: I have a nephew who was taught to play the clarinet for two years, while at the same time receiving music theory and music history lessons. His instrument playing also involved exposure to the classical guitar. After a period of war in the house, the parents finally gave up on coercing the boy to take his music seriously. What brought him back to music was technology! Playing the guitar in a band and composing songs using computer software turned this unenthusiastic student into an 18-year-old man who is seriously considering a career as a band musician. One has to be careful not to throw out the baby with the bath water.

Issue F

The philosophy that makes music education an elitist engagement robs the classical music genre of an audience, particularly a young audience, thus increasingly making bleak the prognosis for an audience for classical music in the future. The original concept and practice of music was egalitarian. The increasingly elitist refinement of music education and production at all levels scares away the future audience for serious music. Creating a future audience mandates recognising that practical and cognitive music knowing is the natural privilege and entitlement of all learners. As such, every learner must be given a chance not only to "know" music, but to also perform music in public. A non-fee-paying school or community audience is the context for such performances. As a non-fee-paying audience, this should be a supportive audience and not a discriminatory, elitist, audience. Deviation from the norm could have positive values. Hence clowns could be celebrities. As such, participation in school and community performances should be democratic and avoid the elitist demands that would make sense in fee-paying audience contexts. Special training for the more capable learners could be additional to the democratic music learning activities, and special performances could be arranged to encourage such particularly gifted/capable performers.

M: An English adage cautions: "All that glitters is not gold." An Igbo maxim warns: "Beauty in itself is not a virtue." Public performance of any type or quality imbues the performer with self-confidence. While a case is being made for nurturing specialist creators and performers, it is imperative that the school in Africa should be an egalitarian forum that empowers every child to participate and perform, irrespective of the degree of expertise. The common denominator must be enthusiasm, which, in a school situation, should be encouraged in the interest of every learner.

School music is losing its audiences worldwide, simply because it is becoming so sophisticated that demand for it diminishes, with increasing academic contrivance of the elitist language of excellence. If the musical arts are for the people, then let them have it, and appreciate the poor (fun) with the great (astounding) performance. One person's poor performance is another person's impressive show. There is always joy in witnessing genuine effort. A "poor" singing voice could, for instance be dramatic or, otherwise, be dramatically deployed in a performance by an imaginative leader. Such a voice in a group could be a metaphor of life, interrogating obsession with perfection and conformity. And there is some psychological health in contemplating such a metaphor.

A: I cannot agree with you more! Since it is my prerogative to end this session, I would like to throw more tinder into the bush that could ignite further debate amongst musicians. All educators should be practising musicians. All education should emanate from the performance angle in order to keep music alive. Education should never become a goal in itself, only a path to contribute towards a performance-orientated society.

Appendix A:
Aims and objectives of music education[22]

- Specifically musical aims and objectives
  - Musical objectives
    - Specific skills
      - Sight-reading
      - Singing
      - Ear training
      - Performance skills
    - General skills
      - Emotional expression in performance
      - Musicological understanding
      - Aesthetic appreciation and discrimination
      - Creativity in improvisation and composition
  - Personal objectives
    - Creativity
    - Self-expression
    - Character-building
    - Moral development
  - Social and cultural aims and objectives

Although there is a tendency in certain countries to favour certain objectives, musical, personal and social/cultural objectives can be linked in one curriculum.

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[22] David Hargreaves and Adrian C. North (eds.). *Musical Development and Learning – The International Perspective*. London: CONTINUUM, 2001: 226-230. Summary in bullet format by A. Herbst and presented in Appendix A.

Appendix B:
Guidelines for Musical Arts Education Action Team (MAT) Cells Initiative of the Pan African Society for Musical Arts Education (PASMAE)

Meki Nzewi

General

- The names and school locations, as well as types of schools of members, are important. Also important is the level of formal/non-formal musical arts education of the members of a team, as well as other relevant curriculum vitae information. A submission should contain the names and institutions of participating members.
- What are your experiences of organising and working with a MAT team? How often can your group meet, and what are the constraints to having regular meetings as well as documenting the outcomes of such meetings? Are meetings and discussions beneficial to members?
- If the group is enthusiastic, what other kinds of practicable assistance would you need for more effective interactive collaboration as musical arts educators?

Factors that encourage and discourage music instruction/activities in the schools in your area

- How much time is allotted to actual music lessons in the school timetable? How adequate is this time allocation, and how is it utilized to best advantage?
- Describe extra-curricular music activities after formal school periods (in the same way as sports activities outside classroom periods). What constraints are experienced in organizing practical extra-curricular music activities?
- Describe any encouragement or interference from parents/guardians, fellow teachers, school authorities, education departments and any other stakeholders in mounting practical music projects. What strategies have been adopted to capitalise on or contend with such positive or negative factors, respectively?
- Since participating in public performances stimulates interest and generates self-expression/confidence/merit, are opportunities for music presentations by pupils within the school or community pursued?
- Do you have any inventory of the types and origin of music commonly heard or performed in the school/home/community environment of the learners? Are any learners involved, as performers or audience, in the community or in the school? For how many hours of the day/week, on average, are the learners/teachers involved in practical or listening music experiencing outside the classroom?

- Are there any constraints to forming music clubs within the school/community? (Such clubs/class groups could perform at school or community events. The clubs/groups should allocate roles in organization, performance and publicity/promotion/marketing duties to the learners/members, with the teacher as a motivator. School music clubs/groups could generate revenue/material benefit from public performances.) If any attempts have been or are being made, what are the problems and benefits?
- Are the teachers actively involved in any personal music making – what type of music and for what practical or personal objectives?

Classroom music learning activities

- Have local musical arts artistes been invited to perform at the school so that learners could observe critically, then discuss as well and write up experiences as part of classroom evaluation exercises? (Outstanding local musical arts personalities, including performing pupils, could be interviewed in the class by the learners as to creative and performance procedures and experiences.) How do such performers create new tunes, work with existing tunes, rehearse and prepare themselves and the musical arts type for public presentations? How do they relate to the audience attitudes/responses during and after performances? How do they feel while and after performing? How do they assess the reception of their presentations? How do they relate with fellow performers during and after performances? What are the joys and problems/expectations of being a performer, and in playing their types of music in the contemporary society?
- Have practical activities (such as recreating an observed musical arts performance) been adopted in the classroom to illustrate the elements and structural principles of music such as pitch/tone, texture, melody, rhythm, melorhythm, harmony, part relationships, starting, ending, presentation form, points of climax, and music writing/reproduction, etc.?
- Have the learners carried out any field research inquiries to find out from members of the immediate community the purposes and values of music in people's personal lives, transacting community living and relationships, also the religious, political, social and business affairs of the society? (Reports of inquiries should be discussed, critiqued and documented as part of classroom learning resource material.)
- What are the musical arts preferences and dislikes of parents as well as any other members of the community whom the learners can access for interviews? What are the scales of preference, and for what reasons? In what capacities do or have parents/guardians/others participated in musical arts performances from childhood? How would they like their children to participate in musical arts making, and for what reasons, also what types? Do they encourage the children learning music in the classroom, or taking part in musical arts performances outside the classroom, and for what reasons? What music types would they encourage or discourage their children to participate in within the school learning environment, and for what

reasons? Would the parents/guardians/others like to visit the school to watch or interact with the pupils in musical arts rehearsals and presentations? What do they normally pay attention to when participating in, observing or listening to a musical arts performance – melodic interest, harmonic/polyphonic relationships, dance, instruments, solo group improvisation/extemporization, singing voice, dramatic actions, costume, audience interaction, etc.? How is a good or poor performer in dance, drama singing, or on instruments assessed, and in what specific terms? What musical arts types have disappeared in the community? Would the parents/community members wish them back/recreated, and for what values/virtues? Would they assist in recreating such musical arts type/s with a school group?

- Have musical arts performances, live or recorded, been useful in any specific instances in the lives of the learners? Are the learners interested in participating in school or community school groups? For what reasons, and in what roles? Would the learners take up music as a career, and what type of music, also for what reasons?

Teaching/learning methods

- Have the learners observed, as a learning/critical group, any public music event in the community or school with a view to discussing and documenting all aspects of their experiences as a classroom learning activity? Such an exercise should discuss the musicological content, also the theatrical features (dance, drama, sport). How did the actions relate to the sound of the music? How did the artistes relate to one another structurally and inter-personally? How was the musical arts type relevant to the event/occasion/context? Did any music or movement/dance gesture signal, symbolise or conduct any significant actions/scenario/messages? What are the significant audience responses and relationships with the performers? What indices of evaluation were articulated or demonstrated by interviewed members of the audience as well as performers? What are the personal evaluations of the learners? These should discuss the highlights and the nature as well as the quality of artistic features: instrumental performances, dances, dramatic activities, oratory, singing style and voice, tuning, combination of voices/instruments, improvisation/extemporization. What formal structures were observed, such as types of solo and chorus structures and physical relationships? Where there noticeable leadership structures and roles? Were there extra-musical signals and symbols in instruments, sound and behaviour of all present, and how did these relate to the musical arts presentation? How about the class forming a performance team to re-create excerpts from the observed musical arts event, improvising with body sounds and classroom objects as necessary? This exercise will anchor the intellectual (critical) perception of aspects of the music event. (The activity could be tried outside the classroom.)
- Are any locally available music materials and instruments being used to teach conventional musical concepts and structures? These will include musical arts types/styles performed in the community that demonstrate concepts and theories of

melody, harmony, textural relationships, form, creative procedure, etc. Local keyboard instruments, for instance, could be used to teach harmonic, melodic and rhythmic principles, as well as idioms as applicable to and present in the music of the learners' culture.

- How do the other teachers, including the Head of the School, react to classroom as well as extra-curricular musical arts activities? Learners could be encouraged to interview teachers as well as peers in other class levels. Relate the responses to those obtained from school outsiders/sponsors – leaders in politics, religion, social and business life and policy makers in education. This should be a strategic classroom learning project. How would the persons interviewed like to have music (and what music genres, categories, types, cultures) practised/learnt or not be studied, in the school/community? What support are they prepared to give?
- How does the curriculum/syllabus you are operating make practical sense or otherwise in your school situation, taking into account the practicability, cultural relevance, background of learners, instructional facilities and music available in the school's location? Identify what is or is not practicable or applicable in the school situation, given the facilities as well as the learners' attitudes. What measures have been adopted to make sense of or adjust to any shortcomings or non-practicable/applicable curricular recommendations and contents?
- How does the content of the training received/not received as a music teacher make practical or cultural sense with respect to experience in the teaching field, teaching resources and cultural applicability? What are the advantages or shortcomings deriving from the type of training received? What should be included, omitted, and/or emphasized in the training of music teachers such as received in order to make musical arts teachers more secure, relevant and functional?
- Has any attempt been made to involve volunteer local musical arts artistes to assist in classroom instruction/demonstrations on instruments, singing, acting, dancing, etc., also to explain the nature, history, context/human meaning, values, effects/affect and organization of musical arts performances in the community?
- Is there any systematic teaching of the music instruments and performance types in the culture as formal and/or graded study? Can the local specialists be recruited as volunteer instructors, or sponsored by parents/guardians/patrons?

Facilities

- What audio, visual and audiovisual equipment is available for learning purposes? Is the equipment personal property or provided by the school? Is the equipment seen as a real handicap? Can the teacher/learners not use alternative (live) examples/illustrations for specific learning activities and illustrations?
- What music instruments, indigenous or foreign, are available for learning and practical music making? Do they belong to the school/teacher/learners? What indigenous instruments could be used for effective teaching of aspects of music theory?

- What other teaching aids such as music-writing board/papers, textbooks, costumes, etc. are needed and available or improvised?
- What physical space, within and outside the school buildings, is available and suitable for theoretical and practical music learning?

[*Documented responses on the above could be used in writing articles for publication in journals, magazines and newspapers, or submitted to CIIMDA in South Africa for collation and dissemination to musical arts educators in Africa and elsewhere.*]

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MUSIC EDUCATION IN THE 21ST CENTURY: CHALLENGES AND CONSIDERATIONS

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Only six years into the new millennium, it may seem premature to be making predictions about what lies ahead in the field of music education. Who would have predicted at the dawn of the twentieth century that man would entertain millions of fans without written music; technology would redefine the course of life; music would have a huge economic impact globally; and that the grand piano, once at the forefront of musical development, would have to give way to the electric guitar, synthesizer and mixing console. Yarbrough (2000) suggests that one of the ways to predict the future would be to examine trends from the past, combine these with data from the present, and hope that they together can provide insight into what might follow in the future.

Although the context of this paper is defined by the current situation in South Africa, similar situations exist across the globe. Why should a paper be necessary on music educating? Current international trends in schooling seem to focus on developing competencies amongst learners. Examples of such initiatives are the outcomes-based education philosophies adopted by South Africa, New Zealand, Australia, Scotland, Canada and elsewhere. Although the present writer agrees that competencies are vital, his real concern lies in content, and in answering the question: What should we teach in vocational education? The answer at first seems quite simple: teach learners everything that they need in order make a living as musicians. This leads to the second question: What will a musician need in the future to meet the increasing requirements of accountability, employability, relevance and economic sustainability?

Irving Berlin, who could not write down the music he composed, exemplifies the current dilemma facing music educators. Most popular music stars today “can’t read a note”. Idols competitors who reach the final rounds acquire stardom status that surpasses the expectations of most schooled music educators. The current generation of so called “music composers” can’t read or have very inadequate schooling in music, but instead employ “cut and paste”, sampling and DJing techniques in their music creation process to acquire employment as music creators. The question that music educators are constantly asked by parents and others is: “If these ‘accomplished’ musicians didn’t need to learn through music study, why should one bother to study music, or why should one support such a music programme for others?” Using this perception as a springboard, let me commence by examining what has brought about this predicament.

Historical background

In the 20th century, three major developments reshaped the music world. Claude Debussy once said that "the century of the airplane ought to have its own music". This indeed happened, with the appearance of jazz at the beginning of the century. The concept of rhythmic organization and technical proficiency combined with improvised performance, without notated music, was revolutionary. Today, this is a common feature of our music culture. This innovation had a profound impact not just on popular music but became a part of the art music tradition. However, the meteoric rise of the new music genres was coupled with a decline in western art or "classical" music (Sandow, 2006; Hicken, 2005; Lewis, 2005; Sony Music, 2001).

The second, even more important change in the 20th century, was the development of technology, particularly recording technology, digitization and the internet. Today, music in most instances is a technologically driven art form. Historically, concerts were the high point of music achievement, with recording (audio or print) as its subsidiaries. The advent of recording technology reversed this role. Today, the ideal that most performers strive towards is the recording of a compact disk (CD), with a live performance or concert tour following its release. This new mode of transmission works as a marketing strategy and at the same time as a justification of the performance. What this trend suggests is that music has moved from being a performing art early in the 20th century to a recording art in the latter part of the century. Froneman (2005:31) goes even further, asking if

> popular music and classical music are moving closer together in their modes of production and reception, is it not conceivable that our understanding of classical music might benefit from taking the premises of popular music as points of departure?

The subsequent technological developments brought with them an overwhelming volume of music. This ushered in a major change in the production of music and our perception of it. An elaborate use of technology became pivotal to all genres of music. It grew such that it made popular music an important branch of the world economy. A diversification of musical styles such as classical, jazz, popular, world music, folk music, rock and roll to hip hop, house and techno now emerged from these technological developments.

Each of these musical categories is different and independent of the other. Aligned to these categories are a high level of specialization and an emergence of music specialists rather than generalists. It now becomes apparent that an outstanding classical musician is not a jazz musician, while a brilliant jazz musician is not a rock or hip hop performer or techno producer. The music world becomes more complex when one realizes that each of these categories is further sub-divided into sub categories like old time jazz, bebop or free jazz or baroque, romantic, dodecaphony, grunge, smooth jazz and so on. Specialization forced performers to be good only at one genre, and to be at the top in maybe two or three styles. Students today are therefore faced with the challenge of deciding in which genre they wish to specialize.

The third significant change to rock the 20th century was the rise of the music industry. The first signs of a music industry emerged in the mid-to-late 18th century, when performers and composers such as Wolfgang Amadeus Mozart began to seek opportunities to market their music and performances to the general public, rather than survive entirely on patronage from the aristocracy and church. In the 19th century, the sheet music publishers dominated the emerging music industry. The group of music publishers and songwriters that dominated popular music in the United States was known as Tin Pan Alley. In the early 20th century, the phonograph industry grew greatly in importance, and the record industry eventually replaced the sheet music publishers as the industry's largest force. The music industry now took on a new form of patronage. Major conglomerates, such as the big five: Sony, BMG, EMI, Warner and Universal took control of this industry. They signed up artists, contracted and marketed them in order to generate huge profits. These organizations wielded such control that they were actually dictating to audiences through their radio and television outlets what they would listen to and purchase. Their bottom line was not about the music at all – only their unit sales (Friedlander, 2004).

The digitization of music in the latter part of the 1990s, coupled with new methods of distribution over the internet, challenged the existing *modus operandi* of these conglomerates. This led to several lawsuits, such as those against Napster and its contemporaries. The digitization process, coupled with the emergence of new gadgets, is forcing the music industry to rethink its role within the broader music environment. This also forces musicians to become more aware of their intellectual property rights as well as their legal standing. Similar to the situation earlier between radio and television, the advent of file sharing technologies may now change the balance between record companies, songwriters and performing artists.

Occupational aspirations

Music educators who are entrusted with preparing music learners for employment need to know how they can make a living from music. Up until the 1980s, three core areas of employment were possible: orchestral musicians, music instrument pedagogues or educators in state schools, or working as independent, self-employed educators.

There are several music schools in the world that offer a good education for musicians seeking orchestral employment. The problem with this approach lies in concert attendance, which is already limited to a small segment of senior adults, and is shrinking. The financial costs of sustaining a concert series are escalating, orchestras are merging or decreasing in number, and employment within this sector is shrinking (Sandow, 2006; Hicken, 2005). In spite of these factors, music departments still persist in churning out large numbers of orchestral players. Although the education received by a large percentage of these graduates is sound, their employment prospects remain bleak. In most instances, these graduates survive by resorting to teaching. The question that has to be asked is: do they have a proper schooling to become music educators?

Several professionally trained musicians supplement their income through private or "independent" instrumental teaching. Although these individuals have a vast knowledge of their instrument, its repertoire and performance practice, most of them lack the fundamental pedagogical skills necessary for shaping a young musician. Note that the term "musician" is used here, not "instrumentalist". Issues of curriculum design and structure, pedagogic approach, breadth of musical knowledge, a grounding in the other arts, aural training and in some instances skills in theory, music composition and the like are deficient. Children wanting to learn jazz, popular music or instruments associated with these musical styles further compound these factors with their own demands. The need for these kinds of lessons is on the increase. South African tertiary institutions that offer art music programmes are concerned about their annually diminishing numbers of student applicants, whereas similar such institutions offering jazz and popular music studies are inundated with applicants and have to turn prospective students away.

The performance situation on the jazz and popular music front, as opposed to instrumental pedagogy, is also unhealthy. One of the writer's own studies (Devroop and Devroop, 2006) found that "a higher percentage of students expected to teach, compared to the small percentage that preferred to teach". These findings also revealed that "jazz studies curricula within the South African higher education system placed little or no emphasis on teaching jazz, accordingly there exists the potential for students to be under-prepared as teachers".

Within the teaching profession, there are also signs of discontent. Countries such as Australia, New Zealand, and South Africa combine early arts education in a subject called Creative Arts, Integrated Arts or Arts Education which includes Music, Dance, Drama, Visual Arts and, in some odd cases, also Media Studies. According to Gill (2004:1), "this type of curriculum structure has led to a state or condition of blandness in which all the arts are placed together in a mish-mash without any sense of the individual characteristics of each of the art forms having any genuine identity or integrity". Music education is thus watered down, and insufficient time and resources are allocated in order to ensure proper schooling in music.

The current employment situation indicates that most musicians are at least part-time self-employed. Some are performers, composers, arrangers and conductors, and others engage with music either as soloists or in ensembles. Invariably, most of these individuals engage with a live audience, some even perform exclusively as session musicians. However, our efforts as educators would be futile according to Lancaster (2003) if music education does not turn its attention to music study for the masses. Lancaster (2003) goes even further to state that "our best teachers should be willing to instruct those who are interested in music as an avocation as well as those pursuing it as a vocation". This perspective demands a rethink of our approach to music's sustainability as an art form and education for life.

In order for music education to become more relevant, like all other aspects of education, one needs to look at the possibilities emerging in our global society. Dr Martin Luther King Jr., back in 1968, suggested a direction in his discussion on what he called the "world house". King (1968) stated that

> we have inherited a large house, a great "world house" in which we have to live together—black and white, Easterner and Westerner, Gentile and Jew, Catholic

> and Protestant, Moslem and Hindu – a family unduly separated in ideas, culture and interest, who, because we can never again live apart, must learn somehow to live with each other in peace.

The manifestation of this "world house" is already present in most developed countries, such as the US, Great Britain, Australia, New Zealand, South Africa and several parts of Europe. One way forward is to diversify by implementing more world music programmes. Campbell *et al* (2005) adds that "cultural diversity in music education has come of age, both in terms of content and approach". She later adds that "introductory courses on 'world music' are gaining popularity with a generation of students for whom cultural diversity in music is almost as common as cultural diversity in food for the previous generation ..."

The diverse possibilities of employment combined with the varieties of genres – art music, jazz, popular, folk music, world music – need also to be located within the broader context of the global flattener – technology. The impact of technology in this "information age" is unquestionable. Children today grow up with mobile phones, ipods, computers and the internet. As educators, we are aware of the impact of television channels such as VH1 and MTV, Pop Idols broadcasts, music hardware and software, cell phone ringtones and the like on the younger generation. So technology is a given. Bell (2000) states that "today and in the future, music specialists will be expected to use technology and hands-on professional development to connect students, classroom teachers, and the cultural community to the study of music, and to improve teaching and learning across the curriculum".

This trend is already true for most self-employed performing musicians, who must be able to run a sound system and have basic experience with recording studios and electronic musical instruments. Composers today also need to work with music notation, sequencing and sampling software and MIDI related equipment in order to increase and refine their output. Educators need music resources online, the internet for distribution and downloading of data and blogging capabilities for their learners. Music companies need new avenues for the marketing and distribution of their wares. Today's digitally experienced learners learn differently and have new vernaculars. The responsibility and challenge for educators is to interest learners so that they can appreciate beauty; and if technology can help do this, educators ought to be grateful.

Issues of technology, the internet and digitization force musicians also to become more aware in the area of business and law. The rapid growth of the music industry last century and its related involvement in concert organization, events and tours, performances, grants and funding application, contractual agreements, intellectual property and music publishing agreements demands a greater awareness of the legal and business ramifications that underpin these aspects for musicians. Historically, these tasks were assigned to specialist individuals. Today, however, musicians need to actively participate in these areas that impact on their careers.

The occupational possibilities for individuals engaging in the music profession goes beyond the boundaries of the differing genres. Musicians need to be equipped with different subjects such as instrumental practice, theory, technology, pedagogy and business and law. This situation presented thus far illustrates the toolkit each musician requires in order to survive in the twenty-first century. The curriculum on the other hand needs to address how these divergent aspects can be integrated into a music programme without compromising the competence, content and integrity of the various components. In a worst-case scenario, the adoption of a piecemeal approach may have to suffice. I wish to state that any serious study in any area in music will involve a lot of time and proper planning and delivery.

Curriculum implications

Murphy (2002) suggests, "for the digital age, we need new curricula, new organization, new architecture, new teaching, new student assessments, new parental connections, new administration procedures, and many other elements". Although this is a valid if demanding suggestion, most of his issues are beyond the scope of this paper. The focus thus far has been on new curricula that involve knowledge of popular styles (jazz, rock, world, folk musics), improvisational abilities, expertise in music technology and business and law. Purrone (2005) supports this claim by stating that

> until music education degrees speak to these skills rather than those that are convenient to teach by music education faculty, students will be unprepared and unsuccessful both at doing well at the job and improving the reputation of the value of arts education.

The present writer is not proposing the abandonment of traditional Western art music. On the contrary, there will always be a market for this music genre, albeit a decreasing one.

Most music curricula at tertiary institutions are already content-heavy, and this is no different in South Africa, where there is currently a debate as to whether the Bachelors music degree should be a three or four year study programme. Central to this debate is the issue of content. In order for music qualifications to be relevant, there has to be some compromise, or an alternative mechanism for content delivery needs to be found. According to Purrone (2005)

> at one time a Bachelors degree in music was a vocational degree – there was usually a reasonable chance of employment (as a performer or composer or teacher) after graduation. Today, the only degree for which this is true in a real way is the music education degree.

Therefore music education qualifications need to ensure that the content delivered is relevant, sustainable and economically viable.

One alternative that could accommodate the diversity of content that needs to be transmitted would be a modular education concept. The modular concept is the ideal conception of vocational music training. Students will be at liberty to select courses, tutorials or workshops according to their intended direction of study. In so doing satisfying the need for students becoming specialists in certain fields. This modular system would allow students to place the emphasis of their study in areas having a direct impact on their future jobs.

To illustrate this point, let us consider the "Music Technologist", a relatively new career path within the ambit of music. The job function of such an individual will entail rudimentary music skills in performance, basic theory, ensemble, recording engineering, introductory history, composition, arranging, orchestration, knowledge of diverse music styles, and such an individual requires some knowledge in copyright and advanced skills in music technology. The technology focus must encompass an ability to work with synthesizers, samplers and sequencers and software like Pro Tools, Logic Audio, Final Cut Pro or iLife. Such individuals do not need to be masters in areas such as music performance, counterpoint, musicology, ethnomusicology or music therapy. Therefore, such candidates will benefit from making selective choices in their course and maximizing their study time.

Another of these examples would be the music educator for junior and secondary school. Individuals choosing music education as their preferred option are the only ones that need to be generalists. Such candidates do not need exceptional knowledge in a specific genre or subject – except of course in pedagogy. Their expertise needs to include basic knowledge in art music, jazz, pop, world music and folk music history, an ability to conduct small ensembles and lead a choir or a jazz band, to direct stage musicals, operate a sound system, have music technology competencies relating to electronic musical instruments, music notation and printing, and basic computer skills. Music educators need to avail themselves for a wide range of courses in order to be better prepared for their jobs in the end.

In constructing a modular system, it would be beneficial to ensure that at least the first year of study is a generic year for all students seeking a career in music. This year should include an introduction to most areas of specialization or generalization within the music environment. The successive years of study could focus on the areas of modularization, and these should be structured such that six core areas are included. These areas should include the Subject (Genre specific), Instrumental Practice, Theory, Music Technology, Pedagogy and Business (Entrepreneurship) and Law.

A modular system has certain inherent problems, such as staffing, diversity, resources and the like. These factors should not be used as a deterrent in implementing such a system. There will always be areas of difficulty that will not be adequately accommodated. Focus area schools could be a possibility in addressing this problem. In the long run, the advantages of the modular system far outweigh the existing systems and should therefore be considered.

Conclusion

Several of the suggestions and challenges addressed in this paper have been at the centre of discussion in music education circles for some time now. From a traditional perspective, the changes suggested in this paper may reflect a weakening of our culture. On the other hand, from a creative point of view, one cannot deny these realities that are present. The issues vital for music education and schooling in the twenty-first century are: music diversity, the impact of technology and the digital revolution, and new approaches to teaching and learning.

In addressing these issues, there is a risk in the entire process of giving up too much of what is valuable and has brought us this far. As Purrone (2005) puts it: “it would be tragic to wake up in 2099 to see a world where harmony and pitch are forgotten in favour of amorphous noise with barking voices speaking unintelligible sounds of sadistic sensibility". But as music educators we do have a responsibility: ensuring a better future for our learners.

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DANCE IN MUSICAL ARTS EDUCATION

We have mocked our dances; we have thereby abused their humanizing essence. We contrived obsessive solo routines in our love dances; as such there is psychopathic discord in our mating tunes. There is mal-rationalized modality in our rating of achievement; as such, ironies distort our celebration dances. There are frivolous chords in our fellow feeling; hence so much dissonant communion in our unity choruses. Rhythms of wretched longings have scrambled our emotions; hence asymmetric stomping typifies our work ethics and notions of pastimes. There is notional melisma in our social-educational patterns; hence we groom our young on legacies of betrayal and psychosis. We jerk irrationally to the action rhythm of our own music; we scarcely relate to the euphonious obligations of the music we create.

Hence there is dubious meaning in our contemporary movements, dubious messages in our body gestures and a dubious future in the choreography of our new dances. The purpose of this discourse is to examine the essence and nature of dance, particularly indigenous dance, with a view to rationalizing a continuum in the values of dance in our modernising human setting in Africa. A case for the development of a culture-based dance curriculum will be derived from this. From a valuation perspective, indigenous dance is a composite cultural statement: a synthesis of a people's world-view, cosmological rationalisations, natural/communal ethos, social ethics, socialization dynamics, societal structures, bio-therapeutic syndrome, lifestyle, cultural rhythm, choreotechnics and choreo-aesthetics. From a creative perspective, every dance is a eurhythmic metaphor: from the origin of a person to a person's imponderable future the human body is civilization's most poetic and aesthetic asset when it communicates in dance as a transforming, spiritualizing state of being. Africa is a goldmine of such body-poetry and body-aesthetics. Somehow, the humanistic limits of this elastic medium of motive and emotive communication seem stranded in contemporary Africa. So also the appertaining human values.

The nature of indigenous dances

Presentational categories

The artistic and organizational features of a dance presentation derive from the utilitarian conception. There are two broad categories of indigenous dances basic to such ideational and creative-artistic formulation as participation, artistic design, presentational norms and societal import.

Features of free medley (or communal) dances

- Mass participation, which may further be prescribed along age-sex qualifications, social categories or associational criteria
- Simple dance motifs which do not need formal learning or rehearsal
- Individual choreographic elaboration of the basic dance motif including personalized aesthetic expressions
- Perceivable gestures of emotional commitment relative to the degree of each dancer's relationship to the origin, context and ownership of the dance music
- Apart from a rare, elastic, in-the-round formation a massed, free-directional dancing is preferred. There may be solo sequences for prescribed participants
- Translation of cultural rhythm into stylised movement behaviour, which, with music, becomes artistic-aesthetic motion
- A vaguely defined audience, in organisation or behaviour: audience is essentially participant
- Criteria of evaluation or approval of a performance that are more effectual than artistic, that is, as the dance promotes or explicates its utilitarian context
- A process of socialization of the individual through participatory identification with group ethos and expression
- Engendering somatic fellow feeling at the psychophysical level of belongingness
- A group cohesive factor, it engenders group/ethnic/national pride
- Prescription of contextual venues and occasions, as well as psychic preparation and the nature of emotive identification (contextual mood)
- Conceptual therapeutic/psychological intentions: helps groups or individuals come to terms with overwhelming experiences and promotes emotional adjustment to traumatic, psychotic or stress situations
- A channel for mass emotional catharsis, it subordinates personal consciousness and integrates it into group consciousness, solidarity and ethos
- At the transcendental limits, a shattering of affected social personality and liberates repressed, spiritual personality of the individual dancer
- Explication of social structures and contextual norms
- Codifying of other cultural facts and, when symbolic, giving meaning to contextual occasions
- A recreational process within a utilitarian prescription

A mental and physical health programme – indigenous dance, particularly the free medley, in essence, is conceived as regenerating psychophysical wellness at the deeper ideational level. It is scheduled to afford every citizen a constant avenue and opportunity for mental catharsis/relaxation and biological-physical fitness in a group activity, contrary to the earlier exogenous notion that traditional Africans danced their feet sore from cradle to grave without ideational cause. However, contemporary Africans are derogating and abandoning indigenous psychiatric and physical health values intrinsic to communal dancing nowadays, and are instead importing jogging and modern psychiatric medicine. At the surface, artistic level indigenous dance, particularly the stylised formation category is conceived in essence as an artistic-aesthetic creative enterprise, with talent being acknowledged and specialists being social celebrities in creativity and performance.

Features of stylised formation dances

- Participation is restricted to trained and rehearsed performers
- Explores and extends the terpsichorean resources of a society which are basic to cultural movement patterns (cultural rhythm and models of body language)
- Dancers interpret choreographed and studied dance steps, movements and formations in regulated time-space
- The quintessence of a culture's movement aesthetics is celebrated as body poetry in solo and group formation dances
- There is fluid but defined audience location and behaviour: Spontaneous gestures of identification with a performance or its merits/demerits are welcomed
- Organized according to associational criteria often with age-sex prescriptions
- Conceptually an absolute art creation featured as general entertainment for aesthetic appreciation
- Can be featured as special entertainment theatre or as an entertainment feature of other societal contexts
- Evaluation is in terms of artistic-aesthetic merit basic to knowledge of a culture's indices of dance criticism, and empathy with the cultural stylistic norms
- Relies on the choreographic recommendations of the music
- Solo and choric dances belong to this category when they demand a high degree of conformity with an elaborate choreographic format (for the solo dancer) and a fixed floor design and movement patterns for choric dancers
- Deployed as diplomatic gestures, it engenders group/ethnic/national pride

Components of dance

Structural (artistic-aesthetic) components of dance have cultural traits or style identifiable in details of:

i) displacement and comportment (bold, floor-bound, levitational; shuffle, light, aggressive, etc.);
ii) figural designs (hand, leg and body patterns and gestures);
iii) floor designs (symbolism of dance formations and directions);
iv) space design (explorative or conservative, also levels: floor, medium and high, airborne);
v) application of energy and effort reflecting the modal personality and age/gender emotions of a people;
vi) environmental and occupational motifs;
vii) cultural rhythm, which underlines pace and corporeal counterpoint.

Interpretative (emotive-aesthetic) components are culturally or psychologically prescribed in:

i) the dance context, that is the non-artistic rationalizations (religious, political, social, etc.), which institutionalise dance types/ styles;
ii) musical affect basic to the psychical tolerance of a dancer or a people's cultural phonic preferences;
iii) social prescriptions concerning the meaning and mood of a dance and its associated artistic behaviour;
iv) the ideational theme of a dance, which is explicated through mime, symbolic and other non-verbal artistic demonstrations in a dance display.

Dance and modern childood, youth and adult syndromes

- Africa is modernizing rapidly, changing from a society of mental health and social health dancers to a society of stress dancers.
- Indigenous rhythm dances and dance games that groomed children in such virtues as life rhythm, balance (movement and mental), cooperation, team spirit and social responsibility are no longer available to modern children. Building blocks, toys, the television and video animations and frivolous entertainment have taken over and are turning them into culturally alienated observers instead of serious participants in cultural and creative development.
- In the indigenous setting, the child in the wisdom of his culture developed the spirit of sharing, caring and open-mindedness through the discipline of organised children's dances and games; the modern child in ignorance of his culture independently indulges capricious, inward-looking, self-conscious, sitting room dance capers which ingrain such negative social attitudes as selfishness, self-consciousness and loneliness.
- Social discipline was indigenously inculcated in the principles and discipline of a rite of passage often transacted through age group or puberty dances. These are being abandoned and, when adapted, the underlying social values are discarded. Thus, for modern exercises in social discipline, we resort to regimentation, intimidation, media and pulpit slogans, fines and imprisonment.
- Popular dances, otherwise healthy substitutes for indigenous dances if well programmed in a modern setting, are viewed with suspicion and, therefore, are not positively presented and effectively utilized in modern youth education and socialization. Failure to harness the potentialities of popular dances in contemporary youth development policies/programmes makes them generate negative social influences through the back door.
- Urbanization, school programmes, church programmes, modern subsistence pursuits, modern value trends and materialistic obsessions tend to relegate and even derogate indigenous dances because we are ignorant of the appertaining virtues and values. Yet no healthy alternatives are provided.

- The occupational stresses and emotional crises of modern adult existence, in which recreational and relaxation programmes through dance and theatre-going are ignored, are fostering a society that is modally psychotic, and simmering with socio-economic stress and moral bankruptcy.

Changing dance patterns and settings

- Indigenous dancing, when encouraged in schools, recruits only a small fraction of a school population to learn and rehearse a Stylised Formation Dance style/type.
- Indigenous social dancing for the contemporary citizen in urban settings and schools takes place:
  - i) when the ethnic village is visited for a mandatory ceremony and the person is constrained to participate actively;
  - ii) when an ethnic community in an urban setting adopts a dance style or type for group socializing or special public appearances;
  - iii) if children in an urban setting organise an ad hoc children's dance/masked dancer team to perform for money during Christian or Moslem festivities;
  - iv) when youths in urban settings organise spirit manifest displays for public entertainment during Christian, Moslem and national holidays. Ballroom Dancing, an imported European dance style, did not catch on with the urban elite in Africa, possibly because, like indigenous stylized dances it requires special training to develop skill needed to participate actively.
- Styles and strains of pop dancing including the high life, kwaito, calypso, rock, funk, disco dancing, etc., like the free medley dances, may prescribe basic dance motifs that demand no specialised skills for participation. But unlike Free Medley dances, there are no underlying utilitarian or contextual themes recommending behaviour or specifying participants.
- As a result of modern insecurity and economic factors in urban settings, regular nightlife dancing to popular music, a poor substitute for the many scheduled indigenous recreational/relaxation dancing, is becoming increasingly unpopular except when organized as special dances.
- Dancing to pop music at parties is a feature of children's and youth celebrations. Adult parties as well as official/ceremonial parties are more like standing and gossiping parties that tend to produce stress, rather than relax the mind and body or socialize.
- Most venues for dancing in modern settings are indoors, often in poorly ventilated enclosures.
- Most participants in modern group dancing, especially adults and youths, are too self-conscious or obsessed with other baser longings and psychological/social inhibitions to participate in such dances as healthy activity. The real personality remains non-liberated.

- There are scarce scheduled carnivals or other modern dance festivals to take the place of the much-undermined indigenous festivals in which health dancing has conceptual mental-physical relaxation value.

Experiencing dance

- A person needs to participate in dance activities as personal and group experiences to derive the full recreational and cathartic value.
- Watching a stage dance as an audience also has immense values as mentally and emotionally refreshing experiences fairly close to the healthy experiences of indigenous stylized dance audiences.
- Modern Africans need to experience social dancing ever so often in order to humanize social instincts and socialize official and public attitudes.

In the contemporary African political and socio-cultural systems, especially in the borrowed exogenous systems, our experiences seem to be that of mechanical minds running humanistic systems. There are scant rational value bases for policies and actions, dubious philosophical rationalisations of executive processes, no sense of humour or accommodation in interacting with the public, and little commitment to the common good, no respect for virtues; mainly mal-tuned songs and discomfiting dancing in our current national, corporate, educational, economic, religious, social or inter-personal lives.

The relationship between music and dance

Dance is visual music

- Indigenous choreographic themes and structures usually derive from the rhythmic constructs, the rhythm-of-dance line in stylized formation dance music. Otherwise a basic dance motif for individualized choreographic expressions is derived from the synthesis of the structural relationship between various ensemble layers in the music for particularly free medley dances.
- Dance is rarely ever conceived without music; the reverse is not the case in the indigenous creative-artistic imagination.
- An aesthetic expression in dance is a manifestation of the latent mood and character of the music for the dance.

The structural relationship between music and dance depends on the two main categories of dance design:

- *Free medley dances*: Music for free medley dances emphasizes **action rhythm** content that generates the kinetic impetus, which motivates dance and movement activities. An individual dancer may then wish to mentally isolate and physically interpret any particular line of the musical textures in freely improvised dancing. Otherwise there would be a composite pulse at the deep structural level of the music that provides orientation for the basic dance motif interpreted by all dancers. The urge to participate in dance is, of course, dependent on a person's psychical tolerance to the musical sound, as well as the culturally recommended behaviour for a given musical arts type/style.

- *Stylized formation dances*: While action rhythm is a basic requirement in the formulation of music for stylized formation dances, the focus of interest is on a **rhythm-of-dance** component that is visually interpreted in the choreographic structure and form.

Music as sonic dance

- The indigenous African dance is a psychical-physical sonic action that purges psychological stress, regenerates spiritual wellbeing, and coerces psychophysical fitness through it.
- Dance steps at times constitute lines of musical texture amplified by the impact of the feet on the ground, which may be further resonated by the use of sonic objects attached to the body.
- Music generates the social environment and spiritual sustenance, as well as the kinetic impetus, for dance to happen.
- Energetic rhythm in music occurs when there is simultaneous but individualized internal elaboration of various ensemble themes. This results in energetic rhythm dancing that marks the climactic periods in the balancing of the psychophysical affect of music.
- There could be as many choreographic interpretations of the same music as there are dancers conforming to the basic unifying pulse. Thus the same music could excite limitless dance creations.
- In free medley dances, structural variations in the musical form go with variations in the basic choreographic interpretations.
- Eurhythmic/aesthetic motifs in dance could be peculiar to a culture's body aesthetic, and may not derive from the sound of the music while the dance structure or gestures interpret the musical structures. Peculiar cultural aesthetic motifs transact crucial extra-musical objectives, and include the shaking of the buttocks, vibration of chest or leg muscles, gyration of the waist region by females that routinely exercises and massages the female reproductive body parts – the muscles of the waist and womb – for easy childbirth, shaking of the shoulder, feet thrilling, etc. Music provides the psychic stimulation for such text-loaded aesthetic displays.
- Music that transact group therapeutic dancing, including states of psychical transformation such as the immanence of spirit persona is characterized by psychoactive dense texture, emphasizing melorhythmic and/or percussive intensity. Music that induces soporific/calming states of being is more melodic, and commonly played on a mellow instrument, which could be a solo performance.

Need and rationale for indigenous dance and movement studies

At the learner's/participant's level

- The knowledge of the meanings, values and contexts of choreographic motifs and the human/artistic structures of indigenous dances heightens the appreciation of the cultural expressions and social temperaments of the own and other ethnic societies. This provides intellectual security and also sharpens the imagination for persons engaged in the interpretation of, and/or education in the movement dynamics and the artistic-aesthetic motifs of the own and other cultures. The end result would be the enrichment of the original cultural expressions in manners that generate respect and accord in inter-human/inter-cultural contact, discourse and borrowing of cultural arts.
- Practical experiencing of dance illuminates an individual's personal creative-artistic explorations of the aesthetic body, emotional state, shared space, social environment, ethereal sensing and the ingrained cultural world-view. Dance enables awareness of the elastic and poetic dimensions of the body in human (physical) and spiritual (sonic) spaces.
- Dancing socializes personal attributes through group activity and free self-expression, and thereby liberates the subdued psyche.
- Dancing comprises subtle training in proper and effective management of the material body and its effort and utilitarian potentials, which could enhance the performance of occupational, sporting, mental, biological and other life activities.
- Mass dancing bonds people together through somatic-spiritual fellowship in school and work environments.
- Dance coerces the manifestation of latent creative intellect and persona, which is crucial in behaviour analysis, character building and career counselling.
- Dancing is mentally refreshing, physically recreating and socially therapeutic.
- Well-organised stylized dance groups in schools provide training in leadership, responsibility, team spirit and the ability to follow, at the same time as they spotlight talent, and generate a sense of belonging, as well as achievement.

At national/school/group level

- Widely acclaimed cultural artistic presentations, particularly dance, boost national pride and societal ethos; participation in own cultural expressions inculcates the same from early life.
- The study of the meaning, background, artistic peculiarities and context of indigenous dances contributes data for the study of the history and movement of people.
- Recognition and promotion of dance as a socializing activity assist in the manage-

ment of personal frustrations, personal inhibitions, social and mental stress, as well as other aberrant or anti-social traits. Group dancing is mass therapy and humanises social-psychological dispositions. A person who does not occasionally dance or participate actively in regular dance and musical arts experiences may develop diabolical spirituality, and be a potential danger to human society, whether as a leader, a follower, an executive or an employee or worker.

- The musical arts that strategize the dance component provide a powerful public relations media that coerces fascination and acceptability in foreign environments. It thereby facilitates as well as promotes diplomatic and economic relationships.
- Group dancing, personal and national ceremonies mediated by the musical arts and festivals bring people together in somatic interaction that heals the mind and body, and also engenders inter-personal support or inter-ethnic amity.
- Indigenous African dances are conceptually and purposefully therapeutic creations that could be deployed in the mass health management of modern lifestyles. The theatre of healing dance requires culturally knowledgeable practitioners, as well as a participant audience that is informed about the indices for artistic-aesthetic production framed by and, in turn, encoding the human-cultural texts of African dance as poetic language.
- Dance "is the heart which is missing from our lives. Sometimes just the brains are busy. But how very often are they working to human disadvantage" (Dara Stranton, 1977). "Unless we discover a method of basing education on the primary biological processes of the performing arts, especially children's education, and their recreational and rehabilitative relevance, not only shall we fail to create a society united in love; but we shall continue to sink deeper into insanity, mass neurosis and war" (Herbert Read, 1959).

The nature of dance and movement studies

- Every dance that has a style and/or type name has an origin, a theory, a human/societal meaning, a societal intention, a conceptual theme, formal and choreographic structure and a story. These could implicate social, historical, political, religious, economic or environmental texts. Such extra-artistic implications of creativity and presentation in dance could be implicit in the mood, gestures, choreography, costumes and props, mime actions, as well as the normative cultural-artistic interactions in the context of performance.
- Every dance figure, motif, gesture, costume, prop, mood or formation could be culturally significant or symbolic, and can be isolated and studied as an element of style in a culture. It can become a creative theme for an imaginative/poetic extension or reinterpretation of cultural choreotechnic.
- Research, documentation and analysis of the history, intentions, systematic interactions and presentation dynamics of a dance, also of the artistic and presentation features, will yield the meaning, story or origin of the dance for educational and creative purposes.

- A re-creation or new artistic formulation based on a known dance, and intended for contemporary purposes of socialisation or education must take cognizance of the philosophical/theoretical underpinning and the significant features of style/type of the original. As such, the objectives, artistic vision and form, the entertainment design and the visuals of the contemporary derivation should be rationalized, transformed or reinterpreted to reflect the culturally heterogeneous present.
- The learning process should compel personal creative and practical experiencing.
- For the modern study of the art of dance composition, a system of notation may become necessary to assist memory. This could be any of the conventional notation systems such as the Labanotation, the Benesh system or a personal notation device recommended by the unique features of a given dance culture or style. Notation is only a written guide for reproduction. An adopted notation device is also helpful in graphically recording dance structures and movement dynamics for analysis and study in relationship to the other integral art forms, particularly music for dance. Practical experiencing should be imperative in introductory studies in choreotechnics.
- Modern audiovisual technology will be useful in ethnographic recording of dances in context as well as for explaining the meaning and artistic content of indigenous dances in the classroom.
- The design of dance studies should be such as would not necessarily require college trained specialist dance teachers at the lower levels of classroom education, except in specialised performing arts institutions. The average African learner invariably is a capable and creative performer and should be regarded as a partner in the demonstration and explication of what she/he already knows and practices intuitively.
- Dance and music studies should go together as much as possible at the early and general education level. Both entail the study of rhythm structures, textural configurations of polyphony, homophony, counterpoint and heterophony, as well as basic thematic form for individual creative development, improvisation and performance. There are other aspects of music and dance studies, however, that are unique for each sub-discipline, and should be studied independently.

Rationalization of music and dance in the curriculum

All practical activities must involve music as much as possible. A steady pulse should be articulated on any instrument, including clapping.

Primary education

- The ethnology of African indigenous dances, especially of the school environment: Why indigenous people value dance; social, religious and other cultural contexts of dance in a community

- Exercises in body awareness and balance: How different parts of the body are used in movements that can be categorized as dance
- Elementary choreotechnics: Experiencing of personal and inter-personal, as well as universal space, using parts and levels of the body
- Descriptive discussion of the features and affect of performed dance and mime sketches by individuals or in groups communicating an idea, life experience or anecdote non-verbally – that is, by using music, movement, dance and mimetic gestures
- Fundamentals of dance notation or graphic depiction
- Dance improvisation on musical or choreographic themes for observation of personality and creative instinct
- Exploration of body tones and rhythm (body melorhythm)

Junior secondary education

- The ethnology of dance
- Creative movement and effort
- Secondary choreotechnics: Exploring various levels of a body in motion in dance improvisation
- Description and notation/depiction of dance
- Projects in creative music and dance theatre: Exercises in group-choreographed dance sketches and story dancing
- Dance improvisation on musical or choreographic themes for observation of personality and creative instinct

Senior secondary level

- The ethnology of dance
- Identification and analysis of elements of dance, movement and effort
- Creating dance with the use of notation
- Group projects in (poetic) story/character dancing: Music and dance theatre
- Dance improvisation on musical or choreographic themes for observation of personality and creative instinct

Teacher education level

- The ethnology of music and dance
- Methodology and techniques of indigenous music and dance research
- Elements of dance movement and effort
- Dance notation
- Individual projects in music and dance creativity
- Dance improvisation on musical or choreographic themes for exercises in individual written analysis to be discussed in class

Recommendation

The school system has become the community, albeit virtual, for children in contemporary times. The school environment is the closest alternative that children in Africa have for experiencing communal bonding and fellowship on a regular basis. Mass music and dance experience is somatic fellowship that humanizes; it is a most enriching, benign spiritual experience that is now lacking in the upbringing of persons that could culture and demonstrate humane disposition in the contemporary constructions of society. School managements could schedule twenty to thirty minutes of mass African musical arts dancing activities at the end of a school week on Fridays before learners are dismissed for weekends. This will provide the much lacking opportunity for all learners and teachers alike to socialize through the spiritual communion of massed music and dance experience. This should accord a soul-enriching catharsis after the rigors and stresses of regimented classroom and other school engagements, as modern sporting and games gatherings have become sites that breed more stress and rancour than provide recreation and psychophysical therapy.

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PART 5

REFLECTIONS ON SCIENCE AND TECHNOLOGY

12. AFRICAN MUSICAL ARTS – MANAGING UNIQUENESS WITHIN TECHNO-DECULTURING 221
13. EFFECTIVE TECHNOLOGY FOR RECORDING AFRICAN INDIGENOUS MUSIC INSTRUMENTS: ODYKE NZEWI 278

AFRICAN MUSICAL ARTS – MANAGING UNIQUENESS WITHIN TECHNO-DECULTURING[1]

To probe the deep intentions, and enable holistic perception;
To discern the abiding values, and propose viable human directions.

Viable structural elements and human issues

Fore-thoughts

Music is about life.
Life is about everything –
We think, we do, we produce, we destroy,
And die as.
The musical arts has to be in harmony with nature –
Humanely based.

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[1] This discourse was first delivered at a symposium at Harvard University, USA, in 2001. The references to Africa in this discussion delimit Africa south of the Sahara. The African mind being discussed is the original African intellectual authority and cultural-humanistic traditions before the radical confrontation and consequent surrender to exogenous religious, social, political, medical, economic and creative arts cultures. The area of Africa under reference comprises many distinctive culture groups and corresponding cultural peculiarities. The bold reference to Africa as sharing a similar human-mental identity derives, however, from the fact that at the substructure level of creative philosophy and intention there are common traits. How the common ideational formulae manifest peculiar ramifications and expressions is informed by cultural distinctions in language, environment, human history, religion, etc. Some aspects of the common theoretical grounding that informs musical formulations and practices in Africa have been discussed elsewhere (Nzewi, 1997).

The current critical problem in African musical arts[2] studies and experiencing is the gulf between discovery and knowing. Well-meaning scholars have been busy "discovering" African performance arts, and discussing or demonstrating how the foliage appears to be, most often neglecting the root knowledge that nurtures how the foliage becomes and nurtures life and human nature. The truths lie with the root-dwellers, the knowledge practitioners whose depths of creative genius generate the music, dance, drama and visual (body, costume and instrumental) arts. These are the indigenously rooted exponents whose mental explorations continue to advance tradition in spite of the modern forces that undermine, distort and divert creative authority.

Most of the research endeavours and outputs, particularly publications on the musical arts of Africa south of the Sahara, have positive dimensions, irrespective of research motivation or orientation, perspicacity of research conclusions, and factuality of published results. What has been observed, understood and published incorrectly is useful as impetus for discerning what is factual, and urges the need for corrective study by more perspicacious researchers. Unnecessary problems arise when a scholar-researcher intellectually encumbered by hegemonic syndromes fails to accept that no-one can be the absolute or prescriptive authority on what one has neither invented nor perfected; and that an extraneous perspective or hegemonic mind-set could generate false reality which leads to the misperception of obvious facts.

What was previously relegated as crude or non-modern often becomes of critical necessity in post-modernistic trends. The inventors and worshippers as well as consumers of total technological living now escape to raw nature and court the live arts by natural humans for temporary, vacation rescue from threatening techno malady. The raw sense of nature will yet be the eventual salve for the technologically possessed and de-spiritualized human mind. As the most extolled technology poses the greatest danger to being and behaving spiritually-humanly, the raw qualities of nature become the therapeutic force that could strike a balance between the sublime old knowledge about living humanly and the Siren of living ensnared by technology. The salutary psyche is already in flight, being endangered by the raging and sustained blitz of ultra-modern technology. The need for balance provides the theme for this discourse on the philosophical, theoretical and spiritual health imprints of African indigenous musical arts.

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[2] In the African creative environment the disciplines of music, dance, drama and also, to some extent, the plastic arts that are given stylized motion, derive from the same stream of creative thought. As such the concept of the performance art is holistic in creative ideation. The structural embryo could then attain artistic gestation that manifests as a phonic-motion performance or a visual-physical motion – human and material – performance. Hence for the African music is phonic dance and dance is visual music; also what is played in music is reproduced as dance, and vice versa. Music and dance then are the artistic Siamese offspring of the same creative stream and process. The modern Western mind proceeds from compartmentalization or isolation of ideas to options of synthesis. The African mind perceives holism as possible in diverse distinctions. Western scholars and some of their African intellectual surrogates have tried to impute that the absence of specific folk terms for isolating the music, the dance, the drama, etc. in the African performance arts milieu implies that the African mental system cannot intellectualize the artistic distinctions of the disciplines. Intellectualization of the respective creative specializations just was not necessary in the performance-oriented determination and dissemination of knowledge. The above-mentioned scholars and writers merely exhibit ignorance of the fact that the manner in which the modern, scholarly Western mind demarcates the arts is a professional contrivance deriving from a European perception of the universe as a conglomeration of compartmentalized organisms and entities. The African perceives the world as a unity, made up of peculiar manifestations of a common creative force, in the manner in which men and woman are versions of being human. At the idea base, the African recognizes that the arts of music, dance and drama are manifestations of the same mental process. Hence before Western education started subverting the synergic African creative mind, the same creative or performance personality could be a competent composer, performer, choreographer, dancer, dramatist and costume designer all at the same time and with equal competence, without contradiction in practice. The creative personality gets credit for all the capabilities. We have previously discussed (Nzewi, 1991:41) how verbal distinctions arise in practical terms when the common creative germ manifests phonically as the "beaten" or "counted" sound; visually as the "giving physical motion" to sound; or allegorically as the "symbolic/text-implicit manifestation" of sound.

Though I am trained in the regulatory conventions of northern hemispheric scholarship procedure, this discussion, as others discussions in this book, adopts an original intellectual style in representing Africa south of the Sahara. The reason is that the African indigenous intellectual authority and style, on which the discussions rely primarily, is not well served by slavish adherence to a hegemonic scholarship paradigm for studying non-Eurocentric cultural inventions and intellectual procedures. For instance, there will be no impressive roll call of scholars in African music discipline. Their pioneering contributions are hereby collectively acknowledged with respect, irrespective of perceptive insight. The concern in this exposition is to address the validity of African indigenous philosophical, theoretical and humanly functioning intellect. Issues concerning authoritative or misinformed scholarly contributions and who, other than the indigenous "mothers" (nurturers) of African musical arts intellection, is cognitively primed to approve the factuality of published dictums about indigenous African knowledge systems is not in dispute. The indigenous African knowledge practitioner is the indisputable authority on her/his intellectual formulations and productions. These authoritative baton bearers of the African musical arts intellect are the mentally uncompromised creative minds (traditional to contemporary) active in creative practice, creative innovation or discernment for scholarship imperatives.[3]

When the eyes are "washed", they can perceive the spirits; when the mind is primed, it can conjure the kinetic spirit energy that is music. The spirits are of different dispositions – the favourable and the diabolic; the music is of different energies – the system regenerating and the system degenerating. The concern here is with the music that encompasses life – African indigenous musical arts lore.

The ensuing discourse also derives strongly from experiential perceptions of the African meta-science of musical sound and musical humanning[4] tested and ratified in the practical laboratory of African music science. The modern scientific/technological precision of measurement devices, do not adequately accommodate and interpret African music sense. The ancient African wisdom that invented the human-bonded sonic sciences of natural music did not need or use such modern technological crutches and methods. Processing African music through modern statistical and simulation technology could be an exciting intellectual adventure, but has little relevance for or impact on sustaining and advancing essentially meta-scientific knowledge. African musical arts ingenuity accomplished the now elusive social-political-psychological marvels. An example is the effective deployment of

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[3] I received a metaphysical indigenous musical arts knowledge transfer from Israel Anyahuru, an Igbo indigenous musical arts "mother", during a significant ceremony at the end of my tutelage under him and four other indigenous musical arts knowledge specialists. The ritual mandated me to be uncompromising in discerning and proclaiming African musical arts lore. The enlightenment deriving from the induction became further enriched through my studies in modern European classical music, which then enabled me to bestride the old and the modern.

[4] As a verb form of "human", this implies imbuing sublime human feeling – a universal spiritual, not cultural, attribute such as when the African says: "All human beings are [originally] sublime souls [energies]". Humanning is a verb derivative of "being human" and has, therefore, been preferred to convey the generative qualities of the human essence, which the corrective sense of "humanizing" does not quite imply.

both music instrument technology and the genius of structural computations to the psychological management of Africa's stable indigenous societal as well as human systems long before the advent of the modern mental and governmental dementia that puts contemporary Africa in perpetual conflict.

Indigenous Africa systematically researched the energy potentials of natural music sounds and perfected the science of the musical conformations that generate specific affective-effectual energy fields that transact communal and metaphysical objectives. Such practical knowledge has relevance for a healthy psyche in an age of technology abuse. As such, contemporary African music scholars of cultural-human relevance need to be guided by ancient wisdom in the judicious appropriation of modern technology. Modern technology is a fantastic facilitator of life, but there is a need to balance modern fancies with the ancient substance necessary for a stable psyche, thus mediating the problematic dichotomy. Old African philosophy and knowledge of life comprise the art of coordinating dichotomies or seeming opposites, which is the lesson of nature. A cardinal principle of pragmatic modernism is the projection and advancement of a people's human-cultural identity, predicated on sound understanding of the heritage. This discourse, while positioning the musical arts as its premise, also glances at the African mental and practical life systems that music negotiates.

- In African musical arts we play, sing, dance, act, and thereby negotiate, without psychical or emotional insecurity, everything about life: polity, health, social, religious and economic systems; love, recreation, death and the afterlife, too. The musical arts have been the accredited mass media as well as the respected Ombudspirit with executive and disciplinary powers; the musical arts system operators were inviolate by societal mandates (Nzewi, 1984). As Israel Anyahuru (1975: recorded field communication), my primary indigenous musical arts mentor, averred: "The musical artist is sacred in her/his performance persona." Alas! The world revolves and the old order is radicalized: For better or for worse? "When the impudent child carries the father up in an act of unwarranted disrespect or aggression, the old man's loin cloth (wisdom mandate) will blight the rude upstart's sight (senses)" (African maxim and proactive divine curse). The world is indeed experiencing this curse, without learning any lessons, while the reckless contradiction of the order of nature, humanliness and the universe is gaining cataclysmic speed.
- Music is central to the construction of abstract reality in indigenous Africa – the interactive presence of the affective Deities and spirits that are very much active as a tangible, regulative force in the human and psychic spheres.

Often insidious but romantic arguments are raised: Why discuss African cultural issues in the English language? Why write books about Africa in English? (Do we then prefer that the world does not read, know and take into account what the native African knowledge inheritors have to say and project into global knowledge consort?)

Why write down African music for modern accessibility in the global music intercourse? (Are contemporary Africans then to be loved for perpetuating themselves as exclusively "primitively" oral?) Co-jointly, why misrepresent African creative philosophy by fixing isolated African music performances in technological devices for sound and vision reproduction? After all, no specific performance of a significant African music piece is the finished or exact version. Indigenous Africa does not appropriate God's prerogative for exactness or preciseness. In humans, efforts at preciseness and exactitude generate stress and psychosis.

Why seek modern ways of knowing and advancing Africa's indigenous musical arts knowledge system? (Do we really need to give African knowledge icons serious contemplation or reflection, except when we exercise our prerogative to abstract isolated elements needed to service our hegemonic visions of development and creativity?)

Africa should no longer be deemed a curio, a zoo continent that must not determine original ways of advancing its human knowledge and systems except as dictated by exogenous manipulators. Africans have been constrained and coerced to borrow and parrot or ape the paradigms of learning and being of the northern hemisphere, or otherwise to append its abstracted cultural tunes on Western mental constructs. Of course, when the need arises for an African to address an exclusive African cultural audience it would be absurd to resort to the English language, for instance. The issue being argued is that pragmatic globalization commands that the world should no longer reckon in ethnic ghettoes and cultural inbreeding. Africans must contribute original, innate advancement energy in the globalizing intellectual production concourse.

Old African knowledge has to be communicated to a modern audience that is ignorant or sceptical about the existence of wisdom so viable in the modern world. Sometimes it becomes necessary to retain the discreet use of language and the literature style of the African when communicating indigenous knowledge in English or another foreign language. Unconventional manipulation of Standard English would then become imperative for the purposes of intellectual originality that discourages cursory reading and superficial understanding. Profound or specialized knowledge is not discussed in common, farcical language because coercing doublethink can make a fool wise. But then modern marketing of knowledge and commercial products promotes gullibility and frivolous fancies that enable capitalist exploitation

The reward of thinking through the subtleties of language is gaining deeper enlightenment; grasping the special knowledge that eludes a flippant mind. The reward of deep-probing is perception beyond the obvious. It is the same with perceiving beyond the surface manifestations of African musical arts or indeed all cultural practices. Extraordinary knowledge in indigenous Africa is sacred power. Power was not easily accessed by vague or irresponsible minds, as is now the case in contemporary Africa, for which reason African nations and minds, leaders as much as followers, are largely adrift, operating circus kingdoms and flaunting their tragic actors.

On the first introduction to the indigenous ensemble music experience, the African child or learner is started on a rather demanding ensemble structure, the phrasing referent role. Playing this reiterated thematic structure gives the child opportunity to imperceptibly glean the theoretical logic of structural-textual conformations in music, and thereby access the grammar and syntax of communal music performance. This quite difficult instrument is the one that appears the simplest to a casual or uninformed observer. To become competent in repeating such a short theme is tough, but the reward is in developing a steady hand, as well as the ability to listen to others. After all, it is a rock that feels and absorbs the complex energies ramifying the stormy weather, or the river lashing all around it.

The Phrasing Referent instrument, so far erroneously termed time line instrument or the "bell" is the most steadfast structure in an ensemble. It is the one concise ensemble theme in the layers of African ensemble music that has to be repeated interminably, without the slightest variation, deviation (error) or loss of concentration. The performer does not enjoy the freedom to negotiate conformity with variations as is normative in the African philosophy of self-expression in a communal action such as ensemble music. John Blacking (1995:66) identifies this philosophy as "a high degree of individuality in community". Playing the reiterated theme that could be a simple musical statement in isolation coerces the degree of concentration and intensive, analytical listening that a newcomer needs in order to indirectly, assimilate the nature of the other layers of the ensemble. The performer thereby learns how the other thematic components constituting the composite ensemble sound are creatively manipulated by more experienced performers in multiple, simultaneous ensemble performance composition. By the time the newcomer graduates to handling any of the other instruments in ensemble performance, the mind instinctively directs the hand and body on what to do without further or much direct instructions. This is holistic African pedagogic strategy. Musical creativity is not just a matter of mental calculation – other parts of the body have innate "creative instincts", independent of the mind, as Israel Anyahuru (Field notes, 1975), an Igbo "mother" musician, testifies.

To cope with a difficult challenge on first encounter is an impressive initiation into the light of new knowledge. Life stage initiations in old Africa entailed tough experiences together with pleasant experiences, which conditioned the initiates, afterwards, to know and feel the vicissitudes of life. Such a tough introduction to the truth about human existence may or may not include circumcision in the holistic initiation education into the virtue-value expectations in community life for boys and girls. Persons who flippantly perceive African cultural wisdoms with a distorted exogenous imagination have misrepresented this essential virtue-value rationalization of circumcision as "genital mutilation". The philosophy, as well as human intention, of initiation is to dramatically mature the participants to tackle the next stage of human existence with adequate sensitization to its challenges and compensations. They are equipped mentally, emotionally as well as physically for the pain, the privileges and the responsibilities appertaining to the new societal status. Thereafter, they do not need any sermonized counselling or rehabilitation, because African social philosophy prioritizes prevention, and obviates rearguard remedies – a technique anchored on psychological management of life and society *à la* the musical arts. The experience of circumcision for a girl, for instance, primes as well as secures her psychologically for the pain of childbirth in addition to its strategic moral undertone. The painful or tedious experiences of an initiation thus psychologically tune or toughen the mind and body to absorb future normal pains or problems in life without psychological trauma.

The imaginary arguments about circumcision traumatizing girls do not derive from African philosophy or psychology about knowing and negotiating pain. I am circumcised, and cannot consciously remember the experience, but I know how to cope with pain. Does anybody wish to propose that all Africans were traumatized zombies before the advent of the modern minds that are now liberating Africa from what is ignorantly imputed as "evil", "devilish" and "shocking" human practices that are obviously not worse than masterminding inter-group wars, mass dislocation, hunger and the other deadly exogenous, modern ills devastating contemporary Africa? This discourse does not directly concern the other abiding values and virtues that prescribed circumcision for girls and boys according to the indigenous African wisdom in which the musical arts mediated pain. Nevertheless cognizance must be giving to the implications of female circumcision for containing libido as well as managing an involuntary sex urge. The merit and the pain of the practice of circumcision, which is non-cosmetic surgery, have not been further rationalized in the light of the modern wisdom about sexual behaviour that has been causing havoc globally, particularly in contemporary Africa. Africa lacks the history of Western mental culturing, as well as medical resources. Abandoning the old management of sexual habits and blindly adopting the promoted northern hemispheric, modern sexual habits and practices of promiscuity has caused the disastrous human and health consequences for which Africa is additionally abused and condemned.

Appropriate music would normally serve as anaesthesia during circumcision and other surgical or orthopaedic operations in indigenous Africa. Thus, the subject would be marginally conscious of pain during and immediately after the operation, until the music stops. Infections that may occur as a result of improper hygiene or management of the healing process is a different matter, and applies to any other instance of open wounds, in indigenous or contemporary situations. There are other crucial societal rationalizations that approve the programming of circumcision as an age group bonding experience at a tender age.

Quite often the guiding human, psychological and social factors are not considered when Africa's deeply reasoned humanning, artistic and other societal practices are discussed and condemned. Temporary physical pain in the case of circumcision is thus abstracted and dramatized out of human-cultural reason. The holistic rationalization, which is the normative African mental attitude that, in this instance, includes the psychology and human value of circumcision, is missed. Little attention has been given to discerning the human and intellectual merits of what was rationalized for Africa's survival for centuries before the modern disruption of its societal systems and mental genius. Where interest has been demonstrated in African systemic practices, only partial penetration of the deep knowledge has been possible. Perhaps a new dance is now due. Save Africa by not disparaging, corrupting and destroying its mal-understood, efficient humanly applied wisdom and societal systems.

African cultural narratives, like the African musical arts matrix, normally have multifaceted rationalizations, interrelationships and interpretations. To view Africa with Northern Hemispheric straight-line or atomistic scholarship lenses is to perceive the logic, the syntax, the value, the virtue, and the unique intellect underlying the idea or manifestation under consideration with obscured or bigoted vision. African dance, for instance, is not just an artistic-aesthetic deployment of the body. Supporting cultural narratives are encoded in the meta-linguistic public staging of the dance as body poetry. To cognitively interpret the theoretical framework that informs the obvious visual and/or sonic artistry entails much more than isolated discussion of artistic evidence. The deep extra-artistic narratives – the cultural intention and other human-communal-spiritual-health issues that are evoked, generated and negotiated in a performance context – must be explicated. Hence the Eurocentric theoretical indices and paradigms of creativity, criticism, education, research and analysis that are not informed by peculiar indigenous knowledge imperatives cannot adequately explain or advance the African musical arts matrix.

Kofi Agawu (2003) has called critical attention to "How not to analyze African music", arguing open mindedness to all approaches and limitations of analytical representation. At this inchoate stage of Africa-sensitive musicology his call is heeded as long as it is borne in mind that "if the owner fails to challenge trespassers tramping through his compound garden (security and mental-material nourishment zone) it easily becomes barren, a thoroughfare" (African maxim). The African indigenous musical arts field is already a thoroughfare of scholarship and commercial exploitation. Nevertheless, the garden (African knowledge canons) has the resilience basic to its enduring, humanely-fertilized soil, to survive the invasions.

The overarching African philosophy of life that impacts mental processes that is under discussion has consequences for cognitive appreciation and advancement of the African performance arts. Under the colonial manipulation of Africa the attitude was that what old Africa could humanly do right was perceived with a jaundiced eye. Extraneous paradigms leading to superficial understanding, interpretation and judgment were applied; Africans were condemned as wrong or backward, not being technologically/scientifically modern, often for the virtues and integrity of their knowledge to be discretely expropriated and re-formulated as European-American knowledge inventions.

Some African cultural practices, including the musical arts, were rationalized as offering painful or bitter experiences because these were practised for the tremendous lessons for life and value to health that form part of experiencing what is bitter or painful. Some modern medical practices such as injections and surgical operations entail most painful procedures. Although there are modern persons who suffer from phobias for the pain of injections and inoculations, the injections and necessary surgery are not being condemned and eradicated. How about enduring physical pain in order to make the mind healthy, rather than avoiding pain and impairing the mind and body?

In contradiction of the conventional, artificial "sweetening" of culture – edibles, outward appearances and life generally – African musical arts could be said to prefer the "bitter" essence of sonic and visual music.

Some parts of Africa prefer to ingest bitter tasting vegetables, food and fruits for the powerful scientific reason that they engender good health. Even then, the palate feels durable sweet sensations after ingesting the bitter vegetable. The mind and body feel similarly regenerated after experiencing "bitter" musical arts activities such as spirit manifest theatre, rigorous dances and some types of spiritually bonding ritual music.

Edible bitter herbs, vegetables and fruits are highly curative, and enhance immunity. This is a fact of African culinary and medical science, as well as a parable of life. Indigenous medicine for children was not mixed with honey, which is abundant in parts of Africa. The child is made to know that bitter experiences are sometimes necessary in life in order to secure salutary living afterwards. And a child that would rather not take bitter medicine had better refrain from habits that incur sickness and wounds.

How a person prefers to see, hear or feel, as the case may be, is equally relevant to the contemporary appreciation of African music. Compounding simplicity into complexity, harshness or rawness of sound and harmonics, "bitterness" of intonation (vocal and instrumental), tense textures or even notions of non-melodiousness are germane attributes intended to serve specific extra-musical objectives.

It is not a matter of capability, rather a problem of the mindset that any person whatsoever who wants to play African ensemble music for the first time cannot produce steady danceable music in the first five to ten minutes of practical endeavour. Inability will result from mental/cultural inhibitions or a disabled life pulse. Otherwise, the person has a misoriented instructor, black or white. Ability to produce steadily flexible music for dancing is the hallmark of African culture-sensitized music making. In any case, African musical arts performance is not exactly taught; at least not in the sense of abstract Eurocentric philosophy and practice of music pedagogy that sometimes inculcates mental-physical inhibitions (fear of mistakes), de-emphasizes creative self-expression as well as discourages free, mass participation, irrespective of the level of competence. African indigenous pedagogic principles and practices primarily explicate theory, verbally or non-verbally, in the context of practical experiencing. Such enduring educational practice easily eludes a verbalization encultured mind. Expertise develops in performance practice, and the mothering of creative spontaneity in performance contexts, that is, the attainment of the limits of expertise is a lifetime engagement that accrues until one becomes too old to manage the physical requirements of performance.

The mindset that Africa does not have anything intellectually profound and humanly valuable to offer the northern hemisphere for its contemporary human-societal needs has been impressed on modern Africans through flashy, deculturing Western education and modern technological colonization. To prejudge and condemn the nature of something upon a superficial contact or impression, disables the intellectual capacity to gain enlightenment concerning its intrinsic essence. Nothing in nature is worthy of condemnation; nothing in nature exists without a worthy purpose. The indigenous mental and material civilization of Africa was derived largely from the scientific study and emulation of the models of nature.

The forethinking, so far, has relevance for probing the unique humanely underpinned procedure and theoretical formulations informing structural conceptualizations and performance practices in the African musical arts. The interconnectedness of seemingly different knowledge disciplines is often glossed over. The modern scientific study of human and social sciences sometimes produce partial or superficial interpretations due to interdisciplinary and intra-disciplinary discord fuelled by internecine battles for supremacy and control, or otherwise scholastic flights of fancy. The African musical arts milieu could be spared this affliction. There is strength in adopting a scholarship orientation that champions an interactive multi-disciplinary disposition towards African musical arts that permeate and mediate, as well as interplay virtually all aspects of indigenous African knowledge fields. The creative intention of every musical arts genre, style or type, functioned as foreplay to entertainment as a strategy for managing a specific societal mandate that *ab initio* necessitated its conceptualization. African musical arts theory, structures and aesthetics therefore are deep-grounded on extra-sonic creative aspirations and conformations.

…

Published literature on African music includes informed as well as invented theories and interpretations. The authors have received recognition as pioneer scholars and experts on African indigenous knowledge systems. Some have exhibited hegemonic ego-syndromes, carving out research empires in the manner of the scramble for Africa. Self-serving regimentation of research and analytical methodology, ethical procedures and scholarship visions as well as styles have been imposed on contemporary African studies by self-serving, hegemonic scholars in academia. Thus the adopted hegemonic models of scholarship ensure that Africans are not intellectually nurtured to emerge as authoritative interpreters of Africa's autochthonous creative genius and human-cultural practices. It is hereby categorically stated that the knowledge that a scholar gleans and pontificates about a human-cultural intellectual construction and practice can never be more authoritative than that of the exponents of the intellectual property that is researched. The canons of knowledge under discussion were not originally theorized or invented by the visiting or indigenous scholar-researcher. The ability to perform the isolated artistic manifestation as expertly as the "owners" only offers a researcher some insight at the superficial level of the structural configurations. It requires a different, culturally imbued research approach and cognitive sensitization to discern the deep intuitive knowledge processes that translate extra-musical arts ideations into sonic-choreographic-dramatic structures. The perception of the peculiar indigenous intellectual conceptualizations and conformations accrues to African creative authority. It is to be further noted that musical arts creations, African indigenous classic, European classical or any other, derives primarily from the intuitive processing of unwritten or written theoretical canons.

The analytical theories and scholarship research procedures prescribed for European classical music are valid and adequate for such cultural music conceptualizations. But they do not reckon with the unique logic and grammar of African indigenous human musicology. Hence the validity of most impressive research literature published by scholars in African musical arts studies is faulted by the application of isolated metropolitan research and analytical perspectives. Many African scholars of music have demonstrated impressive research commitment and analytical logic in African musical arts studies, albeit by employing an extraneous scholarship regimen. The logic of modern scientific procedures merely captures the sonic/visual shadow of the African musical arts matrix. The emerging intellectual drive to revisit and revise assumptions and misrepresentation requires more than technological devices and a metropolitan scholarship disposition. Personal experience in the scholarship field reveals that arrogant and entrenched scholars resent new, Africa-sensitive and respectful approaches. The metropolitan scholars are not disposed to recognize the superior authority of indigenous custodian-practitioners of the African system of musical arts knowledge. No researcher-scholar can invent anything concerning African indigenous musical arts theory and practice (Agawu, 1995). The peculiar philosophical pedestals, psychological-medical imperatives, humanning imperatives, social-political meaning, creative principles and procedure, as well as theoretical logic, are authoritative inventions of germane African genius. They have been patented and continually reaffirmed in usage, and continue to guide indigenous composers, practitioners and users. The structural logic, aesthetic expressions and overall extra-musical texts have been argued as implicating much more than exclusive sonic and choreographic rationalizations. Colonial inventions such as cross rhythm, the principle of the fastest pulse, which led to the Time Unit Box (TUBS) notation system and its fanciful rip-offs, polymetre, asymmetric metre, additive-divisive rhythm, have been discussed as jargon derived from defective perception and inappropriate analytical procedure (Kofi Agawu, 2003 (Chapters 3 & 4); Nzewi, 1997 & 2002 and Simha Arom, 1991). The published expositions of African creative-representational thoughts and practices, however, are helpful, even many that derive from flippant or partial perception of the sense and meaning of the musical arts in Africa. After all, the negative/lie confirms the positive/truth. However, decolonizing African music theory implicates questioning misperceptions in published literature, as well as the creative misappropriation in modern art compositions and commercial representations. Hence Kofi Agawu aptly summarizes the foregoing argument:

> Certainly, anyone working towards an emancipated and self-aware discourse should reject as incomplete any writing about traditional African music that does not take into account the aesthetic, ethical and technical knowledge of so called native musicians. Equally, and from within the same political programme, African students must not remain stuck within the colonial determination of the contours of our knowledge schemes by continuing merely to apply one or another metropolitan technique to African materials. This newer discourse will not emerge overnight, for it requires a reconfiguration of institutional practices, a jettisoning of longstanding habits of intellectual practices, and the desire to pursue an emancipated discourse. (Agawu, 2003:10)

Decolonizing African musical arts theory then commands not just exorcizing the entrenched misperceptions, misinterpretations, and misrepresentations in literature. More important is correcting the systematic disregard of the genius of the African intellectual ancestry that invented and constructed the African indigenous knowledge systems. Original scholarship procedure is mandatory for discerning the theoretical core of African indigenous musical arts manifestations.

The canons of European classical music scholarship, which in any case were constructed to explicate European intellectual culture and human systems, for instance, define the span and structure of a melody as purely abstract sonic logic. Such an approach to analysis misrepresents the African creative theory underpinned by concrete human logic about communal living. Blacking (1995) has argued in a similar vein, citing particularly the Venda procedure. The peculiar nature of a melodic construct would be derived from the societal commission of a piece, and its aesthetic quality needs to be reckoned in terms of its proactive or psychoactive energy, rather than elegant fantasy. And yet, sonic elegance is also appreciated and discussed in the indigenous reckoning of the aesthetic attributes of a composition or dance or drama. Contemporary compositional and analytical procedures that could articulate the soul and integrity of Africa's performed theory must reckon with the innate dynamics of verbalized indigenous musical arts discourse, and yet be conscious of the demands of global scholarship dialogue and performance imperatives. To ignore the African philosophical framework in the study of African mental and cultural systems is to remain subservient to hegemonic conventions that perpetuate the farcical interpretation of Africa.

This discussion is not arguing for exclusivity or insularity, rather urging circumspection in inclusivity. What is originally African could have its versions or replications in any other global music region for human and historical reasons.

Ideational interface as a creative philosophy

Whatever is, has two complementary attributes

The African world-view prescribes that whatever exists implicates two facets: complementary opposites. Sometimes the prominent nature, effect or affect tends to obscure immediate perception of the other, subtler, facet. The facets could seem contradictory, in counterpart or opposition. Sometimes the sonic/choreographic effect or affect of a musical arts product tends to overshadow the consciousness of its subtle impact on the psychobiological human system. The synergy of opposites is often perceived and interpreted in apparently contradictory terms. Performance intentions, artistic ideas and the components of creativity in the musical arts of Africa manifest in interfaces that share common philosophical, psychological and human underpinnings.[5]

The interface of music as sound (sense) and life (meaning)
This idea about music is given overt expression as abstract artistic configuration. Along the same line of thinking, musical sound and presentational dynamics are rationalized, not only in the artistic abstract, but also conterminously as proactive forces that accomplish concrete humanly and societal missions. Hence a traditional Igbo master musician, Israel Anyahuru (1977, field lesson), instructs that making music is not just a matter of making musical sense. The musical sense commands conformity with cultural compositional logic, grammar and syntax in order to be approved of as a cultural creative product in the first instance. Additionally, the musical arts construct or product must transact paramusical meaning. That is, it must be created to conform to and be presented for the purpose of fulfilling a designated or predetermined human/societal intention. Here meaning begins to recommend and be discussed in terms of artistic configurations, instrument technology and instrumentation, category and roles of participants, visuals and presentation venue or context, also indices of evaluation and aesthetic discourse or behaviour.

The interface of musical sense and musical meaning informs the generation of peculiar effective-affective energy that distinguishes the musical arts style and structural-formal content. The factors that contribute to the effectualness of such projected energy include the overall structural conformation, the visual interface of the sonic structures and the materials of the sounding objects; also the preferred physical environment, as well as the ethereal atmosphere pervading a presentation site. The human mission of the musical arts further prescribes categories of participants, performers and audience, and the mode as well as the process of transacting musical intention. Research and theoretical discourse that focus on the audio fact and visual features in isolation from the interplay of the above factors of holistic appreciation and cognitive discourse will result in culturally untenable analytical inferences and indices of appreciation. The exercise would merely conform to the hegemonic scholarship agenda of perceiving and interpreting Africa with the lenses of Northern Hemispheric paradigms of knowledge. African indigenous musical arts philosophy and intellection cannot automatically be cast into the rigid grids of abstractive Euro-centric intellectual-structural moulds. The creative soul of African musical arts cannot be completely captured in technological recordings, transcription or composition, and will be elusive as long as the indigenous conceptualization of music as a metaphor of life (creative intention) is ignored. This is an issue that also impacts on attempts at contriving adequate notation to capture African musical peculiarities.[6] From the African perspective, the factors that inform the extra-musical and conventional musicological perceptions of African music products are of essence in African musicology.

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[5] See Agawu (1995): *African Rhythm,* Chapter 5: “Rhythms of Musical Performance”, for an insightful analysis of levels as well as polyvalence of meaning in African dance music using the Ziavi Zigi group of Northern Ewe as a model. Towards determining correct modern music pedagogy deriving from the effectual Africa model, Agawu has noted in Africa, that “Children’s music ... is not different in kind from adult music; there is no conscious simplifying process at work whereby children are fed milder, less complicated, or less sophisticated forms of adult expression. On the contrary, children are fed the thing itself, hard and complete, making the artistic worlds of children and adults intertwined and inseparable.” This pedagogic principle is very instructive with respect to the inapplicable and unnecessary foreign pedagogic model that prescribes subjecting African school children to uninspiring and spiritless toy editions of proper music instruments or diluted acquisition of performance skills. There are examples of child master musicians and expert dancers.

The euphoria about using modern technology to dissect African music conformations disregards the imperative human logic of intellectual procedure, and poses some critical concerns. The extra-sonic texts and actions that sound encodes must be discerned and contemporaneously harnessed in manners that would enable the global modern audience to benefit from the discreet humanning energy of indigenous canons of creativity and presentation.

The interface in levels of sound in space

Western classical music, which has become an inescapable reference in world music studies, rationalizes tone in music in terms of pitch and percussion. This has conditioned the ears of Western audiences, including the culturally out of tune modern African minds, on how to discriminate and categorize sonic levels and timbres that constitute musical sound. Thus, persons with a one-dimensional pitch orientation cannot easily perceive the subtle conceptions and nuances of the movement of musical sound in space that mark the African sonic world. The prototype of the common concept of pitch is the subtle gradations and intonations of levels of tone such as are produced in nature. The African sound scope, in addition to the conventional notion of pitch levels, captures and rationalizes the “pitches” (sonic echoes) of nature into human music design. Tone levels – the archaic “pitches” of nature – have raw ambience, virtual pitches that are easily transmuted into definite pitches when simulated by the human voice. As such, pitch is only an interface of tone level. The latter, produced on melorhythm instruments, has a peculiar, raw vibrancy that resonates with (massages) body tissues (human and other animal), and is much exploited positively in the science of mental health care, which is importantly rationalized into Africa’s indigenous musical arts practices. The science of African music instrument technology researches both the instruments that produce pitch levels and those that produce tone levels. This has a direct crucial bearing on other interfaces rationalized into musical arts creativity, production and presentation as humanning processes. The subtly healing energy of African instrumental music derives greatly from the manipulation of tonal harmonics, as well as structural

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[6] Examples include the Time Unit Box (TUBS) and Graphic notation inventions of Koetting, 1970; Kubik, 1972; Dargie, 1988; Andrew Tracey, 1977 et al.

ramifications of differentiated ensemble instruments cum themes, and makes the music an impelling force.

The interface of the melodic

The "Siamese twins" in the movement of musical sound in space in the African music system is the interface of the melodic and the melorhythmic. Melody is a universal pitch-based music concept that is exemplified by vocal music. Melorhythmic thought and practice rationalize the structured movement of musical sound in time and levels of tone. This is possible on a single or composite music instrument that has two or more tone levels. Sound produced on a melorhythm instrument has cluster (raw) harmonics that produces a definite pitch that is elusive to an untrained ear. Such instruments have a narrow tonal ambit – generally two to three primary tone levels that approximate to the speech tones of a culture's language. The Yoruba mother tension drum, *Iya ilu*, on the other hand, can run a scale of eight tone levels with slides, while *ogene anuka* (Odyke Nzewi, 2000), a quadruple bell of the Igbo, has six primary tone levels with additional tone colours derived from a peculiar playing technique.

The melorhythmic principle informs rudimentary telegraphy. The encoding and transmission of verbal communication through a medium that travels a farther distance than the human voice that was practiced in Africa before modern long distance communication technology (Nzewi, 1984). The melorhythm instruments "sing" as well as "talk", and as such are speech surrogate conceptions. The idea of singing implies that a melorhythmic statement becomes automatically transformed into a melodic statement with distinct pitch equivalents of tone levels once it is reproduced by the human voice. Melorhythm instruments are tuned to standard levels of tone during construction. Otherwise fine-tuning takes place in ensemble performance, in relation to the other instruments. In the African music milieu, melorhythm instruments interestingly are often preferred as mother instruments (Nixon, et al. 2003; Nzewi & Galane, 2005) in ensembles that also feature melody instruments. The reason is that the African conceives music as sound aesthetic, language communication, mental therapy and a transcendental (spiritual) experience, all at the same time. The melorhythm instrument, more than other types of instruments, discharges all these musical, health and transcendental services with a single performance intention. In terms of decolonizing African musical arts theory, it is a misperception to discuss the nature and music of melorhythm instruments as percussion encountered in clapping.

The interface of harmony and mellow-phony (mellophony)

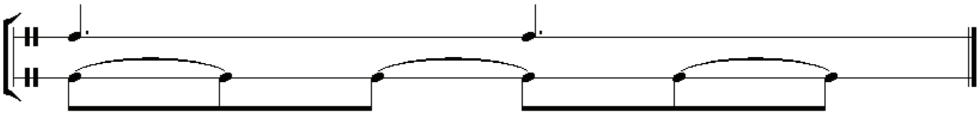
There are African music ensembles that combine a number of melorhythm instruments. The instruments are meticulously selected and/or tuned in terms of timbre and tone levels. The consciousness with which the sonic features of instrument combinations that would produce the textural blend appropriate for a musical intention and the attention paid to tuning, provide evidence of the consciousness of researching desired harmonious blends. The harmonious sonicism produced with instruments of various tone colours that are rich in raw, potent harmonics engineer a transcendental or psychedelic mood. Hence most African musical arts performers (musicians, dancers, actors and participant audience) attain a state of altered consciousness, becoming psychically transported, in the heat of a performance.

Ensembles dominated by melorhythm instruments produce harmonious blends that act as musical "drugs" – a consonant therapeutic intention in indigenous African musical arts. This harmonization of tonal harmonics is here termed mellophony (derived from mellow), an interface of pitch-based harmony.

Ensembles intended to induce any degree of altered consciousness, such as possession or psychical transformation in susceptible mediums, rely on the psychedelic affect of mellophony combined with special structural constructs that lock the mind of the medium in a spin, and displace normal persona. Mellophonic sounds excite hyperactive, as well as proactive psychophysical energy. The altered psychical state of being thus induced compels motive catharsis in the nature of dance, dramatic action, or some other physical transformation of transcendental energy. The aphorism that African music is the music of the dance is then as true as that dance is psychophysical therapy. The curative potency of melorhythmic tones and the mellophonic combination of different instrumental timbres basic to their cumulative material harmonics, inform the indigenous African mastery of the healing energy of the musical arts. Traditional Africans grappled with the stresses and tensions of rugged survival in nature. Yet, there were few instances of depression, psychosis or madness, apart from congenital cases. The science of the subtle curative force of music entailed prescribing as well as presenting musical arts performances in manners that coerced mass mental health therapy on a routine basis. The therapeutic potency of raw, natural, harmonics of indigenous melorhythm instruments is absent in synthetic drums and bells made of tempered metals.

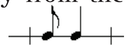
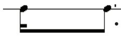
The interface of short and long triplets

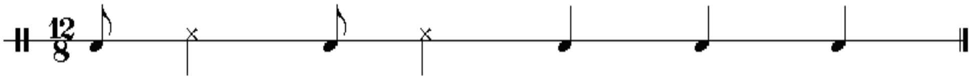
The long triplet is a structural forte in African musical configurations that continues to baffle scholars. Attempts to customize its nature according to Western music theory have led to odd theoretical prescriptions, such as the absurd terminology of "cross rhythm", which is strange to African theoretical formulation, and which has been invented to discuss its simple rhythmic configuration. The normal triplet of three eighth-notes and its various structural computations are perceived universally. The psychedelic interface, the long triplet, is a unique characterizing feature of African musical sound that inspires elegant eurhythmics when given choreo-rhythmic interpretation. The long triplet is a unit of three quarter notes belonging to two normal triplet units, and therefore sharing the same pulse framework with two short triplets. In performance, the three quarter notes are conceived, played and felt as a topos anchored by two pulses of dotted quarter note duration:



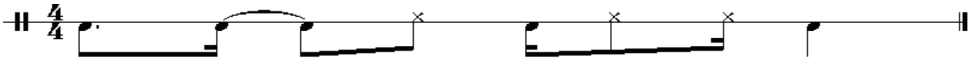
(Nzewi, 1997). Understanding the nature as well as the feeling of the long triplet is basic to understanding the interface in African metric formulations.

The interface in metric organizations

Problems of misunderstanding as well as misrepresentation of some African musical conformations could arise when the study of African musical manifestations is approached with the sensibilities and structural models of European classical music. The 6/8 metre is an uncommon metric feeling in African music. With the exception of occasional rubatic personal music making, the music of Africa south of the Sahara is founded on a clearly defined and regular metric organization. The 5/4- and 7/4-metres occur in some South African cultures. Otherwise, the 12/8- and 4/4-metres predominate, and interface each other. They share the same pulse sense and feeling. Misperception of the interface of 4/4 and 12/8 could result in weird analytical wonders such as irregular metre. The peculiar rhythmic fascination of African music derives primarily from the motional feeling of the 12/8 metre. The shock-rhythm unit in fast 12/8 metre  has a different energy drive to common time . And when two units of the shock rhythm are followed by the long triplet on melorhythm instruments,



African music generates compelling motive and psychical affects. The bi-polar (tension-relax) juxtaposition of psychokinetic energy generated agitates as well as produces therapeutic effect, particularly, in active participants. Kinetic energy is further intensified when shock rhythm is realized on the tone levels of melorhythm instruments. The kinetic moods or psychophysical feelings of



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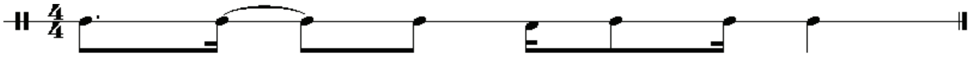

generate different affects. The former evokes a driving, spiritually uplifting sensation, the latter an earthy, mind-composing feeling.

The interface of text in vocal music

In African music, vocalic lilting[7] and melorhythmic singing,[8] both, non-textual syllabification, are vocal intonations that are interfacial to lyrics. Both excite dynamic eurhythmic motions. Vocalic lilting is purely an aesthetic complement to textual singing in African music while melorhythmic singing, i.e. voice drumming, is a functional rhythm-of-dance singing even when instruments are present. Vocalic lilting, essentially syllabic, selects its phonetic syllables from the language. Hence a listener who is unaware of the stylistic gem, and who is not a native speaker of the language may not easily distinguish vocalic lilting from the singing of text, although the former is more melodically florid. Vocalic lilting, being liberated from the need to make sense of text in tonal languages, also engineers more aesthetic emotion than textual melody. When vocalic lilting is action intensive, as in the energetic rhythm vocalization sections of women's choric dances that do not feature music instruments, it simulates melorhythmic sound – drum-singing. Melismatic singing is featured in dirges, and that is the instance where ululation occurs in African music. It is easy to confuse ululation with vocalic lilting and crepitation. Unlike ululation, vocalic lilting can be most cheery and spirited. Crepitation is an exhilarating vocal effect that heralds aesthetic climax, often contributed by an empathic participant audience. These are structural-aesthetic devices that variously stage feminine and masculine emotions.

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[7] Vocalic lilting is a florid, frolicsome vocalise peculiar to women.

[8] Melorhythmic singing is a vocal simulation of instrumental sound intended as a component of multi-thematic ensemble texture, and is different from the mnemonic device that is a verbal notation for learning instruments. It also includes vocal transliteration of the rhythm-of-dance, preferred even when there are music instruments that could play the rhythm-of-dance role in specialized dance music ensembles.

Creative interface in dance

The cultural intentions and texts, also the creative theory and choreographic structures of African dances, have been much misinterpreted in literature as well as in modern performance representations. A primary distinction needs to be made between mass medley dance that coerces mass participation for gaining psychophysical therapy, and stylized dances that are intended and choreographed to be performed by rehearsed members of a performing group or a solo dancer only. A mass medley dance would normally have a basic choreographic motif derived from the composite ensemble texture. Every dancer then engages in a display of individual creativity, that is, artistic staging of individualistic emotions in which a dancer either is content to execute the basic choreographic motif, or freely explores independent choreographic elaboration of the basic motif or choreographically interprets any component ensemble theme.[9] Spontaneous choreographic display could also interpret the rhythmic or melorhythmic structure of any of the thematic components constituting an ensemble sound. Mass medley dancing is normal in most music-event types, that is, music types inspired by other cultural events, the artistic requirements of which do not discourage mass participation. Choreographed dances, on the other hand, prescribe selected and rehearsed dancers. The specially choreographed dance routine could be episodic, but the structural content is always formatted. Individualistic aesthetic elaboration of the rhythm-of-dance outline is encouraged, as per the eurhythmic flair of every dancer. As much as culture coerces everybody to dance when entitled to participate, there is aesthetic vocabulary for evaluating the quality of dancing, even in group-choreographed dances.

Dance as an artistic celebration of the stylized motion of the human body in space generates the interface of being either an abstract artistic creation or the signification/performance of a cultural text. The latter conceptualization of dance in Africa transpires as poetic dancing. Poetic dancing could occur in mass medley dances when a particular dancer stages a specific personal emotion or communicates any cultural text distinct from the abstract artistic elaboration of the basic choreographic motif recommended by a particular piece of music. More piquant poetic dances occur in choreographed dances performed by a group, a solo dancer or a team of two or more dance poets. A cultural or other cognitive audience normally comprehends the text or signs encoded in a poetic dance. Excellent choreographic

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[9] Instruments in an African indigenous music ensemble often contribute independent themes of varying lengths and character but within a unifying metric structure. The various themes are inter-structured to produce a significant ensemble theme of a given cyclic duration (Nzewi, 1998). A player may undertake idiosyncratic development (internal or external) of an own theme in consciousness of the overall structural-formal sense of the significant ensemble theme, but guided by the pulse and phrasing-referent instrument themes where independently articulated.

depiction could evoke spontaneous demonstrative appreciation, verbal or otherwise, from the audience. In the African performance arts milieu, then, dance is visual music as much as it is often visual poetry in bodily motion and emotion.

The misunderstanding of the meaning and the artistic superlatives of African dance compositions and body deportment have resulted in bizarre modern, often commercial, representations of African dance. Isolated stylistic elements are irreverently extracted and distorted to produce ignoble, modern representations of the artistic sense and extraordinary meaning of corporeal expressions in dance. The de-contextualized abstractions that are exploited for commercial purposes or sheer sensationalism misrepresent cultural meaning and human dignity, as well as aesthetic principles. The most flippant exploitation as well as ignorant promotion of African dance genius is the modern erotic dance fabrications staged by frivolous Africans, which are currently used to market contemporary artistic dances or modern popular music with tokenistic and flippant African musical arts elements. Most of the purely artistic modern African dances designed as exotic attraction for world audiences thus abuse the original dance intentions, ethos, artistry and meaning. These distortions of the original African creative intellect are induced by exposure to modern technology. The concern is how to control or caution the increasing denigration of African mental culture integrity by recruited Africans anaesthetized of any modicum of cultural-human dignity that are patronized.

The preceding thoughts are hereby concluded, by stating that the writer has every respect for modern technology that is imbued with humanely exercised conscience (Nzewi, 2004). Technology as such does indeed provide inestimable convenience to life and societal systems, but has been developed and deployed as armament for intellectual-economic dominance. The wonders and dangers of modern technology facilitate modern material living at the expense of spiritual and humane living. There is mental and physical danger to health in worshipping technology as a god, being enslaved to its siren song, allure and magic in solving problems created by humans. Disastrous backlashes experienced globally, and mostly in mass destruction or debilitation of human lives and psyche, are resulting from the obsessive quest to contradict or subvert nature, as well as human nature, by means of technological inventions, practices and interventions. Technology started as a facilitator of human life systems. Indigenous Africa originated and systematically advanced life-enabling technological devices anchored by scientific probing and humanning research instead of the greed that powers most modern technological inventions and contraptions. Ego- and capitalist-driven modern technology has developed globally to become the human being's quest for magnificence and intellectual-economic dominance.

Technology reflects the mind that invents, produces and markets it. If a technological product engenders a humane or noble quality of life while improving the mechanics of living, the human minds masterminding it are humanists. If a technological product demonizes thoughts or destroys human lives directly or indirectly, the genius behind it is demonic and murderous, no matter how subtle the methods. If technology creates mental stress or corrupts humane dispositions or subverts equitable human participation in life, such as sabotaging instead of generating employment opportunities, the minds producing and propagating it are antihuman. The track record of modern technology reveals that minimal heed is paid to its disastrous impacts on human health, psyche and life at the points of invention, manufacture and marketing. Imagination has been so overwhelmed by the brilliant display of technology even as it fantastically kills or disables life, mind and environment, making technology the rat that caresses the human that it is poisoning with its bite.

Technology has invaded musical sound imagination, production and dissemination. The results are becoming increasingly unwholesome. There is need then to restate emphatically that the musical arts equals mental and bodily health when it is live, and the material natural. Musical arts is danger to the mind, and as such to humanly living and healthy society psyche when it substitutes healing natural sound energy with deadening synthetic energy, and eliminates the empowerment of the human music maker, thereby the somatic context for musical arts experiencing. Decolonizing African music theory has become, for the crusaders, a daunting mission that has become further complicated by the technological re-colonization of Africa.

African musical arts and the humanning philosophy

Nature of interaction

When there is true understanding of the indigenous musical arts, the African world-view and life will be understood. To understand African life is to grasp the African philosophy and psychology of life, which pervade musical arts intentions and production. Negotiating norm and formality is a principle of interaction, from interpersonal relationships to communal transactions, to supernormal connections; from musical arts creativity to the production and the experiencing thereof. In his fundamental book on African music thinking, Agawu (1995) anatomizes the “Rhythm of society”, which opens the mind to how rhythmic formality permeates the African world-view, social systems, movement culture and spiritual living. The first meeting of indigenous Africans for the day is not an emotionally sanitized exchange of perfunctory greetings. It is a formally negotiated humanning communion, and vibrates with emotional rhythm when each participant empathizes with the affairs and inner state of being of the other. This exchange of emotional rhythm energizes the individual’s psychic rhythm, and then proceeds to include that of the immediate family – a sharing of the general state of being, spiritual and material. It also socializes the common human concerns, the spiritual borders of existence, and the temper of the ecosystem. Thereafter the communicants are emotionally and spiritually harmonized to engage daily life with psychical equanimity. The fellow-human empathy transacted in the rhythm of words and feelings reassures the individual that others do genuinely care about her/his wellbeing.

Africa’s philosophy of shared rhythm as the spine of psychical wellbeing attains high sophistication in musical arts creativity and presentation. In indigenous Africa, rhythmic cadences mediate communal and personal psychic energies in discharging subsistence chores, in sharing leisure, and in conducting most transactions of communal living. Thus music is rarely experienced in self-isolation. Component, complementary or compatible individual rhythms generate a conducive, energy field for sharing emotions. Creativity and presentation are systematic processes that formalize human energies in a manner that obviates stress and tempers ego syndromes for participants. As a result, nothing is ad hoc or aleatory about African indigenous musical arts constructs and performances, since the mentally disjointed and spiritually disabled do not cherish participation in humanly musical arts sharing. What may appear casual to a marginally perceptive observer is rational and subtly formal; otherwise it would be the antics of a deranged person.

The pooling and redistribution of energy

The multiple energy distinctions of nature being pooled and redistributed in palpable space all the time affects how energy is rationalized in African musical arts sites. When humans were in the fold of nature, its energy patterns guided the ordering of life. Old Africa thrived by closely sensing nature, and so penetrated the realities and mysteries of nature, relied on nature, respected nature, synergized with nature, and tuned life energy to nature's energy dynamics. The energy of African music is thus a transformation of the energy field of nature. The idea of raw (natural) or cluster harmonics that characterize melorhythmic thought, instrumental timbre and structural conformations, as already mentioned, derives from the sonic soul of nature – sonic echoes that reverberate as energies of raw harmonics. Nature's vibrations of intangible but potent vitality generate sensations that inform human creativity and musical arts products.

Some of nature's echoes are bewildering, if not traumatic: from thunder to the stormy wind, to reverberant caves. Other echoes massage the mind and body tissue: from the gently whispering evening breeze to hushed rustling of dry leaves, to the multi-toned rhythms of rainfall, to the vibrant life force of the living and resonant Earth, to the sound of birds, as well as other life forms. The diverse moods generated by the perceivable echoes of nature's energy harmonics complement as well as counterbalance one another, some pleasant, others perturbing. The energies' qualities were often simulated or transformed in African music, sound processed as super-ordinary energy applied to induce psychical and physical health, as well as to manage societal systems.

Aesthetic imperatives intrinsic to the creative intentions of every indigenous African musical arts product are equally rationalized, experienced and interacted in human and societal dimensions. The nature and manifestation of aesthetics as well as the contemplative attitude in experiencing African musical arts elude most modern researchers, critics and audiences. There is apparent ignorance in the modern world about the fact that indigenous Africans have proactive contemplative and critical listening attitudes, and practice a wide range of aesthetic manifestations in performance environments. Aesthetic perception, which is normatively spontaneous, evokes approval that is spontaneous and demonstrative. Overt aesthetic expressions spur creative energy in performance contexts.

Disapproval of quality of performance is registered equally in spontaneous behaviour, and also becomes a positive factor of creative stimulation in the performance-composition tradition that marks indigenous African musical arts as a fluid creative continuum. Creative configurations may evoke transcendental states of musical arts experiencing that are therapeutic. The indigenous theory of thematic and formal developments, coupled with the harmonic culture already discussed, engenders an aesthetic that is both subtle (personal) and interactive (shared overtly). Dance aesthetic, the interface of music aesthetic, manifests complementary sensations – expressive movements (structural choreographic constructs) that interpret the evocative energy of music, and ethereal gestures (spiritual stimulation) that affect the perceiver as transcendental resonance in performance contexts.

Aesthetic subtleties may require that a thematic development cycle contains only a single impulse of rhythmic/tonal/pitch modification, transposition or substitution, elaboration or elision, fission or accretion of energy quotient (Nzewi, 1991:102) in the restatement of a previous thematic unit. The creative principle is that of qualitatively enhancing the restatement of the content of what has been heard, felt or seen in dance. Ears, eyes and emotions attuned to grandiose and quantitative development theory would not consciously perceive the logic of such a subtle aesthetic genius that normally elicits beaming aesthetic transport (typical African aesthetic behaviour) from a sentient and cognitive African audience. A subtle head, facial, hand, leg or hip gesture that would compel an aesthetic hush or whoop, in a typical African audience, would elude an audience with a mal-programmed mind-set or suggest to them that African dances use ‘wild’ spatial gesticulations or thrusts of the human body. It takes greater genius to create profound impressions out of sparse elements than to achieve the same brilliance with abundant resources. Even then, robust actions in African dance would be communicating vital cultural meaning such as a staged anecdote, human emotion, or age/sex/social imaging. An audience that thinks of dance as mere textless but structured manoeuvring of the human body in time and space would miss the communication, and, thereby become less charmed by the artistry.

Solidarity rather than solitude characterizes responses that have enabled normal humans, animals, birds and other interactive organisms to cope with the disagreeable echoes or vitality of nature. The life as well as vital energy of an individual in Africa becomes validated in the context of harmonizing with that of a multitude of others. Every individual’s vital energy resonates into the pooled lives of the immediate and wider community. African musical arts structures and textural conformations derive from rationalizing varied interacting individual and communal energies/identities. The personal human quality of the individual only makes human sense as a peculiar component part of the significant composite character of the community within which she/he operates. “People are people because of their associations with others” is a Venda maxim (Blacking, 1995:59). Every thematically distinct ensemble theme/layer releases a peculiar quality of energy into the communal pool of other ensemble roles, and contributes to the specific sonic sense that distinguishes the significant sound of a piece of music. Hence a musical theme, which is a gestalt in isolation, could be found as a thematic component of various pieces, and in varied ensemble types. Its ensemble sense would then depend on the nature of the other ensemble themes with which it is inter-structured to produce the significant ensemble sound of every different piece or style in which it features.

Mass dance is somatic therapy. The therapeutic effect of mass dance is generated by the pooled energy of communal action into which every participant contributes the chemistry of a peculiar energy. In turn, every active participant becomes psychically submerged in the collective resonance of empathic life energy so pooled. Her/his life force is regenerated by the time of emerging from the collective energy chemistry. Normally, nobody is exhausted after massed communal dances because the vital energy of every participant becomes augmented by the resonance of the pooled energy. Negative personal energies, such as of states of boredom or isolative depression or stresses of living, become exorcised in the singular somatic experience of being integrated into the revivifying energy of an ecstatic communal communion. Self-consciousness is dispelled by the common, basic dance motif that serves as the choreographic frame of reference for individualistic choreo-spiritual negotiation of self within the supportive group identity. A euphoric state of mass transcendence over mundane issues is generated by mass dancing, in such a manner that a flagging spirit or morale is rekindled with vital positive energy. After a short sleep every mind and body has been recharged by the therapeutic energies of collective celebration of life and shared goodwill. Participation engenders group consciousness and the shared spiritual wellbeing enables individuals to tackle the challenges of another "pregnant tomorrow" in the African indigenous transaction of life.

What does one make of modern religion that sponsors prejudices, hatred of the Other, and wars that occasion mass death, human dislocations, economic deprivations, environmental destruction and social as well as family schisms while contemporaneously making tokenistic gestures at offering relief and salvation to the same persons that it has socially and spiritually devastated? Africa and African minds have suffered the chicanery of Janus-minded, mind-subverting, culture-annihilating and goodwill-betraying foreign religions that administer demonic missions in glittering facades. What exactly, in truth, has been wrong with the original, African mental and cultural products that warrant the contradictions of saving Africa from its originally virtuous soul and life systems? The mission of unsolicited conversion of believers and the cynical salvation of the saved has condemned the masses of contemporary Africa to become the damned people humoured in the league of hell-careering modernism.

Africa was rich in genius, spiritually noble and self-sufficient in material resources before contact with the outside world. Africans are condemned as poor and backward, by the same outside world that despoiled Africa mentally, spiritually and materially. Noble human nature? Africans invented and thrived by naturally produced musical arts that edified the soul. They cannot be dishonourable persons simply because they lived a humble life of being in harmony with nature and upholding the tenets of God. Nature has no modern technology that now repudiates it, and compels it to rebound with catastrophic consequences for humans and environment. Nature is not poor, but nature has become impoverished by modern technology. God is not morally disabled by murderous gold and deadly diamond ornaments, which are the outward glitter of fashionable cold human minds. Is God thereby backward? We are now in the battlefield of musical arts: the sublime model that ennobles the soul versus the fashionable model that impoverishes the soul. Could it be that the African Christians and Moslems from whom the knowledge of the true God essence has been exorcised and who have become spiritually malnourished through mournful Christian hymns are self-reconverting to source partial spiritual contact with Africa-spirited pseudo-Christian music? The energy of Africa-oriented Christian music is, of course, much compromised in order not to offend, the supervising mind colonizers – the self-arrogating clergy, expatriate and indigenous, that invent themselves as the specially privileged earthly appropriators of the original universal God omnipotent – too much.

The combined mind-subverting forces of modern religions, as well as the glamour of contemporary synthetic living, ingeniously coerced by capitalism, have disabled the modal mental integrity as well as the basically noble human spirit of the African. The modern Africans have become brain-whitened and subverted from the values of Africa's humanning strategies, adroitly philosophized into the processes of musical arts creativity and experiencing. So the contemporary African gropes through life with an impoverished soul, perverse mind and mendacious modern living; chanting somatically dissociated, spiritless and anaemic choruses. The exogenous choral styles, alas, neither engineer mental health nor conduce social harmony.

The indigenous philosophy of society was characterized by all-inclusive and all-supportive communalism, whether in kingship political systems or consensus democracy types. The practice of societal philosophy was coerced by, and structured on indigenous musical arts theory and systemic practice. The original African social and political practices that were monitored and morally managed by the musical arts, have now become decried, abused and relegated. Extraneous models that incapacitate the irrepressible social-political force of the musical arts have been substituted. The musical arts generated the mystical environment of the African world-view that has now become demystified, and the humane foundations of life in an ordered and equitably shared society shattered. The contemporary African has become definitely spiritually and psychically adrift, mired in modern wars, diseases, greed and obsessive self-orientation.

Africa lacks the social, cultural, and religious history and the mental culturation to make sense of the imported and hastily imposed, virtue-disabled models of social, religious, economic and political cultures. But the contemporary, mentally ill-prepared Africans have become so irrationally impressed that they have mindlessly adopted the inimical foreign impositions wholesale in preference to advancing the cultural sense and human virtues of their indigenous heritage. This is not to imply that the manufacturers and exporters of the disabling modern societal and musical-technological practices are spared the repercussions and retributions of the gorgeously fashioned but value-impoverished societal as well as performance arts inventions and promotions. They, too, are increasingly beguiled and beleaguered by the overwhelming fallout.

The energy of music is the energy of life

African musical arts constructs were conceived to generate energy that induces active participation. The motive energy is innate in the potent nuclear compositional structures. Music heals, African music more than most others. The sound objects and compositional idioms may exhibit a limited sonic range and raw, as well as rough materials generously available in, or suggested by, nature. Potent energy becomes greater when regenerated within a confined space than when stretched externally into infinite space.

Why do the African music instruments, including the human voice, prefer or exploit a rather limited sonic range, even when technically capable of producing more? How is the prodigious energy of African music engineered and experienced? How was the intangible metaphysical force of African music applied to manage life and society in the indigenous milieu? The answers are in the human-making philosophy informing musical arts intentions, conformations and modes of presentation and experiencing.

The peculiar energy generated by African music constructs is derived, partly, from the peculiar developmental practice. Basic gestalts as well as fragmentations of elements/idioms of sound are broken up and fused in enclosed but progressive musical time and depth. The African musical arts genius has rationalized and perfected a theory of "fission and accretion" (Nzewi, 1991:102) of compact energy blocks. When such configurations are given "voice" on melorhythmic instruments, the effect is that of sonic implosions and explosions, further enhanced by coalescing raw harmonics. Raw harmonics massage the nerve tissues. Some energy impulses produced by peculiar structural constructs sometimes impact the human psyche in a manner comparable to the effect of a heavy fast moving, truck overtaking a person – the force of the displaced air could virtually cause the person to stagger off balance. If another truck would immediately race past, in the opposite or the same direction, the resultant waves would compel an involuntary – fairly dizzying – dance. And if the person were to be already in motion, the stagger would be stronger than if she/he were stationary. It is in a similar manner that the waves of "shock" energy produced by structured melorhythmic explosions and implosions, for instance, impact the psyche of the dancer or listener, sustaining or compelling motive response.

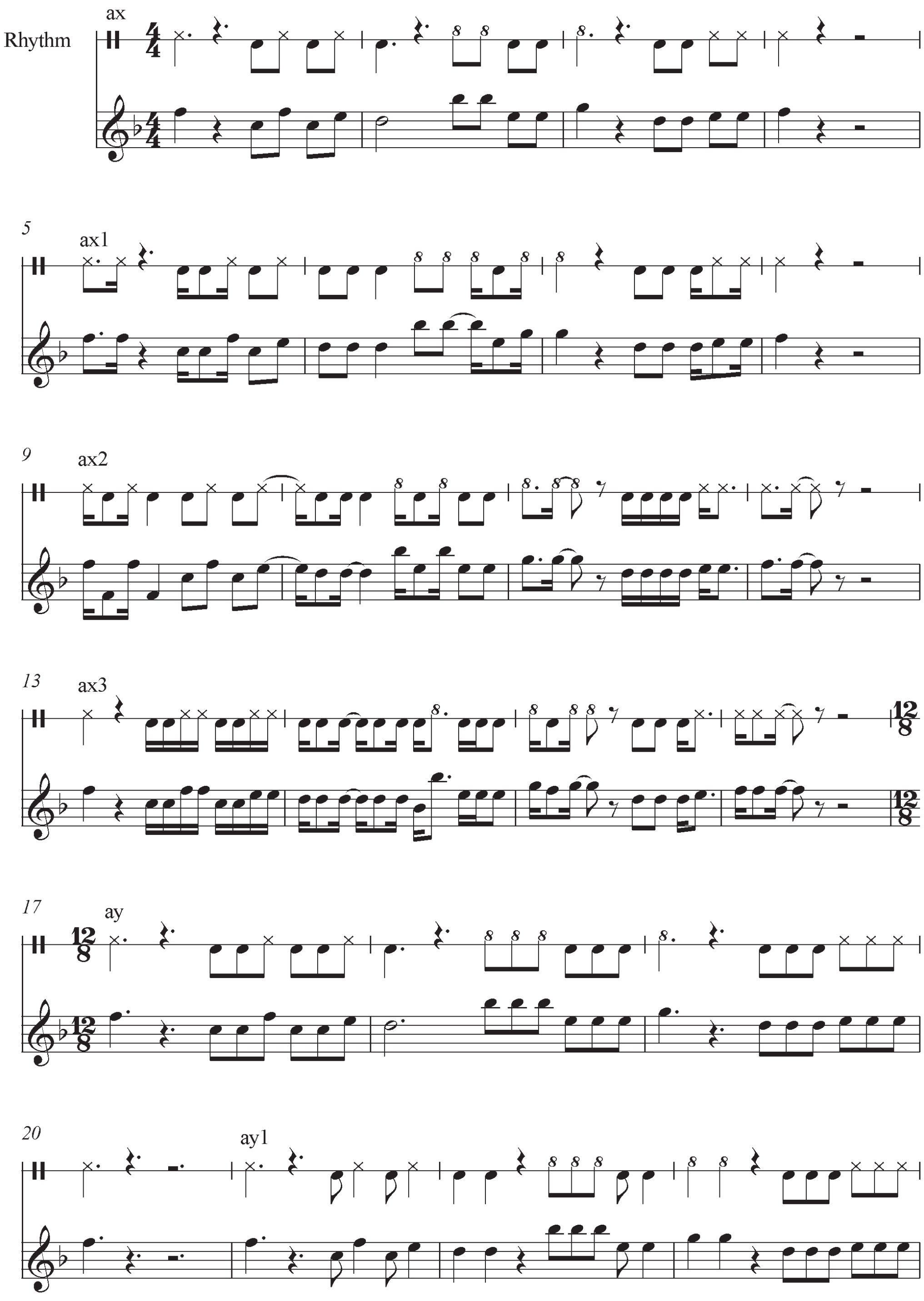
Thematic development formulae in African music primarily are based on the principle of "index of composing variations" (Nzewi, 1991:102). The motive energy of African music then derives from the cumulative impact of the exponential computations of "the index of composing variations" as well as the dynamics of the rhythmic fission and accretions entailed. The quantity, as well as quality, of the variations in exponential performance ordering would generate transcendental transport. Such a state of being can be monitored as transformations in the mood and gestures of the dancers, actors, musicians and audience members alike. Thus the physical transmutation of musical energy could be monitored as overt aesthetic gestures that could also implicate non-verbalized text.

The energy of African music normally generates a palpable ambience in a performance environment. The resonance of pooled psychic energy exuded by individuals creates a subliminal atmosphere; and all the participants experience mass catharsis by the time of the resolution of a performance session. The energy of African music is thus felt in psychedelic or super-active dimensions, depending on the instrument/s as well as the computation of the "shock and calm" application of the normative index of composing variations. On a monotonic (percussion) or a melody instrument, the effect of rhythmic explosion/implosion is not as potent as when experienced in harmonics-charged melorhythm instruments.

The psychical impact of shock rhythm is more forceful in compound quadruple metre than in common quadruple metre. It is visually illustrated in dance when the generative structures and energy-character become translated into the choreographic activity and energy display of a dancing body.

What is critical for psychical transport in the following examples of rhythmic fission and accretion is the tonal or pitch translation (noting that, on melody instruments, the energy would be stronger in intervals of seconds, fourths, fifths and octaves):

Ex. 1. Examples of rhythmic fission and accretion in common time and compound time


Rhythm
ax
5
ax1
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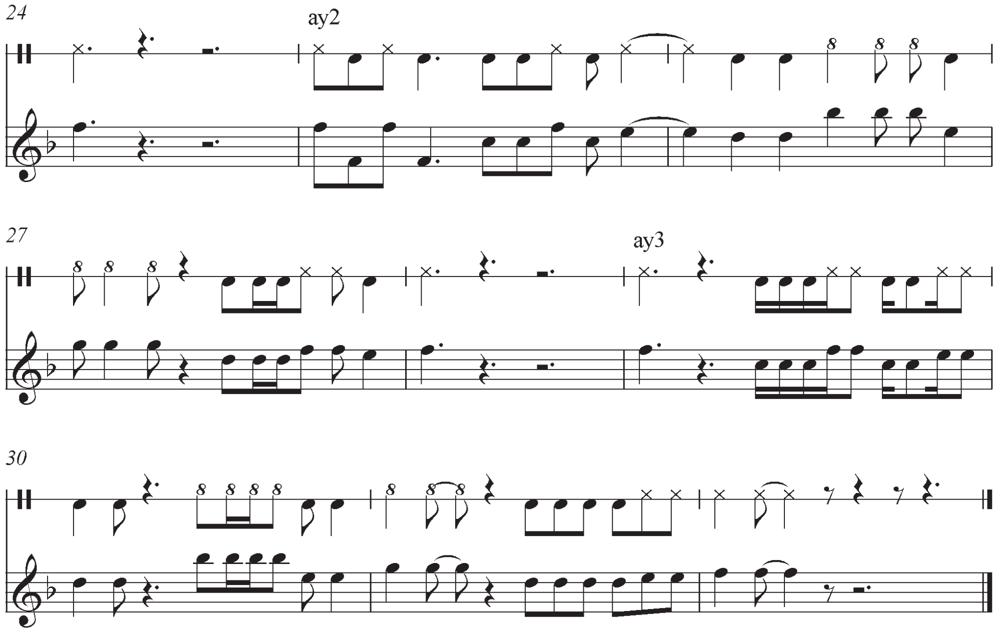
ax2
13
ax3
17
ay
20
ay1



The energy produced by the melorhythmic configurations is applied to various practical objectives in the African musical arts system. For instance, during the annual, traditional New Year cleansing (symbolic chasing away of the collective communal evils of a passing year) in some African cultures, a medium has to carry the symbolically, mystically entrapped collective ills of a community to a harmless disposal venue. A susceptible human medium is psychically transformed into a state of altered consciousness by the sheer energy of melorhythmic music. The medium already has an innate psychical disposition accentuated by culture-suggestion. The confrontation between the medium and the chased ills of the old year is a tenuous, psychophysical encounter. The gripping physical struggle generates enormous tension in the performance environment. In other cultural instances, actors execute supernormal feats, which appear magical and mystical, when in states of musically generated psychical transformation.

The effect of the energy of African music computations produced on peculiar music instruments is not a phenomenon that affects only Africans. I have been researching the nature of the teaching, understanding and performance of African music for some fifteen years in Europe. The approaches strategize conducting African drum ensemble music workshops. The response of Europeans to the affective energy of music in live performance contexts varies significantly between Western popular music and African indigenous music that uses melorhythm instruments. Western popular music generates self-conscious expressions of affect, in the nature of notional shuffling of feet and formal expressions of spontaneous appreciation, such as clapping, whistling and hollering. When the music is authoritatively African in sound and primary instrumentation, the psychophysical excitation of the same audience includes involuntary explosions of motive activity. Transcendental mood transformations, and exuberant, 'raw' vocal as well as energetic emotions evoked by the natural harmonics *cum* action rhythm/melorhythm that marks compositional idioms would then occur.

Formal and informal massed open dances previously were regularly scheduled in African communities, with the intention of compelling mental health care for all. The therapeutic energy of African musical constructs and instrument technology is harnessed for that objective. That a healthy human mind engineers a healthy physical body was the health management maxim that African traditions understood and assiduously put into practice. Diseases caused by external agents such as bacteria and viruses can debilitate or kill. Even then the healthy mind commands the body's immune system to put up resistance. The mind and body are constantly or routinely energized with appropriate mass and personal healing music and dance to obviate or contain most other sicknesses, especially those generated by unhealthy habits – mental and otherwise. The holistic body cure of African indigenous dance styles is different from the partial health focus of physical exercises. The former liberates the mind for a spiritual trip; the latter structures the mind to conform to a prescribed routine. And a structured dance routine is not as healthy as psyche-exuberating, free interpretation dancing.

The therapeutic energy of technologically generated or processed music is inferior to that of natural or live music, and could be harmful too. The electronically generated solid bass sound, with its poor natural harmonics, for instance, hammers the auricular organs, dims musical wits, and literally bombs the mind. The energy is too synthetic to heal – plastic, ingested orally or absorbed as sound, is a health hazard!

African musical science has a two-dimensional interest. It researches metaphysical energy that harmonizes the mind, spirit and body; and it induces accord with the mundane rhythm of life. The curative action, in conformity with the African philosophy of life, as well as the principle of medicure (medical cure), is holistic. Psychosis, when not congenital, was a very rare African health phenomenon. Even then, cases of congenital madness in traditional Africa were social-therapeutically managed with music. Otherwise, mental health care was systematic, and regulated from birth to death through musical arts programming and experiencing.

The sophistication of Africa's indigenous health management strategies and practices was subtle, prioritizing preventive health management. Its nature and mechanics eluded ignorant and jaundiced minds right from the time of the first encounter with exogenous, sophisticated health practices up to the present post-modern health theories. On the whole, original Africa's proficient mental and life systems are neither flamboyant nor voluble. It was inevitable, therefore, that arrogant and sophistry-oriented cultures would grossly misperceive, discredit and even destroy them. The neglect and loss are disastrous, given the experiences of the modern human-environmental health management and social harmony practices.

Before contact with the world outside Africa, no foreign benefactions and loans fed African populations. There was no endemic human problem as such, let alone epidemic under-nourishment and destitution before imported modernism started creating hunger as well as notions of material deprivation. Mentally deviated modern Africans now invest prodigiously in school medicine, which is addictive and disposes the mind to perpetual dependence on drug cure procedures. Most of the indigenous sicknesses were adequately managed by indigenous spiritual, mineral and plant-resourced cures that emphasized preventive health habits, immunity-boosting diet deriving from knowledge of medicinal vegetables, and verbal energy healing formulae. Africa's natural healing energies of the musical arts, bitter herbs, fruits and roots, and edible minerals were researched in the tradition to produce holistic healing as well as to prime the human immunity system. The old, subtle science that effectively sustained Africa for centuries and millennia has been denigrated or condemned for not being refined in the modern laboratory, and therefore not being modern-scientific. If they did not always work adequately for Africa, how is it that entire African populations were not wiped out by the environmentally endemic diseases that the substituted modern curative procedures and medicines have not fared much better in containing? Central to most curative procedure and action in African medical science is the energy of music. Even the healing energy of mathematical numbers and word force was put into action musically.

Multilayered energy fronts in communal interaction

It could be argued that European classical music to this date is a mental translation of the social philosophy of its origins and subsequent spread. The Baroque principle of tonal harmony crystallized as a manifestation in sound of the feudalistic/kingship social structure to such a degree that the social-political system of the Baroque period was translated into hierarchies of importance in a community of musical notes or ensemble components. The polyphonic principles also manifest the same subconscious association between music and society in musical creativity in the historical period of the invention of classical European polyphony, and continue to emphasize the social theory of principals and subordinates. On the other hand, the practice of multiple individualities of voice lines (consensus of differences) is the pervasive characteristic texture in African indigenous music. Such features of African indigenous polyphonic theory have been discussed in African ethnomusicology literature as interlocking, hocket, and multipart organization.

The philosophy of African polyphonic thought and its proactive energy intention embodies the maxim: "When a number of men simultaneously spear urine at a spot, enormous steam is generated." (Every component source of urine has something peculiar.)

What is instructive about urinating on a spot is that the energy quotient and the constitution of expelled urine, as in life energy, are peculiar to every individual. The resultant steam or group energy derives from the collective different-ness of the similar components, in this case of organically related inputs. In African ensemble music every polyphonic component is a unique voice, a peculiar musical energy. It has a distinct character and energy quotient, and must be organically compatible with the other, different, thematic components. Every component, therefore, contributes a distinct layer (role) in a structurally cohesive product. Because of the distinctive characters (ensemble or energy roles), no one ensemble part or layer is regarded as a structural subordinate, as is the case in the homophony or polyphony of European tonal music. In African music there is a composite ensemble theme, the pooled individualities that constitute a block of significant sound, by which a piece is recognized. It is a structural distillation of elements from the respective component themes each of which, nevertheless, remains identifiable.

The cognitive audience or actor is able to feel the differentiated energy potencies (thematic characters) communicated by the component thematic layers of an ensemble piece. Thus, in a dance music piece, the Rhythm of Dance instrument layer would be sonically articulating (outlining the visual rhythm) the choreographic structure of the dance; the Action Motivation instruments would be combining to energize the psychical disposition that stimulates and sustains the dancers. The deep-toned Pulse Instrument, which pounds the ensemble tempo or heartbeat to give structural coherence to the thematic independence of the other ensemble layers, is the spinal cord that focuses the ensemble. A secure sense of Pulse impressed by the pulse instrument unifies the multiple dimensional use of the body in an African dance. The composite structure of the dance, as visual music, could be conceived as a layer of the music texture, sometimes sonically resonated by rattles or bells worn by the dancers. An Obbligato instrument, if present, would additionally enhance the spiritual disposition of the dancer; thereby stimulating heightened display of aesthetics in the qualitative gestures of dance motions. Thus there are multiple, differentiated energy characters (themes) in an ensemble piece, and all of them are independently perceivable as components of the whole, and could be interpreted by a dancer simultaneously or separately. This recommends the deployment of multiple body parts that marks African dance.

The theory and principle of multiple layering of themes equally mark the polyphonic texture in other music genres or types, depending on the musical intention. Hence polyphony or the transaction of communality in African musical conformation is a consensus of individualities or different-ness. The Rhythm of Dance instrument would not feature in music that is not intended specifically for formal, choreographed dances. A mother instrument, which performs the role of encoding, directing and mediating the enactment of the event scenario or the performance of the key actors would be found in an event-music type that sequences as well as marshals the dramatic actions of an event. A solo performance could integrate more than one ensemble role at a time. The structural and ensemble essence of some ensemble roles/themes, such as the Pulse, could be integrated into other ensemble themes when it is not independently featured. Personal music does not have to obey any ensemble conventions.

The principles of composition, ensemble structure and presentation dynamics are fairly common for all African cultures. African culture areas would then manifest super-structural distinctions as well as differing degrees of elaborateness. The same is true of music types and styles in a culture group. The basic polyphonic structure of call and response does have simple as well as compound features, depending on the culture area and the music types within the culture. What is being emphasized is that the indigenous music system is conceived as the collaboration of differentiated energy characters for community action that transacts other cultural systems.

Community essence of contributing to, and sharing in musical energy

When –
All voices sing;
All hands play;

All bodies dance;
All souls commune –
All individualities and capabilities are respected
By the bonding nature
Of inspiring human music

Creative ideology and presentational strategy in the musical arts of indigenous Africa aim to make practical experiencing of live music accessible to every member of the community. To participate in musical activity is to experience spiritual communion with other humans as well as affective spirits; to immerse and recharge one's vital force in a communally pooled and shared spiritual energy. To perform African musical arts is, additionally, to experience creative inter-stimulation with fellow performers, and thus engineer a humane disposition. The musical arts in Africa is then conceived and deployed as a primary strategy for human and societal management: social relationships, communal actions, group ethos and solidarity, polity, psychical and physical health care, and pervasive spiritual wellbeing. Music also functions as medicure energy; it boosts good spirits and dispels low spirits by enhancing an individual's consciousness of being bonded to a concerned and caring community. Any music that is played in an indigenous African community is an open invitation for mass participation. Even in the case of the few exceptions of esoteric or exclusive music types intended for transacting specialized societal actions, the rest of the physically excluded community would be empathically committed to the intentions, as well as the outcome of the performance.

The creative philosophy in African musical arts ensures that compositional or choreographic aspiration accommodates the capabilities or competence of the lesser endowed while humanizing or taming any obtrusive ego in the most gifted. There is action as well as spiritual space for every member of the community to benefit from the values and virtues of an open performance through active participation. It is for such principles of coerced mass participation that the creative principle in African music does not emphasize the type of technical demands that would pamper the egotistic fancies of the exceptionally gifted few in exclusion of the less capable. Melodies are, therefore, within the vocal range and technical competence of every member of a community or group. Dances for mass participation recommend very simple dance motives. Every dancer then exercises individualistic freedom to explore personal choreographic capability, body aesthetics and contextual disposition in elaborating on a common motif for a musical arts type. At another level of rationalization, some special musical arts types may stipulate the participation of specially accomplished artistes or category of performers for specific communal ends.

The modern technology equation

> *The danger does not lie with the sense of technology as a facilitator of comfortable living generally. The danger lies with the human spirit that invents and commands technology fiendishly.*

The discourse concerns the meaning of indigenous African musical arts in the context of the globalizing world. Technology is not a new concept in Africa. Indigenous technological genius, however, stalled at the point of collision with the technological mentality of the northern hemisphere. And, as in most other creative disciplines and life issues, the copycat mentality took possession and deviated the original creative integrity of contemporary Africans.

Indigenous technology gave primacy to human and environmental health, and thus was a tame genie that facilitated the mechanics of production as well as the requisites of life (Nzewi, 2004). Then technology shattered its humane and environmental health principles in Europe and America. It became ambivalently lustrous – enabling and at the same time disabling. A glorious monster of technology now warps the humane soul of enchanted devotees and fanatics. It has become so irresistibly glamorous that only a marginal few can resist being ensnared. Developmental ideology in indigenous Africa was always critically rationalized. It was humanly conscious at every stage of development or invention. Modern developmental ideology, being obsessively materialistic, has little humanning conscience or spiritual disposition at the point of conception. As such, it very often produces inventions that enslave the human inventors, producers and users, thereby transforming them into direct or indirect perpetrators of mass destruction – of health, environment and life generally.

Modern technology and African music

The inevitability of modern technology for contemporary private and global human existence is much recognized and respected. Africa cannot remain isolated in the global melting pot of cultures, even if it so wishes. It is, however, disturbing that Africa is losing more in credit and gaining less in value in embracing modernization and globalization – both being technological equations.

Beyond freezing and precisely reproducing the normally imprecise sound and vision of African musical arts, modern audio-visual technology has adversely affected, in fact subverted, the meaning and values of African musical arts. Foreign religious and cultural impositions have become entrenched as mental and moral destabilizers in Africa. Redemption is still possible. The modal African spirit can behave like a tortoise. When annihilation by uncontainable destructive forces threatens, it withdraws into its shell, and allows itself to be abused and tossed about anyhow, but without totally losing the spiritual essence. Emotional resilience and tactical submission are strong virtues in the personality of the original African. After all, "the bedbug counselled its offspring to cultivate patience, because whatever impacts so hot must inevitably cool down" (Igbo maxim). Already the delusive doctrines of the militant foreign religions are waning, being exploited in Africa after the testing of their dogmas began to expose the underlying insincerity. Both the clergy and the most ardent propagandists of exogenous religions in Africa increasingly manipulate doctrine, as well as the theatre of worship, for very selfish, material or egotistic ends – survivalist religiosity according to the practical example of the missionaries and their empire-chasing sponsors.

Loud demonstrations of religious ardour that currently overwhelm the African environment, and a conflicting sense of a divine being, can be regarded as pragmatic religious drama, and is evolving in the true European sense of drama as make-believe. The indigenous African sense of dramatic theatre has a strong religious-psychological underpinning, and the transcendent enactment of life and cosmos it represents has real life impact that coerces ideal moral living. It is pertinent, therefore, to argue that the reinstatement of the constructive deployment of indigenous music drama in a manner that would thematically tackle the overwhelming modern, societal and moral decadence would effectively regenerate noble human ideals.[10] It will reinstall probity in public life, as well as coerce virtuous and humanning aspirations.

Musical arts in Africa comprised the primary process of imparting knowledge about other disciplines such as mathematics, basic sciences, history, civics, and moral education. The irrational adoption of non-indigenized modern scientific and technological products in present day Africa has become counter productive, an environmental and human infliction. Modern education in Africa has failed woefully in citizenship building as well as in inculcating virtuous dispositions. This is a result of the continued adoption in Africa, of modern education models that are incompatible with the cultural-human genetics of the learners at primary and secondary school levels.

There is the misguided relegation in the curriculum and classroom practices of cultural and performance arts education that humanizes, forms identity and stimulates creativity at those levels. Intensive musical arts education, deriving primarily from the indigenous conceptualization, makes momentous human and environmental sense in contemporary Africa, rural or urban. It would redress the loss of cultural-human orientation that causes conflict in the modal psyche of the African. Cultural arts education should eschew the glamour of irrelevant technological intervention, as musical arts education parodied through the insensitive video and soulless computer merely offers virtual contact and scant humanning value.

Modern technology cannot infuse the human as well as societal values entrenched in the indigenous, African, human music education model. Technology short-circuits the experiencing of the critical, somatic feeling and holistic psychophysical energies of music. Learners become emotionally disconnected by the sophistry of modern technological education fancies. A humanning forte of music is its capacity to transact sublime emotions. Modern musical arts education that relies on the live resources available in any school environment in Africa is intellectually and economically viable. African indigenous pedagogic principles can enable every minor learner from any culture, at any level, to be a capable music maker. Culturally derived human-musical arts education should aim to emphasize sharpening creative acumen, appropriate cultural imaging, the humanning cum socialization imperatives of group musical arts production, and the psychical security accorded by African cultural aesthetics.

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[10] From 1982 to 1987 I was dismissed as a Senior Research Fellow at the Institute of African Studies, University of Nigeria Nsukka, Nigeria, specifically for writing and producing a music-drama, *Ordeal for Regeneration*. The dialogue and production style derived from indigenous musical arts knowledge systems to censure the depraved, leadership conscience in the modern society and polity. The sensitive audience felt redeemed; the nervous University leadership felt vulnerable. A subsequent University administration opted to settle out of court, and reinstated me.

Modern directions for African music

Modern technology atrophies the humanly sentiments, sensations and emotions. The mind-healing science and societal meanings of African musical arts encompass human and spiritual imperatives that can contribute greatly to remedying the increasing loss of human sensitivity globally. Every privileged offender is superciliously preaching sermons against techno-driven and techno-managed crimes; techno-masterminded mass killing of the innocent – in wars and refugee crises; techno-economic exploitation/deprivation; and techno-manipulated economic entrepreneurship, booms and disasters. The same perpetrators dichotomously demonstrate techno-oriented false conscience, offering material benefaction that is given prime media publicity.

Increasing techno-psychosis, as well as other physiological stresses induced by the driven nature of the modern life and work style, could also be managed through original African music and dance. Modern music instruments produced with synthetic materials and capable of technologically refined harmonics are organologically as well as sonically sophisticated, but lack the energy of nature for effective psychical therapy. Current research into African ensemble music philosophy and creative theory has enabled the advancement of creative and interactive designs underscored by indigenous creative principles that are applied to managing modern work stresses and relationships. The compositional models also take into account the performance composition principles of African music that enhance the healing procedure.

Effective modern African music studies and performances mandate notation and reproduction of frozen compositional frameworks. Agawu (1995:186-187) has adequately argued the issue of notation, and proposes that "we [eschew] the search for who owns which representational mode and [focus] on the *creativity* exercised by African musicians in domesticating, or otherwise appropriating, the most 'alien' modes of representation". We can then devote intellectual energy more productively to advancing African creative genius into contemporary relevance.

Some intellectual absurdities concerning the African musical arts have been invented, with an appropriate display of genius, with respect to notation, metric thought and representation, as well as the rationalization and conformation of ensemble structures. The energy field and body feel of African music is contradicted when visually represented as mechanical dots or numbers on rigid scientifically precise graph paper or squares. The regular metric organization has also been misrepresented as erratic motions associated with a disoriented robot. African musical arts sound and movement is about spiritual "trips" at a regular pace. That is, the creative soul and moving body are flexible within strict timing. The orderly orientation of the group, the performing community, is never compromised – there is a subtle negotiation of conformity. The argument is that African rhythmic thought and practice conform basically to the conventional notation system of rhythmic notation founded on regular metric order, subject to the philosophy of "expressionistic deviation within conformity" (Nzewi, 1991:11).

African melodies in the diatonic mode comply with the conventional qualifications of melody. African rhythmic constructs exhibit the conventional mathematical quantification of musical rhythm. Contriving absurd representational manifestations for African musical "properness" is constructing imaginary difference (Agawu, 2003) and diverts a learner from perceiving and visually representing African rhythmic and melodic facts in musical writing as they normally are. When there indeed is a case to write differently, such as a peculiar African sonic feature that staff notation would not communicate adequately, the rationalization of a new representational mode becomes justified.

The argument about irregular metric organization is absurd, and demonstrates ignorance of the centrality of the sense of the pulse in indigenous musical arts conformation. Inability to *feel* the underlying sense of *regular* beat/pulse in African musical movement irrespective of superstructural configurations could arise from failure to *feel* an ensemble texture as a holistically constituted sound before isolating the details of the distinctive ensemble layers. The handicap of misperception is accentuated by a cognitive orientation totally informed by Western classical music in which part relationship is one-dimensionally vertical, instead of two dimensionally vertical and horizontal. The original African sense of motional order in multi-thematic ensemble layering is explicated in dance: a dancer invariably outlines the metric-rhythmic motif before indulging in choreographic developments.

Modern recording technology adequately captures the aural and visual impressions of specific African musical arts performances. This is a great advantage for purposes of dissemination, analysis and, to a limited extent, musical arts education. There is a need, however, always to caution that any aurally or visually fixated African music performance is only an abstraction, an isolated impression of an unfinished and forever transforming creation. The vitality as well as human focus of African musical arts performance derives from the open-ended creative procedure. Live re-creation of technologically documented impressions commands that the re-creator demonstrates spontaneous, contingent creative intellect. The significant sound of the model, however, must not be distorted out of recognition; the re-composition must convey the cultural and human uniqueness of the new performer in a given context. From the African philosophical perspective, the human-aesthetic imperative in interpreting another cultural product lies in imbuing the Other's artistic essence with the interpreter's own culture's creative inflection in terms of idioms of aesthetic expressions. In the African creative philosophy, friendly culture contact does not approve of robotic imitation. The principle of assembly line repetition may qualify the modern technological mind and aesthetic: it is definitely not a human-centred African creative or performance aesthetic.

Technology has produced virtual performers and a virtual audience. The audience in the African indigenous musical arts milieu is an interactive factor of creativity. It is a stimulator of the creative drive because of the fact that creativity and performance are processes, not finished products. Beyond capturing and representing a model performance, technology subverts creative originality and growth, and thereby subdues intellectual imagination. Learners should be encouraged to demonstrate creative originality in the re-performance of a recorded sample. When this is done, modern technological musical arts education would have respected the African perspective by motivating as well as developing the human genius of learners and teachers as participants in creativity.

Technology and humanning emotion in music

Music by imbued composers, or performance composers, and deployed in public service is a humanning force. It is a subtle force that enables an individual to harmonize personal feelings, emotions and dispositions with those of others, irrespective of the superficial differences of culture, gender, religion, colour, etc. that currently flame notions of incompatibility and increasingly generate avoidable crises as the world globalizes. The humanning energy of African indigenous music instilled an open heart that made it possible for Africans to initially accommodate intruding foreigners who displayed differences in skin colour, language, religion and other cultural differences. It is important to note that welcoming or accepting or integrating a stranger into an African community normally implicates an appropriate musical arts performance – the performance evokes the spiritual environment for the inter-human bonding, and validates the experience. The musical arts-generated humane nature of the average African was, however, systematically abused and exploited. And the nodal fellow human disposition of the African was wrongly interpreted, condemned and exploited as marks of ignorance and mental backwardness by the "developed" human mind.

At issue is the strategy for restoring the inviolability of equal humanness. Africa still, in abundance, offers the abiding spiritual force of indigenous musical arts that could be advanced and utilized to rekindle the lingering humanly experienced emotions now endangered in a world of unbridled dependence on non-humanly rationalized technology that crassly undermines basic sublime human instincts.

Technology, while capable of simulating quality, offers but plastic joy. Technology may conjure artificial sweetening and colour in food or medicine or love; but the non-natural additives that are ingested are alien plastic substances that are not digestible, and as such introduce strange, modern health problems. Technology may generate rhythmic structures, as well as simulate pitches and tones, but the energy radiated is the cold energy of plastic sound that cannot warm the mind or massage the nerves and tissues in the manner of rhythms, pitches and tones generated from natural sonic materials by human musicians. Somatic contact or sharing of spiritual energy is particularly short circuited by technological presentations of theatrical arts, as it entails non-physical interpersonal exchange of feelings. An African maxim cautions about indiscriminate acceptance of flashy facades – the superficial glamour and frivolous fun – that the modern mind prioritizes. Inner beauty (benign quality) is valued above outward beauty (glossy features). Hence in human appearance, as well as in the musical arts, greater attention is paid to the qualitative emission that is immanent (the in-depth warmth of an endearing soul), than to the glamorous emission (the flamboyant flashes of warmth or brilliance).

The concern then is about the missing human in technological music production, that is, the virtual audience as well as the vanishing community in modern musical arts experiencing. Technology captures and reproduces sound and vision. It is yet to generate the somatic energy, the spiritual and psychotherapeutic experiences of interacted emotions that imbue other-human sensing and the other communal values of shared live music.

Old knowledge needs to be given new expressions without radicalizing and scandalizing the base. This would mean that the humanistic and communal imperatives of African music should address, in contemporary terms, the modern psychical as well as relational problems engineered by the non-humanly rationalized technological rat race. New compositional and experiential directions should demonstrate logical advancement of the indigenous instrumental resources, structural idioms and presentational objectives.

A mind-set that advocates mono-cultural trending of the creative and presentational expressions of world peoples is absurd. Life and art would become over regulated. This is one of the primary arguments for maintaining the uniqueness of African musical arts in modern creative and humanning dimensions. The rider is that the original intentions, creative principles and resources should neither be debased nor discarded. There is need to contain the ignoble methods as well as the warped human objectives of the modern technological commercialization and promotion of the musical arts. The permissive enchanter enthrones frivolous artistry, and promotes degenerate human longings that warp emotions and also divert sensibility to adore the artistically-aesthetically bizarre. Technology has coerced a vague and frivolous audience.

Educators, scholars, performers, promoters and audience alike have become enamoured of the sonic-visual manifestations of the African musical arts. Little creative, investigative or promotional attention has been invested in discerning the underlying values informing the super-structural features. Such cognitive insight would recognize the idea that provides the structure of the plot, the actors and the actions, and how the knowledge could be applied to transacting pithy modern human interests besides flippant entertainment. This would allow the true meaning and sublime benefits of the unique aspects of African and other human-oriented musical arts of the world to emerge and to heal the spiritual numbness and other insensate drives induced by the de-humanning explosion of technology.

In recapitulation, the twin sirens of foreign religion and irrational technology are accomplishing the diabolic mission of beguiling as well as diverting the original sense and sensibility of the African, and are thereby disrupting invaluable modes of cultural arts experiencing. The task of rescuing the original creative integrity in global reckoning is immense and essential. Relevant and factual modern education about the societal intentions and the creative theory, as well as the humanning philosophy of the indigenous musical arts is a primary strategy. Authentic advancement of heritage as well as value-informed creative and performance directions is another strategy.

That humanly non-mediated technology has usurped the processing, production and dissemination of knowledge is a fact of modern, global human existence. But when and how can the downloading of the sublime human consciousness, the sustenance of the meaning of ennobled life on earth, begin? Only then would technology become humanning, and be glorifiable.

Bravo technology! Blast humanology!
Marginalizing the voice of humanning music

And in the quickness of time
Technology stills the voice of humanology
And techno-crazed minds rule the universe

Techno culture invades with spidery stratagem
Entrancing, ensnaring; vampire tactic ...
Any hope for the still human-minded?

Perspective

When does a culture develop soundly? In terms of advancing its innate genius and knowledge lore, or in terms of adopting exogenous cultural paradigms and attributes? In this discussion, technology and culture are reflected upon from the perspectives of contemporary African realities in the context of the global agenda. The African paradigm will then be projected onto the technologizing of musical arts creativity, education and experiencing in general. The essence of humanning music is the healthy mind and body that it generates and regenerates.

Statement of themes

The preceding reflections argue that obscuring human issues in the computer processing of musical arts creativity and education would inevitably subvert the humanning intentions of indigenous musical arts systems. The trend in virtual community and distanced contact, as facilitated by computer science and technology, inhibits communion with fellow persons, and prognosticates mass psychotic living.

Technology has been glorious in solving problems contrived by the human genius. At the same time, it is becoming inglorious in generating environmental, mental and physiological health hazards. The Mr. Hyde of Technology is immolating the Dr. Jekyll of Technology. Help!

Modern technology perfects distant-contacting, bridges visual distances between peoples and cultures, but contemporaneously aborts somatic therapy by also distancing human sensing. This poses a problem for a sensitive, other-culture music education. The dichotomy between education for virtual, insensitive culture knowing, and education for actual culture perception – sensitive understanding – begs mediation by human-centred musical arts education. Musical arts education is the discipline that could rescue the disorientation in psychic rhythm and psychic harmony[11] that afflicts the technologically possessed human. The loss of natural rhythm and harmony in the psyche of humans manifests as moral diabolism in global, as much as in interpersonal transactions. Music education should be

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[11] Psychic rhythm: emotional rapport (genetic or acquired) with cultural rhythm, which is the rhythm of common cultural activities, also Agawu's (1995) rhythm of society – the culturally normative rhythm of life and relationships basic to cosmic rhythm. The impairment of cultural rhythm, which is technologically induced in modern times, results in a psychological disorder that prompts anti-human dispositions and actions in a person who appears ordinarily normal.

Psychic harmony entails achieving equilibrium between action and compassion. That is, having rational consideration of how one's projected decision/action impacts humanely on others. At the societal level, every culture rationalizes its peculiar nature of psychic rhythm and psychic harmony; at the global, human level there are universal models. The capacity for psychic rhythm and psychic harmony is encultured, and is biogenetically sensed, like the cultural sense of right and wrong, sanity and insanity, musicality as group sensitivity, and a-musicality as self-conceitedness in group performance, rational and irrational behaviour, etc.

wary of toasting technoclasm on the death knolls of humanning music. Or, is being fully human a primitive virtue in a peak modern philosophy of materialism?

As much as computer technology fantastically facilitates communication and instant accessing of information, a faculty of modern technology such as the Internet subverts the priming of humanning sensations through somatic interactions. Modern technology induces emotional atrophy in interpersonal interaction. The argument then is that a philosophy of sensitizing the humane attributes of the individual as a sensitive member of any category of the human collective should pervade any method and content of education. This has the potential to develop a human culturing that idealizes other-feeling as well as a disposition towards peaceful living and relating within the ideology of techno-globalization. Musical arts education is a central agent in this humanning mission, provided that the practitioners are not led astray by aspiring to be unduly technologically fashionable.

Inventors and producers of modern technology have always had the human-cultural history and environment of the northern hemisphere in mind. The historical cultural-environmental realities of Africa are never given any consideration. Yet technological products are vigorously marketed in the African environment for the obsessive economic enrichment of the producers, while the unwary people and environment of Africa is deviously impoverished. Although not invented for Africa, the technological products that devastate African minds or kill masses function perfectly. On the other hand, the technological products that could ennoble life in contemporary Africa or advance African culture are not affordable, or, when available, function haphazardly or not at all, or cannot be maintained, and thereby constitute a human and environmental disaster. Whichever way, modern, non-Africa-oriented technology in Africa is the curse of the albatross – ensuring that the original Africans, even if not African geophysical space, eventually die off, mind and body, sooner than later.

The products of modern technology that are exported to Africa, and which make little functional and human-cultural sense, continue to conflict the affectations of European-American style sophistication presented by modern African elite at any level of education, and in any sphere of modern life. For instance, the technology designed for accessing and reproducing the form-fixed nature of European classical music, when transferred to the form-free African music dynamics, fixates the music. It thus tends to contradict and undermine the pragmatic and flexible, African cultural convention about musical creativity and performance. In other words, the technology designed for the documentation, dissemination and education of European music mis-informs about, as well as distorts, the philosophy as well as human intentions of African musical arts creativity and production.

This is not to gainsay that “half a loaf is better than none”. Otherwise, Africa should conceive and invent its own appropriate new technology. Most regrettably, the contemporary African mind has become diverted, and the puppet cavorts with exogenous products rationalized to suit the European-American human-cultural mind and environment. Indigenous culture contacts normally have beneficial mutual potentials for the interacting partners. Audio-visual and communication technologies that boost contemporary culture contacts have had minimal concern for and success with the transmission of the values entrenched in cultural products, especially with respect to African species. A more sensitive rationalization of the use of technology for the African musical arts system would be needed for requisite culture transfer.

It is already argued that the musical arts, by its nature and normal production process, represent a natural "humanologist". That is, the musical arts by implicit affective potencies and effective energies, is a divine force that sublimates as well as vitalizes the spiritual essence of the human person. By implication, the honest musical arts educator in any cultural situation, and of any disciplinary orientation or specialization should thereby be "humanologically" disposed in order to be effective. The person who is totally dependent on modern technology easily loses humanning sensitivity, and yet remains scientifically rational. Such a person becomes fiendishly spiritualized; a blooming body whose sublime soul has expired. She or he rarely perceives and reckons with the humanness of others, a person of perverse psychic harmony.

Thematic elaboration

Indigenous music exchange versus technological culture accessing – the nuances of feeling and knowing

Musical arts production has always been central to cultural exchange and human contact. In most instances, it is the diplomatic agency that actuates and promotes such interactions. In indigenous African societies, music borrowing mobilized and conducted social, political, economic and educational relationships between communities and societies. The transaction was also basic to indigenous copyright conventions with the appertaining benefits and compensations. Musical arts borrowing engineered an entire community to know and "feel" another community in multi-dimensional humanological perspective. The conducing goal, as well as outcome, promoted intercultural respect and harmonious coexistence, particularly after a period of inter-communal/societal strife. In indigenous societies, the process of intercultural/communal musical arts transfer involved the exchange of human performers and associates.

Modern technological intervention has virtually eliminated the humanning virtues of such cultural transactions as it entrenched indigenous cultural arts expropriation in place of respectful borrowing. The intentions and processes of music borrowing are now skewed, and often felonious. Any visitor or researcher with recording technology – audio or visual – freezes the performance arts of a culture in time and content, and with a perverse conscience concerning copyright. The virtual culture material is expropriated for any number and nature of inventions that accrue personal benefit. The technologically reproduced or transferred culture is known; its human meaning is often missed and, if conveyed, not accurately, and sometimes absurdly. The modern technological transaction of culture undermines the humanological imperatives of mutually enriching indigenous culture contacting and borrowing.

Formal musical arts borrowing (Nzewi, 1991) or exchange (Blacking, 1962) enabled the trans-cultural presence, as well as the creative enrichment *cum* advancement of musical arts idioms, types and styles, all over Africa. A primary intention of musical arts transfer is to transact harmonious polity and political relationships. This intention continues at wider, global trans-cultural scales, but is missed in modern technological culture acquisition. The modern technological mode facilitates impersonal, de-emotionalized other-culture education. Although more economical, the human virtues and values of going beyond knowing to also "feel" the humanological nature of another culture and cultural person is impaired.

The limitations of technology in sensitizing the feeling for a cultural performance while transmitting the knowledge could, of course, be mediated in the classroom. That would depend on the educational objective: whether to teach the creative peculiarities of other cultures as oddity; or as noble, other-human practices that could generate cultural empathy, as well as increase the creative and emotional vocabulary of learners. One objective endangers, the other engenders feeling, which should be the cardinal objective in learning about others

Illustration: Pupils in Essen, Germany have to learn about African music and dance, using a video-recorded sample from Lesotho, in southern Africa. The pupils watch with emotional detachment as a technological impression of the performed music and dance from Lesotho transpires on an emotionally cold television screen. The teacher may supply some dry ethnological background information about the musical arts event and its cultural provenance. Would this learning method enable the German schoolchildren to feel human/cultural empathy for the Lesotho owners of the strange and humanly remote cultural manifestation? How about encouraging the German children to attempt a performance, and feel the dance and sounds, even with amazing own-cultural codes, intonation and body aesthetic? The images on the screen would serve as a model. Would the German children not begin to know intellectually, as well as feel emotionally, how different but still humanly negotiable the integrity of African cultural rhythm is, without going native? Would the German children not increase their cultural-emotional rhythmic body management capability? Would the children not develop some respect for the other humans whose movement dynamics and sound culture have proven intriguingly unfamiliar to interpret and feel? Some degree of virtual cultural-human contact can still be negotiated with the aid of technology. The experience would have become a lesson that communicates values superior to self-detached technological culture viewing and talking presented as learning world music.

Perfection or exactitude is of no humanning importance or consequence in the practical experiencing of another culture's peculiar performances and attributes. Perfection and excellence are illusory, supra human claims. Who is the omniscient God-human? What is important is to share feeling, to have a differentiated or expanded experience of being culturally human. After all, the intention of the lesson is not to transform the German children into African performers. It is, rather, to enable them to truly understand and thereby respect how different in feeling and body emotion the African cultural rhythm is. Practically experiencing it may have enriched the body awareness vocabulary as much as the creative world-view of the German children. And if the activity had been fun, then it would have been more humanning still. Technology would have been the facilitator, its shortcomings mediated by the teacher and the curricular provision.

The idea of modern or post-modern technological learning of culture poses some dilemma for the advancement of cultural-human understanding: Is Other-culture knowing desired for the purposes of understanding another noble culture of humanity, or for understanding the other, rude culture of humanity? Video and audio displays of culture foreclose the somatic energy content and spiritual enrichment of performance. Technology severely limits the physical application of parts of the body, and thereby disables healthy functioning of the body. This is an age of the virtual human body, *a la* technology. The modern technology-dependent person who cannot access opportunities for dancing should schedule a daily or weekly time slot for musically laced exercises that could regenerate some spiritual harmony.

Learners or viewers of technologically parroted culture are constrained to relate to the virtual impressions of culture, even their own culture, with limited sensations. In a humanological classroom orientation the children's horizon of cultural rhythm, artistic vocabulary, creative resourcefulness and aesthetic field would be enriched by opportunities to perform what is seen and heard with the mediation of technology. Discussion of performance experiences would afford the opportunity to intellectually relate the practical experiencing of another culture to the sense of "home" in the learners' musical arts. The need to use technology to freeze a normally free and fluid cultural arts product would have been fairly justified.

Real music learning versus virtual music learning: to what purpose, technology in music education?

The intention is not to redefine conventional music education, but, perhaps, to advocate humanning musical arts education in the context of modern technological imperatives. Scholars that use the computer to analyze African music, for instance, are sometimes exuberant about the cold smokescreens of displayed musical properties while missing the spiritual warmth of African music fire. The statistical accuracy of the minutest sound impulses displayed by the computer is even then a virtual representation of the sound that matters. The quintessential ambience of human emotions and environmental stimulation will be distorted by the rigors of chasing exactitude. An exact or perfect human must be a freak, an aberration of nature. Disembodied or abstracted musical properties are mere smoke trails that guide to where and how the fire burns. The reward of down-to-hearth, live experiencing of the cultural sparks of musical energy is feeling the warmth of its peculiar human meaning.

What is wrong with a few superficial inexactitudes in the notation of the facts concerning a music culture undertaken by a human person, more so in a music culture that does not favour exact reproduction of a known piece? Technology coerces consumptive preoccupation with achieving perfection, which is playing God. Yet the most technologically perfected constructions and contraptions do malfunction and destroy. Some products of technology end up by impoverishing the sensitivity to human life and interests and thereby produce cultural regression, as well as regression in emotion/virtue, instead of development.

Computer technology strives for the magic of capturing and minutely analyzing the details of the so much imagined complexity of some African ensemble figurations. And more often than not the computer printouts are too visually remote from the conformations of African sonic constructs that derive from flexible human rhythms. The more the computer whizzes, the less it reveals of the fact that African music rhythm and harmony reflect the rhythm and harmony of African spiritual/communal living and a human-sensing/sharing soul, the nuances of which are exactly inexact.

The harmonic conventions in African music are very subtle, and sometimes represent sonic transformations or interpretations of social/gender rationalizations, as well as the peculiar harmonics of melorhythm instruments. An harmonic ambience could be qualitative without being categorically quantifiable as a mathematical pitch equation. The computer is yet to decipher all the peculiar nuances of harmony in African music, which could be transformations of harmonies in life and nature; harmonic conventions reflect the sense of psychic balance and human relationships in African life and the living environment.

The argument is that over-reliance on the computations of technology yields no more than the virtual explanation of the cultural implications of rhythm and harmony in indigenous African music. The human-social essence would always elude technology. Increasing dependence on the technological fact occludes the humanning vision that should be more crucial in the correct teaching and learning of African musical arts. Any human genius that negates or excludes human imperatives in modern musical arts education may be fanciful, fashionable and sophisticated, but will not be one that is disposed to ennobling the human nature or culture sensitivity of the learner or the teacher. Behaving like an intelligent and precise but soulless machine is not being an advanced human soul – or is it?

The reflections here do not gainsay the attractions of precisely accurate transcriptions of performance-composed music, the statistical constituents of which represent a variant of the many possible re-compositions of the significant sound by which the piece is recognized. The argument that a human mistake could trigger positive creative direction is not new. Making a mistake is very much part of being human, and is accommodated in indigenous creative conventions as a factor of creativity when aptly managed. When given positive response, a mistake further humanizes a creative performer while socializing a community of performers and the audience.

Technology is not being condemned, but rather, is being queried with respect as to when a technological import is indiscriminately applied in the peculiar African human environment and cultural dynamics. Technological transcription could be applauded for facilitating the faster production of a copious body of statistical data about performed music. Such esoteric studies may not imbue the analysis with human truth or correctness, but could serve as a reference for the necessary creative continuum of the original.

Technological accessing voids the generation of human sensing between the researcher and the researched – the humanning value of live interaction with the owners of the culture and the sonic facts of their cultural products. As a result, the researcher mostly values his or her technologically appropriated field data while disregarding or undervaluing the humans who supply the data. So technology widely disseminates cultural facts at the same time as it undermines the humanning basis and repudiates the human genius of oral culture.

A child who lives in the tropics is fed audio-visual impressions of a snow-generated culture. Technology and ethnological explanations do not enable the child to factually understand the snow culture because he or she cannot feel it. Reading or watching recorded impressions offers virtual knowing. Hence participatory feeling is being emphasized as the ideal human contact with, or experience of, culture and nature whenever possible. Technological processing of culture contact rarely encourages this ideal. However, it is noted that virtual knowing is better than ignorance, although misinformed knowing is worse than ignorance. The ideal is hereby re-stated that the human sensing of the musical arts of a culture is heightened by participation in the communion of performance.

Technology as performance: "facsimiling" versus re-culturating cultural products

The question is repeated: Why is it necessary to freeze a vibrant and progressive cultural process for purposes of idealistic or perhaps ideological exactness in reinterpretation; a practice that, by implication, stalls creative spontaneity and advancement? The African creative matrix frowns on non-regenerated "repetition". It is frowned on as a demonstration of mediocre creative intellect. The African critical perspective would ponder what is fresh in a performance that has previously been watched: "What is new about what we already know", is crucial in African aesthetic longing. Such a critical disposition informs the need for, as well as the principle of, performance-composition. On the other hand, the principle of performance in European classical music mandates that the written work of the European classical music master still lives on exactly. It neither grows nor excites/challenges the creative energy of the precision-oriented human "facsimilators", the conductor's showmanship or the soloist's aesthetic nuances notwithstanding. It is advocated that compositional procedures or exercises in African music should make provision for engaging the creative intellect of the performers to enrich the content of every performance of the written – the humanning convention of performance-composition. Whether and how this could be achieved in works written in the symphonic style is a challenge.

Creative regeneration that accommodates adaptive re-composition or re-culturing situates humanning ideology in the nurturing of creative intellect. In contemporary terms it is ethical, always, to observe the copyright convention of acknowledging the original composer. Exact adoption or "facsimiling" is regarded as humanly as well as creatively lacklustre. European classical music started to encounter creative anomy when the normative philosophy of composition and reproduction discouraged adaptation of the original in performance. It is anti-developmental as well as a misrepresentation of cultural conventions to insist on an exact reproduction of the performance nuances of an African artistic product anywhere. What the recording technology intervention represents should be regarded as a model, not a finished or fixed product. Technology then becomes a process in creative, cultural transfer, a factor of cultural cross-fertilization, the synergic principle and product of which is humanly more enriching.

For educational objectives, then, the technological mode of experiencing the Other's music culture attains human mediation when the original African philosophy of making a cultural mental practice a flowing creative/developmental stream is respected. A flowing stream encounters and assimilates new elements and motive energies without losing its essential nature. It is important to restate that the African philosophy of creativity, performance and culture transfer prescribes that it is a creditable human virtue to adapt, with sincere original genius, what is in existence anywhere. What is abhorred is roguery or appropriation. The need for sincerity in the exercise would be to give the original a personal or/and cultural flavour, to cross-fertilize the original with a local, contextual or own-cultural genetic character. Respectful human contact means allowing something virtuous about the other to become us. The experience is humanning. The original African owners of the product are normally thrilled to observe that their creative invention has been deemed worthy of sharing in a manner that accrues new cultural enrichment that could, in turn, inspire a re-creation, and therefore advancement of the original by the owners. Hence the true African mind is not content to reproduce a European-American art product without a cultural touch of genius. It is thus culturally normative and imaginative, also exciting and healthier to indigenize the original.

The African mental culture process has always been receptive, open-ended and Other-culture-inclusive. The principle of individuality in conformity or creative borrowing, that is, insertion of cultural or personal identity within the tenets of conformity, is the norm. It is particularly humanning to expand and culturally renegotiate the genius of the original because the exercise also enables the appreciation of the energizing or animating essence of the Other or what is strange.

Music education and the junction of psychic rhythm and psychic harmony

Performance activity that involves body feeling in interaction with rhythm imbues psychic balance; rhythm studied as a mentally preoccupied audio or visual abstract has the affect of fantasy. Original Africans are regarded as "rhythm" wizards because their musical arts activities exhibit a cultural rhythm that is multi-dimensional, fluid. African movement dynamics manifested in the performance arts are creative adaptations of the rhythms of daily living, nature and the African universe. The philosophy provides for imprecise accuracy or timeliness without rigidity; in other words, staying alive tomorrow is the essence of today's hurry or labour. Or, from the philosophical disposition of indigenous hunters: "If the prey escapes today, the hunt resumes tomorrow" (African maxim). Also, when rhythm or pace or time is malleable, it will not rupture expectations. The mind that is consumed with modern technology despises the subtle processing of human rhythm and time, and cultivates mechanistic clinical rhythm and timing, and thereby produces pseudo-human rhythm health – the psychic stress about time and pace afflicting contemporary humans.

Humanning rhythm is being ostracized from modern upbringing and musical arts education in Africa. So, welcome stress, and scientific mind probes. The technologically deprived modern African child increasingly loses the natural biological and soul rhythm that marked indigenous Africa, without any chance of riding the escapist wizard's broom of modern technological rhythm. The loss of natural humanning rhythm is the loss of psychic rhythm, and the loss of a humanly orientation. It becomes the gain of psychotic syndromes. As a result of impaired psychic rhythm, the technological culture of mass murder, armed robbery, mass human and substance abuse, and fraud-prone obsession with the technological are imploding the contemporary African State system, as well as the social/economic/religious fabric.

The natural logic of a melody recommends how it could be harmonically enriched. The cultural distinctions of harmony in music derive from the norms of impregnating melody with communal body or textural depth. There is a psychical dimension to the contrivance. A melody that is so self-conceited that it excludes any harmonization is unnatural. Harmony socializes melody, enriching it with the communion of supportive voices sharing fellowship in accordance with cultural conventions. Different cultures rationalize differentiated principles of accord and blend in social relationships. Such principles become intuitively translated into the conformations of part relationship in musical harmony. Harmony, thus, in practical terms, compels acting in consciousness of and companionship with the other person/character/human quality/musical voice, within cultural conventions. The art of feeling oneself in the sublime awareness of other participants in a structured relationship imbues psychic solidarity – that is, psychic harmony. A person then has to sense, feel and experience harmony in cultural terms. Harmony compels critical attention – other-sensitivity – and, thereby, relating objectively with another human. To disregard the cultural nature and genetic character of the Other in a relationship is to exhibit deceased or diseased psychic harmony. In spite of its attractions and benefits, technology emotionally isolates the self. It is a virtual other-human including force, and thereby forecloses bonding of spiritual burdens.

The contemporary school system and the indigenous education system need to be harmonized in order to nurture a culturally secure psyche. Contemporary school education is prefabricated and clinically regulated to offer "supermarket" knowledge, and often, dubious qualifications depending on how the regimens of prescriptive curricula are subjectively complied with in practice. The intensive self-discovery *cum* self-actuating indigenous system engenders intellectual security basic to the knowledge interaction conventions of cultural living in a realistic human environment. The mind is not regimented as in contemporary classrooms philosophy, psychology and methods.

In highly technology-regimented societies opportunities for humanning a child's spiritual disposition in a natural social environment are increasingly limited. As a result, everybody remains emotionally isolated in a crowd or park or modern constructions of community and relationships, physically close but with strict social-psychical boundaries, resolutely protective of own personal and spiritual/emotional space *à la* the philosophy of individualism as different from the credits of individuality. Spontaneous gestures of communion or energy contact are suspect, discountenanced; in fact, apology may be expected or demanded. In the classroom, school learning is becoming increasingly technologically processed, thereby creating fields of social-emotional vacuum between learners who physically are barely one meter apart in class. After school, individuals are socially isolated through preoccupation with technological patterns of life, courting soulless and virtual partners ranging from the cell phone to the walkman, to lonely-in-a-crowd bus rides or euphoric disco dancing, roller skating, fixation with the internet, and favourite television channels that often result in conflict between members of the same family. Psychic rhythm and harmony have thus become severely suspended if not disabled by the emotion-counterfeiting propensity for solo, self-isolating interaction with technological fancies. Technology is also very intrusive in most annual vacations and other so-called technology-processed leisure pursuits: it facilitates the disabling of humanning contact and sharing of spiritual energy with the Other, including animals. Psychic rhythm and harmony are further ruptured by the inevitability of the technological fashion of precise movement, exactly prescribed superficial seeing, regimented human/culture contact, virtual emotional feeling and value-impoverished leisure and fun.

In societies with less or no such technology that still abound in Africa north of urban South Africa, the floundering social-economic environment has not adversely affected the humanning strategies of communal musical arts, markets, play groups, festivals, festive life-rite observances, and family bonding interaction in daily chores that still manage to persist. Although beleaguered by the base spiritually of diabolic modernism that is in ascendance, these indigenous events still serve as factors of an individual's psychical balance as well as group social-spiritual communion. Otherwise, how could rural African populations be sanely surviving without mass psychosis under the mind-buckling modern political, economic, religious and warped technological onslaughts recklessly visited on them even by their own privileged modern elite? Thus, with or without classroom schooling, the psychic rhythm and harmony of the individual are regenerated, notwithstanding mass poverty and life disorientation brutally engineered by the twin monsters of modern, capitalist technology and political systems.

As technology enhances access to vast and distant knowledge inside and outside the classroom, the same technology endangers the acquisition of humanology – psychic rhythm and harmony inside and outside the classroom. Musical arts education deriving from indigenous models should be concerned with the search for the psychical-emotional wellness of learners. The urgency to imbue technology and its human inventors, producers and promoters with humane conscience should also be of concern to the nations and peoples who rely on advanced technology and are equally prone to the catastrophic backlash of the technology rat race. As for most of contemporary Africa, the technology that is available enhances and promotes nothing cultural or humanning because it is inadequate, malfunctional, disables human and environmental health, and sometimes constitutes outright psychic junk. Contrarily, the humanology that Africa should be excelling in is terminally endangered because the Western technological mirages and propaganda, and the capitalist economic siege that are compounded by diabolical modern political dances have hypnotized the national psyche of African societies. The African system operators at any level and profession are disorientated by a poorly understood, corruptive, borrowed techno-political culture.

In the techno-industrialized nations there are marginal pockets of non-institutional organizations and individuals who are genuinely investing time and resources to ameliorate some of the humanological fallout of the world's techno-culture explosion. Systematic programmes for rescuing the world's technology-ensnared citizenry demand such preventive-corrective action as value-enriched musical arts education and practical experiencing derived from indigenous knowledge resources, is capable of providing. Unfortunately the nations that manipulate the world and its peoples by virtue of hegemonic techno-power artfully preach globalization sermons that serve their power-and-profit-oriented ideology. Concern over the detrimental effect of technology on human health and humane living in Africa remains flippant propaganda diversion.

Technology is now idolized as a religion propelled by an ambivalent economic-moral doctrine. The mass modern mind is fanaticized, and becomes a devoted worshipper. Meanwhile the Janus-faced producers of technology revel in their demonic global economic-political dictatorship – the super ego obsession to dominate, control, expropriate and manipulate other human persons and groups. The technologically powered nations also disingenuously launch technological avalanches that swamp and delude minds in their home societies – the technology-obsessed education and government policies, processes, delivery and consumption that increasingly produce shocking outcomes in the human milieu. Given such a State-sponsored dispensation, it appears that it is the classroom teacher with a sublime conscience who has to improvise safe ways of teaching the technologically besieged musical arts that could still make humanning sense by devising humanning methods for teaching the dehumanized performance arts.

Technology and the African musical arts scene

> ... at school we have the problem of pupils who know traditional music but do not want to sing it. I asked the pupils why they did not like traditional music. The first reason they gave me was that parents do not want them to sing traditional music because they are Christian ... I then wrote a letter to their parents asking them to give their children permission ... Some ... refused, stating that in many cases traditional songs have insults in them ... (Jabulile Zulu, 2000:17)[12]

How does this debacle implicate technology?

First came the Christian religion, hell-bent on an ambiguous mission to divert the spiritually living Africans from the one God they already knew and worshipped. They must be converted by force or trickery, to worship another, the same God that is presented as glittering and awesome, and symbolically represented as most worldly, hatefully powerful in conquering His very creation.

Next, the Christian God's almighty power is practically demonstrated with deadly guns (technology) that protect the double-crossing evangelists, and subdue the will of the bewildered converts. The mass-slaughtering guns are more devastating than the traditional African combat tools. So the foreign God must be superior. His agents brutally conquer and subvert the helpless Africans. The invading God's technology for brutal conversion, control and expropriation makes a deep impression on the intimidated African mind. Hence the Africans surrender body, mind and culture.

Thereafter the technology-powered owners of the conquering God have little difficulty or conscience in condemning and eradicating the conquered indigenous African cultural practices as worthless, brandishing most effective terminological originality in the condemnation of everything African – body, sense and lifestyle. The subterfuge coerces the adoption of the conquerors' own strange cultural products – mental and material. Changing the colour of the African body was not immediately possible, although supporting technology set to work on that and, soon enough, started promoting skin-lightening creams – for money. The foreign religions have merely spearheaded political, economic and mental subjugation.

So far nobody in the world has developed the human conscience to express outrage against or remorse for the iconoclastic crusades that are still ongoing against non-offend-

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[12] Jabulile Princess Zulu, a teacher at Umlazi, KwaZulu-Natal, South Africa, is a participant in the "UDW (University of Durban-Westville) Music Education Action Research Project" on the theme of Music & Development. The Project was initiated and directed by Sallyann Goodall, and funded by the Swedish International Development Agency (SIDA).

ing indigenous African religions, the insults to the African sublime genetic spirituality, the abuse and destruction of the lives of "unbelievers" by murderous "believers", the flagrant desecration of sacred sites, the looting of sacred objects of worship. And yet modern religious Africans, arrogant clergy and bemused followers alike, are most vocal and militant in crusading for a foreign religious demagogy that pronounced them devoid of any worthy, original human decency or mental integrity. Hence modern religious Africans have condemned themselves to remain the sophisticated enslaves minds of the world groups that protect their own religious icons and practices by the sword, now the bomb.

The issue raised in the Jabulile anecdote, therefore, is fundamentally less about songs of insult, and more about the insult to God who made Africans in their skin colour within their God-sanctioned original geo-cultural environment. It is to be noted that insult was interpreted, imputed and mentally implanted by the missionaries, whether foreign or the indigenous puppets who are totally ignorant of the cultural context, surface and deep meanings, and the corrective force of Africa's peculiar deployment of song texts. At the deep level, language texts in the musical arts constitute a viable traditional strategy for conscientizing as well as guarding the normative morality and social behaviour that ensured an ordered, social morality in indigenous African societies. The so misconstrued "insult" processed through music could be, and often is, a positive force in African social-political engineering. Hence tyrants and bullies in indigenous social-political systems were easily disciplined or removed without any physical force.

The experience all over Africa is that the State-sponsored advance force of Christian religion always storms, perjures and enslaves African minds. Modern-foreign mental and political colonization is then consolidated. Technology contradicts and ravages the ill-prepared African environment, implanting cultural despoliation and mental-material enslavement. Substituting vague Christian songs for the deterrent African songs has merely succeeded in making the contemporary African child acceptably modernistically corrupt, according to the current rationalization of cultural/human civilization and development.

Managing the uniqueness of African musical arts within the inevitability of the deculturing force of technology is being discussed here primarily in the context of musical arts education, which, as indigenous pedagogy, is the ideal learning site for life education. The average musical arts teacher in an African school, urban or rural outside urban South Africa, knows about technology, but has practically no access to any reliable technology for musical arts education. The de-culturing force of technology is felt most at the mental level: subverting through the prevalence of brainwashing technology euphemistically termed mass media. The ubiquitous radio, the less accessible television, the sound amplification equipment and the more recent economically and spiritually impoverishing cell phone subvert the mind from African cultural values and virtues.

Radio and television in Africa in reality project more European-American cultural and value indices than they portray authentic African culture in content and presentation style. A great percentage of what is available for private video or audio consumption is either totally exogenous, a parody of the European-American cultural modes and models, or European-American inventions of Africa. The African personnel who are involved in packaging the prescribed African cultural products for technological dissemination have little loyalty to, or knowledge of African creative and cultural integrity. They are denuded of the original cultural lore, and lack the creative imagination to produce and package mass media presentations that could constitute authentic human advancement of indigenous cultural intentions and practices. Modern indigenous vanguards parrot flippant or aberrant cultural abstractions prescribed by Africa-ignorant foreign religious, capitalist and technological minds.

Educating the African child to discard his or her original human identity and mental culture, and to prefer modern technological glitter, albeit inaccessible, is perfidious to human development. Modern technological development has its interface in spiritual decadence. This ambivalence needs to be recognized in rationalizing technology-based cultural science and arts education, as well as practices in Africa. Sheer consumption of and with technology will not save Africa. The vogue, rather, is calculatedly decimating African populations and systematically polluting the mind and body of all. Yet technology is being promoted and imported for classroom education in Africa without discrimination. The average African learner receives shallow, predominantly foreign modern education at the same time as being systematically deprived of formative cultural grounding. The need for discussing the dilemma stems from the fact that the greater number of rural African populations still manages to retain some of the abiding, original knowledge lore, especially as this pertains to the musical arts, and which the world cautiously recognizes. Meanwhile, thanks to technological support, intellectual expropriation and reformulation of the viable African knowledge system continues disingenuously thanks to the complicity, through ignorance, greed or insecurity, of modern political and academic leadership. This perfidious exploitation of knowledge is protected by vague or deliberate copyright regulations that cleverly disadvantage the owners of the knowledge with respect to proper credits and compensation. Ever so often knowledge and practice that are indigenously African are refashioned as new theories in literary production that then carry the stamp of northern hemispheric invention.

Synthetic sound pollution is damaging the health of the African child thanks to the modern sound technology products that currently overwhelm the African human space, urban as well as rural. The danger to human and public health is not cautioned in the marketing gimmicks, but the invasion of electronic sound pollution, particularly via booming speakers, earphones and cell phones, holds a serious threat.

The modern religious business has become a mental as well as environmental hazard inflicted on contemporary Africa. In the West, where Christianity was designed and from where it was exported, vigorously promoted materialism and the God-imaging of technology have practically vanquished Christianity. The problem is not with the tenets of modern religions, but with the warped interpretation that sanctions felonious practices: God gave equal right of existence on earth to every human group irrespective of competing public manifestations of modern religious show business. It is therefore a felony to appropriate the name and command of God as a reason to shed human blood wilfully as has been the case with some wars to dispossess or dominate the Other. Technology is a capitalist doctrine that has upstaged God, and has become the new practical religion and belief icon, although many still make sham, often political and economic, show of being God-knowing on worship occasions.

In contemporary Africa, which has become brain-vanquished by modern religions, Christianity misuses modern technology. Sampling the Nigerian experience, evangelical sound bombardment has besieged African airspace as the most pervasive indicator of the modern ‘technoclasmic’ conquest of Africa. Modern religious wailers ensure that the peace of the wide-awake, the sleeping and those with religion-sedated minds is blasted with mega-amplified boom speakers full of static. They blare forth pseudo gospel harangues competing with commercially oriented gospel music from morning till night, and till morning again. The mightily amplified, electronic bass sound invades every home and pounds every ear without apology or relief; the non-mellowed synthetic strings and horns shatter the ear-drums and overpower the senses, inducing spiritless, robotic body movements in pseudo dance. Nobody, not even government, dares to challenge modern religion or its electronic and other psychological menaces for fear of the flippant curse of the clergy who appropriate God’s power. The irony is that the populace does not know that such electronic sound bombardment constitutes a health hazard. This modern technological sound pollution is an abuse of the original African sense and practice of regulated, salubrious, mass live musical arts therapy, amplified to the natural decibels of natural and mind-soothing instruments.

Traditional African nights and communal vacation days, of course, were often alive with the humanly rationalized sound of music performed live by naturally amplified human and instrumental voices. The sonic ambience of indigenous musical sound is a subtle healing agent that soothes the cultural mind. The super-amplified flippant gospel music invasion, apart from constituting an environmental health hazard, conquers and corrupts the cultural sensibility of schoolteachers and pupils in and outside classroom learning sites. The sounds and visions disseminated by the ubiquitous sound technology constitute strong exogenous culturing education that coerces alien, alas, deleterious cultural, preferences, allegiances and behaviour.

How to manage modern technology to advance the values of African cultural arts in modern education and performance practices then is the challenge.

Cadence

At the zenith of technology’s empire and dominion, all the human musical arts practitioners are totally silenced. A consort of seeming human, soulless performers troops out of the computer screen, and overrun the human space. They take over the world. They command the world of technology-dazed, living humans. They ride on the backs of living humans and produce fantastic displays: yelling, pounding, piping, dancing, cavorting, and chorusing jubilantly: “BRAVO TECHNOLOGY! BLAST HUMANOLOGY!”

Amen Tune

The brilliance of a demon-god
The bane of soulless scientology
equals
A robot conducting polity without psychic rhythm;
A robot educating posterity without psychic harmony.
Dr. Jekyll’s humane technology torpedoed

By Mr. Hyde's hydra 'technoclasm' –
What life for the whiz techno-kiddies?
The genius of techno-gods?
The Armageddon of genie robots?
What soul, excellent humans?
What future, human-doomed sapience?
What hope still for a humanning technology?
BRAVO TECHNOLOGY! BLAST HUMANOLOGY?

...But a primitive exile in nature's original green land
Plays, still, a soulful modern tune:
In a world that was homo-sapiented,
Now overthrown by techno-hormones,
Alas –
The rhythm and harmony that could revive humanly tunes
Depends on the soulful musical arts educator,
then:
BRAVO TECHNOLOGY! BRAVO HUMANOLOGY!

Harnessing uniqueness: African musical arts in global education transformation
The choice: Education to produce spectacular, soulless humans;
Or education to produce human-sensed genius?

Afterthoughts – teasers

> Do music to know music...with sublime soul and body.
> Know music to fashion music that is a healing rite, not toil and stress.
> Make the experiencing of the musical arts a communion...human to human
> Make music a godly blessing, and feel humanely enriched – health for soul and body
> Be the method oral or literary – for both toddler and elderly

Global intellectual politics is recognized. It is all about who is privileged to script knowledge; not who owns knowledge. It is about who is condemned to swallow the synthetic, even if not digestible. The biblical aphorism that the pillar, which the builders rejected, shall become the foundation for human salvation still abides. Over centuries of safe advancement, the old knowledge systems endemic in Africa and other ancient human civilizations were tested and proven viable for sound, holistic human existence. But in less than a century of supersonic wizardry, the human mental fancy has mocked God's pace.

African civilization, mooted as the oldest, was condemned because civilization is celebrated according to wars that are won through mass human destruction, environmental despoliation and mental conquest. African civilizations became relegated, regardless of the human-environmental merits that the conquerors were too ignorantly arrogant to notice as anything but backward. After all, wanton destruction of others is rated by modern historical theory as being progressive, as opposed to being godly and good-natured. So African civilization was excluded from the modern reckoning of greatness by the blitz of glittering and often flippant techno-modernism. After all, to be modern and sophisticated is to cherish glitter. Yet glitter is but a flash that lacks the warmth of the flame. What glitters has little abiding value or noble virtue. Gold and diamonds glitter, according to the mass killings that plundering them generates. To adorn the self in gold and diamonds is to embellish vanity with the blood of murdered innocents.

To irrationally reject a dark gem, and eventually recognize its eminence, is like eating one's own vomit. And modern Ego-theory abhors admitting an error derived from hasty irrational judgment, because acknowledging mistake is anathema to being modern-powerful and God-great. Modern intellectual politics openly rejects indigenous Africa's profound knowledge for managing human and societal systems, particularly human health management in which the African musical arts is central. Hence most modern intellectual politics is loath to admit that Africans can authoritatively intellectualize about their heritage of knowledge (where they sprung from), and the profound mental prowess they represent (who they authoritatively are).

At the surface level of appreciating music, any structured sonic product could be music. So whatever music appeals to the modern person becomes her/his listening palate, even if it contains scant health enrichment for humans when it is synthetic. Modern contrived electronic music promotion projects a preponderance of synthetic music sounds and products and also promotes fanciful and glossy music education. The mind is busy, but the psyche and body are not engaged in non-interactive music learning. The effect of music does not end with the conscious feeling that a fancied musical appetite has been humoured. Since music nourishes life, at least for old Africa, a quick comparative anecdote, African style, with modern food consumption is pertinent. Eko consumes artificially sweetened and coloured confectionery because his eyes and palate simply adore them, just as he simply loves carefree, cosy living. He indulges himself in the consumption of attractive, abundant and affordable confectionery. And he does not bother about what the confectionery and artificially sweetened and coloured drinks could be doing to his body. It does not matter. After all, there is no instant systemic reaction or rejection, especially when he does not consume amounts that cause instant diarrhoea. But some years later, Eko's teeth begin to decay, and there are other indications of systemic disorder, even at his young age. But of course the dentists and college doctors are at hand to replace his disabled teeth with glamorous, artificial gold teeth, if he can afford it. The doctors also barter his money with artificially coloured, plastic medicine that provide a temporary remedy while depositing the indigestible chemical coating of the curative substance in his system. The synthetic coating, together with the virtually alleviated ailment, ensures that the doctors and dentists remain Eko's constant partners for his money's worth. That is when the artificially sweetened food reveals what it has been doing to Eko, even if he does not wish to acknowledge that his ill health is the outcome of indulging in artificially sweetened food and his cosy lifestyle. So it is with modern scientific-technological living: glorious but disabling.

The anecdote illustrates our relationship with the musical arts. We know that we enjoy listening to certain types or genres or categories of music. We do not always care to know that music, equally, is affecting us beyond the auricular-cerebral sensations without our conscious awareness of what is happening. We do not know that musical sound psycho-physically could be helping or disabling the functioning of our human system, depending on whether we are consuming the healing energy of natural human music or the deadening energy of synthetic music sound. It is at the level of the psychic and physiological effect of the musical arts on the human person that the science and logic of indigenous structural conformations become central with regard to music for system management (body or societal). Old Africa is versed in the knowledge of potent sound energies. This knowledge guided the science and technology of constructing music instruments, the deportment of the body in dance, and the presentational strategies. These calculated procedures enabled the musical arts to effectively transact various societal affairs, as well as affect human perceptions, dispositions and physiological conditions.

The conceptualizations and practices of the musical arts in Africa were misperceived, misinterpreted and misrepresented. Aspects of the sonic and visual manifestations came to be flippantly appropriated and patronizingly promoted in the Euro-centric imagination. Modern technology has now insured that even modern, misguided African inheritors shamelessly abuse their cultural heritage to the point of self-condemnation and self-rejection. The essence of African musical arts remains innate in the sound and dance, even if no longer in the modes of production, presentation and experiencing.

African music in global education transformation

In over fifteen years of applying the indigenous philosophy, theory and practice of African ensemble music in contemporary workshop situations in various parts of the world, it is observed that:

Children, including non-African children, instinctively and naturally perform African instrumental music configurations without mental or behavioural inhibitions. The drums hold particular attraction, because they are congenial to play, while the sound energy entrances the psyche.

Non-African adults, whose minds have not become prejudiced or jaundiced about Africa and its mental-cultural products, also respond positively to African drum music. This happens after being enabled to transcend the initial mental inhibitions and modern insecurity about the body that possibly is derived from technological living and sensing, which limit body language. Capability to produce danceable music on the drum is instant and therapeutic, given a secure psychical-physical pulse. And when the neglected modern human body is revitalized by the most basic African dance comportments, participants are overwhelmed by the spiritual exuberance of body knowing. Thereafter, cathartic relaxation of mind and body occurs. Hence African drum music, particularly in ensemble playing, comprises strong psycho-physical therapy.

The following are possible positive outcomes for the modern person, child or adult, when the human values, pedagogic principles and ensemble performance imperatives of African musical arts are properly understood and sensitively rationalized into modern classroom education:

Performing African ensemble music inspires self-confidence. It is exhilarating to discover that one can create and perform music at the first encounter with an instrument without being subjected to years of self-isolated tutoring such as is demanded by the music of most other non-African cultures. There should normally be no fear or insecurity about the bogey of a mistake. Mistakes are absolutely human, and in the African logic of humanness, merely need to be pragmatically managed. African ensemble music principles do not condemn mistakes; it is expected that an unintentional error should rather be instantly transformed into a positive human experience. As a result, learning that adopts the indigenous pedagogical philosophy and principles is not a stressful experience. This does not imply that African musical arts celebrates mistakes; rather that a chance, incorrect occurrence is allowed communal accommodation, and must not attract rejection or injure the self-confidence of the perpetrator.

Self-discovery in creativity endears children to African musical arts. The basic philosophy is that every human person is innately creative and musically capable. Performance liberalizes opportunities to explore the personal creative intellect at any age, given the solid, ground-level support of collaborating others – the ensemble family. To create spontaneously contributes something fresh and original, and sparks a healthy mentality.

Sensitization of humanly felt emotions is a primary objective of the African musical arts. To perform with another person is to be sensitive to the person's human creative support as well as contribution – in mutual sharing of ego and respect. In ensemble performance situations intensive consciousness of the self in the context of the Others is coerced by the structural recommendations of part organization, as well as part relationships. The African musical arts ensemble milieu pools the peculiar energies, human and musical themes of participants and imbues communal sentiments and attributes/dispositions.

The holistic learning of the African musical arts system is a pedagogic route to the acquisition of knowledge of a broad spectrum of other academic disciplines. The musical arts learning site is a spiritually harmonized intellectual environment for engaging with knowledge areas:

- from civics to the old and true religion that is concerned with God-knowing – modern religions are concerned with God-appropriation
- from sociology to politics and noble diplomacy – modern diplomacy is systematic treachery, increasingly ignoble in intention and outcome
- from civics and ethics to the psychological management of society – proactive folksongs, folk tales and children's songs, also structural conformations of ensemble themes and interaction
- and from the medical sciences to the human sciences

At any level of capability every human person is enabled to access the many values of musical arts performance through participation. This is also the original human orientation of music, and remains a primary fundamental right exercised in humanly oriented music knowing. The group accommodates the distinctive energy of the individual; the individual develops within the pooled energy of the group. Effective African musical arts knowing commands flexibility. A participant is encouraged to explore the self in many capacities in the context of a musical production: as a leader, as a follower, as an important contributor, as a casual contributor. Every ensemble role/theme makes sense and has meaning, irrespective of how demanding, but can be incorporated into other themes if need be. And every person's contribution, no matter how seemingly insignificant, is as critical as the other part that may appear grand or highly visible. Structured ensemble roles then are interchangeable, subsumable and negotiable. This makes participation an education in acting a peculiar role in life while recognizing and accommodating the importance of all other differentiated actors playing life roles.

Making the small or compact creative element powerful and profound in composition is the forte of African music management of resources and energy. The developmental theory in African music prescribes creating prodigious effects with minimal creative resources. Hence African music themes may appear concise in sonic scope and thematic length, and yet in performance are manipulated to generate overwhelming kinetic energy and psychical impact. This is the creative principle of profundity in minimality (Nzewi, 1997).

Participation in performance, as well as experiencing music as a participant audience, engenders holistic health care. The learner as much as the expert undergoes psychical therapy derived from the sound and its production dynamics; the listener equally experiences automatic psychical therapy engineered by the affect on the mind, of the sonic-structural energy of human music. There is encouragement for the audience to articulate and act out the psychical affect, a participant role that is therapeutic, and a generative factor of creativity in a performance process.

Physical health vitalization is engendered for all because African mass music types make it easy for everybody to participate in movement and dance, irrespective of expertise or cultural background. Dancing to indigenous communal music is not at all demanding, once it is borne in mind that:

If you walk, you can dance;
If you dance, you will be healthy
If you are healthy, you can socialize
With sublime spiritual security.

African musical arts comprise a system that synergizes human, natural and metaphysical sciences. The literary study demands a broad-based disciplinary knowledge orientation and capability without prejudice to areas of intra-disciplinary specialization.

Rationalizing the uniqueness of African musical arts into global education transformation will then entail multi-faceted intellectual engagement that engenders a healthy mental disposition for learners. The contemporary micro-atomization of disciplinary specialization induces narrow-minded perception and performance of life that gives rise to intellectual insecurity – the isolationist mentality and schisms of assembly line scholarship. In a world that is producing many wizards suffering psychical disequilibrium, that is, geniuses who lack emotional harmony and humanely disposed spirituality, African musical arts offers remedial therapy.

Postscript

The rabid technological rat race that puts humanity in conflict has accelerated to a mind-boggling pace, contravening the speed limits of caution and safety. If the human planet would survive another fifty years of begging global human and environmental Armageddon, the world will do well to take on board the disaster-tempering wisdom that sustained old Africa for centuries of self-contained humane living and stable polity, that is, tempering group or egotistic ambitions and actions with making humans humane. The mission of discerning and managing Africa's unique science of musical energy and the human meaning of the musical arts could, in essence, start with reversing the Eurocentric paradigms concerning Africa, also the misrepresentations of the noble societal, human and environmental practices of Africa. The perjured interpretations of Africa remain deeply grafted on the mental processes and human aspirations of modern Africans, robbing them of intellectual confidence and mental identity with regard to posterity. The systematic mental disablement of Africans that started with colonial-religious contact is being consolidated by the continuation of deculturating curricula, methodological orientation and the overwhelming, exogenous knowledge content of cultural arts education. The outcome of discerning and systematically advancing/disseminating the unique nature and values of the African indigenous musical arts system will help to mediate the de-humanning mission of modern technology. Humane technology is essential.

What hope then, of managing uniqueness within systematic mental disorientation?

Colonialism intimidated, but did not conquer the African mind. Africa became conquered after gaining independence, only to become a true slave continent – mentally, politically, economically, religion-wise, educationally and social sub-culture-wise. And the African elite constitutes the fanatic slavish militants deployed to accomplish the global mission of vanquishing the human-intellectual merits and cultural essence that mark African identity.

When you abandon your cultural tone, rhythm and harmony, you will become the slave of those who cherish theirs.

Still we strive and sound – marginal voices in the bewildered continent.

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EFFECTIVE TECHNOLOGY FOR RECORDING AFRICAN INDIGENOUS MUSIC INSTRUMENTS

Odyke Nzewi

The recording of music works by African musicians coupled with the recording of indigenous African instruments has been going on since the early part of the 20th Century. Amongst the recorded works are the early studio recordings and field recordings made by early researchers in Africa. The earliest studio recordings include the 1930s 78 rpm recordings made on Rounder and Original Music labels (Juju Roots, Rounder 5017 and I.K. Diaro, Original Music).

Hugh Tracey's recordings of the 1930s are examples of early field recordings using analogue equipment. Over the years, there has been an evolvement of music recording technology. Huber and Runstein (1997:1) stated that, "over the history of recorded sound, the process of capturing sound and transforming it into a marketable product has radically changed". This change involves higher sampling rate, high quality digital sound, high quality affordable recording equipment and better quality microphones.

Over the past ten years, my involvement with running workshops and giving concerts internationally on a range of African indigenous instruments (membrane drums, the wooden slit drum and the quadruple bell) has made me aware of the increased rate at which African indigenous instruments, especially the single membrane drum, have been incorporated in the popular music culture of the world today. An example of such integration is "Argile", a popular music group of the early 1990s, based in Germany, who incorporated the *djembe* in a western pop music ensemble.

The use of these instruments in present-day popular music, suggests that more African indigenous instruments are making their way into the recording studio to co-exist with western musical instruments, as is evident in the works of artistes like Nigerian Fela Kuti (http://en.wikipedia.org/wiki/Fela_Kuti). This warrants that contemporary studies in African music should give attention to the effective recording of the sonic peculiarities and musical intentions of unique indigenous instruments.

Charry (1996:66) states that

> Worldwide, a mere handful of LP recordings was released up to the mid-1980s, most containing just a few selections of djembe playing ... since the late 1980s international interest in the djembe has taken an unprecedented turn. Well over a dozen CD recordings exclusively featuring djembe ensembles has been released in addition to as many recordings featuring the djembe in mixed ensembles.

Amongst these recordings are: Les Ballets Africains: *Heritage*, Doundoumba 92634-2 (1996); Mamady Keita: *Mogobalu,* Fonti Musicali, FMD 205 (1995); Mamodu Kante: *Les Tambours du Mali / Drums from Mali*, Playa Sound, PLS 65132 (1994); Yaya Dialo: *The Healing Drum*, Destiny recordings (1994); Soungalo Coulibaly: *Percussion and Songs from Mali,* Arion, ARN-64192 / Melodie, 09265 (1992); Youssou N'Dour: *The Lion*. Virgin, 7 91253 – 2 (1989).

As far back as the 1930s, Hugh Tracy made one of the most accomplished early recordings of indigenous African instruments. At that point, the equipment he used were some early field recording machines. Richard Dorsett notes that

> Tracey's recordings also document the history of recording machines used for remote fieldwork. Tracey's first, in the 1930s, involved a clockwork-powered machine that cut a groove in an aluminium disc. Not till much later did he attain stereo recording capability with a Nagra.[1] (http://www.rootsworld.com/reviews/tracey2.shtml)

Dorsett goes on to discuss the microphone technique used by Tracey, stating that

> His microphone technique was to seek out the sound he wanted, hand holding the microphone to capture a spontaneous field mix that comes through superbly on these recordings.

In discussing the technology used in the recording of field materials in their archive, the 'Digital Archive Project' of the Center for Ethnomusicology at Columbia University, states,

> Of course, archives such as ours hold—for the most part—recordings made with technologies that were primitive by modern standards. We curate recordings made on wax cylinders, aluminium discs, monophonic reel-to-reel recorders, stereo reel-to-reel recorders, stereo cassette recorders, digital audio tape recorders (DAT, a 16 bit/44.1 KHz stereo technology that is the current "gold standard" technology for field recording). (http://www.music.columbia.edu/%7Ececenter/CenterSite/digitalarchive.html)

This statement lists the different recording technologies that have been used over the years, from the early field recording technologies up to that of the present, modern, digital era.

Studio recordings, which have also been in existence since the early 20th century, mostly recorded popular music performers who used western music instruments. Amongst these are George William Aingo, Edmond Tagoe and Frank Essien, to mention a few (Templeton, 2003). The earliest recordings of African indigenous music instruments in a studio context emerged around the 1940s. These include works of artistes like Abibu Oluwa and his group with an ensemble of vocals, traditional one-string fiddle and indigenous percussion, and that of Ishaku Dan Zhabarumoh and his group, which featured a similar line-up, and was recorded in the same place, a few years before Oluwa (Templeton, 2003).

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[1] Portable sound recording equipment, first built in the early 1950s by the Kudelski Company, was popular amongst reporters in the 1950s.

Such recordings of African indigenous instruments have continued up until the current technological developments in which digitization is the norm. With the advent of affordable computer-based studio technologies, more modern recording studios are emerging throughout Africa, making it easier for artistes to record their works with better and cheaper recording equipment.

A number of popular African music styles incorporate both African indigenous instruments and modern western electronic instruments. These have become popular in Europe and the United States of America. Some of these music styles include "Makossa" and Juju Music. Makossa, which has its origin in the Cameroon, is based on indigenous dance music that has evolved into a sophisticated modern form in the hands of artistes such as Manu Dibango. Juju Music, a guitar-based music that was developed in Lagos (western Nigeria), mixes indigenous and neo-traditional African elements with the syncretic "palm wine" guitar styles and other elements, with artistes like Fela Kuti, Dele Ojo and King Sunny Ade, whose lastest release, "Odu", was nominated for a Grammy Award in 1999, in the category of "Best World Music Album" (http://www.digitalhit.com/grammy/41regworldpolk.shtml).

There also is a growing market within Africa for African traditional popular music styles that incorporate African indigenous musical instruments. Examples of these are the Shona *mbira* music ensembles of Zimbabwe (the *mbira* is regarded as the national instrument of the Shona and ensembles could consist of as many as four or five performers, each *mbira* having a different tonal range) and the Chopi Xylophone music ensembles from Mozambique.

Most of the artistes in this African traditional popular music category usually start out in public performance ensemble groups and proceed to make studio recordings for commercial and wider distribution purposes as their music becomes popular. In most cases, the instruments that are used usually are not electronically amplified for public performances, since their audiences generally consist of members of the direct community who have gathered for the event at the place where the musicians are to perform. If needed, the lead vocalist would use a microphone, so that his voice is not drowned by the other instruments in the ensemble.

African indigenous musical instruments originally built for live performances have their own natural acoustic "amplification" to suit the environment. An example of such an instrument with natural acoustic amplification is the marimba, which usually has long gourds serving to amplify the sound, attached to the underside of the instrument below each note (Levine 2005: 28-9). In other words, indigenous music instruments did not need electronic amplification because they were used within a parameter that was covered by the acoustic amplification of the instruments. Likewise, there was previously no need to capture the musical sound for any form of storage or distribution in the indigenous African environment, since the artistes would normally move from place to place in order to give live performances.

Most indigenous African music instruments are constructed with traditional instrument technology that retains the raw timbre of the instrumental sound, which is achieved by the rough finish in the construction of the instruments. This results in the instrument exhibiting some raw or cluster harmonics when played (meaning that the instruments do not have a definite clear and distinguishable pitch). The pitch quality therefore cannot be said to be pure because of the overtones. An example is the inside shell of the single membrane drum, which is usually rough textured. Cluster harmonics by the rationalization of the indigenous science of musical sound, were intended for health purposes – to massage sensitive body organs (M. Nzewi, 2005).

In discussing effective modern recording of African music, one has to consider the fact that the technological design and construction materials of African indigenous music instruments, provide a level of amplification suited to any given performance environment in the indigenous community context.

Most western instruments, for which modern recording technology is designed, unlike African indigenous music instruments, now have electronic equivalents of their acoustic counterparts. In some cases, special pick-up microphones have been developed for the electronic amplification of some acoustic instruments, like the acoustic guitar. The challenge in effectively recording the acoustic peculiarities of indigenous music instruments is how to use available technology to capture the raw, natural timbres and cluster harmonics of some African melorhythmic instruments, such as the single membrane drums with their deliberately rough-textured resonant shells, the wooden slit drums, the single bow and the cast iron tuned quadruple bells.

During a study of the construction and playing technique of the cast iron tuned quadruple bell orchestra (O. Nzewi, 2000) with mother musicians in Nigeria, there was a slight difference in sound quality between the live performance and the recorded samples. A modern digital audiotape (DAT) recorder, with a good quality field stereo microphone had been used for the recordings. On playback, the recording seemed to lack some of the "intonation" and sound effects that characterized the tonal sonority of the instrument.

The factors attributing to this could partly be that the recording environment was not isolated, resulting in a lot of interference caused by environmental noise. As much as no scientific technique was used to determine what was lost in terms of sound quality of the recorded instrument, the recorded material definitely lacked the tone colour evident in the live performance. This rumination has to do with the need to research how best to use modern recording technology to capture the unique sound qualities and extra-musical resonance of the sound of melorhythmic[2] (Nzewi, 1974) indigenous African music instruments. Such research will focus on the membranophones (varieties of African membrane drums) and idiophones (species of slit-wooden drums). Metallophones such as the *mbira* and the quadruple bell that share similar cluster harmonics with the drums all need to be sampled.

Attempts are being made by music instrument factories in Europe and America to produce African musical instruments with modern precision technology and using synthetic materials and specially treated wood and metals. It is my opinion that high precision technology will, in most cases, eliminate the "raw" harmonics and soothing energies that the traditionally made instruments possess. The African music instrument builders in tradition have culturally valid knowledge of the inherent sonic parameters and what constitutes a health imbuing sound.

It is necessary to note that factory-produced models lack the unique vibrancy culturally rationalized for the traditional prototypes. This is partly due to the fact that the factory-produced models are in most cases made for amateurs and student players. They are cheaper

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[2] Deriving a played rhythmic essence melodically.

and lack the genuine hand-made qualities and detailed construction expertise (which comes from years of hands-on experience) of the models made for professionals by the African expert traditional instrument builders.

This must account for professional drummers, for instance, insisting on sourcing their performance instruments from the traditional instrument builders in Africa, rather than from the factory-made stock in Europe and America. It is necessary to attempt to retain the cluster harmonics and raw (natural) timbre in recordings, as they fulfil extra-musical objectives in the indigenous conceptualization and application of the sonic qualities and structures of music.

What should be of concern in the modern technology equation is how to ensure that the use of indigenous music instruments in professional music practices retain the original human intentions that informed the indigenous science and technology underlying the construction of the music instruments. The fact that there is a meticulous tuning routine during construction and every performance occasion, as observed of traditional expert instrument builders and performers respectively (Nzewi 2000:28), attests to the fact that the determination of the sound qualities of the indigenous instruments are not random. There is an authentic scientific base for the sonic character and healing potency of the indigenous instruments. As such, the integrity of African science and the humanistic intentions of musical instruments should not be compromised in recordings for lack of understanding of their musical and extra-musical merit.

Moreover, it is proper for the advancement of African music genius, to retain the health potency of music instruments that have been tested over generations of experimentation and advancement in indigenous knowledge systems. Such extra-musical considerations pose a challenge in researching enhanced recording of African indigenous instrumental music with modern digital sound recording equipment. This will improve the quality and effect of instrumental music recorded for commercial purposes, especially since more African composers are increasingly opting to include indigenous music instruments in modern compositions, performances and recordings.

The growing market for indigenous African music in the world music milieu has resulted in more artists incorporating indigenous African instruments in their recordings for popular music recordings, movie soundtracks, advertisements and jingles. There is need, therefore, to understand the sound parameters, frequency ranges and the formants (the relative harmonic and resonance frequencies that give an instrument its specific character) of the health-imbuing instruments, in order to find the most effective way to capture the sound, without losing the natural timbre.

Studies in appropriate recording technology of African indigenous music instruments will investigate the materials and building technology that determine the peculiar tonal characteristics of each instrument. The frequency spectrum of the instruments will be determined through subsequent scientific analysis.

Experimental recordings made to exploit the use of available microphones of different makes and polar patterns will be aimed at determining which microphones will retain as much as possible of the peculiar sonic attributes of these instruments.

PART 6

POSTSCRIPT

14. BACKDROP TO MUSIC AND HEALING IN INDIGENOUS AFRICAN SOCIETY 285

BACKDROP TO MUSIC AND HEALING IN INDIGENOUS AFRICAN SOCIETY

Science fundamentally is the methodical production of intuition. In the process thereof, tests are conducted, and discoveries are consolidated through a formula for replication and mass application. However, no scientific result is a hundred percent successful. Flaws or errors that occur in the course of a scientific experiment or the application of results necessitate further intuition-sparked searching for solutions. Scientifically produced knowledge then updates, generates rip-off genius, and never ends. Here we immediately situate the African indigenous knowledge in curative medicine as having always been a methodical, scientific process. Healing the sick in indigenous Africa is an art that translates intuition into methodical investigation of nature, the active properties of the material world, the working of the human body, and the harnessing of intangible energies. The objective is to restore psychic harmony as well as physical normalcy in a diseased norm of nature, the human person or the metaphysical energies that impact upon life. Indigenous Africa recognizes that when the environment is sick, diseases become prevalent; and when such diseased material or a diseased spiritual environment is rehabilitated, human health becomes secure.

Science is also the acumen to understand the nature of a problem, and thereby design a systematic mechanism for either preventing its occurrence or neutralizing its effect in the human sphere. Here, we again immediately position the science of preventive and palliative medicine in indigenous Africa.

When any person in any place, and at any time, determines the nature of an ailment, and proceeds to do research, experiment, produce, test, and prescribe an effective remedy for it, a cycle of medical science is accomplished. Healing is accomplished. But the modern world has become beset with the syndrome of hegemony over knowledge, which produces religious, economic, political and scholarship crises, as well as prejudices. If the sick are cured, do the method and material for the healing conform to a specific dogma of scientific procedure? Healing in African indigenous knowledge practices is a medicinal, religious, social and musical theatre procedure, especially in cases of serious illness and epidemics. And because healing in Africa manifests overt religious practices, the modern scholarship penchant for severe isolation of logically integrated disciplinary tracks tends to dismiss or to blindly deny the scientific base.

The discriminatory practices arising from contemporary scholarship politics, as well as the indices for identifying genius, are artificial. Otherwise, how should the person who applies a means, incontrovertibly scientific, to heal a sick person, be classified in terms of recognizing and solving a health problem: a medical doctor, a healer, a herbalist, or a wizard/witch? How should Jesus Christ, for persons who subscribe to the Christian religion, be categorized in the modern knowledge discourse: a word-healer, a spiritualist, a medical doctor, a shaman, an energy-healer, or a witch doctor? The answer to what a person who heals the sick should be called, considering the modern scholarship politics, would then appear to abide in the arrogation of human categories: the discriminatory artificial colour of a common human capability.

The African knowledge of sickness

When the group spirit is polluted, the minds of individuals are affected, the human sphere becomes sick, and psychosis prevails, as is increasingly evident in contemporary global experience.

When the body is sick, the animating spirit becomes indisposed and the human sphere inevitably becomes affected.

The old African world thrived on a balance of the physical and the intangible. In other words there was mutual dependence between the physical world and the active immaterial or supernatural forces. Or, further, African indigenous peoples survived because of the ability to harmonize the religious and the secular, the spiritual and the mundane, and the intangible and the material realities. The human person as such possesses and is animated by both the profane and the spiritual ego in symbiotic existence. The disease or malfunctioning of the one impairs the stability or efficacy of the other, and thereby the health of the whole. The indigenous African thus tackled the cure of the sick holistically: healing the ego that manifests tangible ailment entailed simultaneously healing the co-acting ego that has become sympathetically indisposed. The process of properly curing a physically ill person in African medical practice then compels treating the person's psyche or spiritual wellbeing as well as the physiological. When herbs fail, at least heal the spirit.

The indigenous African concept of illness recognizes natural and supernatural causes, ordinarily co-acting. Ill health could become manifest in malfunctioning physiology, mental-spiritual disorder or unusual external misfortune. Illness could be self-generated (psychosomatic), other-engineered, congenital or caused by foreign agents.

Sickness is not always diagnosed as the malfunctioning of body parts or organs in isolation, even though the seat of the sickness could be located in a body part – external or internal. Sickness could be a sign for something else, positive or injurious, which is impending. When such a sign is mistaken as mere physiological disorder, or when it is ignored and unattended to, the person harbouring the sign could suffer permanent injury, usually mental.

In some African cultures, a person who will eventually become a healer is supernaturally selected through signs. The signs, often related to strange behaviour or physiological ill health, could manifest irrespective of age and gender. When diagnosed, preparing or capacitating the person to become a healer could entail the medical-musical theatre of "opening of the inner eyes" (ability to perceive beyond the commonly visible and palpable) or the "reception of extraordinary communications" (from supernormal forces). When a sign identifies a person, that person must be “purified” or empowered to become a healer. She/he then becomes capable of diagnostic skill and determines curative elements through scientific procedure or transcendental sensitization. Hence there are induction ceremonies, often locally discussed as “capturing the spirit” or “embodying the ancestral spirit-guide”.

In the community-structured African socio-political system, the indisposition of an individual generates various levels of conflicts: conflict within the sufferer, conflict within the family and compound unit, conflict within the entire geo-political community. The conflict could have social, economic or religious dimensions. As such, the suffering of an individual affects the wellbeing of many others, and would compel group empathy and support in seeking a remedy. The community is concerned with avoiding the incidence of illness of any category, and to manage or contain incidents of illness as a group, even though there are specialist healers. It is because one individual’s illness could impinge on the normal functioning of an entire community that African health practice places a premium on preventive health measures. Preventive health includes scheduled and mandatory environmental hygiene and cleansing; avoidance rites to ward off unfavourable forces (human and of spirit mien); constant musical arts theatre that coerces mass participation; annual music drama to regenerate communal spirit (new-year rites) by community groups and compound hygiene.

The process of healing the sick, which involves the restoration of the psychic health of the sufferer as well as that of the community, is structured and systematic. It often employs contextualizing the community in ritual-theatrical dimension, in order to also heal the community psyche while healing the sick. The active, supportive involvement of the community boosts the life energy of the sick. A stable psychological condition is thus generated for the specialist healer to undertake the specialized process of physical or metaphysical medication.

Management of health problems has systematic principles in Africa. In some societies, practically everybody is brought up to acquire knowledge of the common herbs and the procedures for first aid, as well as self-medication for minor ailments. The recognized specialists handle various other kinds of cures according to specialization. A most fundamental health management strategy is human support in all its forms, from acceptance and accommodation to empathy, care and encouragement of the sick. The social structures and basic human obligations in African family and community living ensures that physical or mental disablement, including incapacitation through old age, does not necessitate the physical and emotional isolation of the disadvantaged individual. As such, a disabled individual is psychologically integrated into family and community, and assisted to live as normal a life as possible within the physical/mental limitations of the handicap. The ill or handicapped person is encouraged to participate in family as well as community life, without prejudice, complex or discrimination. Such a person receives support, not pity, and physical disability is sometimes socialized through musical and non-musical plays.

Physical and emotional isolation of the mentally or physically disabled, including the seclusion of the aged, which could induce a permanent psyche of abnormality and societal rejection in the sick person, are obviated through musical arts integration. In this regard, no person (healthy or sick) in a community, regardless of capability, can afford to be left out when an open, communal musical arts theatre event takes place.

Music[1] in healing

There was, and in some cultures still is, mass musical arts healing of group mental stresses. This could be incidental (dispersing the daily stresses of subsistence living), cumulative (the purgation of the collective pollution of the human sphere over a period of time – commonly an annual event), and regenerating (re-energizing the communal as well as individual psyche). There also is musical arts healing of the physiological/mental disability of an individual. Music is central in every instance of healing/purgation in indigenous Africa. Preventive medi-care, which is strong in the African health consciousness, is commonly and routinely effected and enforced with the use of musical arts theatre. This would include the musical arts for the staging of emotions – personal, gender or age (Nzewi, 1999) – which are constant psychotherapeutic measures.

Music in indigenous Africa is the science of being; the art of healthy living. Music is the intangible resonance of which the human body and soul are composed. The human body is the quintessential sound instrument; the human soul is the ethereal melody. A matching of human souls is the foundation of African harmonic thought and sound. Musical harmony is the consonance of complementary inter-dependent melodies and timbres (individualities) – vocal or instrumental. Dissonance occurs when independent melodies or souls or tone/pitch levels fail to harmonize in accord with a culture's normative idioms of interaction in life and music. Complementation of souls or the consonance of matching melodies generates a healthy resonance – a healing energy. What constitutes dissonance is culturally determined, not universally. Strategic dissonance of component parts or elements of a music event could be prescribed by a non-musical intention, which could be healing. Dissonance, whether of souls or co-sounding melodies/pitch levels/tone levels/timbres, arouses disquietude, a disruption of composure, which then compels a need to resolve the incompatibility. Otherwise, a state of disrupted harmony or accord would prevail, and could become unpleasant or injurious.

The African science of applying music as a health cure relies on acute understanding of the energy properties produced by various music instruments and the sonic constructs that would engage with dissonant tissue energies to restore the normal resonance of life energy in human organs. The indigenous African knows and applies music as energy, an effectual intangible force that also generates aesthetic appeal. Hence music is conceived, structurally conformed, and staged for purposes beyond, but not excluding, artistic-aesthetic entertainment.

The resonance of music as movement, whether of the sound or of stylized body rhythm/motion, vibrates the body tissue or soul energy. Where the tissue resonance is out of synchrony with that of the music, a state of conflict is generated. This confrontation could initially aggravate the feeling of ill health. When the energy of music is sustained with variations (intensity of vibration) as needed, the bombardment of tonal frequencies/energies could distress the infecting organism or dis-tuned state of being. The bad energy that disables normal tissue or soul resonance could eventually be stressed and dispelled. At the resolution of conflict, the embattled human body or soul needs to be further re-tuned to normalcy through the agency of music. The music healer knows how to generate the appropriate sonic energy for tackling the nature of an illness. This will include knowledge of the instrumental timbre and tone, ensemble texture, the structural configurations of potent themes and form, as well as the individuality of the sick person. Diallo states that "the musician needs to create a dialogue between the sounds he produces and the responses of the person he is treating" (1989:160). This assumes that the sick person is psychically tolerant, through enculturation or acculturation, to the compositional norms of the music that is used.

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[1] The term music here implies the musical arts theatre of the structured musical sound, dance, dramatic arts and plastic performance arts.

The African science of musical sound in healing prescribes raw (natural) harmonics that generate more healing resonance than refined or synthetic harmonics. Drums (of animal skin and wooden/clay/calabash shell), animal/vegetable wind instruments, and robust string/metal (cast iron/bronze) instruments are rich in healing harmonics. They are commonly preferred for playing healing music.

In African medi-cure practice, music, particularly, is researched for dealing with mental/spiritual sicknesses. In other circumstances, music engineers and sustains the mental-physical state that is requisite for the administration of physiological cure. Music convenes the community participation that, in turn, musters the spiritual energy of the sick person to recover and rejoin a supportive human fold. When the will is strong, the body is better in tune to fight injurious organisms.

Potent musical constructs are critical in healing music situations. Hence producing aleatory or unsuitable musical sounds could marginally act as diversion or palliative, but cannot effect or induce healing. The healing energy of music derives from distinctive structural conformations – melodic/melorhythmic/textural/formal structures. The nature of the illness or disorder will recommend the thematic development theory that will be appropriate. Strict repetition of a theme could, for instance, generate cumulative affect. Otherwise, repetition of a theme is not the norm in the compositional theory of African music. Elsewhere (Nzewi, 1997: 59-67) we have argued the philosophical-psychological rationalization of repetition in African music, if and when, indeed, actual repetition is rationalized. Dance, drama, visual/plastic props, including numerology and sign reading (of the patterns of thrown, and thereby, energized bones/seeds/sticks/stone) are of strong import in diagnosis and effecting healing. The theatre of medicine is a science that involves musical arts as a healing agent in indigenous Africa.

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AUDIO MUSIC ILLUSTRATION AND SAMPLES

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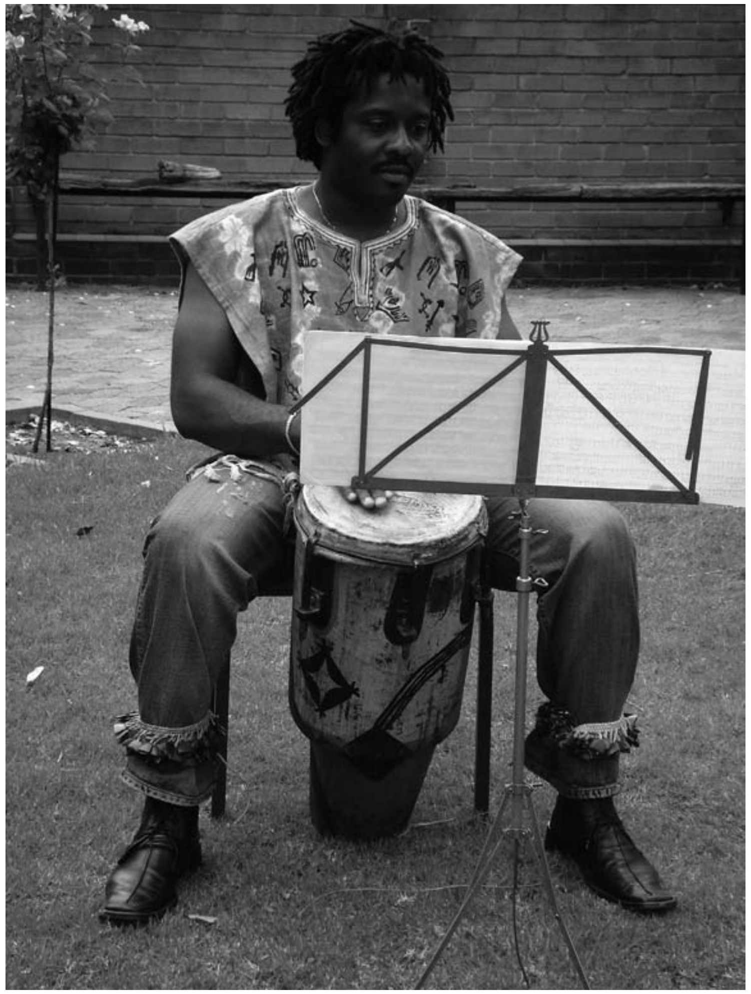
Tracks

1. Four flute tunes by Katsuba Nwongolo. (*On the edge of the Ituri forest*. Butembo, Beni district, Nande, Congo, 1952. SWP 009/HP03, Track 12.) See Chapter
2. Likembe (finger piano) tune by Daniel Ngaimoko. (*On the edge of the Ituri forest*. Nande, 1952. SWP 099/HP03, Track 10 item 2)
3. Akontaiba by Mulobo Maswa on Ndere notched flute. (From: *Music of Africa series 24, Uganda 1*. The court of the Kyabazinga of Busoga, early 1950s. CDMOA24 Track 8)
4. Ngorombe by Saini Madera (playing two drums) with 2 other accompaniment drummers (*Music of Africa series 29*: *Musical instruments 3, Drums 1*. Sena/Tonga, Zimbabwe. CDMOA29 Track 5)
5. Drum message by Kazadi Celestin playing a lit wooden drum. (*Hanyok and Luba*. Congo, 1957. SWP 011 Track 6.)
6. Rwakanembe with Makondere gourd horns by Abanyayala Royal Band led by Bulasio Araya. (*Music of Africa series 30: Musical instruments 4, Flute & Horns*. Kitali, Hoima, Buyoro District, Uganda. CDMOA30 Track 14.)
7. Mkazi wa mulomo (The talkertive woman) by Lonesi Chewane & Joni Hetara, two boys aged about 12 years. (*The music of Africa series 31: Music instruments 5, Xylophones*. Katunga, Chikwakwa District, Malawi. CDMOA31 Track 6)
8. Hinganyengisa Masingita (Listen to the mysteries), Mzeno movement of the *Mgodo* orchestra dance by Katini weNyamombe and five players on the *Timbila*, Chopi xylophones. (*The music of Africa series 31: Music instruments 5, Xylophones*. Zavala, Mozambique. CDMOA31 Track 15)
9. Kemai, by Kankolongo Alidor and Kayoka Ladislas playing chisanji (finger piano) duo. (*Hanyok and Luba*, Kandakanda, Congo, 1952. SWP 011 Tracks 17)
10. Lumpungu, by Kankolongo Alidor and Kayoka Ladislas playing chisanji (finger piano) duo, (Hanyok and Luba, Kandakanda, Congo, 1952. SWP 011 Track 18)
11. *Ukom* music of the Igbo. Field recording by Meki Nzewi 1976. Two pieces from the vast repertory of the 6th Compartment - the last, celebration movement of the event performance form of *Ukom* music. The recording starts with a tuning prelude, capturing the normative social chitchat that often marks indigenous performance environment.
12. *Ogene Anuka*, quadruple bell music duo by Odyke Nzewi & Chimdi Nzewi.

A CONTEMPORARY STUDY OF MUSICAL ARTS
Informed by African indigenous knowledge systems

VOLUME 5: Theory and practice of modern African classical drum music

BOOK 1: Concert drum solos and drummistic piano solos



Meki Nzewi & Odyke Nzewi

Ciimda series

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Volume 5: Theory and practice of modern African classical drum music
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This volume is dedicated to Israel Anyahuru, my mentor,
musical spirit guide and friend. – Meki Nzewi

CONTENTS

A CONTEMPORARY STUDY OF MUSICAL ARTS I

FOREWORD IV

THEORY AND PRACTICE OF MODERN AFRICAN CLASSICAL DRUMMING 1
The drum 1
The bells 3
String instruments 3
Rattles and shakers 4
The finger piano 4
Panpipes 4

CONCERT, EDUCATION AND HUMANIZING OBJECTIVES – THEORY AND PRACTICE 6
Rationalizing advancement 6
The psychological basis of African drum ensemble music 6
Advancement initiatives 7
Philosophy and theory of idiomatic categories in ensemble music creativity 9
Objectives of modern classical drum music 10
Oral solo drumming 10

ENSEMBLE DRUM MUSIC 12
Classroom education in the African musical arts 12
Applied drum ensemble play-shopping 12
General 14

THE WRITTEN CLASSICAL CONCERT GENRE 16
Drum notation 16
Classical drumming exercises 17

CONCERT DRUM SOLOS AND DRUMMISTIC PIANO SOLOS 20
Drum solos 20
  New Voice for Old Sound No. 2 *Hop Along* (Igba drum solo) 21
  Ngedegwum 26
  Oso na Ije 29
  Onyedimma 35
  Akasa Dance 38
  Egwu n' Amu 43
Drummistic piano solos 46
  Omaledo 46
  Intermezzo: "Searching No. 2" 50
  Intermission – Music: Searching No. 3 54

FOREWORD

> *The inventor of the bomb is idolized, a fantastic human hero*
> *The designer of a wheelchair is taken for granted, another ordinary human*
> *The bomb explodes, killing masses, maiming surviving few*
> *The wheelchair provides human support for the maimed survivors*
> *A sensible human world INDEED!*
> *HUMPH! What has this got to do with the musical arts?*

The typical African open-ended membrane drum is your soul mate. It is easy to communicate and relate to. It tunes your spirit and soothes your moods. It facilitates your bonding relationship with others. It massages your sensitive organs. It absorbs your strokes, and does not tell you what you do not want to hear. It regenerates your spiritual wellness and psychical health.

The drum is a commonly used instrument of musical arts practice all over Africa, which, over the ages, has captured global attention. The why and how of the African drum and the epistemology of drum music conceptualizations that compel such fascination, however, remain insufficiently explored.

There are many indigenous drumming traditions in Africa, and all share common, fundamental theoretical and technological principles. Every drum type or species, and its ensemble music theory, serve a specific objective in the culture of origin. The basic theoretical and scientific principles informing African drum-based music, however, manifest cultural peculiarities that are environmentally and historically determined. The variations in performance technique and tonal/sonic manipulation are derived from the technology as well as the sonic rationalizations that accomplish the utilitarian deployment of a drum or drum music type in a culture. The more technically and compositionally complex conceptualizations, such as those for the tuned drum rows – *ese*, *ukom* and *mgba* of the Igbo of Nigeria (Nzewi, 1977), the *entenga* and *namaddu* of Buganda, Busoga, Bugwere and Langa of Uganda (Wachsmann, 1965) – are rare and not under consideration here, in spite of modern notation symbols and classical concert compositional idioms having been developed for the Igbo drum row species (Nzewi, ibid).

The primary commitment during our years of research and advancement studies regarding African indigenous drum music conceptualizations and practices has been to discern the common philosophical, theoretical and scientific fundamentals, and to advance these for contemporary classroom education, modern literary concert performances, specialized group- or personal-therapy applications and other socialization as well as creative utilizations. We have designed a modern African classical drumming style that captures and updates the basic technical, creative and performance principles that underpin various cultural performance practices and compositional idioms. The theory and technique of modern African classical drumming thus imparts the generic principles of African drum music creativity, performance and humanistic deployment. A competent modern classical drummer trained in the written genre becomes automatically skilled to perform the oral genre, style and type of any African culture after brief orientation. That is because standard oral procedure is central to our training in drum literacy skill. A person who has already acquired classical music literacy can easily acquire the skill to perform music written for the drum or any other indigenous melorhythmic instrument. On the other hand, a competent performer of any particular style or type of African drum music cannot perform the written genre or easily perform other cultural drumming styles without the generic literacy skill having been acquired.

Some indigenous drum music styles and types in Africa are classical in their respective indigenous philosophical, theoretical and methodological formulations. We use the term classical in the sense of developing through a systematic approach to creativity that results in standardized theoretical and performance procedures such as mark indigenous musical arts types basic to utilitarian intentions. The indigenous conceptual and contextual imperatives inform the theory of structures and performance practice in the modern classical African drum music style specifically designed for contemporary contexts of concerts, classroom creativity and performance education, as well as applied **play-shopping.** [1] This volume provides essential expositions that introduce samples of our modern classical repertory. The philosophical and theoretical insights will guide a scholar, performer, teacher, learner, general practitioner/enthusiast or self-therapist who wishes to engage in African drum music practice with intellectual enlightenment. The discourse that prefaces the written compositions for each of the three series is virtually the same. Supplementary explication specific to a modern classical drum music category is provided as appropriate for the particular series. The texts provide epistemological grounding for cognitively appreciating the indigenous conceptualizations and configurations that inform the modern classical compositions and contemporary human applications. Volume 5 Book 3 on intercultural concert ensembles, basic to drum music theory has an appendix that samples the written testimony of music students brought up in the European classical music tradition, and who were introduced to African modern classical drumming in their first year at the Department of Music, University of Pretoria, South Africa. [2]

The written compositions in the three concert categories exemplify the imperative literacy procedure for contemporary advancement rationalizations. The theoretical procedures and compositional techniques are therefore markedly African indigenous, and only marginally derive from any period or style of European classical music theory. The compositions are grouped for publication in the following three categories:

Volume 5 Book 1 – Drum solos and drummistic piano solos
Volume 5 Book 2 – Concert duos (drum and voice/woodwind/horns)
Volume 5 Book 3 – Intercultural concert ensembles

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[1] We prefer the term, **play-shop** to what is commonly termed **workshop** because it conveys our approach, which is derived from the original intentions, rationalized into the indigenous African concept of making music together: playful interactions that negotiate (shopping for) communal dispositions and salubrious spirituality while gaining knowledge. 'Workshop' evokes different attitudinal orientations.

[2] The reader of the three series in this volume may find it more intellectually illuminating and culturally enlightening to read the testimonies in the appendix to Volume 3 before proceeding with the introductory text. They are sampled narrative accounts of the experiences and reflections of first-year music students who completed the one-semester African music module "Introduction to African music" at the Music Department, University of Pretoria, South Africa. The educational methodology applied in the class prioritizes gaining intellectual insight through practically experiencing philosophy and theory.

THEORY AND PRACTICE OF MODERN AFRICAN CLASSICAL DRUMMING

The mother drummer quips to his audience: "Do you hear what the drum is saying?"

We start with a brief introduction to some African musical instruments:

The drum

- The drum from all over Africa can be discussed musically as an instrument that produces two or more primary levels of tone (not definite pitch). As such, the African drum is normally used as a singing or talking musical instrument.
- Indigenous drum technology carefully selects researched material components. Not all drums have a skin membrane as a component material part. Thus there are membrane or skin drums, wooden slit drums, calabash drums, clay bowl drums, and water pot drums.
- The wooden slit drum is carved out of logs of wood, and has two lips that produce different tone levels. African languages are tonal, and the musical interval between the two lips of a slit drum quite often approximates the primary speech tones of the culture group that owns it. The hollow in a slit drum provides the resonating chamber. Messages within a community or between linguistically homologous communities in indigenous African societies were coded and communicated by means of slit drums. Hence the slit drum is a surrogate language communication instrument, and the archetypal telegraphic instrument that relies on the tones and the rhythm of language.
- The calabash drum made of a single material could be a hemispherical calabash shell. Some cultures immerse the rim of a hemispherical calabash shell in a bowl of water for enhanced mellow resonance. The top and sides of the calabash are beaten with sticks or with the hand. The hollow enclosed between the empty calabash shell and the water is the resonating chamber. Another rare species of drum is a completely round calabash with a round mouth (sound opening), which bounces on a hard surface when beaten.
- The water pot drum is of two types. The type specifically conceived as a musical instrument has an opening at the base of the neck in addition to the mouth atop the neck of a normal water pot. Beaten with the palms of the hands, the manipulation of the side and top openings produces drum tunes. The other type is a large, ordinary water pot played with felt to produce a booming bass tone. This type is normally used as a pulse-marking instrument that keeps the regulatory beat that focuses the structurally differentiated layers of a typical indigenous music ensemble texture. Playing technique (open and closed strokes) produces two variant shades of the only available tone level.
- The membrane drum is of two primary types: the single membrane drum and the double membrane drum. The single membrane drum could have a mortar-shell (closed bottom) or open-ended wooden frame. The wooden frame of a double membrane drum proper must be hollow from one end to the other. Both sides are then covered with skin. There is a wide variety of both single membrane and double membrane drums with respect to shape, size, and material of shell. The hollow shell of a membrane drum could be carved out of wood, made of clay or of a large hemispherical gourd.
- Depending on the size and the construction of a drum, it could be played by stationary or mobile musicians.
- Open-ended membrane drums need to have the open end totally or partially open in order to produce the requisite quality of sound of the African drum. Hence some large, long-bodied drums that cannot be carried about by the drummer during performances are played slanted, supported by wooden sticks or the performer's body in order to have the open end slightly open. When a large, long-bodied membrane drum is played standing with the open end flat on the ground, only one muffled primary tone is possible unless there is a sound opening somewhere on the drum shell. Otherwise, open-ended membrane drums normally produce at least two distinct primary tone levels.
- The cultural area as well as the type of drum recommends whether a drum is played with sticks, hands, one stick and one hand or two hands and the heel of one foot, in which instance the drummer sits on the drum. Friction drums also occur.
- The membrane could be fixed to a drumhead by means of vegetable or skin thongs in a variety of techniques, or with wooden pegs driven through the skin into the side of the drumhead. In other instances, natural gummy saps commonly of vegetable origin could be used to gum the skin around the drumhead.
- A drum, depending on the species and size, could be played standing, sitting on the ground or on top of the drum, with the drum trapped between the legs/thighs or trapped between the armpit and body, particularly the hourglass tension drums, or hung over the shoulder. Very large drums would be carried on the head or shoulder by one person and played by another while the performance is travelling. Other types could be tied to the waist above the ground by means of a strap, and played while standing.
- The primary high tone level on a drum is an open stroke that is produced when the rim of the membrane is tapped or struck with the fingers. The primary low sound is an open stroke produced when the membrane surface is beaten towards the centre with the cupped or flat palm, as long as the base of the palm hits the skin. A sharp, held slap with stiff fingers at the rim also produces a primary tone level. Held strokes at the rim or centre produce secondary, muted tone qualities. Drums can produce glissando effects with a rising tone or a descending tone when rapidly stroked, while the base of a palm or a finger is pressed down and slid along the skin surface from the rim to the centre and vice versa.
- The African drum is a subtle melodic instrument. Tunes played on drums are created by the sensitive manipulation of the three primary levels of tone, as well as the secondary muted shades of tone possible on a drum species. This is comparable to combining primary tone levels and secondary tonal inflexions for semantic articulation of the syllables of a language in verbal speech. Hence the African drum of any species is a melorhythmic instrument, and is definitely not conceived of or performed as a percussion instrument. A melorhythmic instrument then plays musical themes that could easily be reproduced by the human voice as melodies that capture the

fundamental pitch-equivalents of the tone levels. The drum "sings" or "talks" when a rhythm structure is produced with a combination of the primary and secondary tone levels. Drum singing/talking is used as an effective pedagogic device in indigenous instrumental music education – mnemonic pedagogy. The drum may be deployed musically to produce percussive effects when a purely rhythmic pattern is played at only one tone level. The double-ended hourglass drum can produce a tonal range of about an octave. The smaller species of mortar-shell drums, such as the component drums of drum row instruments, produce only one primary pitch level with secondary shades of tone, depending on the striking technique. Tuned drum rows play melodies based on the scale of a culture's tone row system, and range from four to as many as ten component pitch-graded drums.

- The drum, basically, is a form of language simulation and communication technology. Drum signalling, which was common in Africa, is the prototype, rudimentary telegraphy. The idea of transmitting messages over distances by means of sound codes is an original African invention, basic to African musical technology and the science of sound. Knowledge of the coding indices (the tone levels and rhythm of a tonal language, as well as the provenance or context of the sound production) enabled cognitive persons to decode the messages.
- The drum equally is used as a surrogate speech instrument. In some African cultures, the drum instantly engages in a conversation with a speaking human (human verbal-instrumental voice dialogue), or transmits instructions or messages to designated persons within the context of a performance. When deployed musically, the voice of the drum, like the singing/reciting human voice, is revered as an indisputable spirit voice. Hence what the drum or an indigenous musician declared in music was regarded as a supra-normal message or command that had to be obeyed. Hence also, indigenous musicians specializing in the utilitarian music types were sacrosanct, inviolable, and enjoyed the status and respect accorded to religious priests in musical arts performance circumstances. Spoken words can lie and betray; indigenous music and dance are frank divine communications that reveal.
- In most cultures, drums may be used in pairs of different sizes and thereby provide primary tone levels played by different performers in music ensembles. One drum is designated as female, the other male. Most African cultures regard the larger drum of a pair as female. The female drum of a pair has a lower, more commanding tone and would normally play the ensemble role of the mother instrument that takes major solos and also talks. When drums are paired, the phrases or fragments played on the female and male drums in combination would generally complement one another to produce a single primary ensemble theme. Otherwise, the male acts as the support for the female playing the prominent or "mother" instrument role. In African indigenous ensembles, the instrumentation and structural rationalization of ensemble parts are commonly conceptualized to reflect the roles played by members of a typical African family. The drum ensemble therefore is structured like a normal human family in which the woman traditionally is the manager of the family. In some – not many – cultures the male-female designation is reversed for philosophical or psychological reasons. In some other cultures, three to four drums played by different performers could constitute the key instruments in a drum music ensemble.
- African musical instruments, including most drums, are carefully tuned during construction, and fine tuned before a performance. In the case of some drum types, tuning pegs are fixed in a variety of techniques. Tensioning strings could also serve as a tuning device, depending on how the skin is laced to the frame of the drum. Using a tuning mallet, for tapping the area of the skin where it is in contact with the wooden frame, raises the tone level during fine-tuning, especially for mortar-shell drums. Heating the drum in the sun or by the side of a fire is another technique for raising the tone level of drums with or without tuning pegs. Rubbing water or spittle on the skin of a high-tuned drum lowers the tone to the desired level. The tenseness or mellowness of the primary pitch of a drum would be dictated by the context as well as the human sentiments pertaining to its use. A drum furthermore needs to be properly stored after use.
- The pitch and "voice" quality of a drum that has not been played for a while rises or drops, depending on the type of drum and the atmospheric conditions that affect the skin. Normally an open-ended membrane drum is stored lying on its side in order to "breathe" properly (achieved by circulation of air inside the body) and retain its sonic quality and strength of material. In some African cultures, special drums are stored on a raft built above the fireplace to insure the "life" of the voice (timbre). The skin of a drum that is not played at all, and is not appropriately stored, soon deteriorates, but playing the drum enhances its "life" and "voice". It is advisable to refrain from placing objects on the membrane of a drum. The skin could be damaged.
- If a drum skin bursts or the lace snaps during a performance, it is replaceable. If the shell breaks or develops a serious crack, the drum is ruined as a musical instrument.
- Materials such as wood and skin for building drums are specially tested and selected. Some empowering/activating meta-scientific rituals could be mandatory during the process of constructing spiritually potent instruments. This could start with the process of procuring the materials, or could occur at the stage of deploying the instrument in public use. Certain types of resonant wood are preferred by various cultures, depending on the type and sonic potential of wood available from the local vegetation. Tested types of hard wood are commonly preferred for enhanced ambience and resonance. The skin of certain, not all, bush animals is preferred for skinning drums because of the special resonance it produces. The quality of skin for making drums depends on what the animal is seen to feed on. The skin of cows and goats is thicker and not as sonorous as the skin of certain bush animals, but could be used for skinning large drums that are played with wooden mallets. Skin that has blood in the veins is known to be the best for building drums because it is stronger and "alive", and thereby produces healthier sonic vibrations that soothe brain and body tissues. When blood has drained away from the veins in the skin, as in the case of an animal caught in a trap overnight, some decay may have set in, and the skin will be weak in material as well as sonic health. Such skin breaks more easily in performance. A drum made with inferior skin is easily recognized because the skin surface is usually flat and white, while the veins or patches of blood would be visible when a "live" skin is used to build a quality drum.
- The drum functions as a cultural object and a symbol. The particular cultural symbolism determines the size, shape, special materials of construction, sculptural embellishment, preservation, occasion and period of performance, as well as the cultural meaning of the sound that is produced, and who is qualified to play it. Not all the carvings on drums, especially drums made to attract contemporary curio buyers, carry significance; it may just be decorative artwork.
- In some cultures, specific drums are endowed with religious or political symbolism. The public appearance and sound of such a drum signifies the societal idea or institu-

tion that it represents. The domba drum of the Venda, for instance, is an ethnic symbol housed in a secret, highly protected location. It is not accessible to the public, particularly outsiders. The playing of the original domba drum thus has special cultural significance beyond the musical essence for the cognitive Venda person.

- The drum, generally, is an iconic metaphor in Africa of the union of the male and the female spirits – the skin is regarded as the essence of the woman and the drumstick or hand as the essence of the man. The physical interaction between the skin and the beater results in a potent action that gives "birth" to conducive or objective sound. This metaphoric rationalization concerning the drum prescribes the sex that plays the drum in a culture, and for what delicate or esoteric associations. More commonly, men as well as women who have reached the age of menopause play the drum. In younger women's musical arts groups, men would be required to play the drums, though females currently play the maropa drum in Pedi and Venda societies of South Africa, and in modern settings. The player straddles the drum between the legs and uses hands or drumsticks as beaters.
- The sound of the drum is conceived in Africa as elevated (spiritual) or psychical communion. The sound of the drum affects the mind in a manner that is psychically therapeutic or, if programmed accordingly, induces mood excitation. Depending on the nature of the sound, and the management of structure and form in the composition, automatic responses that range from physical activity to altered consciousness or sedation may be induced. Originally, a primary intention of drum music in Africa was psychic therapy enhanced by the manner of presentation and other ensemble components involving instrumental and thematic ramifications. The African drum produces healing sonic energy and also imbues and enriches benign spirituality. Hence it is used in various ways and situations in rituals as a healing musical instrument, for both mass and personal psychical health management.
- The tones produced on the drum generate raw or cluster harmonics, the healing energy of which massages the mind. Hence experiencing the right type of drum sound and music means undergoing metaphysical management of mental tension or other states of being.

The sound of the drum summons the community to share cathartic somatic energy. The drum is an agent of social-spiritual communion. To submit to the spirit of drum music is to share harmonious company and feelings with other humans. To imbibe the sonic energy of properly rationalized drum music is to experience spiritually elevating entertainment.

The bells

- Gongs are not indigenous to black Africa; they are metal discs, commonly of bronze, used as musical instruments in some Asian cultures. In Africa, bells are made by smiths, from flat sheets of cast iron processed by means of indigenous smelting technology. Africa boasts the largest species and variety of bells in the world. These bells are conical metal instruments made by welding two curved metal lobes along the lateral rims.
- Bells are more common in the West African societies and other societies that have a long tradition of iron ore smelting technology. Bells could be single, paired (double) or quadruple. The Igbo society of Nigeria probably has the widest variety of bells as far as technology and sonic or compositional potential is concerned. These bells range from single metal bells – small to medium large –to the large (giant) bell species that stand about one metre from the closed apex to the flared rim. Twin bells (male and female producing different tone levels) joined together at the apex and ranging from the small to the large species that could have religious symbolism are also found in this society. In some Ghanaian cultures, the double bell has mother-and-child symbolism (the mother carrying a child on the back, for instance the *gankogui*). In other species of bells such as found among the Igbo, the male and female are joined side by side at the apexes. The quadruple bell represents the most advanced Igbo bell technology and type of bell, and is constructed specifically for playing the specialized music of Ogene Anuka, a two-person orchestra in which the quadruple bell is complemented with a medium-sized double bell played by the second performer. The orchestra plays complex compositional structures with a six-tone scale and a number of additional tonal inflexions (Nzewi, 2000).
- Bells in Africa are melorhythmic instruments: a variety of tone levels and shades are possible, even in a single bell, depending on the striking and damping techniques. Double bells have two open-tone levels while quadruple bells have four open-tone pitches.
- There is much misunderstanding concerning the role of the bell in African instrumental music ensembles. The small single bell is often used as a "phrasing reference" instrument, not a time line instrument, as is reported in most literature on African music. The same single bell could be used differently in an ensemble as an "action motivation" instrument, like the double bells. The large giant-sized bells, as well as the quadruple bell, are deployed musically as mother instruments. The giant, single bell is normally a "rhythm-of-dance" instrument that outlines the rhythmic-eurhythmic essence of the choreographic rhythm and gestures of Stylized Formation dances. It also calls and directs dance sequences in solo dances.
- Bells are held in one hand and played with a stick or a padded striker held in the other. A single bell is also played with two sticks when it is clasped under the knee joint and deployed as an "action motivation" instrument.
- The bell is tuned during construction. The Ogene Anuka manufacturers normally use a standard tuning model for tuning a new instrument during construction.
- Bells made of cast iron are health-imbuing instruments. Special bell music structures were used for anaesthetic purposes by traditional orthopaedics who mend broken bones.

String instruments

- String instrument types range from the single-string bow, of which there are many varieties that are played as solo instruments or in ensembles or as private musical instruments for personal solace, to string instrument types with multiple strings. Bows may be bowed or struck. When bowed, rosin is applied to the bow. The bow is common to most cultural groups in Africa.
- Harps and lutes are more technologically elaborate and musically complex string instruments found in Africa.
- Some species of lute are indigenous to Africa. The guitar-shaped type is Arabian in origin, and has been assimilated into music making in the African societies that have

had extended contact with the Arab presence in Africa. The African lute is shaped like a truncated triangle with the sounding box fixed to the truncated apex. The strings are attached from a bar at the base of the inverted triangle to another bar on the sounding box. The box could be a hemispherical calabash shell or a wooden box, and the strings are of gut, palm ribs or other fibres.

- The harp is common among most cultural groups in West Africa. The kora of the Jali and Griot music cultural areas of West Africa is the most technologically advanced species of harp with up to 21 strings. The professional Jali and Griot music families play it. The kora could be played as a solo instrument, or in combination with vocal performance. A performer may start playing from childhood.
- Meticulous tuning is undertaken before a performance. African musicians generally are very particular about the proper tuning of tuneable instruments in an ensemble.

Rattles and shakers

- Rattles and shakers are classified as purely percussive musical instruments in African musical thinking. There are many different types and species of these instruments on the African continent, each with a peculiar sound production technique.
- The material for construction depends on what is available in the different natural cultural environments. Rattles are normally bunched hard objects – bells, seeds shells, sticks, animal shells, etc. – that produce sharp or jingling sounds when beaten or shaken. The quality of sound produced with rattles depends on the peculiar natural timbre of the objects that are bunched together.
- Shakers generally are resonant containers that enclose hard objects like seeds. When the enclosed seeds make contact with the sounding body of the container, harsh, percussive sound is produced. The quality of sound produced on shakers would be derived from the timbre of the sounding body. Containers range from wickerwork containers of many shapes and sizes, to gourds and calabashes and, nowadays, discarded metal containers or containers constructed by smiths. The species made from gourds is the gourd object covered with a net of hard seeds or other stringed objects.
- Shakers and rattles could be used as independent musical instruments on which purely rhythmic patterns are played with one or both hands. Others are sources of sympathetic sound and are worn on moving parts of the body (legs, hands, waist, chest, head) or are attached to other musical instruments such as the drum or finger piano. The rhythm produced by the moving or dancing parts of the body to which they are attached is made audible by these instruments. In other words, they resonate or translate the rhythm of dance movements into sound, or give sonic vibrancy to the physical movements of other instrument parts.
- Shakers and rattles belong to the action motivation category of African ensemble instrument roles.

The finger piano

- A finger piano is made of a portable sounding box or bowl with a flat board with a bridge on which prongs or lamellas are mounted in such a manner that the longer ends that are played are raised above the board. The length and thickness of a prong/lamella determines its pitch.
- The finger piano essentially occurs as a common keyboard instrument all over Africa. The sounding board could be a calabash or a wooden box/board. The number of prongs, which determines the available scale range, could be as few as four and as many as 25 and more. The most complex professionally used species are found among East and Central African societies, where double-deck species are also found.
- A finger piano could be played with the thumb or the fingers striking the prongs/lamellas downward or upwards, depending on the species and the culture.
- The finger piano is a soft-sounding, often personal, instrument. The sound produced by the prongs/lamellas is resonated by the sounding box. The finger piano is also used as a group music-making instrument, sometimes in vocal music ensembles, and could be further accompanied with rattles or shakers.

Panpipes

- Panpipes are not widely distributed in Africa. Indigenous panpipes are constructed from hollow vegetable tubes, while some modern varieties now use rubber, plastic or metal tubes. In musical terms, a panpipe is a construction of several tubes of different lengths (also diameters), and therefore pitches, which are stringed together in a raft in scalar order. The ends of the pipes are level at the blowing end, while the bottom arrangement could be oblique or "V"-shaped, or be arranged in any irregular shape dictated by the lengths/pitches of the pipes.
- A panpipe is a soft "voiced" melody instrument played by one artist, mostly for private music making. In South African music cultures, the *tshikona* of the Venda and the *dinaka* of the Pedi distribute such pipes to individual players in a note-producing order commonly referred to as the hocket technique, which may give rise to polyphonic texture. The *tshikona* and *dinaka* are ensemble musical performances with drum accompaniment, which involve dances as well as playing actions that compel movement.
- The number and combination of notes that make up a panpipe (stringed together or allocated to individual dancing pipers), as well as the scale or tone row of the tunes that are played, would depend on the scale or tone row system developed by a music culture.

African musical cultures have developed a vast variety of other types of wind instruments made from animal horns and bones, wood, shells of seeds and clay.

Then there are xylophones that are standard keyboard instruments suitable for the study of chordal-harmonic cultures in Africa, which range in complexity from the portable, solo-played types to the complex, *Chopi* xylophone orchestra of Mozambique (Kirby, 1934).

Drums of many types and species are commonly featured with virtually any other class of musical instrument. The dynamic level of the drum play in such indigenous ensemble/orchestra combinations would be guided by the dynamic potential of the other instrument(s) as well as the venue of a performance – intimate or open air. In contemporary African music studies and performances we have demonstrated that the African drum, being a most versatile and undiscriminating musical instrument, can be played in harmonious combination with any other musical instrument – melodic, percussive, melorhythmic, key- or chord-sensitive – from any part of the world.

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CONCERT, EDUCATION AND HUMANIZING OBJECTIVES – THEORY AND PRACTICE

Rationalizing advancement

What an ensemble music type intends to achieve in the society prescribes creativity and performance practice. Musical creativity, production and presentation in indigenous Africa are governed by standard practices and procedures. There is a systematic approach to the composition, choice and construction of musical instruments for an ensemble, and also principles regulating how, where, when and by whom a music type is composed, presented and experienced. Contemporary African minds are sadly bewitched by exotic modern religions and knowledge systems that are parallel in concept and content to the African prototypes, but which often are deleterious but fanciful imported goods and ideas that instil a consumer mentality. Our research, education and advancement commitments aim to regenerate Africa's indigenous knowledge systems in manners that emphasize the original intellectual mettle of the African knowledge heritage. The ultimate aim is to provide authoritatively African enlightenment and enrichment to the global confluence of human knowledge systems. Africa's prodigious knowledge lore and humane practices must not be relegated, or be allowed to continue weathering prejudices, misinterpretations and misperceived aspersions that threaten them with total obliteration.

There is an indigenous formula for creating ensemble themes that furnish the significant ensemble sound of a musical arts style and type. And every type or style makes epistemological sense and imbues human meaning in African musical arts conceptualization. Indigenous musical arts comprise applied arts and science. The form and structure of an ensemble or solo musical performance are directed at accomplishing prescribed musical or extra-musical objectives. Proactive aesthetics is a constant creative aspiration, irrespective of the utilitarian objective of any musical arts product. The fact of performed theory as well as the philosophical grounding of indigenous musical arts rationalizations must guide literacy advancement procedures. This is predicated on the cognizant discernment of heritage, which could then be cognitively refashioned to bestow human-cultural originality to contemporary scholarship and performance practices. The inescapable imperatives of the human cultural milieu in contemporary Africa mandates advancement initiatives that are literacy driven without compromising the seminal human merits (spontaneity in creativity included) that mark formal oral practices.

Negotiating advancement in scholarship and performance on the drum and related instrumental music mandates a written repertory and, therefore, the rationalization of devices for notation. A notation system that will be faithful to the indigenous epistemological principles must take account of the sonic peculiarities of the instruments. We have rationalized notation symbols for modern classical drumming within the ambit of representing rhythmic constructions in conventional music writing. The conventional rhythm notation is very appropriate for capturing the rhythmic configurations and performance sensitivities of indigenous African music. Our conceptualization and notation of drum music compositions for modern concert solo, duo or ensemble practices have incorporated the sonic-visual aesthetics of dance and the dramatic sensitization that mark indigenous models. Elements of sonic-visual theatre incorporated and notated in modern classical African drumming include finger snapping, clapping, chest pounding, and the use of leg rattles to accentuate the rhythm of feet (dance).

In conceiving and designing modern classical drumming, solo or otherwise, as sonic-visual theatre, we have taken into account the fact that music making is primarily experienced as a shared, inter-personal or communal activity in indigenous Africa. It is not normal to encounter solo drumming as a private musical event in indigenous African cultures. However, my foremost indigenous mentor in African drum music theory and practice, Israel Anyahuru, did inform me that an urge to play would seize him when he had not performed an engagement for some time. In such instances, he would indulge in solo drumming in the privacy of his room for personal psychical composure. The drum can be played as softly as a whisper and as loudly as a trumpeting elephant, and still communicate the desired psychical effects and affects. Modern classical solo or group drumming is conceived as a public musical event. Private solo drumming for self-therapy, which will also be discussed, does not require the theatrical dimensions of concert drumming.

Instruments of music found in African ensembles perform specific ensemble music roles, which are derived from the sonic character and technological features of particular instruments. The term, role, implies that the musical line played by any instrument in an ensemble is reasoned in human and social terms. In indigenous Africa, music is closely interwoven with how the society or community conducts its political, religious, health, economic, educational and social affairs. Everybody in an indigenous African community grows up with basic musicality acquired through obligatory participation, in any capacity, in appropriate musical arts performance sites from childhood. However, exceptional expertise is recognized even at a tender age. Knowledge of the context combined with performance expertise marks the role of the mother musicians, particularly mother instrumentalists who play mother musical instruments such as the mother drum types, some woodwind, keyboard and string instruments. Africa abounds with drum music ensembles, and there are various types and styles. The utilitarian objective of a music type recommends the instruments that are included in an ensemble, as well as the musicological content and the theatre of presentation.

The psychological basis of African drum ensemble music

The psychological objectives of African drum ensemble music are subject to two primary conceptualizations that influence stylistic content: to generate psychoactive affect (excitation drumming), and to induce composure or a transcendental state of being (contemplative drumming). The rationalization of the instruments in an ensemble, the compositional structures, the density or sparseness of texture, the thematic development technique, and the form and theatre for presentation, all derive from the psychological objectives basic to the context that prescribes the creation or performance of the music.

The musical arts as a systemic product was strategic to preventive health care, and targeted management of the healthy mind of every individual on the principle that a healthy mind induces a healthy body, and thereby healthy community living. The material and technology of indigenous musical instruments generate raw (cluster) harmonics that characterize melorhythmic sound energy. Raw harmonics that subtly massage sensitive body tissues, particularly brain tissues, combined with the science of sonic structures induces psychical health. The proliferation of crimes of all sorts from the sophisticated, conglomerate boardroom to the crude, street and home criminalities, and thereby inhumanity is as a result of pandemic psychical ill-health (diabolic spirituality) inflicting the contemporary human world everywhere. The imperative of free-spirited, self-expressive dancing as a component of musical arts making particularly engenders psychophysical health.

The applied objective of an indigenous drum ensemble music type determines the two styles of drumming that have been categorized, from psychological intentions, as psychoactive or excitation drumming (cathartic effect) and contemplative drumming (sublime effect). In contemporary experience, African drum music has been generally misunderstood and, thereby misrepresented as euphoric drumming by Africans who have received a modern education and adhere to a modern religion. Euphoric or self-consumed (Ego) drumming was not common in indigenous Africa, even in children's playgroups. It is a contemporary misperception and corruption of psychoactive drumming commonly promoted in pop music and "drum workshops" that lack serious intent and theoretical as well as psychological health underpinning.

In the global imagination engaged with African music, the *djembe* drumming style and ensemble of some West African societies are thought to represent standard practice and expertise in terms of technical display and instrumentation. This is primarily because the exhibitionistic style of *djembe* performance that was necessitated by its specific indigenous cultural meaning has been abstracted and re-invented to suit modern superstar fancies. The reason is also because the artistic features of indigenous *djembe* drum style, when isolated from its societal-human context, are comparable to the Northern Hemispheric performance philosophy of professionalism and individualism. These are marked by an obsessive display of ego, as well as entertainment aspirations not ballasted by extra-musical intentions and humanizing contexts for creativity and performance. European-American patrons and promoters have globally misrepresented African drummers and drumming styles in manners that perceptually confuse the indigenous African conceptualization of drum music as tune making with the European classical music idea of percussion as sheer rhythmic fantasy and ecstasy. The technology and musical conceptualization of the typical African drum, which makes it a melorhythmic (tone-level sensitive) instrument, requires the playing of tone-based tunes that can be sung.

Psychoactive or excitation drumming

Psychoactive drumming could produce a transcendental effect in given contexts, particularly in susceptible/receptive participants and sometimes through autosuggestion. The density of linear texture that is sustained over the performance time expels the self-consciousness or self-presence of a subject, and could induce a state of altered consciousness. This could be accompanied by the manifestation of benign spirit essences that ride the psyche of a targeted persona, or other transcendental behaviour/actions – individual or group. Psychoactive drum ensemble music generally marks action-oriented music types and, according to the cluster harmonic science of melorhythmic instruments, also affects the human mind when applied to psychical healing or transformation.

Contemplative drumming

The quintessence of the salubrious art of African drumming is the contemplative drumming style, which may interpose excitation drumming when needed, to create emotional and psychical balance. The science interplays physical/psychical tension and catharsis in accordance with African dualistic philosophy of life that informs creative theory and psychology. The interplay of tension/excitation and calmness/contemplation also is a basic artistic principle of form common in African indigenous musical arts presentation. The objective of contemplative drum music, which informs the structural configuration, could be verbal language communication (drum telegraphy or dialogue between a drum and a speaking human voice); curative (drum music for personal or group therapy); group cohesion or team bonding; and the remedying of both self-inhibitive (extreme self-withdrawal) and extroverted (overly self-assertive) personality traits. The *djembe* drum ensemble style is ideal for mass psychic catharsis.

Both contemplative and excitation drumming frequently occur in the Western and Central African cultural areas of Africa. In contemporary southern Africa, the drum music intention and tradition exemplified by the density of *Sangoma* drumming strategize therapeutic and psychical transformation structures. [3] Psychoactive *Sangoma* drumming and the poetic dancing that it generates and underlines have healing potency in indigenous medical science. Poetic dancing is a primary concept of dance in Africa south of the Sahara. Contemplative drumming has "classical" dimensions in terms of the systematic conformation and development of basic structural elements, as well as the presentational form. The classical (contextual) form for creativity and presentation in drum music is marked by an extremely elaborate conformation in the *ese* music of the Igbo of Nigeria. *Ese* music has five compartments (movements) that match the five thematic subdivisions of the funerary scenario for meritorious adult men, which it marshals. Each compartment is identified by peculiar thematic, structural and mood characteristics, as well as a prescriptive theory of compositional procedure. The mother musician sonically conducts formalized contextual activities that transpire within each compartment.

Advancement initiatives

We have been engaged in researching and advancing the theory and practice of African drum music, both solo and ensemble, in the Ama Dialog Foundation for Africa & the World Arts in Nigeria, from a literacy perspective, since 1993. The research results have been applied in various play-shopping programmes and contemporary classical concert compositions. Research based in the Ama Dialog Foundation has resulted in designing African modern classical drumming for single membrane drum and tuned drum row types. Simple notation systems have been devised, and written concert repertory have been produced – drum solos, drummistic piano solos, duos for the drum and violin/wind instruments/voice, inter-cultural ensembles for mixed African indigenous and European classical instruments including the voice, as well as choral works derived from African indigenous vocal conformations, and symphonic works. African classical drumming concerts (solo, duo with voice/classical instruments and intercultural ensembles) featuring modern trained singers and European classical instrumentalists have been given in parts of Europe and Africa. Modern classical drumming has now become an instrumental performance specialization in the Music Department of the University of Pretoria, South Africa. At CIIMDA[4] (Centre for Indigenous Instrumental Music and Dance Practices of Africa – Research, Education and Performance for SADC countries), we are focusing on the theory and practice of drum and dance ensembles that have mobilized concert activities by learners in the schools system.

Personal drumming, psychoactive and contemplative, is a salubrious experience whether self-administered to induce sleep (soporific therapy), or to contain anxiety, or to indulge creative fantasy that relaxes and stimulates the mind. Otherwise drum ensemble music constructs community, in the context of which a number of specialized contemporary applications have been designed. The theory and method that we apply to both oral and literary drum musical performances are modern classical, and rely on the basic playing techniques and creative principles informed by indigenous epistemology.

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[3] The *Sangoma* drumming style is explained in the brochure accompanying the DVD titled "*Sangoma* Dance Aesthetic – Choreographing spirituality" produced by Nzewi (2005) in CIIMDA.

[4] The government of Norway, through the Norwegian Foreign Office, funds CIIMDA under a Framework for Cooperation (2004-2008) with the Rikskonsertene (Norwegian Concert Institute). CIIMDA is based in Pretoria, South Africa.

Some basic principles are emphasized in ensemble and solo drumming activities for modern music-making options.

Modern classical drumming

This implies the reorientation of drum ensemble music practice distilled from the indigenous philosophical and theoretical conceptualizations, which advances the playing technique as well as recognizes the contemporary literary imperative. This volume focuses on the open-ended single membrane drum that is prevalent in African indigenous cultures. The species suitable for modern classical drumming should produce three clear, primary tone levels *cum* timbre qualities – the deep, the high and the slapped notes. The popular *djembe* drum of some West African cultural groups is versatile and ideal for oral drumming because of its distinct primary tones. It is not recommended for literacy modern classical drumming, however. A drum with an unencumbered wooden shell is more suitable because the shell is struck with a ringed finger to produce one of the primary notes we have incorporated for literary classical drumming.

Modern classical drumming requires the performer to sit on a chair without armrests, in such a manner that the spine is upright, ensuring a straight back and shoulders. While an open-ended drum should be resting on the ground when played, the open end, the “mouth” or base, must not be flat on the ground, otherwise the sound that is produced will be trapped within the drum, and the quality of tone muffled. However, openings for sound to escape could be provided at the open base of the drum shell during construction. The drum is held between the legs with the membrane at the top, the drumhead tilted outwards, away from the performer. An opening (a “mouth”) is thus provided between the base of the drum and the floor, so that a clear tone becomes possible. The feet of the player must rest flat on the ground so that the performer can physically mark the pulse with one or both legs. A player whose pulse-sense is still insecure is advised to actually “walk” the pulse of the music, fairly lifting one or both legs up and down evenly and steadily. In community ensemble playing it is advisable that all performers uniformly mark the common pulse visually and physically by tapping or “walking” the feet. This simulates basic dance steps, inalienable from indigenous musical arts performance principles, particularly in literary drum playing. In group playing, which often entails differentiated individual thematic contributions, physically marking the pulse simultaneously, induces the common pulse feeling that ensures unified community action. It is not advisable to have a conductor who is not playing an instrument in indigenous or modern drum ensemble music that emphasizes the physical group pulse feeling for systematic musical flow. When necessary, particularly as required for playing written drum music, the drum should be secured to the waist with an adjustable strap so that the legs are free to play the leg shakers that simulate dance in the musical score.

The open-stroking technique, in which the hand or stick bounces off the drumhead on impact, allows the skin to vibrate freely and fully to produce clean tones on the drum. A held stroke technique, during which the hand or stick rests on the skin briefly on contact and therefore inhibits free vibration of the membrane, no matter how briefly, mutes the desired tone quality. Ordinarily it is regarded as a poor playing technique that should be avoided. A held stroke may be desired specifically for the slap tone, or for special tonal inflection such as may mark the “full stop” at the end of a melorhythmic statement. Playing from the wrist with a flexed wrist action is recommended. It is not advisable to play with the forearm, with a stiff wrist lifting up and down, as this could incur fatigue and is not visually aesthetic in drum playing. The drum is a best friend that must be coaxed with firm friendly stroking to “sing” as softly and as loudly as desired. The performer must not batter or fight with the drum. Alternate use of the hands is a must, unless the technical demands of a special musical figure commands striking successfully with only one hand. Playing with alternating hands has health implications: it balances the psyche of the performer, and is visually graceful. How the drum is played affects the psychical health of a performer as much as the phrasing of the thematic configuration that is played on the drum. The African drum is a proud instrument that can sound calmly and powerfully, and sitting with straight shoulders while playing with alternate hands, with the arms free from the armpits, enhances the proud visual aesthetic of the performer.

Melorhythmic tunes rely on tone levels that have pitch essence as well as the sonic potential of particular species of wood used in drum construction. The sound of the drum shell is conceived as a component note of melorhythmic compositions. Four primary notes therefore are possible for playing tunes on the drum for general drumming – three levels of tone on the drum membrane and one on the drum shell. These are again highlighted here:

- The clear deep tone (open stroke) is produced with cupped hands striking the centre of the drumhead in such a manner that the base of the palm makes contact with the skin and bounces off. A held stroke that stops the skin from vibrating freely on impact is sometimes used for tonal effects or to end a piece or theme.
- The clear high tone is produced when the rim of the drumhead is struck with fingers straight and held together tightly, and played as a bounce-off or open stroke. (A skilled player could actually produce the same quality of tone at any dynamic level using a finger and striking from the wrist as already advised.)
- The slap is a primary tone that is produced at the rim of the drumhead when the straight and tightly held fingers actually slap a held stroke so that vibration of the skin is limited. Playing with a strong flick of the wrist enhances the desired sharpness of a slapped tone, and additionally exercises the wrist.
- When the drumhead is played with a padded stick, the centre is struck with the drumstick, to produce a primary note. A held stroke at the centre with the drumstick gives a muted tonal timbre of the fundamental tone of the open stroke. When a drum is played with two sticks or one stick and one hand, a primary note is produced when the stick is used to strike the wooden shell of the drum. Again playing from the wrist is advisable. In literary solo drumming, the stick is replaced with a strong metal ring worn on the middle or first finger of the left hand. The ring strikes the wooden shell for a primary tone in addition to the hand being used for other primary notes already discussed.
- The clap is an essential note combined with the other drum notes for composing melorhythmic structures in modern classical drumming.
- A glissando effect, respectively rising and falling, is produced by sliding a finger or fingers, or the base of the palm of one hand, up and down the drumhead with sensitivity for note-duration while rapidly repeated strokes are played with the finger/fingers of the free hand.

The playing techniques and notes discussed above for melorhythmic compositions apply both to oral modern classical drumming and literary drumming. Literary drumming, however, incorporates more notes and will be discussed later.

Philosophy and theory of idiomatic categories in ensemble music creativity

Composing music in the indigenous idiomatic configurations entail creating and manipulating intangible realities that imperceptibly influence attitudinal dispositions and relational habits. In indigenous Africa everybody is assumed to possess a basic acumen for musical creativity and should, as such, be capable of composing original tunes. If a person denies such innate genius, it will not serve her/him. Skill in playing the drum develops with practice, just as in other musical instruments. The following discussions are faithful to the indigenous drum ensemble principle that music making should effectuate utilitarian intentions at the same time as it conceptually implicates entertainment or recreational objectives. The nature of themes and how they are combined and developed in a composition would depend on the function the music is intended to serve in the society or group. Thus the configuration of idiomatic categories must make sense, structurally and formally, at the same time as they negotiate contextual meaning. The following idiomatic principles, which are not necessarily exclusive musical conceptualizations, inform the theory of indigenous ensemble music compositions, bearing in mind that an individual can constitute her-/himself into an ensemble. This implies that an experienced individual performer can synthesize an ensemble piece, that is, evoke community participation in a monoplay, while the musical sense of the ensemble concept will still be clear. Conversely, a solo piece can be arranged for performance by an ensemble without compromising the significant theme and sound.

The principle of thematic complementation – creating and sharing thematic space or complementary phrasing

A musical statement could make provision for two or more persons to share the structural configuration in a linear dimension in the first instance. This minimal collaboration generates a sense of sensitively binding with another person or persons to accomplish a spiritual-human objective. The structure that is shared constitutes a primary thematic sense or the significant sound of a piece. The segments contributed by sharing partners may not be of equal duration or size, but each input, no matter how small or large, is essential for the thematic integrity of the musical statement. The length of the significant theme for this sharing of inter-personal stimulation could be a bar or two in 12/8 or 4/4 metre. The spontaneous compositional dialogue could also be of two independent but complementary thematic identities that linearly constitute a composite thematic identity for developmental activities, as discussed below. Whether shared or independent, the significant theme/s should first be looped in a circle that repeats, and each individual or group contributor must be acutely conscious of the point of entry and exit in the circle. Thereafter, a number of developmental options are possible:

- The complementing partners could begin to create their own compatible patterns for filling in sections where each is normally silent in the shared realization of the significant tune. The fill-in patterns form a secondary layer of musical phrases that enrich the overall musical texture. A spontaneous or fixed fill-in pattern must not compromise the correct entry point for playing one's section of the shared primary statement. Thus alertness and acute awareness of the human and structural sense and the contribution of collaborating with others are sensitized. If not, a disruption of the significant sense of the piece or any joint human objective could occur.
- The contribution could entail the sharing partners each spontaneously varying the content of their respective segments at their own discretion. When the content of a thematic fragment or gestalt is varied without obliterating its significant sense, the replaying of the circle becomes a recycling experience. Internal variation could be combined with the developmental option of fill-in patterns. Each player's recreation of an own thematic segment relies on an internal variation technique while the filling-in exercise is an external development technique.

Opening up and sharing musical space in melodic, melorhythmic or rhythmic constructions that mark African indigenous creative theory thus inculcates the virtue of recognizing and respecting the human sensibility and contribution of collaborating with others. The above sharing options could involve partners playing the same or different types or species of instruments such as two or three drummers, a drummer and a flautist, and so on. Sharing linear structures implicates opening and sharing personal space, which compels sharing or bonding humanity. Two persons involved in internal variations of respective parts would be engaging in mutual, spontaneous creative stimulation. It could be quite demanding to create variants of such a minuscule fraction of a theme, which could be as brief as two quarter note beats in duration. The exercise, especially working with a partner, could generate a sense of achievement and, thereby, spiritual elation. The commonly known African responsorial structures of chorus and solo, or question and answer, are basic to creating space for others to emerge or be heard. The principle is informed by the indigenous philosophy of becoming humanized by sharing with fellow humans what a person could ordinarily accomplish alone and in loneliness. A responsorial game could also make use of two independent themes constituting a cycle. The developmental options identified above would also apply.

The principle of matching compatible themes in horizontal harmonious reckoning

Two or more compatible but independent themes of the same or different lengths could be played simultaneously to yield the significant sound of a piece. Compatibility in terms of belonging to the same metric framework, and blending harmoniously in conformity with a culture's vertical harmonic idioms. Such complementary matching themes could be played on the same or different types of instruments used in an ensemble. Matching themes do not necessarily need to be of equal length, but must have a ratio of relationship. For instance, one thematic identity could sound twice in the time frame of the other; or the ratio of durational relationships could be 2:3, 1:4, etc. The ratio has consequences for the basic horizontal harmonic scheme of the significant sound of an ensemble piece. It is possible that the composite sound of a piece could be made up of three or more thematic identities that have different lengths. This gives rise to the theory of the Ensemble Thematic Cycle, ETC. [5] It is important that the common starting point of an ensemble piece is clearly defined, whether on the principle of theme sharing or of matching themes. There is always a common starting point for any number of instruments that are contributing themes of varied lengths to the ETC of a piece in an indigenous ensemble.

Performing self within community solidarity

A compositional principle for an ensemble could provide for a reiterated composite ensemble theme that forms the pillar or textural framework on which individuals could take turns to spontaneously exercise compositional or improvisational freedom. It could be discussed as a theory of free improvisation/extemporization over a recurring block of sound in an ensemble. The contemplative/emotive interest would then be on the free improvisation while the motive/free medley dance interest is on the regularly recurring textural-harmonic block that could feature internal variations given experienced performers.

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[5] See Nzewi, M. 1997: *African music: Theoretical content and creative continuum.* Oldershausen: Institut fur Didaktik popularer Musik.

Performing attentive listening

This drum ensemble game sensitizes group attentiveness. An originator spontaneously plays continuously changing melorhythmic themes, each of which is immediately reproduced exactly by other members of a play-shopping group. All the themes that may or may not be related must be of equal duration, so that, the point in the time loop for an exact repeat by the group is regular. The originator manages space within the time frame for creative explorations while the group must always come in at the exact same spot in the recycled thematic loop. This exercise primes the participants with regard to consciousness of the metric sense. As such, both originator and members of the play-shopping group must be marking a common pulse with the feet. Participants in a play-shopping session who are competent drummers could take turns playing the role of the originator. At the initial stages, a particular theme that is not accurately reproduced, rhythm *cum* tone level, by a majority of participants could be repeated until skill in keen listening and exact reproduction is developed. This is an exercise that is strategic in aural training and spontaneity, to stimulate acuity in listening and pattern perception, as a change in sound could be as minute as an eighth-note or an altered tone level of a preceding pattern.

Creative spontaneity in chorus-solo framework

The group should play a consistent short chorus theme that leaves space for solo statements within a one- to two-bar time loop in a 12/8 or 4/4 metric framework. Participants in the play-shopping group take turns, without interrupting the musical flow, to create a theme and continually vary it internally within the solo space. New themes could also be attempted within the time frame of a soloist's creations. The game stimulates creative spontaneity in life through the use of the musical paradigm. Again, an individual who has a secure sense of pulse and cycle could play the game alone.

Twosome dialoguing

Any two players of comparable competence on the drum can engage in twosome playing. They should inter-stimulate each other by conducting the dialogue in different formats, creating individual themes that they develop alternately. Partners could take turns, with one person maintaining the own segment or theme as a recurring, unvaried background or chorus while the other engages in free improvisations with an own theme. The improvisation approach could be internal or external and could introduce new themes. Extended external improvisations must resolve properly into the enabling theme and relationship with the partner. This exercise could also entail one partner merely keeping a steady pulse theme over which the other partner improvises, instead of an answering theme. A dialogue could also entail leading each other in playing varied thematic creations or variations that are reproduced exactly by the partner. The two must mark a steady common pulse with the feet. Twosome dialoguing could be featured within group play-shopping. The various types of twosome exchange are spiritualizing experiences that enhance fellowship.

Objectives of modern classical drum music

The oral/written drum music interface

Oral and written compositions share the same philosophical and theoretical principles in the configuration of thematic categories. The practice of a performer physically marking the pulse is advocated for both oral and written playing. The difference is that, in the written genre, solo drumming requires the performer to produce some of the written notes with the feet. For that purpose, stringed shakers for producing essential shaker notes/figures of the score with the feet are tied to the ankles. Drum solos feature in written and oral drumming. Ensemble playing could involve any manageable number of performers playing the same drum species, or combining a drum species with other indigenous instruments such as the wooden slit drum, the bell, the shakers, etc. Ensemble playing could also include European classical instruments and musical instruments, indeed of any other, world cultures. The typical African drum is an harmonically versatile instrument because it generates raw or cluster harmonics. The scientific and technological rationalization of the African drum, being derived from humanistic principles requires that it sounds in a neutral key. As such, tone levels that are generated on the drum are consistently in tune and harmony with any key or key changes (modulations or off-pitch adjustments) that may occur in the singing voice or melodic instrument of any culture, including the European classical melody instruments. On the other hand, indigenous aesthetics warrants that a drum or drums have to be tuned to produce the desired psychical ambience that will suit the mood of the music it plays. This principle of mood tuning does not contradict the fact of being in tune with any pitched instruments playing in the key and key changes written or preferred for a duo or an ensemble piece. If more than one pitched instrument is used in an ensemble with the drum, such melody instruments must be tuned normally to the appropriate key of the piece, oral or written.

Oral solo drumming

Basic performance and creative skill is required for oral solo drumming. The pulse sense must be secure and should be physically marked with one foot or alternating feet. Three objectives of oral solo drumming within the ambits of psychical self-therapy follow:

Anxiety management

Spontaneous solo drumming is therapeutic in such psychically unsettling situations as a traffic hold-up or other human situations that generate psychical tension or anxiety. Problems are more likely to be exacerbated than solved by anxiety. Knowledge of deep and high tone levels, as well as the slap, could be actuated to simulate drumming on the dashboard, a book/table top or any other hard object. This becomes more composing drumming when the melorhythmic patterns being played are simultaneously sung silently or mentally, using drum mnemonics. The adequate procedure for dispelling tension and anxiety is to compose and internally vary a nuclear theme of not more than two bars in 12/8 or 4/4 time. In African developmental theory, any theme of such duration could be recomposed (a developmental philosophy of internal regeneration of theme and self) an unlimited number of times without compromising the significant melorhythmic sound. A variation would entail the manipulation of the tone levels along with the breaking up (fission) and reconstituting (accretion) of the rhythm durations of the basic theme[6]. The mind is looped into the thematic gestalt and every internal reordering of the sonic components of the theme, no matter how minute, is a creative achievement that obviates bother, distressing thoughts and generates elation.

Sleep therapy (self tranquilizing) and musical anaesthesia

The tone quality of a drum, combined with the humanistic science of thematic structures, can be self-applied to induce sleep. A drum with vibrant tone quality is needed, and must be played softly in a slow tempo. The ideal thematic structure should be simple, not rhythmically dense, and not more than one bar long in 12/8 or 4/4 time signature. Sleep therapy is best self-administered next to the bed. The structure of the theme and the tempo must not be varied. The short, open textured theme traps the mind in a recurring sonic loop that blocks off the intrusion of extraneous mental activity, and soon lulls the person to sleep. This simple science of inducing calmness and sleep by repeating a simple theme marks lullabies in African indigenous baby-soothing practice. In Africa, indigenous curative science greatly relies on musical anaesthesia, which is administered by a non-patient. It is encountered in some indigenous orthopaedic practices as an aid to bone-mending surgery, and also in the indigenous management or containment of insanity, whether innate or acquired. These are cases in which repetition of uniquely constructed structures is a conceptual forte in African musical arts science. The general principle remains to trap the mind in a revolving musical loop, and thereby sedate or banish the patient's psychical presence as well as psychophysical sensations for as long as the sonic loop is circling.

Euphoric solo drumming

The African drum is a most reliable companion, a soothing partner that responds to the player's moods and demands exactly as commanded. It is ideal for celebrating high spirits. The thematic category suited to euphoric playing should be spirited and preferably structurally dense. Euphoric drumming welcomes creative exuberance as imaginative internal and external development. Such drumming could induce a state of timelessness, and causes a cathartic feeling in the body and soul at the end of a euphoric trip. It is also ideal for the release of tension – the degree of creative imagination needed for spontaneous creative elaboration of a theme banishes extraneous mental engagement. The environment and the mood of the person would recommend the loudness or softness of play.

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[6] See page 102 of Nzewi, M. (1991). ***Musical practice and creativity: an African traditional perspective***. Bayreuth: Iwalewa-haus, University of Bayreuth.

ENSEMBLE DRUM MUSIC

Anybody who wishes to participate in a drum music ensemble could easily perform capably in a group without any need for prior skills training. African drum music is the friendliest ensemble in which to experience the extra-musical benefits and joy of performance. The learning procedure that we advocate relies on the indigenous African performance principle that welcomes the joint participation of beginners, amateurs and "experts" in the same play-shopping/performance session. An uninhibited beginner is capable of playing danceable music within minutes of a first ensemble experience. Drumming a steady pulse already is a complete musical structure for choreographing a dance sketch. Participants must, however, note that development of creative proficiency in African drum music never ends. Every performance situation is a fresh challenge to creative genius. Ensemble drum music experiencing that involves two or more participants could be designed to effectuate the following contemporary objectives:

Classroom education in the African musical arts

Classroom education in African musical arts at any level is an important contemporary objective for modern classical drumming. The single membrane drum that can be tonally manipulated is versatile and ideal for classroom explications of the theoretical, philosophical, psychological, and performance practices of indigenous musical arts. Verbal theoretical or philosophical explanations as much as possible should take place in the context of practical experiencing by the learners. Practical classroom objectives should simultaneously produce literate and oral classical performers. Such practitioners could specialize as solo modern classical concert artists. The average performer should be skilled to play oral or written duos, and play in any orchestral music written for the African drum and any combination of instruments – indigenous and inter-cultural. Ideally, oral ensemble activities that must include practical dance and music symbiosis should precede every session of practical activities in written music. The oral play should aim at accomplishing other extra-musical, humanistic objectives – stimulating creativity, other-consciousness and the management of psychological indisposition such as self-inhibition, self-centredness, extroversion and other socially problematic character traits. These are crucial objectives in both classroom music education and rehearsal sessions that mandate strategizing oral ensemble play-shopping that deploys appropriate structural categories and interactive group-drumming games.

It is not very necessary to emphasize the playing of written scores at lower educational levels, although enterprising educators and learners are urged to start to incorporate the written approach early. We have already stated that a person who is competent in the written classical drumming genre, which gives guidance in generic African drum music practice, is capable of playing any drum music style from any African culture. Learners should work primarily with the tonally sensitive, open-ended single membrane drum and the slit drum. Both cover the technical demands of most other types of drum in Africa. However, in the absence of such standard indigenous instruments, schools should emphasize performing with locally available musical instruments and dances. Clapping and feet drumming are welcome alternatives where no instruments are readily available in a school environment. Attention must then be paid to simulating the structural imperatives of the idiomatic categories already discussed.

Education in the theory and philosophy of indigenous musical arts should constitute every class into a performing group or community. Additionally, school concert groups that could give public performances should be established, and must aim at being paid some performance fee by local patrons. The funds generated should be used to procure instruments as well as culturally sensible costumes more suitable for public performances, whether indigenous or modern classical. Schools should also attempt to perform contemporary popular music types using mainly indigenous musical instruments.

The idiomatic configurations discussed so far are to be used in both classroom education and applied play-shopping. They equally inform the philosophical-theoretical rationalization of the written compositions in this volume of *Contemporary study of musical arts*, from the solo to the ensemble categories. The design and procedure for classroom musical arts education that is based on the theory and practice of African classical drum music should strategize the following creative elements and performance principles:

- Practical sensitization with regard to the basic structural elements as well as body feeling of African musical sound such as pulse, tone levels, sense of phrasing, metric interface, various thematic categories, and the techniques of thematic variation.
- Distinction between the various ensemble parts and roles of instruments, as well as the knowledge of how and why the differentiated themes are combined in ensemble creativity.
- The potential of ensemble structures and interaction for instilling other-consciousness and group cohesion.
- Exercises in the spontaneous creation of themes (compositional procedure), development of themes and improvisation.
- Ensemble texture: part relationship as a matching of compatible themes instead of chord-based, note-by-note harmonization of themes.
- Self- and group expressions in dance, mime and movement.
- Principles of inter-cultural ensemble composition and performance.
- Training should combine rote playing with the written approach as already advocated, as needed for persons interested in modern classical concert playing. It is advocated that written scores should as much as possible make provision for performance composition passages where soloists could exercise creative genius through improvisation in rehearsals and concert performances.
- Ensemble practice sessions will aim at creating and producing standard ensemble pieces for a live audience, at least a school audience.
- The CIIMDA training course offers theoretical and practical expertise in African drumming and is designed to capacitate music educators to impart the ensemble performance values entrenched in African music principles to learners in schools.

Applied drum ensemble play-shopping

Team bonding play-shopping

We have designed a specialized content and procedure of play-shopping aimed at engineering team bonding among persons involved in various collaborative undertakings that require the synergy of diverse human individualities and relational tendencies. Such play-shopping activities are normally laced with the theoretical explication of procedure and sonic materials. This helps the mind to attune to the metaphysical sensations generated by musical arts structures intended to imbue bonding psychical dispositions. Practical musical arts experiencing could be objectively conformed and applied as an effective-affective metaphysical tonic and communion according to the humanistic science of indigenous African knowledge systems. Modern drum ensemble play-shopping for team bonding is a socialization force that enhances fellow feeling and team spirit among categories of staff or collaborators in any corporate bodies or public institutions. It is also essential for members of common interest associations, including games and sports teams. "The [participant] experiences how musical arts making encodes social structures as well as directs the patterns of life – how music manages life. Social integration as well as the psychological stabilization of the individual as a component of a community is being achieved. "[7] Applied play-shopping should strategize special thematic structures as well as part relationships (ensemble roles) that have been identified as engendering fellow feeling and mutual support. The potency of communalistic action is conveyed by the indigenous African maxim, which instructs that: "when people combine to spear urine (contribute peculiar innate energies) at the same spot (to effectuating a unified enterprise/objective), great foam (quantum outcome) is accomplished" [indigenous truism].

Indigenous African musical arts making is ultimately a metaphysical experience. It commands interacting with potent intangible energies that galvanize spiritual regeneration through psychophysical activity. The benefit that accrues in an applied play-shopping activity would depend on the degree of open-mindedness a participant brings to the experience. The following general canons, in procedural order, that could ensure successful play-shopping for team bonding in particular, are recommended:

- The ground arrangement of a play-shopping activity must be circular. The circle is a metaphysical force. When a psychically engaging activity is organized in circular formation the ascribed personality or sense of importance of every participant is physically neutralized. Every participant's peculiar life force and animating (breath) chemistry is inevitably directed at the centre of the circle where it becomes subsumed into the collective life force, and becomes communally recharged for equal redistribution. All participants then inhale and feel the same metaphysical life essence of a bonded group. The circle or circular formation facilitates all round eye contact that heightens sense of common interest - the sharing of spiritual communion.
- Participants should stand behind their respective drums and start walking without moving forwards to a common regular tempo. This marking of the group pulse must be kept going right through the play-shopping exercises, whether sitting or standing.
- The facilitator divides the participants into two or more common-action groups, and introduces an interactive clapping game: determine a rhythmic statement, and then divide it into two or more segments. Get a group to start clapping the first segment, which then is a short rhythm figure that leaves empty space before it recurs in the circular time of the full theme. As soon as the first group is secure with repeating the clapped pattern, assign the segment that completes the rhythm statement to the second group, if two groups are preferred. If three groups are preferred, the pattern assigned to the second group will leave further space for the third group to complete the relay clapping exercise that makes the repeated rhythmic statement. The groups must be attentive while they clap their respective contributions to the complete rhythm circle as all will still be walking on the spot to the common pulse, irrespective of the structural peculiarities of the clapped segments. The facilitator could stop any group within the rhythmic circle, and assign it a new pattern that is structurally cognate with the on-going section/s. The activity stimulates consciousness of the varied contributions that result in a unitary product in the linear dimension. The facilitator could play games that would enable the participants to visually and sonically perceive how they inter-relate/inter-contribute different musical (human) energies that produce a finished product – the singular rhythmic statement. The facilitator could end this exercise while the participants continue walking the pulse, and introduce a different structural category: assign a complete short rhythm statement to be clapped repeatedly to one group. Give another group a compatible interactive rhythm statement of the same or a different length to also clap repeatedly. Some notes of the second or third independent rhythm statements should sound in the spaces occurring in between the clapped impulses of the first rhythm structure. The second pattern may also have notes that coincide in places with the clapped impulses of the first group's theme. This combination of simultaneously clapped statements produces an interlaced but unitary structure although the two or three groups are engaged in differentiated line/s of musical activity. A listener outside the venue would perceive the outcome as a unitary product involving all the participants in playing only the resultant statement as an undivided group. This is because the unitary outcome is perceived at the same level of tone and timbre – the collective flat clap.
- The group sits at the end of the warm-up clapping activity. If it is the first meeting of the participants, or if there are new members, the facilitator will take the group through the techniques for producing various levels and qualities of drum tones – deep tone, high tone, slap, open stroke, held stroke, etc. Exercises used to re-enforce skill in proper playing techniques as well as production of tone levels should entail short thematic phrases that combine the tone levels as they are introduced. The participants should play each thematic figure repeatedly while marking the common pulse with the feet. Each exercise should be played with increasing speed from slow to as fast as possible in order to develop technical skill in the flexibility of the wrist, adequate sitting posture, correct drum positioning, marking regular time, and alternate hand striking principles.
- At this stage, the group should be primed in spirit and technique for partaking in special team bonding performances and creativity. Play-shopping designed for team bonding should emphasize the following structural categories: Sharing of thematic statements; matching compatible themes in linear harmonious thinking; performing self within group solidarity (internal and external improvisation); sensitizing interpersonal listening, sense of thematic spans, and short sequences of twosome dialoguing by two participants, for other members of the group to appraise.
- Before the play-shopping activities end, celebrating with free group dancing will provide a further spiritually bonding experience. Some members of the group could take turns to create dance music that could feature other available instruments such as the pulse and the phrasing referent instruments, while the rest of the participants engage in somatic medley dancing.
- Effectively applied play-shopping activities that inculcate team spirit inevitably and subtly remedy personal psychological traits such as self-inhibition and an extroverted disposition. In any type of play-shopping we emphasize that, once the group support structure forms a steady background, what a soloist plays on top cannot be theoretically wrong because the solid, unvaried community response/support accommodates any slips. An inhibited personality then has little fear of expressing the self creatively or of playing something "wrong" in a supportive public forum. Confidence is gained during public expression of innate human quality after the fear is banished by the

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[7] Nzewi, M. (2002). Modern music education and the African reality; grabbing the tail of a rainbow. In Magne Espeland (Ed.). *Samspel – ISME 2002 Focus area report.* Pp. 79-86.

pervasive feeling of comradeship. An extrovert is constrained to take limited solos and stay with others in exercises that coerce reiterated group motifs. Generally, every participant of whatever peculiar temperament is given group support to create themes for others to partake in, as well as to do solo improvisation with structured group support. A soloist theoretically does not play it "wrong" when there is a persistently urging textural foundation.

Anti-stress play-shopping

Anti-stress play-shopping is purposeful music therapy that enables participants to occasionally purge problematic psychical tension. It is also a performative site for discharging occasional personality disorientation/dissociation through the metaphysical interactions generated by structured drum music activities in a group. Play-shopping could be tailored variously to de-stress the staff of a stress/tension-prone workplace; to tackle personality rehabilitation needs; as general therapeutic interventions for socially dissociated persons; and also for managing depressive conditions. Three special categories of structural configurations that may be perfunctorily encountered in general music making and composition could be specially programmed for group therapy:

- Density of structure (rhythmically busy) in a group drumming activity displaces space, and thereby displaces self-absorption for a while, that is, sends the mind on a trip into supernormal consciousness.
- Openness of structure, on the other hand, coerces creative insertion of the self-image. It provides space for cathartic actualizing of self-worth through creative energizing (in sound or sensation) of the offered space, or otherwise negotiating self-worth in consciousness of the humanness of others.
- The third category is euphoric drumming in which an individual who is given steady pulsating structural support, a reiterated thematic block, feels liberated to celebrate life through unrestrained exploration of the own creative fantasy (extensive improvisation) that is rewarded with a feeling of psychical-emotional catharsis or purgation.

What causes tension or stress or psychotic indisposition is often a disinclination to recognize and accommodate the different human sensitivity, merits and foibles of others, or insecurity or disillusionment with one's innate self-worth or, otherwise, the tendency to rationalize the experiences of life with closed and suppressed or unshared emotions. A positive experience of anti-stress play-shopping can endure for a while. Hence a person prone to stress or depression or intolerance is urged to own a drum, and occasionally undergo self-purgation of deleterious attitudinal dispositions by engaging in self de-stressing solo play when group play-shopping is not available. Such self-administered anti-stress therapy could use the idioms of contemplative drumming.

We have applied anti-stress drumming therapy in practical projects to effect personality transformation of socially dissociated and disoriented young persons who then started demonstrating positive human merits and other-conscious social instincts as well as creative self-expression. [8]

The general canons and procedural order itemized for conducting team-bonding play-shopping are recommended for group anti-stress therapy meetings. The idiomatic categories to be emphasized as soon as appreciable creative and technical skills are acquired include: creative spontaneity in chorus-solo framework; group euphoric drumming; performing attentive listening; performing self within community solidarity; anxiety management creativity; and sleep therapy.

General

Efforts to design a literacy continuum for African indigenous knowledge systems including the mental arts should emphasize the principle of advancement. This implies systematic creative rationalization aimed at updating indigenous philosophical imperatives, theoretical principles and humane practices in terms of innate artistic sense and creative intentions of any given period of human civilization. Meaningful advancement should thus reflect the contemporary local as well as global imperatives in the context of inherited indigenous lore. In the musical arts, an advancement mentality must discern, prioritize and propel the humanizing orientation and societal virtues that mark Africa's original creative aspirations. This implies eschewing exogenous theories, technologies and practices that compromise, subsume, supplant or arrogantly abuse the noble merit and objectives of Africa's indigenous philosophies, principles and practices. It includes cognitively designing a literacy continuum of **cultural authority** – adapting the exogenous but compatible idioms and materials into the mould or theoretical framework of heritage; as opposed to **tokenism/fancifulness** – the frivolous insertion of abstracted elements of heritage into adopted but incompatible exogenous intellectual models or theoretical-philosophical moulds.

Leadership

Most indigenous African societies formally honour and celebrate outstanding human achievements and achievers. However, in the indigenous social, political, religious, economic and musical arts systems, leadership is not conceptualized or practiced in terms of the superstar serviced or worshipped by subordinates. Leadership is recognized and practiced in original African cultural systems as the captain of significant partners or team-mates. Leaders of contemporary choral or instrumental African music ensembles adopt the role and antics of a commanding conductor in a European classical orchestra or choir. This supreme commander structure in performance situations is absurd by African indigenous leadership principles, and sometimes outrightly ridiculous, especially in choral performances that reflect an African cultural orientation. After all, in any well-practised performing group, every member of an ensemble already knows her/his part well and also knows how or when it fits into the whole group performance structure. There may be some need to update the role and normative performance behaviour of the African mother musicians (contextual manager/ensemble coordinator) as contemporary presentational imperatives may recommend, without bastardizing African leadership philosophy and practice. A case could, perhaps, be made for large and complex orchestral groups such as a symphonic orchestra performing essentially African literacy compositions. In such an instance an authoritatively African construct adopts a European typological mould, and could, therefore, require the convenient presentational management.

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[8] See Smith, K. (2003): The Soccajasco kids project: an African musical intervention in an African problem. In Anri Herbst (ed.), *Emerging solutions for musical arts education in Africa.* Cape Town: African minds, Pp. 306-320. Also Nzewi, M. (2002). Modern music education and the African reality; grabbing the tail of a rainbow. In Magne Espeland (ed.), *Focus area report, 25th Biennial World Conference and Musical Festival, International Society for Music Education (ISME)* Bergen: ISME, Pp 79-86.

Structural content

The trend in contemporary Africa to re-conceptualize vocal music to suit the theoretical and stylistic models of European classical music has persisted. Thus we find authoritatively African themes and, sometimes, creative idioms being contrived in the SATB theory. Considering the prodigious theoretical configurations that mark Africa's creative manifestations and human practices, it is absurd to witness contemporary Africans unreservedly re-culturing themselves to become wholesale mental and consumer mutants of European and American modernism. Humanly prestigious African participation in any aspect of globalization should aim to project authoritatively advanced African human merit and intellectual mettle into the global mainstream – constructing and managing African uniqueness within the communion of world practices. The prevalence of African puppets shamelessly parading and parroting the unique intellectual productions of other world cultures injures and perjures the profundity of indigenous knowledge inventions.

The contemporary predilection for recreating indigenous African creative-artistic models that aim to conform to the European-American classical creative theories, forms and presentational practices in the performance arts needs to be reformed. The imitated exogenous models are fanciful models of the humanizing and communality-building uniqueness of Africa's indigenous prototypes that are acutely needed in the contemporary promotion and inculcation of wholesome spirituality. The trend in vocal music education, for instance, subverts humanly unique African vocal music philosophy and aesthetics in composition as well as presentational aspirations and theatre. An intellectually and humanly prestigious endeavour must contemporaneously advance indigenous models and standards while skilfully integrating viable elements of the European classical tradition. The thematic development theories, harmonic systems, partner relationship formulae, vocal aesthetics and evocative presentational theatre peculiar to indigenous African choral and instrumental styles remain genuine, intellectual exemplars. The idea of discarding or subordinating their intellectual and utilitarian merit to exogenous fancies is self-debasing, and a betrayal of posterity.

Part of the advancement strategy is to recognize that European classical musical instruments are viable for representing and interpreting African indigenous theory and idioms with creative imagination and without loss of characterizing integrity. Performance technique on the instruments, however, may require slight reorientation.

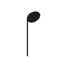
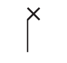
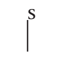
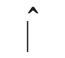
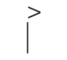
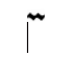
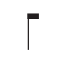
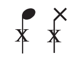
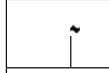
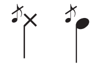
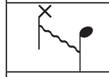
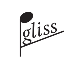
Pitiably few practical initiatives involving concerned African intellectuals devoted to advancing Africa's intellectual genius in the creative and performance arts, exist. Contemporary pursuits that advance the indigenous standards of creativity and presentational theatre need to be systematic, basic to cognitive research orientation that would furnish modern theoretical, utilitarian and performance directions. But there are intuitive advancement aspirations outside academic institutions that are contemporaneous. Advancement initiatives, as any envisioned audience recommends, should cultivate an inter-cultural vision in instrumental selections and theoretical formulations, but should primarily demonstrate African creative theories and principles. It is imperative, in contemporary Africa, to expose cultural arts educators, bureaucrats and promoters to the benefits of strategic advancement initiatives taking place in Africa, especially outside conventional institutional complacencies. This is the mission of the Centre for Indigenous Instrumental Music and Dance Practices of Africa (CIIMDA), which targets the reorientation of education for the present and for posterity towards the advanced philosophy, theory and humanizing objectives of the indigenous musical arts.

THE WRITTEN CLASSICAL CONCERT GENRE

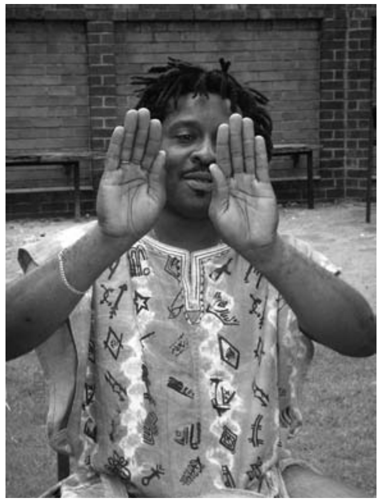
Performing written classical concert music entails ability to read and interpret a written score. We have designed notation symbols for representing the various tones used in classical African drumming. The symbols are combined with conventional durational symbols for musical rhythm in writing music for the drum and other indigenous ensemble instruments. Solo concert drumming implicates the imperatives of visual theatre and dance in African musical arts conceptualization. Thus the solo concert performer occasionally simulates dance, which is implicated in the idea of African drum music, when producing and interpreting the written body rhythm notes. These are the clap sound, the rattle sound produced when the performer activates the rattle tied to her/his ankle by stamping the feet, the finger-snapping sound, the chest-drumming (body rhythm) sound, and the cupped palm slapping sound that produces a plosive sound ambience different to the sound of a normal clap. The normal notes produced on the drum are combined with these extra sounds to simulate the integrated artistic components of African indigenous musical arts conceptualizations in our design of modern African classical solo drumming.

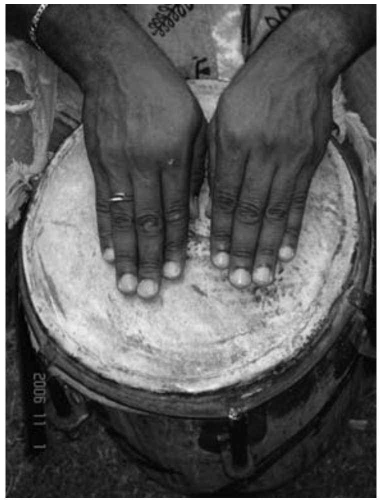
DRUM NOTATION

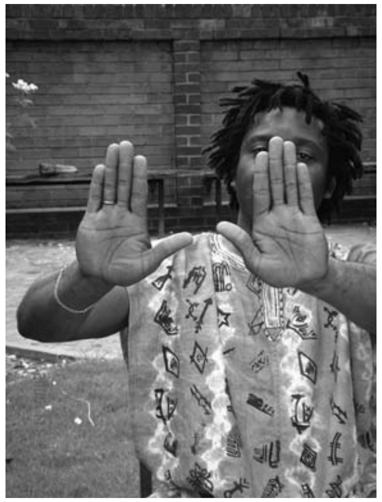
The tone symbols we have devised for composing written African single membrane drum music are as follows:

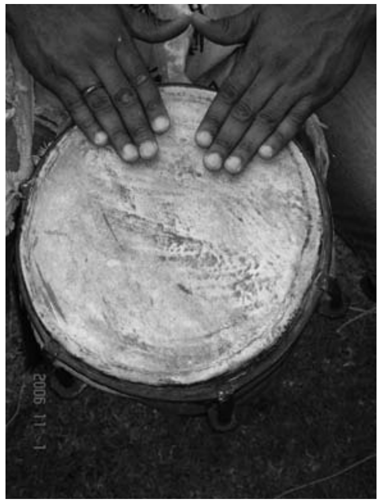
	A deep tone produced at the centre of the drumhead with cupped hands – bounce-off stroke
	A high tone at the rim of the drumhead with rigid tightly held fingers – bounce off stroke
	A slap tone at the rim played as a sharp, held stroke
	A tone produced on the body of the drum with a ring worn on a finger
	A clap tone produced by clapping together flat palms
	Finger snapping with both hands
	A rattle tone produced by activating the rattles tied to the ankles when the feet are stamped
	A roll as appropriate: rim or centre of the drum head
	A chest tone produced by beating the chest with fists
	A crushed note
	Reverb on two tones
	A glissando effect produced by playing rapidly repeated strokes while gliding a finger/ fingers or the base of the palm up and down over the drumhead

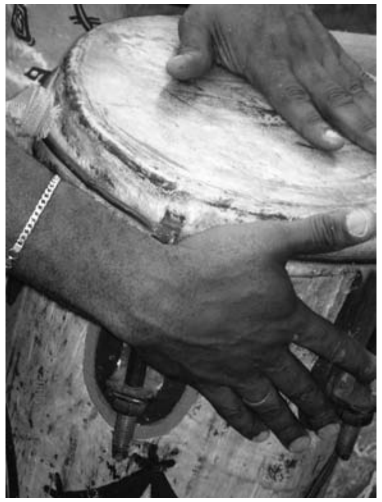
(Vocalized syllables are written in conventional music notation symbols.)

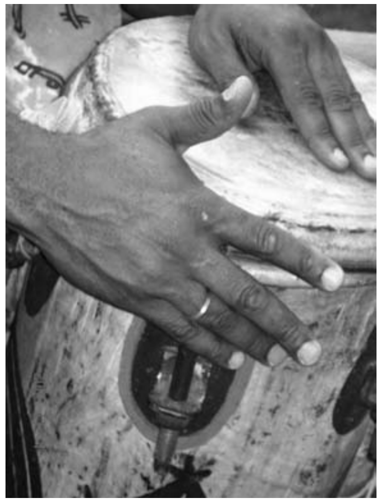

cupped hands for deep tone

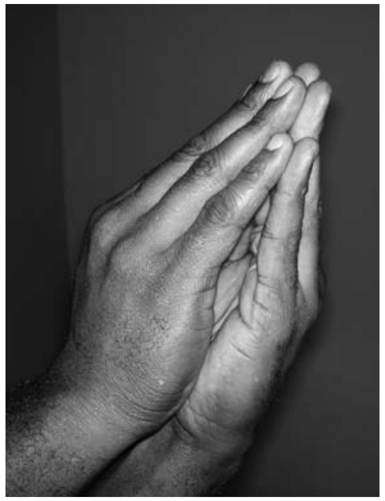

playing the deep tone

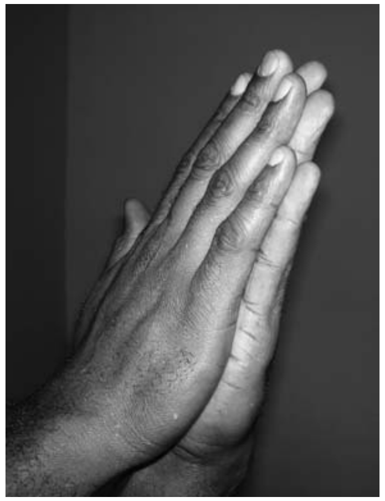

fingers held together for high tone


playing the high tone

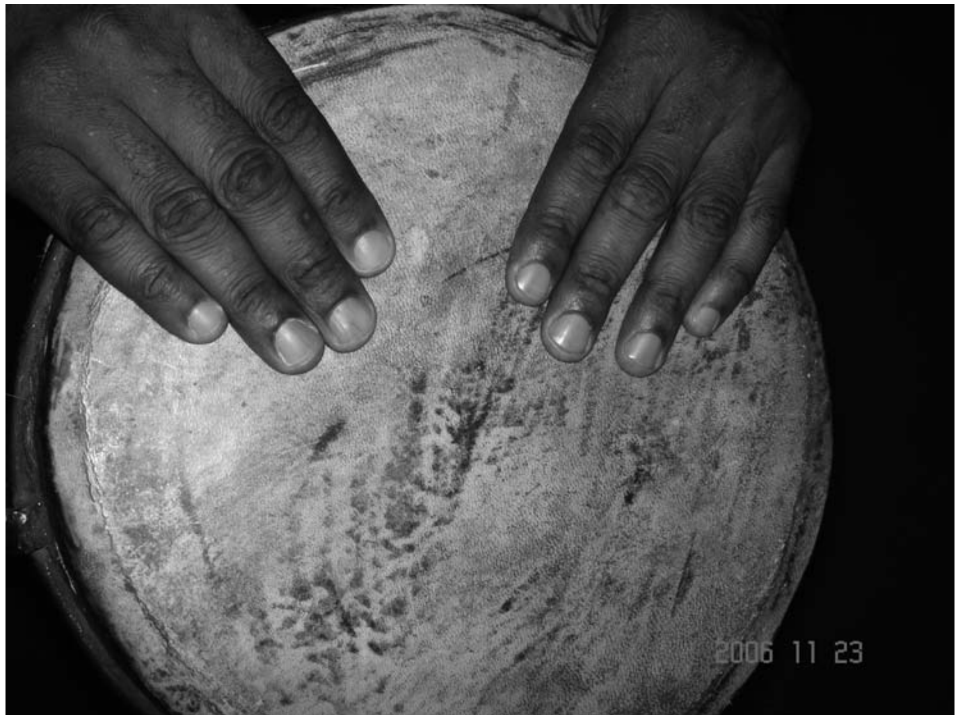

struck wooden shell


struck wooden shell


clap with cupped hands


normal clap

playing the cowbell



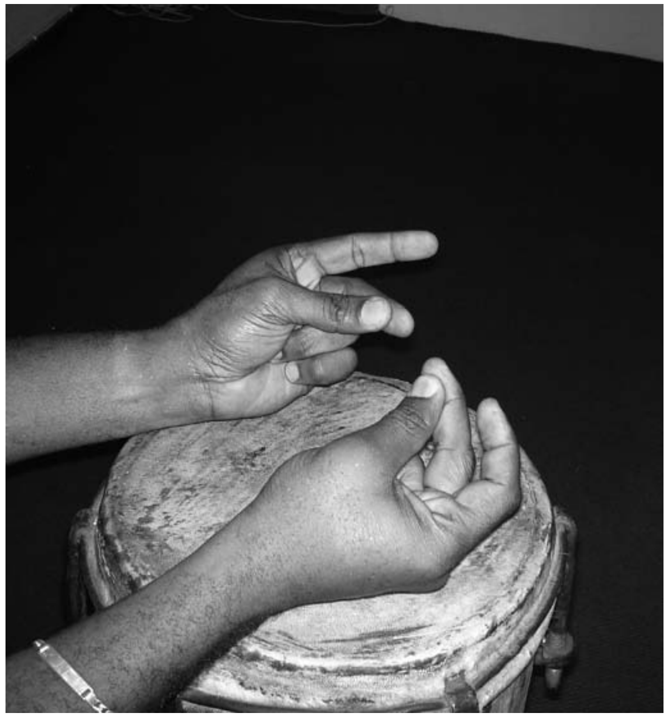
slap on drum

Classical drumming exercises

Technical exercises have been provided on the following pages for familiarization with classical drumming notes as well as the stimulation of improvisatory skill. They also serve as fairly progressive exercises for understanding rhythm and the two primary interfacing metric matrixes in African indigenous music, the common quadruple and the compound quadruple metres. Each exercise unit is blocked with double bar lines. Each unit should be accurately played independently and repeated as many times as necessary. Then the exercises should be played sequentially until it is possible to play them from beginning to end without stopping, repeating each unit before proceeding to the next. Where improvisation, internal variation style, is indicated, the number of variations to be played is unlimited, but at the discretion of the learner. As technical skill improves, the learner should increase speed, noting that consistency of speed is critical. The pulse should be measured with the foot/feet.

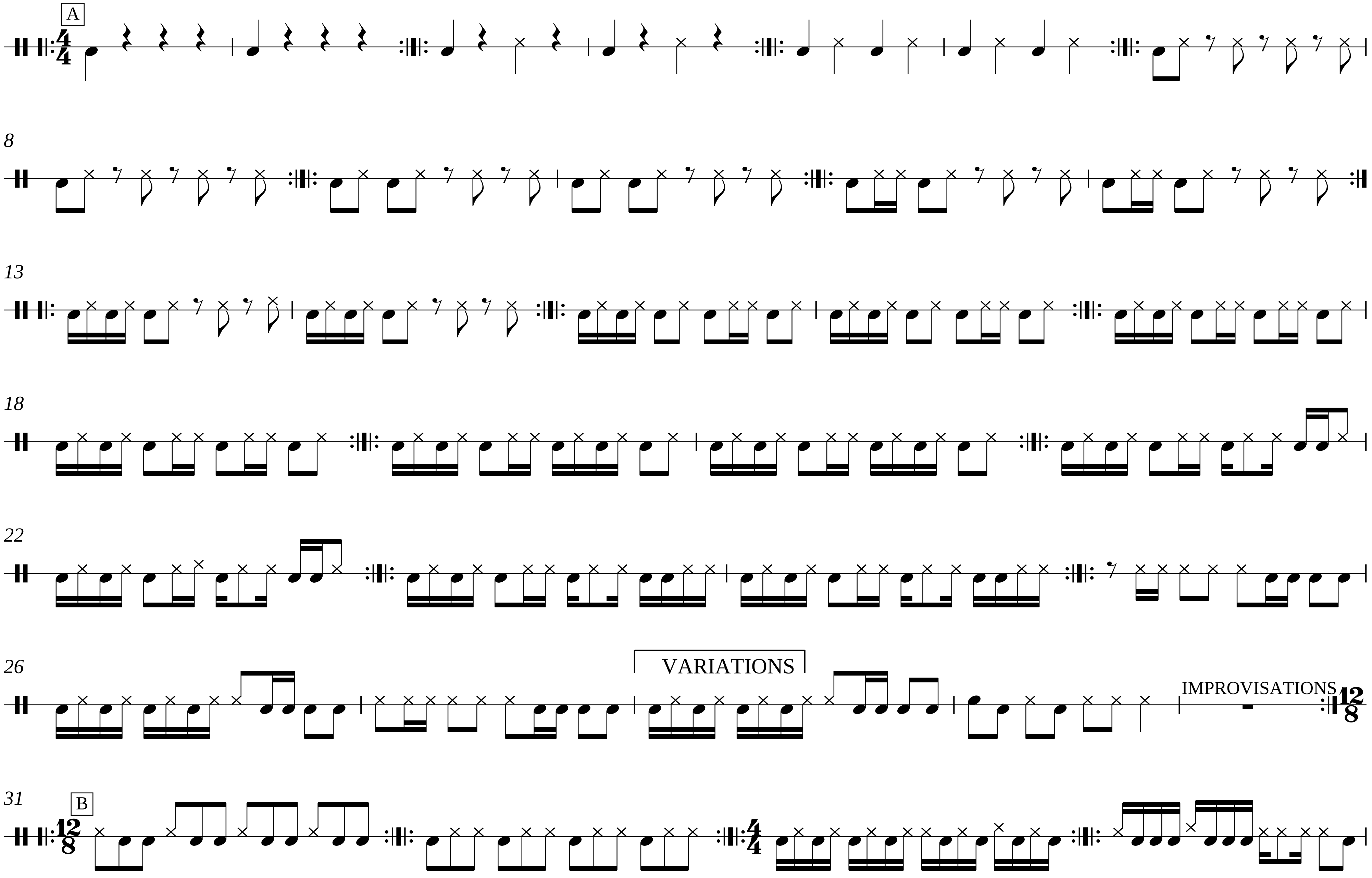
playing the shakers

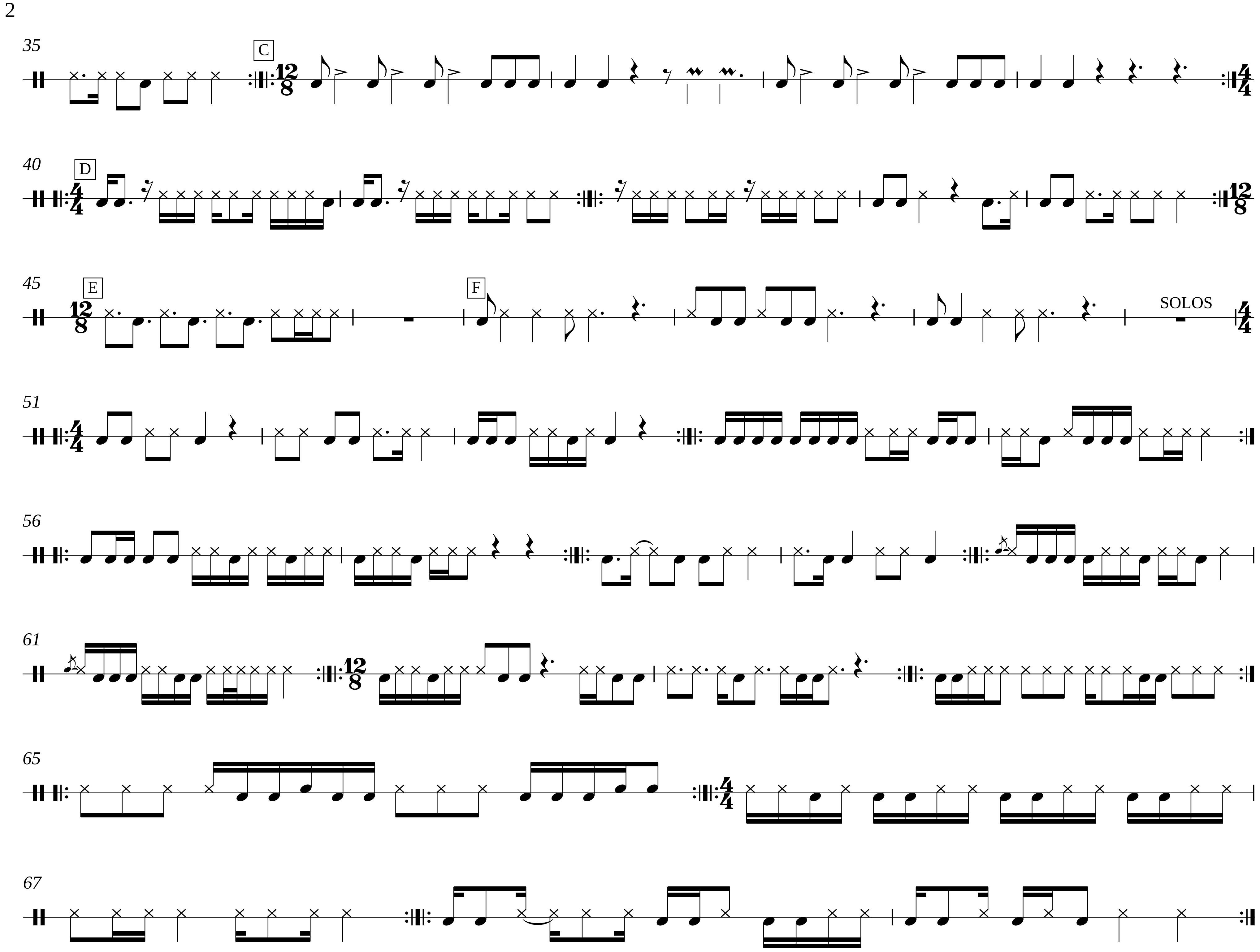
playing the slit drum



snapping of fingers

DRUMMING EXERCISES


A
8
13
18
22
26
VARIATIONS
IMPROVISATIONS
31
B


C
D
E
F
SOLOS

CONCERT DRUM SOLOS AND DRUMMISTIC PIANO SOLOS

Drum solos

In choosing a drum, a modern classical concert drummer should pay attention to the quality of timbre produced by a drum when struck by listening for the desirable fundamental interval between the deep and high tones, preferably the open fifth or fourth. Most contemporary drum builders in Africa produce haphazardly constructed instruments that may look polished and attractive due to commercial instead of musical reasons, especially for the curio or tourist market. The African instruments that are precision-made factory products now have refined features, but they are inferior in terms of sonic quality and curative energy to the indigenous, handmade prototypes fashioned by traditional crafts persons who rely on the indigenous science of material and sound. Curative potential does not necessarily mean curing the sick; it rather signifies more of a preventive measure, especially prevention of psychical disablement. Refinement or polish more often than not masks diminished virtue and health potency.

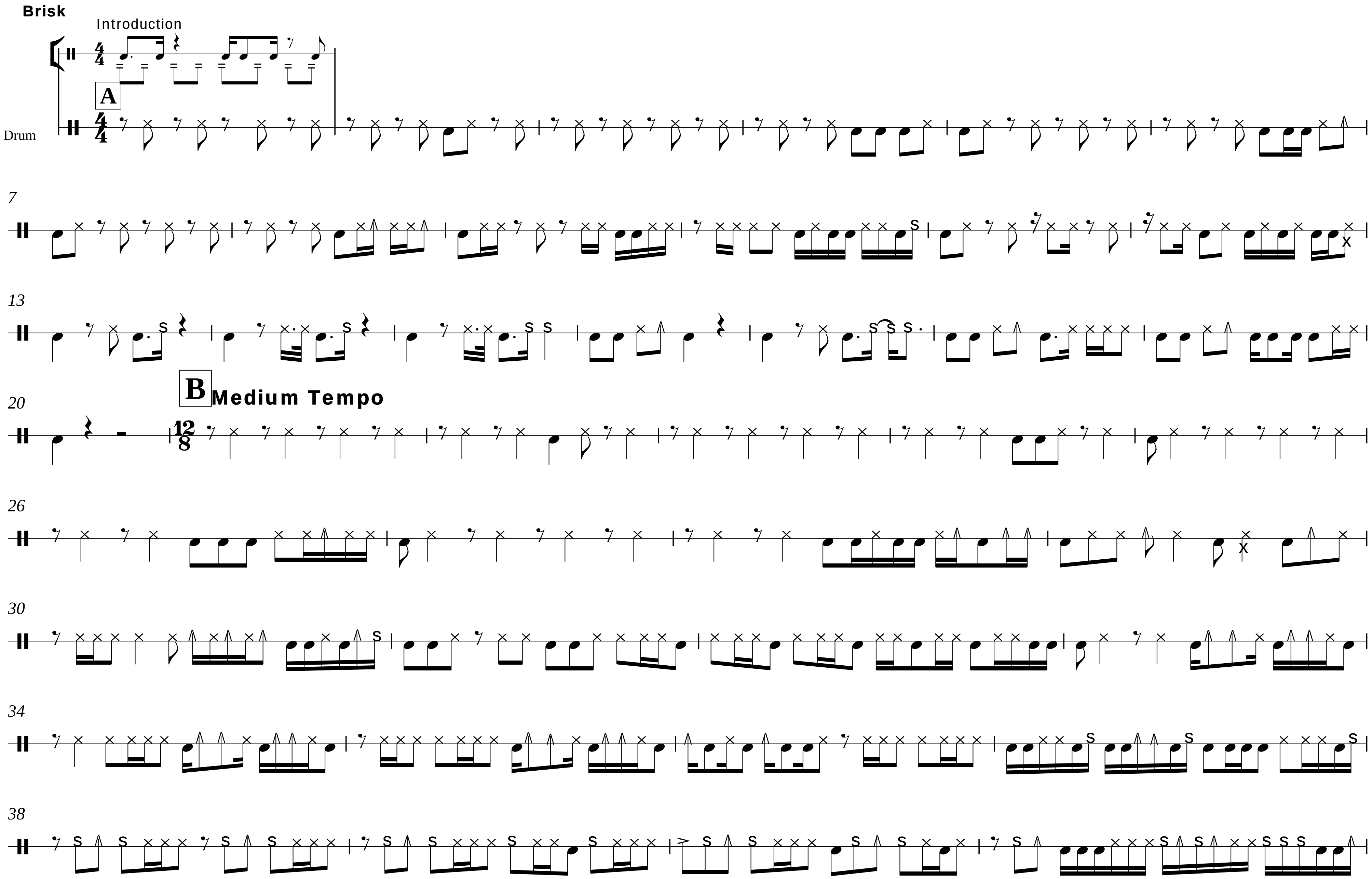
An expert drum builder pays attention to the indigenous technological and scientific procedures that ensure clear vibrant tones that are rich in cluster or raw harmonics. The subtle health essence of the typical African drum derives from the vibrant cluster harmonics that imperceptibly massage brain, nerve and other body tissues. Hence to play a properly made drum is to automatically regenerate one's overall psychical health. The science of thematic and developmental structures would then consolidate the human medicine intention of a particular performance. The fundamental health science rationalized into African indigenous music conceptualization also prescribed the preference for cast iron, which emits rich healing sonic energy in manufacturing bells and finger pianos. The same objective informs the preference for animal hair or strips of special animal skin for string instruments that, even as melody, instruments generate vibrant raw harmonics that also resonate with the echoing essence of body tissues. Most indigenous African musical instruments are researched, designed and fashioned to produce sonic energies that regenerate psychic and organ health, and thereby imbue spiritual wellness.

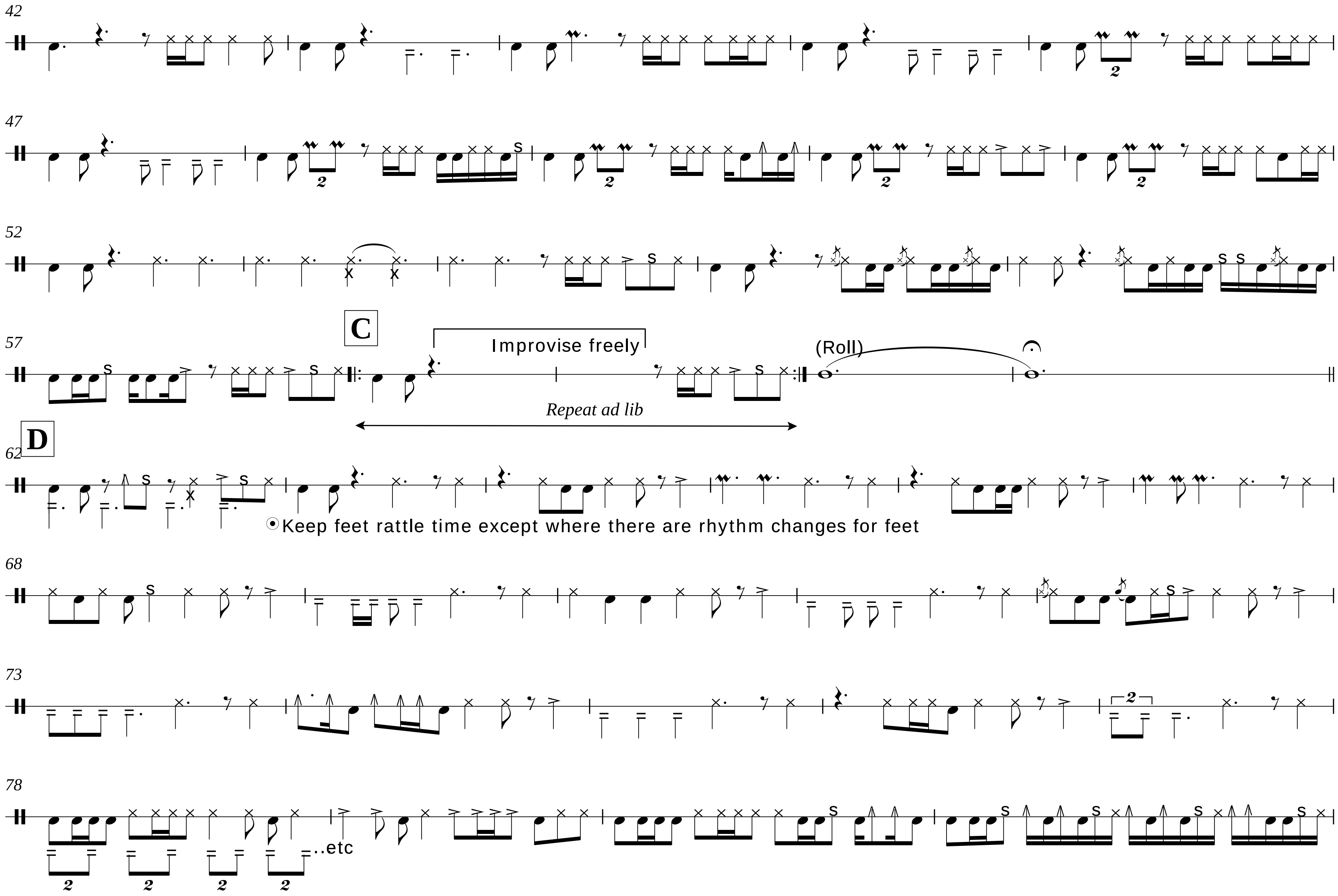
The species of open-ended single membrane drum ideal for playing concert drum solos should produce resonant and vibrant tones with distinct deep and high tones. The drumhead should have a wide circumference. The skin should be of the right kind of wild animal, and must be "live" – that is, procured immediately after the animal is killed, so that the blood has not drained off the skin completely. Blood patches must still be noticeable on the skin when the drum is held up to the light. A white, bloodless skin produces little health-imbuing sound and breaks more easily. The body of the drum should be of plain, resonant wood, without strings or cloth wrappings that will encumber resonant wood tone. Hence the *djembe* drum, although most ideal for ensemble drum music categories, is not ideal for a classical concert drum solo. Indigenous drum-building experts recommend an appropriate hard redwood, although a hard whitewood also produces a sound of good quality. The drum should ideally have tuning devices for lowering and raising the level of tonal ambience to suit the aesthetic taste of the performer, as well as the audience. A strip of cloth or rope should be used to secure the drum comfortably to the waist of the performer, so that it hangs and is independent of the legs, which will then be free to produce rattle notes when the feet are stamped.

The written compositions in this volume are open to flexible interpretation –for a performer to add input derived from her/his own musicality and aesthetic personality in the interpretation of scores. Our philosophy in written composition is that the performer should be a creative partner of the original composer as in indigenous African performance composition philosophy and theory. The drum compositions feature the barest phrasing, speed and dynamics annotation for performance interpretation, thereby making allowance for the performer's interpretative sensibility. A feeling for the emotional recommendations of a piece of music is the capacity of every normal person, and this cannot always be prescribed, just guided. We credit the drummer-interpreter with a sensitive creative personality and responsibility. Hence the compositions accord interpretative freedom that would challenge her/his innate musicality. Some of the compositions make provision for spontaneous improvisation on a given framework. This is the hallmark of an accomplished and rated indigenous African musician. The drummer-interpreter is dealing with a melorhythmic instrument and must, as much as possible, sing the score mentally while she/he learns it.

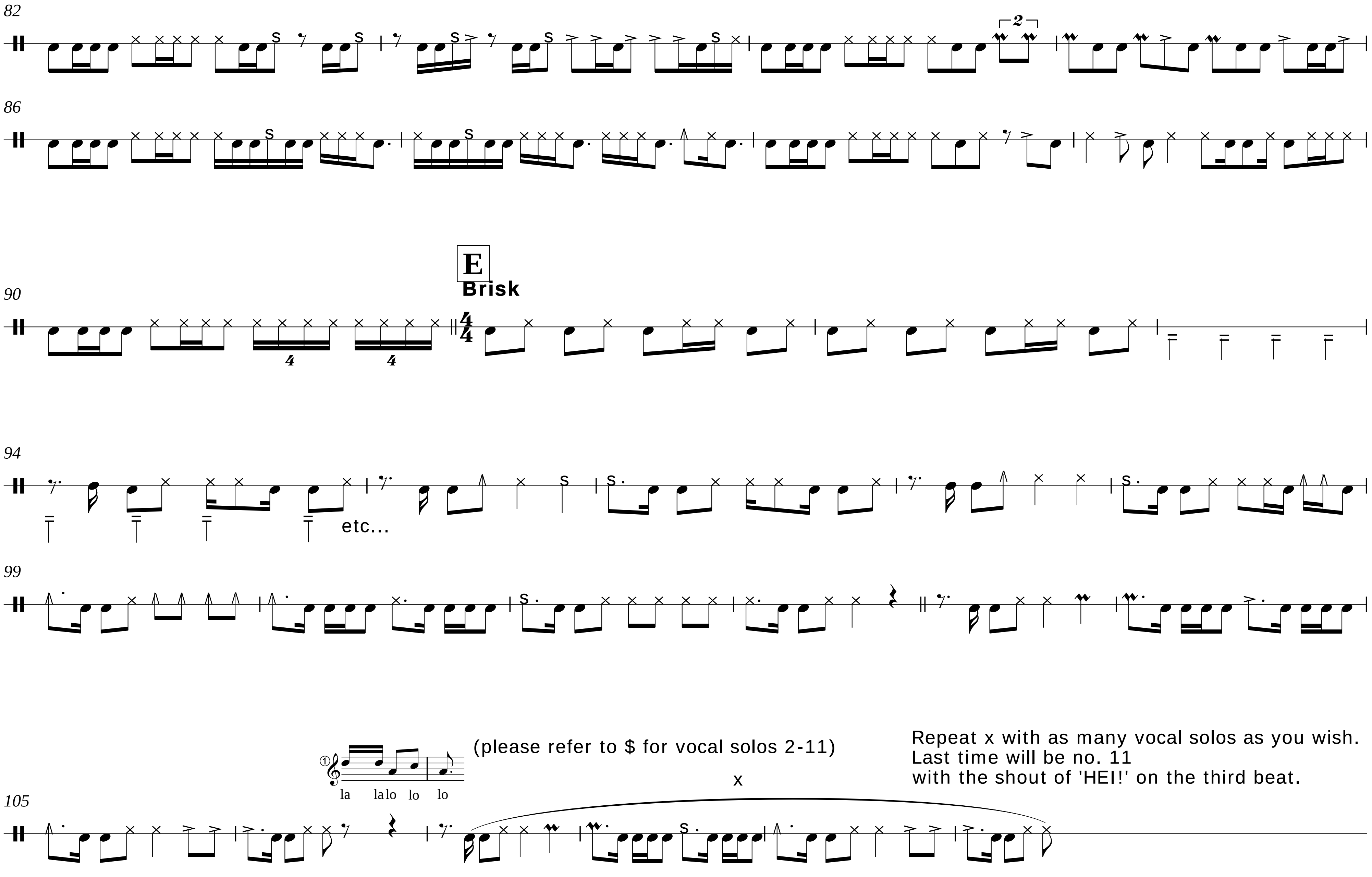
New Voice for Old Sound No. 2 *Hop Along* (Igba drum solo)

Meki Nzewi


Brisk
Introduction
A
Drum
7
13
20
B
Medium Tempo
26
30
34
38

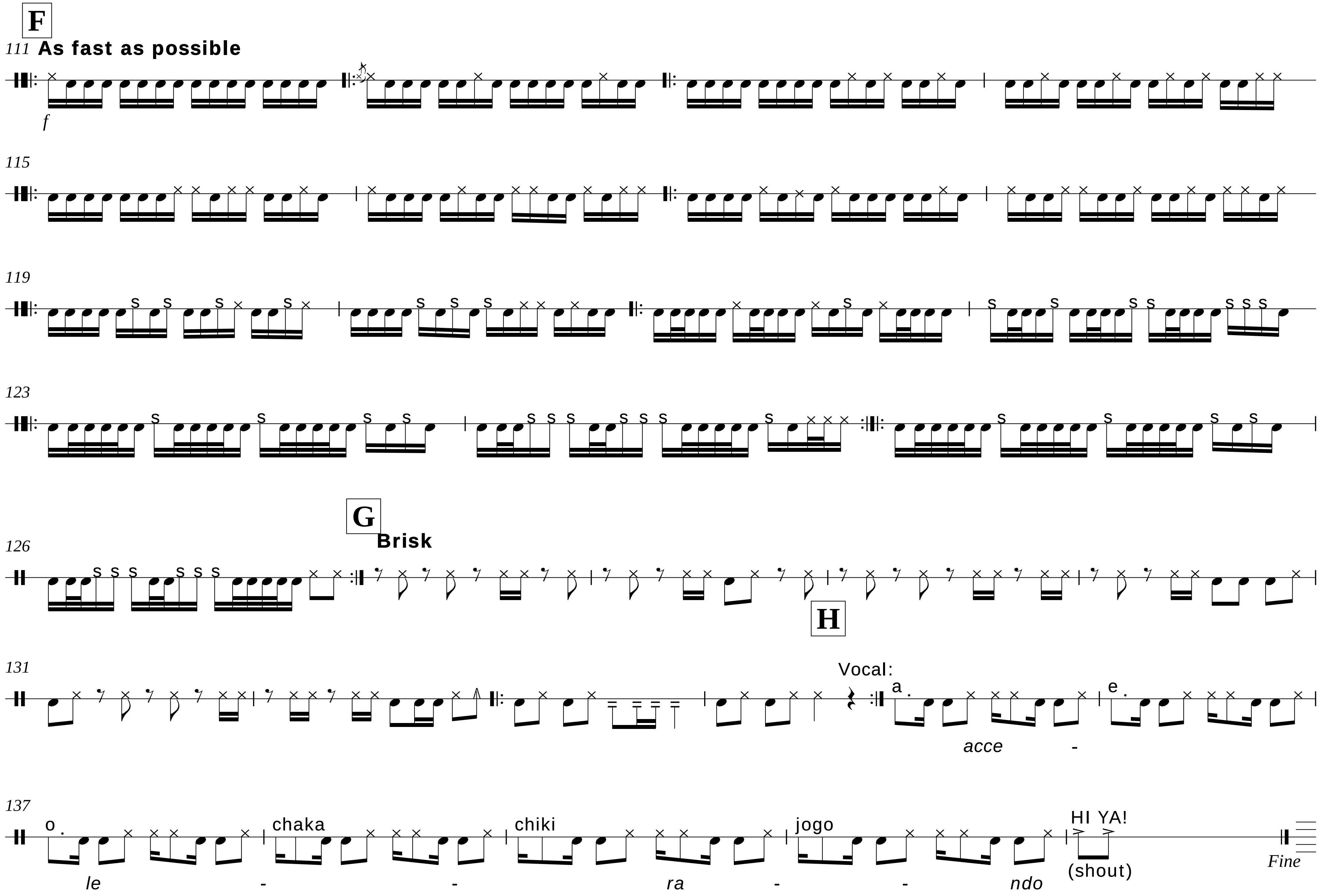

42
47
52
57
C
Improvise freely
(Roll)
Repeat ad lib
D
62
68
73
78
..etc

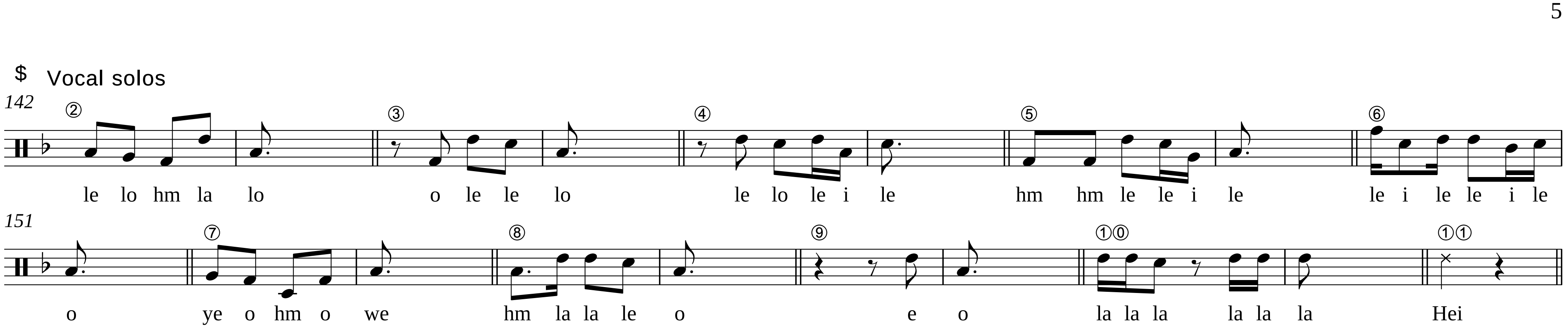
⦿Keep feet rattle time except where there are rhythm changes for feet


82
86
90
E
Brisk
94
etc...
99
105
①
la lalo lo lo
x

(please refer to $ for vocal solos 2-11)

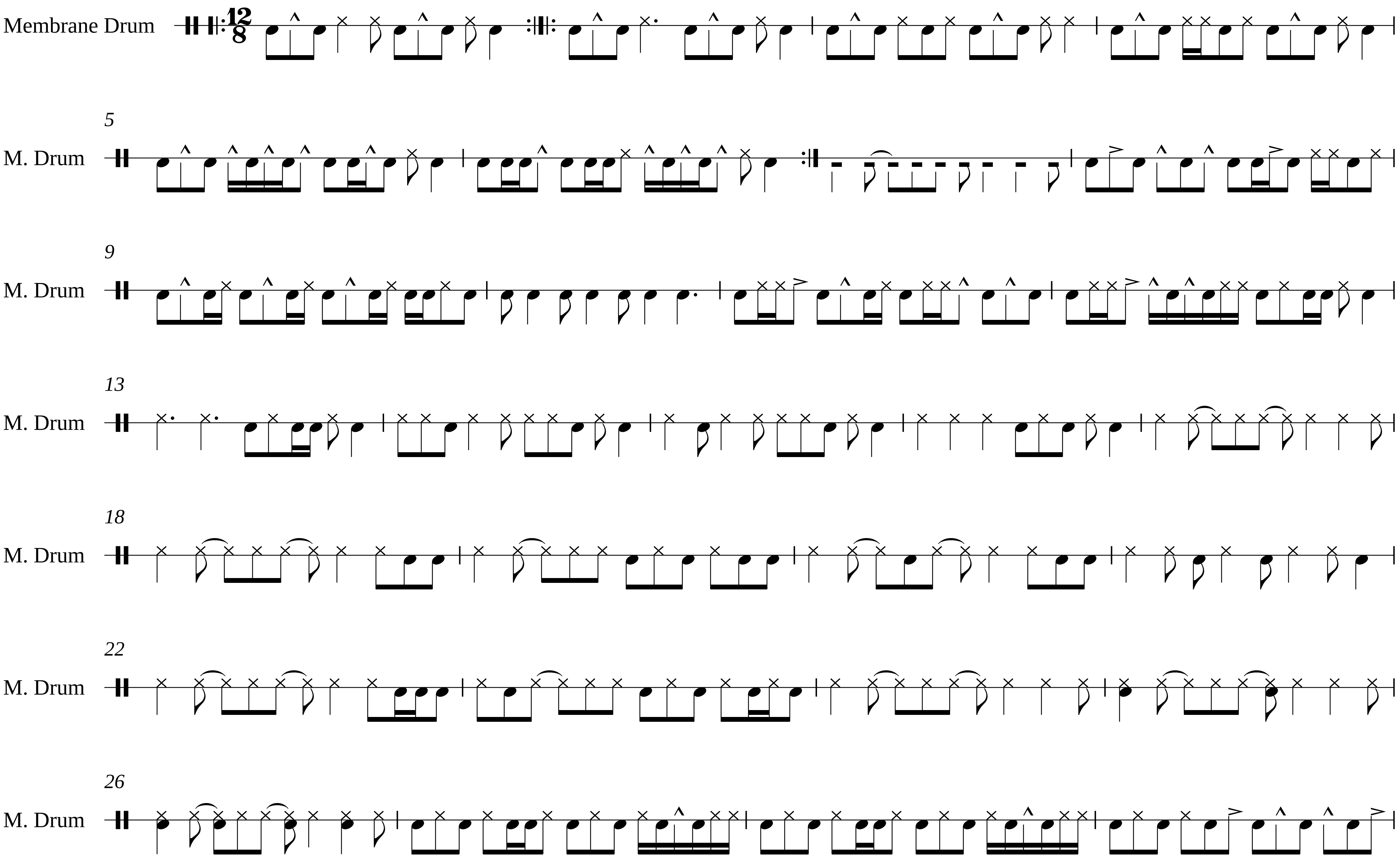
Repeat x with as many vocal solos as you wish.
Last time will be no. 11
with the shout of 'HEI!' on the third beat.


F
111
As fast as possible
f
115
119
123
126
G
Brisk
H
131
Vocal:
a.
acce -
e.
137
o.
le - -
chaka
chiki
ra - -
jogo
ndo
HI YA!
(shout)
Fine

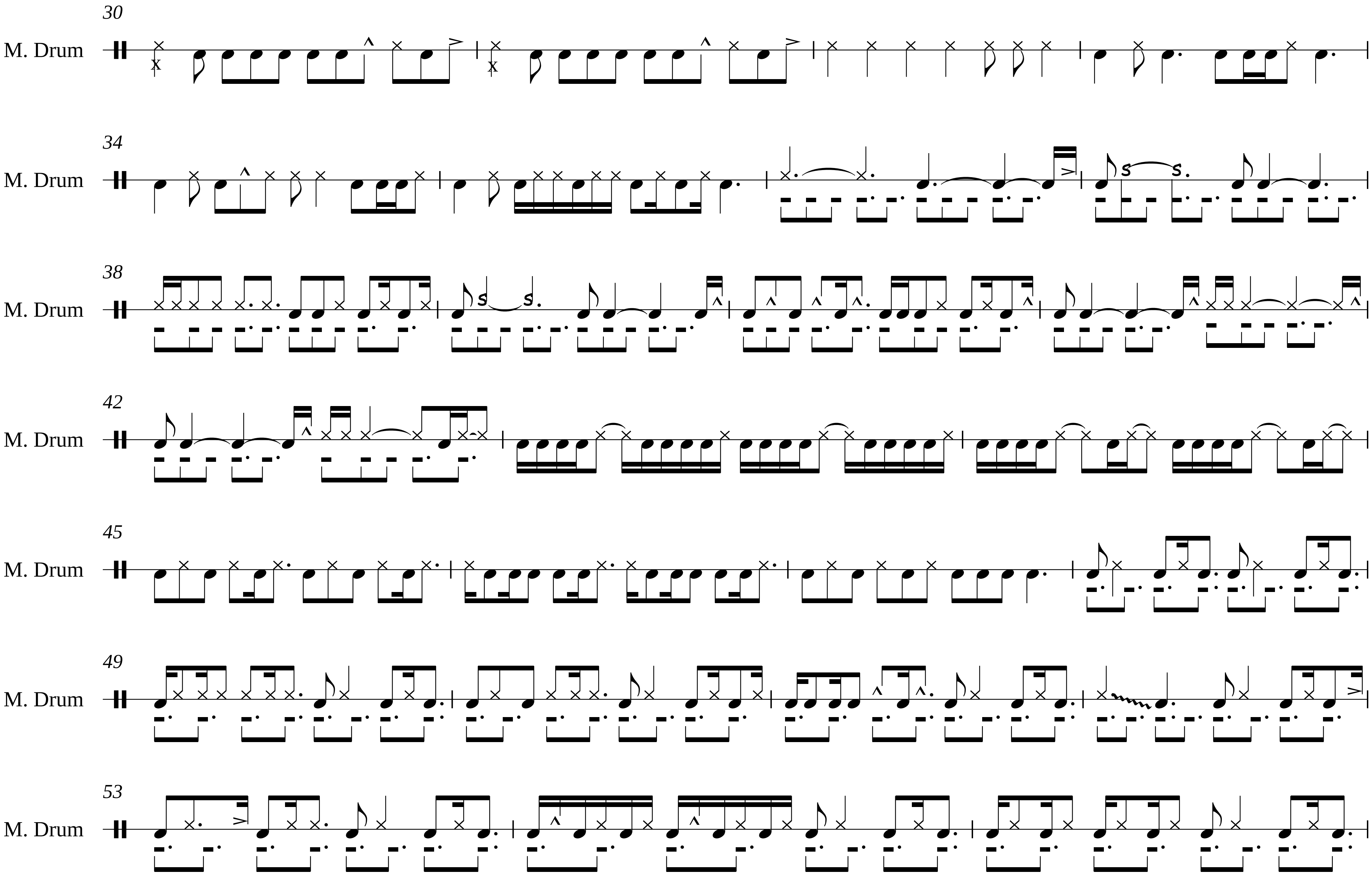

5
$ Vocal solos
142
②
③
④
⑤
⑥
le lo hm la lo
o le le lo
le lo le i le
hm hm le le i le
le i le le i le
151
⑦
⑧
⑨
①⓪
①①
o
ye o hm o we
hm la la le o
e o
la la la la la la
Hei

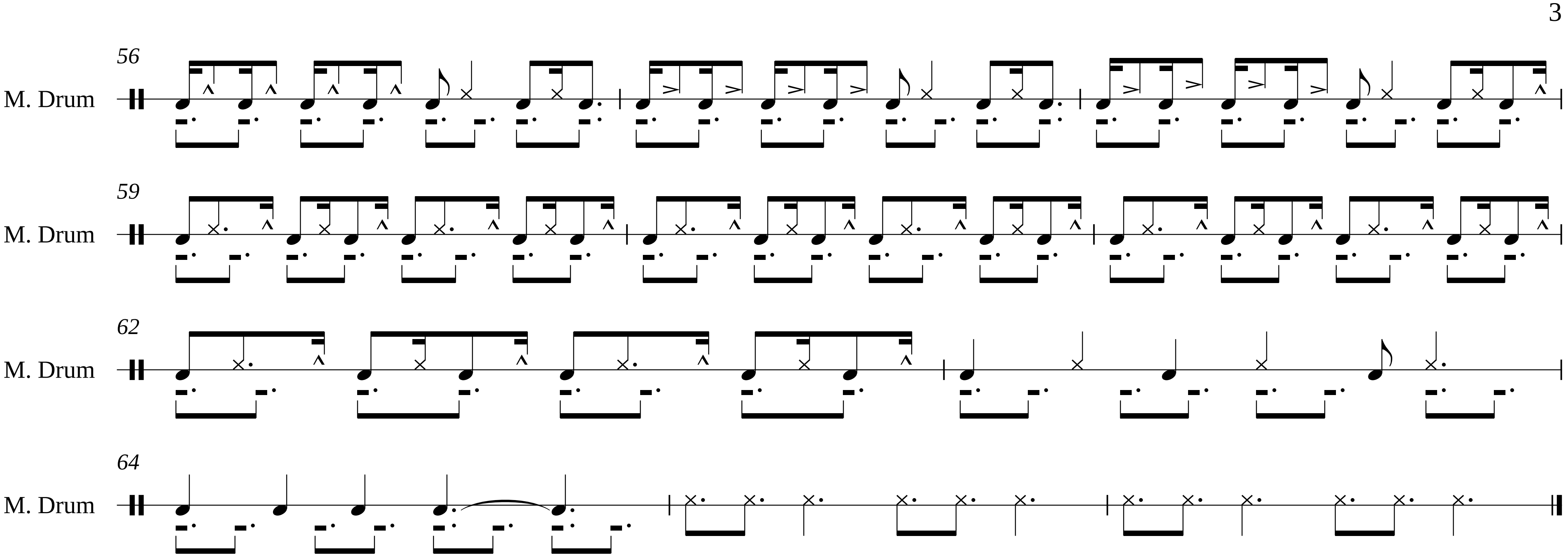
Ngedegwum

Odyke Nzewi


Membrane Drum
5
M. Drum
9
M. Drum
13
M. Drum
18
M. Drum
22
M. Drum
26
M. Drum

2

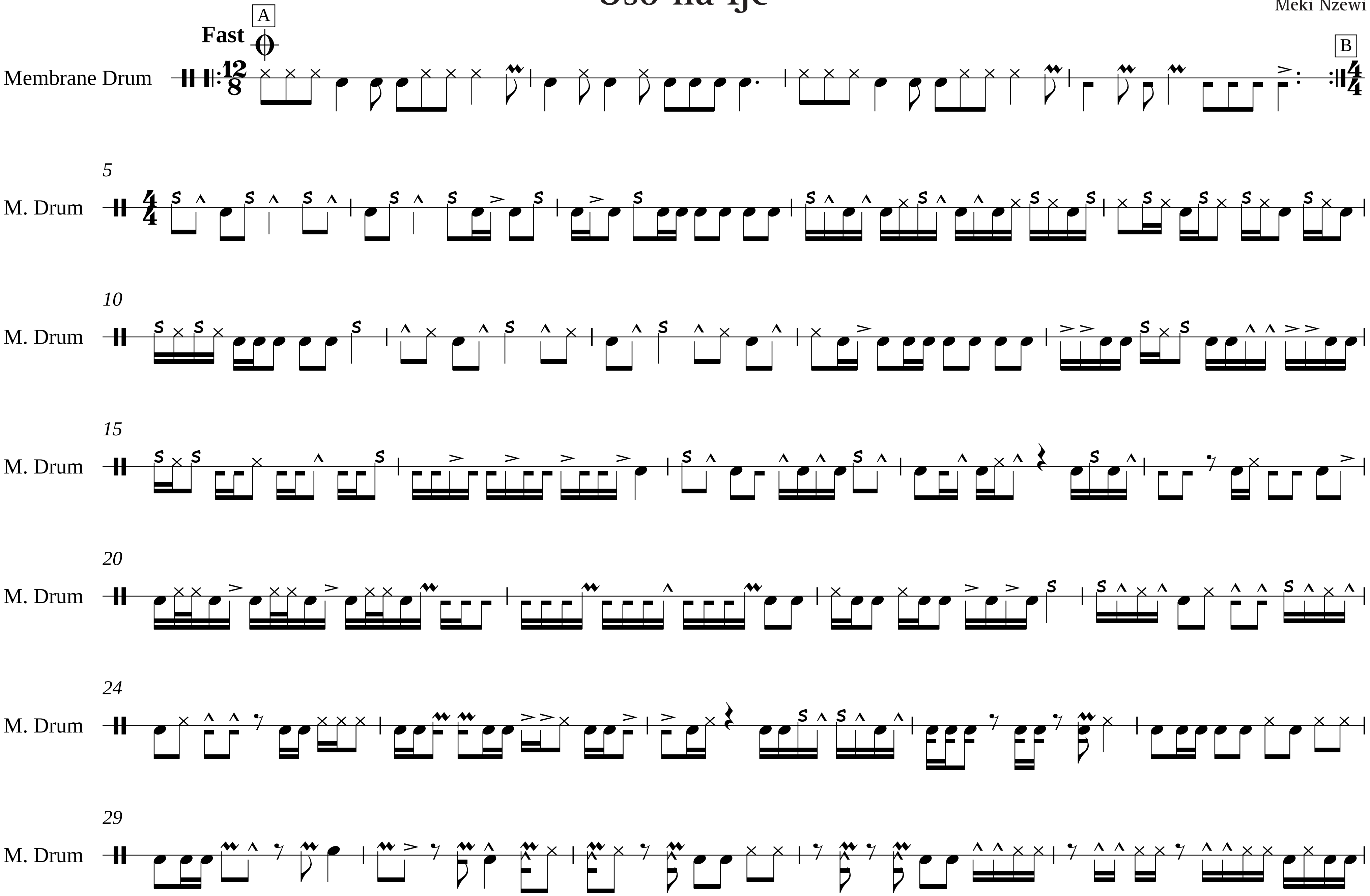

30
M. Drum
34
M. Drum
38
M. Drum
42
M. Drum
45
M. Drum
49
M. Drum
53
M. Drum


3
56
M. Drum
59
M. Drum
62
M. Drum
64
M. Drum

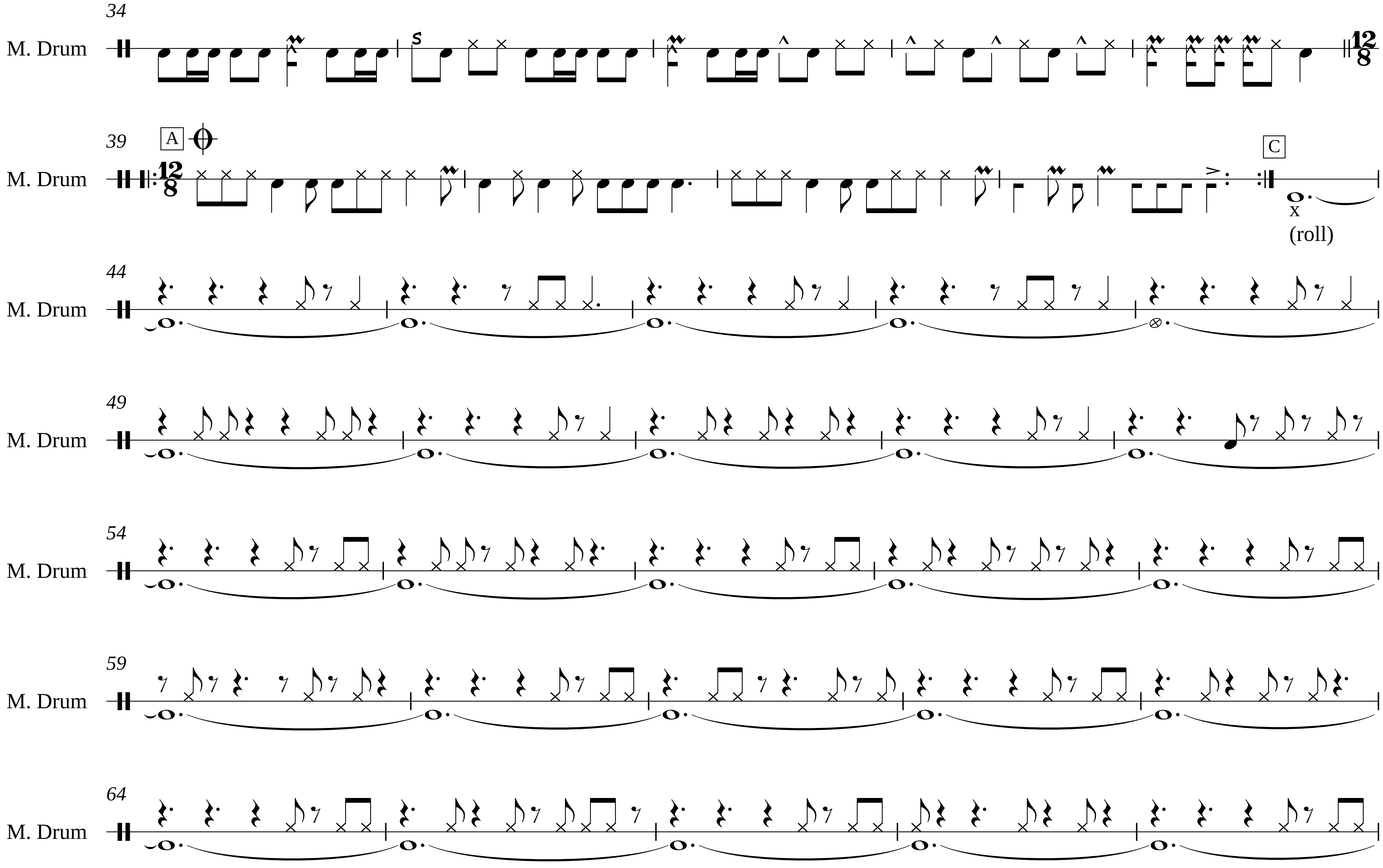
(Audience clap the last two bars for solo drumming)

Oso na Ije

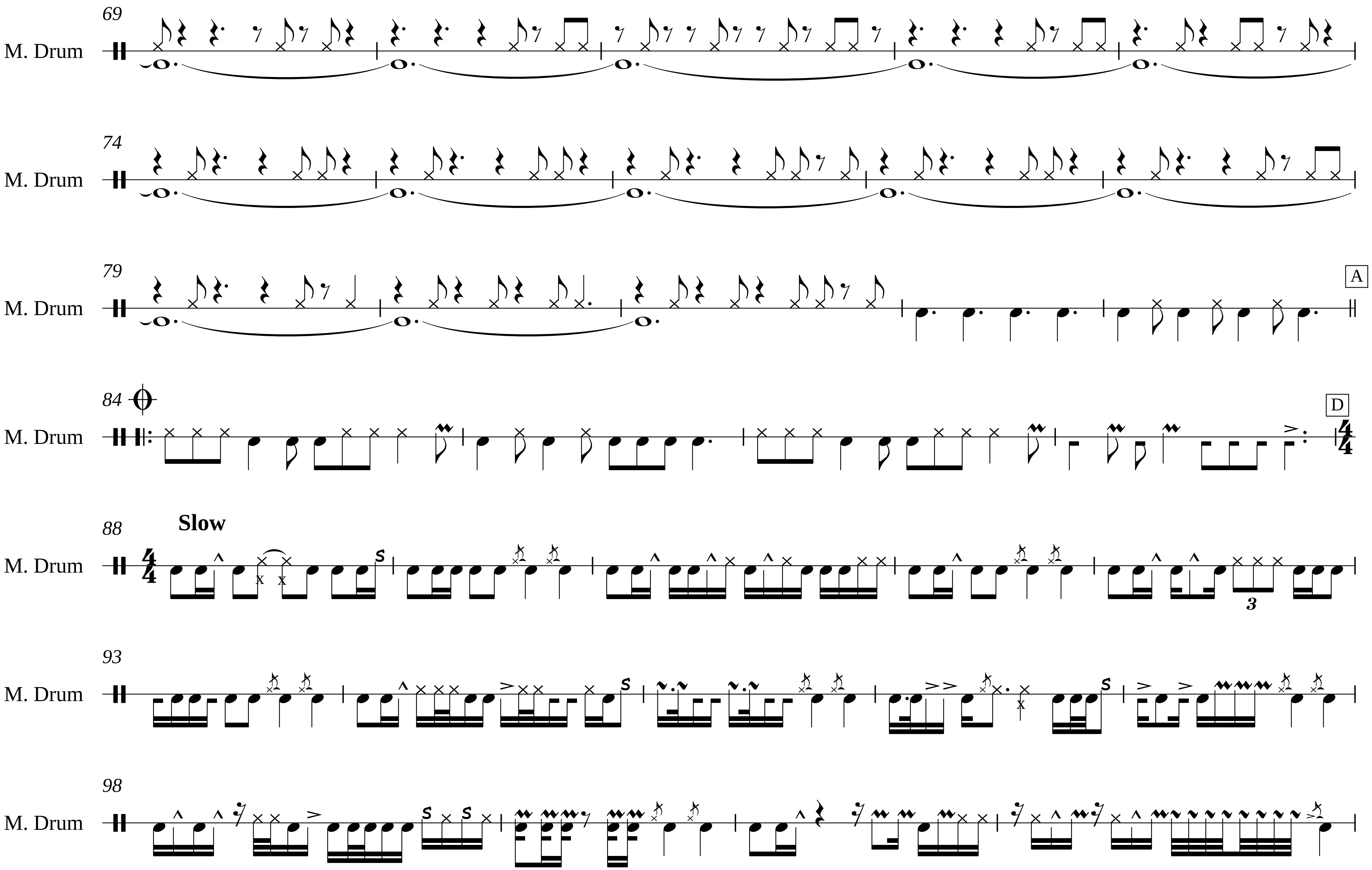
Meki Nzewi


A
Fast
B
Membrane Drum
5
M. Drum
10
M. Drum
15
M. Drum
20
M. Drum
24
M. Drum
29
M. Drum

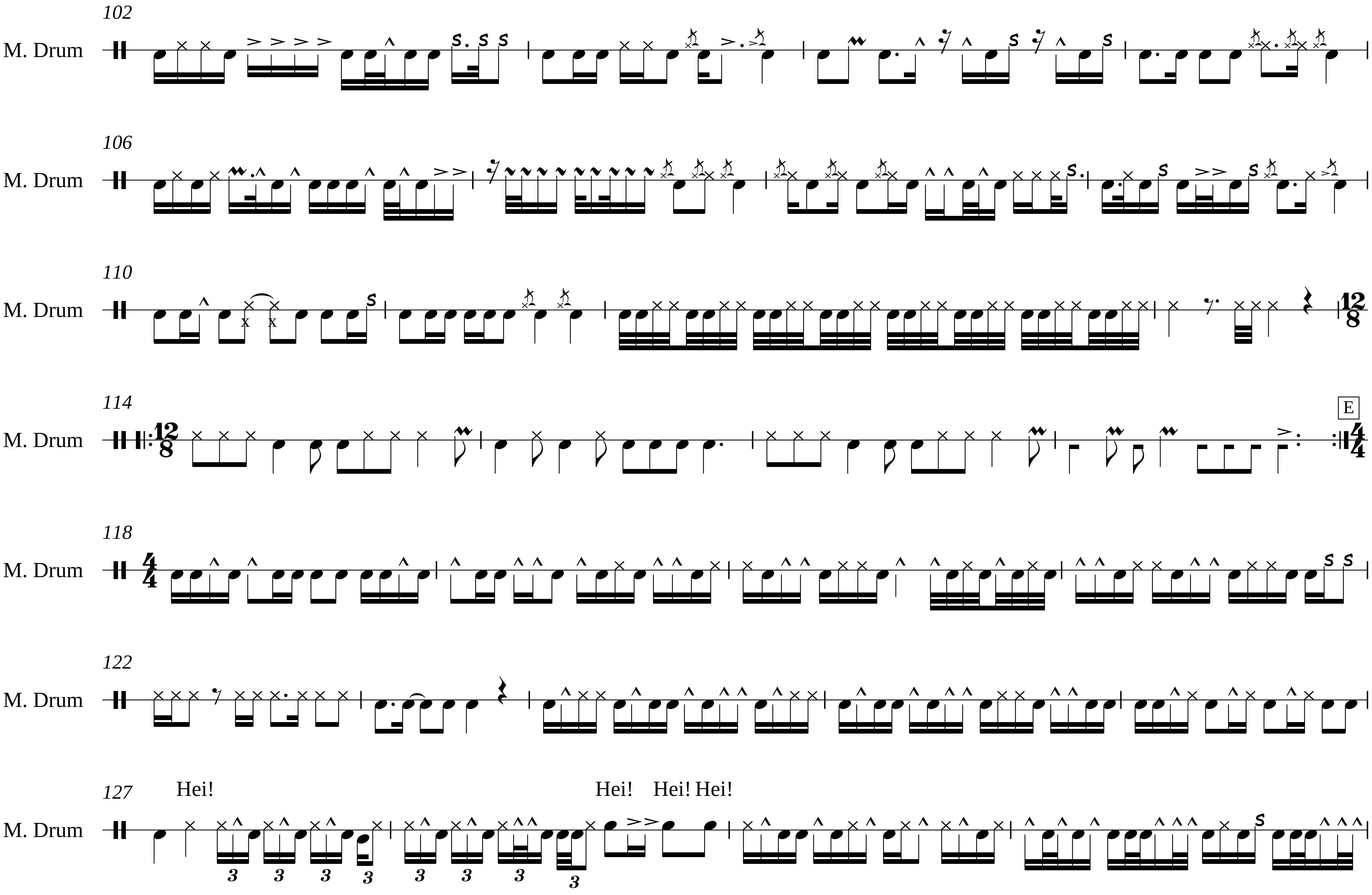
2

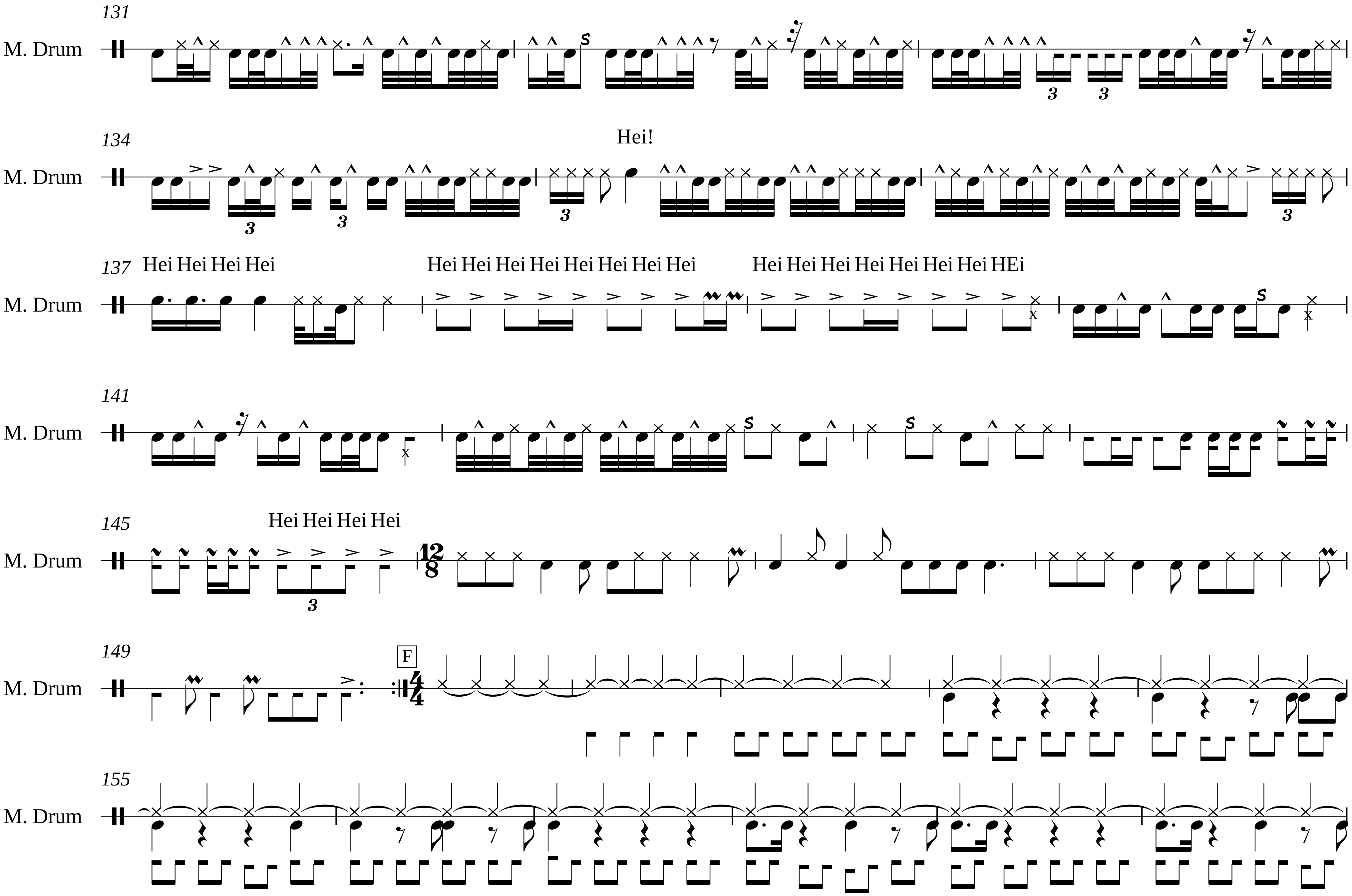


34
M. Drum
39
A
C
(roll)
44
49
54
59
64

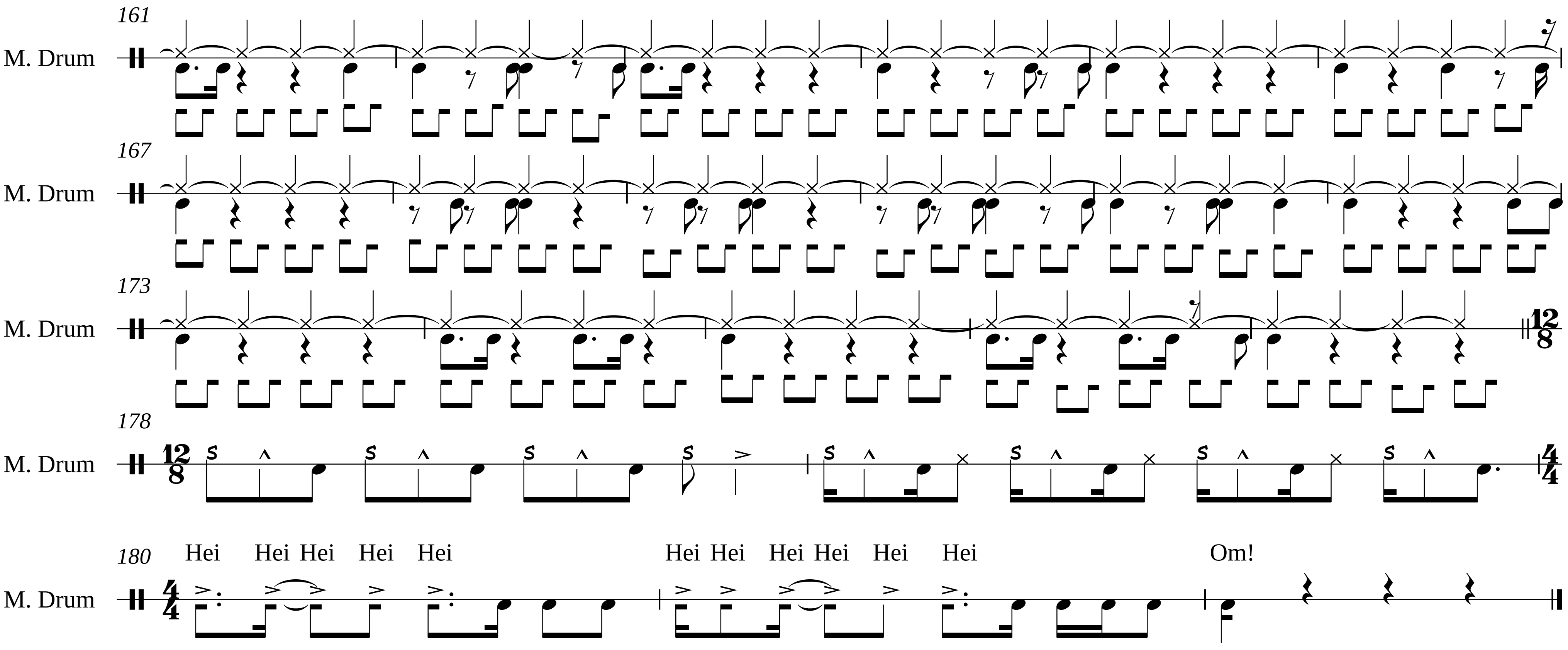

69
M. Drum
74
M. Drum
79
M. Drum
A
84
M. Drum
D
88
Slow
M. Drum
3
93
M. Drum
98
M. Drum

4


102
M. Drum
106
M. Drum
110
M. Drum
114
M. Drum
E
118
M. Drum
122
M. Drum
127
M. Drum
Hei!
Hei!
Hei! Hei!


131
M. Drum
134
M. Drum
Hei!
137
M. Drum
Hei Hei Hei Hei
Hei Hei Hei Hei Hei Hei Hei Hei
Hei Hei Hei Hei Hei Hei Hei HEi
141
M. Drum
145
M. Drum
Hei Hei Hei Hei
149
M. Drum
F
155
M. Drum

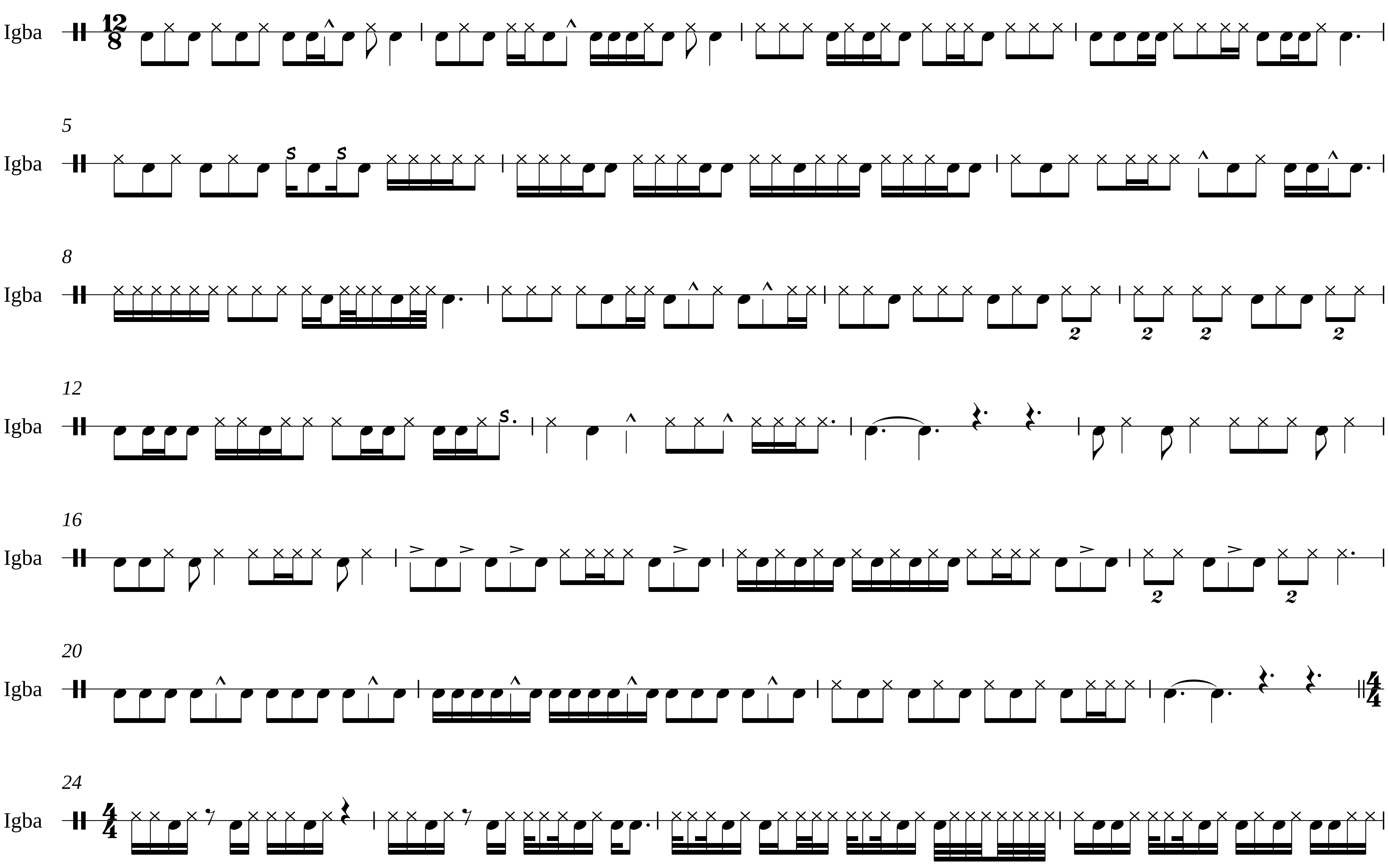
6


161
M. Drum
167
M. Drum
173
M. Drum
178
M. Drum
180
M. Drum
Hei Hei Hei Hei Hei
Hei Hei Hei Hei Hei Hei
Om!

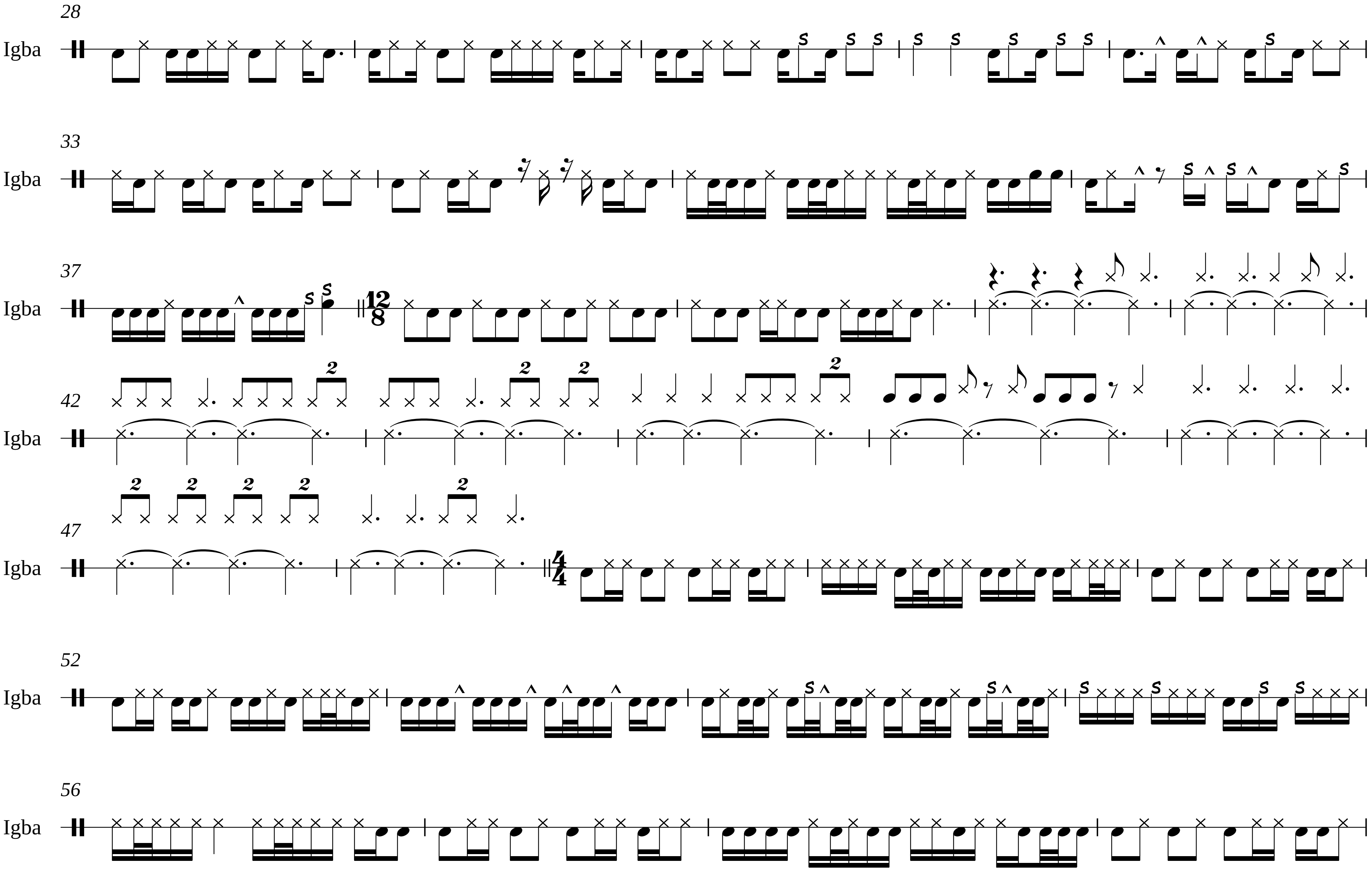
Onyedimma

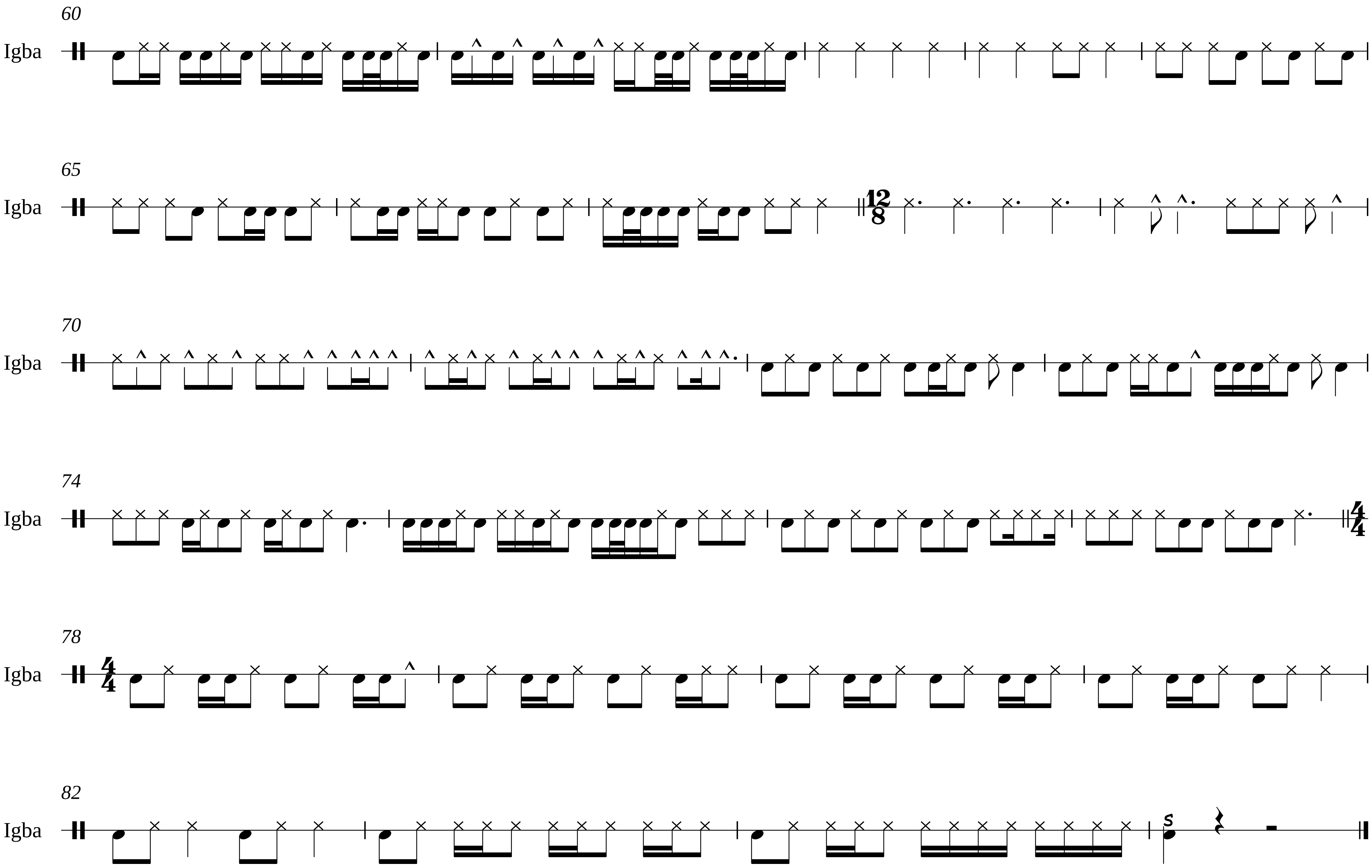
Odyke Nzewi

Andante


Igba
5
8
12
16
20
24
2
S
S.

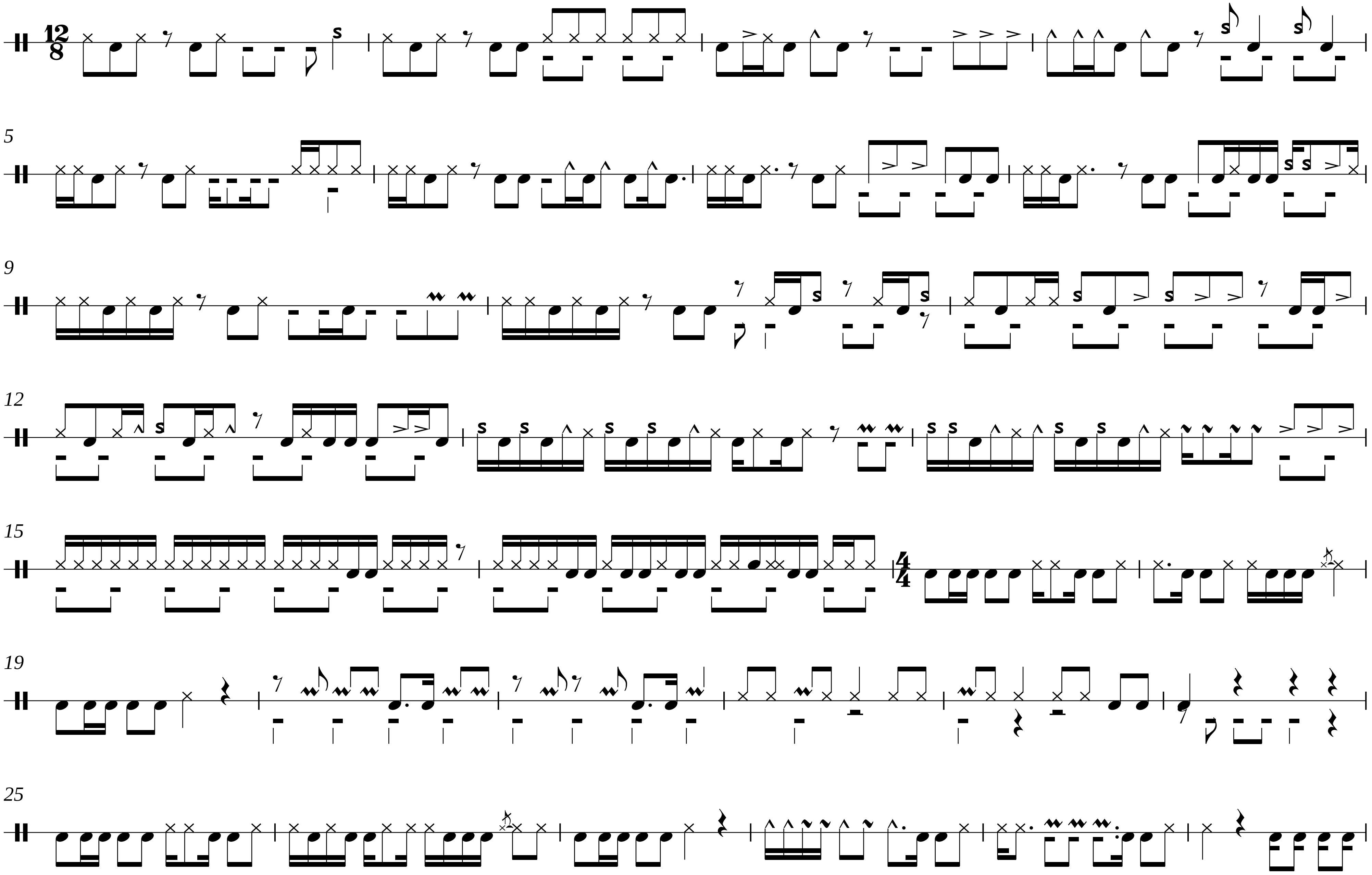
2


28
Igba
33
Igba
37
Igba
42
Igba
47
Igba
52
Igba
56
Igba

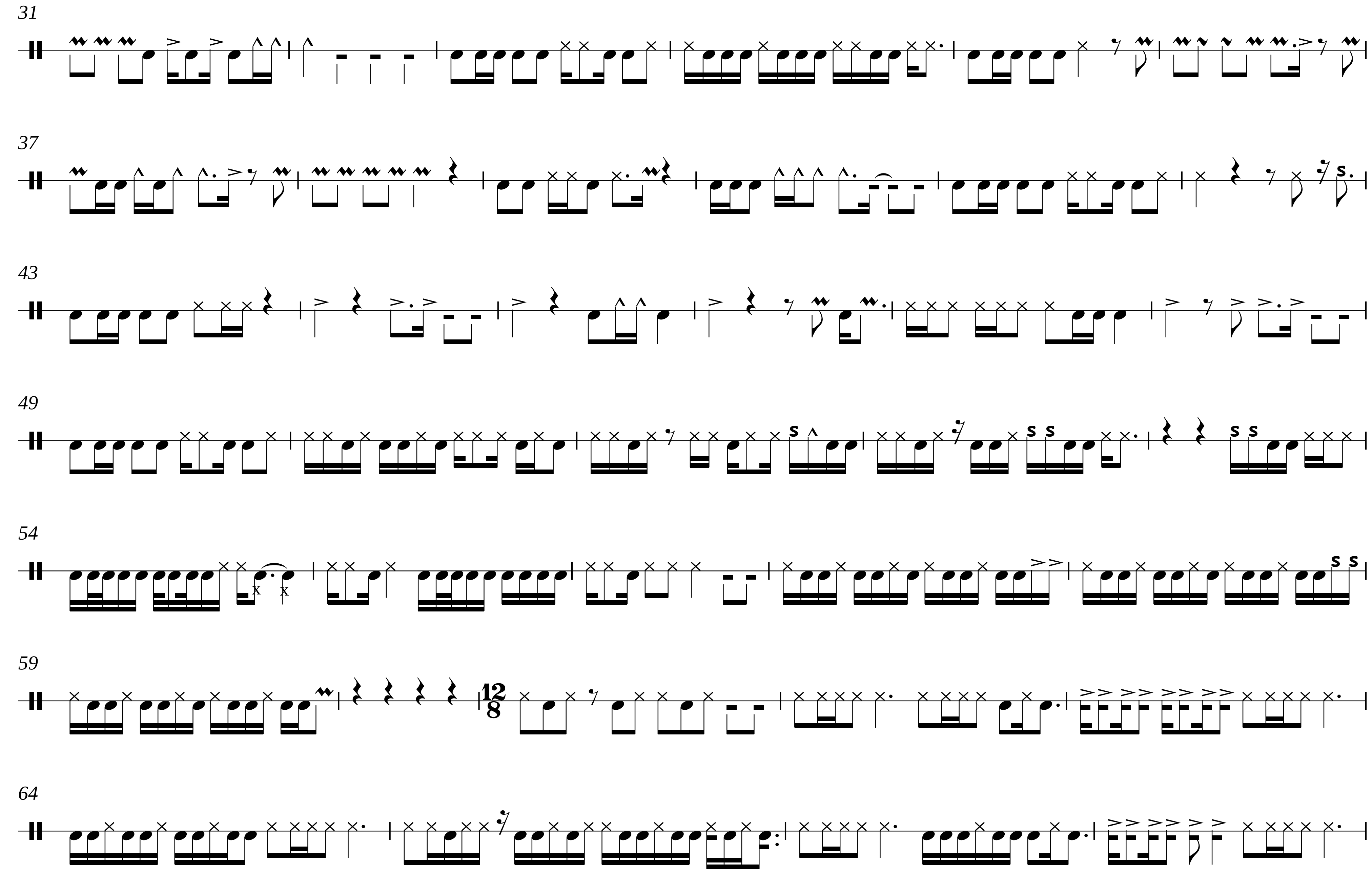

60
Igba
65
Igba
70
Igba
74
Igba
78
Igba
82
Igba

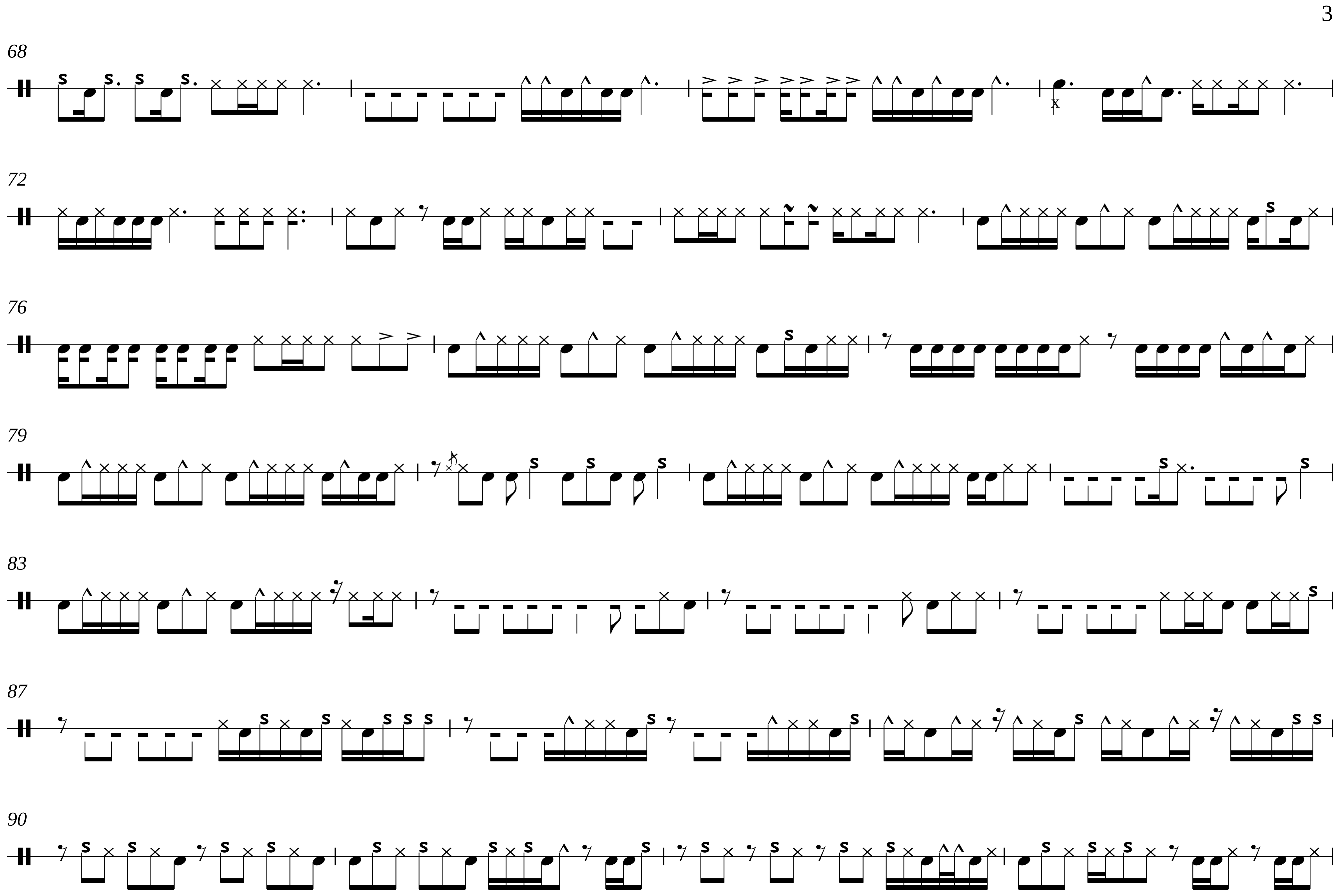
Akasa Dance

Meki Nzewi

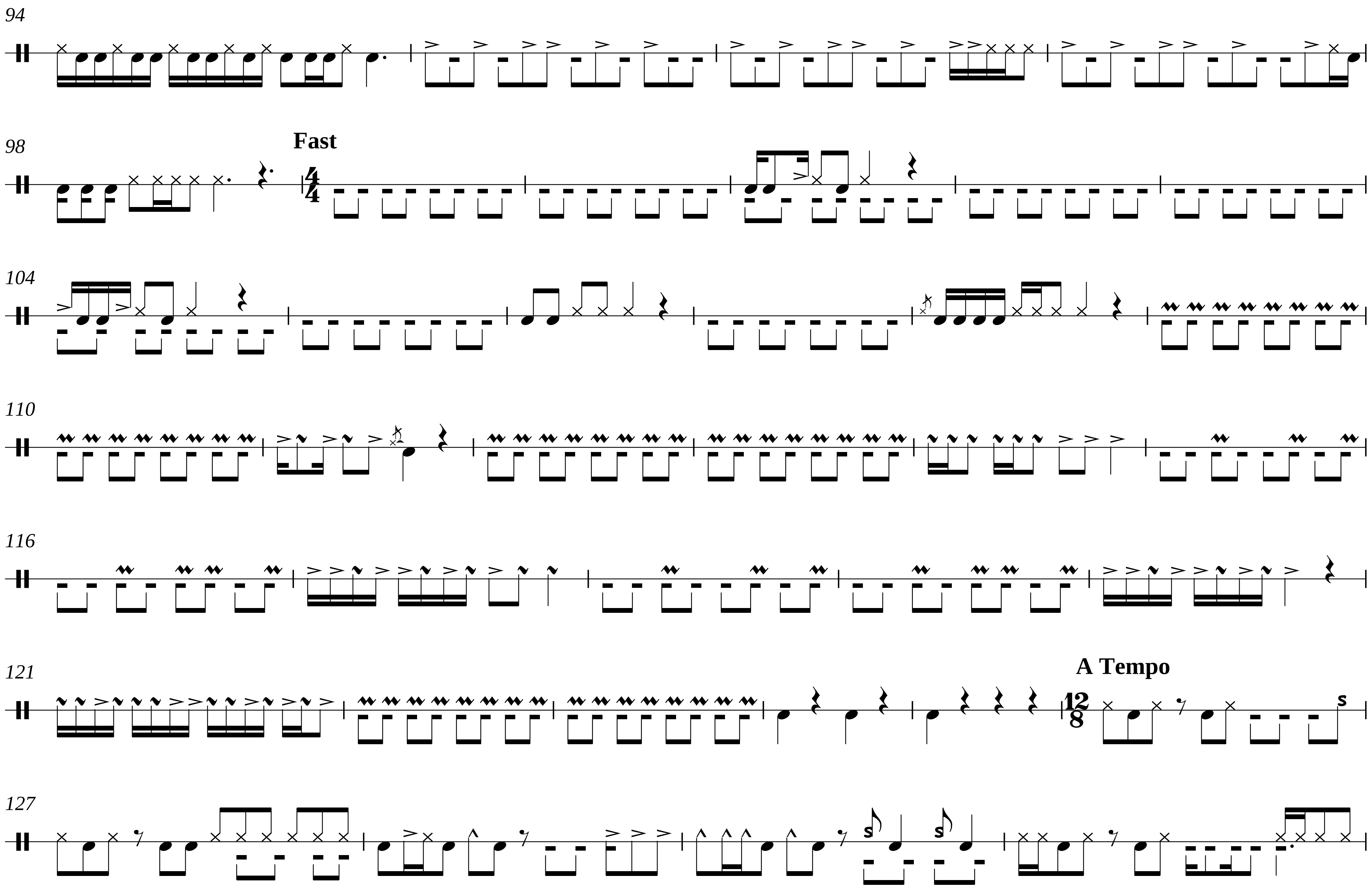


2

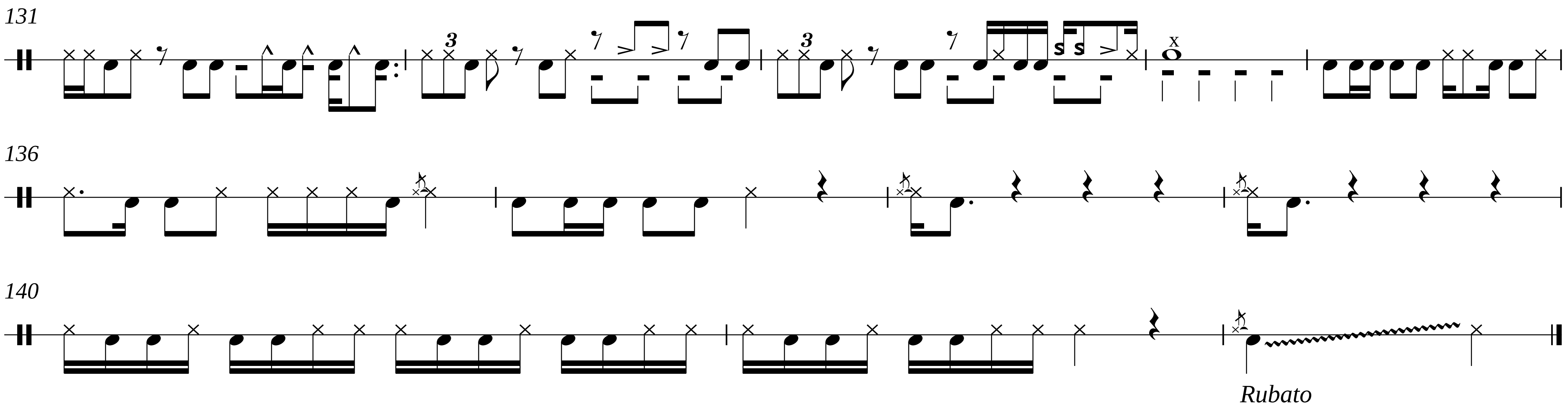

31
37
43
49
54
59
12
8
64



4

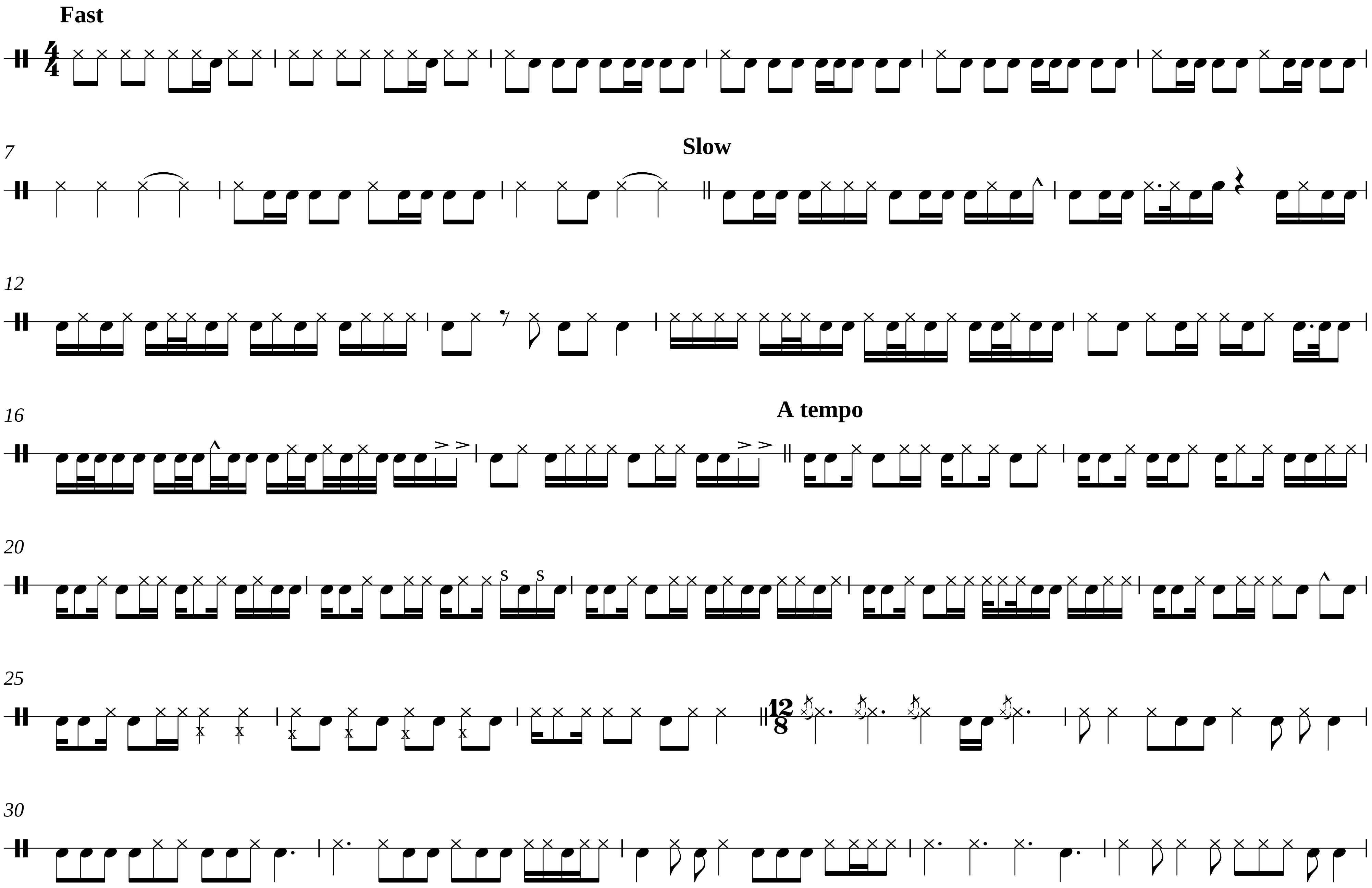

94
98
Fast
4
4
104
110
116
121
A Tempo
12
8
127
s
s
s

5

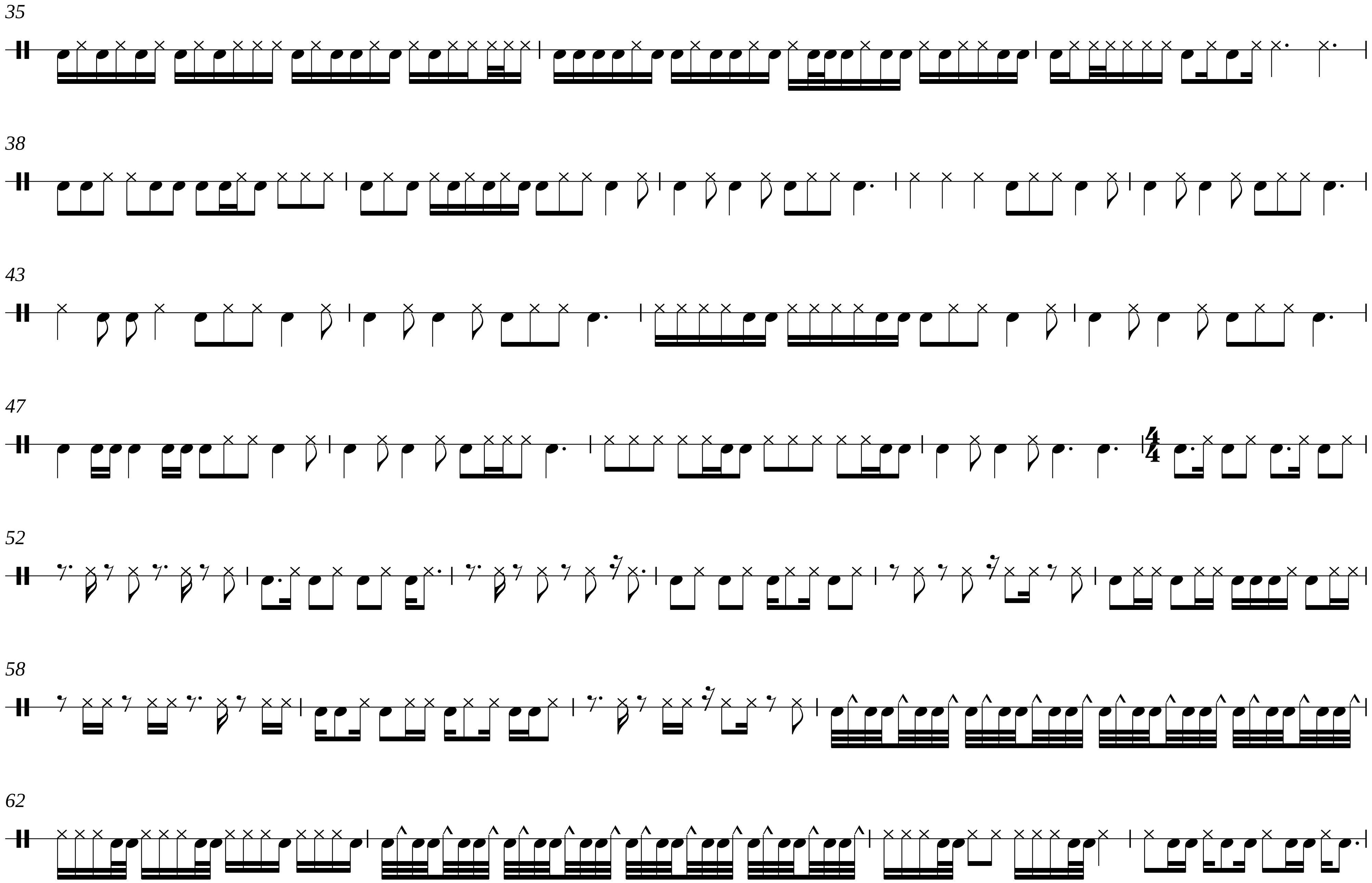

131
3
3
136
140
Rubato

Egwu n' Amu

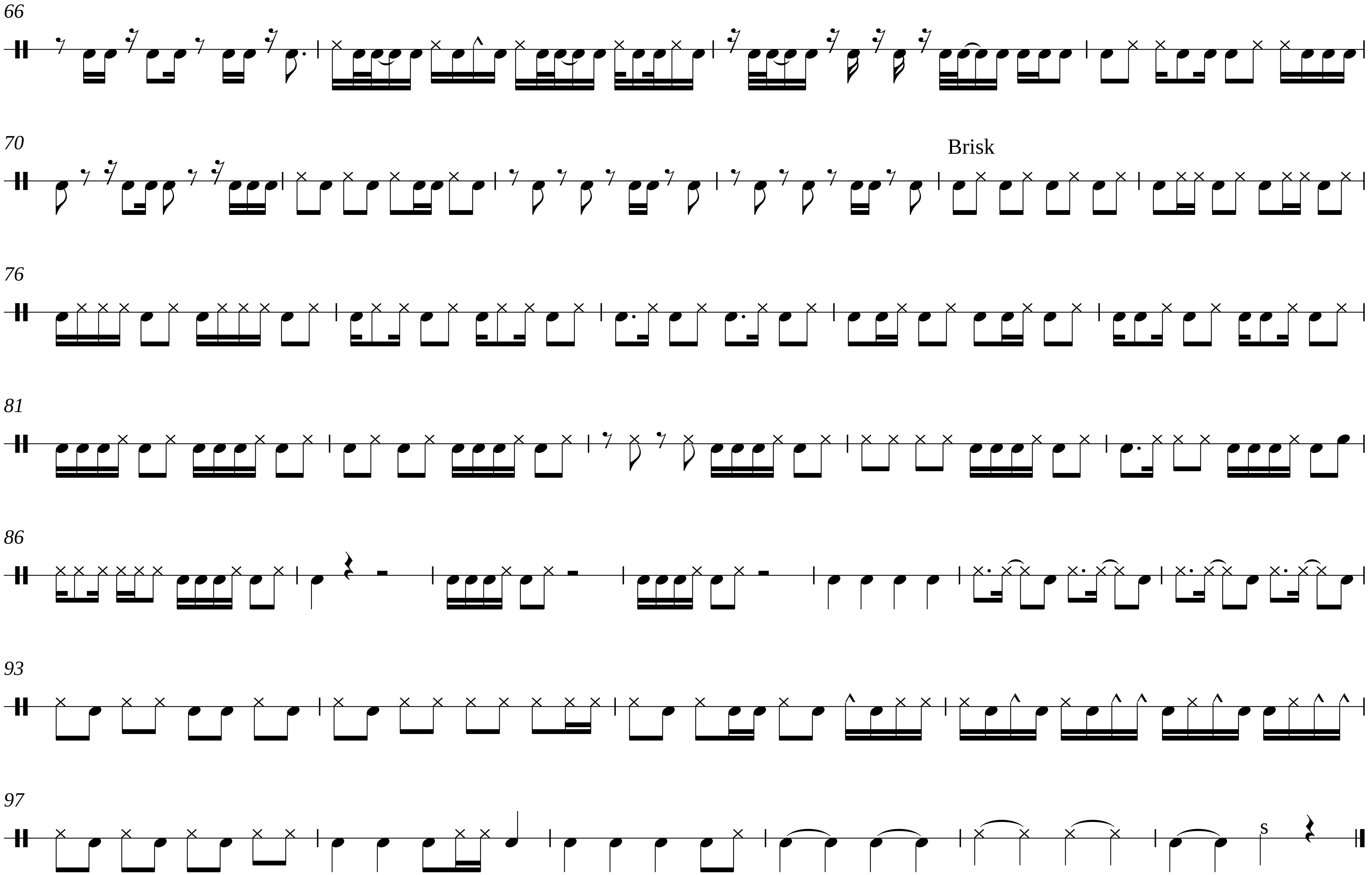
Odyke Nzewi


Fast
7
Slow
12
16
A tempo
20
25
30

2


35
38
43
47
52
58
62
4
4

3


66
70
Brisk
76
81
86
93
97
s

Drummistic piano solos

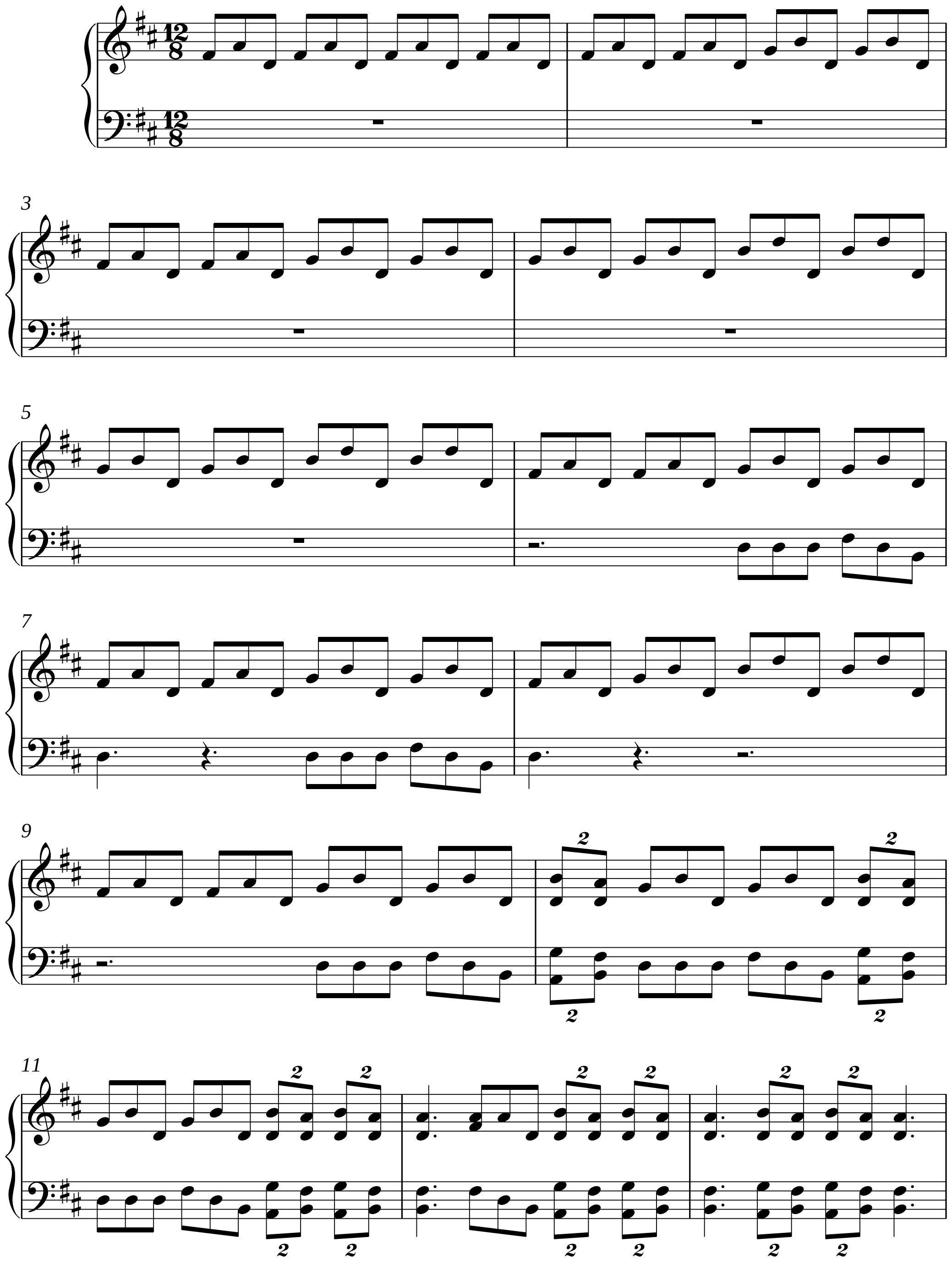
Our piano works aim to indigenize the ensemble potential of the instrument, that is, capture the idioms of African drum ensemble music in a piano solo. Hence we term the piano style **drummistic piano.** In the drummistic piano style we therefore have proceeded to indigenize the technical possibilities of the versatile piano in terms of ramifying the peculiar African indigenous structural idioms and syntax of ensemble roles in writing for the instrument. The idiomatic peculiarities of indigenous African drum ensemble music configurations and the melorhythmic idioms pose challenges to the playing technique of a person fixated on the conventional classical piano writing and playing style. Our theoretical procedure is such that the pianist often has to engage a dualistic-play role. In some passages, for instance, the two hands of the performer will be working independently, and yet unify the inter-layered but independent ensemble roles/voices. Only very few pianists have so far been able to dare playing the drummistic piano pieces with technical or interpretative flair. The indigenous African compositional grammar becomes evident when the pianist undergoes the psychological reorientation imperative for tackling a novel approach to the classical piano technique.

2

Omaledo

Meki Nzewi

(open-ended composition: Interpretation at the descretion of the performer)



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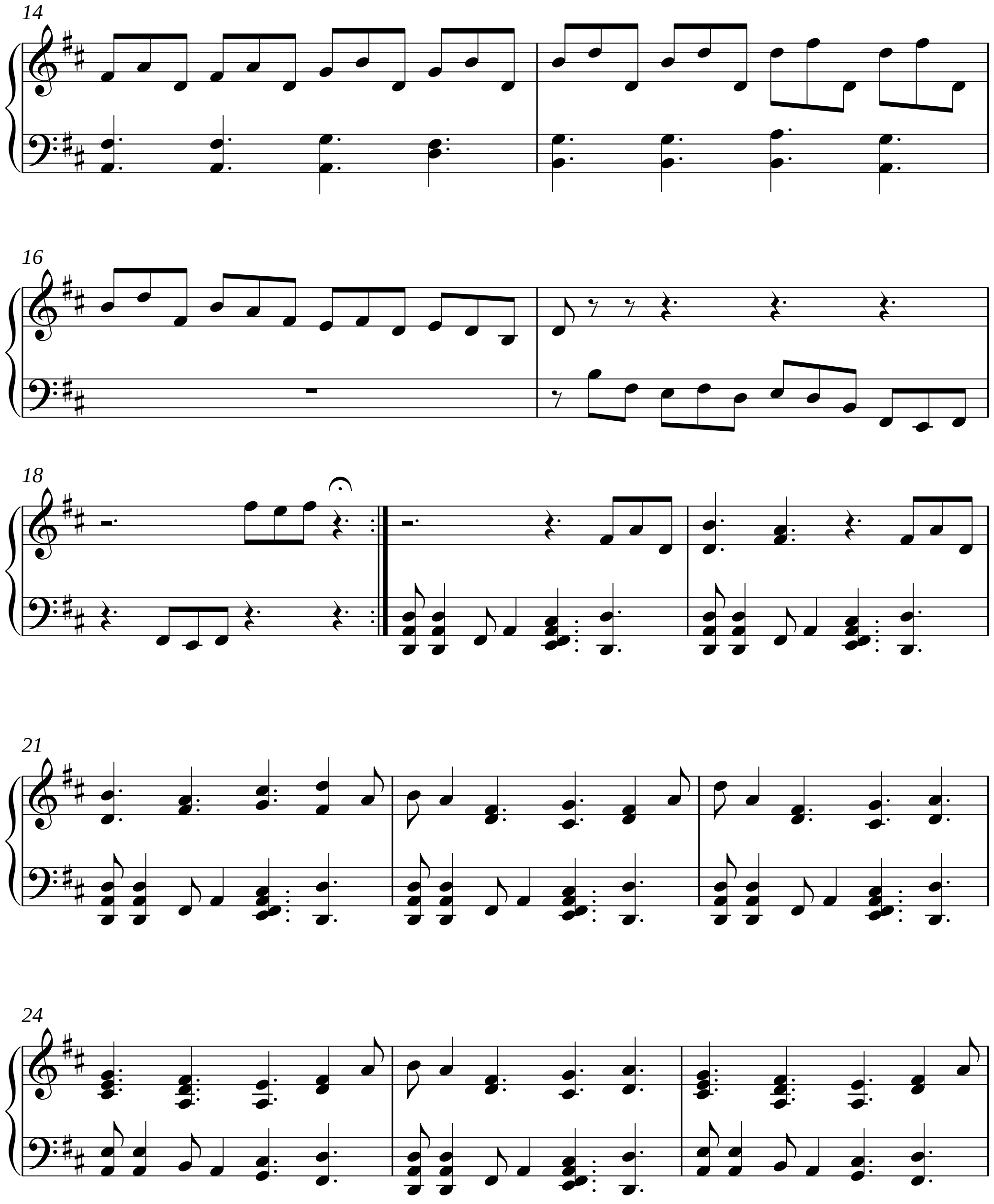
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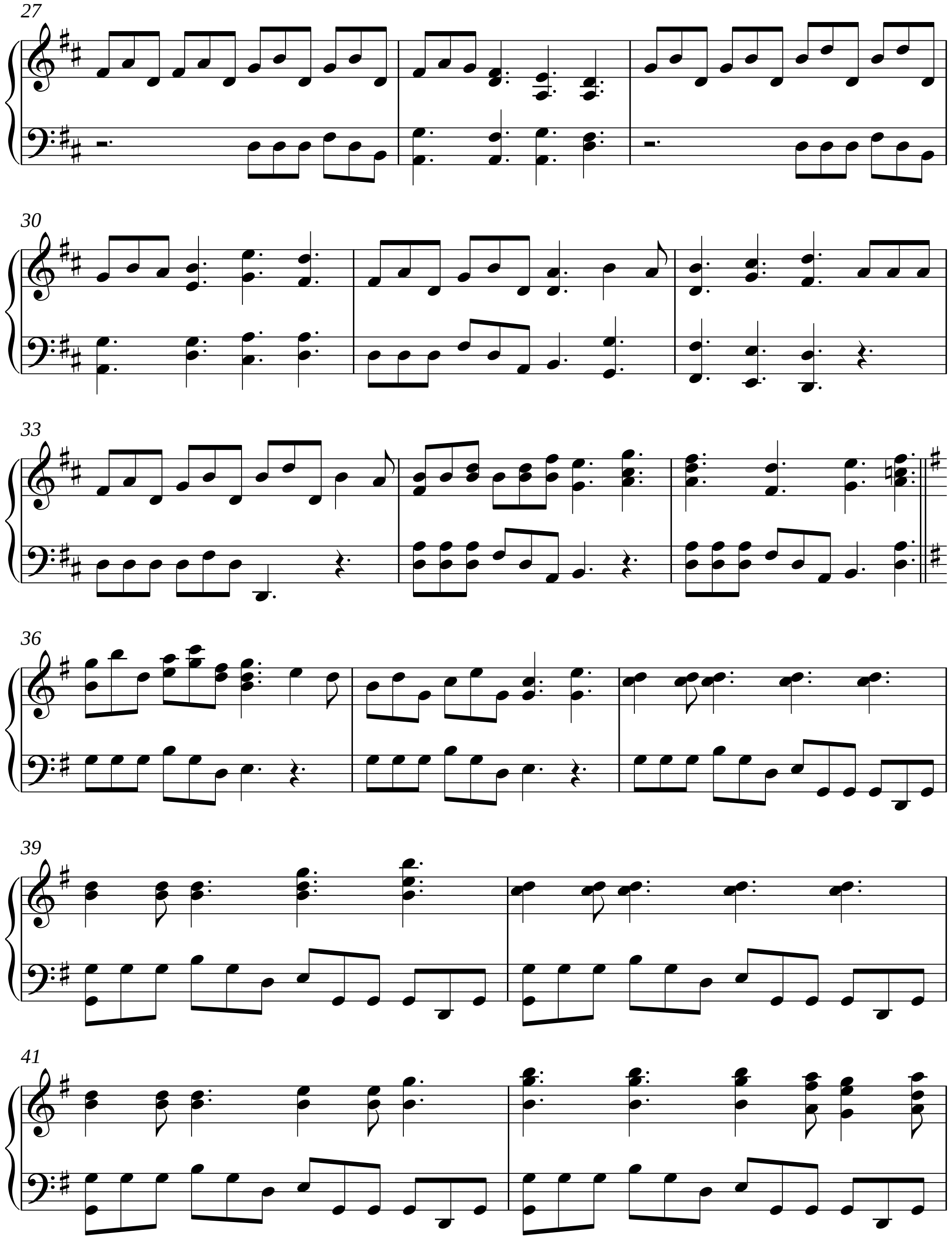
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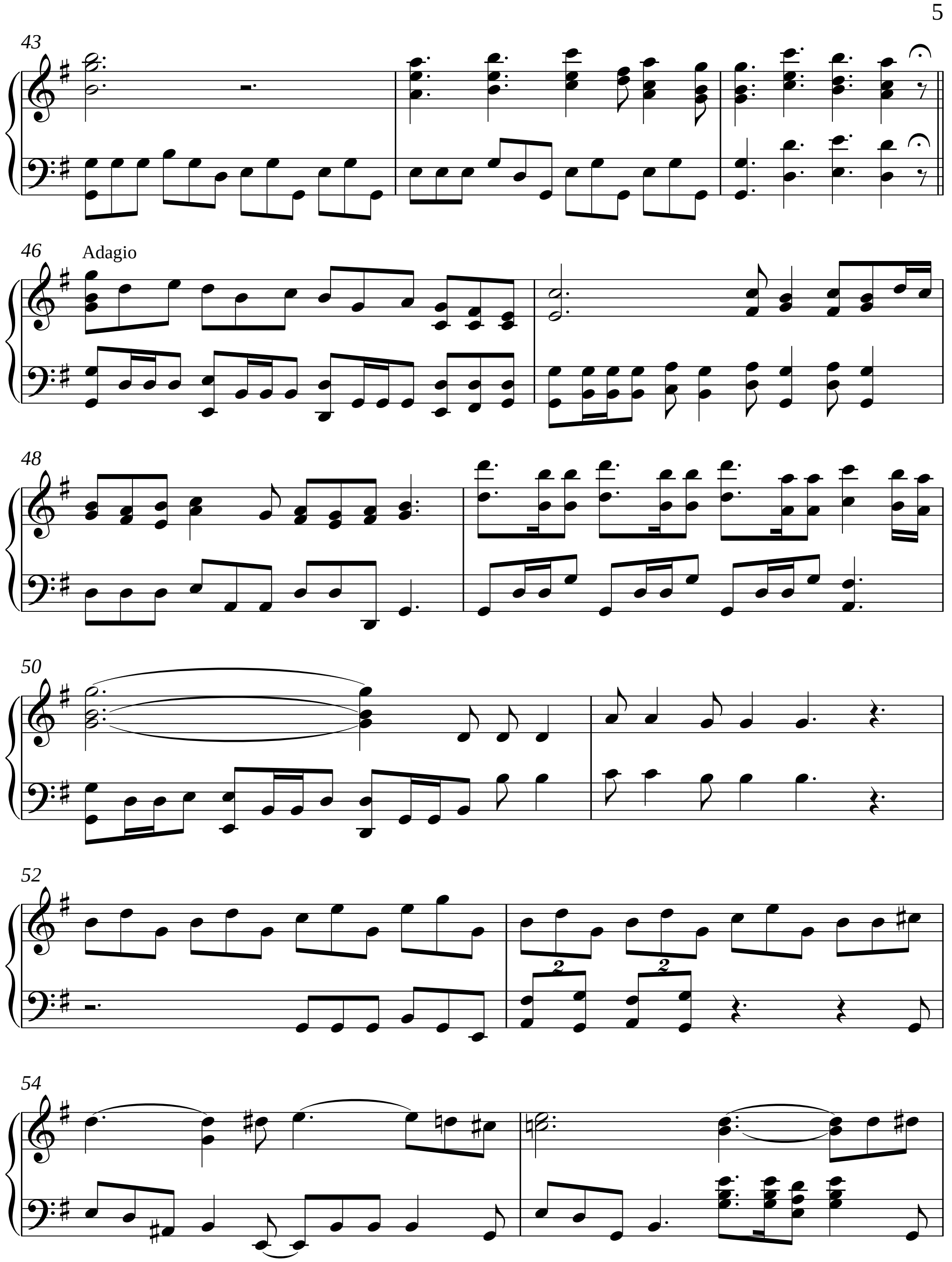
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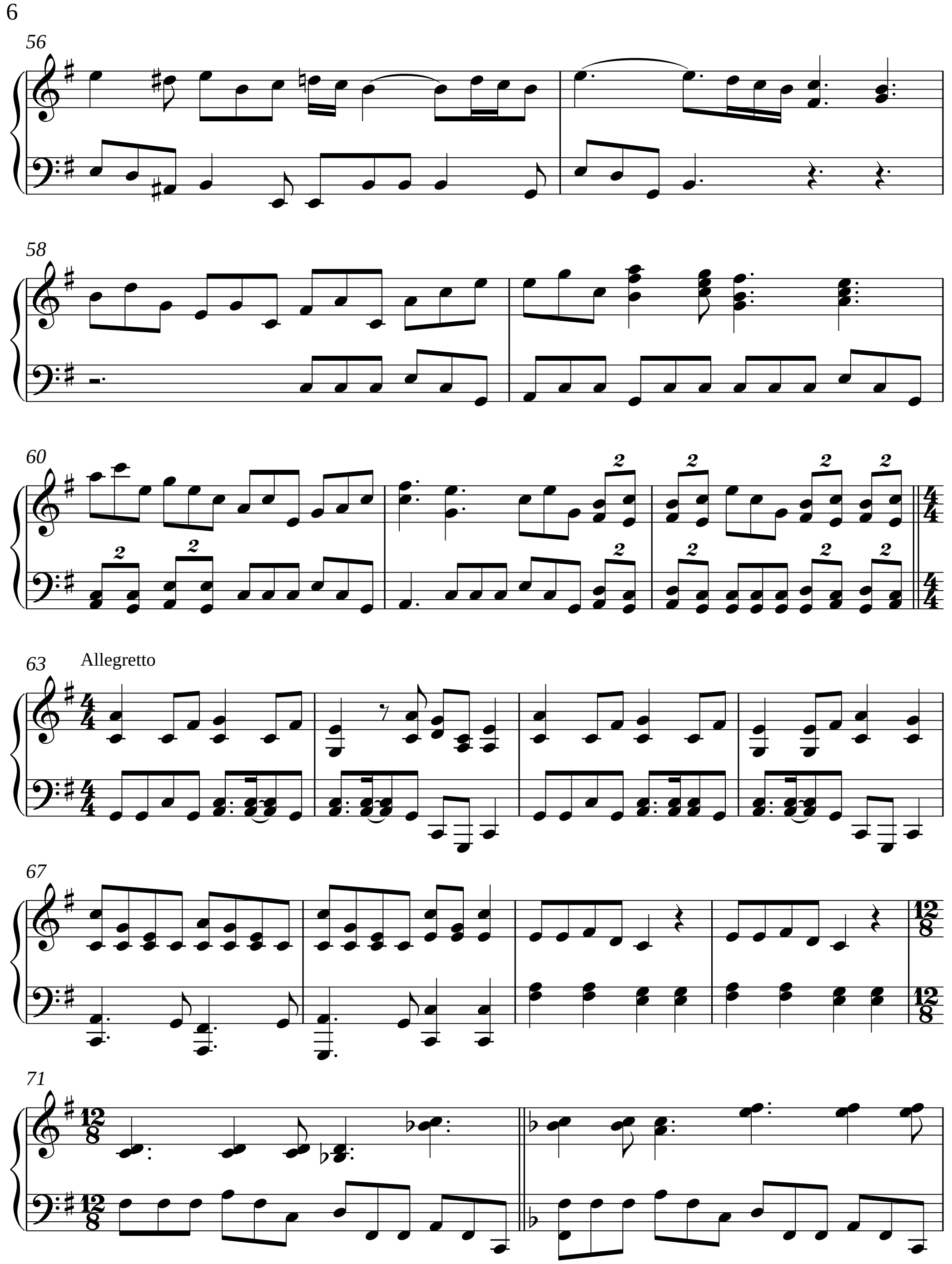
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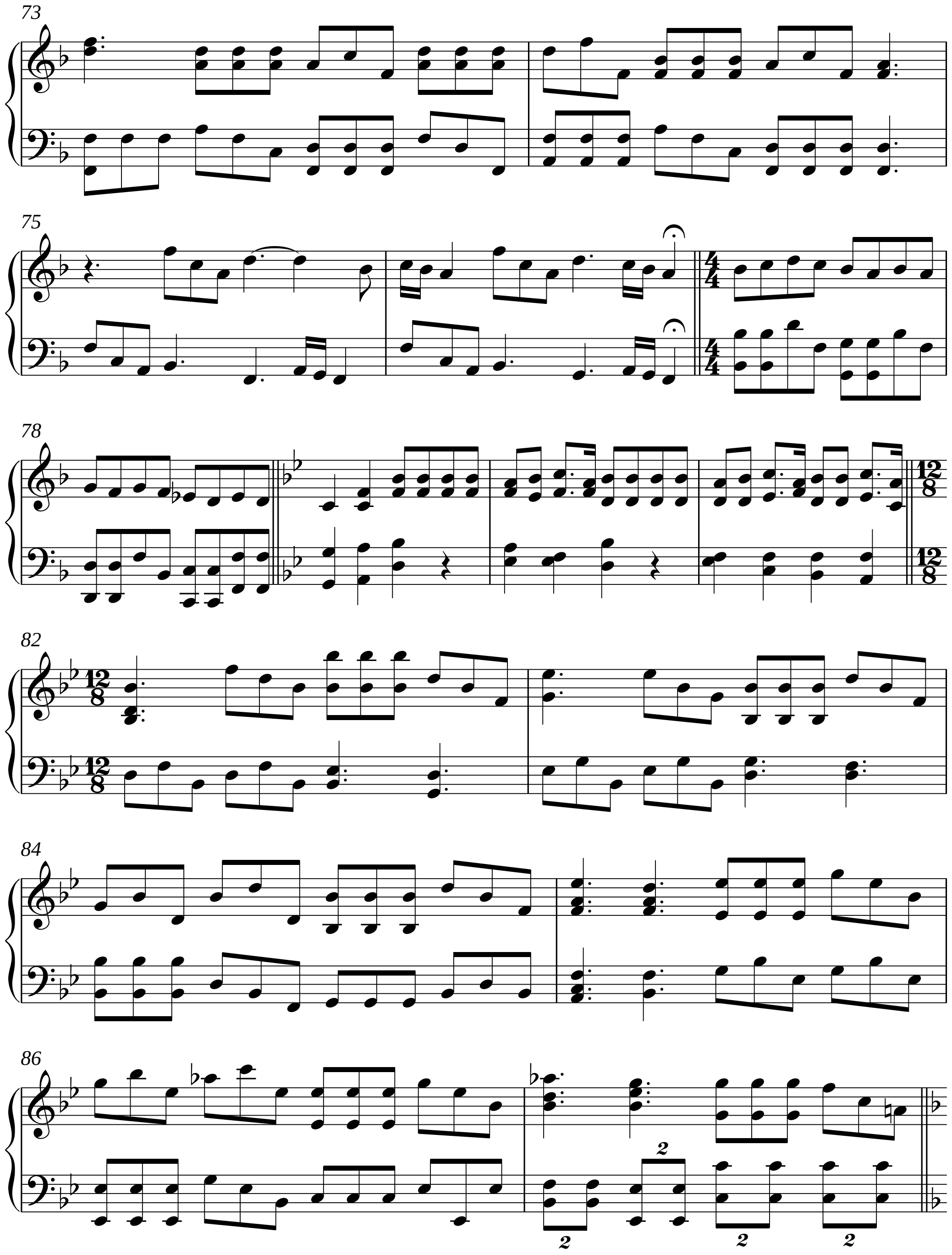
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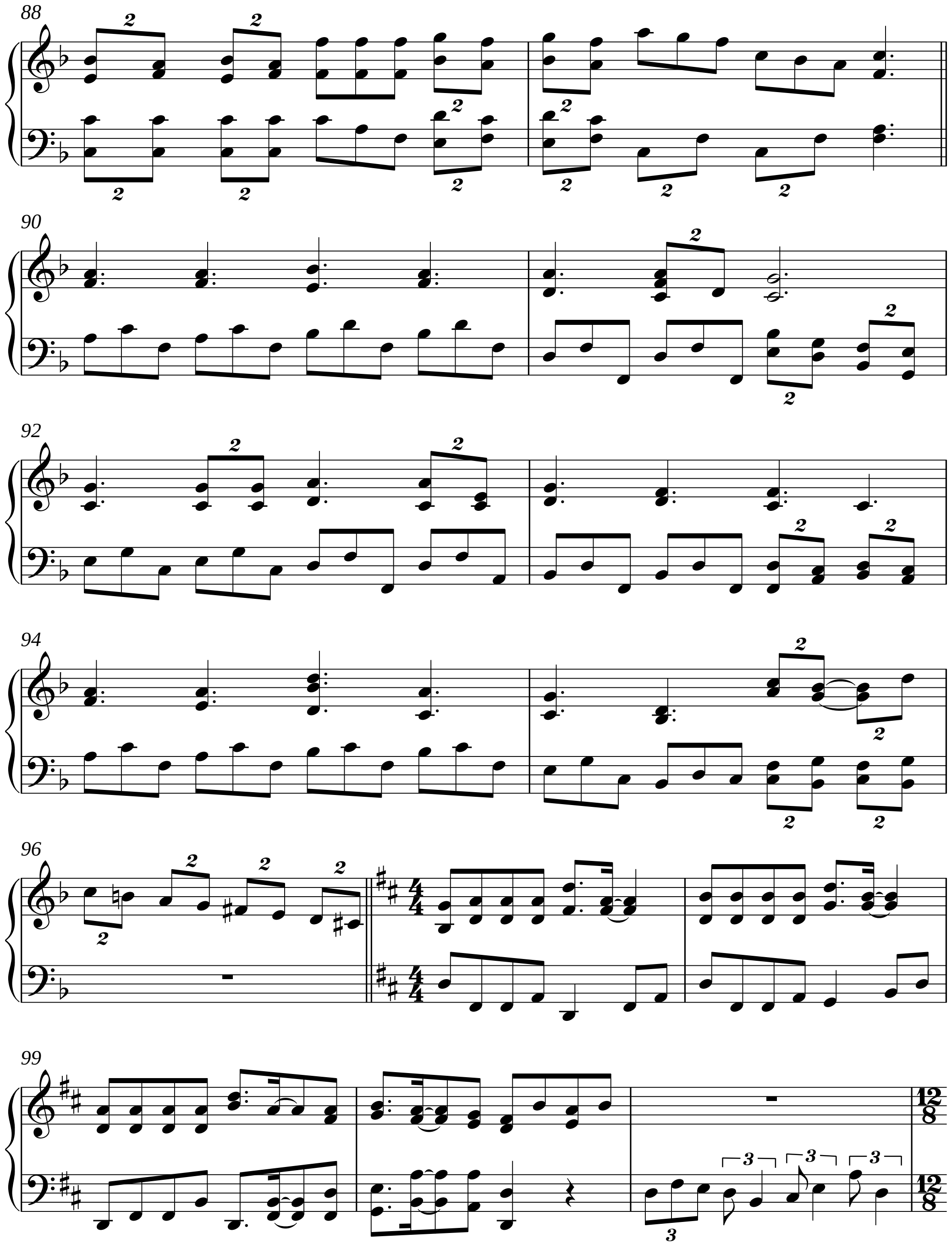
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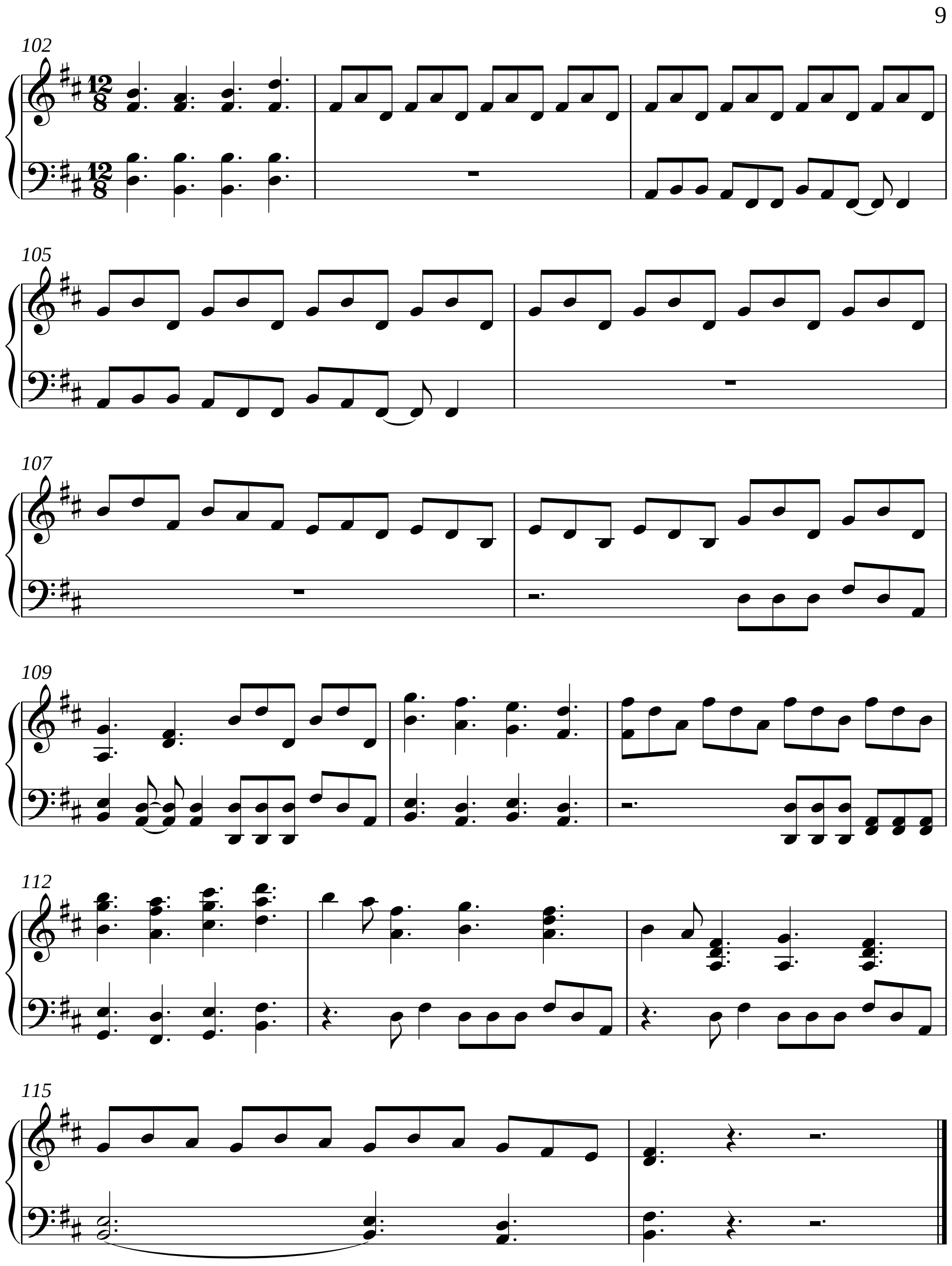
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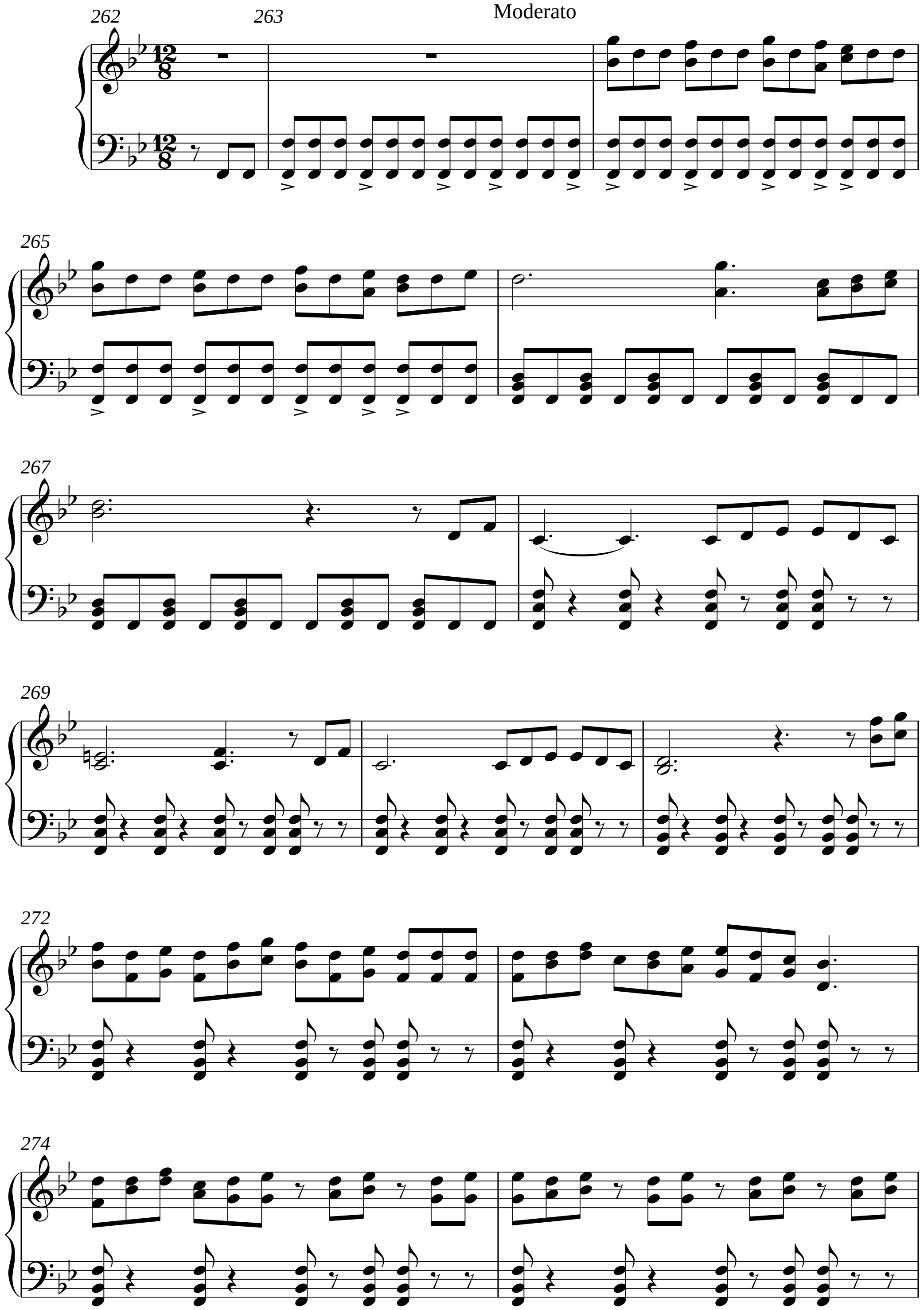
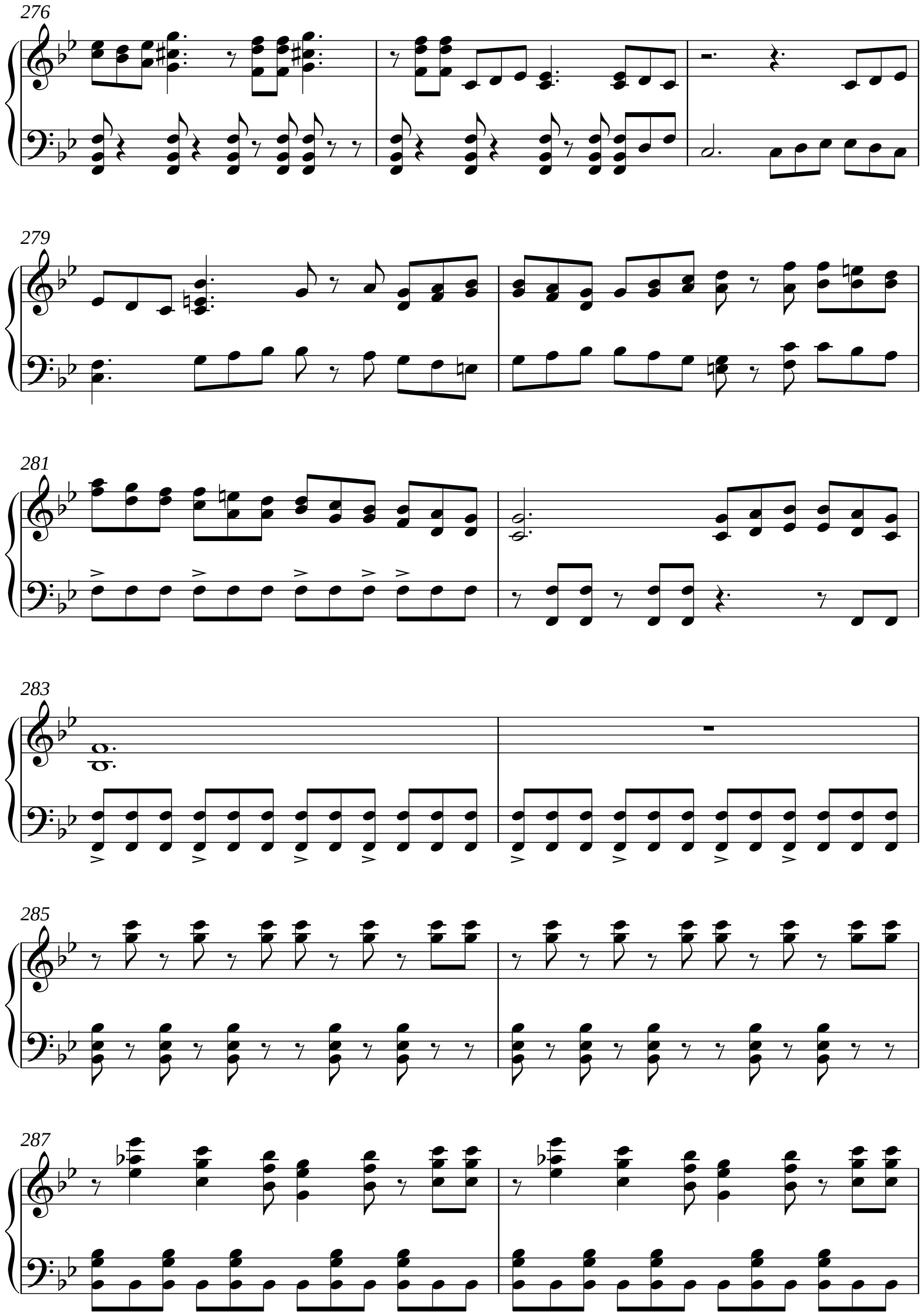
112
115

Intermezzo: "Searching No. 2"

28 Keyboard


262
263
Moderato
265
267
269
272
274

29



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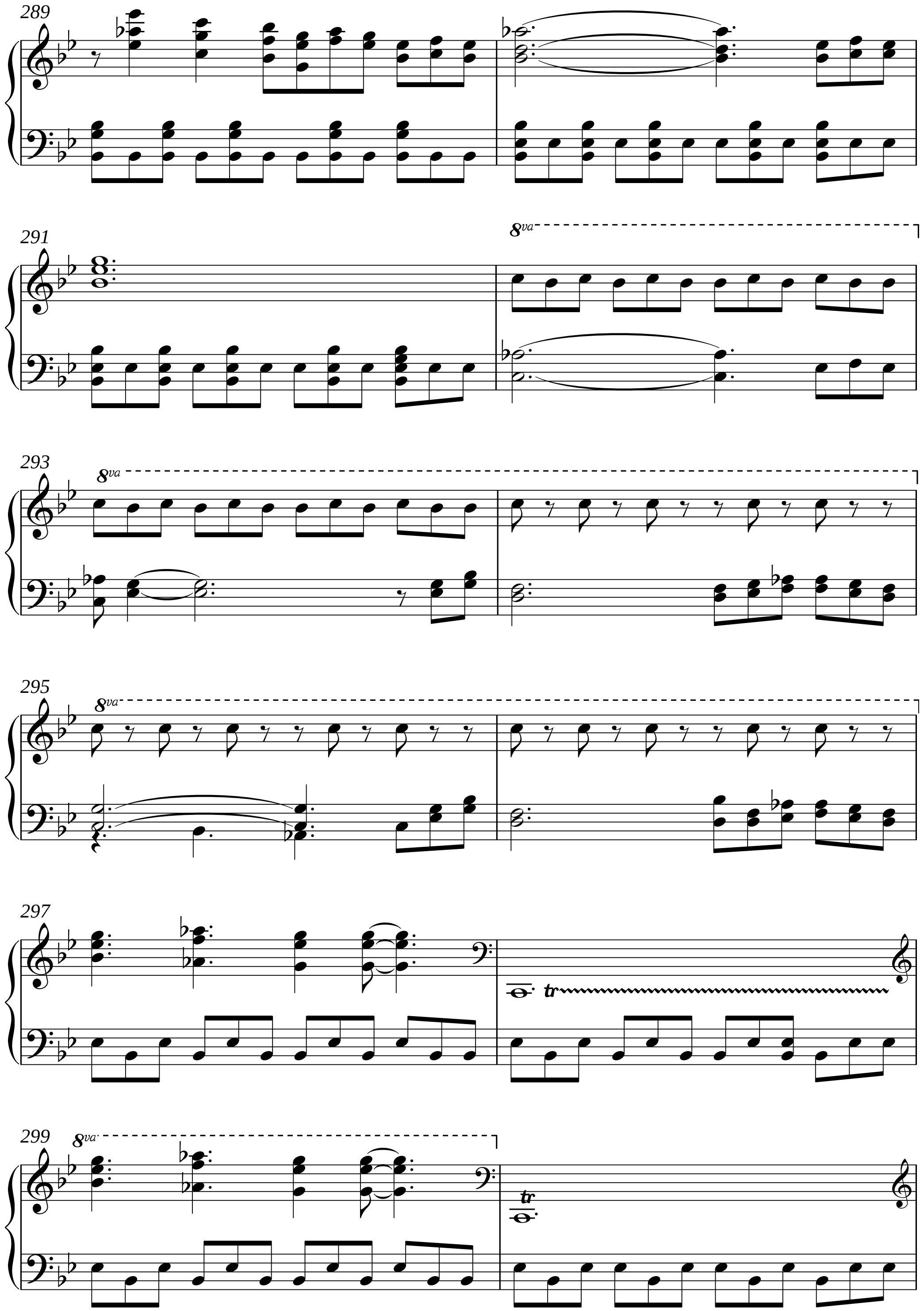
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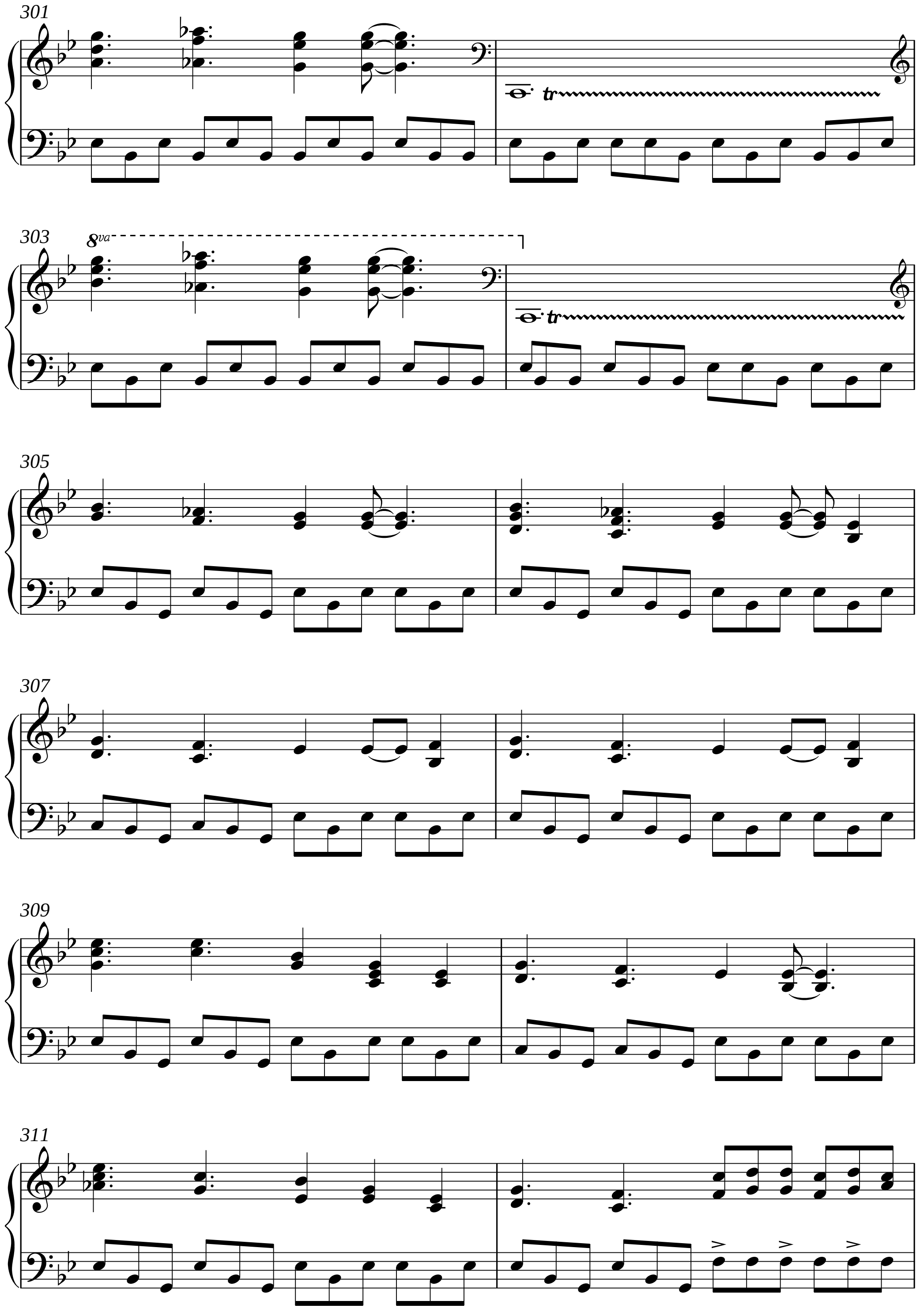
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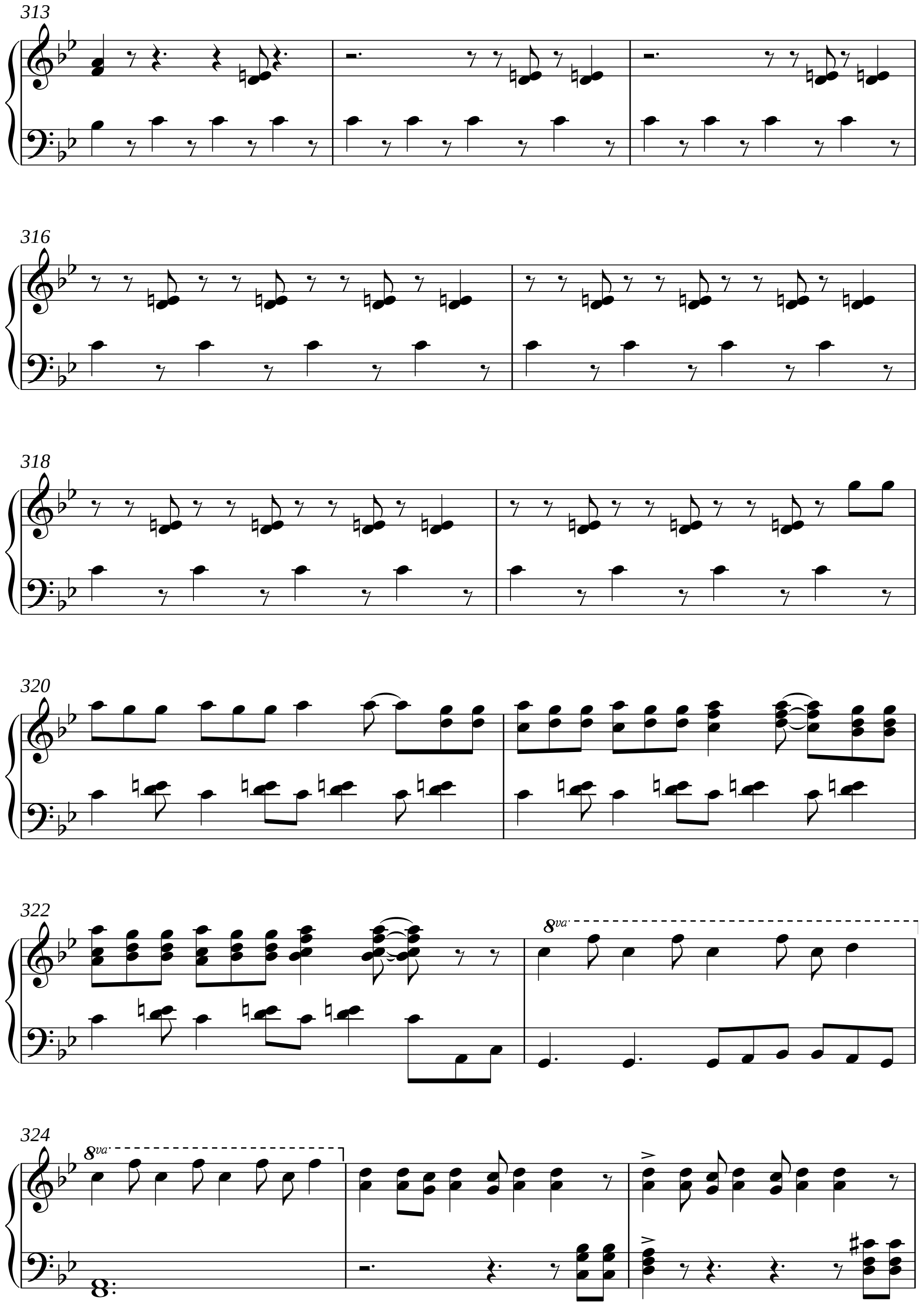
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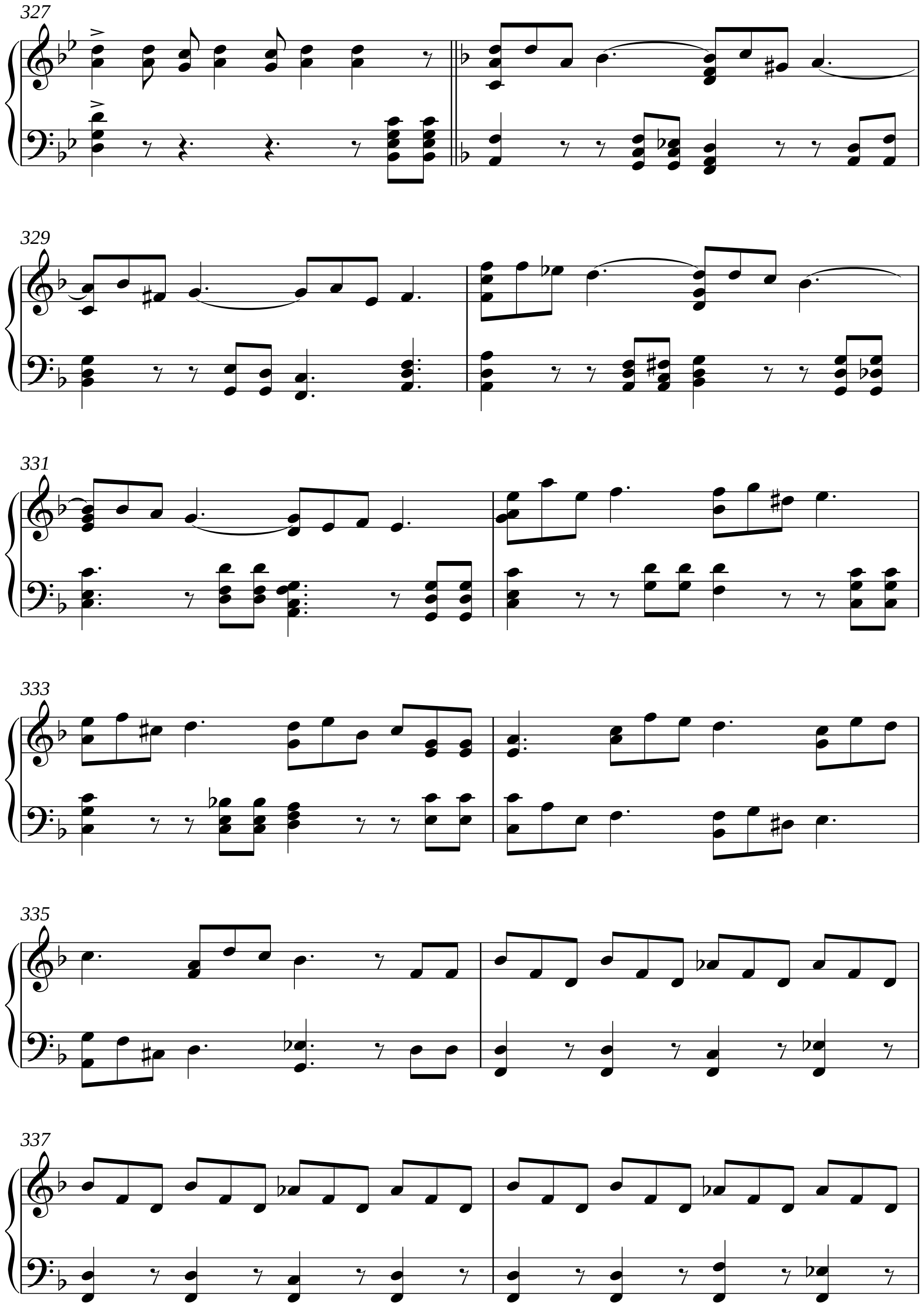
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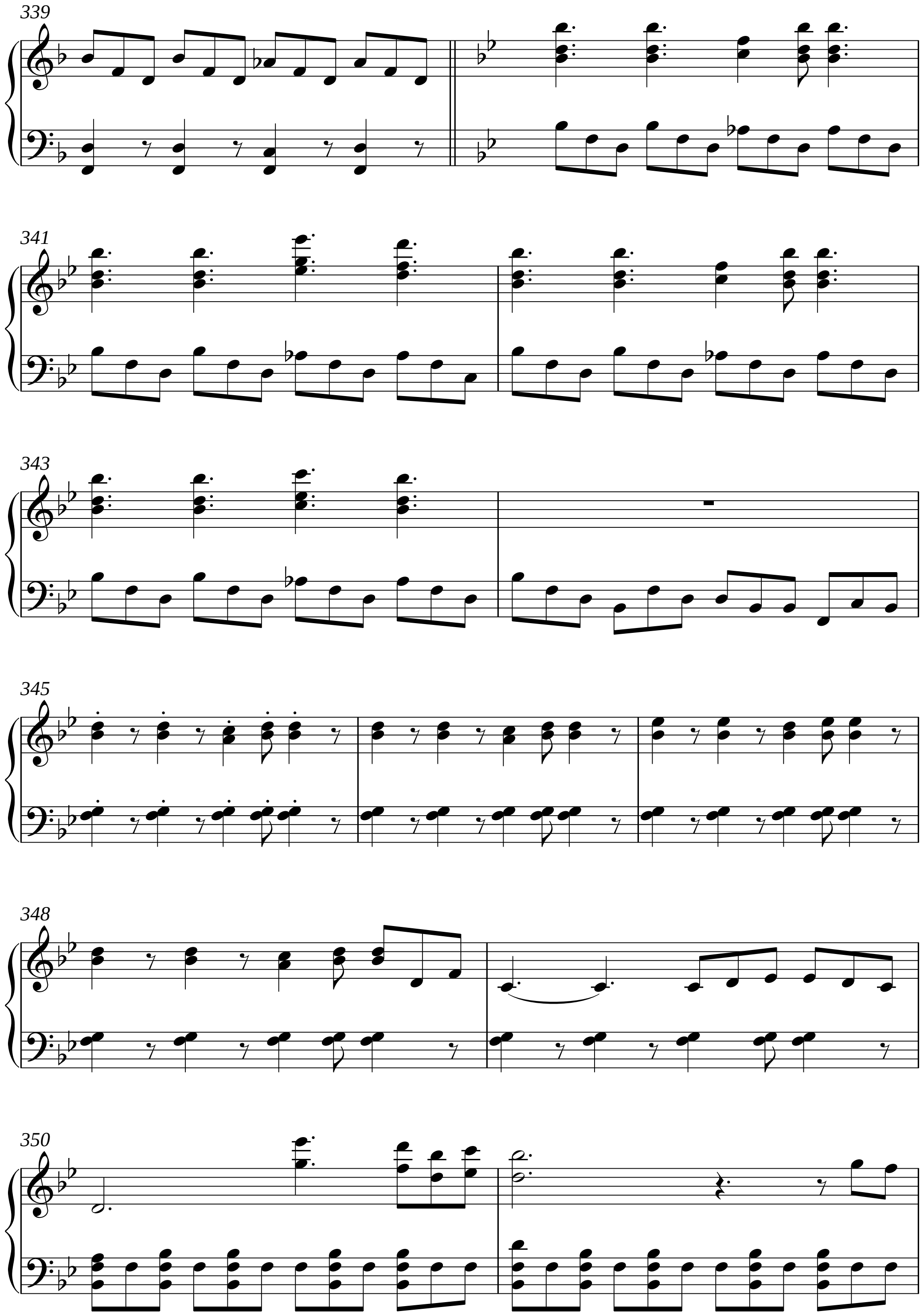
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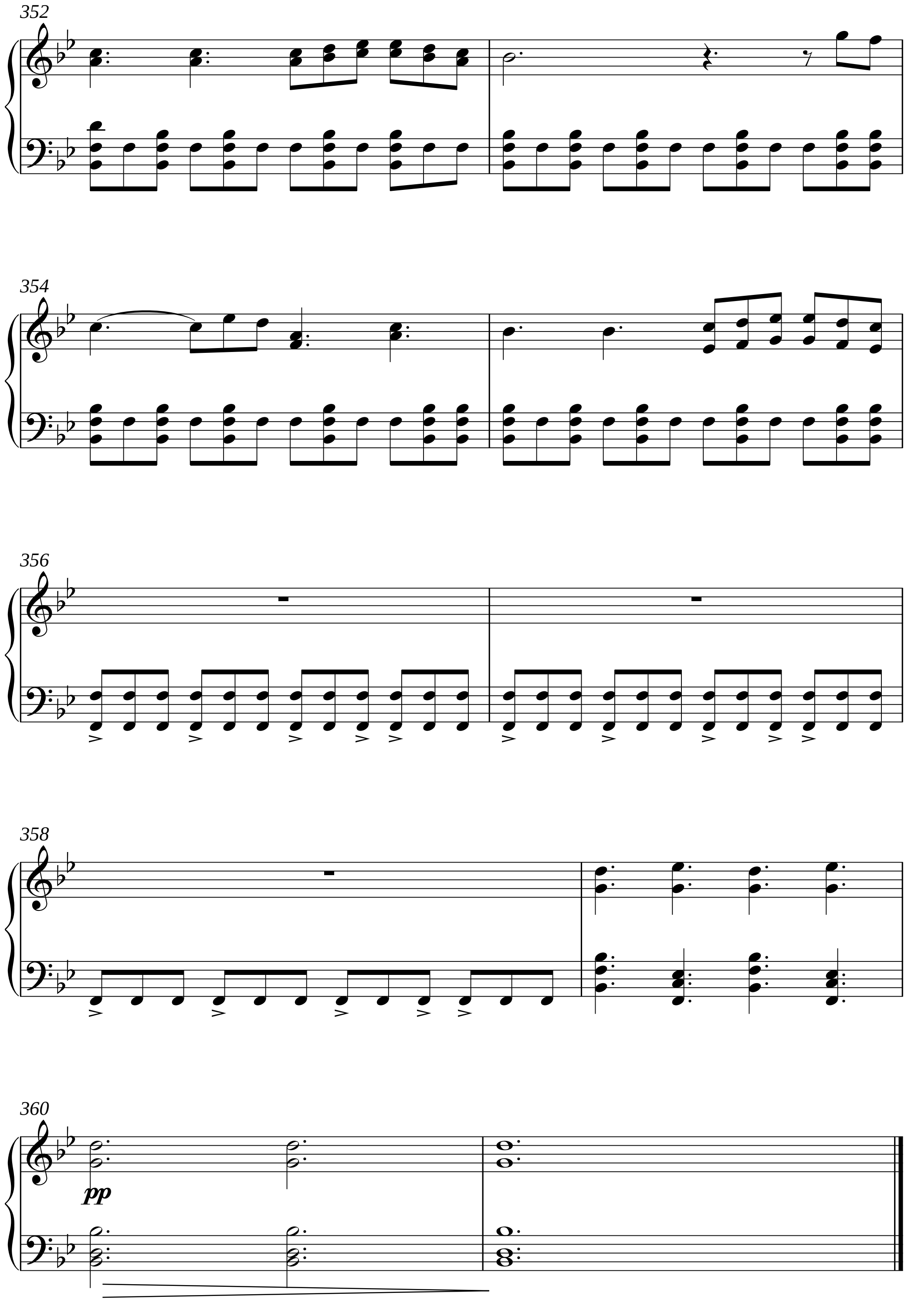
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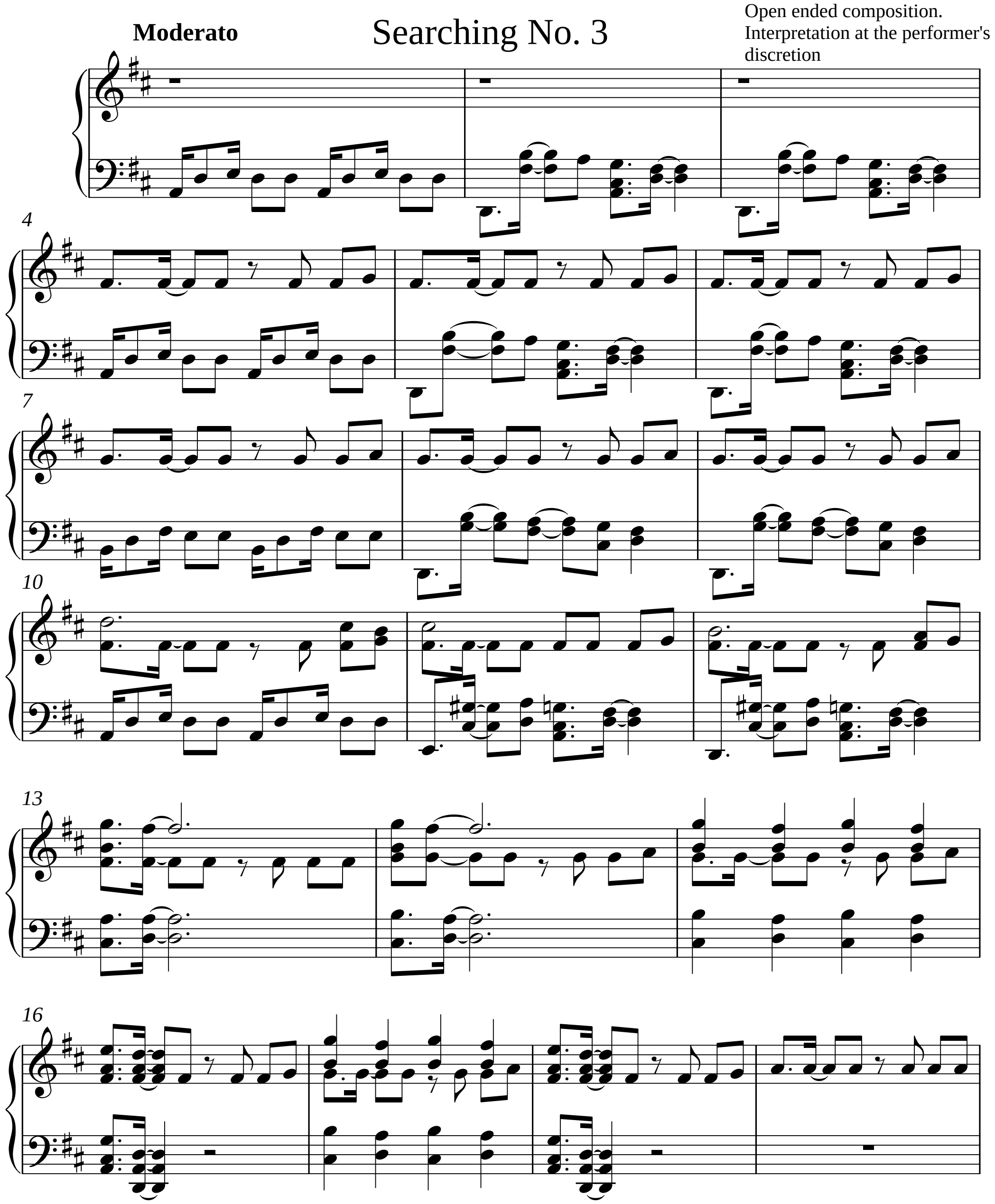
pp

168

Intermission
Searching No. 3

Meki Nzewi

Open ended composition.
Interpretation at the performer's discretion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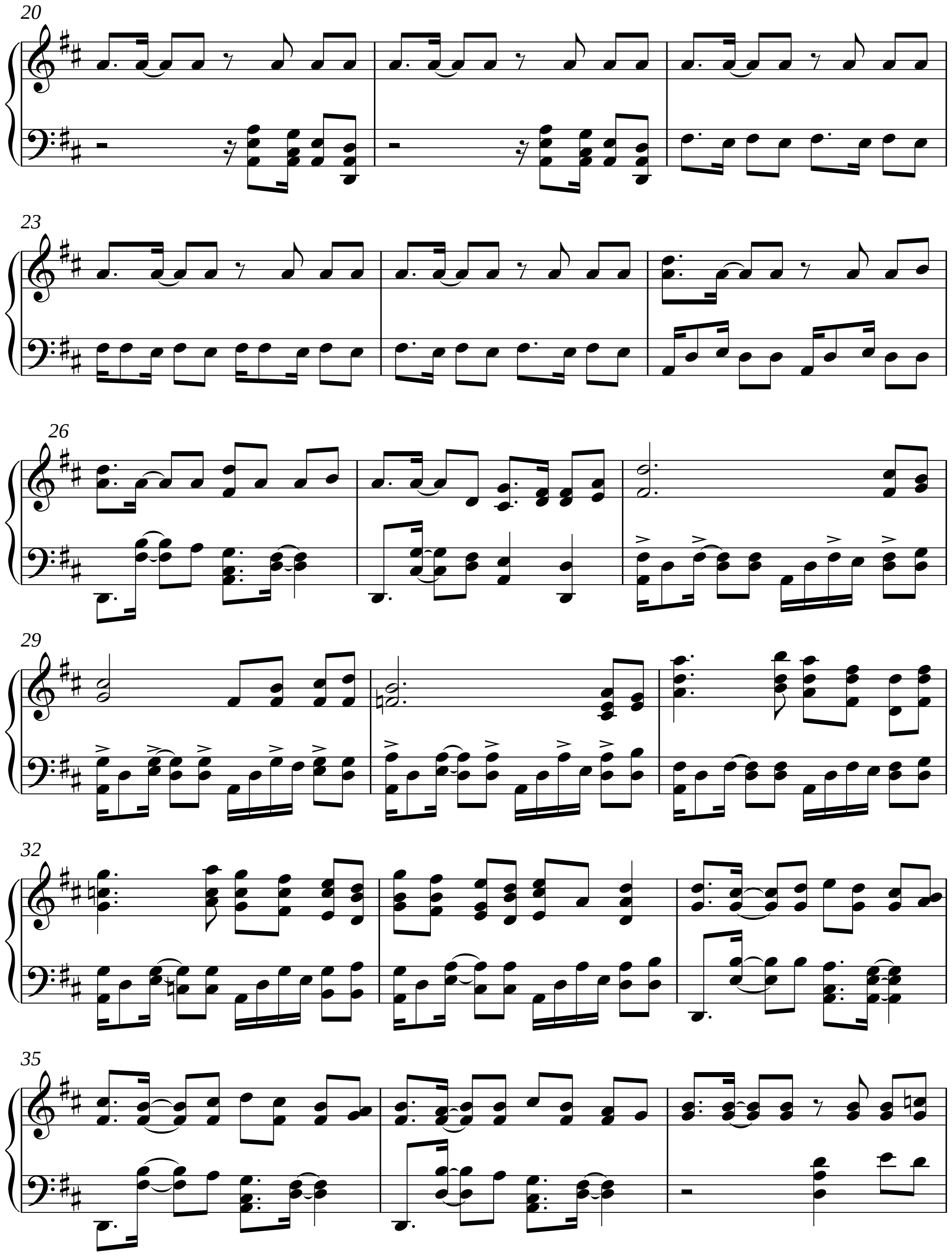
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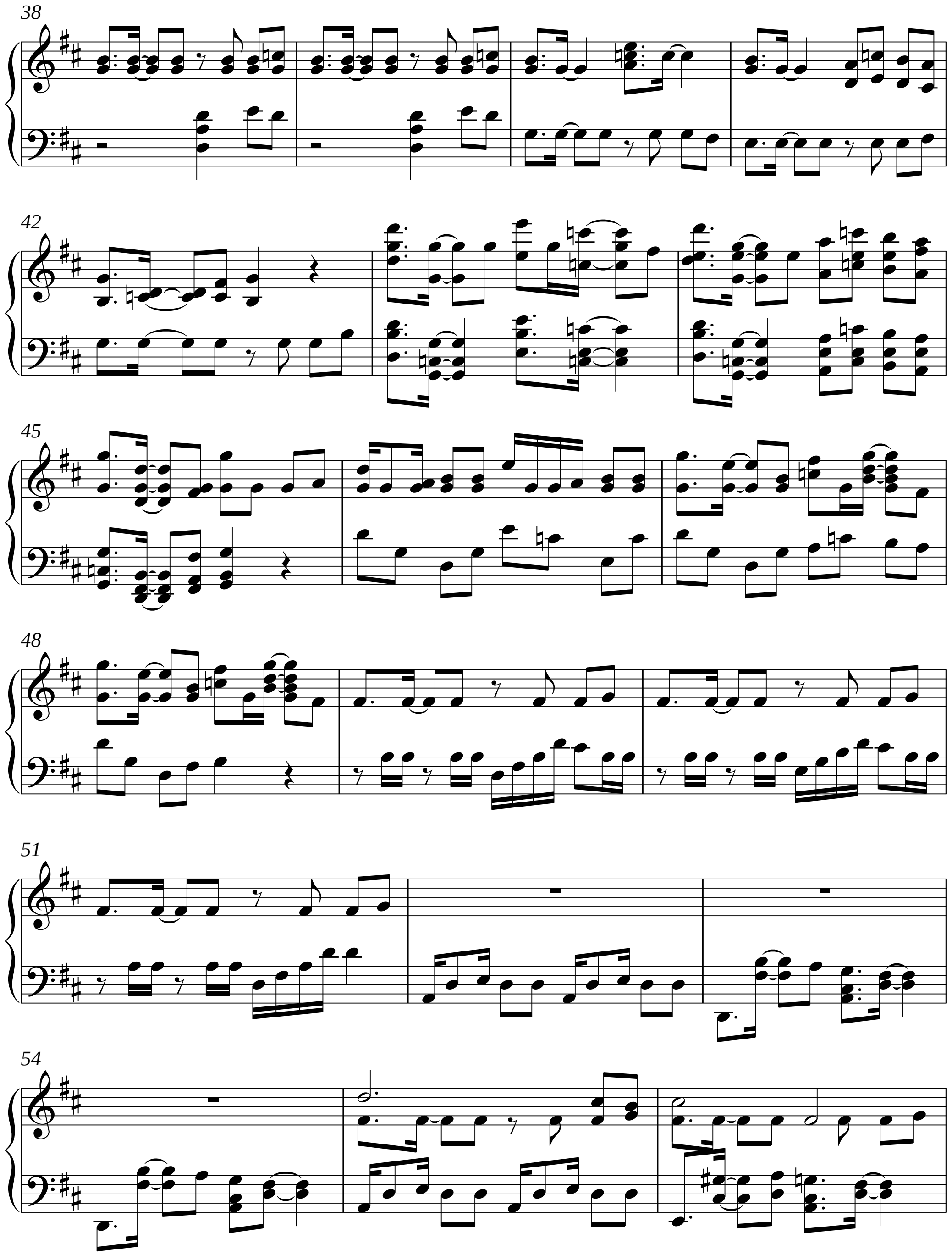
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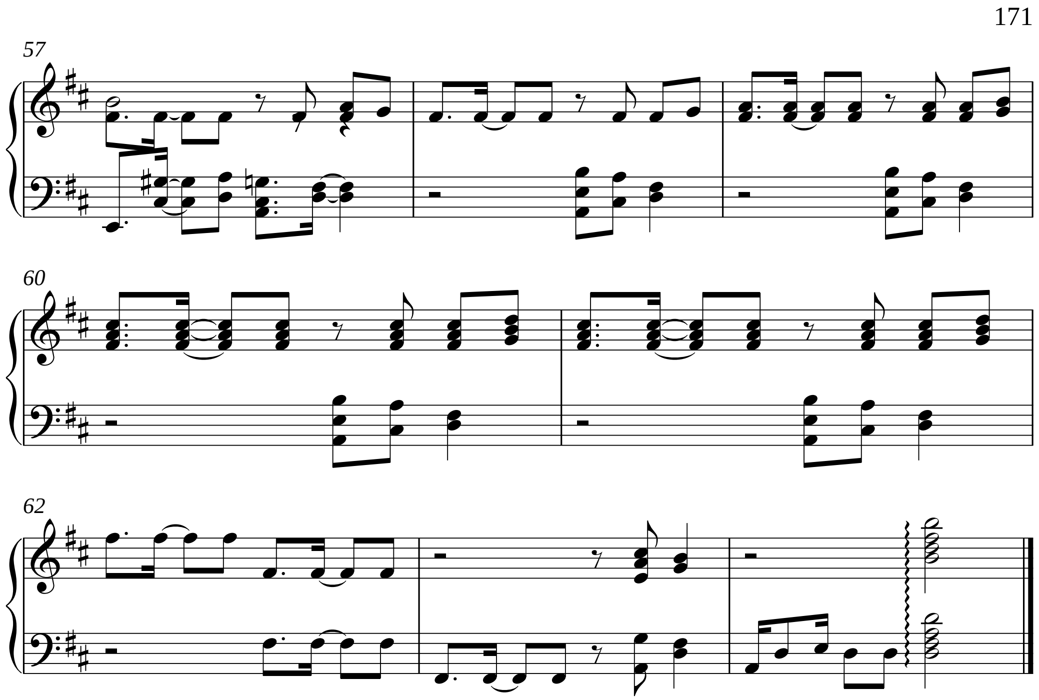
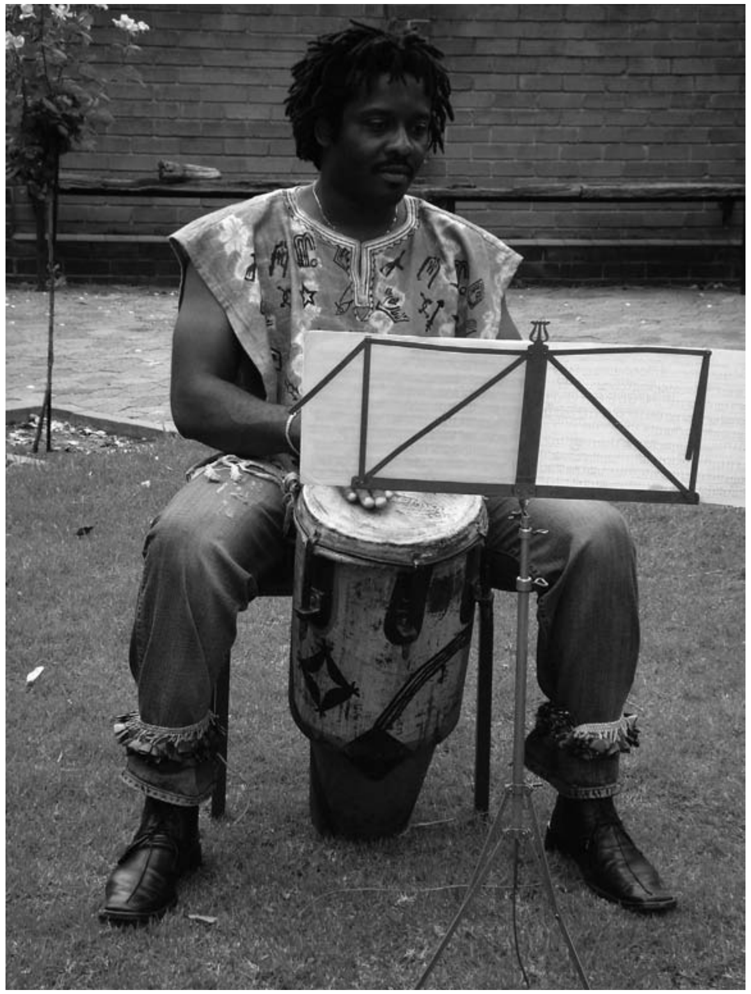


A CONTEMPORARY STUDY OF MUSICAL ARTS
INFORMED BY AFRICAN INDIGENOUS KNOWLEDGE SYSTEMS

VOLUME 5: THEORY AND PRACTICE OF MODERN AFRICAN CLASSICAL DRUM MUSIC

BOOK 3: INTERCULTURAL CONCERT ENSEMBLES



MEKI NZEWI & ODYKE NZEWI

Ciimda series

A contemporary study of musical arts informed by African indigenous knowledge systems
Volume 5: Theory and practice of modern African classical drum music
Book 3: Intercultural concert ensembles

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This volume is dedicated to Israel Anyahuru, my mentor,
musical spirit guide and friend. – Meki Nzewi

CONTENTS

CONTEMPORARY STUDY OF MUSICAL ARTS i

FOREWORD iv

THEORY AND PRACTICE OF MODERN AFRICAN CLASSICAL DRUMMING 1
- THE DRUM 1
- THE BELLS 3
- STRING INSTRUMENTS 3
- RATTLES AND SHAKERS 4
- THE FINGER PIANO 4
- PANPIPES 4

CONCERT, EDUCATION AND HUMANIZING OBJECTIVES – THEORY AND PRACTICE 6
- RATIONALIZING ADVANCEMENT 6
- THE PSYCHOLOGICAL BASIS OF AFRICAN DRUM ENSEMBLE MUSIC 6
- ADVANCEMENT INITIATIVES 7
- PHILOSOPHY AND THEORY OF IDIOMATIC CATEGORIES IN ENSEMBLE MUSIC CREATIVITY 9
- OBJECTIVES OF MODERN CLASSICAL DRUM MUSIC 10
- ORAL SOLO DRUMMING 10

ENSEMBLE DRUM MUSIC 12
- CLASSROOM EDUCATION IN THE AFRICAN MUSICAL ARTS 12
- APPLIED DRUM ENSEMBLE PLAY-SHOPPING 12
- GENERAL 14

THE WRITTEN CLASSICAL CONCERT GENRE 16
- DRUM NOTATION 16
- CLASSICAL DRUMMING EXERCISES 17

INTERCULTURAL CONCERT ENSEMBLE 20
- CONCEPTUAL BACKGROUND 20
- PERFORMANCE GUIDELINES 21
  - DANCING DRUMS AND LILTING FLUTES 22
  - KEEP YOU HOPPING 1 42
  - DIALOGUES 50
  - ENSEMBLE DISCOURSE 88
  - MESOBENI 103
  - OLA FOR MANHEIM 114
  - SPRING IN DETMOLD 125
  - IRNAM QUINTET 133
  - GLORIA 214

APPENDIX: TESTIMONIES FROM STUDENTS WHO WERE ENROLLED FOR THE MODULE, MAM 120: INTRODUCTION TO AFRICAN MUSIC 316

FOREWORD

The inventor of the bomb is idolized, a fantastic human hero
The designer of a wheelchair is taken for granted, another ordinary human
The bomb explodes, killing masses, maiming surviving few
The wheelchair provides human support for the maimed survivors
A sensible human world INDEED!
HUMPH! What has this got to do with the musical arts?

The typical African open-ended membrane drum is your soul mate. It is easy to communicate and relate to. It tunes your spirit and soothes your moods. It facilitates your bonding relationship with others. It massages your sensitive organs. It absorbs your strokes, and does not tell you what you do not want to hear. It regenerates your spiritual wellness and psychical health.

The drum is a commonly used instrument of musical arts practice all over Africa, which, over the ages, has captured global attention. The why and how of the African drum and the epistemology of drum music conceptualizations that compel such fascination, however, remain insufficiently explored.

There are many indigenous drumming traditions in Africa, and all share common, fundamental theoretical and technological principles. Every drum type or species, and its ensemble music theory, serve a specific objective in the culture of origin. The basic theoretical and scientific principles informing African drum-based music, however, manifest cultural peculiarities that are environmentally and historically determined. The variations in performance technique and tonal/sonic manipulation are derived from the technology as well as the sonic rationalizations that accomplish the utilitarian deployment of a drum or drum music type in a culture. The more technically and compositionally complex conceptualizations, such as those for the tuned drum rows – *ese*, *ukom* and *mgba* of the Igbo of Nigeria (Nzewi, 1977), the *entenga* and *namaddu* of Buganda, Busoga, Bugwere and Langa of Uganda (Wachsmann, 1965) – are rare and not under consideration here, in spite of modern notation symbols and classical concert compositional idioms having been developed for the Igbo drum row species (Nzewi, ibid).

The primary commitment during our years of research and advancement studies regarding African indigenous drum music conceptualizations and practices has been to discern the common philosophical, theoretical and scientific fundamentals, and to advance these for contemporary classroom education, modern literary concert performances, specialized group- or personal-therapy applications and other socialization as well as creative utilizations. We have designed a modern African classical drumming style that captures and updates the basic technical, creative and performance principles that underpin various cultural performance practices and compositional idioms. The theory and technique of modern African classical drumming thus imparts the generic principles of African drum music creativity, performance and humanistic deployment. A competent modern classical drummer trained in the written genre becomes automatically skilled to perform the oral genre, style and type of any African culture after brief orientation. That is because standard oral procedure is central to our training in drum literacy skill. A person who has already acquired classical music literacy can easily acquire the skill to perform music written for the drum or any other indigenous melorhythmic instrument. On the other hand, a competent performer of any particular style or type of African drum music cannot perform the written genre or easily perform other cultural drumming styles without the generic literacy skill having been acquired.

Some indigenous drum music styles and types in Africa are classical in their respective indigenous philosophical, theoretical and methodological formulations. We use the term classical in the sense of developing through a systematic approach to creativity that results in standardized theoretical and performance procedures such as mark indigenous musical arts types basic to utilitarian intentions. The indigenous conceptual and contextual imperatives inform the theory of structures and performance practice in the modern classical African drum music style specifically designed for contemporary contexts of concerts, classroom creativity and performance education, as well as applied **play-shopping.** [1] This volume provides essential expositions that introduce samples of our modern classical repertory. The philosophical and theoretical insights will guide a scholar, performer, teacher, learner, general practitioner/enthusiast or self-therapist who wishes to engage in African drum music practice with intellectual enlightenment. The discourse that prefaces the written compositions for each of the three series is virtually the same. Supplementary explication specific to a modern classical drum music category is provided as appropriate for the particular series. The texts provide epistemological grounding for cognitively appreciating the indigenous conceptualizations and configurations that inform the modern classical compositions and contemporary human applications. Volume 5 Book 3 on intercultural concert ensembles, basic to drum music theory has an appendix that samples the written testimony of music students brought up in the European classical music tradition, and who were introduced to African modern classical drumming in their first year at the Department of Music, University of Pretoria, South Africa. [2]

The written compositions in the three concert categories exemplify the imperative literacy procedure for contemporary advancement rationalizations. The theoretical procedures and compositional techniques are therefore markedly African indigenous, and only marginally derive from any period or style of European classical music theory. The compositions are grouped for publication in the following three categories:

Volume 5 Book 1 – Drum solos and drummistic piano solos
Volume 5 Book 2 – Concert duos (drum and voice/woodwind/horns)
Volume 5 Book 3 – Intercultural concert ensembles

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[1] We prefer the term, **play-shop** to what is commonly termed **workshop** because it conveys our approach, which is derived from the original intentions, rationalized into the indigenous African concept of making music together: playful interactions that negotiate (shopping for) communal dispositions and salubrious spirituality while gaining knowledge. 'Workshop' evokes different attitudinal orientations.

[2] The reader of the three series in this volume may find it more intellectually illuminating and culturally enlightening to read the testimonies in the appendix to Volume 3 before proceeding with the introductory text. They are sampled narrative accounts of the experiences and reflections of first-year music students who completed the one-semester African music module "Introduction to African music" at the Music Department, University of Pretoria, South Africa. The educational methodology applied in the class prioritizes gaining intellectual insight through practically experiencing philosophy and theory.

THEORY AND PRACTICE OF MODERN AFRICAN CLASSICAL DRUMMING

The mother drummer quips to his audience: “Do you hear what the drum is saying?”

We start with a brief introduction to some African musical instruments:

The drum

- The drum from all over Africa can be discussed musically as an instrument that produces two or more primary levels of tone (not definite pitch). As such, the African drum is normally used as a singing or talking musical instrument.
- Indigenous drum technology carefully selects researched material components. Not all drums have a skin membrane as a component material part. Thus there are membrane or skin drums, wooden slit drums, calabash drums, clay bowl drums, and water pot drums.
- The wooden slit drum is carved out of logs of wood, and has two lips that produce different tone levels. African languages are tonal, and the musical interval between the two lips of a slit drum quite often approximates the primary speech tones of the culture group that owns it. The hollow in a slit drum provides the resonating chamber. Messages within a community or between linguistically homologous communities in indigenous African societies were coded and communicated by means of slit drums. Hence the slit drum is a surrogate language communication instrument, and the archetypal telegraphic instrument that relies on the tones and the rhythm of language.
- The calabash drum made of a single material could be a hemispherical calabash shell. Some cultures immerse the rim of a hemispherical calabash shell in a bowl of water for enhanced mellow resonance. The top and sides of the calabash are beaten with sticks or with the hand. The hollow enclosed between the empty calabash shell and the water is the resonating chamber. Another rare species of drum is a completely round calabash with a round mouth (sound opening), which bounces on a hard surface when beaten.
- The water pot drum is of two types. The type specifically conceived as a musical instrument has an opening at the base of the neck in addition to the mouth atop the neck of a normal water pot. Beaten with the palms of the hands, the manipulation of the side and top openings produces drum tunes. The other type is a large, ordinary water pot played with felt to produce a booming bass tone. This type is normally used as a pulse-marking instrument that keeps the regulatory beat that focuses the structurally differentiated layers of a typical indigenous music ensemble texture. Playing technique (open and closed strokes) produces two variant shades of the only available tone level.
- The membrane drum is of two primary types: the single membrane drum and the double membrane drum. The single membrane drum could have a mortar-shell (closed bottom) or open-ended wooden frame. The wooden frame of a double membrane drum proper must be hollow from one end to the other. Both sides are then covered with skin. There is a wide variety of both single membrane and double membrane drums with respect to shape, size, and material of shell. The hollow shell of a membrane drum could be carved out of wood, made of clay or of a large hemispherical gourd.
- Depending on the size and the construction of a drum, it could be played by stationary or mobile musicians.
- Open-ended membrane drums need to have the open end totally or partially open in order to produce the requisite quality of sound of the African drum. Hence some large, long-bodied drums that cannot be carried about by the drummer during performances are played slanted, supported by wooden sticks or the performer’s body in order to have the open end slightly open. When a large, long-bodied membrane drum is played standing with the open end flat on the ground, only one muffled primary tone is possible unless there is a sound opening somewhere on the drum shell. Otherwise, open-ended membrane drums normally produce at least two distinct primary tone levels.
- The cultural area as well as the type of drum recommends whether a drum is played with sticks, hands, one stick and one hand or two hands and the heel of one foot, in which instance the drummer sits on the drum. Friction drums also occur.
- The membrane could be fixed to a drumhead by means of vegetable or skin thongs in a variety of techniques, or with wooden pegs driven through the skin into the side of the drumhead. In other instances, natural gummy saps commonly of vegetable origin could be used to gum the skin around the drumhead.
- A drum, depending on the species and size, could be played standing, sitting on the ground or on top of the drum, with the drum trapped between the legs/thighs or trapped between the armpit and body, particularly the hourglass tension drums, or hung over the shoulder. Very large drums would be carried on the head or shoulder by one person and played by another while the performance is travelling. Other types could be tied to the waist above the ground by means of a strap, and played while standing.
- The primary high tone level on a drum is an open stroke that is produced when the rim of the membrane is tapped or struck with the fingers. The primary low sound is an open stroke produced when the membrane surface is beaten towards the centre with the cupped or flat palm, as long as the base of the palm hits the skin. A sharp, held slap with stiff fingers at the rim also produces a primary tone level. Held strokes at the rim or centre produce secondary, muted tone qualities. Drums can produce glissando effects with a rising tone or a descending tone when rapidly stroked, while the base of a palm or a finger is pressed down and slid along the skin surface from the rim to the centre and vice versa.
- The African drum is a subtle melodic instrument. Tunes played on drums are created by the sensitive manipulation of the three primary levels of tone, as well as the secondary muted shades of tone possible on a drum species. This is comparable to combining primary tone levels and secondary tonal inflexions for semantic articulation of the syllables of a language in verbal speech. Hence the African drum of any species is a melorhythmic instrument, and is definitely not conceived of or performed as a percussion instrument. A melorhythmic instrument then plays musical themes that could easily be reproduced by the human voice as melodies that capture the

fundamental pitch-equivalents of the tone levels. The drum "sings" or "talks" when a rhythm structure is produced with a combination of the primary and secondary tone levels. Drum singing/talking is used as an effective pedagogic device in indigenous instrumental music education – mnemonic pedagogy. The drum may be deployed musically to produce percussive effects when a purely rhythmic pattern is played at only one tone level. The double-ended hourglass drum can produce a tonal range of about an octave. The smaller species of mortar-shell drums, such as the component drums of drum row instruments, produce only one primary pitch level with secondary shades of tone, depending on the striking technique. Tuned drum rows play melodies based on the scale of a culture's tone row system, and range from four to as many as ten component pitch-graded drums.

- The drum, basically, is a form of language simulation and communication technology. Drum signalling, which was common in Africa, is the prototype, rudimentary telegraphy. The idea of transmitting messages over distances by means of sound codes is an original African invention, basic to African musical technology and the science of sound. Knowledge of the coding indices (the tone levels and rhythm of a tonal language, as well as the provenance or context of the sound production) enabled cognitive persons to decode the messages.
- The drum equally is used as a surrogate speech instrument. In some African cultures, the drum instantly engages in a conversation with a speaking human (human verbal-instrumental voice dialogue), or transmits instructions or messages to designated persons within the context of a performance. When deployed musically, the voice of the drum, like the singing/reciting human voice, is revered as an indisputable spirit voice. Hence what the drum or an indigenous musician declared in music was regarded as a supra-normal message or command that had to be obeyed. Hence also, indigenous musicians specializing in the utilitarian music types were sacrosanct, inviolable, and enjoyed the status and respect accorded to religious priests in musical arts performance circumstances. Spoken words can lie and betray; indigenous music and dance are frank divine communications that reveal.
- In most cultures, drums may be used in pairs of different sizes and thereby provide primary tone levels played by different performers in music ensembles. One drum is designated as female, the other male. Most African cultures regard the larger drum of a pair as female. The female drum of a pair has a lower, more commanding tone and would normally play the ensemble role of the mother instrument that takes major solos and also talks. When drums are paired, the phrases or fragments played on the female and male drums in combination would generally complement one another to produce a single primary ensemble theme. Otherwise, the male acts as the support for the female playing the prominent or "mother" instrument role. In African indigenous ensembles, the instrumentation and structural rationalization of ensemble parts are commonly conceptualized to reflect the roles played by members of a typical African family. The drum ensemble therefore is structured like a normal human family in which the woman traditionally is the manager of the family. In some – not many – cultures the male-female designation is reversed for philosophical or psychological reasons. In some other cultures, three to four drums played by different performers could constitute the key instruments in a drum music ensemble.
- African musical instruments, including most drums, are carefully tuned during construction, and fine tuned before a performance. In the case of some drum types, tuning pegs are fixed in a variety of techniques. Tensioning strings could also serve as a tuning device, depending on how the skin is laced to the frame of the drum. Using a tuning mallet, for tapping the area of the skin where it is in contact with the wooden frame, raises the tone level during fine-tuning, especially for mortar-shell drums. Heating the drum in the sun or by the side of a fire is another technique for raising the tone level of drums with or without tuning pegs. Rubbing water or spittle on the skin of a high-tuned drum lowers the tone to the desired level. The tenseness or mellowness of the primary pitch of a drum would be dictated by the context as well as the human sentiments pertaining to its use. A drum furthermore needs to be properly stored after use.
- The pitch and "voice" quality of a drum that has not been played for a while rises or drops, depending on the type of drum and the atmospheric conditions that affect the skin. Normally an open-ended membrane drum is stored lying on its side in order to "breathe" properly (achieved by circulation of air inside the body) and retain its sonic quality and strength of material. In some African cultures, special drums are stored on a raft built above the fireplace to insure the "life" of the voice (timbre). The skin of a drum that is not played at all, and is not appropriately stored, soon deteriorates, but playing the drum enhances its "life" and "voice". It is advisable to refrain from placing objects on the membrane of a drum. The skin could be damaged.
- If a drum skin bursts or the lace snaps during a performance, it is replaceable. If the shell breaks or develops a serious crack, the drum is ruined as a musical instrument.
- Materials such as wood and skin for building drums are specially tested and selected. Some empowering/activating meta-scientific rituals could be mandatory during the process of constructing spiritually potent instruments. This could start with the process of procuring the materials, or could occur at the stage of deploying the instrument in public use. Certain types of resonant wood are preferred by various cultures, depending on the type and sonic potential of wood available from the local vegetation. Tested types of hard wood are commonly preferred for enhanced ambience and resonance. The skin of certain, not all, bush animals is preferred for skinning drums because of the special resonance it produces. The quality of skin for making drums depends on what the animal is seen to feed on. The skin of cows and goats is thicker and not as sonorous as the skin of certain bush animals, but could be used for skinning large drums that are played with wooden mallets. Skin that has blood in the veins is known to be the best for building drums because it is stronger and "alive", and thereby produces healthier sonic vibrations that soothe brain and body tissues. When blood has drained away from the veins in the skin, as in the case of an animal caught in a trap overnight, some decay may have set in, and the skin will be weak in material as well as sonic health. Such skin breaks more easily in performance. A drum made with inferior skin is easily recognized because the skin surface is usually flat and white, while the veins or patches of blood would be visible when a "live" skin is used to build a quality drum.
- The drum functions as a cultural object and a symbol. The particular cultural symbolism determines the size, shape, special materials of construction, sculptural embellishment, preservation, occasion and period of performance, as well as the cultural meaning of the sound that is produced, and who is qualified to play it. Not all the carvings on drums, especially drums made to attract contemporary curio buyers, carry significance; it may just be decorative artwork.
- In some cultures, specific drums are endowed with religious or political symbolism. The public appearance and sound of such a drum signifies the societal idea or institu-

tion that it represents. The domba drum of the Venda, for instance, is an ethnic symbol housed in a secret, highly protected location. It is not accessible to the public, particularly outsiders. The playing of the original domba drum thus has special cultural significance beyond the musical essence for the cognitive Venda person.

- The drum, generally, is an iconic metaphor in Africa of the union of the male and the female spirits – the skin is regarded as the essence of the woman and the drumstick or hand as the essence of the man. The physical interaction between the skin and the beater results in a potent action that gives "birth" to conducive or objective sound. This metaphoric rationalization concerning the drum prescribes the sex that plays the drum in a culture, and for what delicate or esoteric associations. More commonly, men as well as women who have reached the age of menopause play the drum. In younger women's musical arts groups, men would be required to play the drums, though females currently play the maropa drum in Pedi and Venda societies of South Africa, and in modern settings. The player straddles the drum between the legs and uses hands or drumsticks as beaters.
- The sound of the drum is conceived in Africa as elevated (spiritual) or psychical communion. The sound of the drum affects the mind in a manner that is psychically therapeutic or, if programmed accordingly, induces mood excitation. Depending on the nature of the sound, and the management of structure and form in the composition, automatic responses that range from physical activity to altered consciousness or sedation may be induced. Originally, a primary intention of drum music in Africa was psychic therapy enhanced by the manner of presentation and other ensemble components involving instrumental and thematic ramifications. The African drum produces healing sonic energy and also imbues and enriches benign spirituality. Hence it is used in various ways and situations in rituals as a healing musical instrument, for both mass and personal psychical health management.
- The tones produced on the drum generate raw or cluster harmonics, the healing energy of which massages the mind. Hence experiencing the right type of drum sound and music means undergoing metaphysical management of mental tension or other states of being.

The sound of the drum summons the community to share cathartic somatic energy. The drum is an agent of social-spiritual communion. To submit to the spirit of drum music is to share harmonious company and feelings with other humans. To imbibe the sonic energy of properly rationalized drum music is to experience spiritually elevating entertainment.

The bells

- Gongs are not indigenous to black Africa; they are metal discs, commonly of bronze, used as musical instruments in some Asian cultures. In Africa, bells are made by smiths, from flat sheets of cast iron processed by means of indigenous smelting technology. Africa boasts the largest species and variety of bells in the world. These bells are conical metal instruments made by welding two curved metal lobes along the lateral rims.
- Bells are more common in the West African societies and other societies that have a long tradition of iron ore smelting technology. Bells could be single, paired (double) or quadruple. The Igbo society of Nigeria probably has the widest variety of bells as far as technology and sonic or compositional potential is concerned. These bells range from single metal bells – small to medium large –to the large (giant) bell species that stand about one metre from the closed apex to the flared rim. Twin bells (male and female producing different tone levels) joined together at the apex and ranging from the small to the large species that could have religious symbolism are also found in this society. In some Ghanaian cultures, the double bell has mother-and-child symbolism (the mother carrying a child on the back, for instance the *gankogui*). In other species of bells such as found among the Igbo, the male and female are joined side by side at the apexes. The quadruple bell represents the most advanced Igbo bell technology and type of bell, and is constructed specifically for playing the specialized music of Ogene Anuka, a two-person orchestra in which the quadruple bell is complemented with a medium-sized double bell played by the second performer. The orchestra plays complex compositional structures with a six-tone scale and a number of additional tonal inflexions (Nzewi, 2000).
- Bells in Africa are melorhythmic instruments: a variety of tone levels and shades are possible, even in a single bell, depending on the striking and damping techniques. Double bells have two open-tone levels while quadruple bells have four open-tone pitches.
- There is much misunderstanding concerning the role of the bell in African instrumental music ensembles. The small single bell is often used as a "phrasing reference" instrument, not a time line instrument, as is reported in most literature on African music. The same single bell could be used differently in an ensemble as an "action motivation" instrument, like the double bells. The large giant-sized bells, as well as the quadruple bell, are deployed musically as mother instruments. The giant, single bell is normally a "rhythm-of-dance" instrument that outlines the rhythmic-eurhythmic essence of the choreographic rhythm and gestures of Stylized Formation dances. It also calls and directs dance sequences in solo dances.
- Bells are held in one hand and played with a stick or a padded striker held in the other. A single bell is also played with two sticks when it is clasped under the knee joint and deployed as an "action motivation" instrument.
- The bell is tuned during construction. The Ogene Anuka manufacturers normally use a standard tuning model for tuning a new instrument during construction.
- Bells made of cast iron are health-imbuing instruments. Special bell music structures were used for anaesthetic purposes by traditional orthopaedics who mend broken bones.

String instruments

- String instrument types range from the single-string bow, of which there are many varieties that are played as solo instruments or in ensembles or as private musical instruments for personal solace, to string instrument types with multiple strings. Bows may be bowed or struck. When bowed, rosin is applied to the bow. The bow is common to most cultural groups in Africa.
- Harps and lutes are more technologically elaborate and musically complex string instruments found in Africa.
- Some species of lute are indigenous to Africa. The guitar-shaped type is Arabian in origin, and has been assimilated into music making in the African societies that have

had extended contact with the Arab presence in Africa. The African lute is shaped like a truncated triangle with the sounding box fixed to the truncated apex. The strings are attached from a bar at the base of the inverted triangle to another bar on the sounding box. The box could be a hemispherical calabash shell or a wooden box, and the strings are of gut, palm ribs or other fibres.
- The harp is common among most cultural groups in West Africa. The kora of the Jali and Griot music cultural areas of West Africa is the most technologically advanced species of harp with up to 21 strings. The professional Jali and Griot music families play it. The kora could be played as a solo instrument, or in combination with vocal performance. A performer may start playing from childhood.
- Meticulous tuning is undertaken before a performance. African musicians generally are very particular about the proper tuning of tuneable instruments in an ensemble.

Rattles and shakers

- Rattles and shakers are classified as purely percussive musical instruments in African musical thinking. There are many different types and species of these instruments on the African continent, each with a peculiar sound production technique.
- The material for construction depends on what is available in the different natural cultural environments. Rattles are normally bunched hard objects – bells, seeds shells, sticks, animal shells, etc. – that produce sharp or jingling sounds when beaten or shaken. The quality of sound produced with rattles depends on the peculiar natural timbre of the objects that are bunched together.
- Shakers generally are resonant containers that enclose hard objects like seeds. When the enclosed seeds make contact with the sounding body of the container, harsh, percussive sound is produced. The quality of sound produced on shakers would be derived from the timbre of the sounding body. Containers range from wickerwork containers of many shapes and sizes, to gourds and calabashes and, nowadays, discarded metal containers or containers constructed by smiths. The species made from gourds is the gourd object covered with a net of hard seeds or other stringed objects.
- Shakers and rattles could be used as independent musical instruments on which purely rhythmic patterns are played with one or both hands. Others are sources of sympathetic sound and are worn on moving parts of the body (legs, hands, waist, chest, head) or are attached to other musical instruments such as the drum or finger piano. The rhythm produced by the moving or dancing parts of the body to which they are attached is made audible by these instruments. In other words, they resonate or translate the rhythm of dance movements into sound, or give sonic vibrancy to the physical movements of other instrument parts.
- Shakers and rattles belong to the action motivation category of African ensemble instrument roles.

The finger piano

- A finger piano is made of a portable sounding box or bowl with a flat board with a bridge on which prongs or lamellas are mounted in such a manner that the longer ends that are played are raised above the board. The length and thickness of a prong/lamella determines its pitch.
- The finger piano essentially occurs as a common keyboard instrument all over Africa. The sounding board could be a calabash or a wooden box/board. The number of prongs, which determines the available scale range, could be as few as four and as many as 25 and more. The most complex professionally used species are found among East and Central African societies, where double-deck species are also found.
- A finger piano could be played with the thumb or the fingers striking the prongs/lamellas downward or upwards, depending on the species and the culture.
- The finger piano is a soft-sounding, often personal, instrument. The sound produced by the prongs/lamellas is resonated by the sounding box. The finger piano is also used as a group music-making instrument, sometimes in vocal music ensembles, and could be further accompanied with rattles or shakers.

Panpipes

- Panpipes are not widely distributed in Africa. Indigenous panpipes are constructed from hollow vegetable tubes, while some modern varieties now use rubber, plastic or metal tubes. In musical terms, a panpipe is a construction of several tubes of different lengths (also diameters), and therefore pitches, which are stringed together in a raft in scalar order. The ends of the pipes are level at the blowing end, while the bottom arrangement could be oblique or “V”-shaped, or be arranged in any irregular shape dictated by the lengths/pitches of the pipes.
- A panpipe is a soft “voiced” melody instrument played by one artist, mostly for private music making. In South African music cultures, the *tshikona* of the Venda and the *dinaka* of the Pedi distribute such pipes to individual players in a note-producing order commonly referred to as the hocket technique, which may give rise to polyphonic texture. The *tshikona* and *dinaka* are ensemble musical performances with drum accompaniment, which involve dances as well as playing actions that compel movement.
- The number and combination of notes that make up a panpipe (stringed together or allocated to individual dancing pipers), as well as the scale or tone row of the tunes that are played, would depend on the scale or tone row system developed by a music culture.

African musical cultures have developed a vast variety of other types of wind instruments made from animal horns and bones, wood, shells of seeds and clay.

Then there are xylophones that are standard keyboard instruments suitable for the study of chordal-harmonic cultures in Africa, which range in complexity from the portable, solo-played types to the complex, *Chopi* xylophone orchestra of Mozambique (Kirby, 1934).

Drums of many types and species are commonly featured with virtually any other class of musical instrument. The dynamic level of the drum play in such indigenous ensemble/orchestra combinations would be guided by the dynamic potential of the other instrument(s) as well as the venue of a performance – intimate or open air. In contemporary African music studies and performances we have demonstrated that the African drum, being a most versatile and undiscriminating musical instrument, can be played in harmonious combination with any other musical instrument – melodic, percussive, melorhythmic, key- or chord-sensitive – from any part of the world.

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CONCERT, EDUCATION AND HUMANIZING OBJECTIVES – THEORY AND PRACTICE

Rationalizing advancement

What an ensemble music type intends to achieve in the society prescribes creativity and performance practice. Musical creativity, production and presentation in indigenous Africa are governed by standard practices and procedures. There is a systematic approach to the composition, choice and construction of musical instruments for an ensemble, and also principles regulating how, where, when and by whom a music type is composed, presented and experienced. Contemporary African minds are sadly bewitched by exotic modern religions and knowledge systems that are parallel in concept and content to the African prototypes, but which often are deleterious but fanciful imported goods and ideas that instil a consumer mentality. Our research, education and advancement commitments aim to regenerate Africa's indigenous knowledge systems in manners that emphasize the original intellectual mettle of the African knowledge heritage. The ultimate aim is to provide authoritatively African enlightenment and enrichment to the global confluence of human knowledge systems. Africa's prodigious knowledge lore and humane practices must not be relegated, or be allowed to continue weathering prejudices, misinterpretations and misperceived aspersions that threaten them with total obliteration.

There is an indigenous formula for creating ensemble themes that furnish the significant ensemble sound of a musical arts style and type. And every type or style makes epistemological sense and imbues human meaning in African musical arts conceptualization. Indigenous musical arts comprise applied arts and science. The form and structure of an ensemble or solo musical performance are directed at accomplishing prescribed musical or extra-musical objectives. Proactive aesthetics is a constant creative aspiration, irrespective of the utilitarian objective of any musical arts product. The fact of performed theory as well as the philosophical grounding of indigenous musical arts rationalizations must guide literacy advancement procedures. This is predicated on the cognizant discernment of heritage, which could then be cognitively refashioned to bestow human-cultural originality to contemporary scholarship and performance practices. The inescapable imperatives of the human cultural milieu in contemporary Africa mandates advancement initiatives that are literacy driven without compromising the seminal human merits (spontaneity in creativity included) that mark formal oral practices.

Negotiating advancement in scholarship and performance on the drum and related instrumental music mandates a written repertory and, therefore, the rationalization of devices for notation. A notation system that will be faithful to the indigenous epistemological principles must take account of the sonic peculiarities of the instruments. We have rationalized notation symbols for modern classical drumming within the ambit of representing rhythmic constructions in conventional music writing. The conventional rhythm notation is very appropriate for capturing the rhythmic configurations and performance sensitivities of indigenous African music. Our conceptualization and notation of drum music compositions for modern concert solo, duo or ensemble practices have incorporated the sonic-visual aesthetics of dance and the dramatic sensitization that mark indigenous models. Elements of sonic-visual theatre incorporated and notated in modern classical African drumming include finger snapping, clapping, chest pounding, and the use of leg rattles to accentuate the rhythm of feet (dance).

In conceiving and designing modern classical drumming, solo or otherwise, as sonic-visual theatre, we have taken into account the fact that music making is primarily experienced as a shared, inter-personal or communal activity in indigenous Africa. It is not normal to encounter solo drumming as a private musical event in indigenous African cultures. However, my foremost indigenous mentor in African drum music theory and practice, Israel Anyahuru, did inform me that an urge to play would seize him when he had not performed an engagement for some time. In such instances, he would indulge in solo drumming in the privacy of his room for personal psychical composure. The drum can be played as softly as a whisper and as loudly as a trumpeting elephant, and still communicate the desired psychical effects and affects. Modern classical solo or group drumming is conceived as a public musical event. Private solo drumming for self-therapy, which will also be discussed, does not require the theatrical dimensions of concert drumming.

Instruments of music found in African ensembles perform specific ensemble music roles, which are derived from the sonic character and technological features of particular instruments. The term, role, implies that the musical line played by any instrument in an ensemble is reasoned in human and social terms. In indigenous Africa, music is closely interwoven with how the society or community conducts its political, religious, health, economic, educational and social affairs. Everybody in an indigenous African community grows up with basic musicality acquired through obligatory participation, in any capacity, in appropriate musical arts performance sites from childhood. However, exceptional expertise is recognized even at a tender age. Knowledge of the context combined with performance expertise marks the role of the mother musicians, particularly mother instrumentalists who play mother musical instruments such as the mother drum types, some woodwind, keyboard and string instruments. Africa abounds with drum music ensembles, and there are various types and styles. The utilitarian objective of a music type recommends the instruments that are included in an ensemble, as well as the musicological content and the theatre of presentation.

The psychological basis of African drum ensemble music

The psychological objectives of African drum ensemble music are subject to two primary conceptualizations that influence stylistic content: to generate psychoactive affect (excitation drumming), and to induce composure or a transcendental state of being (contemplative drumming). The rationalization of the instruments in an ensemble, the compositional structures, the density or sparseness of texture, the thematic development technique, and the form and theatre for presentation, all derive from the psychological objectives basic to the context that prescribes the creation or performance of the music.

The musical arts as a systemic product was strategic to preventive health care, and targeted management of the healthy mind of every individual on the principle that a healthy mind induces a healthy body, and thereby healthy community living. The material and technology of indigenous musical instruments generate raw (cluster) harmonics that characterize melorhythmic sound energy. Raw harmonics that subtly massage sensitive body tissues, particularly brain tissues, combined with the science of sonic structures induces psychical health. The proliferation of crimes of all sorts from the sophisticated, conglomerate boardroom to the crude, street and home criminalities, and thereby inhumanity is as a result of pandemic psychical ill-health (diabolic spirituality) inflicting the contemporary human world everywhere. The imperative of free-spirited, self-expressive dancing as a component of musical arts making particularly engenders psychophysical health.

The applied objective of an indigenous drum ensemble music type determines the two styles of drumming that have been categorized, from psychological intentions, as psychoactive or excitation drumming (cathartic effect) and contemplative drumming (sublime effect). In contemporary experience, African drum music has been generally misunderstood and, thereby misrepresented as euphoric drumming by Africans who have received a modern education and adhere to a modern religion. Euphoric or self-consumed (Ego) drumming was not common in indigenous Africa, even in children's playgroups. It is a contemporary misperception and corruption of psychoactive drumming commonly promoted in pop music and "drum workshops" that lack serious intent and theoretical as well as psychological health underpinning.

In the global imagination engaged with African music, the *djembe* drumming style and ensemble of some West African societies are thought to represent standard practice and expertise in terms of technical display and instrumentation. This is primarily because the exhibitionistic style of *djembe* performance that was necessitated by its specific indigenous cultural meaning has been abstracted and re-invented to suit modern superstar fancies. The reason is also because the artistic features of indigenous *djembe* drum style, when isolated from its societal-human context, are comparable to the Northern Hemispheric performance philosophy of professionalism and individualism. These are marked by an obsessive display of ego, as well as entertainment aspirations not ballasted by extra-musical intentions and humanizing contexts for creativity and performance. European-American patrons and promoters have globally misrepresented African drummers and drumming styles in manners that perceptually confuse the indigenous African conceptualization of drum music as tune making with the European classical music idea of percussion as sheer rhythmic fantasy and ecstasy. The technology and musical conceptualization of the typical African drum, which makes it a melorhythmic (tone-level sensitive) instrument, requires the playing of tone-based tunes that can be sung.

Psychoactive or excitation drumming

Psychoactive drumming could produce a transcendental effect in given contexts, particularly in susceptible/receptive participants and sometimes through autosuggestion. The density of linear texture that is sustained over the performance time expels the self-consciousness or self-presence of a subject, and could induce a state of altered consciousness. This could be accompanied by the manifestation of benign spirit essences that ride the psyche of a targeted persona, or other transcendental behaviour/actions – individual or group. Psychoactive drum ensemble music generally marks action-oriented music types and, according to the cluster harmonic science of melorhythmic instruments, also affects the human mind when applied to psychical healing or transformation.

Contemplative drumming

The quintessence of the salubrious art of African drumming is the contemplative drumming style, which may interpose excitation drumming when needed, to create emotional and psychical balance. The science interplays physical/psychical tension and catharsis in accordance with African dualistic philosophy of life that informs creative theory and psychology. The interplay of tension/excitation and calmness/contemplation also is a basic artistic principle of form common in African indigenous musical arts presentation. The objective of contemplative drum music, which informs the structural configuration, could be verbal language communication (drum telegraphy or dialogue between a drum and a speaking human voice); curative (drum music for personal or group therapy); group cohesion or team bonding; and the remedying of both self-inhibitive (extreme self-withdrawal) and extroverted (overly self-assertive) personality traits. The *djembe* drum ensemble style is ideal for mass psychic catharsis.

Both contemplative and excitation drumming frequently occur in the Western and Central African cultural areas of Africa. In contemporary southern Africa, the drum music intention and tradition exemplified by the density of *Sangoma* drumming strategize therapeutic and psychical transformation structures. [3] Psychoactive *Sangoma* drumming and the poetic dancing that it generates and underlines have healing potency in indigenous medical science. Poetic dancing is a primary concept of dance in Africa south of the Sahara. Contemplative drumming has "classical" dimensions in terms of the systematic conformation and development of basic structural elements, as well as the presentational form. The classical (contextual) form for creativity and presentation in drum music is marked by an extremely elaborate conformation in the *ese* music of the Igbo of Nigeria. *Ese* music has five compartments (movements) that match the five thematic subdivisions of the funerary scenario for meritorious adult men, which it marshals. Each compartment is identified by peculiar thematic, structural and mood characteristics, as well as a prescriptive theory of compositional procedure. The mother musician sonically conducts formalized contextual activities that transpire within each compartment.

Advancement initiatives

We have been engaged in researching and advancing the theory and practice of African drum music, both solo and ensemble, in the Ama Dialog Foundation for Africa & the World Arts in Nigeria, from a literacy perspective, since 1993. The research results have been applied in various play-shopping programmes and contemporary classical concert compositions. Research based in the Ama Dialog Foundation has resulted in designing African modern classical drumming for single membrane drum and tuned drum row types. Simple notation systems have been devised, and written concert repertory have been produced – drum solos, drummistic piano solos, duos for the drum and violin/wind instruments/voice, inter-cultural ensembles for mixed African indigenous and European classical instruments including the voice, as well as choral works derived from African indigenous vocal conformations, and symphonic works. African classical drumming concerts (solo, duo with voice/classical instruments and intercultural ensembles) featuring modern trained singers and European classical instrumentalists have been given in parts of Europe and Africa. Modern classical drumming has now become an instrumental performance specialization in the Music Department of the University of Pretoria, South Africa. At CIIMDA[4] (Centre for Indigenous Instrumental Music and Dance Practices of Africa – Research, Education and Performance for SADC countries), we are focusing on the theory and practice of drum and dance ensembles that have mobilized concert activities by learners in the schools system.

Personal drumming, psychoactive and contemplative, is a salubrious experience whether self-administered to induce sleep (soporific therapy), or to contain anxiety, or to indulge creative fantasy that relaxes and stimulates the mind. Otherwise drum ensemble music constructs community, in the context of which a number of specialized contemporary applications have been designed. The theory and method that we apply to both oral and literary drum musical performances are modern classical, and rely on the basic playing techniques and creative principles informed by indigenous epistemology.

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[3] The *Sangoma* drumming style is explained in the brochure accompanying the DVD titled "*Sangoma* Dance Aesthetic – Choreographing spirituality" produced by Nzewi (2005) in CIIMDA.

[4] The government of Norway, through the Norwegian Foreign Office, funds CIIMDA under a Framework for Cooperation (2004-2008) with the Rikskonsertene (Norwegian Concert Institute). CIIMDA is based in Pretoria, South Africa.

Some basic principles are emphasized in ensemble and solo drumming activities for modern music-making options.

Modern classical drumming

This implies the reorientation of drum ensemble music practice distilled from the indigenous philosophical and theoretical conceptualizations, which advances the playing technique as well as recognizes the contemporary literary imperative. This volume focuses on the open-ended single membrane drum that is prevalent in African indigenous cultures. The species suitable for modern classical drumming should produce three clear, primary tone levels *cum* timbre qualities – the deep, the high and the slapped notes. The popular *djembe* drum of some West African cultural groups is versatile and ideal for oral drumming because of its distinct primary tones. It is not recommended for literacy modern classical drumming, however. A drum with an unencumbered wooden shell is more suitable because the shell is struck with a ringed finger to produce one of the primary notes we have incorporated for literary classical drumming.

Modern classical drumming requires the performer to sit on a chair without armrests, in such a manner that the spine is upright, ensuring a straight back and shoulders. While an open-ended drum should be resting on the ground when played, the open end, the “mouth” or base, must not be flat on the ground, otherwise the sound that is produced will be trapped within the drum, and the quality of tone muffled. However, openings for sound to escape could be provided at the open base of the drum shell during construction. The drum is held between the legs with the membrane at the top, the drumhead tilted outwards, away from the performer. An opening (a “mouth”) is thus provided between the base of the drum and the floor, so that a clear tone becomes possible. The feet of the player must rest flat on the ground so that the performer can physically mark the pulse with one or both legs. A player whose pulse-sense is still insecure is advised to actually “walk” the pulse of the music, fairly lifting one or both legs up and down evenly and steadily. In community ensemble playing it is advisable that all performers uniformly mark the common pulse visually and physically by tapping or “walking” the feet. This simulates basic dance steps, inalienable from indigenous musical arts performance principles, particularly in literary drum playing. In group playing, which often entails differentiated individual thematic contributions, physically marking the pulse simultaneously, induces the common pulse feeling that ensures unified community action. It is not advisable to have a conductor who is not playing an instrument in indigenous or modern drum ensemble music that emphasizes the physical group pulse feeling for systematic musical flow. When necessary, particularly as required for playing written drum music, the drum should be secured to the waist with an adjustable strap so that the legs are free to play the leg shakers that simulate dance in the musical score.

The open-stroking technique, in which the hand or stick bounces off the drumhead on impact, allows the skin to vibrate freely and fully to produce clean tones on the drum. A held stroke technique, during which the hand or stick rests on the skin briefly on contact and therefore inhibits free vibration of the membrane, no matter how briefly, mutes the desired tone quality. Ordinarily it is regarded as a poor playing technique that should be avoided. A held stroke may be desired specifically for the slap tone, or for special tonal inflection such as may mark the “full stop” at the end of a melorhythmic statement. Playing from the wrist with a flexed wrist action is recommended. It is not advisable to play with the forearm, with a stiff wrist lifting up and down, as this could incur fatigue and is not visually aesthetic in drum playing. The drum is a best friend that must be coaxed with firm friendly stroking to “sing” as softly and as loudly as desired. The performer must not batter or fight with the drum. Alternate use of the hands is a must, unless the technical demands of a special musical figure commands striking successfully with only one hand. Playing with alternating hands has health implications: it balances the psyche of the performer, and is visually graceful. How the drum is played affects the psychical health of a performer as much as the phrasing of the thematic configuration that is played on the drum. The African drum is a proud instrument that can sound calmly and powerfully, and sitting with straight shoulders while playing with alternate hands, with the arms free from the armpits, enhances the proud visual aesthetic of the performer.

Melorhythmic tunes rely on tone levels that have pitch essence as well as the sonic potential of particular species of wood used in drum construction. The sound of the drum shell is conceived as a component note of melorhythmic compositions. Four primary notes therefore are possible for playing tunes on the drum for general drumming – three levels of tone on the drum membrane and one on the drum shell. These are again highlighted here:

- The clear deep tone (open stroke) is produced with cupped hands striking the centre of the drumhead in such a manner that the base of the palm makes contact with the skin and bounces off. A held stroke that stops the skin from vibrating freely on impact is sometimes used for tonal effects or to end a piece or theme.
- The clear high tone is produced when the rim of the drumhead is struck with fingers straight and held together tightly, and played as a bounce-off or open stroke. (A skilled player could actually produce the same quality of tone at any dynamic level using a finger and striking from the wrist as already advised.)
- The slap is a primary tone that is produced at the rim of the drumhead when the straight and tightly held fingers actually slap a held stroke so that vibration of the skin is limited. Playing with a strong flick of the wrist enhances the desired sharpness of a slapped tone, and additionally exercises the wrist.
- When the drumhead is played with a padded stick, the centre is struck with the drumstick, to produce a primary note. A held stroke at the centre with the drumstick gives a muted tonal timbre of the fundamental tone of the open stroke. When a drum is played with two sticks or one stick and one hand, a primary note is produced when the stick is used to strike the wooden shell of the drum. Again playing from the wrist is advisable. In literary solo drumming, the stick is replaced with a strong metal ring worn on the middle or first finger of the left hand. The ring strikes the wooden shell for a primary tone in addition to the hand being used for other primary notes already discussed.
- The clap is an essential note combined with the other drum notes for composing melorhythmic structures in modern classical drumming.
- A glissando effect, respectively rising and falling, is produced by sliding a finger or fingers, or the base of the palm of one hand, up and down the drumhead with sensitivity for note-duration while rapidly repeated strokes are played with the finger/fingers of the free hand.

The playing techniques and notes discussed above for melorhythmic compositions apply both to oral modern classical drumming and literary drumming. Literary drumming, however, incorporates more notes and will be discussed later.

Philosophy and theory of idiomatic categories in ensemble music creativity

Composing music in the indigenous idiomatic configurations entail creating and manipulating intangible realities that imperceptibly influence attitudinal dispositions and relational habits. In indigenous Africa everybody is assumed to possess a basic acumen for musical creativity and should, as such, be capable of composing original tunes. If a person denies such innate genius, it will not serve her/him. Skill in playing the drum develops with practice, just as in other musical instruments. The following discussions are faithful to the indigenous drum ensemble principle that music making should effectuate utilitarian intentions at the same time as it conceptually implicates entertainment or recreational objectives. The nature of themes and how they are combined and developed in a composition would depend on the function the music is intended to serve in the society or group. Thus the configuration of idiomatic categories must make sense, structurally and formally, at the same time as they negotiate contextual meaning. The following idiomatic principles, which are not necessarily exclusive musical conceptualizations, inform the theory of indigenous ensemble music compositions, bearing in mind that an individual can constitute her-/himself into an ensemble. This implies that an experienced individual performer can synthesize an ensemble piece, that is, evoke community participation in a monoplay, while the musical sense of the ensemble concept will still be clear. Conversely, a solo piece can be arranged for performance by an ensemble without compromising the significant theme and sound.

The principle of thematic complementation – creating and sharing thematic space or complementary phrasing

A musical statement could make provision for two or more persons to share the structural configuration in a linear dimension in the first instance. This minimal collaboration generates a sense of sensitively binding with another person or persons to accomplish a spiritual-human objective. The structure that is shared constitutes a primary thematic sense or the significant sound of a piece. The segments contributed by sharing partners may not be of equal duration or size, but each input, no matter how small or large, is essential for the thematic integrity of the musical statement. The length of the significant theme for this sharing of inter-personal stimulation could be a bar or two in 12/8 or 4/4 metre. The spontaneous compositional dialogue could also be of two independent but complementary thematic identities that linearly constitute a composite thematic identity for developmental activities, as discussed below. Whether shared or independent, the significant theme/s should first be looped in a circle that repeats, and each individual or group contributor must be acutely conscious of the point of entry and exit in the circle. Thereafter, a number of developmental options are possible:

- The complementing partners could begin to create their own compatible patterns for filling in sections where each is normally silent in the shared realization of the significant tune. The fill-in patterns form a secondary layer of musical phrases that enrich the overall musical texture. A spontaneous or fixed fill-in pattern must not compromise the correct entry point for playing one's section of the shared primary statement. Thus alertness and acute awareness of the human and structural sense and the contribution of collaborating with others are sensitized. If not, a disruption of the significant sense of the piece or any joint human objective could occur.
- The contribution could entail the sharing partners each spontaneously varying the content of their respective segments at their own discretion. When the content of a thematic fragment or gestalt is varied without obliterating its significant sense, the replaying of the circle becomes a recycling experience. Internal variation could be combined with the developmental option of fill-in patterns. Each player's recreation of an own thematic segment relies on an internal variation technique while the filling-in exercise is an external development technique.

Opening up and sharing musical space in melodic, melorhythmic or rhythmic constructions that mark African indigenous creative theory thus inculcates the virtue of recognizing and respecting the human sensibility and contribution of collaborating with others. The above sharing options could involve partners playing the same or different types or species of instruments such as two or three drummers, a drummer and a flautist, and so on. Sharing linear structures implicates opening and sharing personal space, which compels sharing or bonding humanity. Two persons involved in internal variations of respective parts would be engaging in mutual, spontaneous creative stimulation. It could be quite demanding to create variants of such a minuscule fraction of a theme, which could be as brief as two quarter note beats in duration. The exercise, especially working with a partner, could generate a sense of achievement and, thereby, spiritual elation. The commonly known African responsorial structures of chorus and solo, or question and answer, are basic to creating space for others to emerge or be heard. The principle is informed by the indigenous philosophy of becoming humanized by sharing with fellow humans what a person could ordinarily accomplish alone and in loneliness. A responsorial game could also make use of two independent themes constituting a cycle. The developmental options identified above would also apply.

The principle of matching compatible themes in horizontal harmonious reckoning

Two or more compatible but independent themes of the same or different lengths could be played simultaneously to yield the significant sound of a piece. Compatibility in terms of belonging to the same metric framework, and blending harmoniously in conformity with a culture's vertical harmonic idioms. Such complementary matching themes could be played on the same or different types of instruments used in an ensemble. Matching themes do not necessarily need to be of equal length, but must have a ratio of relationship. For instance, one thematic identity could sound twice in the time frame of the other; or the ratio of durational relationships could be 2:3, 1:4, etc. The ratio has consequences for the basic horizontal harmonic scheme of the significant sound of an ensemble piece. It is possible that the composite sound of a piece could be made up of three or more thematic identities that have different lengths. This gives rise to the theory of the Ensemble Thematic Cycle, ETC. [5] It is important that the common starting point of an ensemble piece is clearly defined, whether on the principle of theme sharing or of matching themes. There is always a common starting point for any number of instruments that are contributing themes of varied lengths to the ETC of a piece in an indigenous ensemble.

Performing self within community solidarity

A compositional principle for an ensemble could provide for a reiterated composite ensemble theme that forms the pillar or textural framework on which individuals could take turns to spontaneously exercise compositional or improvisational freedom. It could be discussed as a theory of free improvisation/extemporization over a recurring block of sound in an ensemble. The contemplative/emotive interest would then be on the free improvisation while the motive/

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[5] See Nzewi, M. 1997: *African music: Theoretical content and creative continuum.* Oldershausen: Institut fur Didaktik popularer Musik.

free medley dance interest is on the regularly recurring textural-harmonic block that could feature internal variations given experienced performers.

Performing attentive listening

This drum ensemble game sensitizes group attentiveness. An originator spontaneously plays continuously changing melorhythmic themes, each of which is immediately reproduced exactly by other members of a play-shopping group. All the themes that may or may not be related must be of equal duration, so that, the point in the time loop for an exact repeat by the group is regular. The originator manages space within the time frame for creative explorations while the group must always come in at the exact same spot in the recycled thematic loop. This exercise primes the participants with regard to consciousness of the metric sense. As such, both originator and members of the play-shopping group must be marking a common pulse with the feet. Participants in a play-shopping session who are competent drummers could take turns playing the role of the originator. At the initial stages, a particular theme that is not accurately reproduced, rhythm *cum* tone level, by a majority of participants could be repeated until skill in keen listening and exact reproduction is developed. This is an exercise that is strategic in aural training and spontaneity, to stimulate acuity in listening and pattern perception, as a change in sound could be as minute as an eighth-note or an altered tone level of a preceding pattern.

Creative spontaneity in chorus–solo framework

The group should play a consistent short chorus theme that leaves space for solo statements within a one- to two-bar time loop in a 12/8 or 4/4 metric framework. Participants in the play-shopping group take turns, without interrupting the musical flow, to create a theme and continually vary it internally within the solo space. New themes could also be attempted within the time frame of a soloist's creations. The game stimulates creative spontaneity in life through the use of the musical paradigm. Again, an individual who has a secure sense of pulse and cycle could play the game alone.

Twosome dialoguing

Any two players of comparable competence on the drum can engage in twosome playing. They should inter-stimulate each other by conducting the dialogue in different formats, creating individual themes that they develop alternately. Partners could take turns, with one person maintaining the own segment or theme as a recurring, unvaried background or chorus while the other engages in free improvisations with an own theme. The improvisation approach could be internal or external and could introduce new themes. Extended external improvisations must resolve properly into the enabling theme and relationship with the partner. This exercise could also entail one partner merely keeping a steady pulse theme over which the other partner improvises, instead of an answering theme. A dialogue could also entail leading each other in playing varied thematic creations or variations that are reproduced exactly by the partner. The two must mark a steady common pulse with the feet. Twosome dialoguing could be featured within group play-shopping. The various types of twosome exchange are spiritualizing experiences that enhance fellowship.

Objectives of modern classical drum music

The oral/written drum music interface

Oral and written compositions share the same philosophical and theoretical principles in the configuration of thematic categories. The practice of a performer physically marking the pulse is advocated for both oral and written playing. The difference is that, in the written genre, solo drumming requires the performer to produce some of the written notes with the feet. For that purpose, stringed shakers for producing essential shaker notes/figures of the score with the feet are tied to the ankles. Drum solos feature in written and oral drumming. Ensemble playing could involve any manageable number of performers playing the same drum species, or combining a drum species with other indigenous instruments such as the wooden slit drum, the bell, the shakers, etc. Ensemble playing could also include European classical instruments and musical instruments, indeed of any other, world cultures. The typical African drum is an harmonically versatile instrument because it generates raw or cluster harmonics. The scientific and technological rationalization of the African drum, being derived from humanistic principles requires that it sounds in a neutral key. As such, tone levels that are generated on the drum are consistently in tune and harmony with any key or key changes (modulations or off-pitch adjustments) that may occur in the singing voice or melodic instrument of any culture, including the European classical melody instruments. On the other hand, indigenous aesthetics warrants that a drum or drums have to be tuned to produce the desired psychical ambience that will suit the mood of the music it plays. This principle of mood tuning does not contradict the fact of being in tune with any pitched instruments playing in the key and key changes written or preferred for a duo or an ensemble piece. If more than one pitched instrument is used in an ensemble with the drum, such melody instruments must be tuned normally to the appropriate key of the piece, oral or written.

Oral solo drumming

Basic performance and creative skill is required for oral solo drumming. The pulse sense must be secure and should be physically marked with one foot or alternating feet. Three objectives of oral solo drumming within the ambits of psychical self-therapy follow:

Anxiety management

Spontaneous solo drumming is therapeutic in such psychically unsettling situations as a traffic hold-up or other human situations that generate psychical tension or anxiety. Problems are more likely to be exacerbated than solved by anxiety. Knowledge of deep and high tone levels, as well as the slap, could be actuated to simulate drumming on the dashboard, a book/table top or any other hard object. This becomes more composing drumming when the melorhythmic patterns being played are simultaneously sung silently or mentally, using drum mnemonics. The adequate procedure for dispelling tension and anxiety is to compose and internally vary a nuclear theme of not more than two bars in 12/8 or 4/4 time. In African developmental theory, any theme of such duration could be recomposed (a developmental philosophy of internal regeneration of theme and self) an unlimited number of times without compromising the significant melorhythmic sound. A variation would entail the manipulation of the tone levels along with the breaking up (fission) and reconstituting (accretion) of the rhythm durations of the basic theme[6]. The mind is looped into the thematic gestalt and every internal reordering of the sonic components of the theme, no matter how minute, is a creative achievement that obviates bother, distressing thoughts and generates elation.

Sleep therapy (self tranquilizing) and musical anaesthesia

The tone quality of a drum, combined with the humanistic science of thematic structures, can be self-applied to induce sleep. A drum with vibrant tone quality is needed, and must be played softly in a slow tempo. The ideal thematic structure should be simple, not rhythmically dense, and not more than one bar long in 12/8 or 4/4 time signature. Sleep therapy is best self-administered next to the bed. The structure of the theme and the tempo must not be varied. The short, open textured theme traps the mind in a recurring sonic loop that blocks off the intrusion of extraneous mental activity, and soon lulls the person to sleep. This simple science of inducing calmness and sleep by repeating a simple theme marks lullabies in African indigenous baby-soothing practice. In Africa, indigenous curative science greatly relies on musical anaesthesia, which is administered by a non-patient. It is encountered in some indigenous orthopaedic practices as an aid to bone-mending surgery, and also in the indigenous management or containment of insanity, whether innate or acquired. These are cases in which repetition of uniquely constructed structures is a conceptual forte in African musical arts science. The general principle remains to trap the mind in a revolving musical loop, and thereby sedate or banish the patient's psychical presence as well as psychophysical sensations for as long as the sonic loop is circling.

Euphoric solo drumming

The African drum is a most reliable companion, a soothing partner that responds to the player's moods and demands exactly as commanded. It is ideal for celebrating high spirits. The thematic category suited to euphoric playing should be spirited and preferably structurally dense. Euphoric drumming welcomes creative exuberance as imaginative internal and external development. Such drumming could induce a state of timelessness, and causes a cathartic feeling in the body and soul at the end of a euphoric trip. It is also ideal for the release of tension – the degree of creative imagination needed for spontaneous creative elaboration of a theme banishes extraneous mental engagement. The environment and the mood of the person would recommend the loudness or softness of play.

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[6] See page 102 of Nzewi, M. (1991). ***Musical practice and creativity: an African traditional perspective***. Bayreuth: Iwalewa-haus, University of Bayreuth.

ENSEMBLE DRUM MUSIC

Anybody who wishes to participate in a drum music ensemble could easily perform capably in a group without any need for prior skills training. African drum music is the friendliest ensemble in which to experience the extra-musical benefits and joy of performance. The learning procedure that we advocate relies on the indigenous African performance principle that welcomes the joint participation of beginners, amateurs and "experts" in the same play-shopping/performance session. An uninhibited beginner is capable of playing danceable music within minutes of a first ensemble experience. Drumming a steady pulse already is a complete musical structure for choreographing a dance sketch. Participants must, however, note that development of creative proficiency in African drum music never ends. Every performance situation is a fresh challenge to creative genius. Ensemble drum music experiencing that involves two or more participants could be designed to effectuate the following contemporary objectives:

Classroom education in the African musical arts

Classroom education in African musical arts at any level is an important contemporary objective for modern classical drumming. The single membrane drum that can be tonally manipulated is versatile and ideal for classroom explications of the theoretical, philosophical, psychological, and performance practices of indigenous musical arts. Verbal theoretical or philosophical explanations as much as possible should take place in the context of practical experiencing by the learners. Practical classroom objectives should simultaneously produce literate and oral classical performers. Such practitioners could specialize as solo modern classical concert artists. The average performer should be skilled to play oral or written duos, and play in any orchestral music written for the African drum and any combination of instruments – indigenous and inter-cultural. Ideally, oral ensemble activities that must include practical dance and music symbiosis should precede every session of practical activities in written music. The oral play should aim at accomplishing other extra-musical, humanistic objectives – stimulating creativity, other-consciousness and the management of psychological indisposition such as self-inhibition, self-centredness, extroversion and other socially problematic character traits. These are crucial objectives in both classroom music education and rehearsal sessions that mandate strategizing oral ensemble play-shopping that deploys appropriate structural categories and interactive group-drumming games.

It is not very necessary to emphasize the playing of written scores at lower educational levels, although enterprising educators and learners are urged to start to incorporate the written approach early. We have already stated that a person who is competent in the written classical drumming genre, which gives guidance in generic African drum music practice, is capable of playing any drum music style from any African culture. Learners should work primarily with the tonally sensitive, open-ended single membrane drum and the slit drum. Both cover the technical demands of most other types of drum in Africa. However, in the absence of such standard indigenous instruments, schools should emphasize performing with locally available musical instruments and dances. Clapping and feet drumming are welcome alternatives where no instruments are readily available in a school environment. Attention must then be paid to simulating the structural imperatives of the idiomatic categories already discussed.

Education in the theory and philosophy of indigenous musical arts should constitute every class into a performing group or community. Additionally, school concert groups that could give public performances should be established, and must aim at being paid some performance fee by local patrons. The funds generated should be used to procure instruments as well as culturally sensible costumes more suitable for public performances, whether indigenous or modern classical. Schools should also attempt to perform contemporary popular music types using mainly indigenous musical instruments.

The idiomatic configurations discussed so far are to be used in both classroom education and applied play-shopping. They equally inform the philosophical-theoretical rationalization of the written compositions in this volume of *Contemporary study of musical arts*, from the solo to the ensemble categories. The design and procedure for classroom musical arts education that is based on the theory and practice of African classical drum music should strategize the following creative elements and performance principles:

- Practical sensitization with regard to the basic structural elements as well as body feeling of African musical sound such as pulse, tone levels, sense of phrasing, metric interface, various thematic categories, and the techniques of thematic variation.
- Distinction between the various ensemble parts and roles of instruments, as well as the knowledge of how and why the differentiated themes are combined in ensemble creativity.
- The potential of ensemble structures and interaction for instilling other-consciousness and group cohesion.
- Exercises in the spontaneous creation of themes (compositional procedure), development of themes and improvisation.
- Ensemble texture: part relationship as a matching of compatible themes instead of chord-based, note-by-note harmonization of themes.
- Self- and group expressions in dance, mime and movement.
- Principles of inter-cultural ensemble composition and performance.
- Training should combine rote playing with the written approach as already advocated, as needed for persons interested in modern classical concert playing. It is advocated that written scores should as much as possible make provision for performance composition passages where soloists could exercise creative genius through improvisation in rehearsals and concert performances.
- Ensemble practice sessions will aim at creating and producing standard ensemble pieces for a live audience, at least a school audience.
- The CIIMDA training course offers theoretical and practical expertise in African drumming and is designed to capacitate music educators to impart the ensemble performance values entrenched in African music principles to learners in schools.

Applied drum ensemble play-shopping

Team bonding play-shopping

We have designed a specialized content and procedure of play-shopping aimed at engineering team bonding among persons involved in various collaborative undertakings that require the synergy of diverse human individualities and relational tendencies. Such play-shopping activities are normally laced with the theoretical explication of procedure and sonic materials. This helps the mind to attune to the metaphysical sensations generated by musical arts structures intended to imbue bonding psychical dispositions. Practical musical arts experiencing could be objectively conformed and applied as an effective-affective metaphysical tonic and communion according to the humanistic science of indigenous African knowledge systems. Modern drum ensemble play-shopping for team bonding is a socialization force that enhances fellow feeling and team spirit among categories of staff or collaborators in any corporate bodies or public institutions. It is also essential for members of common interest associations, including games and sports teams. "The [participant] experiences how musical arts making encodes social structures as well as directs the patterns of life – how music manages life. Social integration as well as the psychological stabilization of the individual as a component of a community is being achieved. "[7] Applied play-shopping should strategize special thematic structures as well as part relationships (ensemble roles) that have been identified as engendering fellow feeling and mutual support. The potency of communalistic action is conveyed by the indigenous African maxim, which instructs that: "when people combine to spear urine (contribute peculiar innate energies) at the same spot (to effectuating a unified enterprise/objective), great foam (quantum outcome) is accomplished" [indigenous truism].

Indigenous African musical arts making is ultimately a metaphysical experience. It commands interacting with potent intangible energies that galvanize spiritual regeneration through psychophysical activity. The benefit that accrues in an applied play-shopping activity would depend on the degree of open-mindedness a participant brings to the experience. The following general canons, in procedural order, that could ensure successful play-shopping for team bonding in particular, are recommended:

- The ground arrangement of a play-shopping activity must be circular. The circle is a metaphysical force. When a psychically engaging activity is organized in circular formation the ascribed personality or sense of importance of every participant is physically neutralized. Every participant's peculiar life force and animating (breath) chemistry is inevitably directed at the centre of the circle where it becomes subsumed into the collective life force, and becomes communally recharged for equal redistribution. All participants then inhale and feel the same metaphysical life essence of a bonded group. The circle or circular formation facilitates all round eye contact that heightens sense of common interest - the sharing of spiritual communion.
- Participants should stand behind their respective drums and start walking without moving forwards to a common regular tempo. This marking of the group pulse must be kept going right through the play-shopping exercises, whether sitting or standing.
- The facilitator divides the participants into two or more common-action groups, and introduces an interactive clapping game: determine a rhythmic statement, and then divide it into two or more segments. Get a group to start clapping the first segment, which then is a short rhythm figure that leaves empty space before it recurs in the circular time of the full theme. As soon as the first group is secure with repeating the clapped pattern, assign the segment that completes the rhythm statement to the second group, if two groups are preferred. If three groups are preferred, the pattern assigned to the second group will leave further space for the third group to complete the relay clapping exercise that makes the repeated rhythmic statement. The groups must be attentive while they clap their respective contributions to the complete rhythm circle as all will still be walking on the spot to the common pulse, irrespective of the structural peculiarities of the clapped segments. The facilitator could stop any group within the rhythmic circle, and assign it a new pattern that is structurally cognate with the on-going section/s. The activity stimulates consciousness of the varied contributions that result in a unitary product in the linear dimension. The facilitator could play games that would enable the participants to visually and sonically perceive how they inter-relate/inter-contribute different musical (human) energies that produce a finished product – the singular rhythmic statement. The facilitator could end this exercise while the participants continue walking the pulse, and introduce a different structural category: assign a complete short rhythm statement to be clapped repeatedly to one group. Give another group a compatible interactive rhythm statement of the same or a different length to also clap repeatedly. Some notes of the second or third independent rhythm statements should sound in the spaces occurring in between the clapped impulses of the first rhythm structure. The second pattern may also have notes that coincide in places with the clapped impulses of the first group's theme. This combination of simultaneously clapped statements produces an interlaced but unitary structure although the two or three groups are engaged in differentiated line/s of musical activity. A listener outside the venue would perceive the outcome as a unitary product involving all the participants in playing only the resultant statement as an undivided group. This is because the unitary outcome is perceived at the same level of tone and timbre – the collective flat clap.
- The group sits at the end of the warm-up clapping activity. If it is the first meeting of the participants, or if there are new members, the facilitator will take the group through the techniques for producing various levels and qualities of drum tones – deep tone, high tone, slap, open stroke, held stroke, etc. Exercises used to re-enforce skill in proper playing techniques as well as production of tone levels should entail short thematic phrases that combine the tone levels as they are introduced. The participants should play each thematic figure repeatedly while marking the common pulse with the feet. Each exercise should be played with increasing speed from slow to as fast as possible in order to develop technical skill in the flexibility of the wrist, adequate sitting posture, correct drum positioning, marking regular time, and alternate hand striking principles.
- At this stage, the group should be primed in spirit and technique for partaking in special team bonding performances and creativity. Play-shopping designed for team bonding should emphasize the following structural categories: Sharing of thematic statements; matching compatible themes in linear harmonious thinking; performing self within group solidarity (internal and external improvisation); sensitizing interpersonal listening, sense of thematic spans, and short sequences of twosome dialoguing by two participants, for other members of the group to appraise.
- Before the play-shopping activities end, celebrating with free group dancing will provide a further spiritually bonding experience. Some members of the group could take turns to create dance music that could feature other available instruments such as the pulse and the phrasing referent instruments, while the rest of the participants engage in somatic medley dancing.
- Effectively applied play-shopping activities that inculcate team spirit inevitably and subtly remedy personal psychological traits such as self-inhibition and an extroverted disposition. In any type of play-shopping we emphasize that, once the group support structure forms a steady background, what a soloist plays on top cannot be theoretically wrong because the solid, unvaried community response/support accommodates any slips. An inhibited personality then has little fear of expressing the self creatively or of playing something "wrong" in a supportive public forum. Confidence is gained during public expression of innate human quality after the fear is banished by the

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[7] Nzewi, M. (2002). Modern music education and the African reality; grabbing the tail of a rainbow. In Magne Espeland (Ed.). *Samspel – ISME 2002 Focus area report.* Pp. 79-86.

pervasive feeling of comradeship. An extrovert is constrained to take limited solos and stay with others in exercises that coerce reiterated group motifs. Generally, every participant of whatever peculiar temperament is given group support to create themes for others to partake in, as well as to do solo improvisation with structured group support. A soloist theoretically does not play it "wrong" when there is a persistently urging textural foundation.

Anti-stress play-shopping

Anti-stress play-shopping is purposeful music therapy that enables participants to occasionally purge problematic psychical tension. It is also a performative site for discharging occasional personality disorientation/dissociation through the metaphysical interactions generated by structured drum music activities in a group. Play-shopping could be tailored variously to de-stress the staff of a stress/tension-prone workplace; to tackle personality rehabilitation needs; as general therapeutic interventions for socially dissociated persons; and also for managing depressive conditions. Three special categories of structural configurations that may be perfunctorily encountered in general music making and composition could be specially programmed for group therapy:

- Density of structure (rhythmically busy) in a group drumming activity displaces space, and thereby displaces self-absorption for a while, that is, sends the mind on a trip into supernormal consciousness.
- Openness of structure, on the other hand, coerces creative insertion of the self-image. It provides space for cathartic actualizing of self-worth through creative energizing (in sound or sensation) of the offered space, or otherwise negotiating self-worth in consciousness of the humanness of others.
- The third category is euphoric drumming in which an individual who is given steady pulsating structural support, a reiterated thematic block, feels liberated to celebrate life through unrestrained exploration of the own creative fantasy (extensive improvisation) that is rewarded with a feeling of psychical-emotional catharsis or purgation.

What causes tension or stress or psychotic indisposition is often a disinclination to recognize and accommodate the different human sensitivity, merits and foibles of others, or insecurity or disillusionment with one's innate self-worth or, otherwise, the tendency to rationalize the experiences of life with closed and suppressed or unshared emotions. A positive experience of anti-stress play-shopping can endure for a while. Hence a person prone to stress or depression or intolerance is urged to own a drum, and occasionally undergo self-purgation of deleterious attitudinal dispositions by engaging in self de-stressing solo play when group play-shopping is not available. Such self-administered anti-stress therapy could use the idioms of contemplative drumming.

We have applied anti-stress drumming therapy in practical projects to effect personality transformation of socially dissociated and disoriented young persons who then started demonstrating positive human merits and other-conscious social instincts as well as creative self-expression. [8]

The general canons and procedural order itemized for conducting team-bonding play-shopping are recommended for group anti-stress therapy meetings. The idiomatic categories to be emphasized as soon as appreciable creative and technical skills are acquired include: creative spontaneity in chorus-solo framework; group euphoric drumming; performing attentive listening; performing self within community solidarity; anxiety management creativity; and sleep therapy.

General

Efforts to design a literacy continuum for African indigenous knowledge systems including the mental arts should emphasize the principle of advancement. This implies systematic creative rationalization aimed at updating indigenous philosophical imperatives, theoretical principles and humane practices in terms of innate artistic sense and creative intentions of any given period of human civilization. Meaningful advancement should thus reflect the contemporary local as well as global imperatives in the context of inherited indigenous lore. In the musical arts, an advancement mentality must discern, prioritize and propel the humanizing orientation and societal virtues that mark Africa's original creative aspirations. This implies eschewing exogenous theories, technologies and practices that compromise, subsume, supplant or arrogantly abuse the noble merit and objectives of Africa's indigenous philosophies, principles and practices. It includes cognitively designing a literacy continuum of **cultural authority** – adapting the exogenous but compatible idioms and materials into the mould or theoretical framework of heritage; as opposed to **tokenism/fancifulness** – the frivolous insertion of abstracted elements of heritage into adopted but incompatible exogenous intellectual models or theoretical-philosophical moulds.

Leadership

Most indigenous African societies formally honour and celebrate outstanding human achievements and achievers. However, in the indigenous social, political, religious, economic and musical arts systems, leadership is not conceptualized or practiced in terms of the superstar serviced or worshipped by subordinates. Leadership is recognized and practiced in original African cultural systems as the captain of significant partners or team-mates. Leaders of contemporary choral or instrumental African music ensembles adopt the role and antics of a commanding conductor in a European classical orchestra or choir. This supreme commander structure in performance situations is absurd by African indigenous leadership principles, and sometimes outrightly ridiculous, especially in choral performances that reflect an African cultural orientation. After all, in any well-practised performing group, every member of an ensemble already knows her/his part well and also knows how or when it fits into the whole group performance structure. There may be some need to update the role and normative performance behaviour of the African mother musicians (contextual manager/ensemble coordinator) as contemporary presentational imperatives may recommend, without bastardizing African leadership philosophy and practice. A case could, perhaps, be made for large and complex orchestral groups such as a symphonic orchestra performing essentially African literacy compositions. In such an instance an authoritatively African construct adopts a European typological mould, and could, therefore, require the convenient presentational management.

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[8] See Smith, K. (2003): The Soccajasco kids project: an African musical intervention in an African problem. In Anri Herbst (ed.), *Emerging solutions for musical arts education in Africa.* Cape Town: African minds, Pp. 306-320. Also Nzewi, M. (2002). Modern music education and the African reality; grabbing the tail of a rainbow. In Magne Espeland (ed.), *Focus area report, 25th Biennial World Conference and Musical Festival, International Society for Music Education (ISME)* Bergen: ISME, Pp 79-86.

Structural content

The trend in contemporary Africa to re-conceptualize vocal music to suit the theoretical and stylistic models of European classical music has persisted. Thus we find authoritatively African themes and, sometimes, creative idioms being contrived in the SATB theory. Considering the prodigious theoretical configurations that mark Africa's creative manifestations and human practices, it is absurd to witness contemporary Africans unreservedly re-culturing themselves to become wholesale mental and consumer mutants of European and American modernism. Humanly prestigious African participation in any aspect of globalization should aim to project authoritatively advanced African human merit and intellectual mettle into the global mainstream – constructing and managing African uniqueness within the communion of world practices. The prevalence of African puppets shamelessly parading and parroting the unique intellectual productions of other world cultures injures and perjures the profundity of indigenous knowledge inventions.

The contemporary predilection for recreating indigenous African creative-artistic models that aim to conform to the European-American classical creative theories, forms and presentational practices in the performance arts needs to be reformed. The imitated exogenous models are fanciful models of the humanizing and communality-building uniqueness of Africa's indigenous prototypes that are acutely needed in the contemporary promotion and inculcation of wholesome spirituality. The trend in vocal music education, for instance, subverts humanly unique African vocal music philosophy and aesthetics in composition as well as presentational aspirations and theatre. An intellectually and humanly prestigious endeavour must contemporaneously advance indigenous models and standards while skilfully integrating viable elements of the European classical tradition. The thematic development theories, harmonic systems, partner relationship formulae, vocal aesthetics and evocative presentational theatre peculiar to indigenous African choral and instrumental styles remain genuine, intellectual exemplars. The idea of discarding or subordinating their intellectual and utilitarian merit to exogenous fancies is self-debasing, and a betrayal of posterity.

Part of the advancement strategy is to recognize that European classical musical instruments are viable for representing and interpreting African indigenous theory and idioms with creative imagination and without loss of characterizing integrity. Performance technique on the instruments, however, may require slight reorientation.

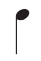
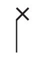
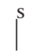
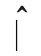
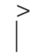
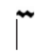
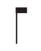
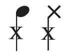
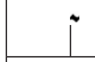
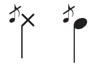
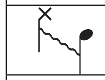
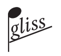
Pitiably few practical initiatives involving concerned African intellectuals devoted to advancing Africa's intellectual genius in the creative and performance arts, exist. Contemporary pursuits that advance the indigenous standards of creativity and presentational theatre need to be systematic, basic to cognitive research orientation that would furnish modern theoretical, utilitarian and performance directions. But there are intuitive advancement aspirations outside academic institutions that are contemporaneous. Advancement initiatives, as any envisioned audience recommends, should cultivate an inter-cultural vision in instrumental selections and theoretical formulations, but should primarily demonstrate African creative theories and principles. It is imperative, in contemporary Africa, to expose cultural arts educators, bureaucrats and promoters to the benefits of strategic advancement initiatives taking place in Africa, especially outside conventional institutional complacencies. This is the mission of the Centre for Indigenous Instrumental Music and Dance Practices of Africa (CIIMDA), which targets the reorientation of education for the present and for posterity towards the advanced philosophy, theory and humanizing objectives of the indigenous musical arts.

THE WRITTEN CLASSICAL CONCERT GENRE

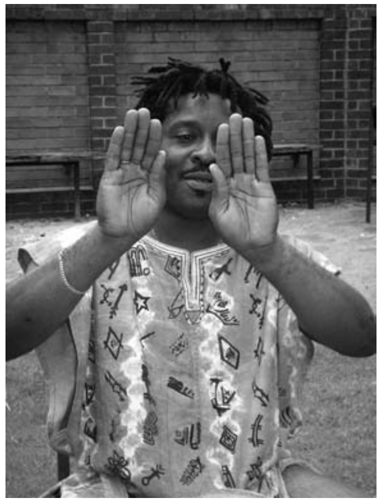
Performing written classical concert music entails ability to read and interpret a written score. We have designed notation symbols for representing the various tones used in classical African drumming. The symbols are combined with conventional durational symbols for musical rhythm in writing music for the drum and other indigenous ensemble instruments. Solo concert drumming implicates the imperatives of visual theatre and dance in African musical arts conceptualization. Thus the solo concert performer occasionally simulates dance, which is implicated in the idea of African drum music, when producing and interpreting the written body rhythm notes. These are the clap sound, the rattle sound produced when the performer activates the rattle tied to her/his ankle by stamping the feet, the finger-snapping sound, the chest-drumming (body rhythm) sound, and the cupped palm slapping sound that produces a plosive sound ambience different to the sound of a normal clap. The normal notes produced on the drum are combined with these extra sounds to simulate the integrated artistic components of African indigenous musical arts conceptualizations in our design of modern African classical solo drumming.

DRUM NOTATION

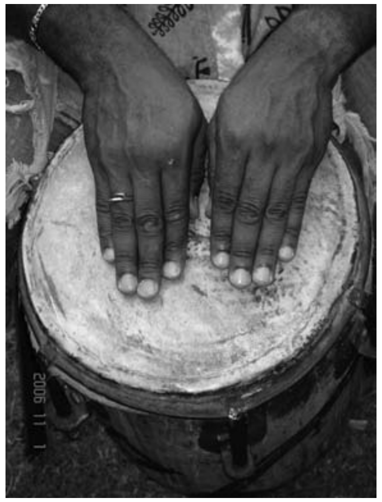
The tone symbols we have devised for composing written African single membrane drum music are as follows:

	A deep tone produced at the centre of the drumhead with cupped hands – bounce-off stroke
	A high tone at the rim of the drumhead with rigid tightly held fingers – bounce off stroke
	A slap tone at the rim played as a sharp, held stroke
	A tone produced on the body of the drum with a ring worn on a finger
	A clap tone produced by clapping together flat palms
	Finger snapping with both hands
	A rattle tone produced by activating the rattles tied to the ankles when the feet are stamped
	A roll as appropriate: rim or centre of the drum head
	A chest tone produced by beating the chest with fists
	A crushed note
	Reverb on two tones
	A glissando effect produced by playing rapidly repeated strokes while gliding a finger/ fingers or the base of the palm up and down over the drumhead

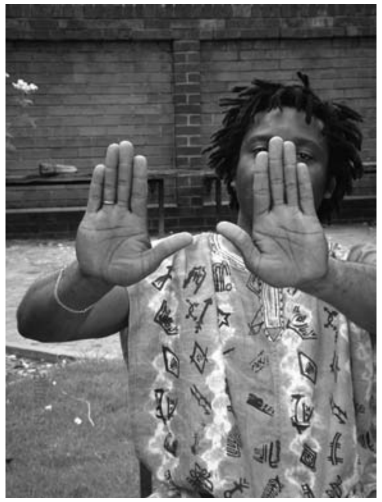
(Vocalized syllables are written in conventional music notation symbols.)



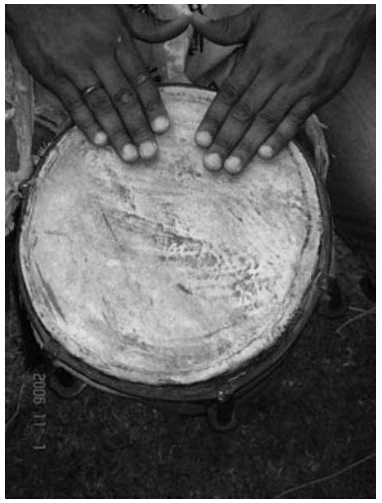
cupped hands for deep tone



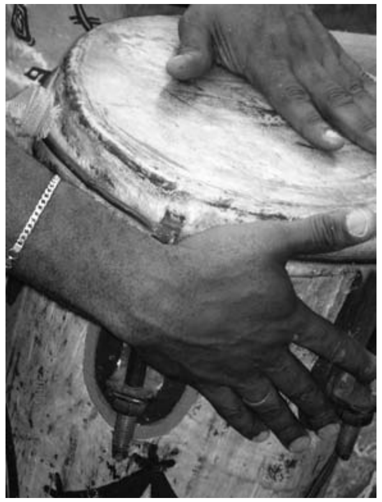
playing the deep tone



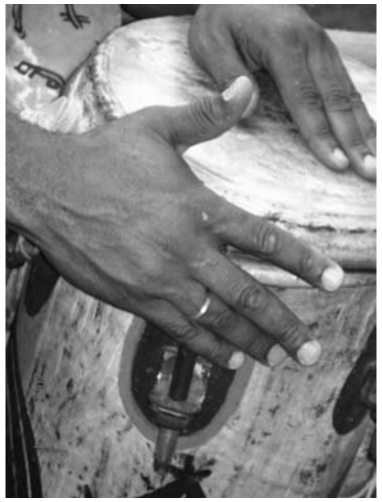
fingers held together for high tone



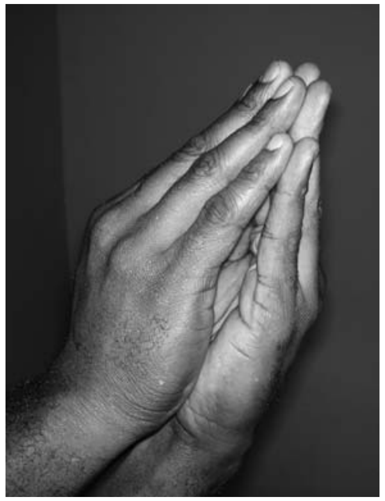
playing the high tone



struck wooden shell

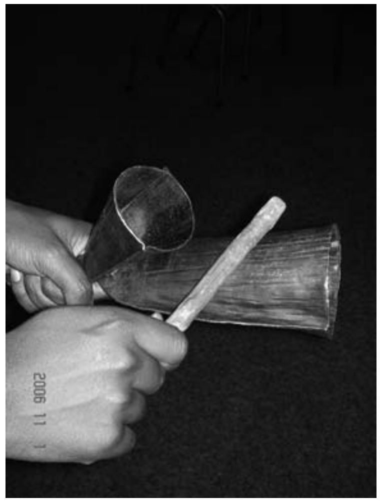


struck wooden shell



clap with cupped hands

normal clap



playing the cowbell

slap on drum

Classical drumming exercises

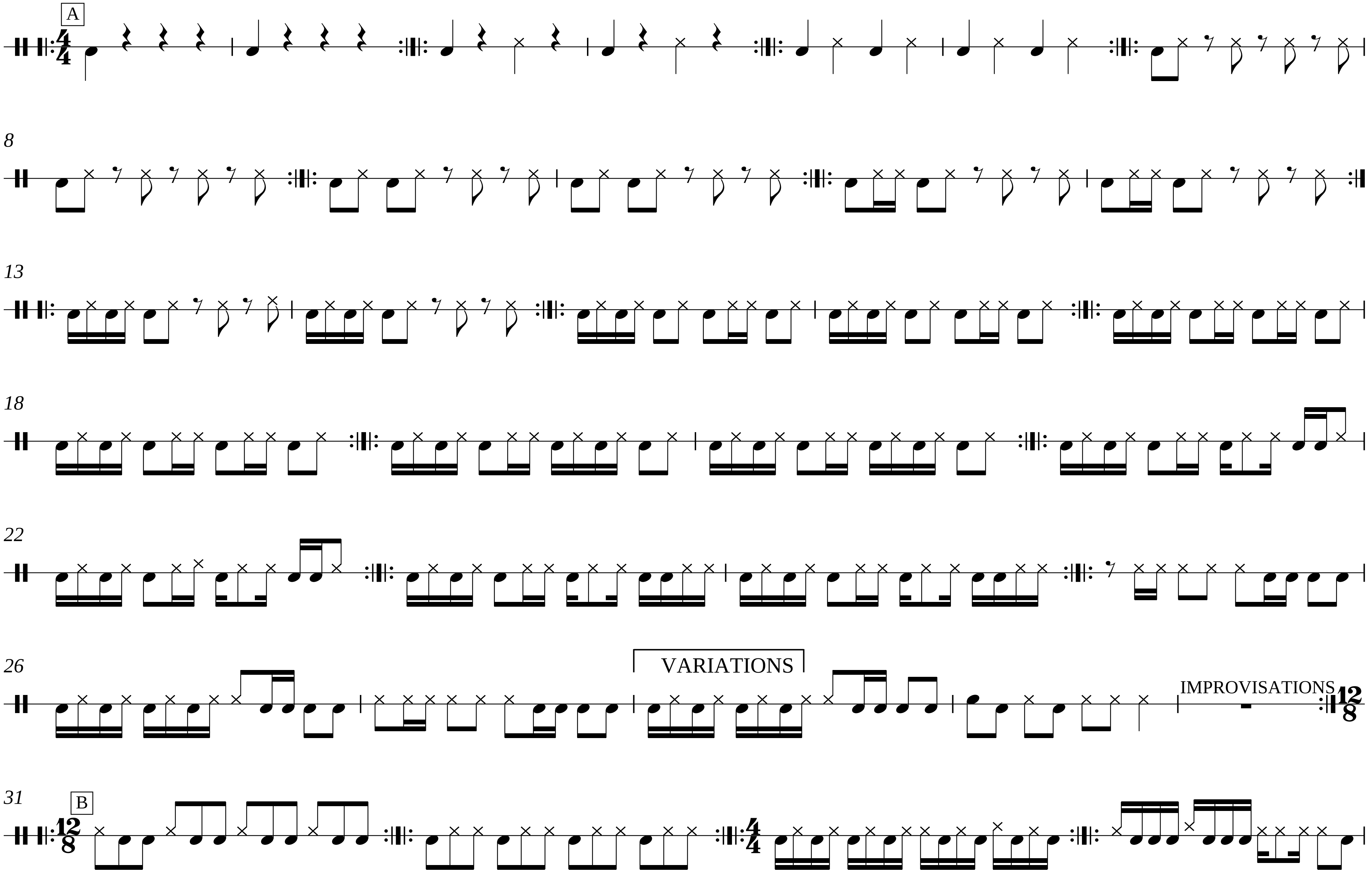
Technical exercises have been provided on the following pages for familiarization with classical drumming notes as well as the stimulation of improvisatory skill. They also serve as fairly progressive exercises for understanding rhythm and the two primary interfacing metric matrixes in African indigenous music, the common quadruple and the compound quadruple metres. Each exercise unit is blocked with double bar lines. Each unit should be accurately played independently and repeated as many times as necessary. Then the exercises should be played sequentially until it is possible to play them from beginning to end without stopping, repeating each unit before proceeding to the next. Where improvisation, internal variation style, is indicated, the number of variations to be played is unlimited, but at the discretion of the learner. As technical skill improves, the learner should increase speed, noting that consistency of speed is critical. The pulse should be measured with the foot/feet.

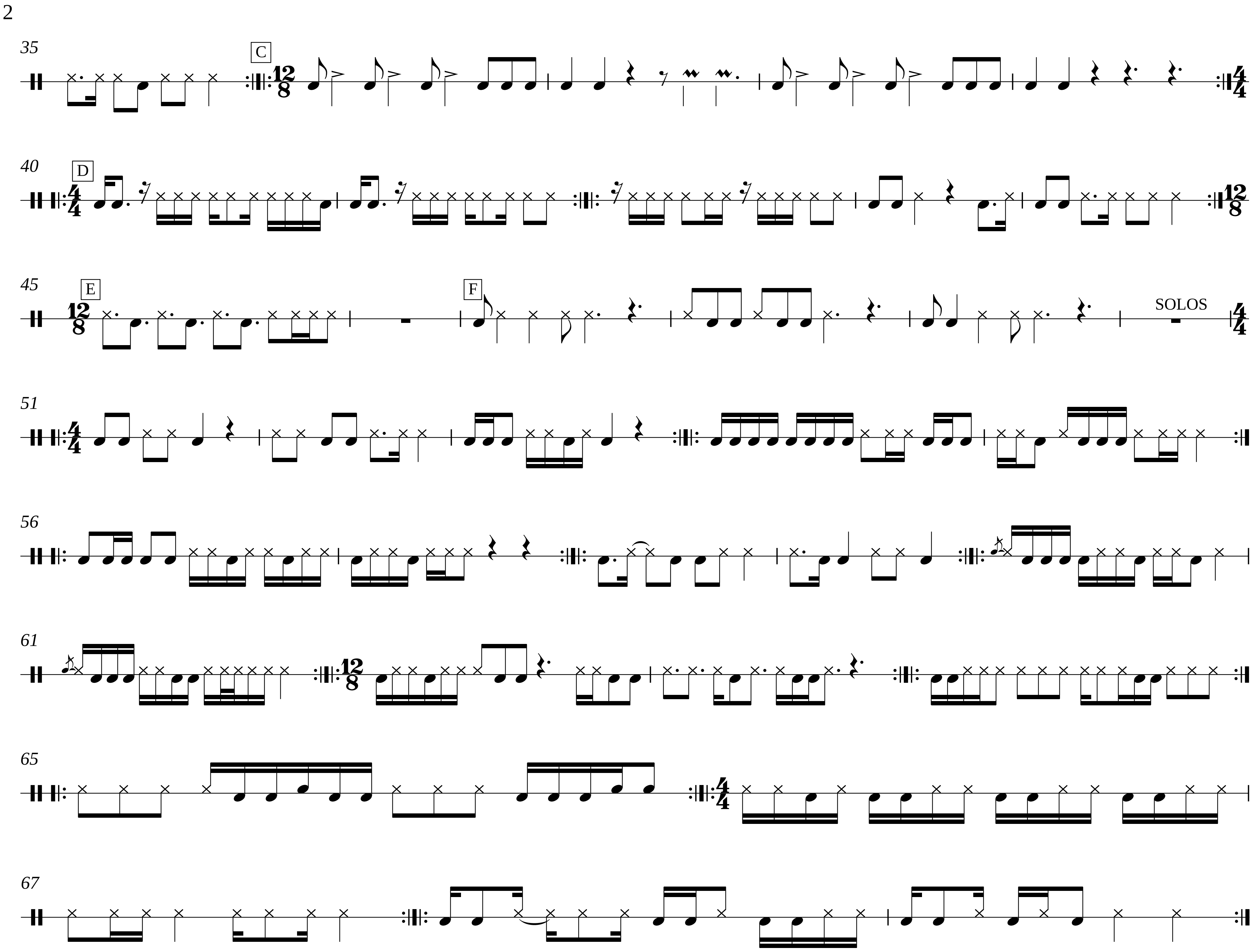
playing the shakers

playing the slit drum

snapping of fingers

DRUMMING EXERCISES


A
8
13
18
22
26
VARIATIONS
IMPROVISATIONS
31
B


C
D
E
F
SOLOS

INTERCULTURAL CONCERT ENSEMBLE

Conceptual background

Musical arts education in indigenous African cultures is rooted in an all-inclusive humanizing philosophy and methodology. The concept of the classroom as a context is a contemporaneous advancement of the African indigenous canons of human-making education. The concept has been applied at two research-oriented learning sites: the Department of Music at the University of Pretoria and the Centre for Indigenous Instrumental Music and Dance Practices of Africa (CIIMDA) – Education Research & Performance for South African Development Countries (SADC) based in Pretoria, South Africa. The philosophical, theoretical, social, psychological, health, human making and spiritualizing conceptualizations of the indigenous musical arts knowledge system in Africa are explained through practical procedures.

The first-year African music class of predominantly non-black students is transformed into a performance and discussion class of African drum ensemble music. The students are first introduced to the indigenous rationalizations and conformations of group music intentions and creativity through oral performance activities. Following this, the class rehearses and performs a concert based on written intercultural composition that incorporates the compositional theory and performance dynamics that mark the indigenous African musical arts system. The instruments that feature in the compositions are determined by the willingness of students from a particular class to play their European classical instruments of specialization or competence. In their second year, the students are required to independently organize themselves into small performance teams of five to seven. Each team has to create, rehearse and present a concert item employing intercultural instrumentation and the principles of the African drum music ensemble composed and rehearsed by them as a group. The practical creativity aspect of the course is complemented with conventional classroom lectures on indigenous and contemporary African music.

CIIMDA as an educational intervention aims to establish the indigenous musical arts knowledge system as the foundation of musical arts education in contemporary classrooms at all levels of education. The programme that is offered is designed to remedy the exogenous mentality that has instituted European classical music philosophy, theory and practice as the core knowledge resource in the curricular rationalization and content of musical arts education in contemporary Africa, from kindergarten to college and university levels. The mission of the CIIMDA education project is to reorient music teachers/educators from the SADC (Southern African Development Community) countries who have scant or mere virtual epistemological knowledge – intellectual and practical – of indigenous African musical arts formulations. Practical activities form the basis for inculcating the philosophy, theory and humanizing conceptualizations that should constitute school musical arts education curricular and practice in Africa with literary imperatives. The programme requires teachers to give a public concert of original musical arts productions that they have independently created and rehearsed in small teams during the initial two weeks course. Team members are expected to contribute variously to the creative practical learning experience as composers, choreographers, instrumentalists, dancers, and/or singers. After the course, participants are expected to form cells or join the existing network of the Musical Arts Education Action Team (MAT) cells in their respective countries. The teachers are further expected to apply the research as well as practice-based orientation to musical arts education in classroom musical arts learning sites. They are also mandated to set up performing groups modelled on the musical arts styles and types available in the immediate environment of the schools or colleges of their various locations.

The open-ended single membrane drum is central to our theoretical, philosophical and practical courses. The drum establishes confidence as a learner-friendly instrument. A normal person could learn the basic performance techniques and principles and play danceable music within fifteen minutes of their first ensemble experience. The advantages of using the psychology of interactivity as the strategy for philosophical and theoretical experiencing of knowledge that combines oral and literacy grounding have already been identified as including:

- Gaining the psychical-physical wellness which raw, cluster harmonics of indigenous African musical instruments combined with special sonic conformations imbue.
- Dancing that engineers benign spiritual disposition when an individual's creative body is interactively structured into the somatic group pulse and team spirit of live music.
- Performing according to the humanizing principles of African compositional structures that compel creative-spiritual bonding when musical-psychical spaces are shared, emotions interacted performatively, inter-stimulating sonic dialogues exchanged, and bothersome personality dispositions exorcised through structured communion with collaborating others, as well as engaging in spontaneous, self-actualizing creativity in the security of the communal music pulse that helps to remedy personality problems such as inhibited or extroverted dispositions.
- Generating psycho-active energy through recomposing the inside of a significant theme and texture (recreating mental state) without compromising the significant sound (immediate consciousness).
- Appreciating the essentiality of accommodating all magnitudes and qualities of human/musical attributes needed to accomplish a group objective or an enterprise, and compels performing the Ego in the midst of other-consciousness and group solidarity.

The first-year music students give a public concert on the basis of the written intercultural ensemble piece rehearsed by them as a class learning activity. The group score awarded for the performance forms the major individual score at the end of the course evaluation of the students, but a person loses marks for missing class rehearsal experiences without acceptable excuses. A minor individual score is received for a short essay in narrative style which is intended to elicit each student's analytical reflections on the ensemble performance experience in terms of personal perceptions, the philosophical-theoretical features of the piece, and individual experience of the class discussions and performance activities that transpired during the course.

The teachers/educators who receive training during CIIMDA courses are evaluated on the basis of a prepared lecture on knowledge gained during the course, and delivered to simulated learners (fellow participants in the course), as well as the contribution made to the team creations performed in public. Each participant is further expected to establish a standing performing group with learners in her/his school, which is monitored by CIIMDA consultants during follow-up, outreach courses in the participating countries.

The learning methods and objectives outlined above advance the philosophical, theoretical and methodological imperatives that underscore the indigenous African knowledge system in the musical arts into contemporary classroom education. The CIIMDA curriculum and methodology thus train African musical arts educators to discern and apply the multi-faceted objectives of the musical arts as life, psychical wellness, humanly connected communion and development of creative intellect in classroom sites.

Our methodological approach to contemporary education in the musical arts at both the University and at CIIMDA regards the classroom as a research site. The pieces in this ensemble series are derived from research into the creative philosophy, compositional grammar and idioms of the indigenous musical arts. A number of the pieces were originally written as class projects for performance by the first-year classes at the University of Pretoria. The appendix provides a sampling of the testimonies of the students who experienced the first-year classroom activities that introduced them to the theory and practice of African musical arts.

Performance guidelines

The pieces are written for various combinations of African and European classical instruments. The African instruments include:

- The open-ended single membrane drum, preferably the djembe, in two layers.
- A bass-toned single membrane drum playing the pulse role. A padded stick produces the deep tone on the drumhead, and a drumstick plays the drum shell notes.
- A medium-sized slit drum played with two padded drumsticks.
- A twin metal bell with clear low and high tones.
- A shaker or rattle.

In the scores the pulse role is played on the bass drum. The slit drum sometimes conducts the ensemble sonically by bringing in the other ensemble voices. Otherwise it joins the *djembe* 1 & 2 (or other available drums) in playing the melorhythmic voices. The bell plays the phrasing referent ensemble role, while the shaker plays a percussive, action-motivation role or may be assigned a phrasing referent role in places. As many *djembe* or alternative skin drums as are available could be used in performing the pieces. They should be divided into two groups (Skin Drums 1 & 2) for playing the matching or inter-structured drum layers. The drums must be played at a dynamic level that balances with the other instruments in the ensemble. One each of the bass drum, the slit drum and the bell would be adequate for any size of ensemble. More than one shaker/rattle could be used.

The European classical instruments that are featured include the saxophone, trumpet and flute. Available student performers in any given class who were willing to play compositions for their instruments that have not necessarily adhered to European classical performance principles guided the choice of instruments for a piece. Any group that wishes to perform the pieces could substitute as many other classical horn or woodwind instruments as are preferred. The melody instrument parts can be transposed to the appropriate key/s of the instrument/s, or rearranged for any available combination of European classical instruments. Where a piece is written for flutes, for instance, and there are no flute players, any available woodwind instrument or horn could be substituted as long as it is possible to play the flute range in the score. The instrument could be played in the written key because the melorhythmic instruments harmonize with the European classical instruments in any key. There will only be a normal need for a combination of melody instruments to sound in the same key. Any number of melody instruments that are available could be assigned to any melody instrument layer. It may become possible to transpose a melody instrument part in the scores to suit the range of a preferred or available instrument. Attention must be given to the balance and blend of all the instruments preferred for the ensembles. Any number of performers can take part, as long as there are performers for all the instruments and substitute instruments.[1]

Some of the compositions involve the indigenous African performance composition procedure. As such, sections of a score may provide for improvisation (free duration) on stipulated or preferred instruments over a supporting, repeated ensemble framework. Soloists are challenged to develop improvisational skill in such sections of a piece. Dance could be added at appropriate sections of any of the compositions, and should also be improvised by willing participants who could be playing any of the group instruments.

“Gloria” is a choral theatre ideal for young voices, and should be performed with controlled dramatic movements and a changing floor plan, at the discretion of the Choral Director. No conductor as such is needed once the performers have learnt their lines and structural relationships. The instruments are part of the dramatic vision and could be located at the centre, sometimes encircled by the singers as the preferred stage blocking and movement of the singers recommend.

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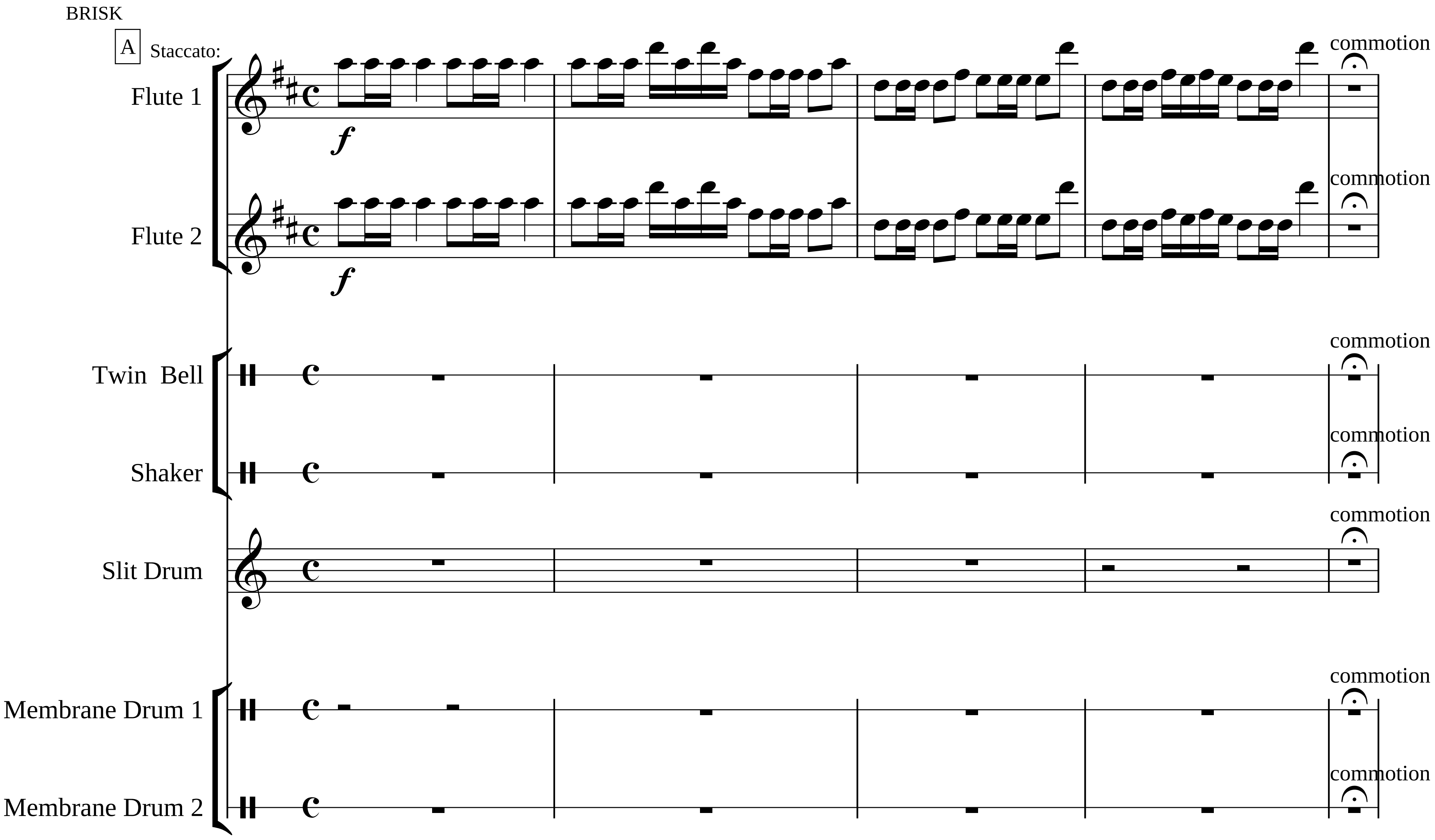
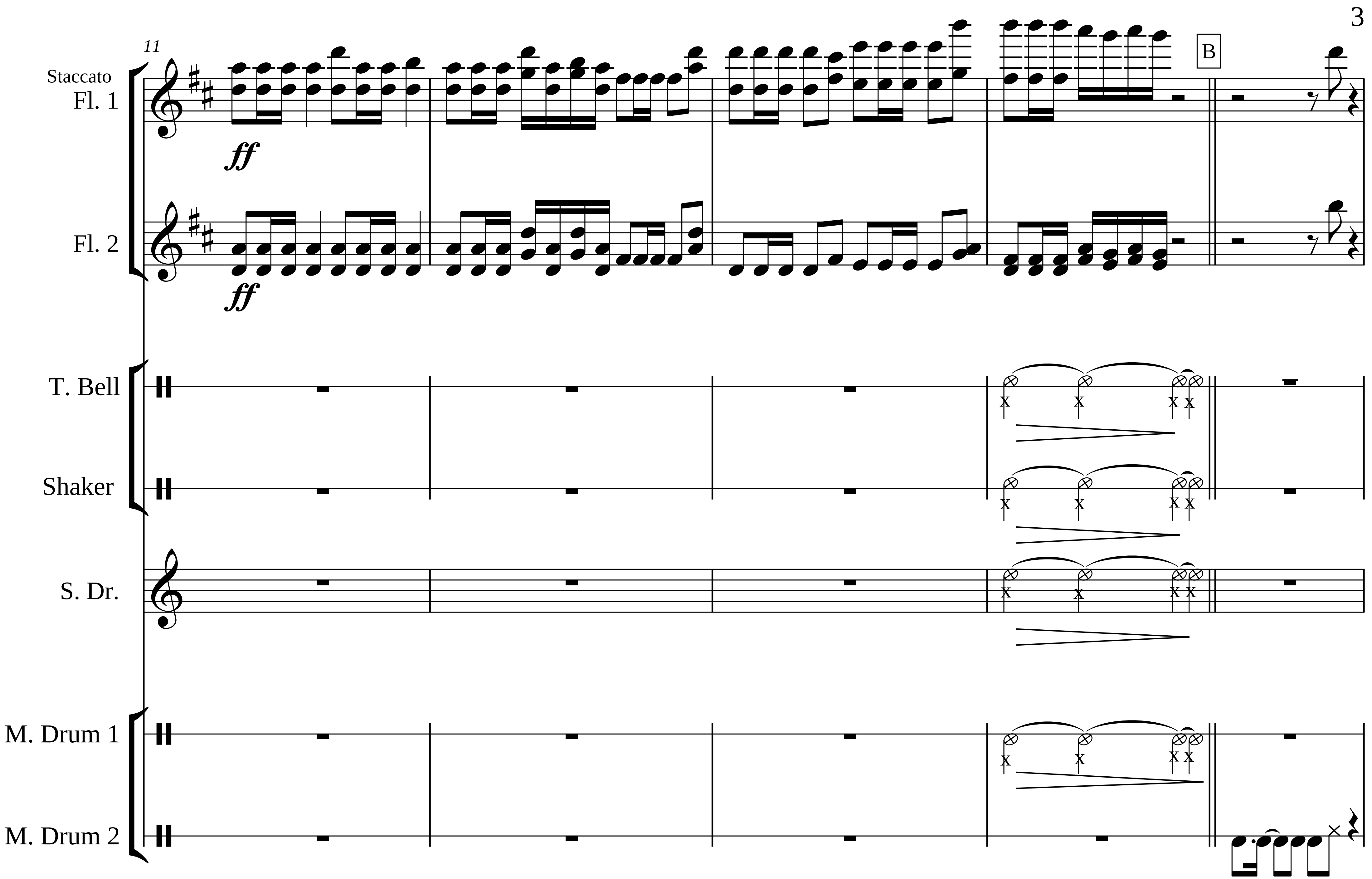
[1] The indigenous African compositional theory and the intercultural principles applied in the compositions in this collection have also been used for two symphonic works by Meki Nzewi– ***Death and the dance of the spirits*** and ***Menu of poetic dances***.

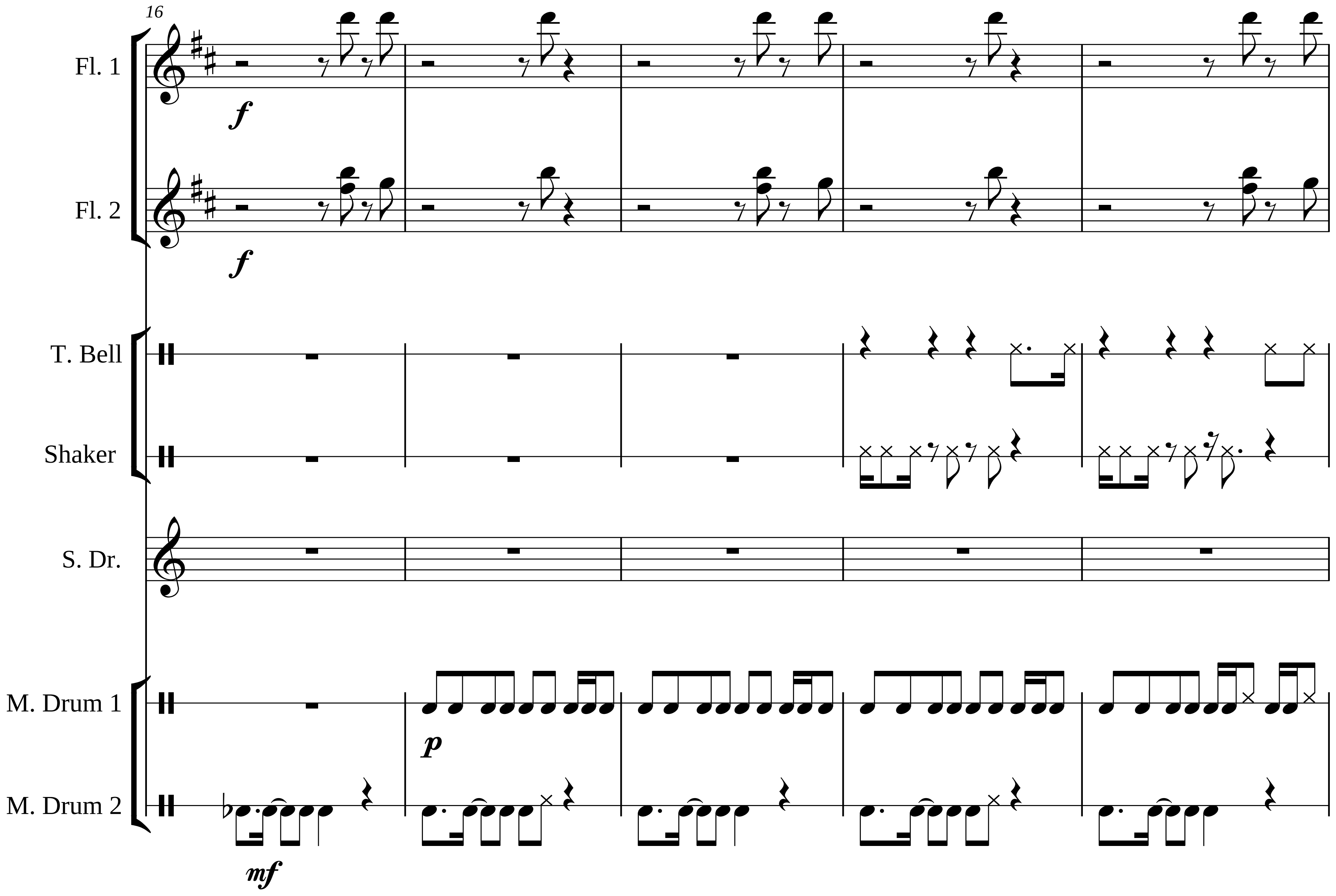
Dancing drums & lilting flutes

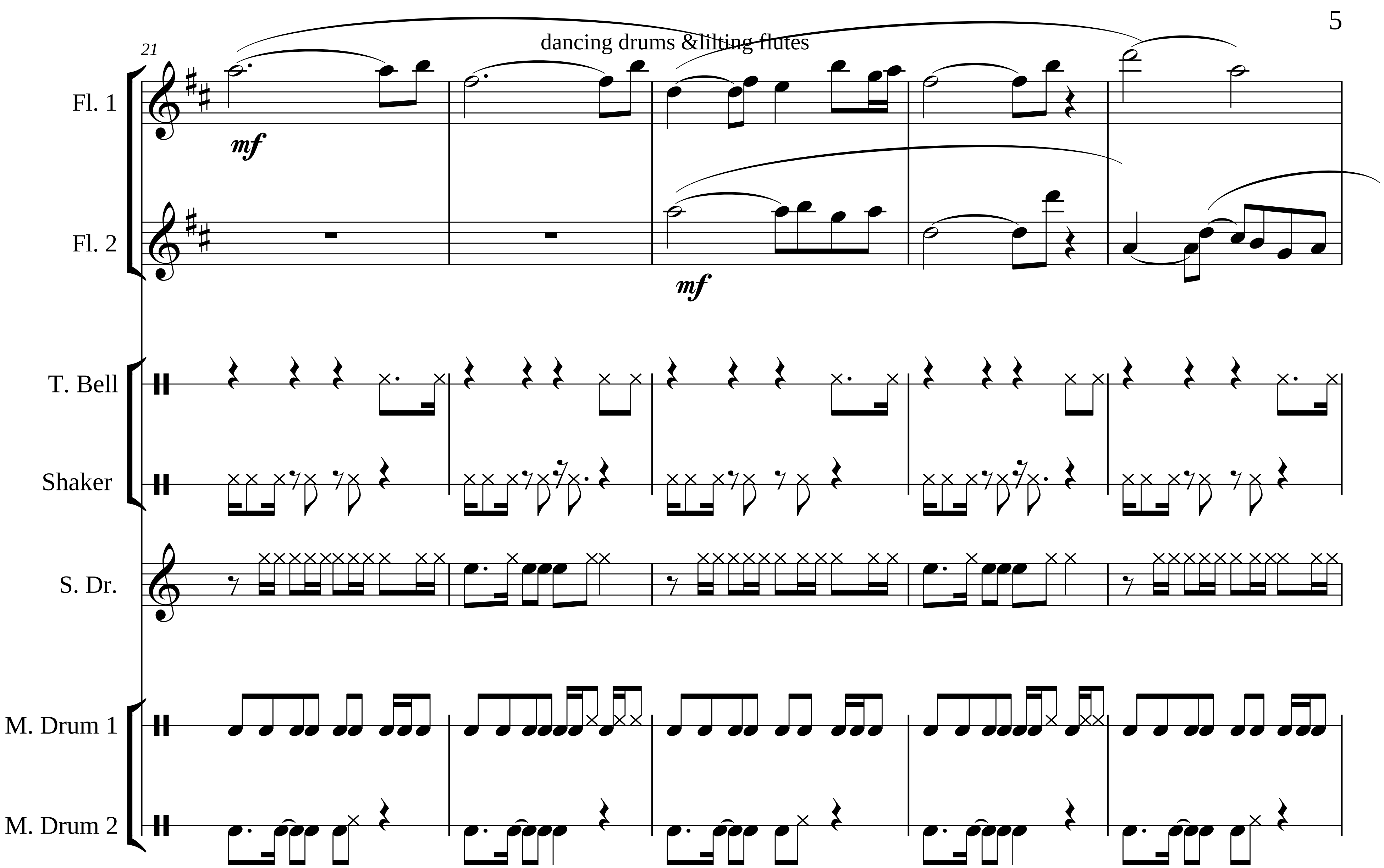
Meki Nzewi

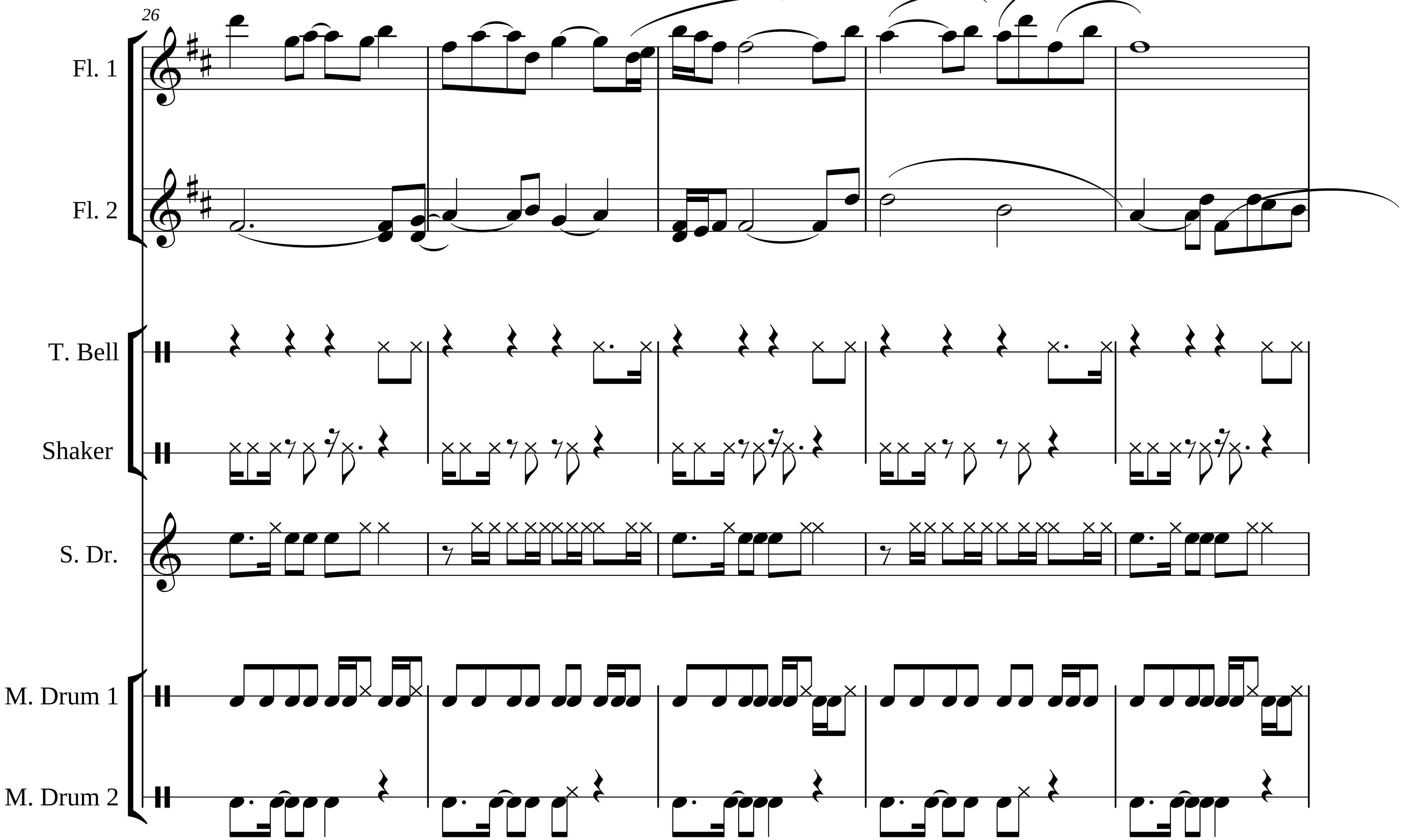

BRISK
A
Staccato:
Flute 1
Flute 2
Twin Bell
Shaker
Slit Drum
Membrane Drum 1
Membrane Drum 2
f
f
commotion
commotion
commotion
commotion
commotion
commotion
commotion

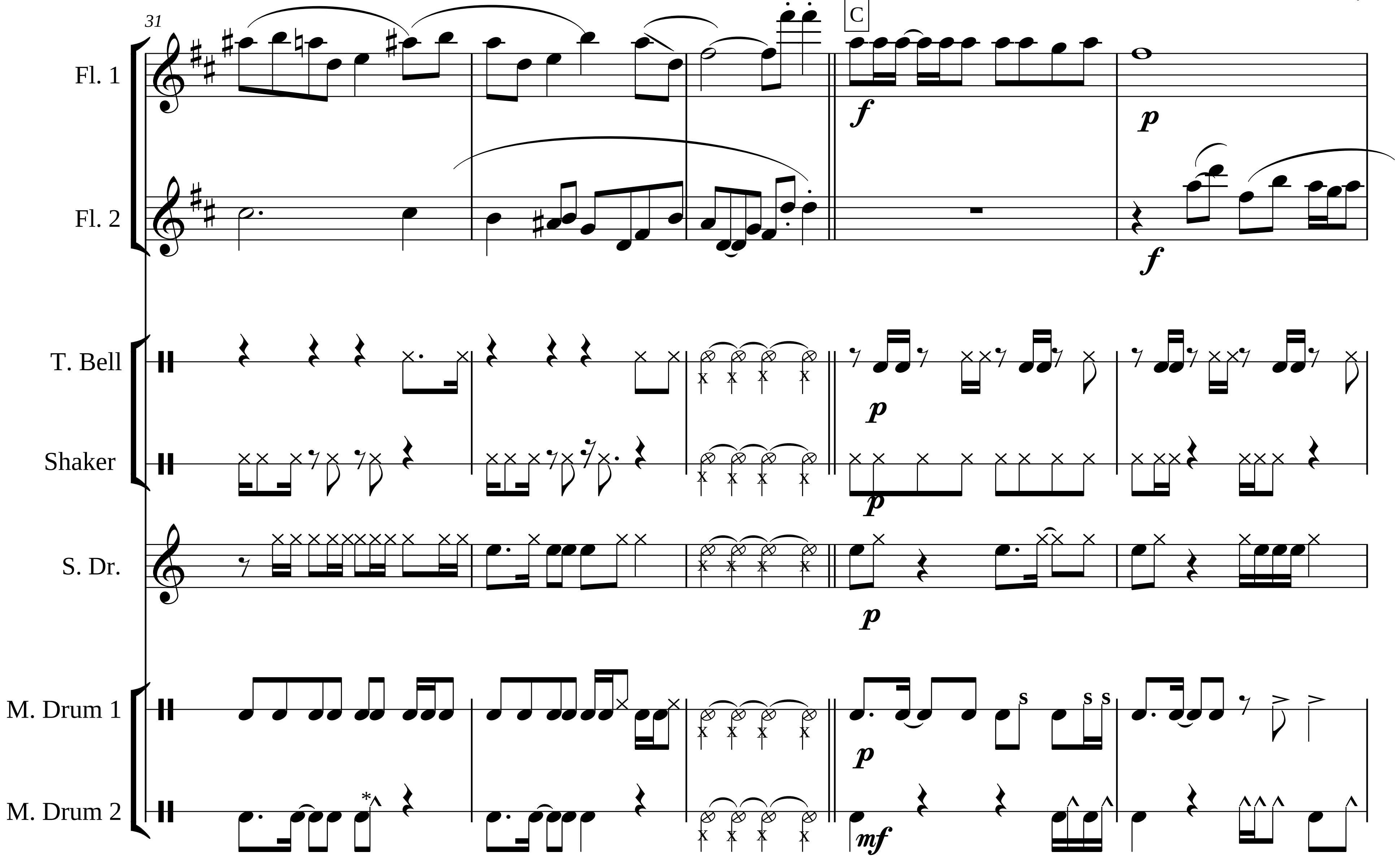

3
11
Staccato
Fl. 1
ff
B
Fl. 2
ff
T. Bell
Shaker
S. Dr.
M. Drum 1
M. Drum 2

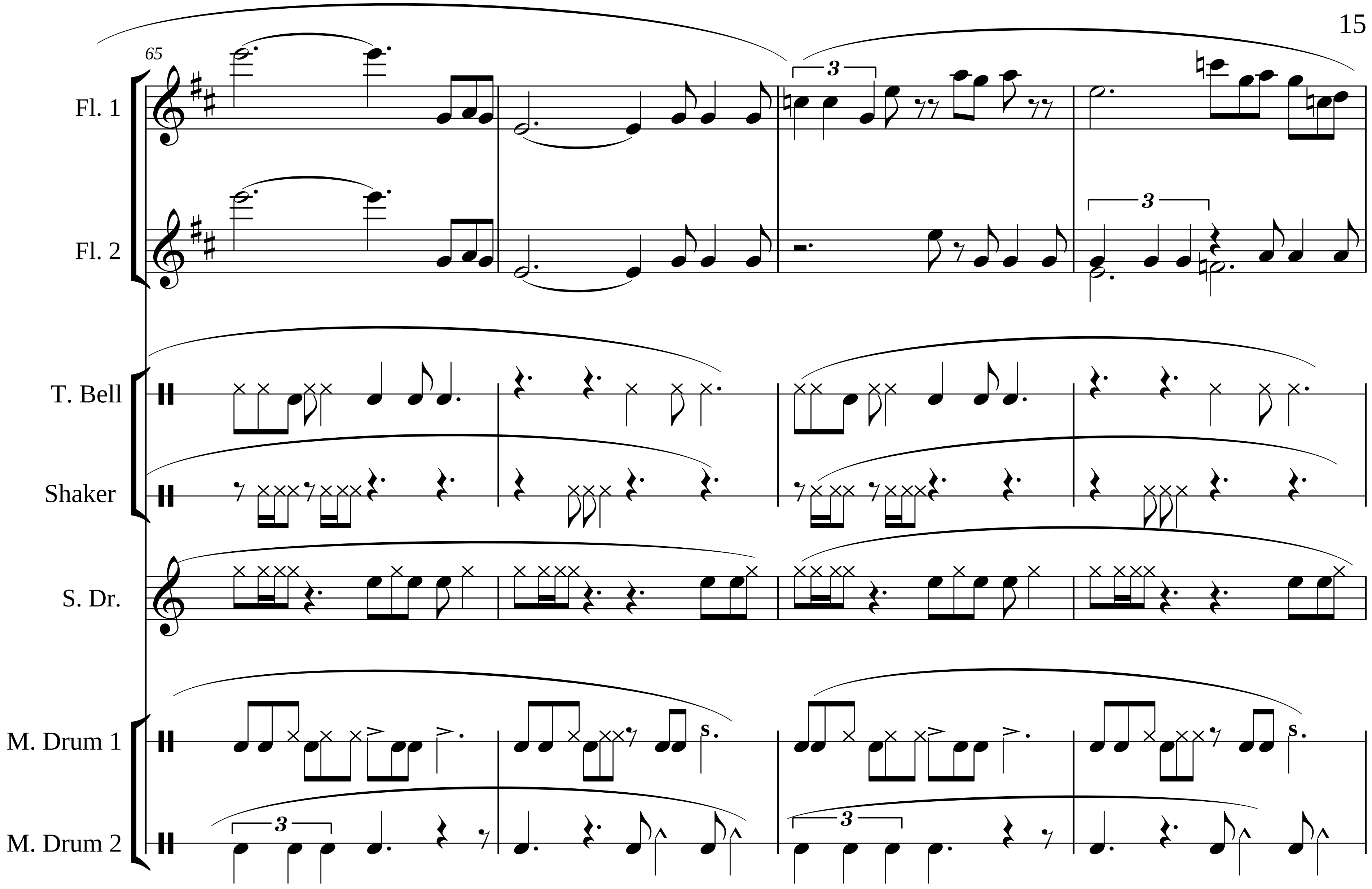
4

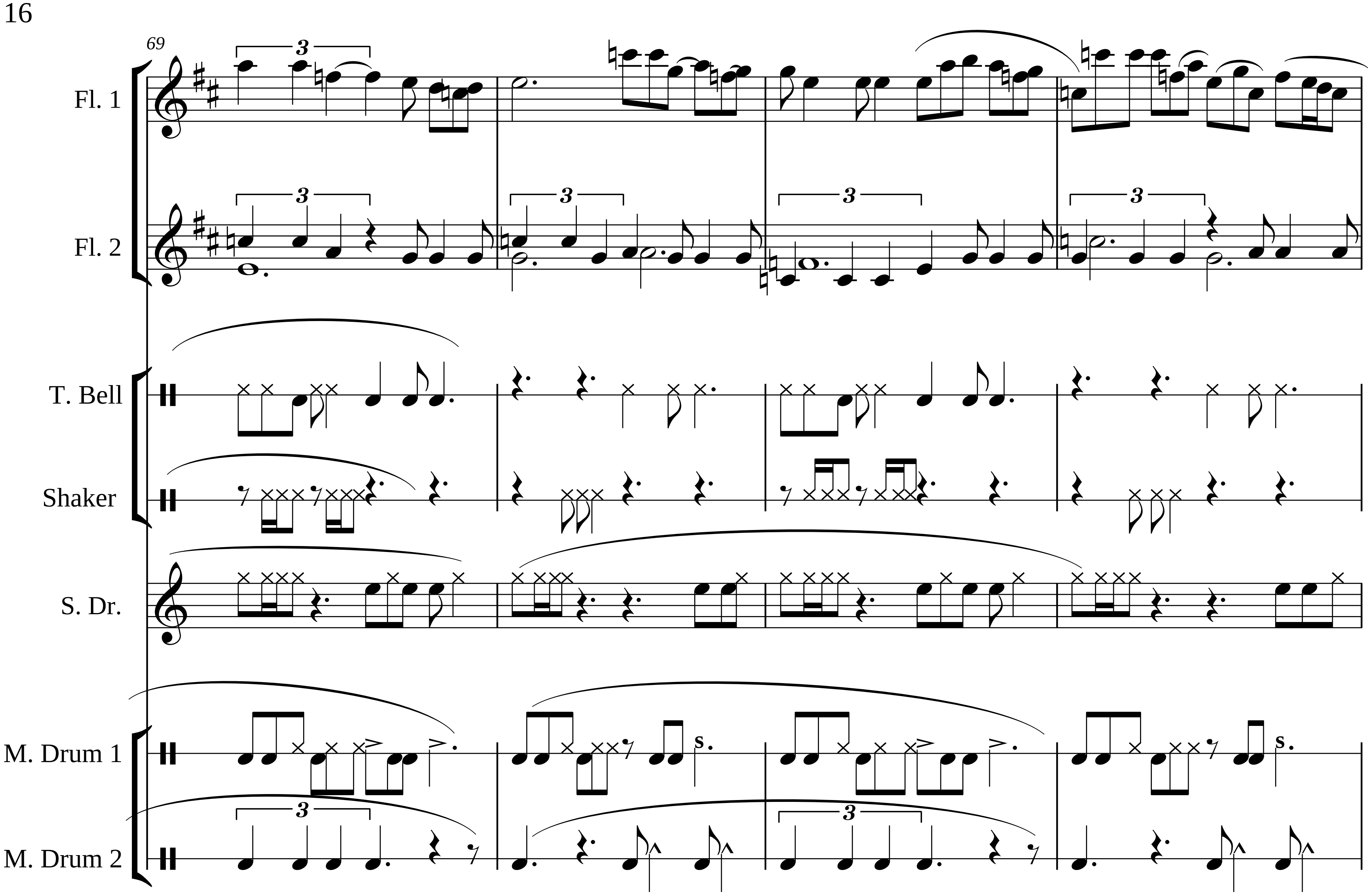

16
Fl. 1
Fl. 2
T. Bell
Shaker
S. Dr.
M. Drum 1
M. Drum 2
f
f
p
mf


5
21
dancing drums &lilting flutes
Fl. 1
mf
Fl. 2
mf
T. Bell
Shaker
S. Dr.
M. Drum 1
M. Drum 2

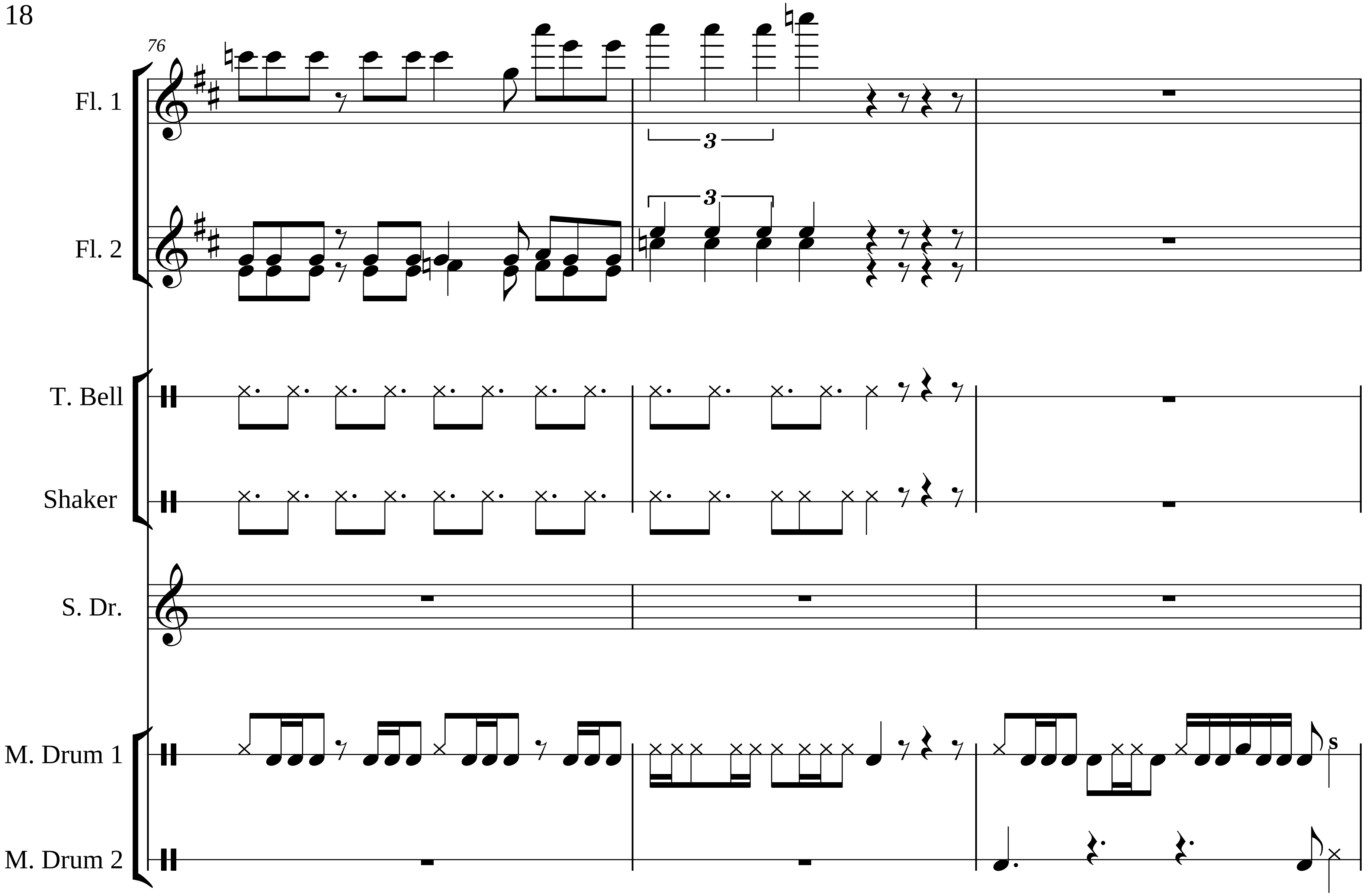

26
Fl. 1
Fl. 2
T. Bell
Shaker
S. Dr.
M. Drum 1
M. Drum 2

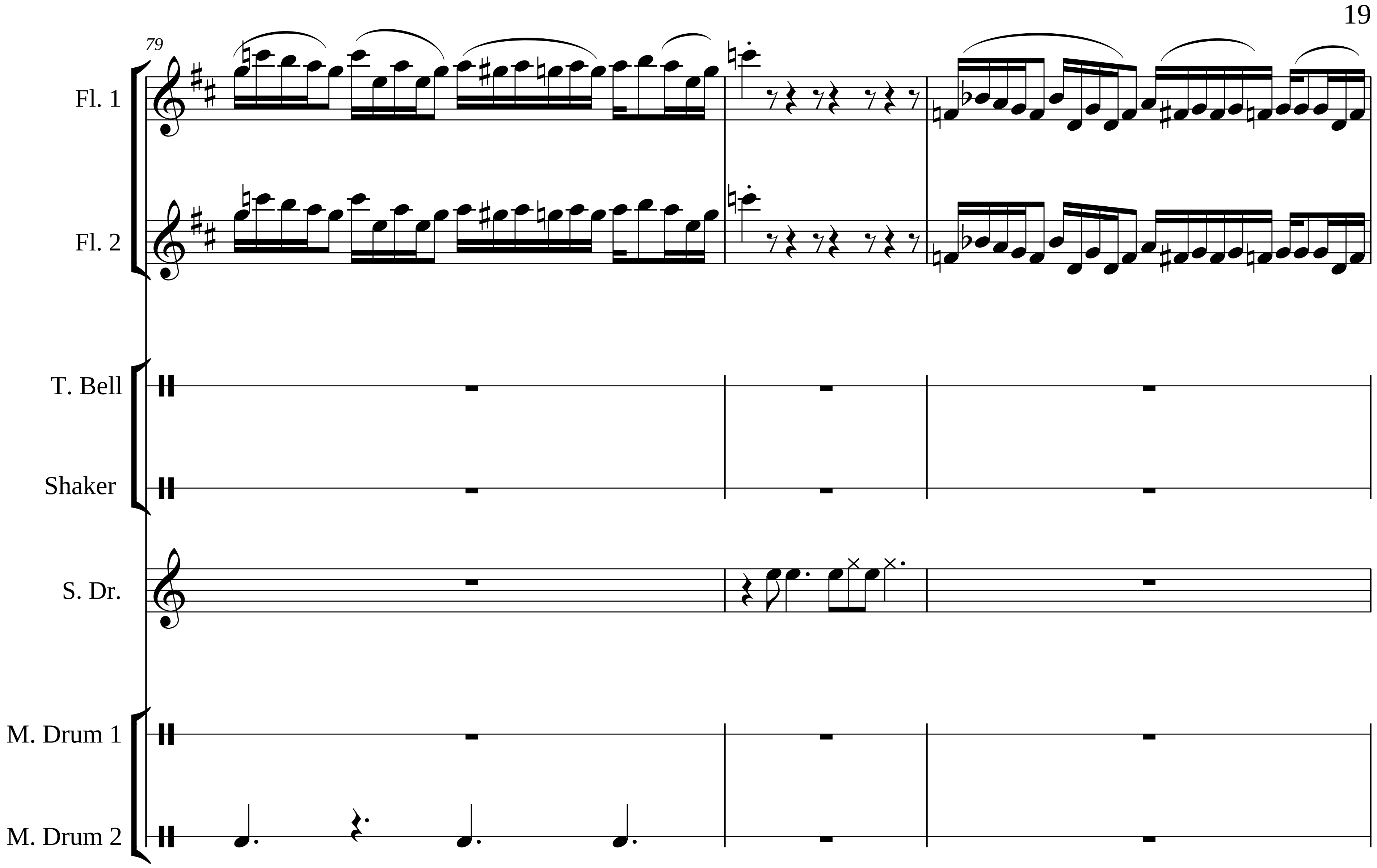

31
C
Fl. 1
Fl. 2
T. Bell
Shaker
S. Dr.
M. Drum 1
M. Drum 2
f
p
mf
s
*


15
65
Fl. 1
Fl. 2
T. Bell
Shaker
S. Dr.
M. Drum 1
M. Drum 2
3
s.

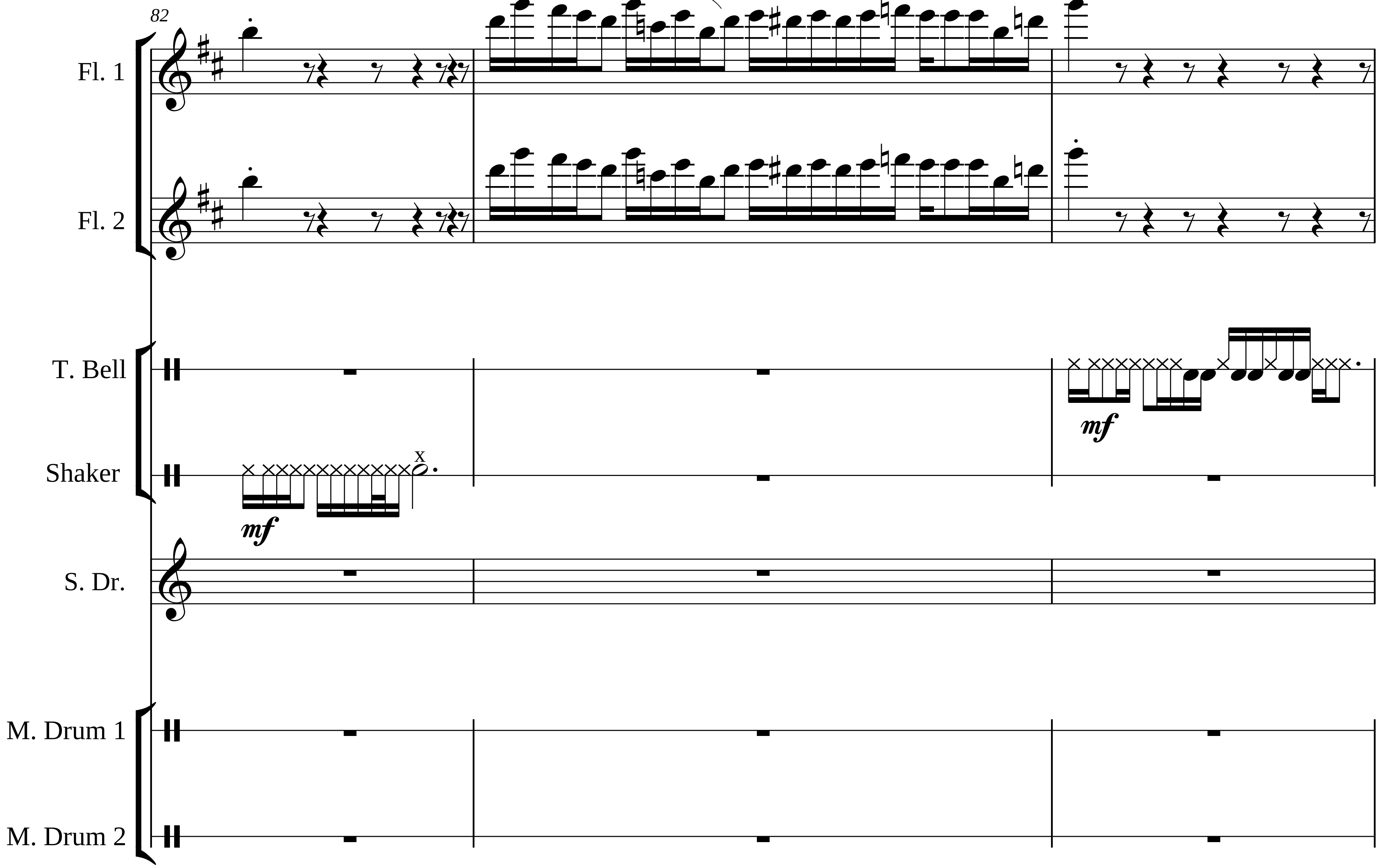

16
69
Fl. 1
Fl. 2
T. Bell
Shaker
S. Dr.
M. Drum 1
M. Drum 2
3
s.

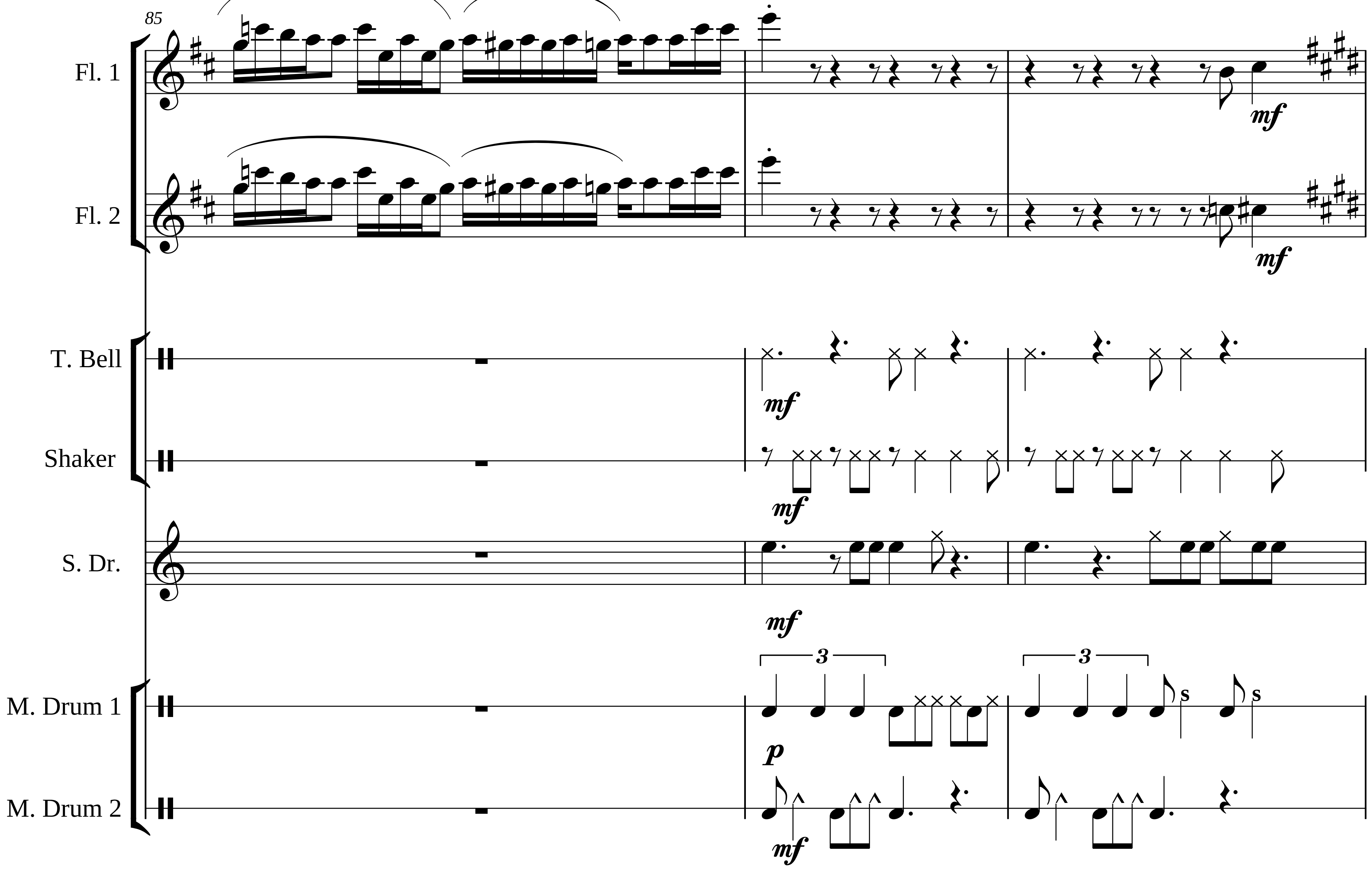
18


76
Fl. 1
Fl. 2
T. Bell
Shaker
S. Dr.
M. Drum 1
M. Drum 2
3
3
s

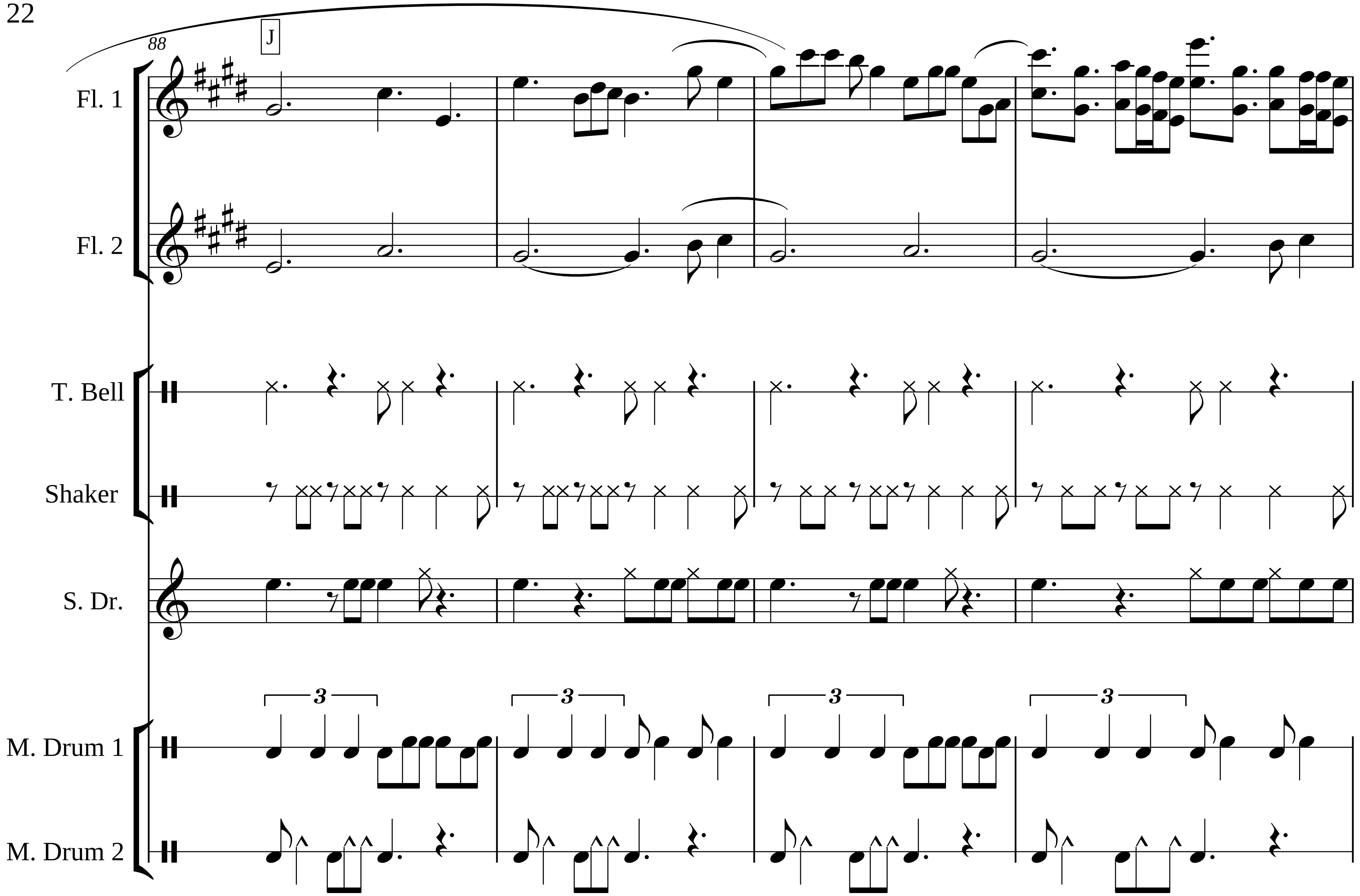

19
79
Fl. 1
Fl. 2
T. Bell
Shaker
S. Dr.
M. Drum 1
M. Drum 2

20

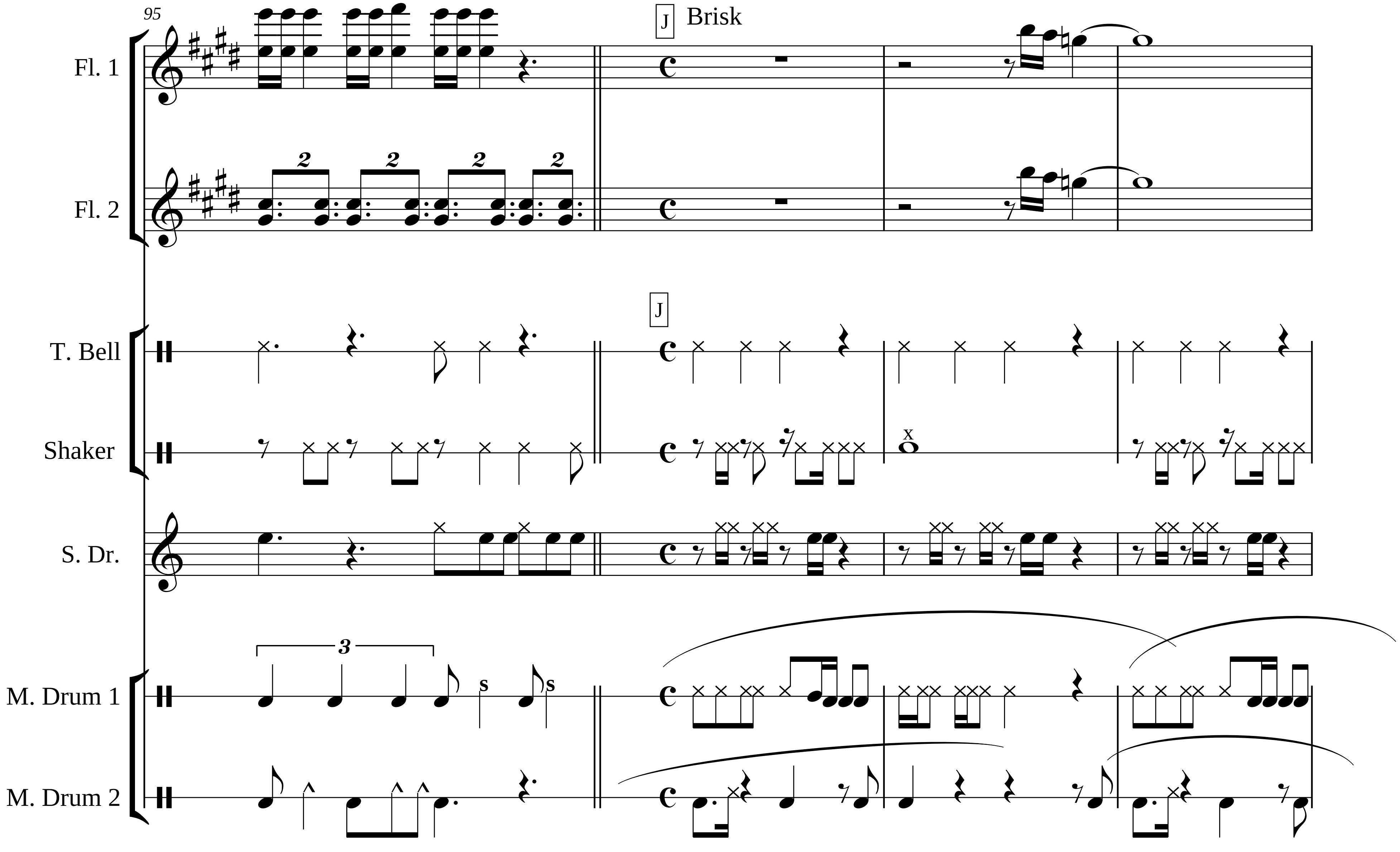

82
Fl. 1
Fl. 2
T. Bell
Shaker
S. Dr.
M. Drum 1
M. Drum 2
mf
mf

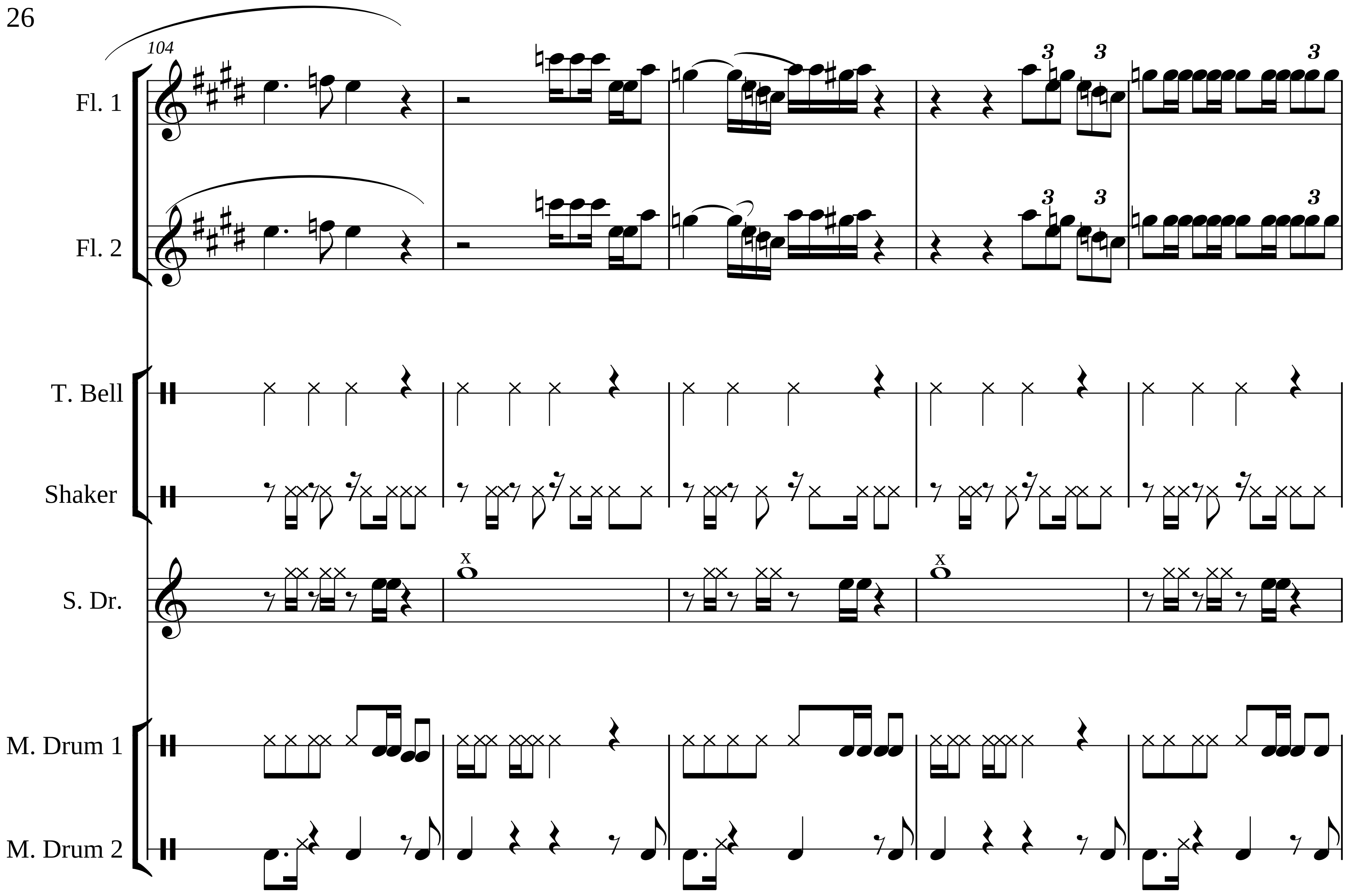

85
Fl. 1
Fl. 2
T. Bell
Shaker
S. Dr.
M. Drum 1
M. Drum 2
mf
p
3
s

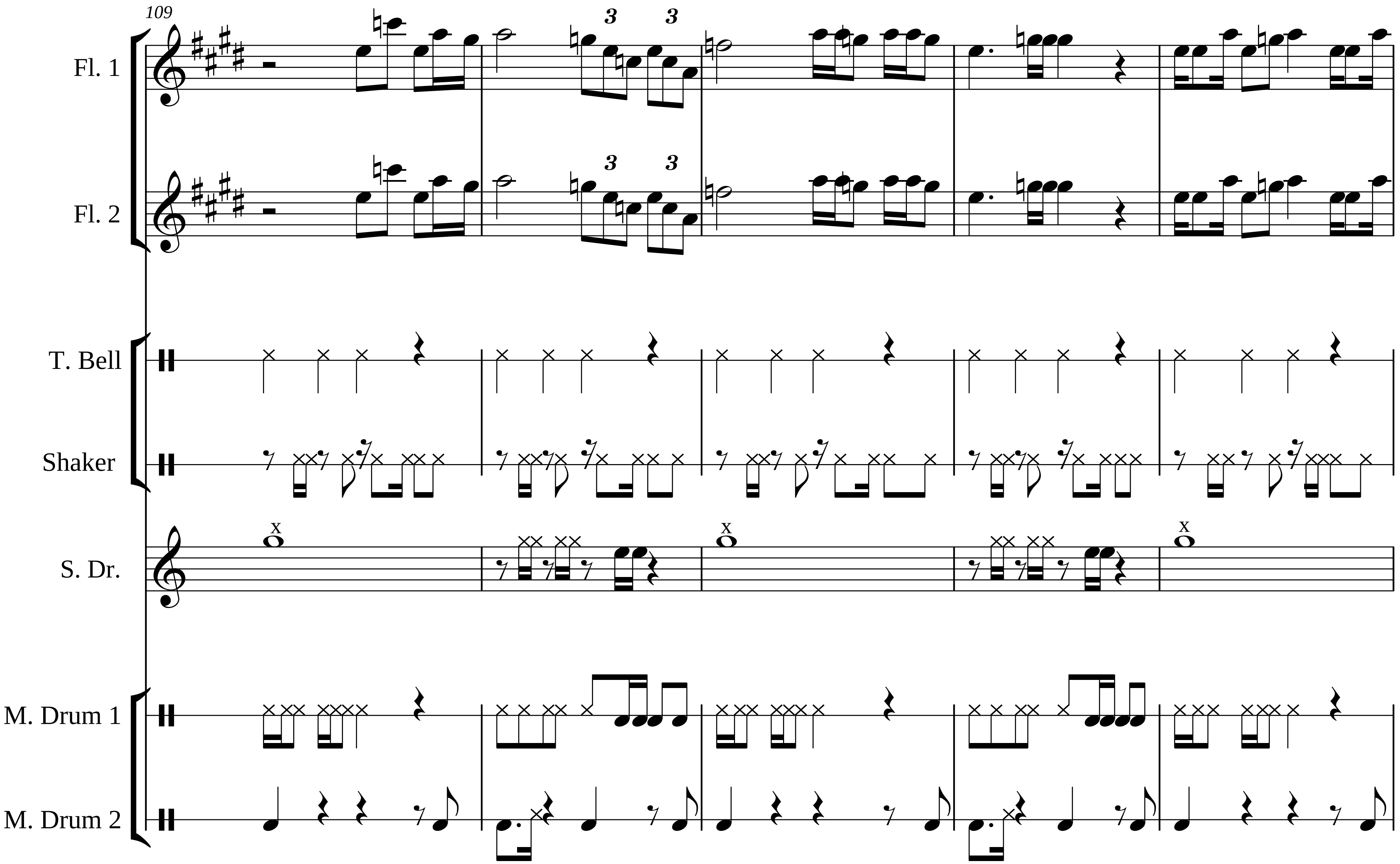
22

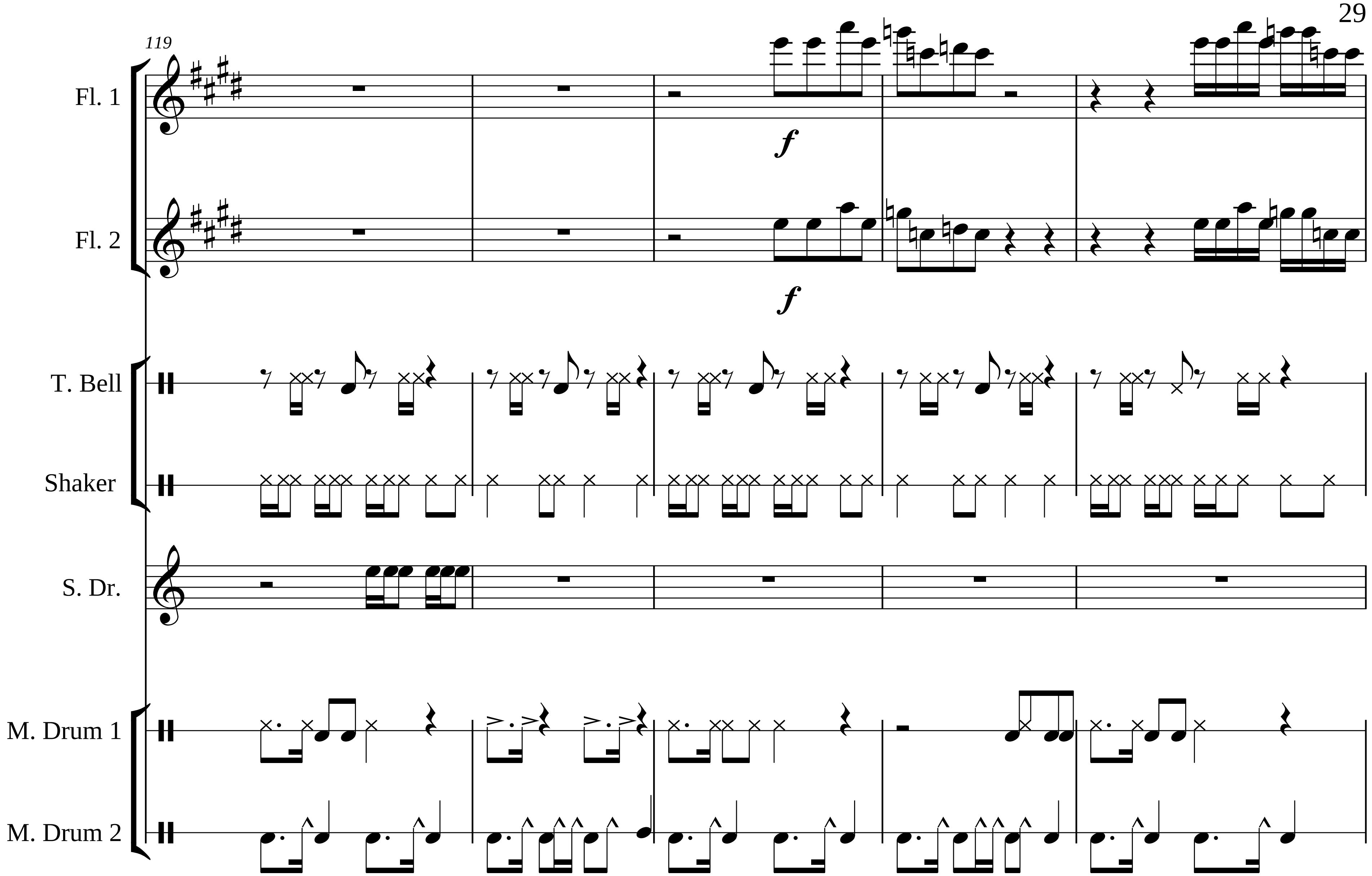

88
J
Fl. 1
Fl. 2
T. Bell
Shaker
S. Dr.
M. Drum 1
M. Drum 2
3

24

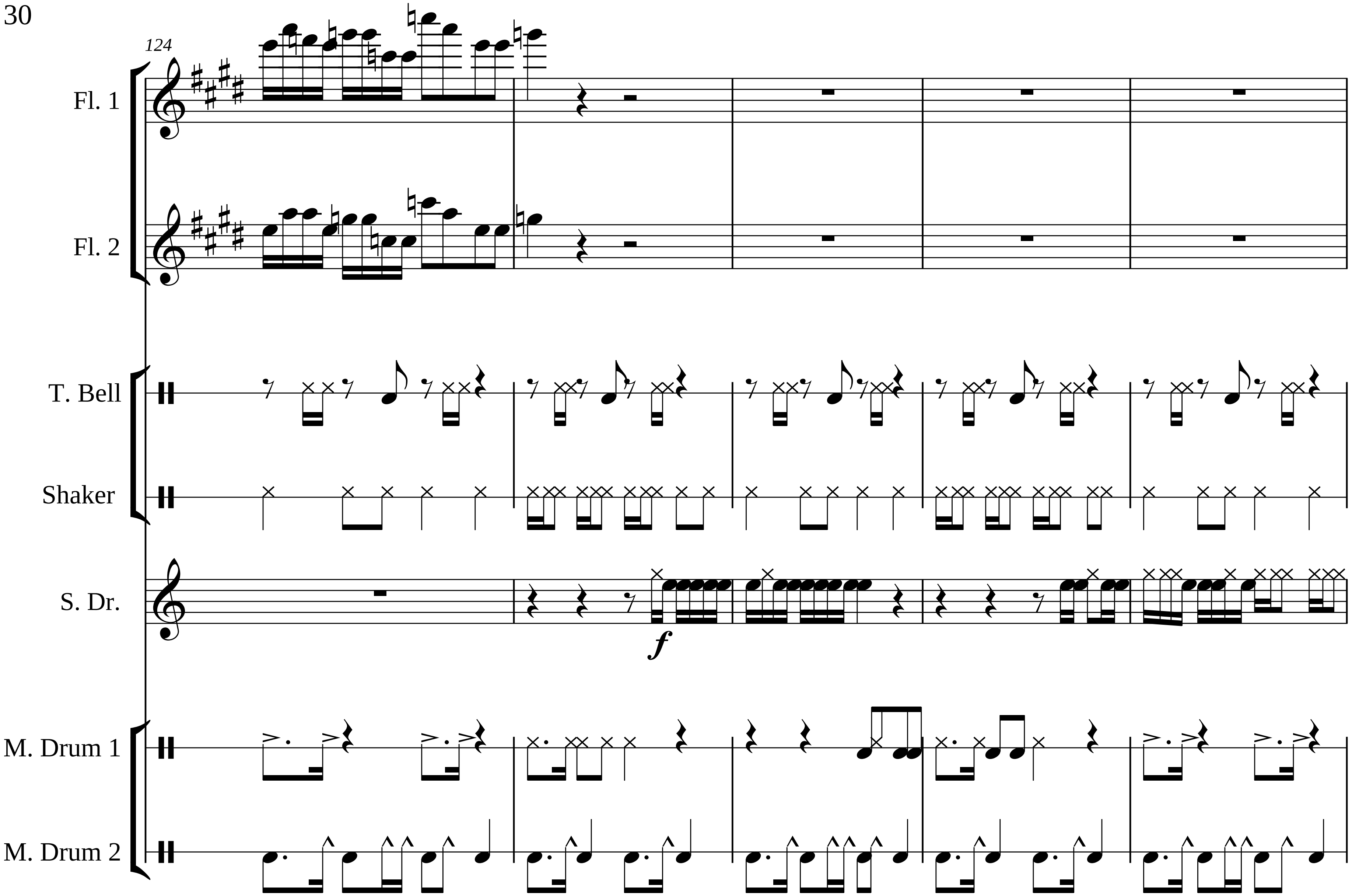

95
J
Brisk
Fl. 1
Fl. 2
2
T. Bell
Shaker
S. Dr.
3
M. Drum 1
M. Drum 2
s


104
Fl. 1
Fl. 2
T. Bell
Shaker
S. Dr.
M. Drum 1
M. Drum 2
3
3
3

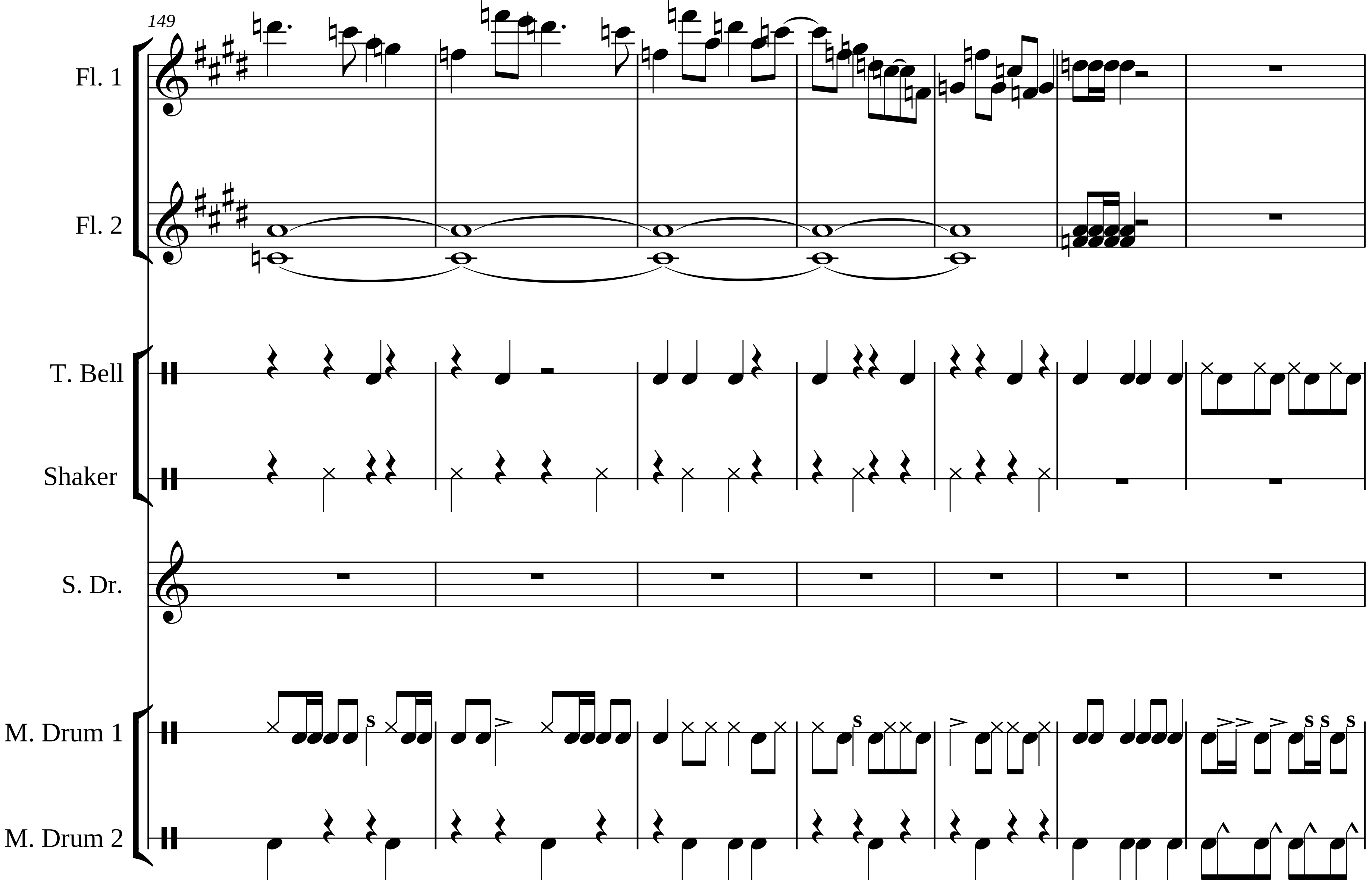

109
Fl. 1
Fl. 2
T. Bell
Shaker
S. Dr.
M. Drum 1
M. Drum 2
3
3

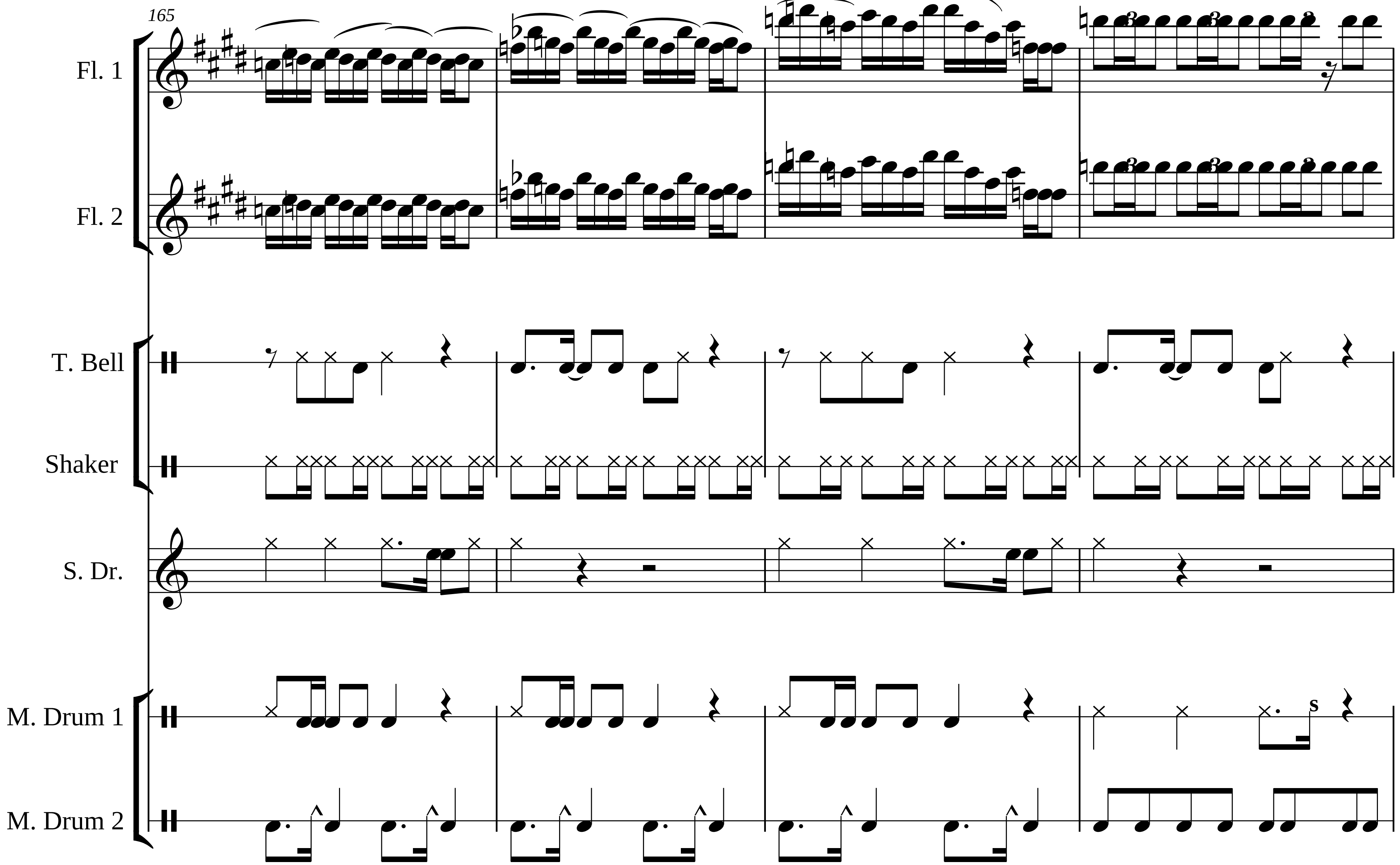

29
119
Fl. 1
Fl. 2
f
f
T. Bell
Shaker
S. Dr.
M. Drum 1
M. Drum 2

30


124
Fl. 1
Fl. 2
T. Bell
Shaker
S. Dr.
f
M. Drum 1
M. Drum 2

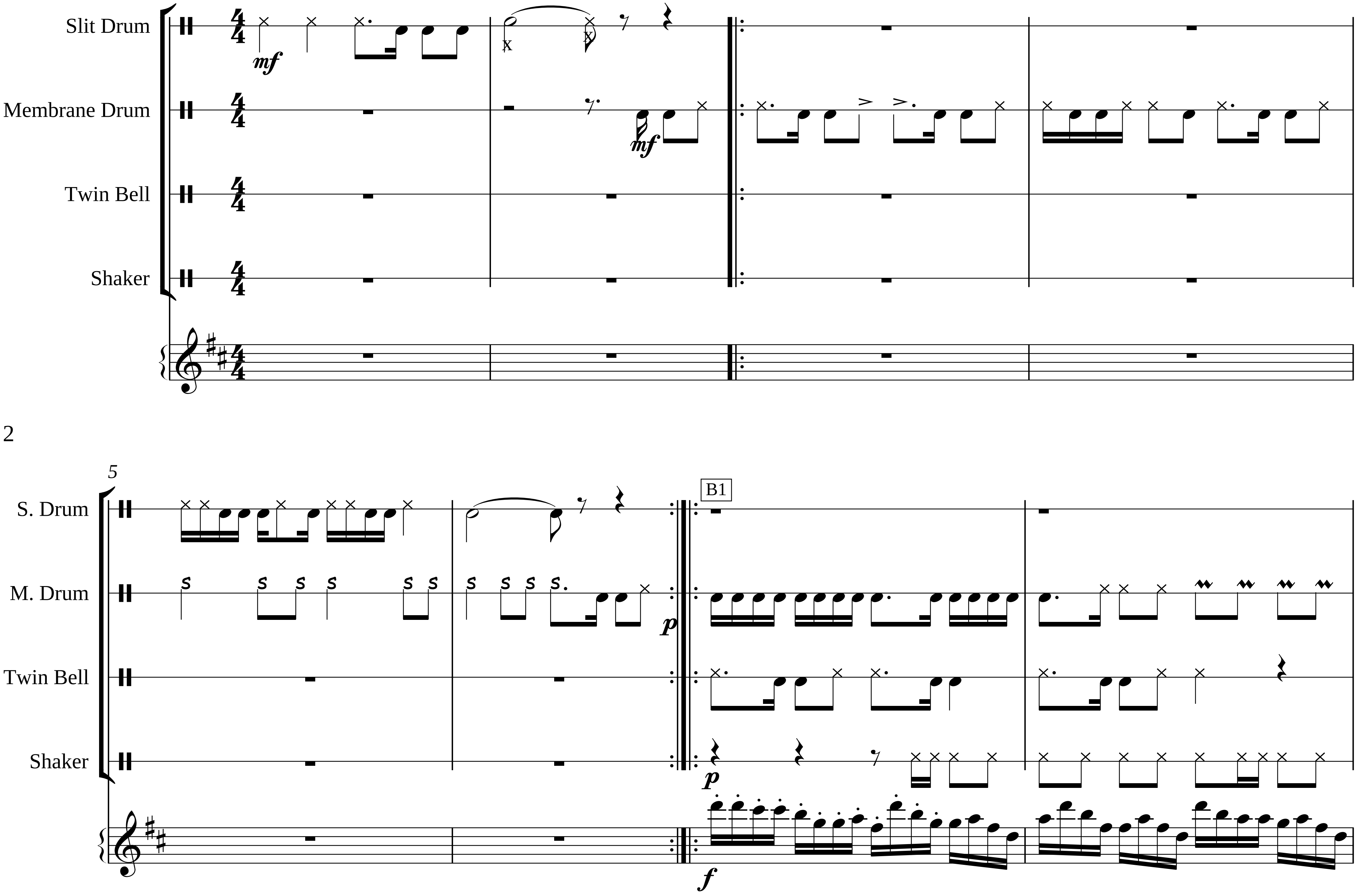
34

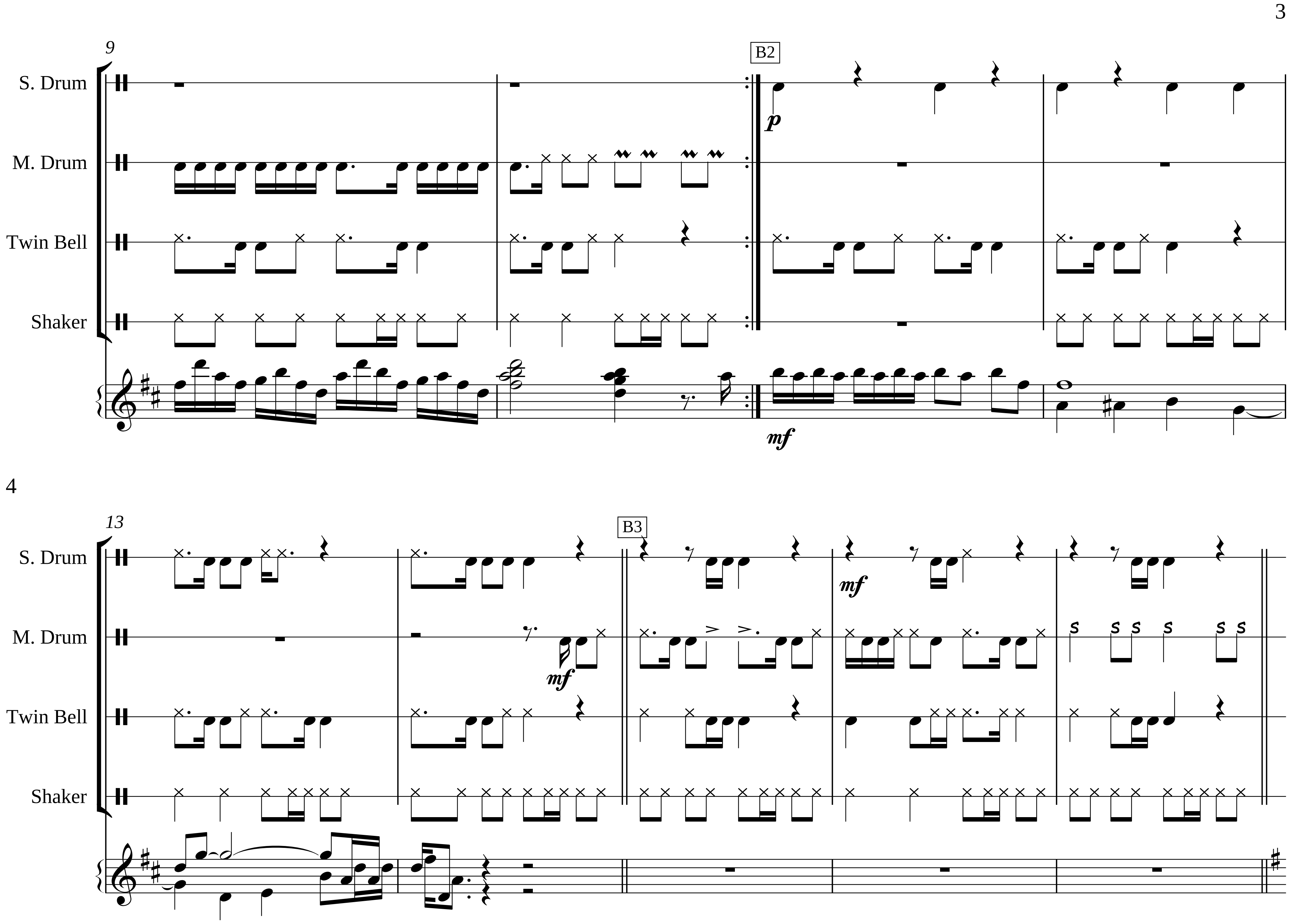

149
Fl. 1
Fl. 2
T. Bell
Shaker
S. Dr.
M. Drum 1
s
s
s
s
s
M. Drum 2

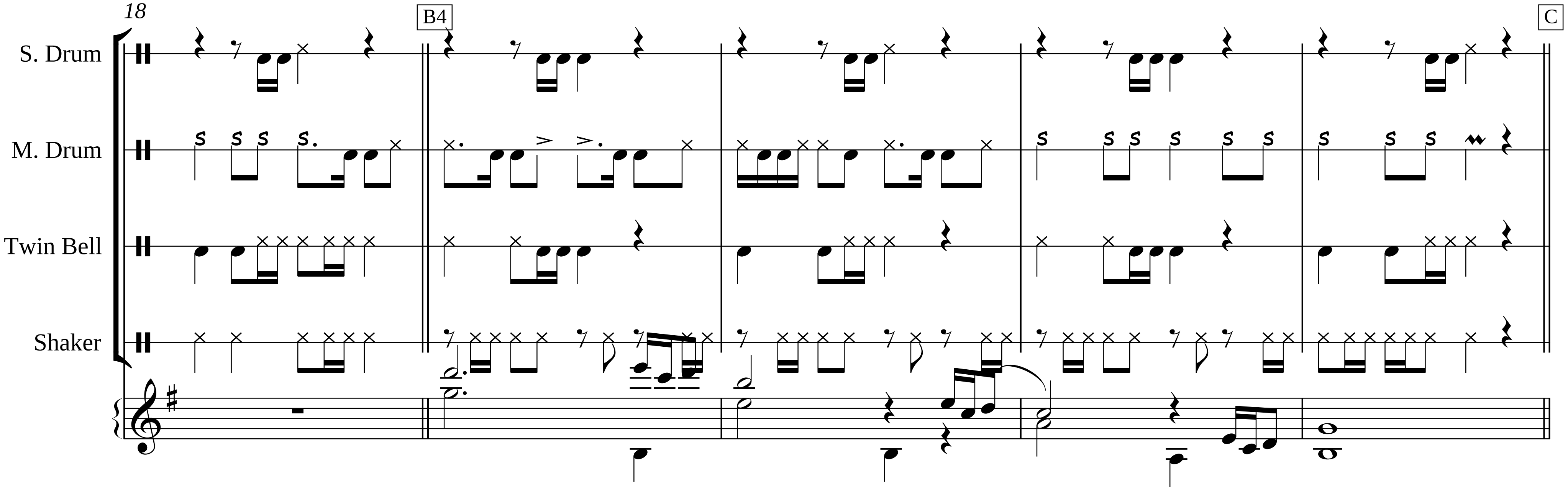

165
Fl. 1
Fl. 2
T. Bell
Shaker
S. Dr.
M. Drum 1
M. Drum 2
3
3
3
s

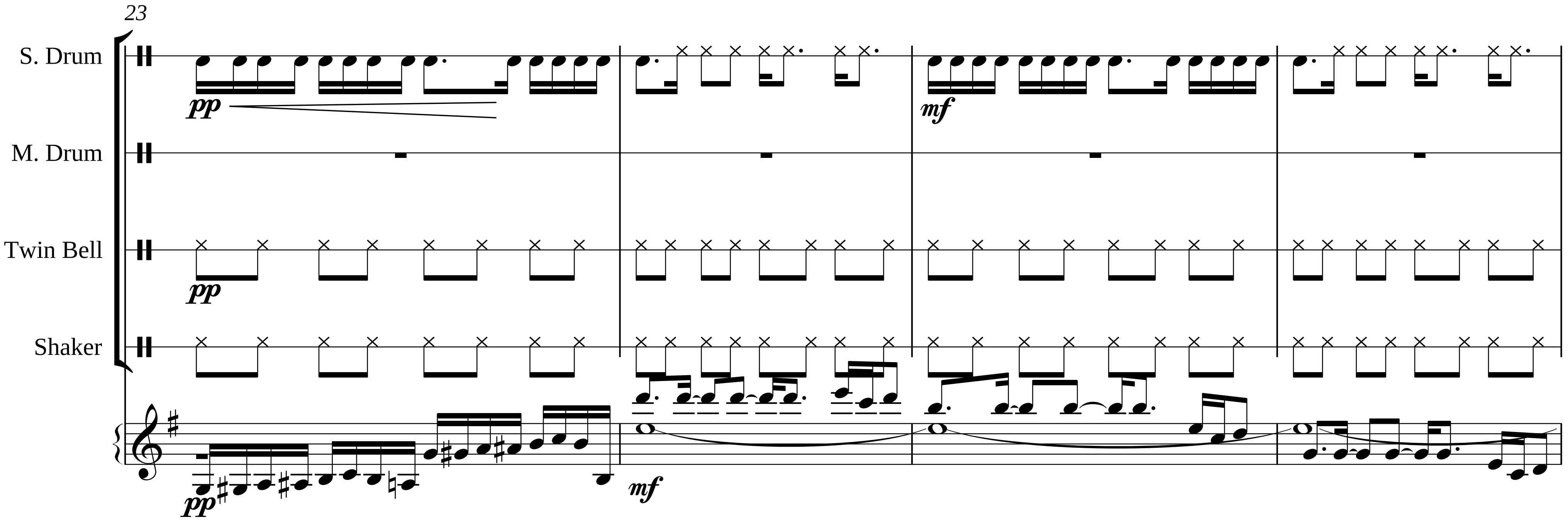
Keep you hopping 1

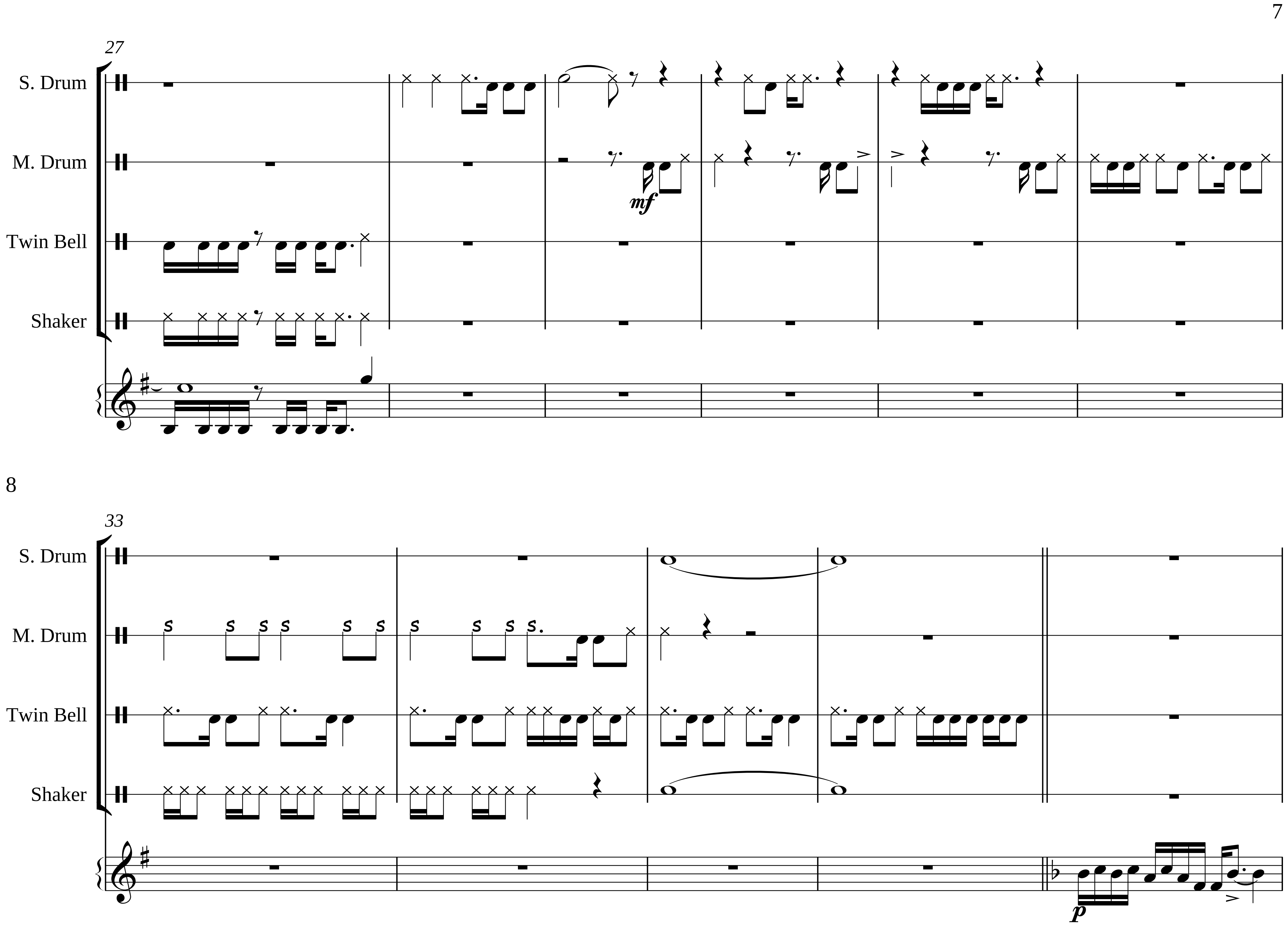
Meki Nzewi

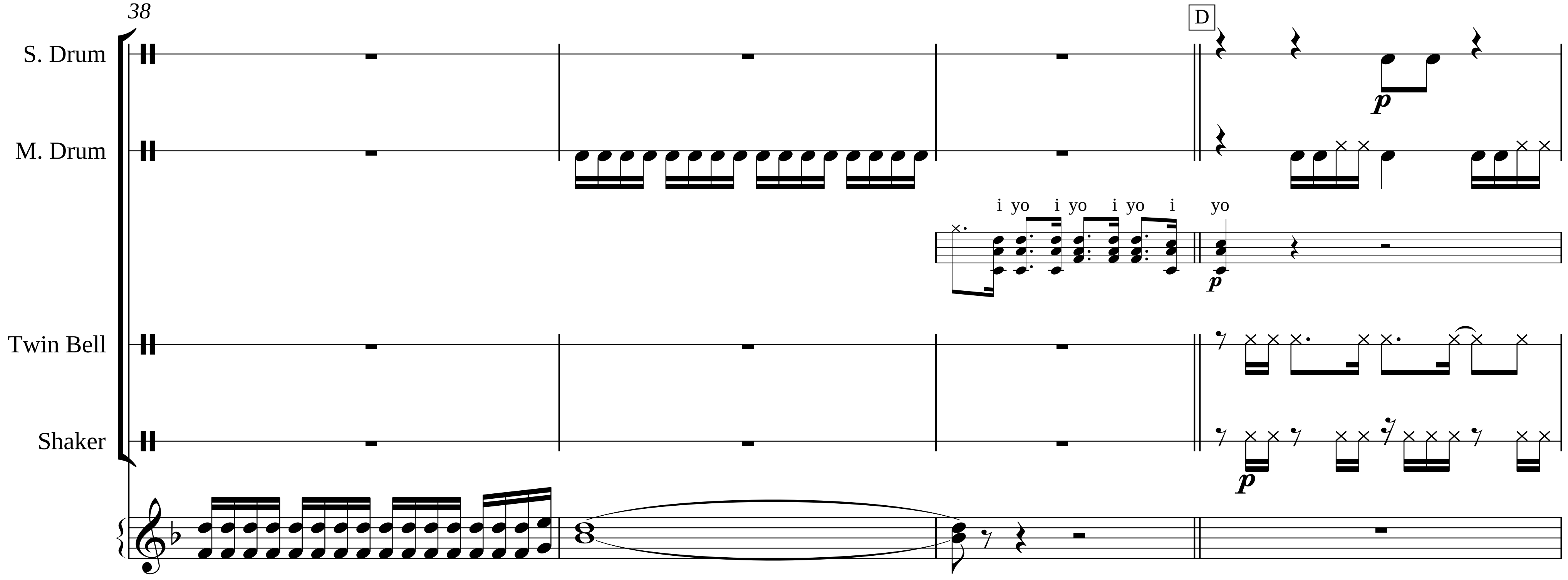

Slit Drum
Membrane Drum
Twin Bell
Shaker
mf
mf
2
5
S. Drum
M. Drum
Twin Bell
Shaker
B1
p
p
f

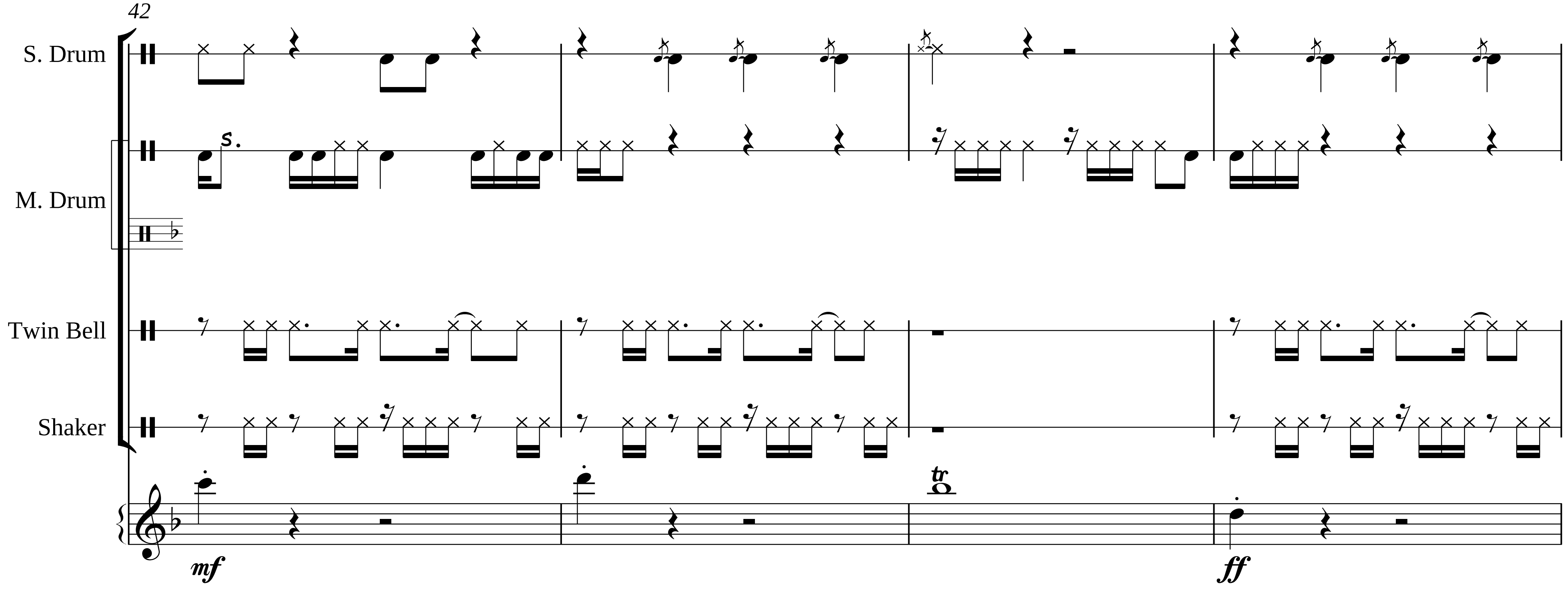

3
9
B2
S. Drum
M. Drum
Twin Bell
Shaker
p
mf
4
13
B3
S. Drum
M. Drum
Twin Bell
Shaker
mf
mf

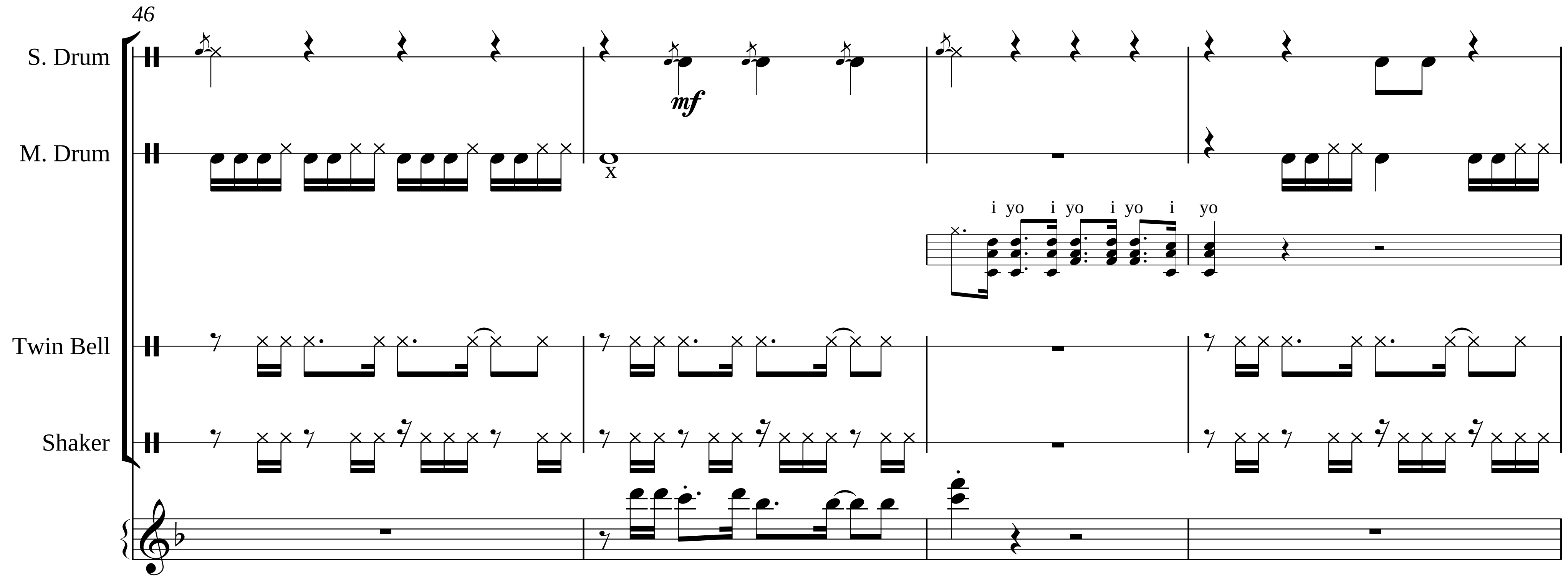

18
B4
C
S. Drum
M. Drum
Twin Bell
Shaker

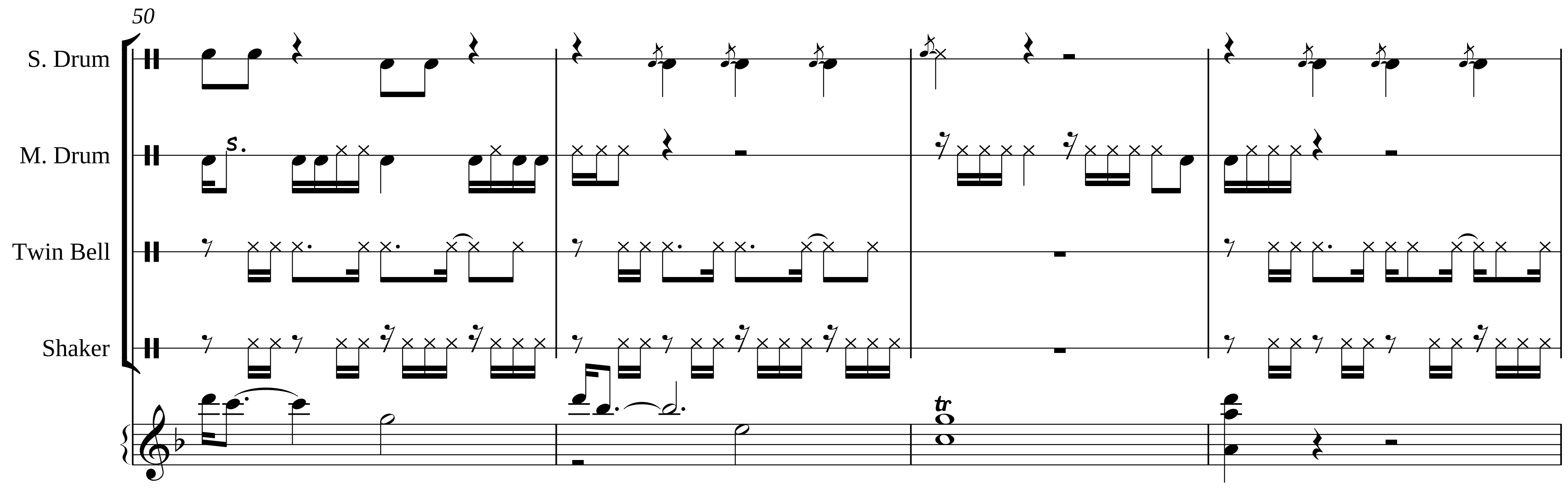

23
S. Drum
M. Drum
Twin Bell
Shaker
pp
pp
pp
mf
mf

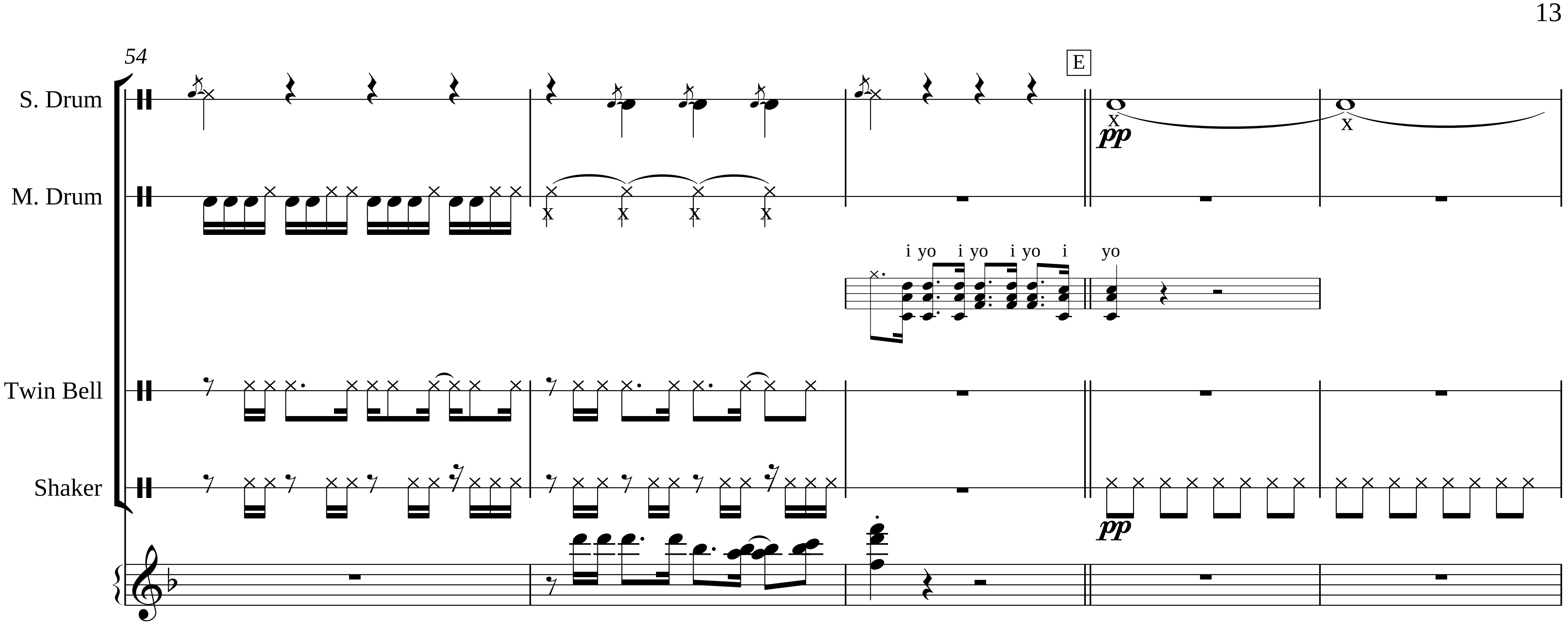

7
27
S. Drum
M. Drum
Twin Bell
Shaker
mf
8
33
S. Drum
M. Drum
Twin Bell
Shaker
p

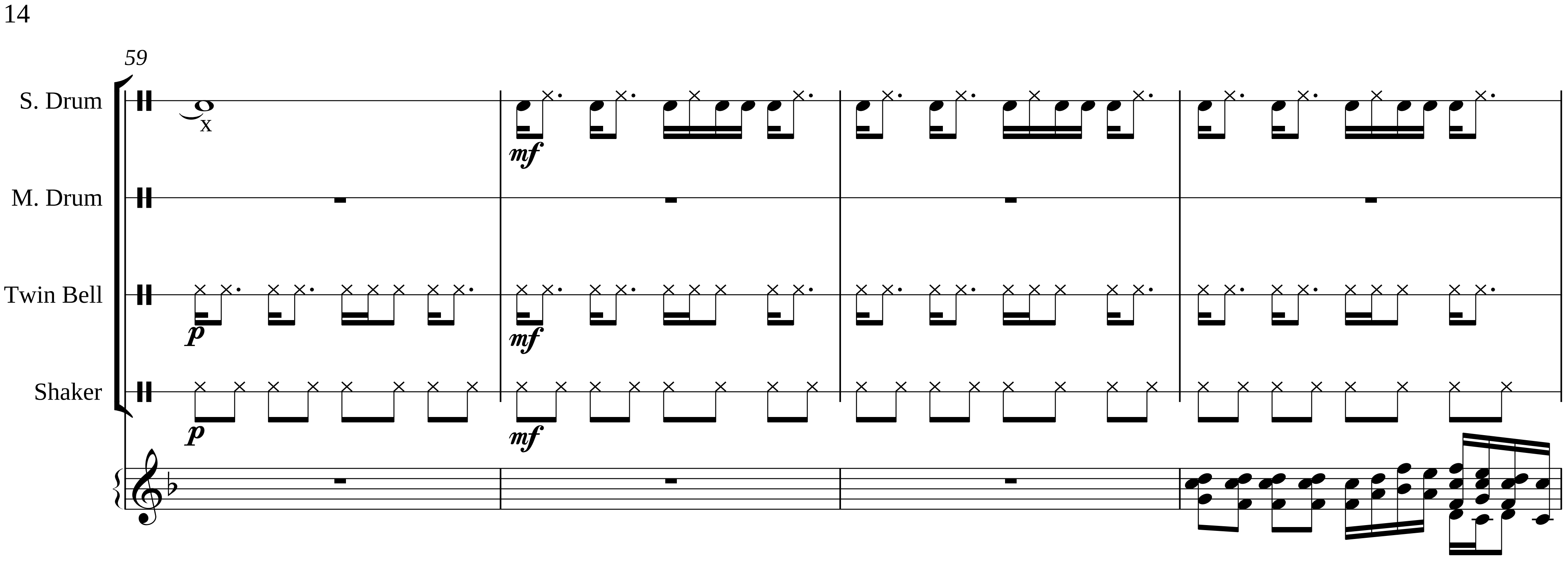

38
D
S. Drum
M. Drum
Twin Bell
Shaker
i yo i yo i yo i yo
p

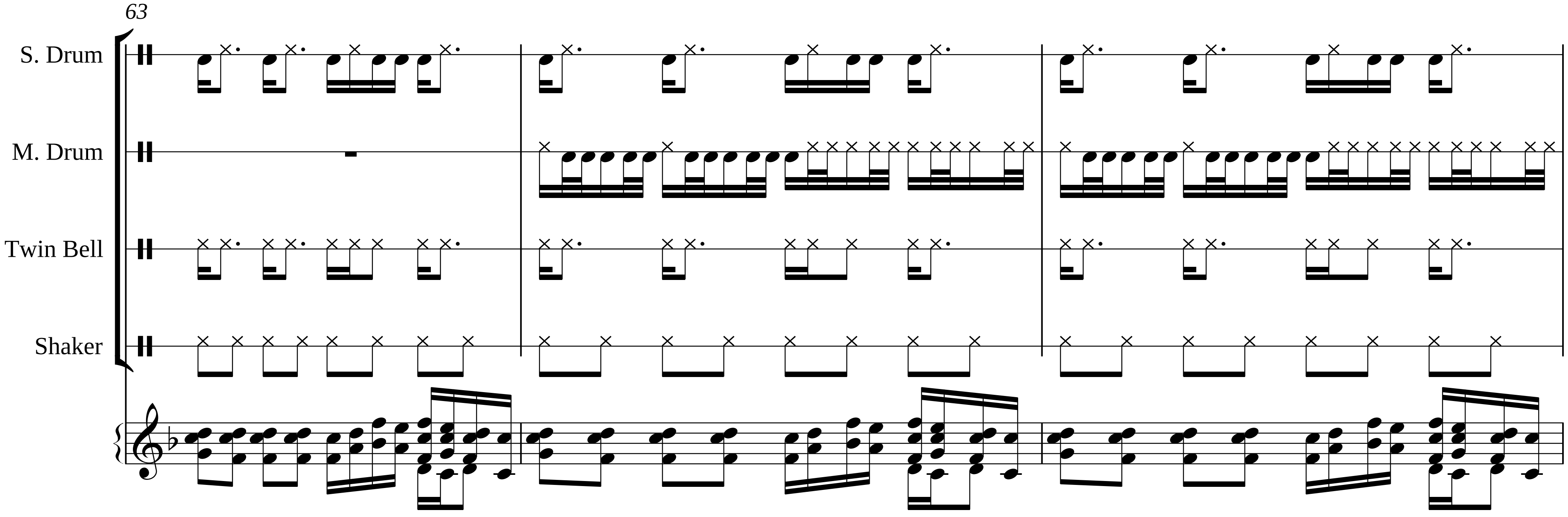

42
S. Drum
M. Drum
Twin Bell
Shaker
mf
ff
tr

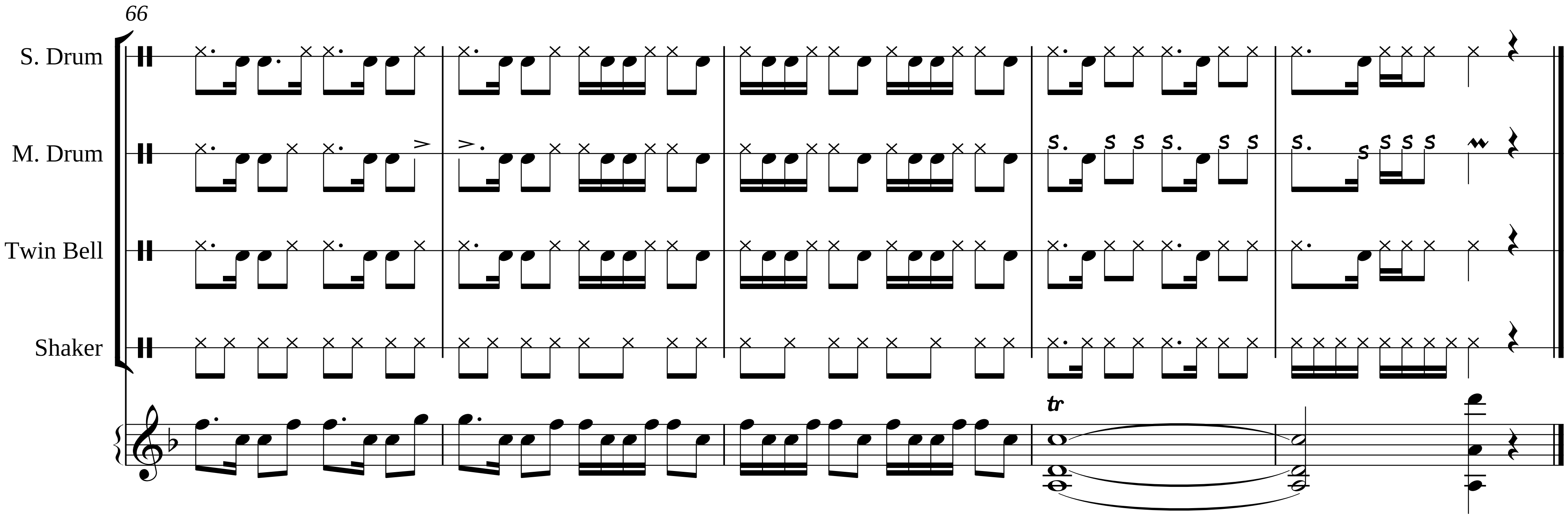

46
S. Drum
M. Drum
Twin Bell
Shaker
mf
i yo i yo i yo i yo


50
S. Drum
M. Drum
Twin Bell
Shaker
S.
tr


13
54
E
S. Drum
M. Drum
Twin Bell
Shaker
pp
pp
i yo i yo i yo i yo

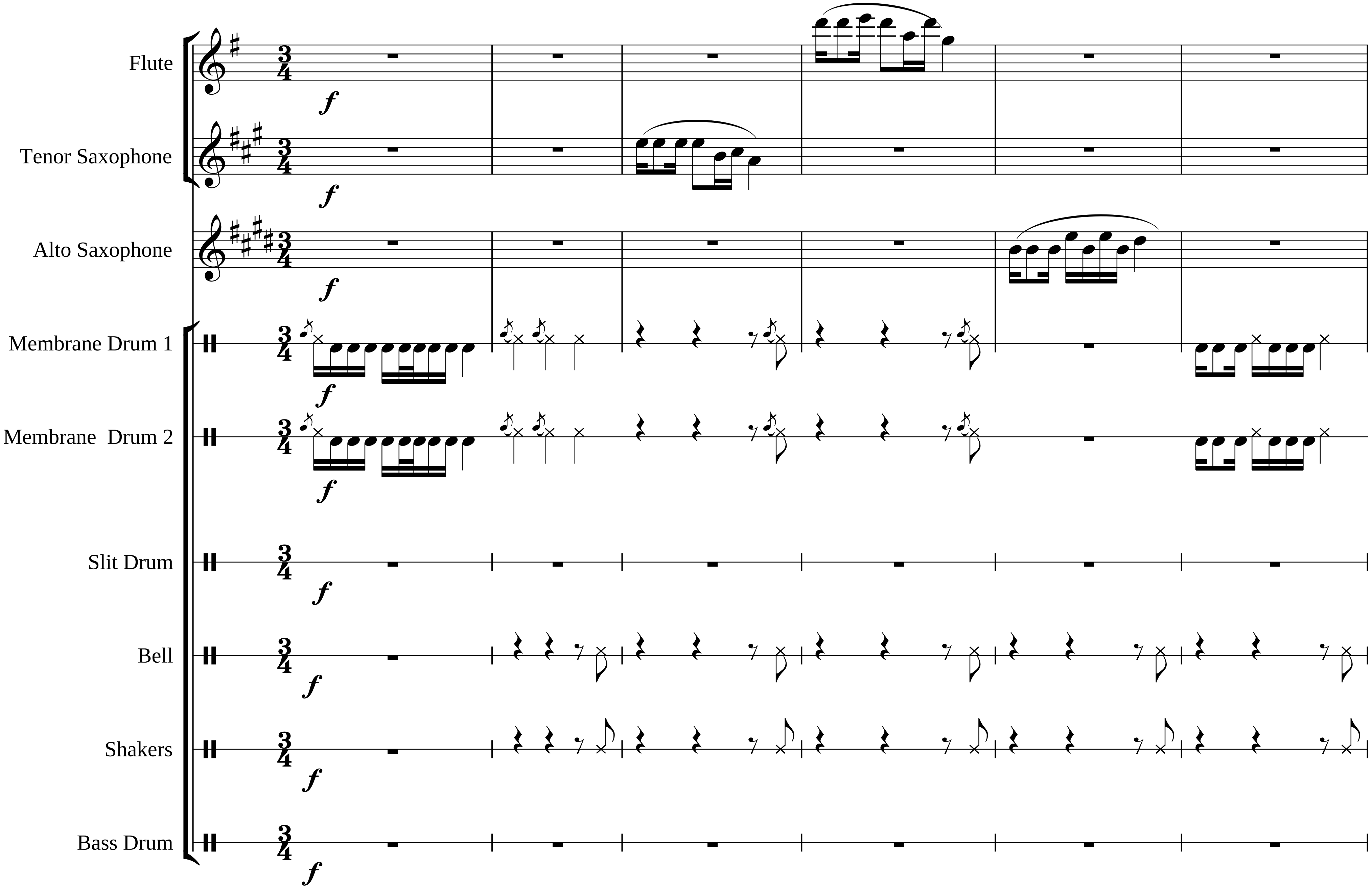

14
59
S. Drum
M. Drum
Twin Bell
Shaker
mf
p
mf
p
mf


63
S. Drum
M. Drum
Twin Bell
Shaker

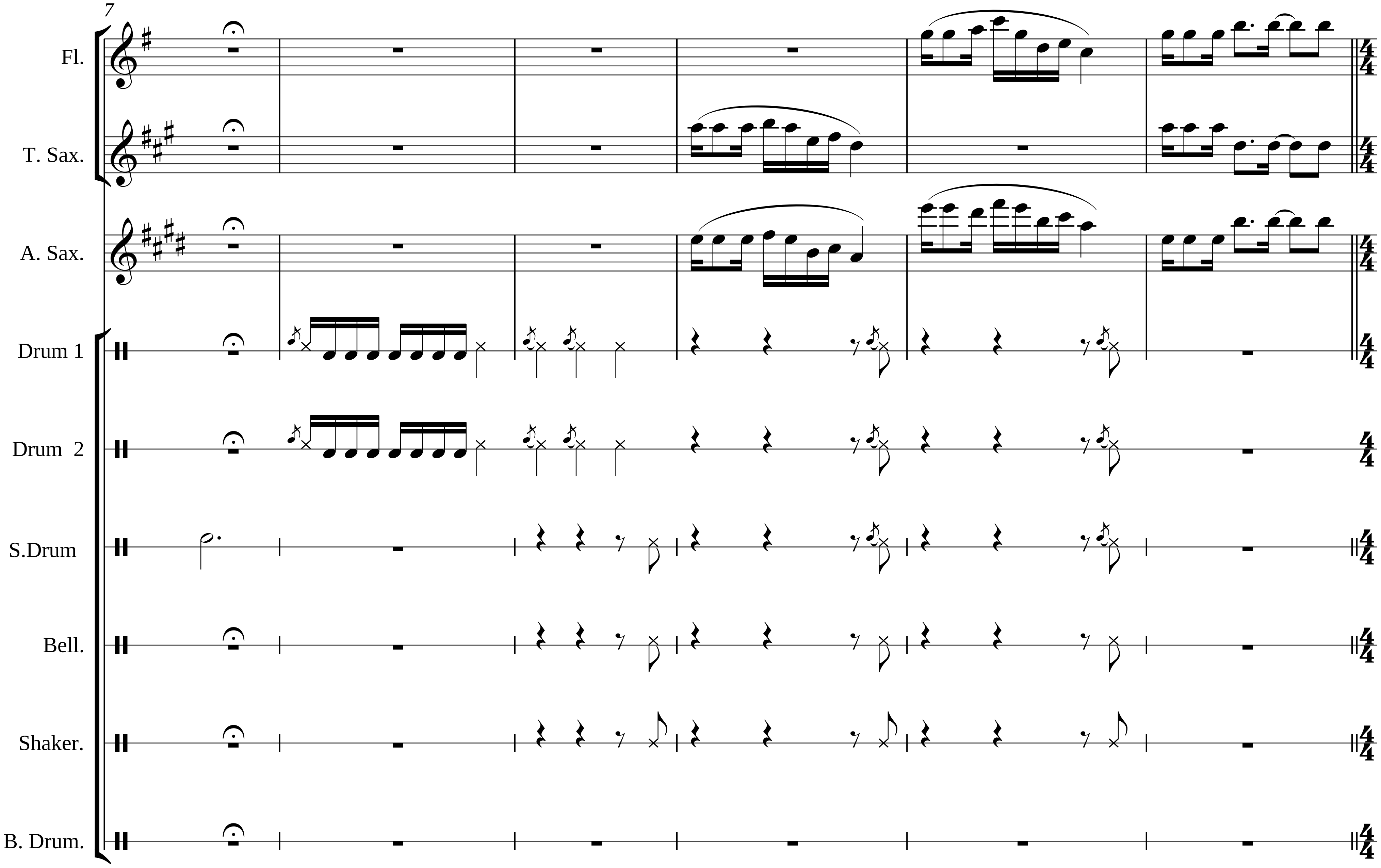

66
S. Drum
M. Drum
Twin Bell
Shaker
tr

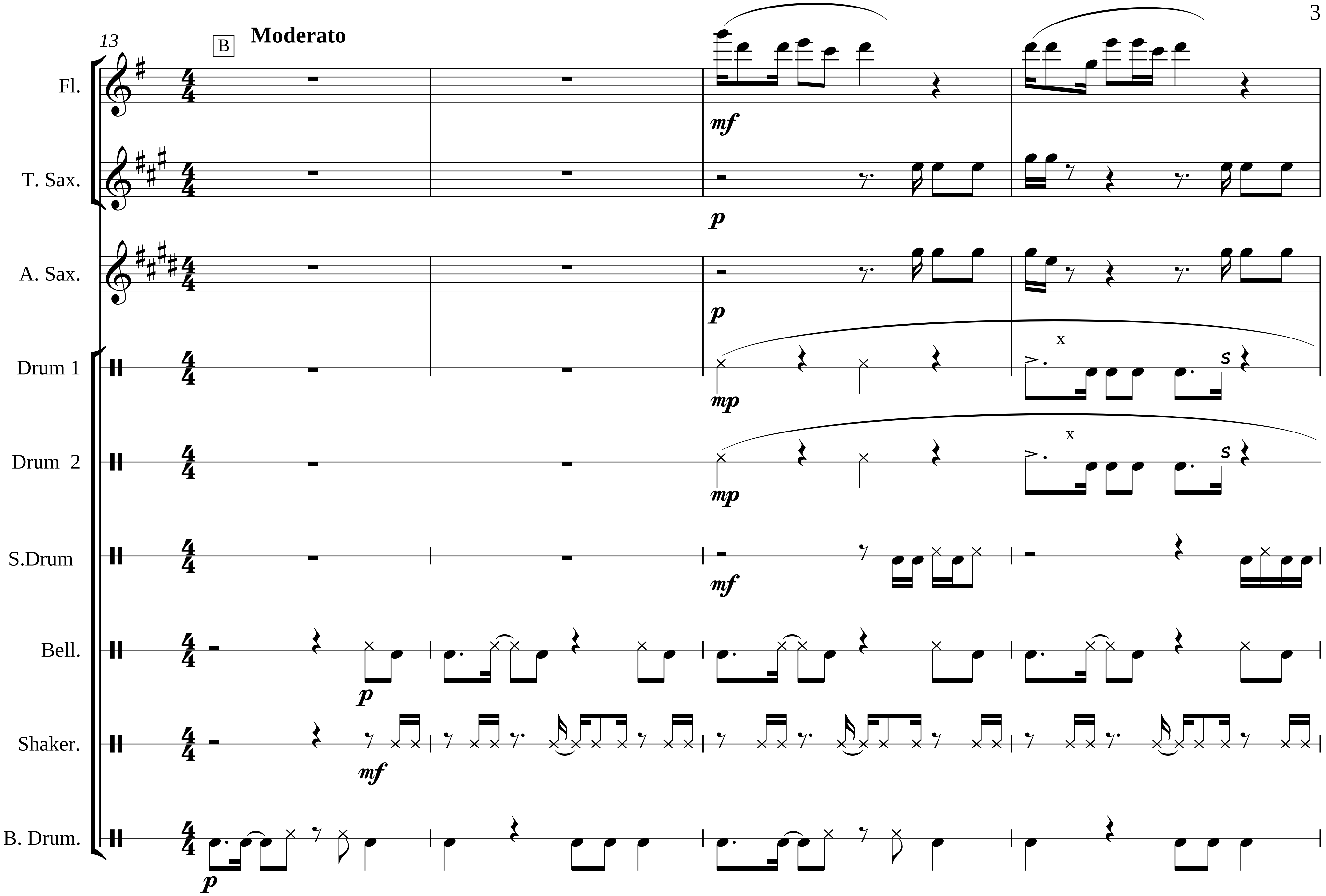
Dialogues

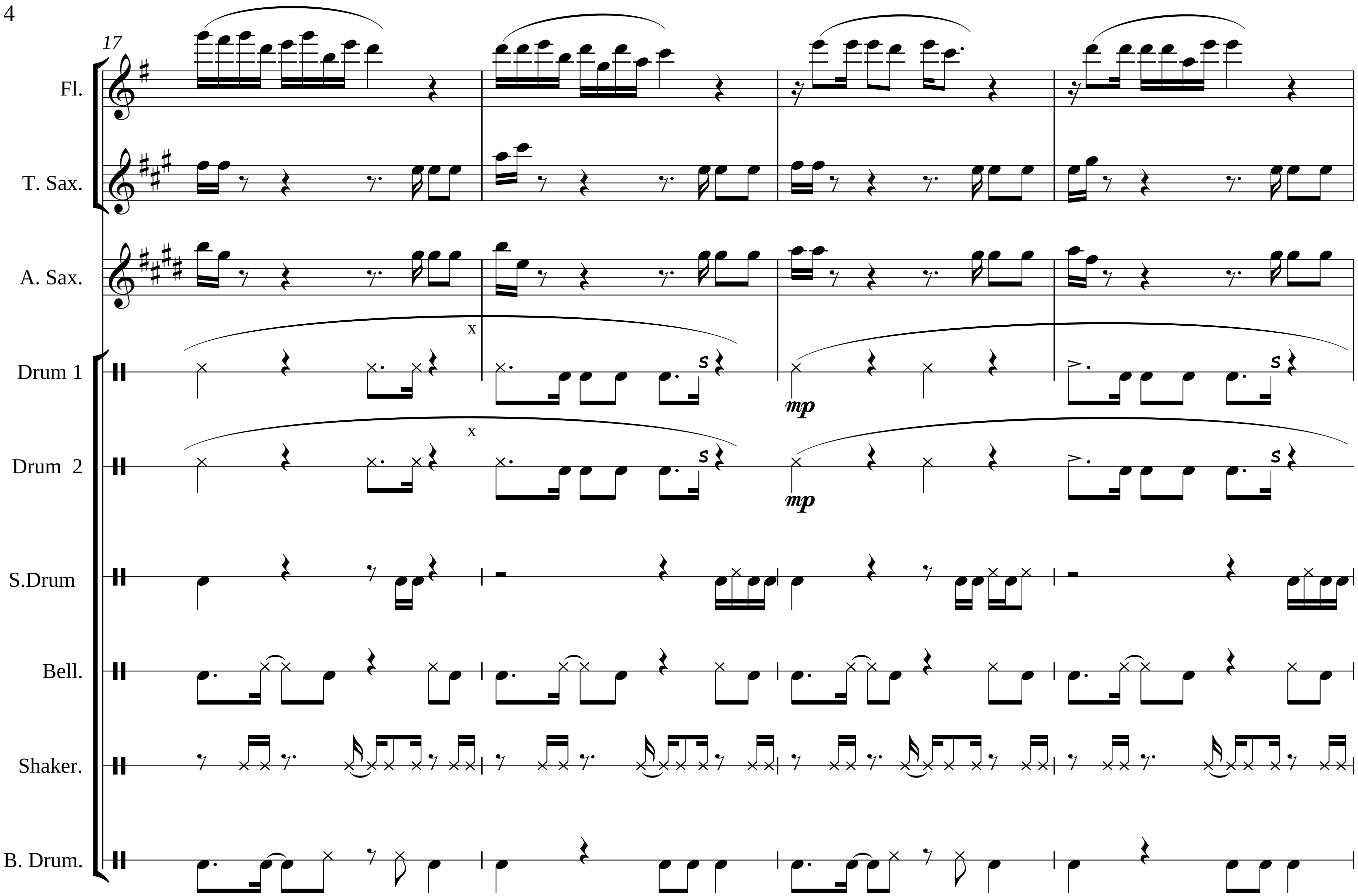
Meki Nzewi

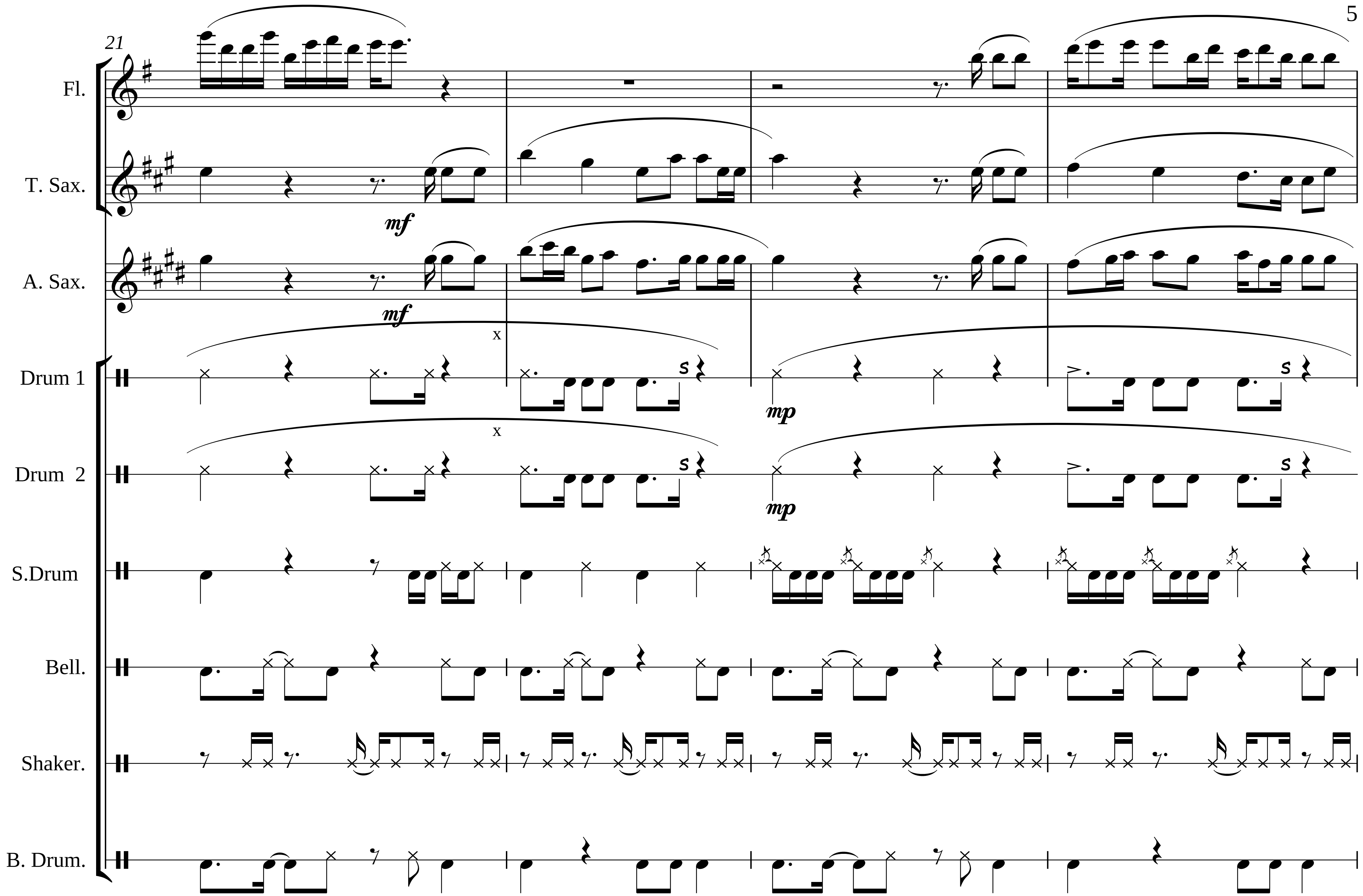

Flute
Tenor Saxophone
Alto Saxophone
Membrane Drum 1
Membrane Drum 2
Slit Drum
Bell
Shakers
Bass Drum
f

2

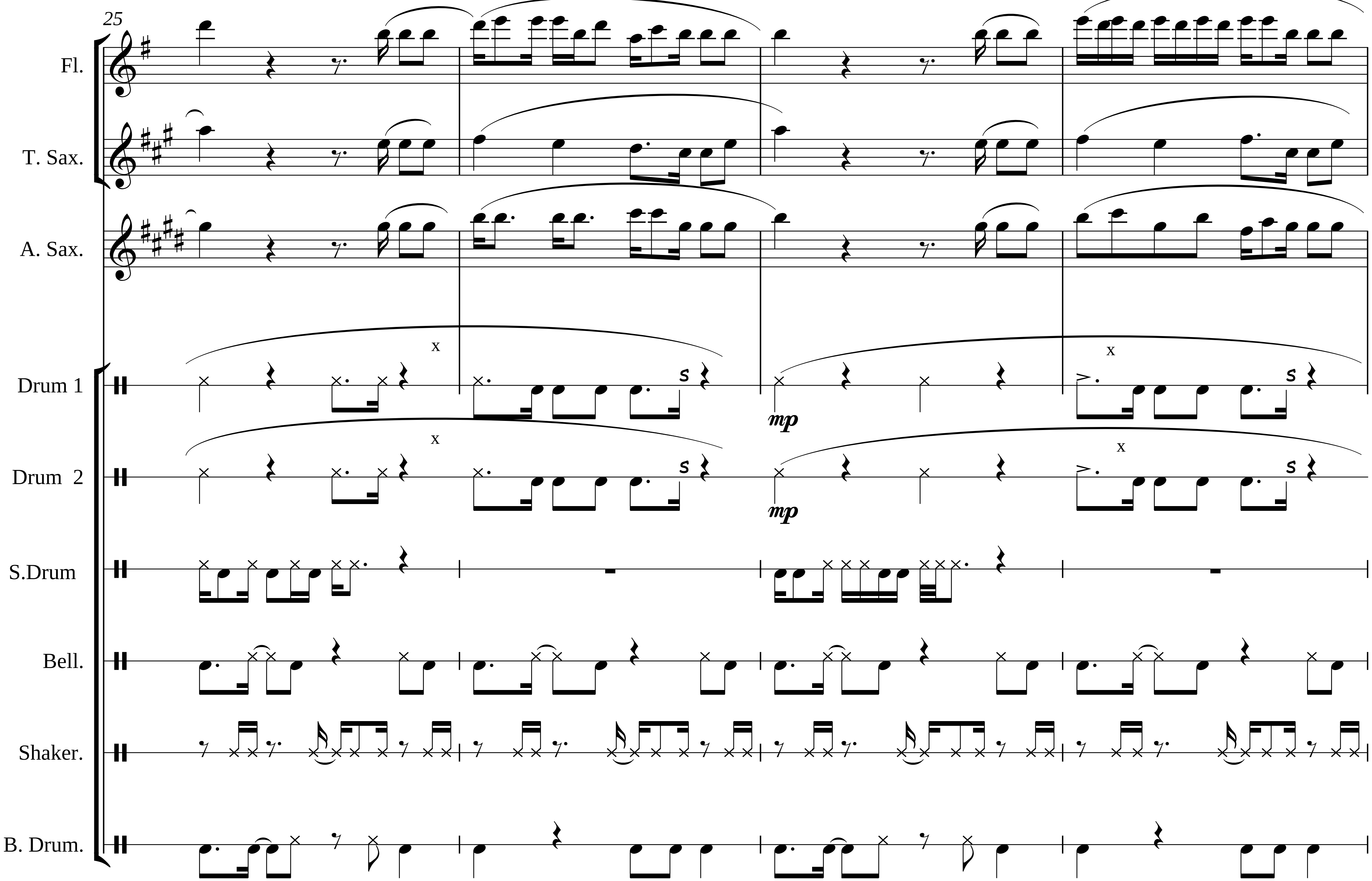

7
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.

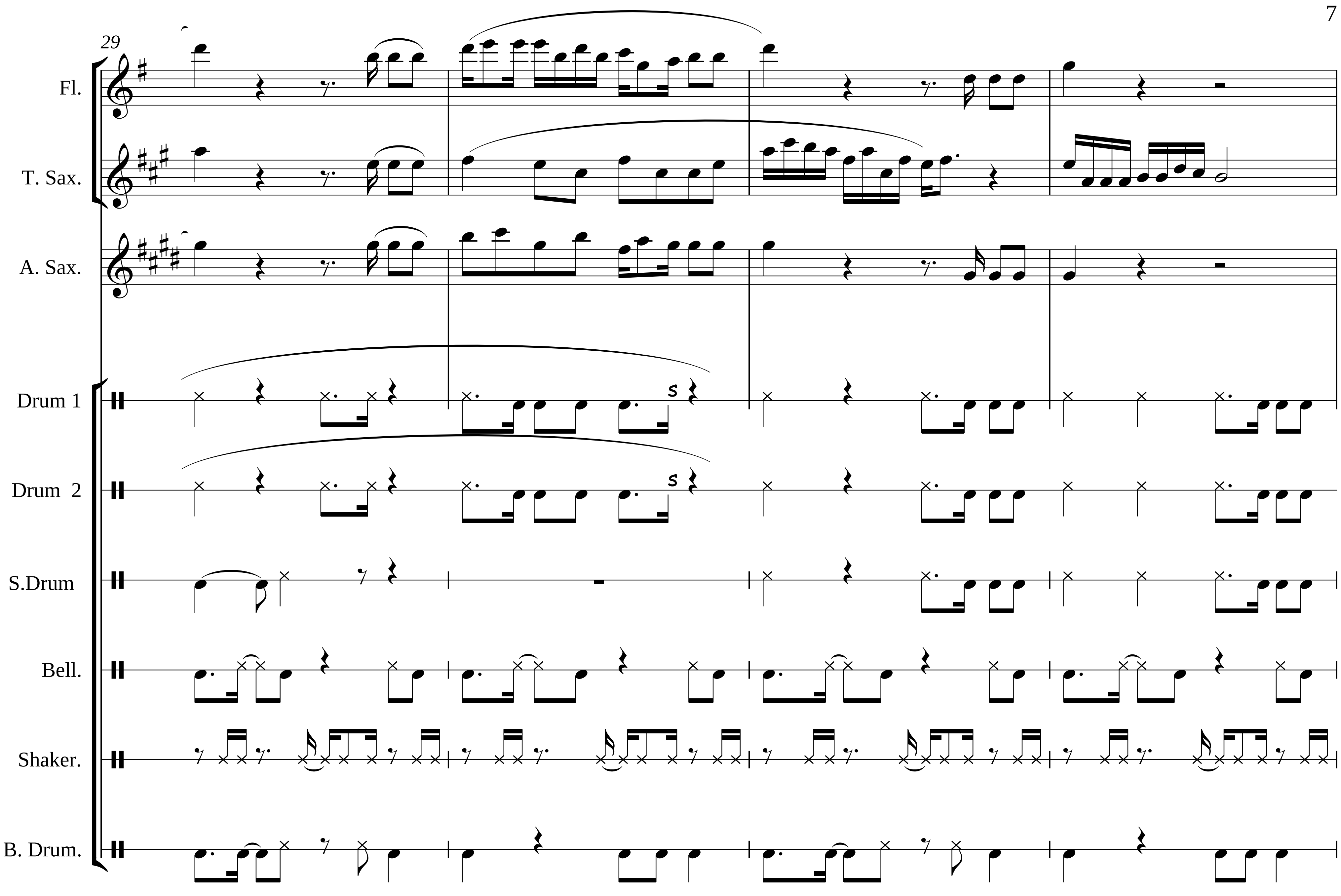

3
13
B
Moderato
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.
mf
p
p
mp
mp
mf
p
mf
p
x
x
s
s

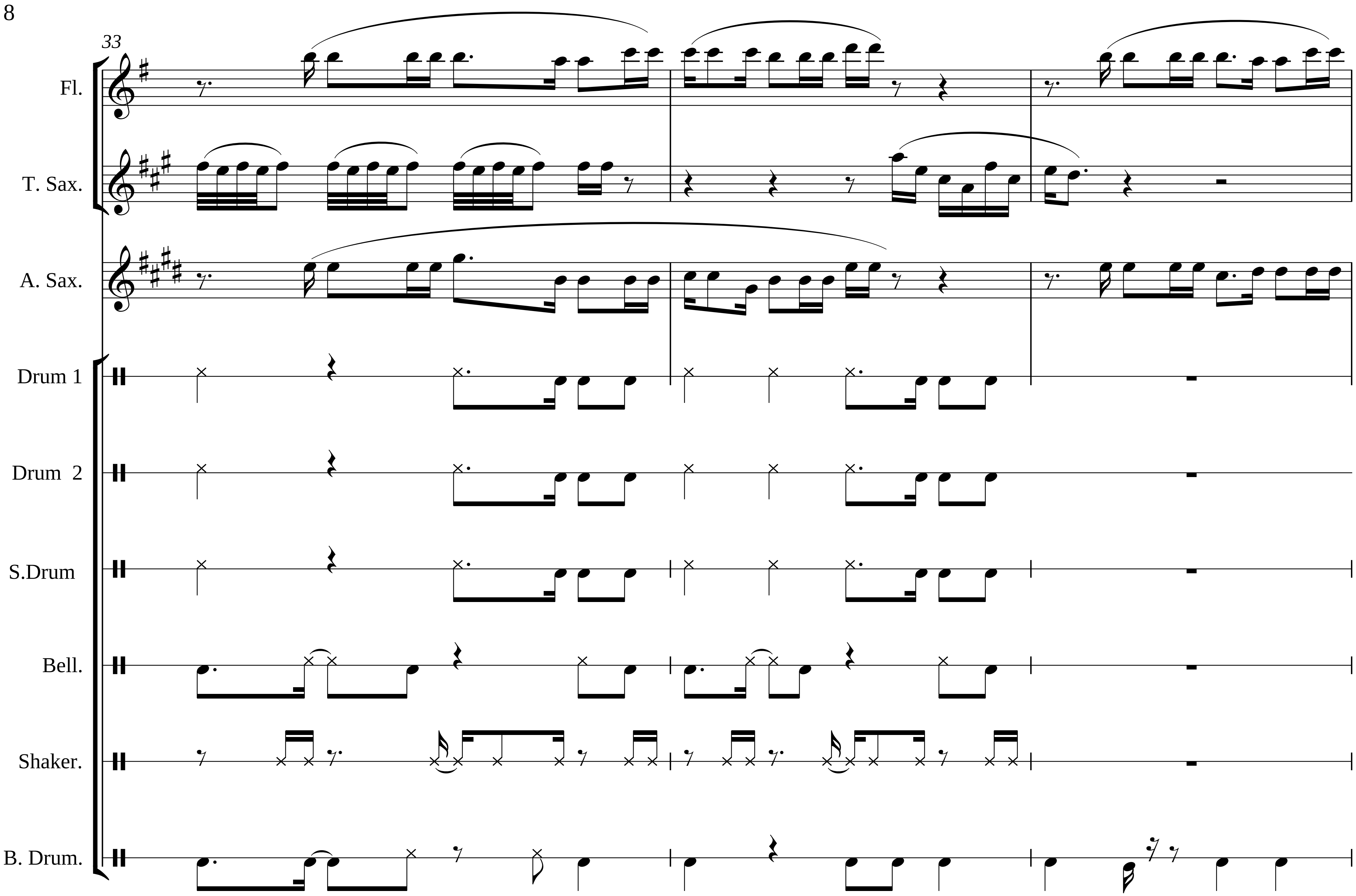

4
17
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.
x
s
mp

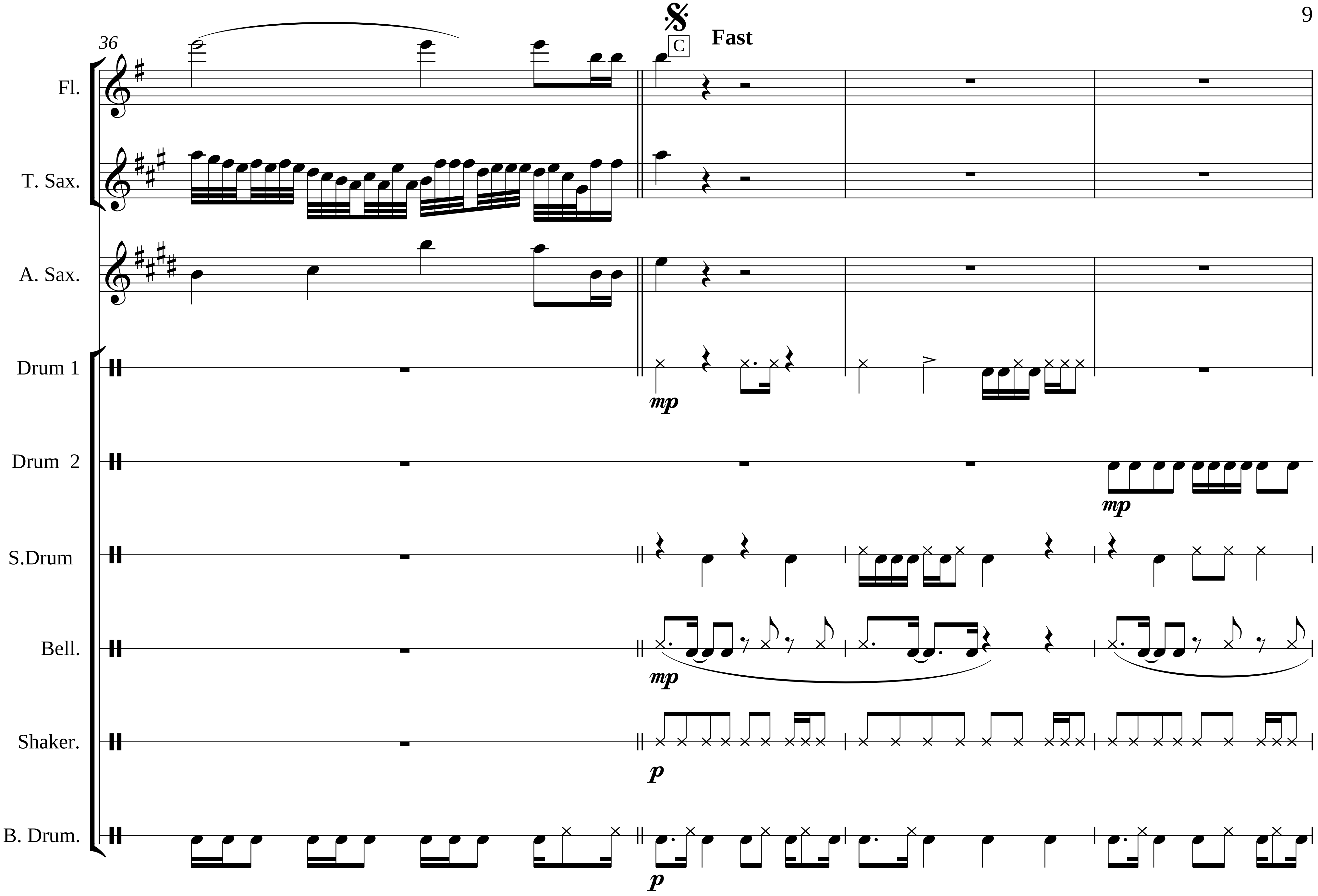

5
21
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.
mf
mf
mp
mp
x
x
s
s
s
s

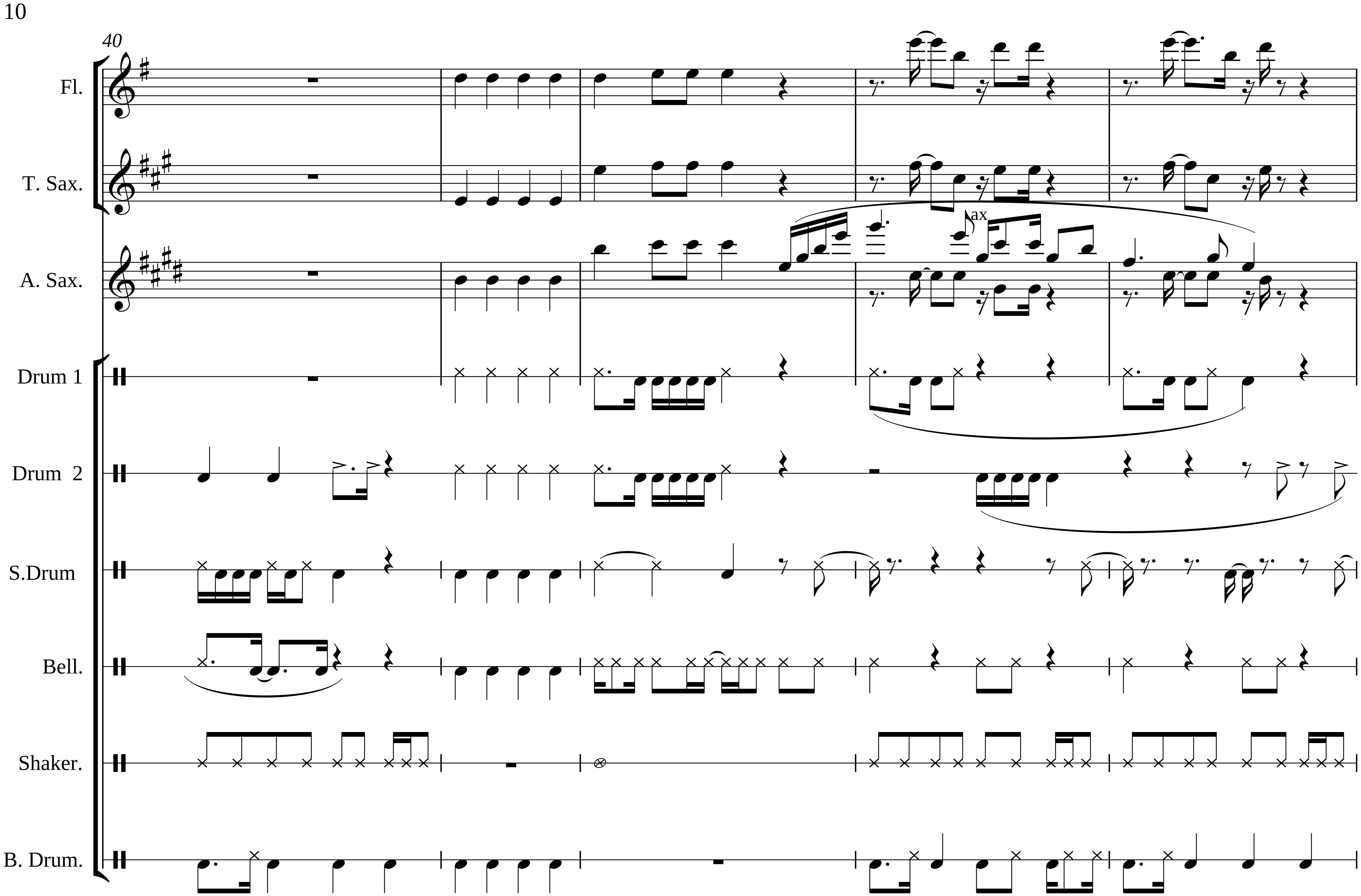
6

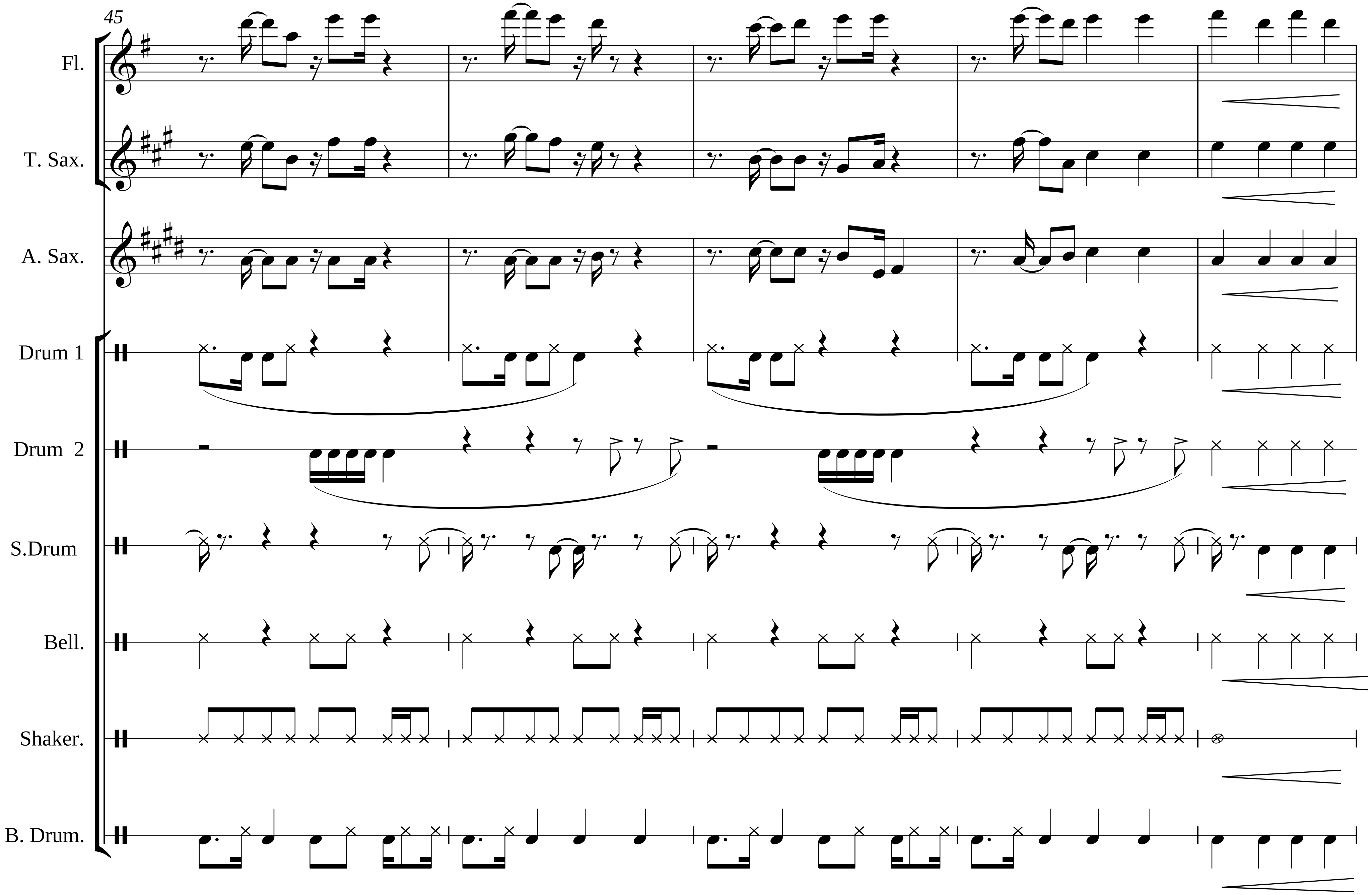

25
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.
mp
mp
x
x
x
x


29
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.
S
S

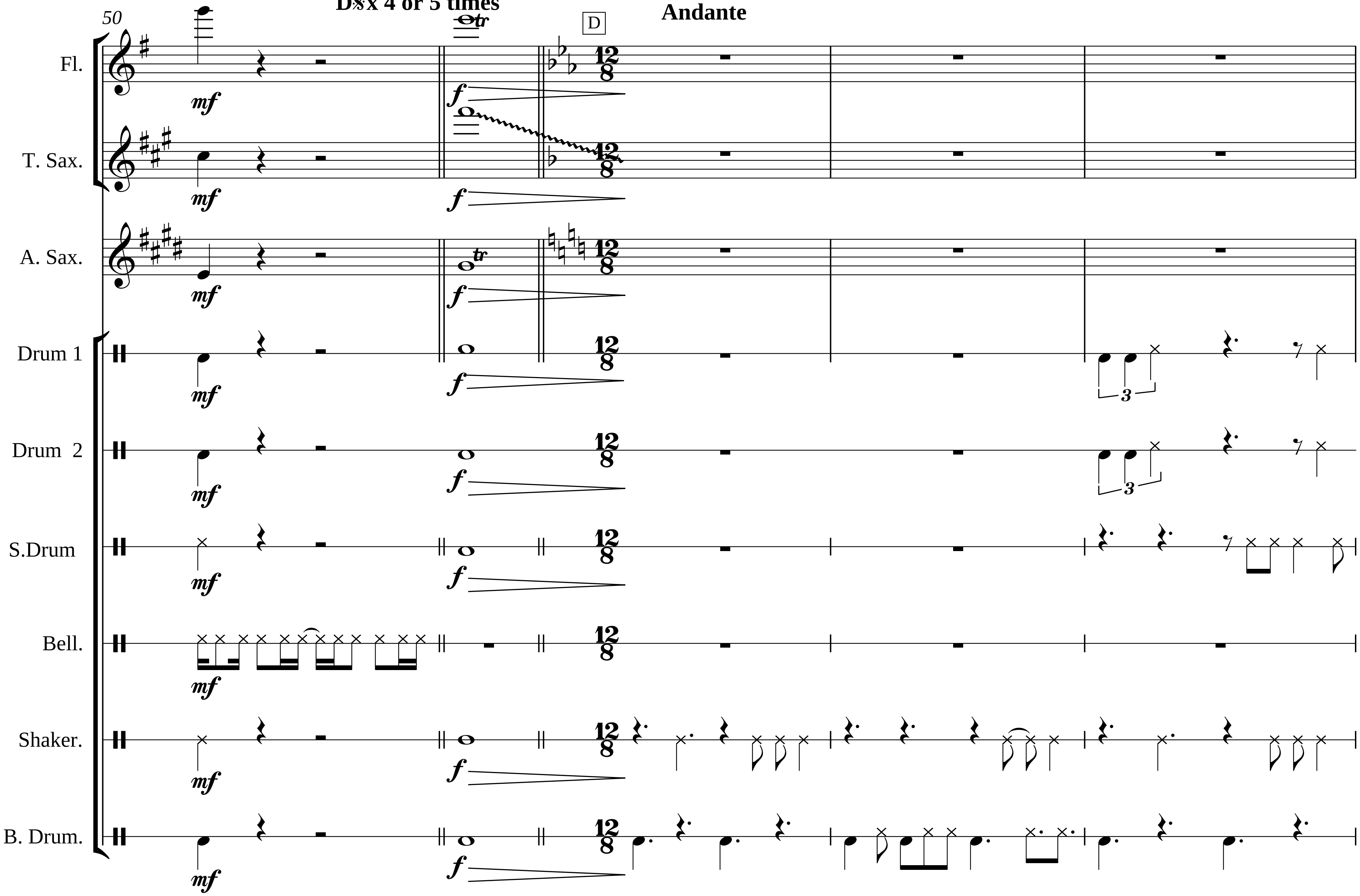

8
33
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.

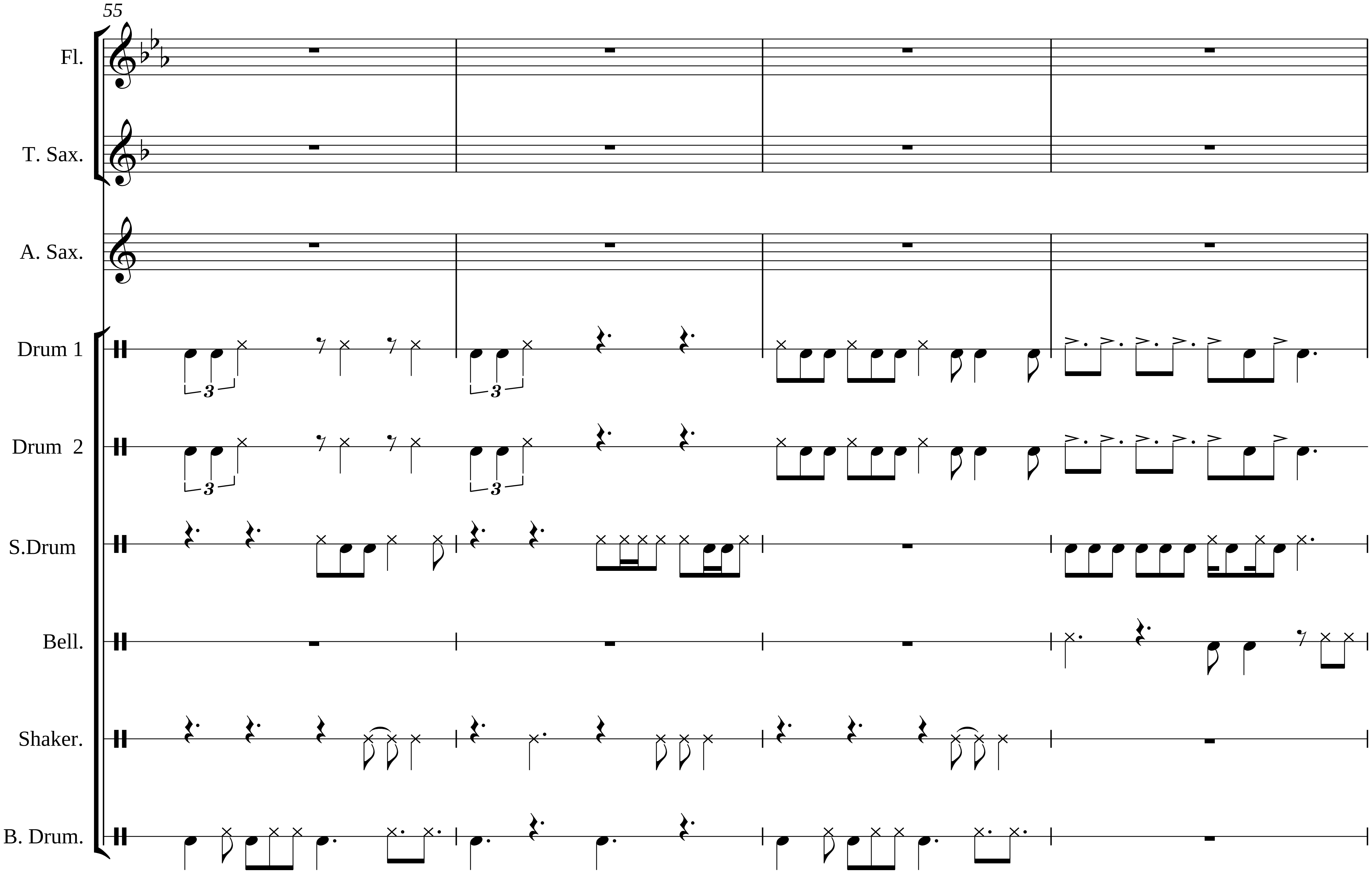

9
36
C
Fast
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.
mp
mp
mp
p
p


10
40
Fl.
T. Sax.
A. Sax.
ax
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.

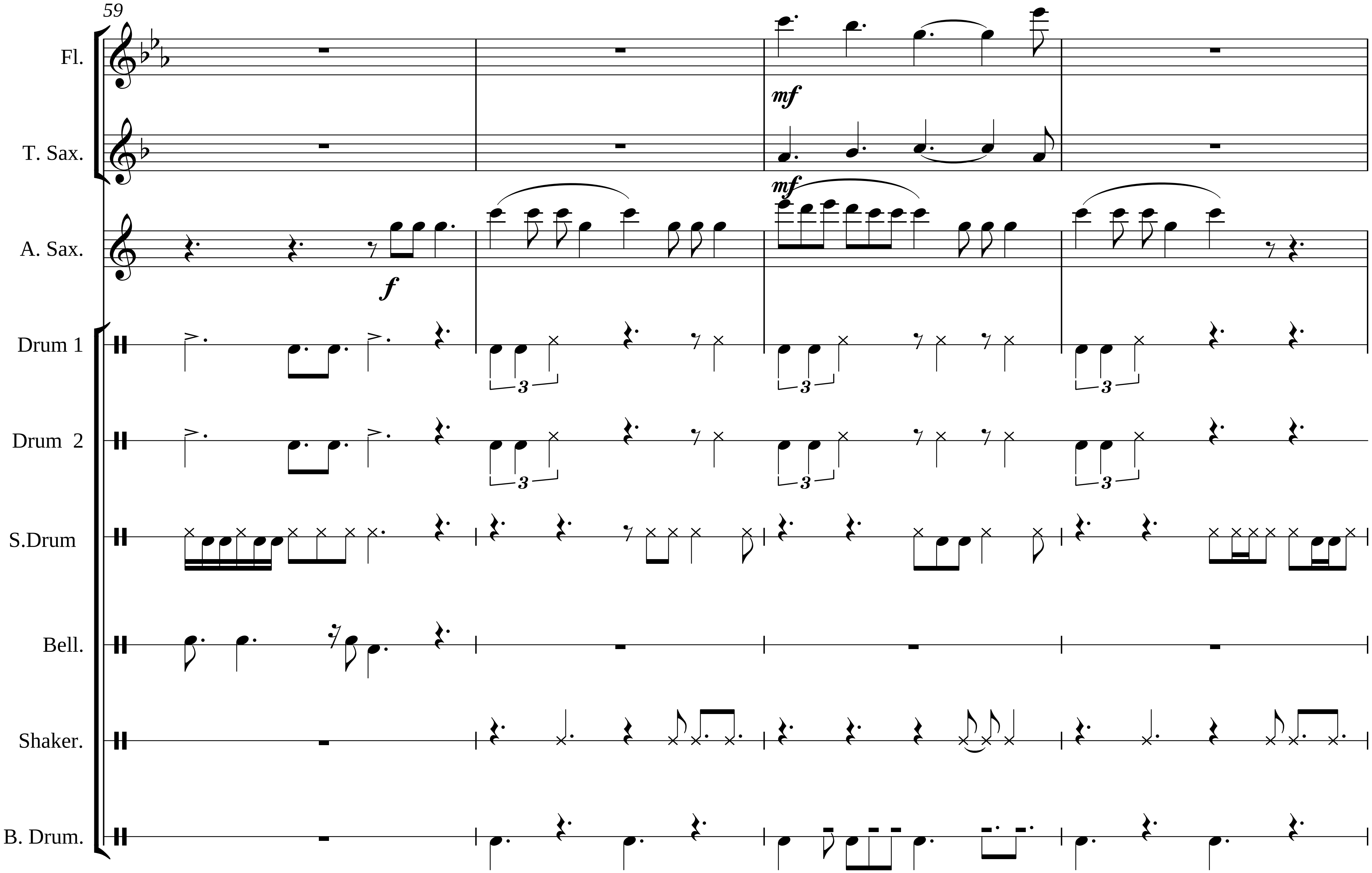

45
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.

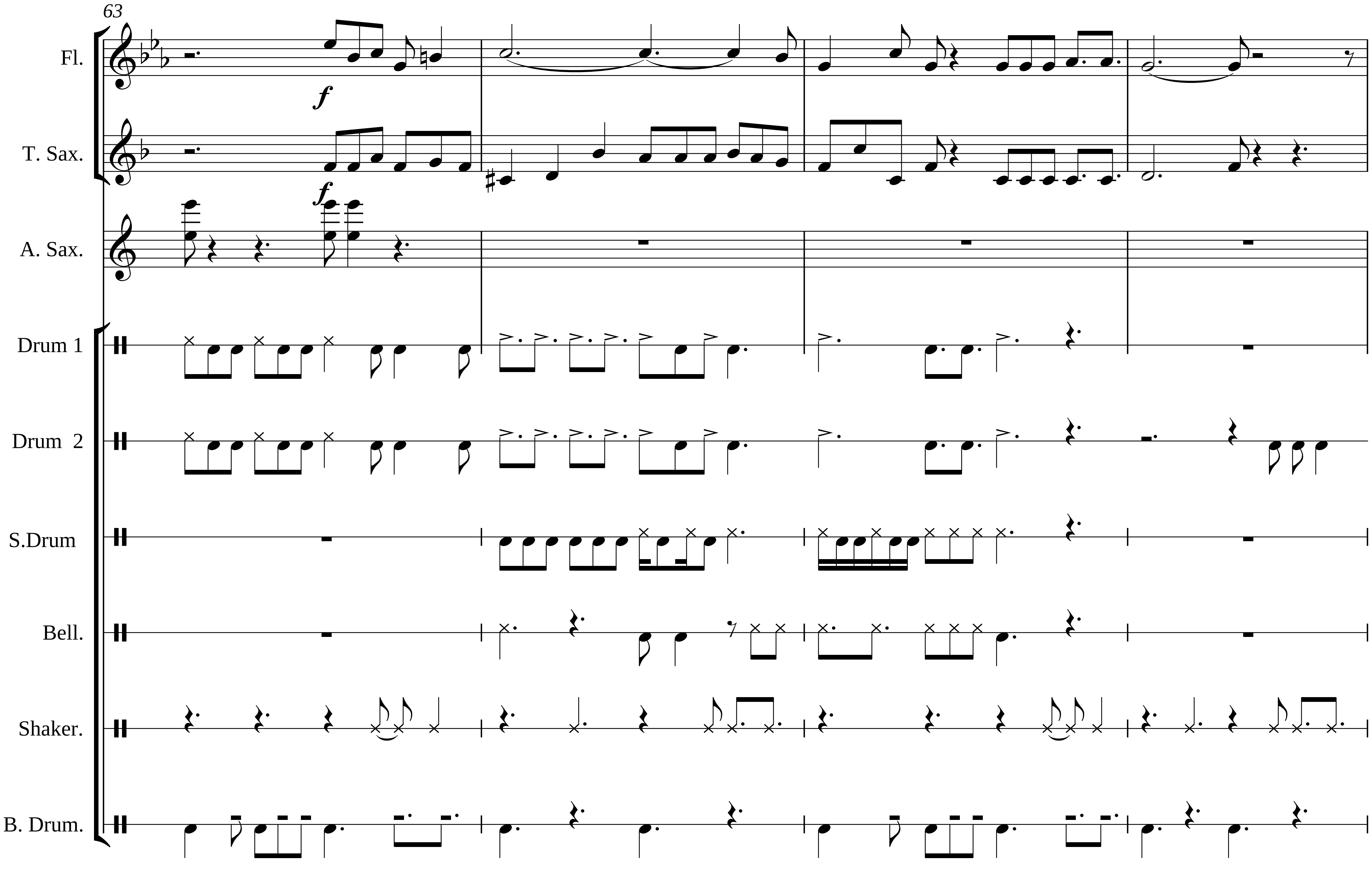
12


50
D.𝄋 x 4 or 5 times
D
Andante
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.
mf
f
tr
12
8
3

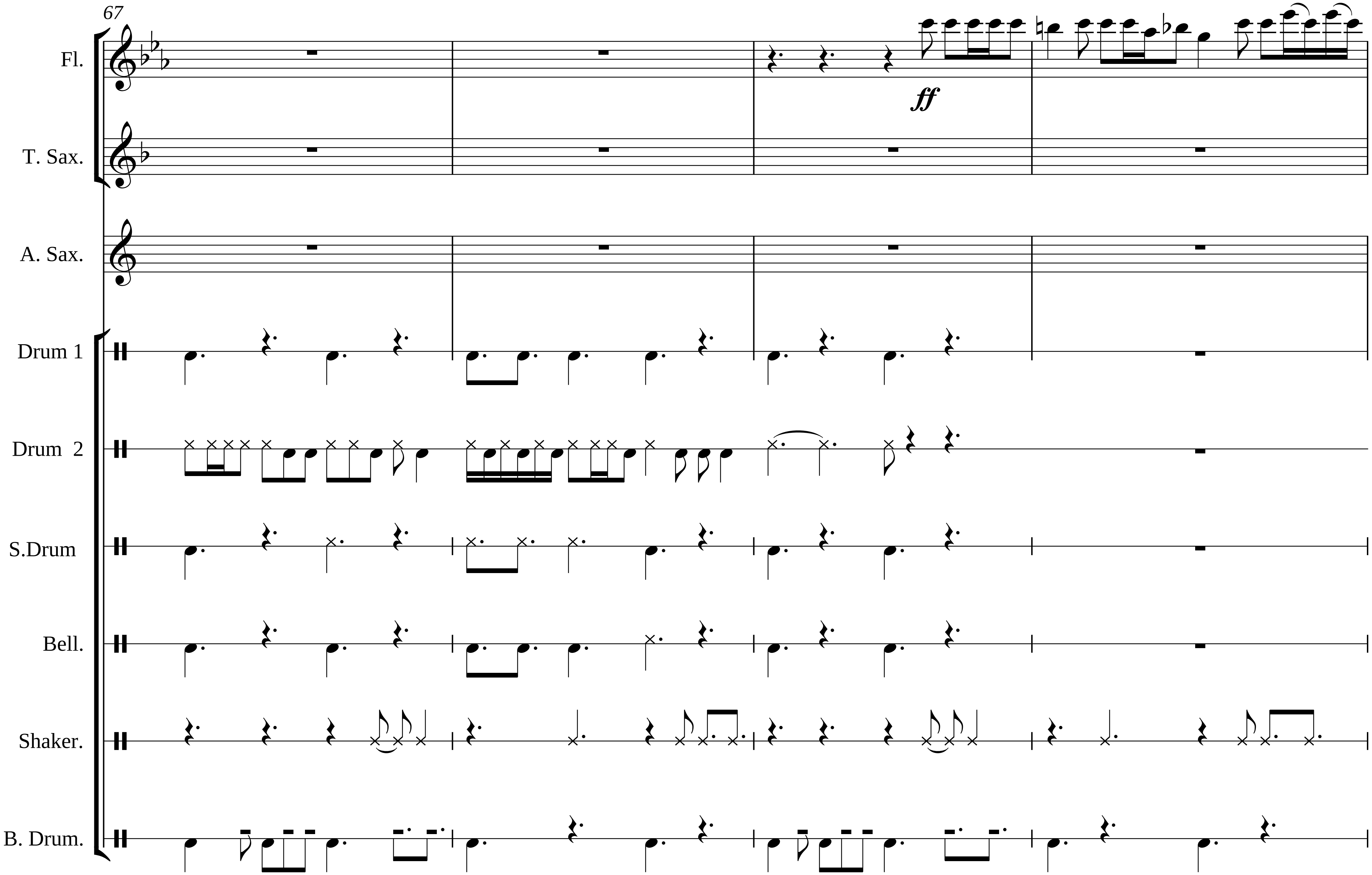

55
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.
3

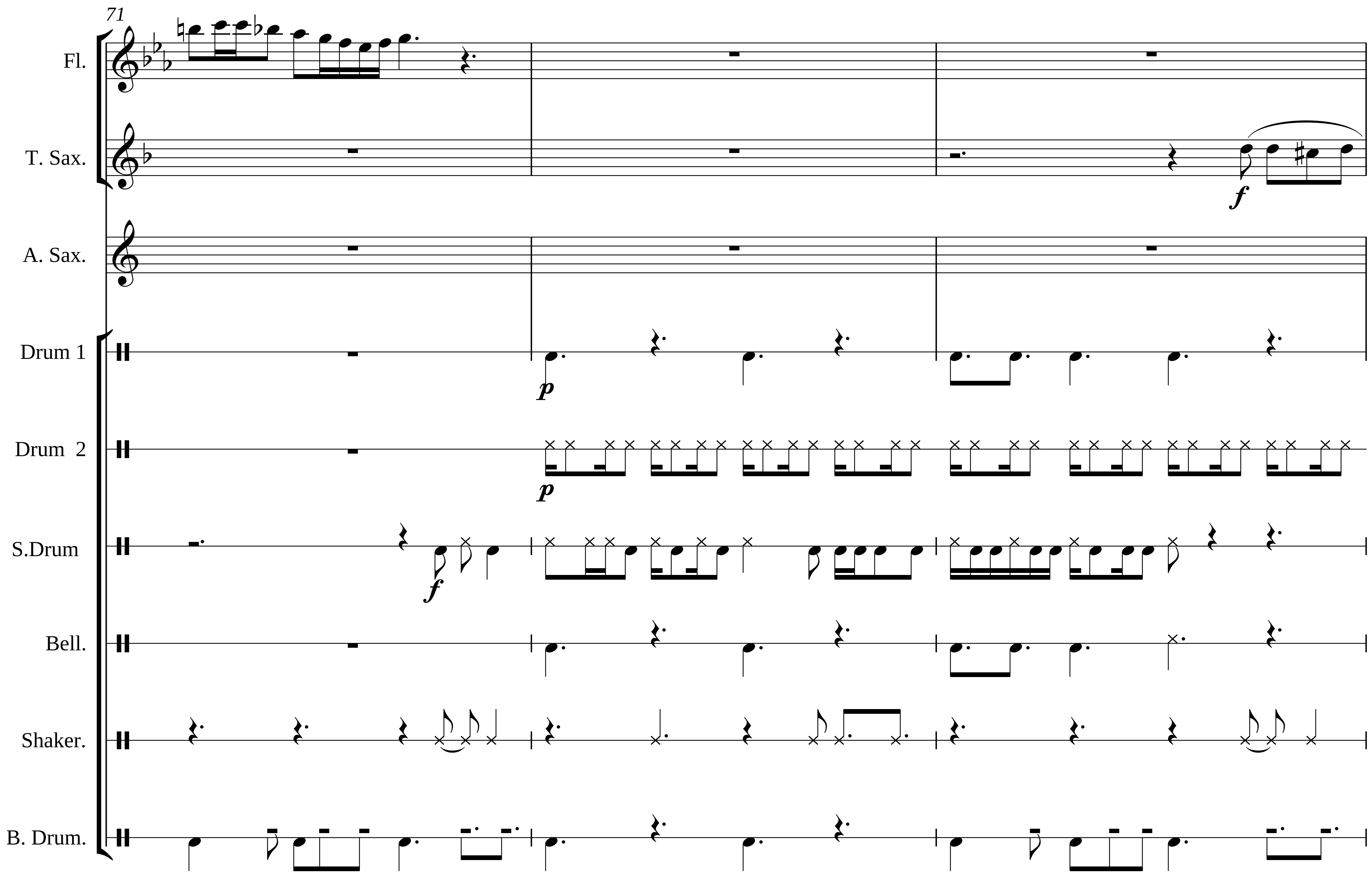
14

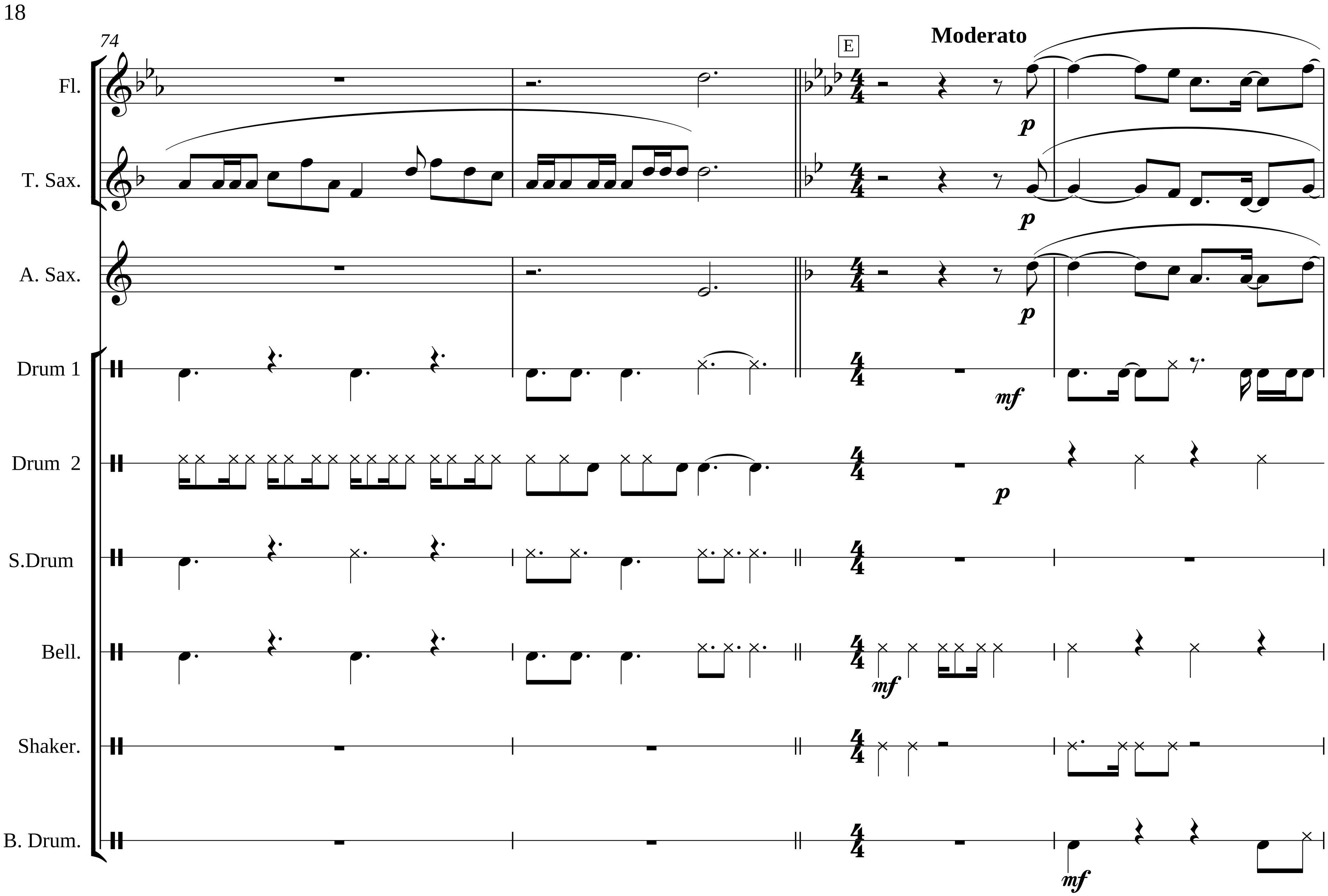

59
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.
mf
mf
f
3

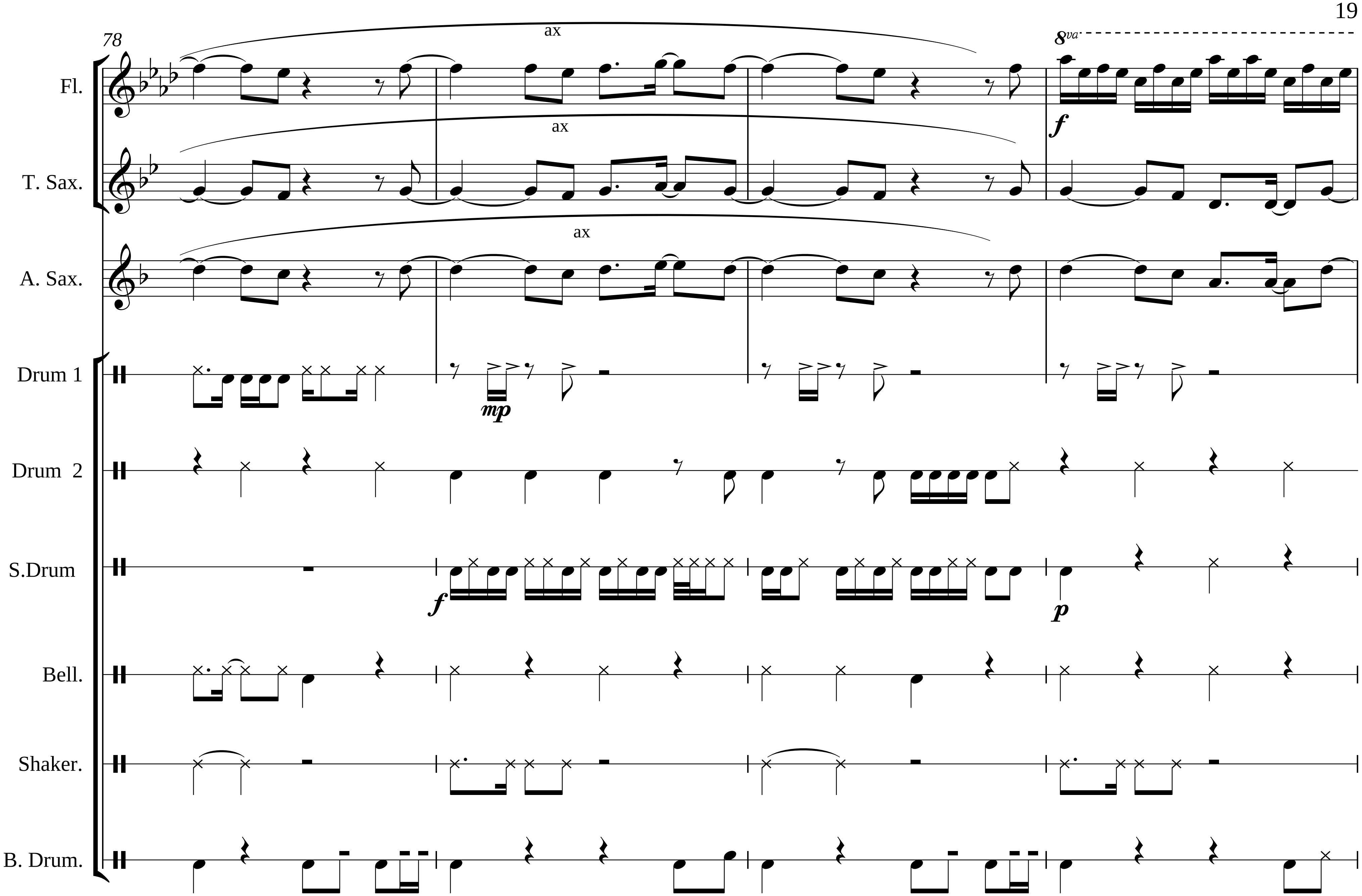

63
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.
f
f

16

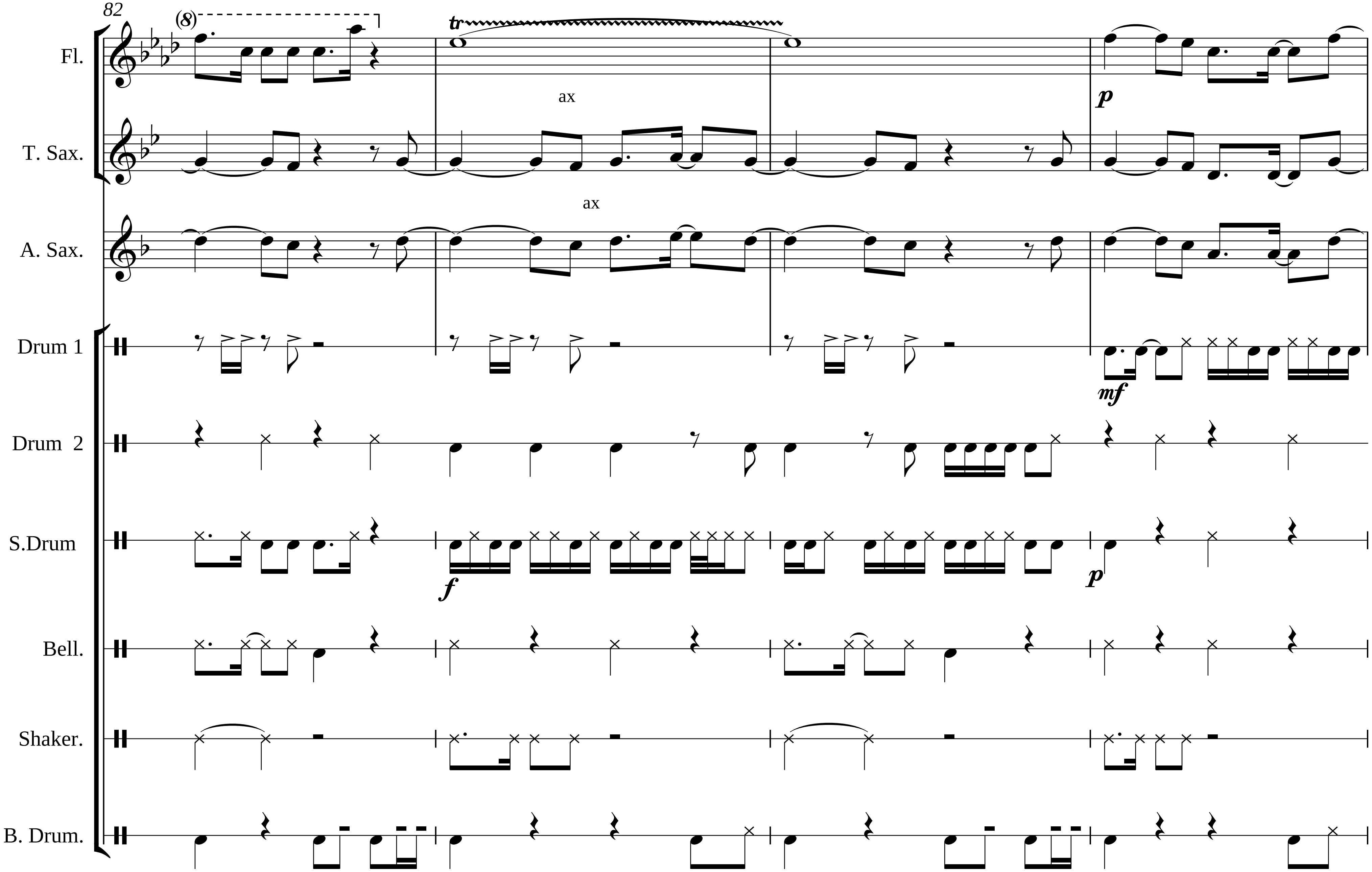

67
Fl.
ff
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.

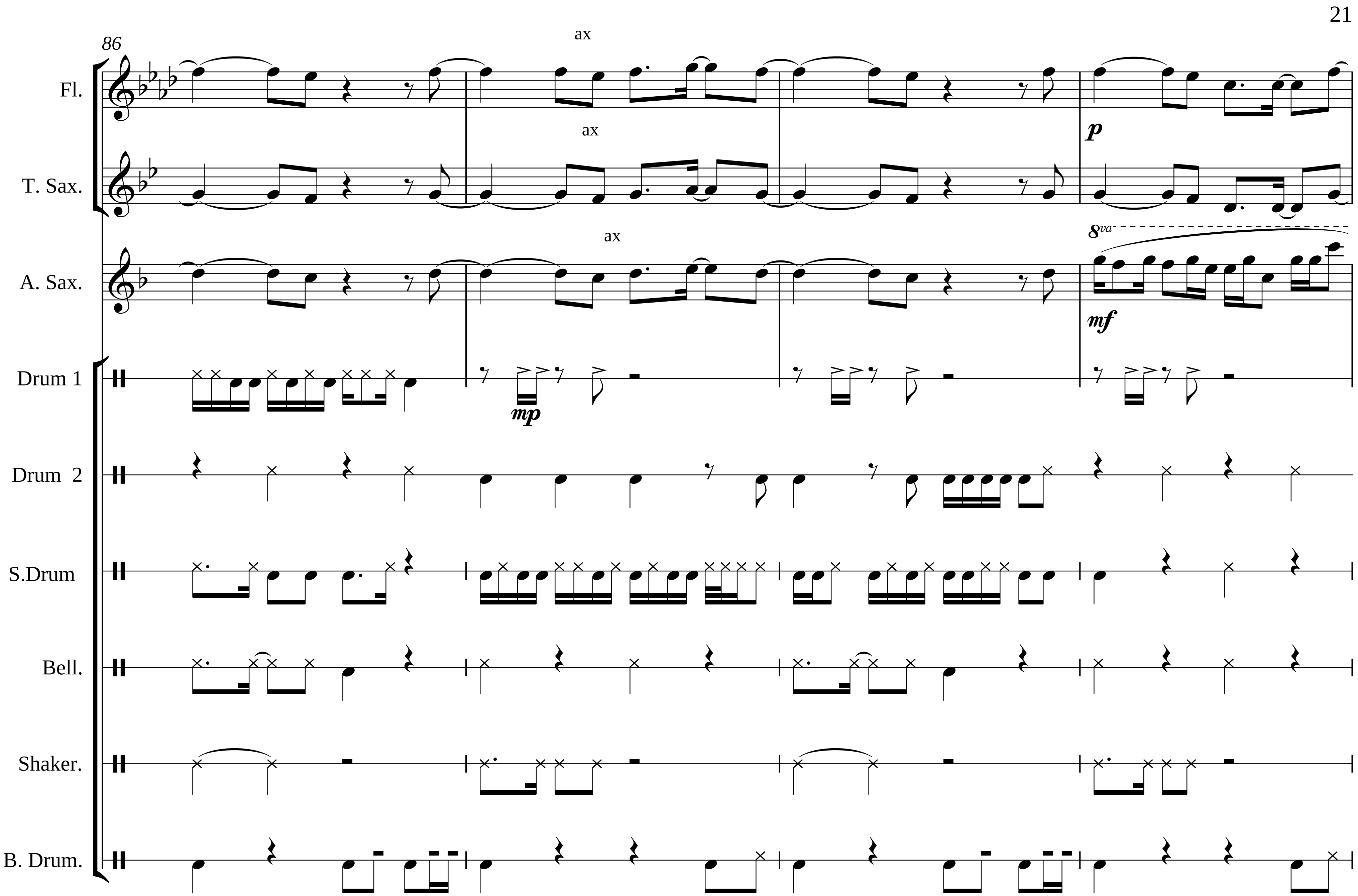

71
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.
p
p
f
f


18
74
E
Moderato
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.
p
mf

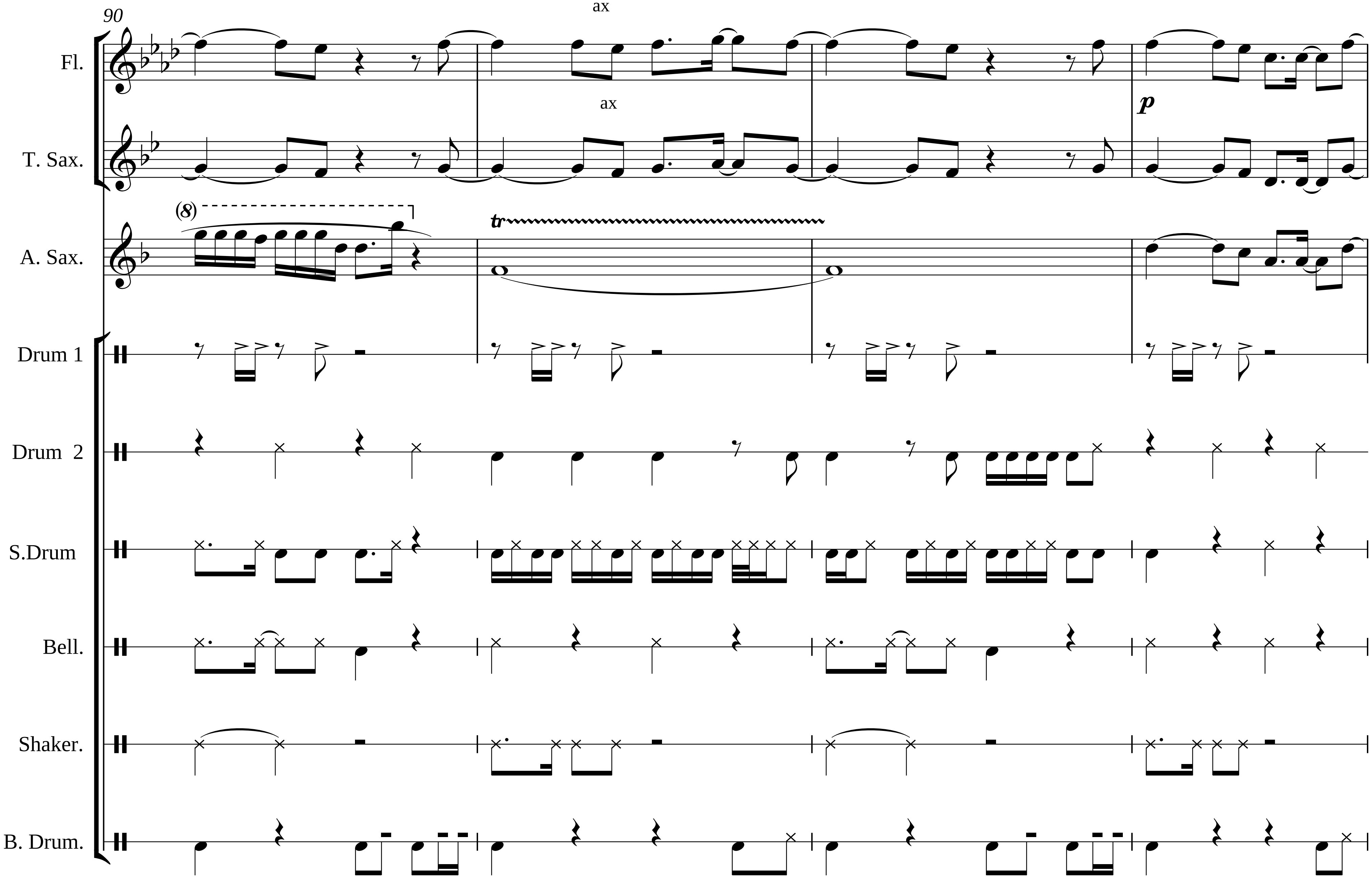

19
78
ax
ax
ax
8va
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.
f
mp
f
p

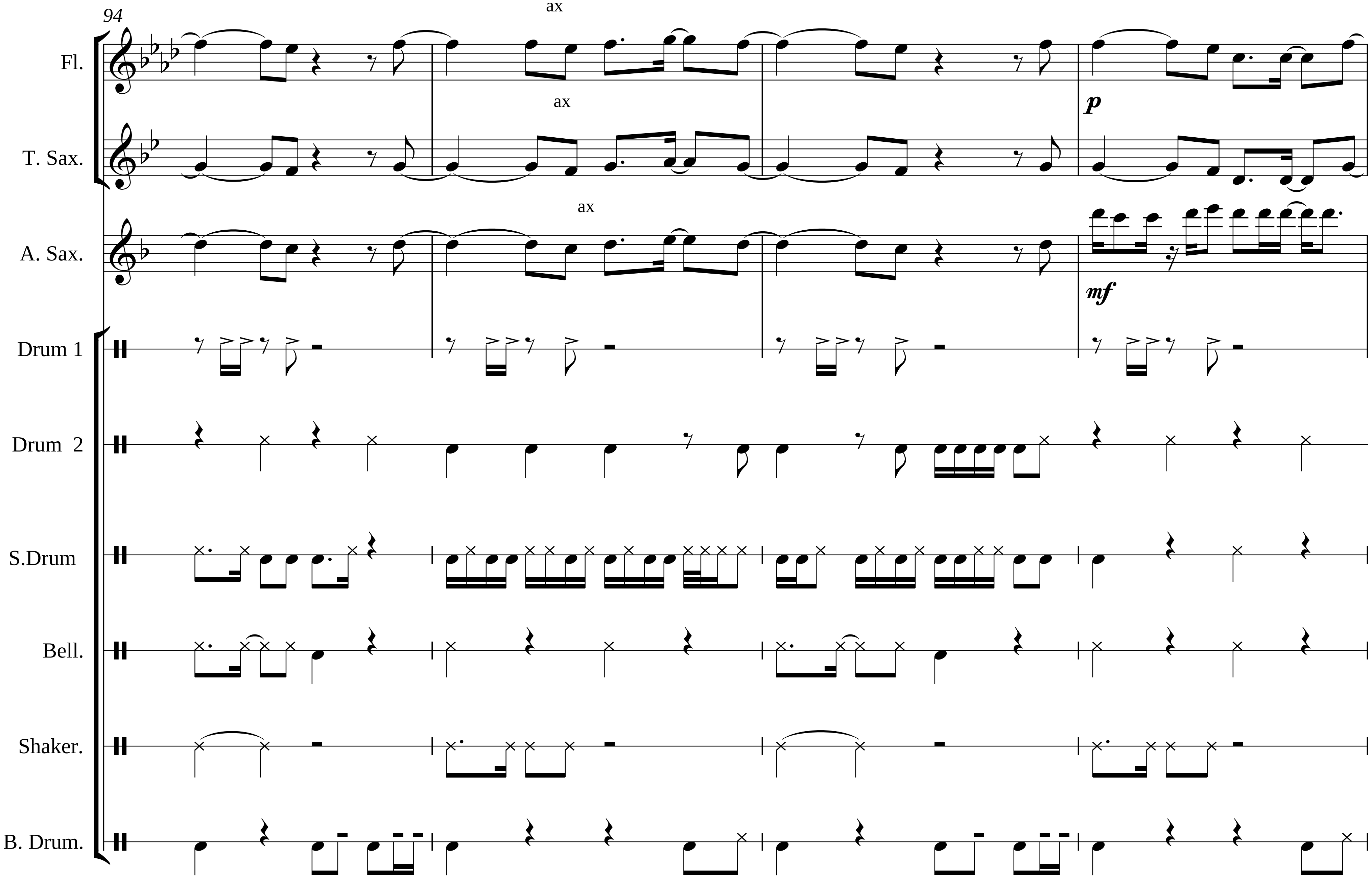
20


82
(8)
tr
Fl.
ax
p
T. Sax.
ax
A. Sax.
Drum 1
mf
Drum 2
S.Drum
f
p
Bell.
Shaker.
B. Drum.

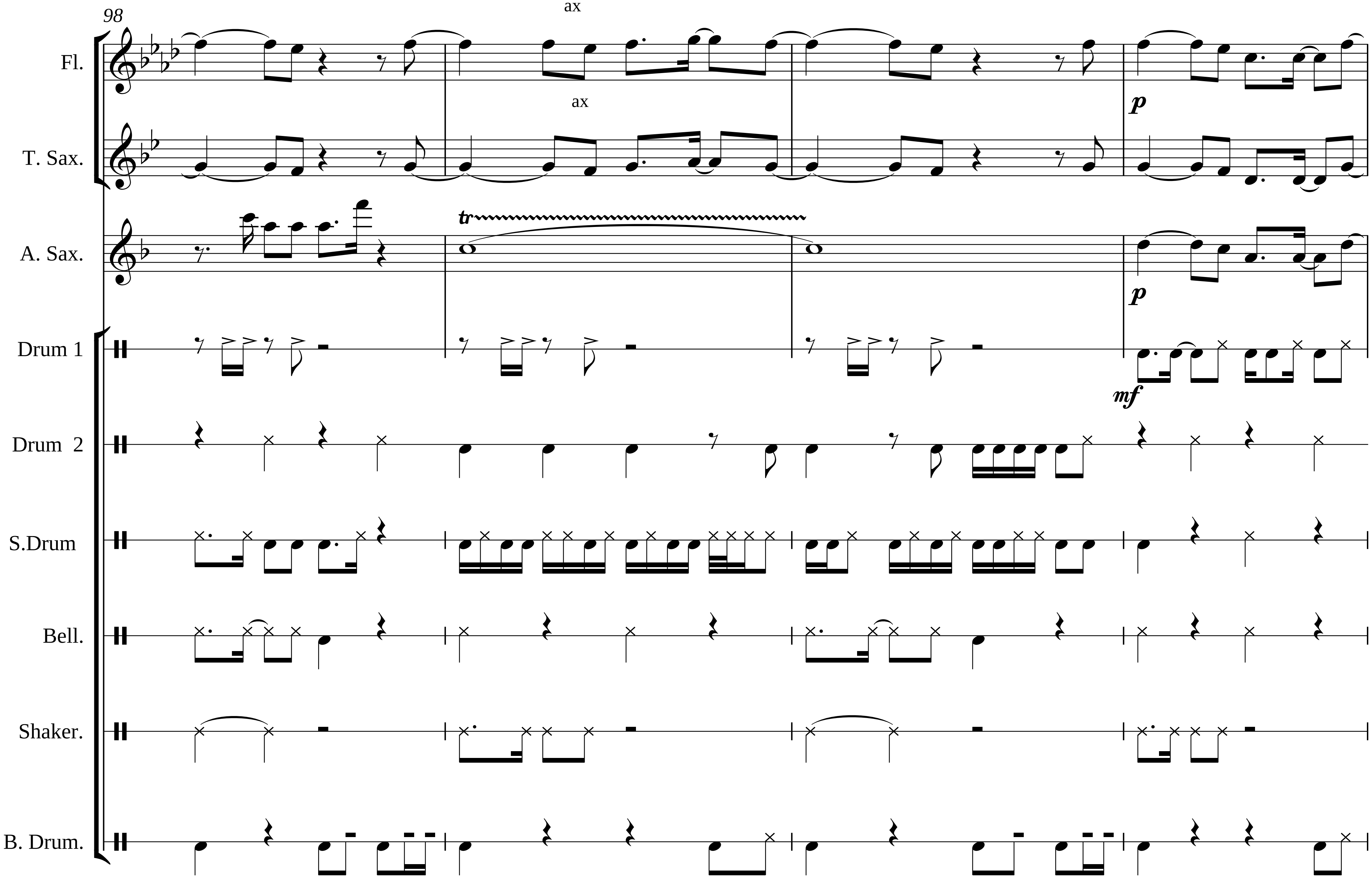

21
86
ax
ax
ax
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.
p
8va
mf
mp

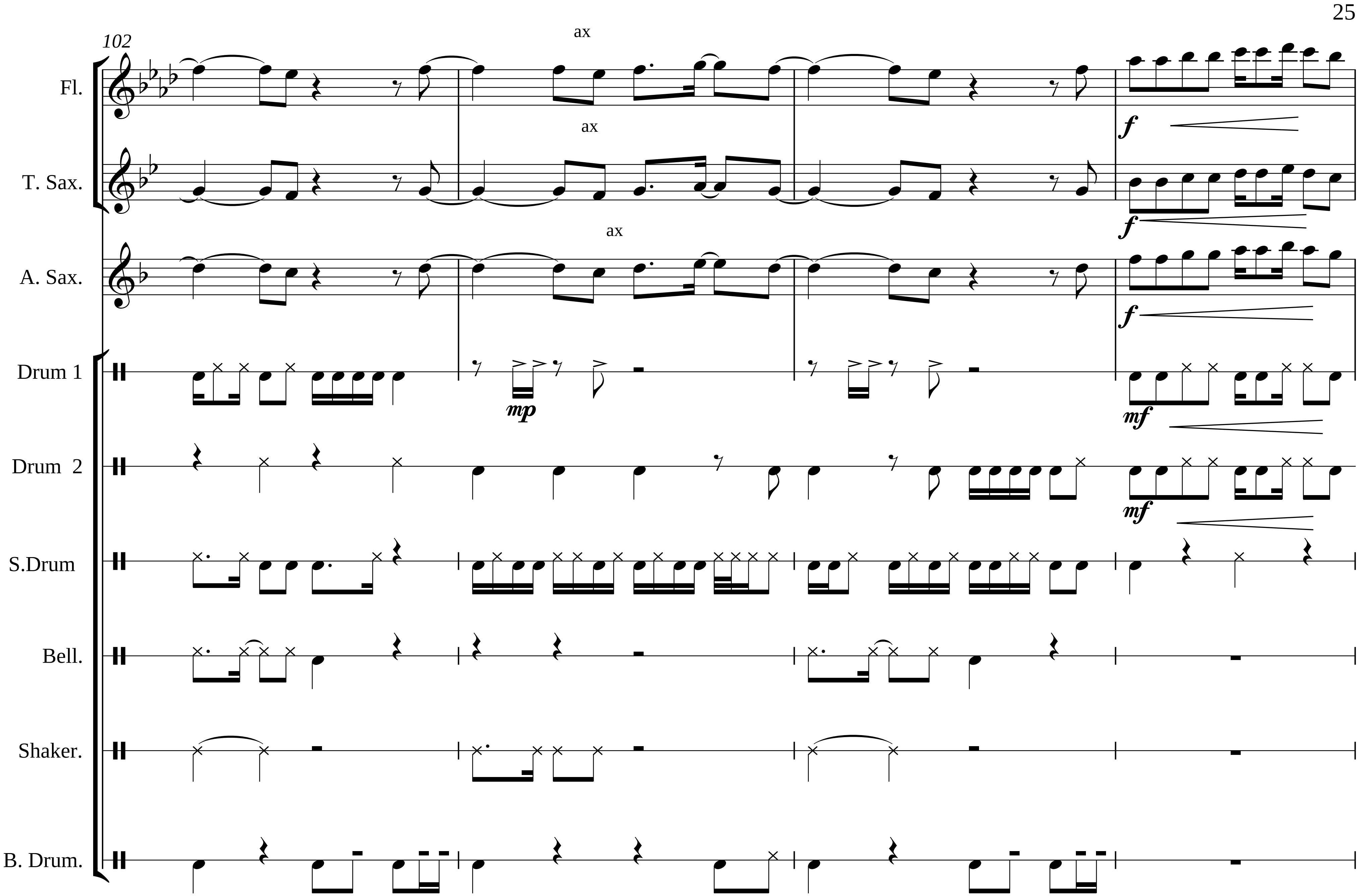
22


90
ax
ax
Fl.
T. Sax.
A. Sax.
(8)
tr
p
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.

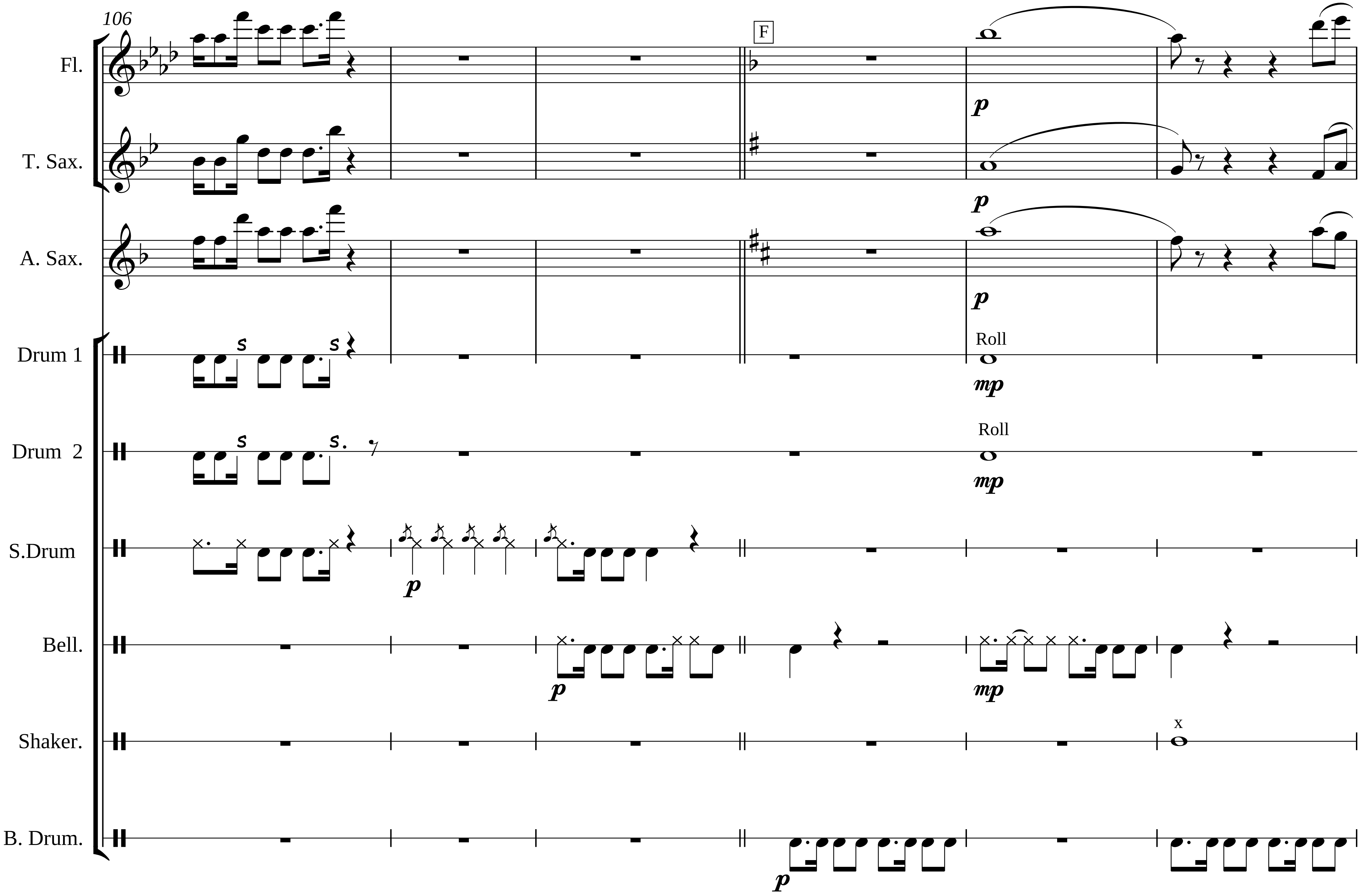

94
ax
ax
ax
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.
p
mf

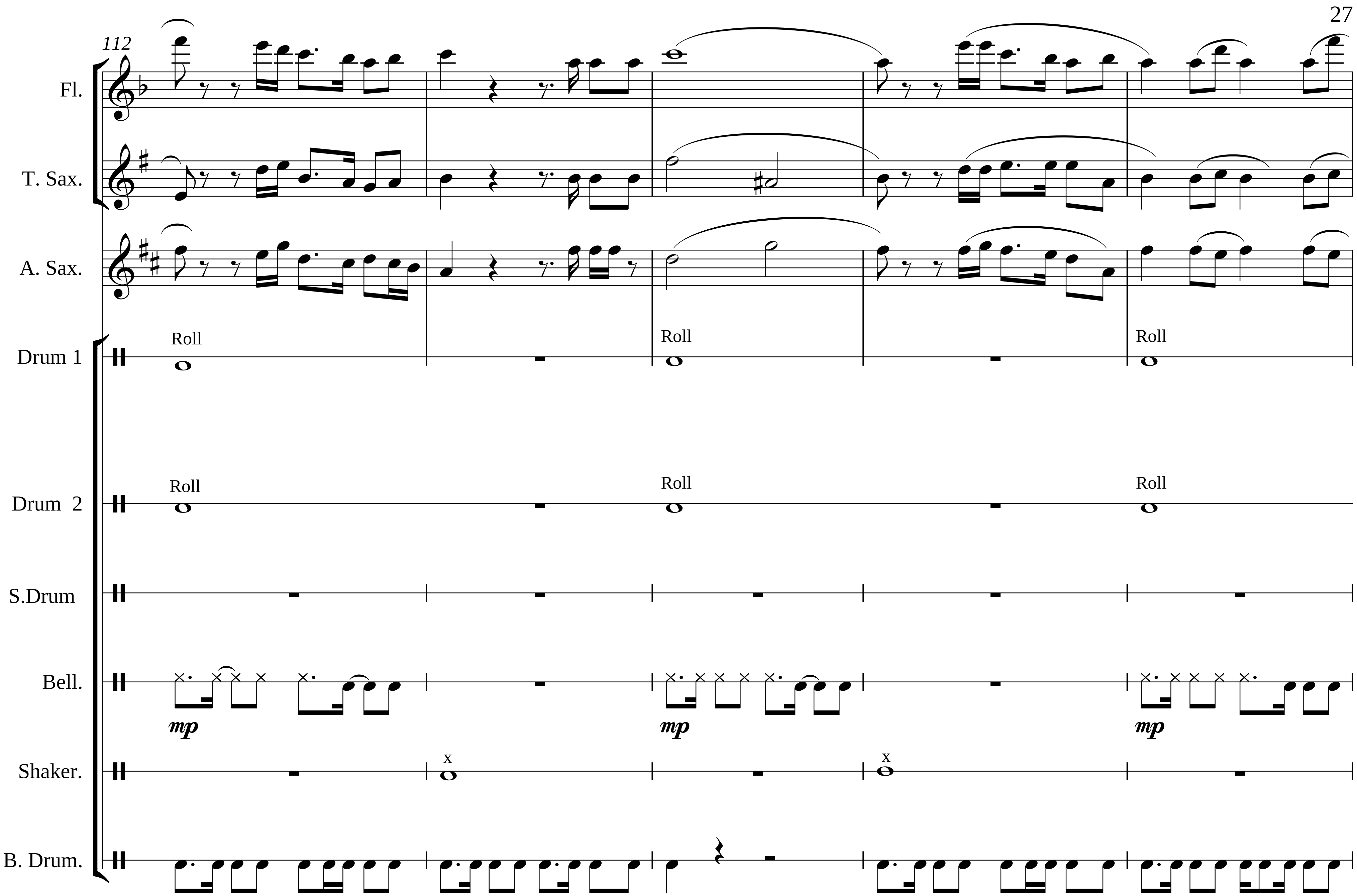
24


98
ax
ax
Fl.
T. Sax.
A. Sax.
tr
p
p
Drum 1
mf
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.

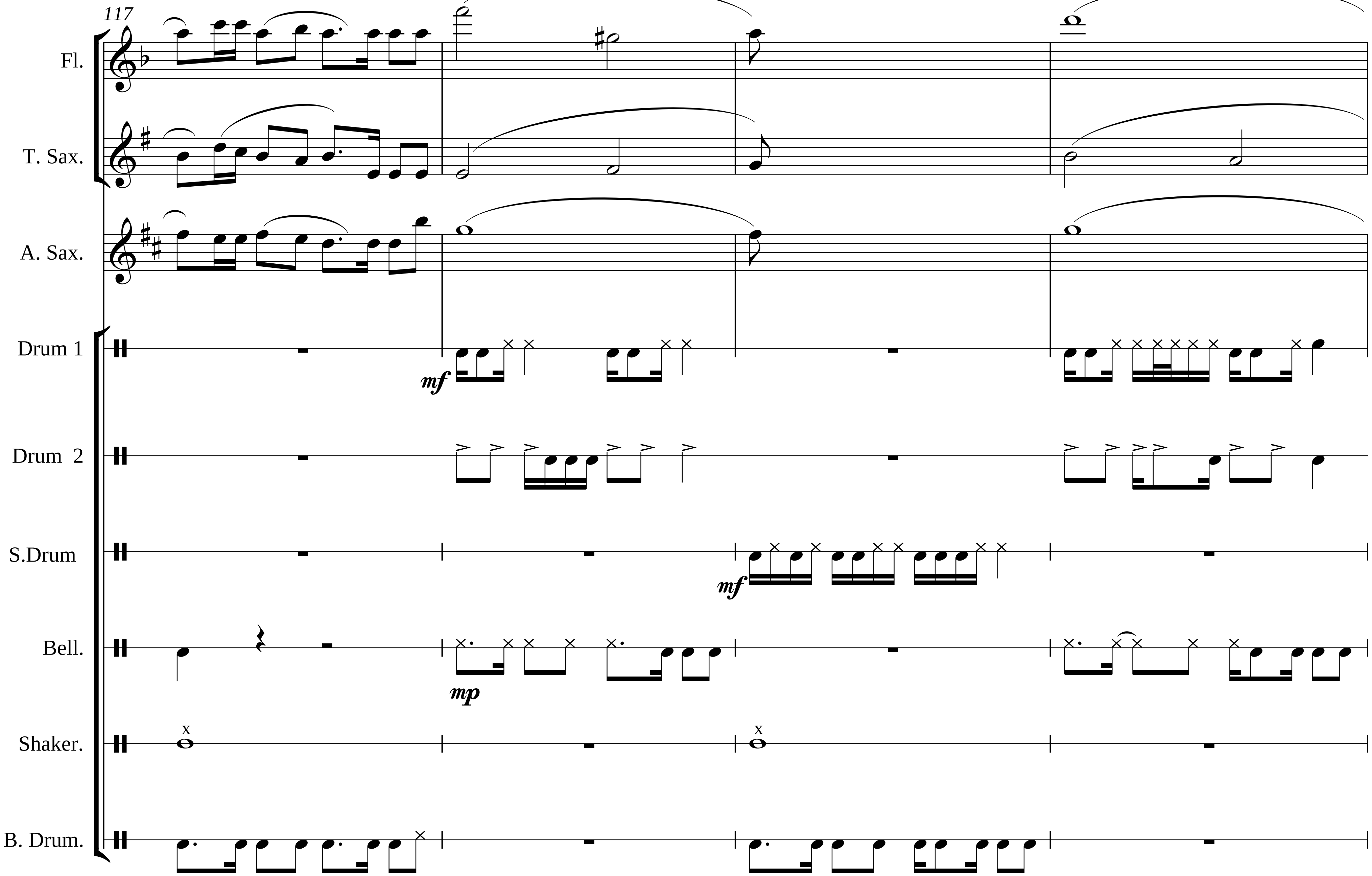

25
102
ax
ax
ax
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.
f
f
f
mp
mf
mf

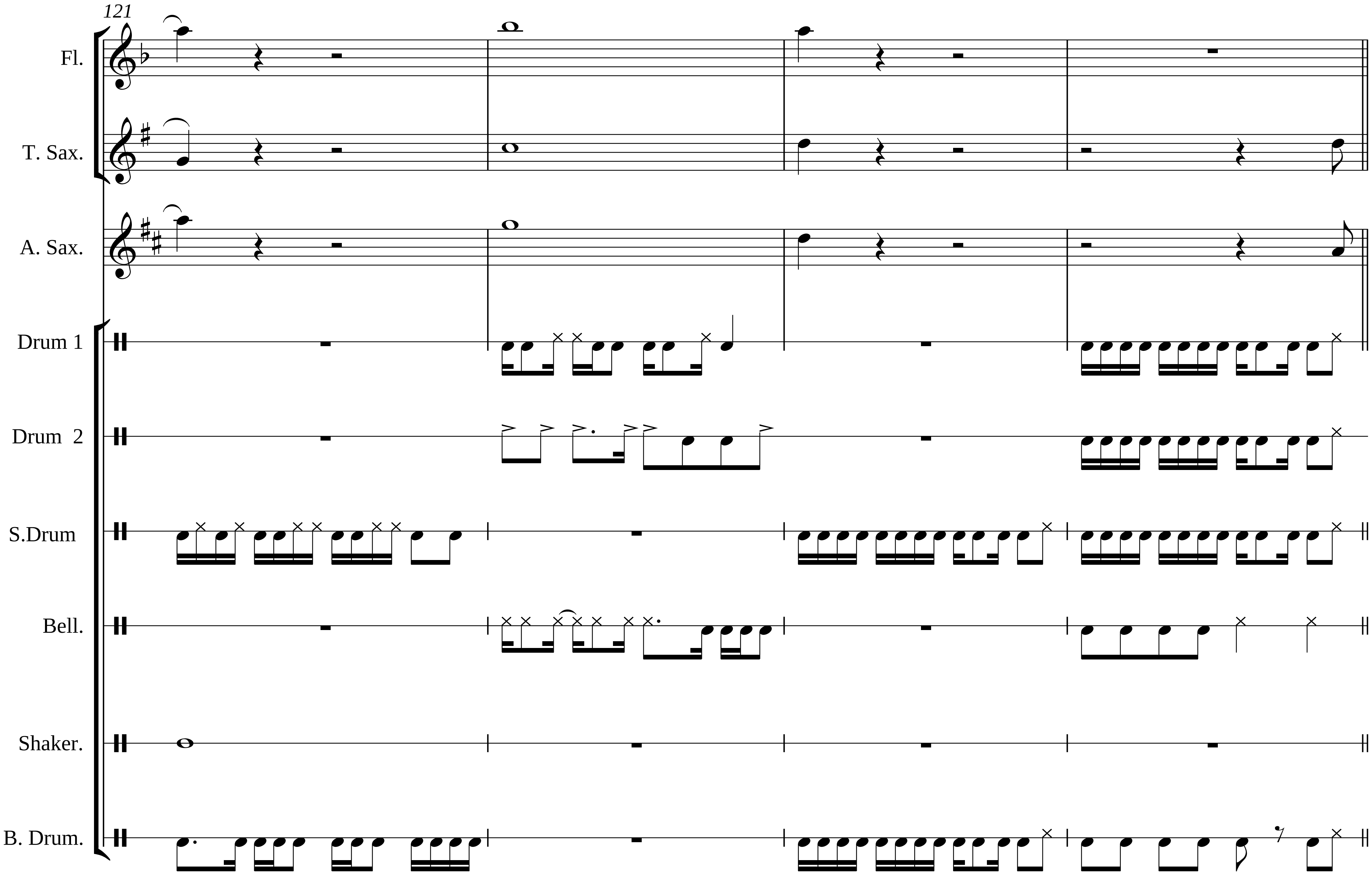
26


106
F
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.
p
mp
Roll
x
S

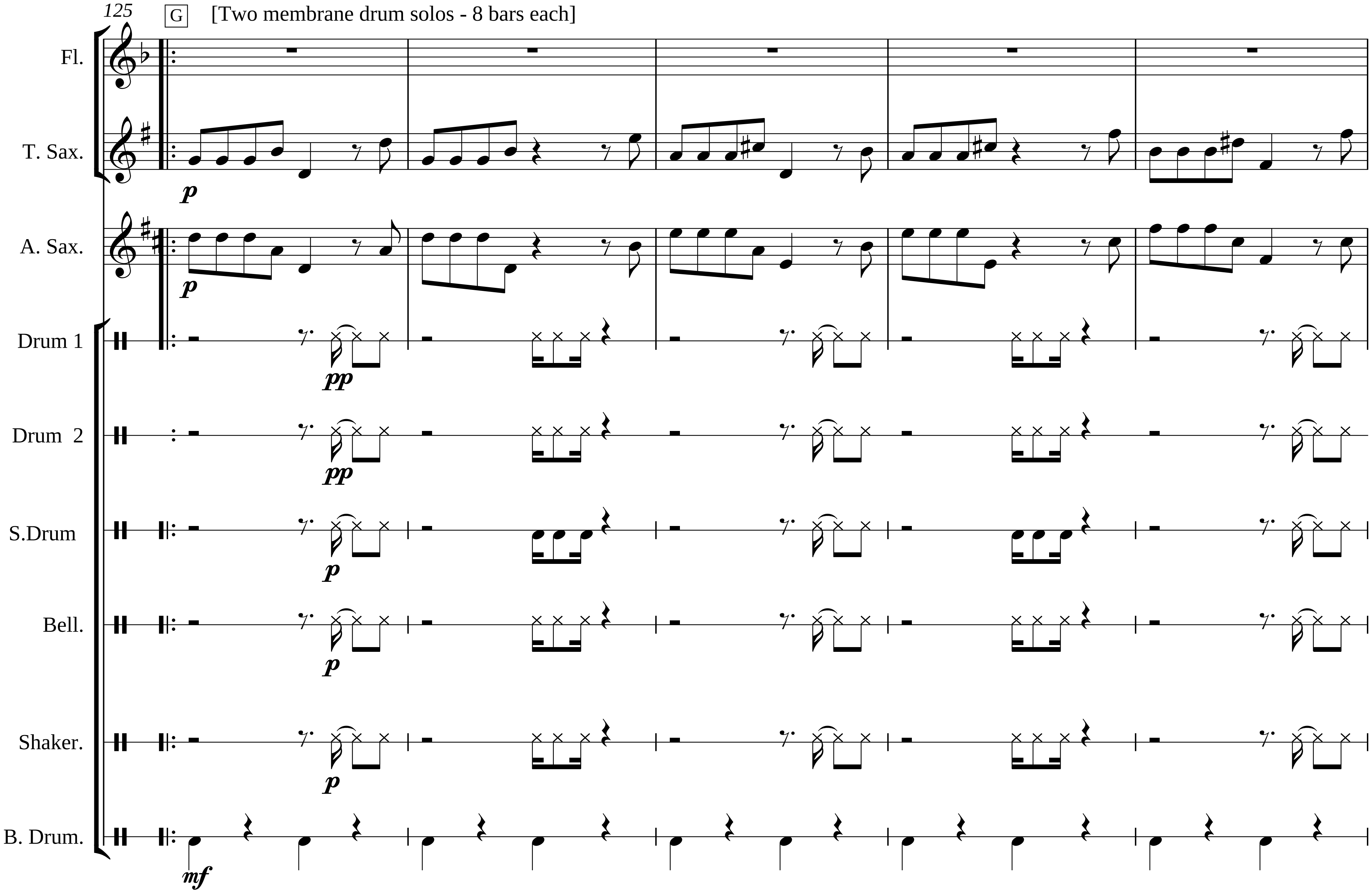

27
112
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.
Roll
Roll
Roll
Roll
Roll
Roll
mp
mp
mp
x
x

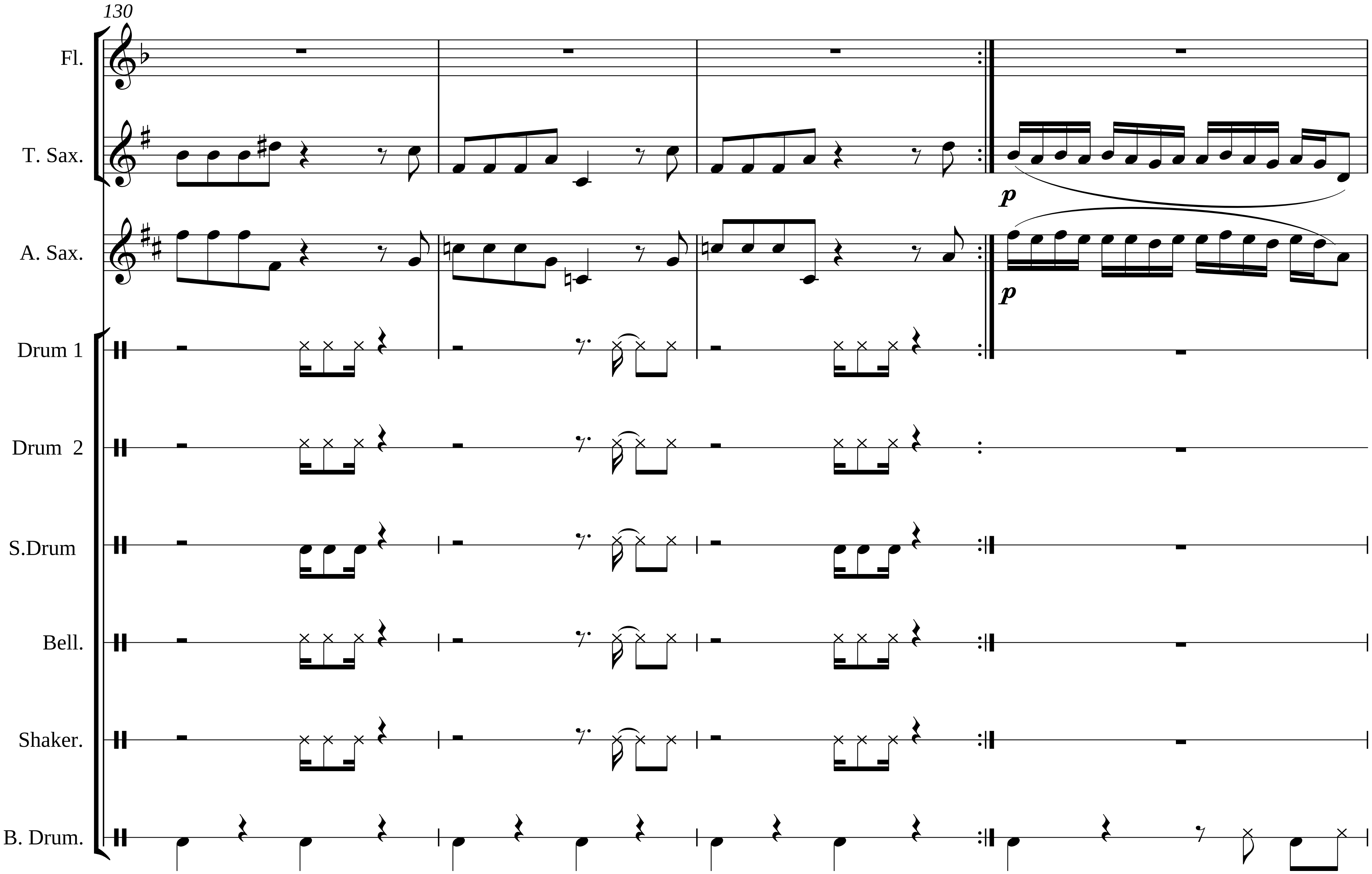
28

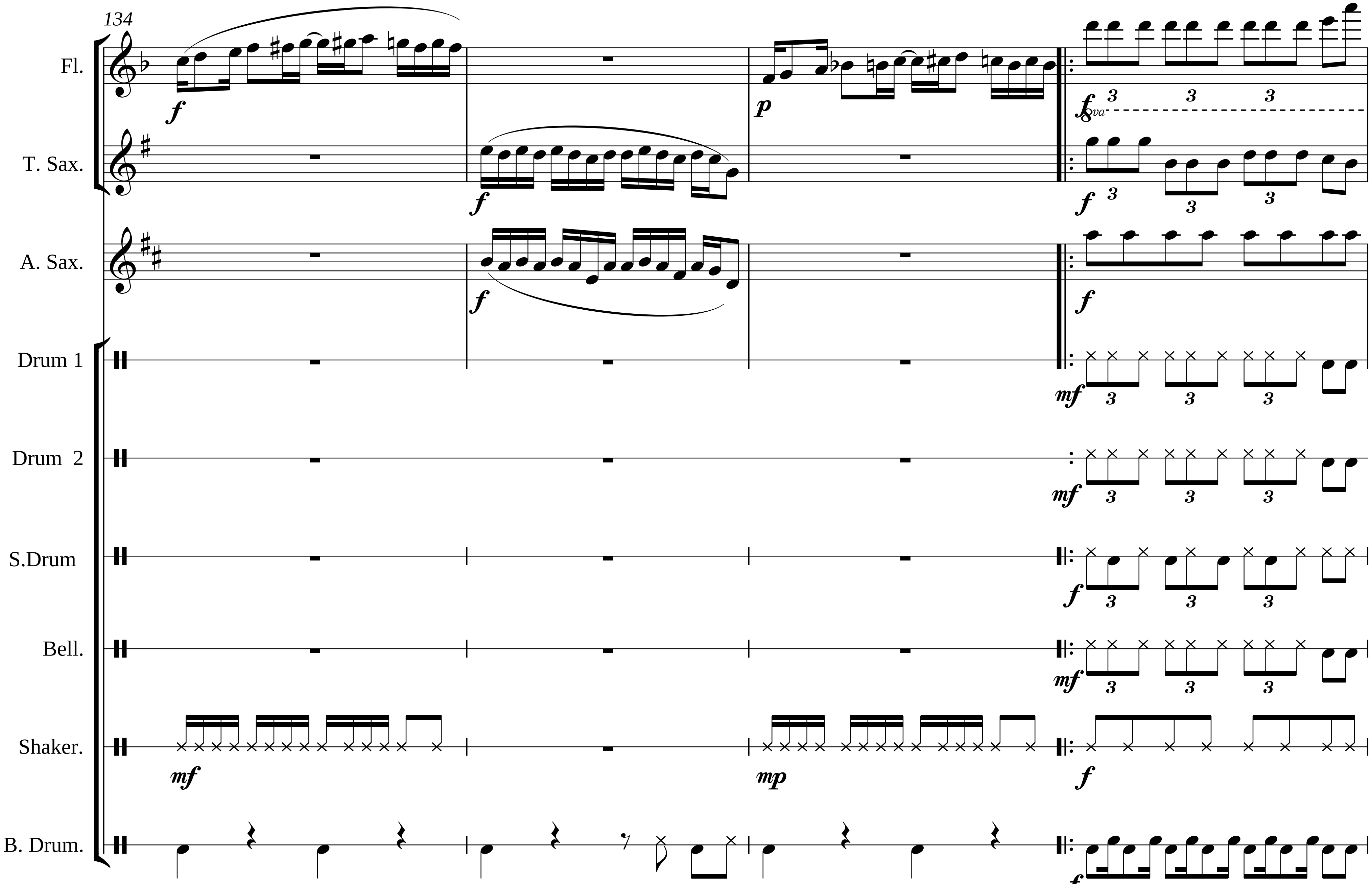

117
Fl.
T. Sax.
A. Sax.
Drum 1
mf
Drum 2
S.Drum
mf
Bell.
mp
Shaker.
x
x
B. Drum.

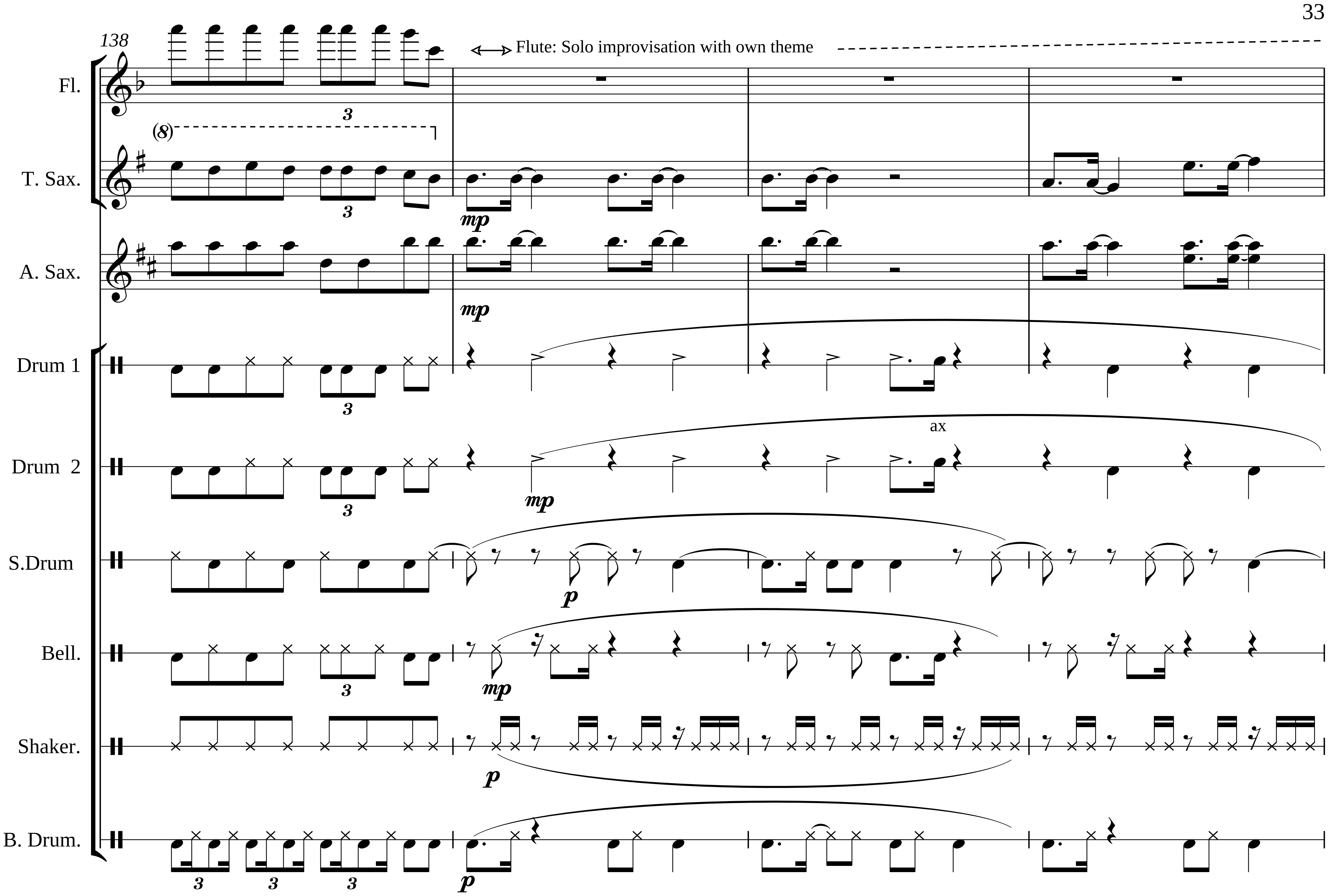

121
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.

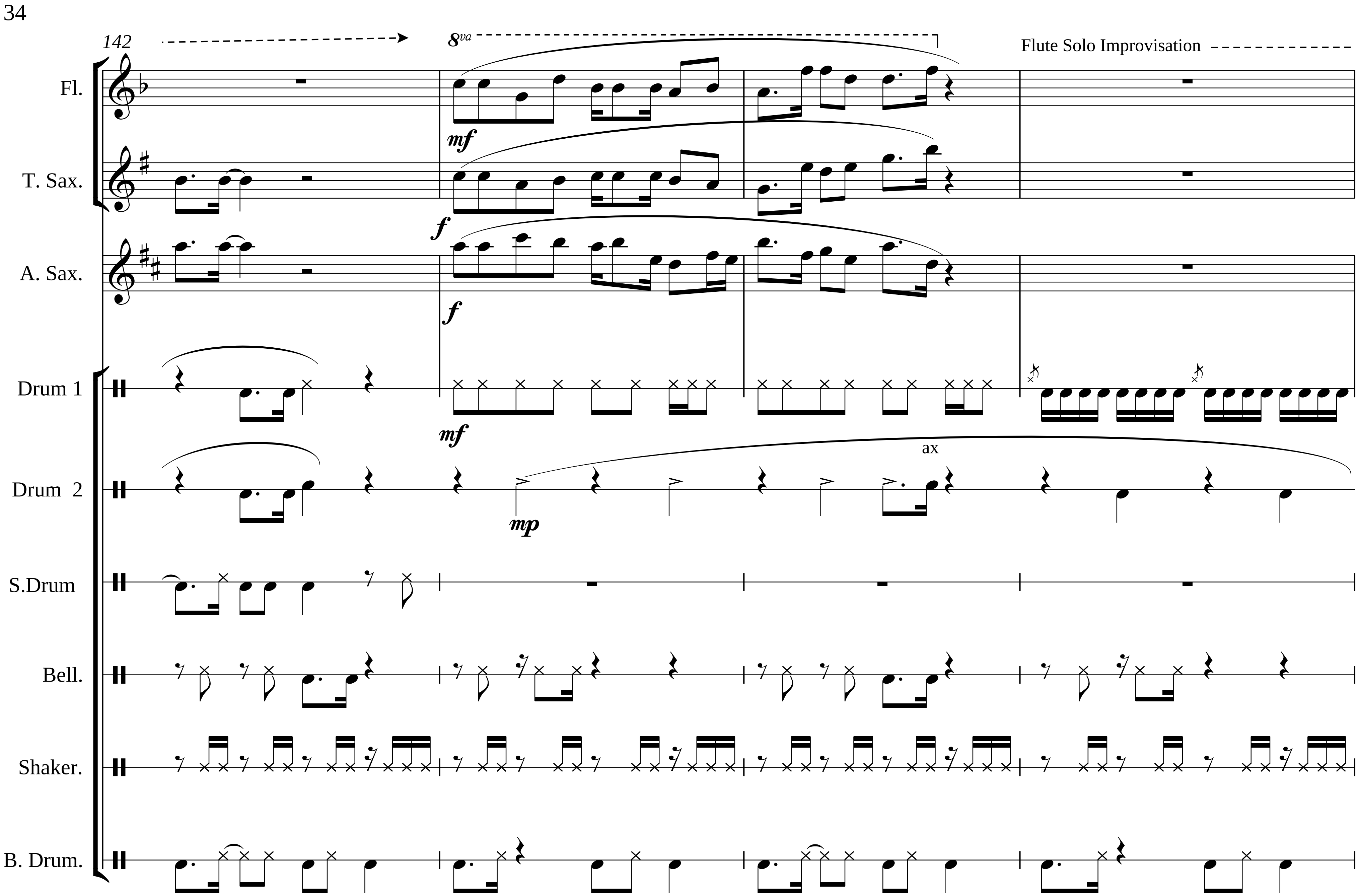
30

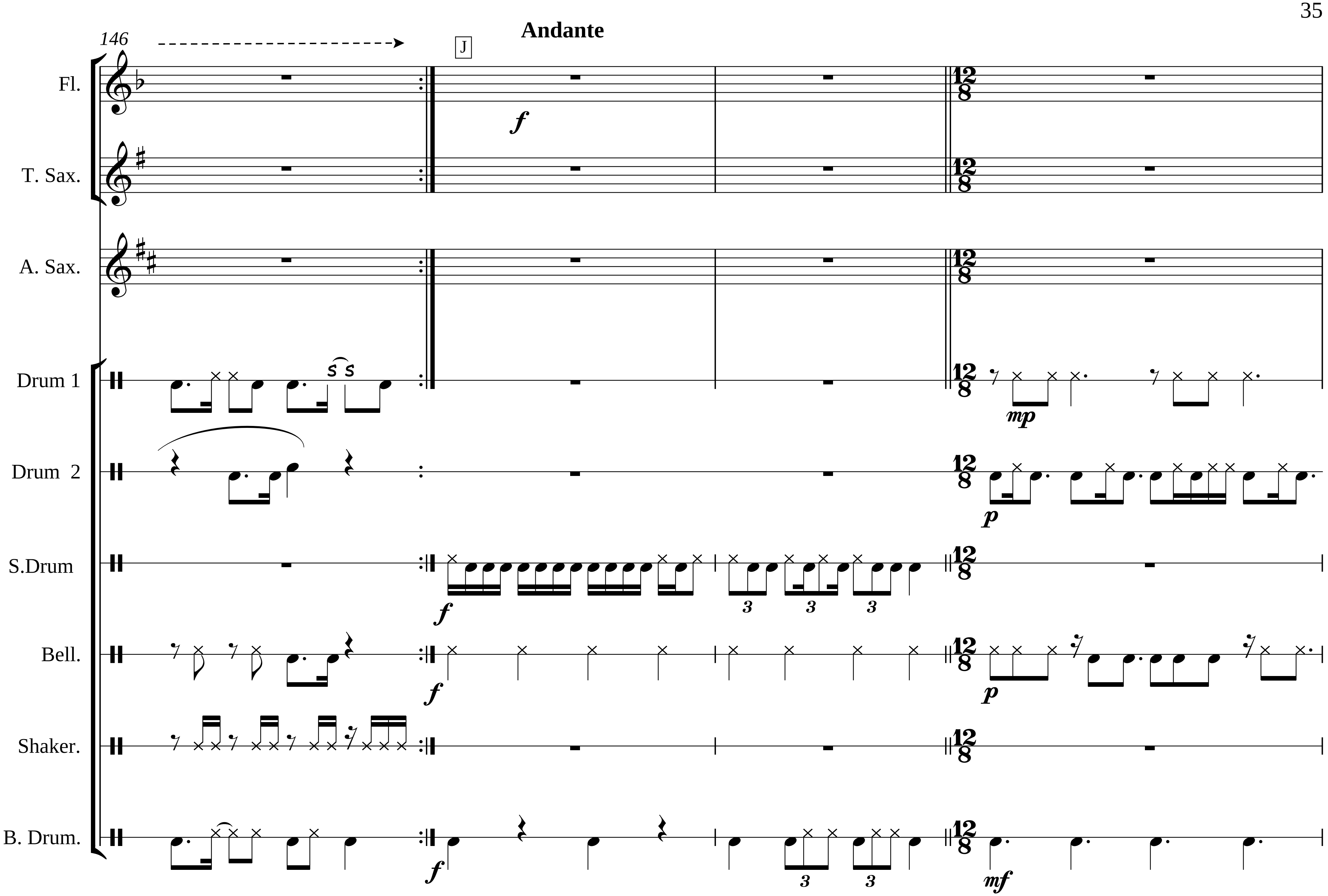

125
G
[Two membrane drum solos - 8 bars each]
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.
p
p
pp
pp
p
p
p
mf


130
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.
p
p

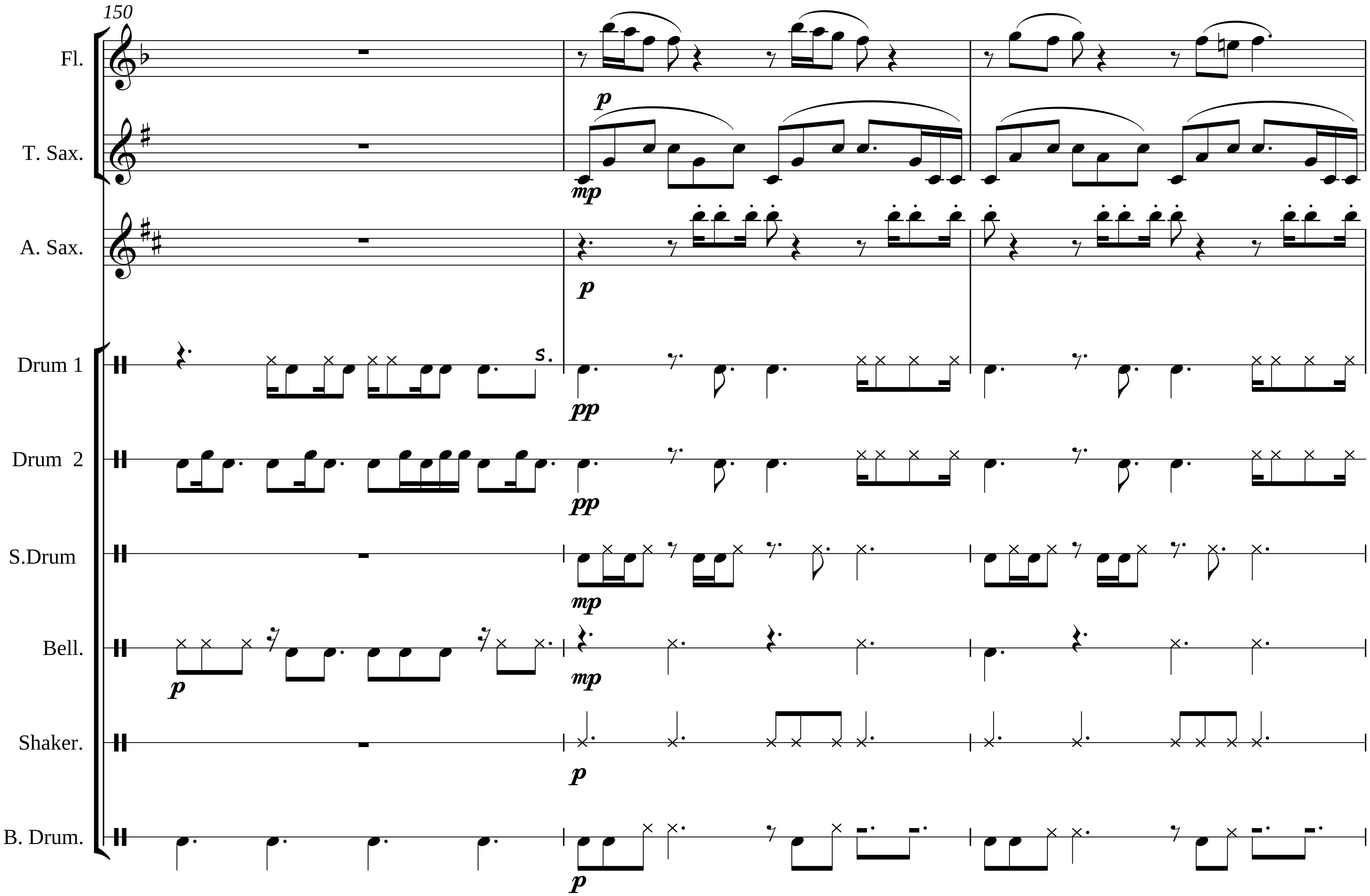

134
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.
f
p
mf
mp
8va
3

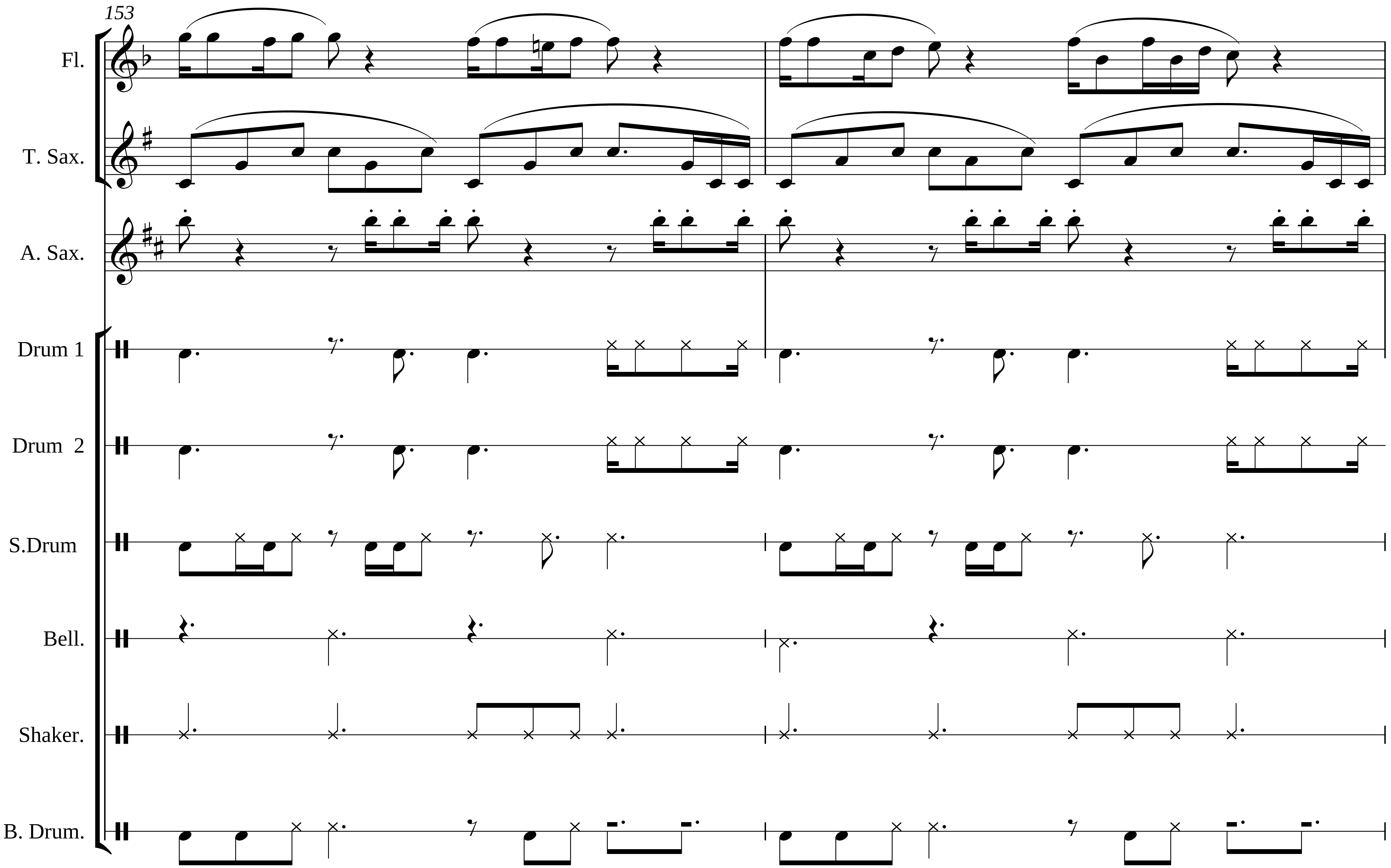

33
138
Flute: Solo improvisation with own theme
(8)
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.
3
mp
p
ax

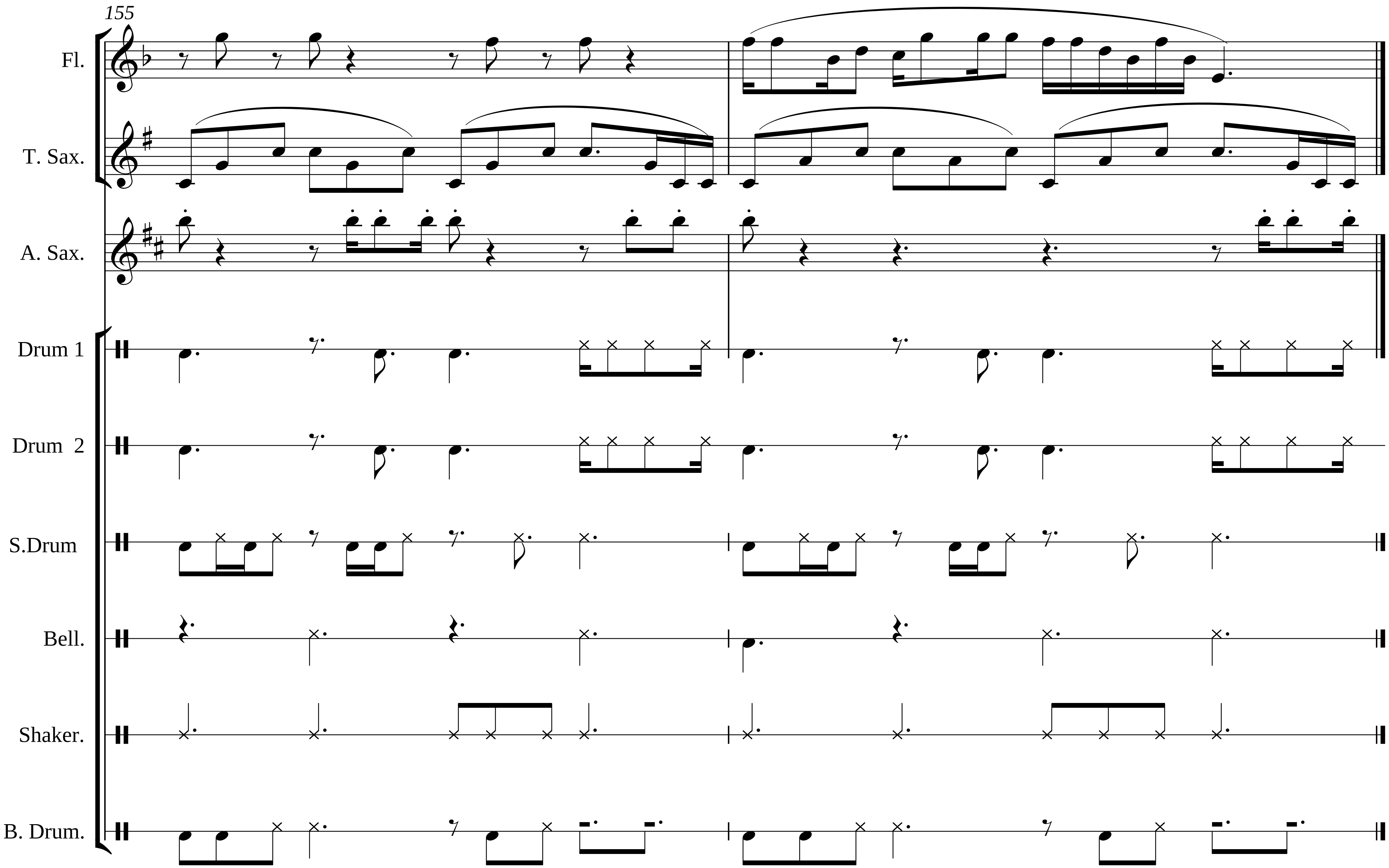

34
142
8va
Flute Solo Improvisation
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.
mf
f
f
mf
mp
ax


35
146
J
Andante
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.
f
mp
p
f
3
f
p
f
3
mf
12
8

36

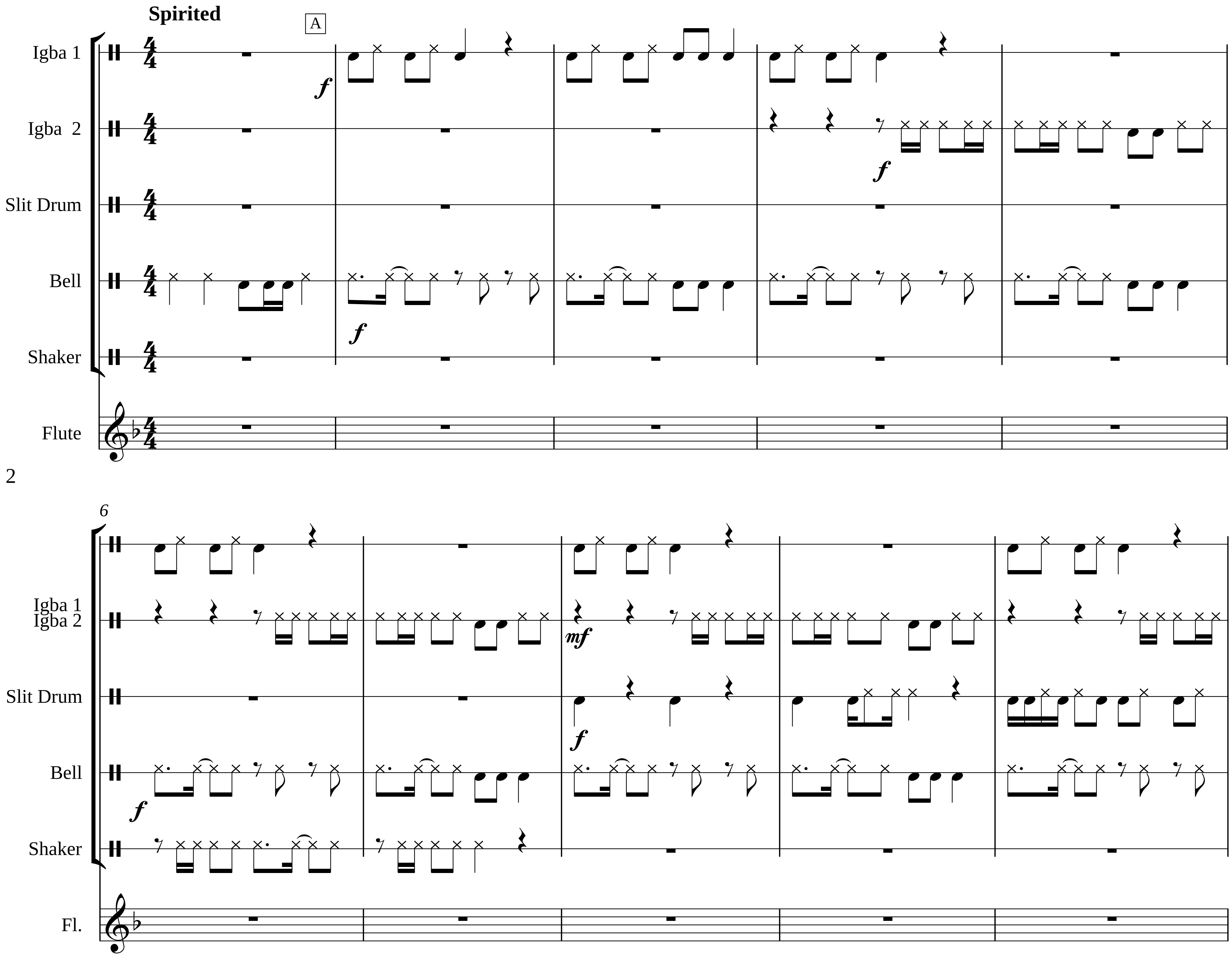

150
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.
p
mp
p
pp
pp
mp
p
mp
p
p
s.

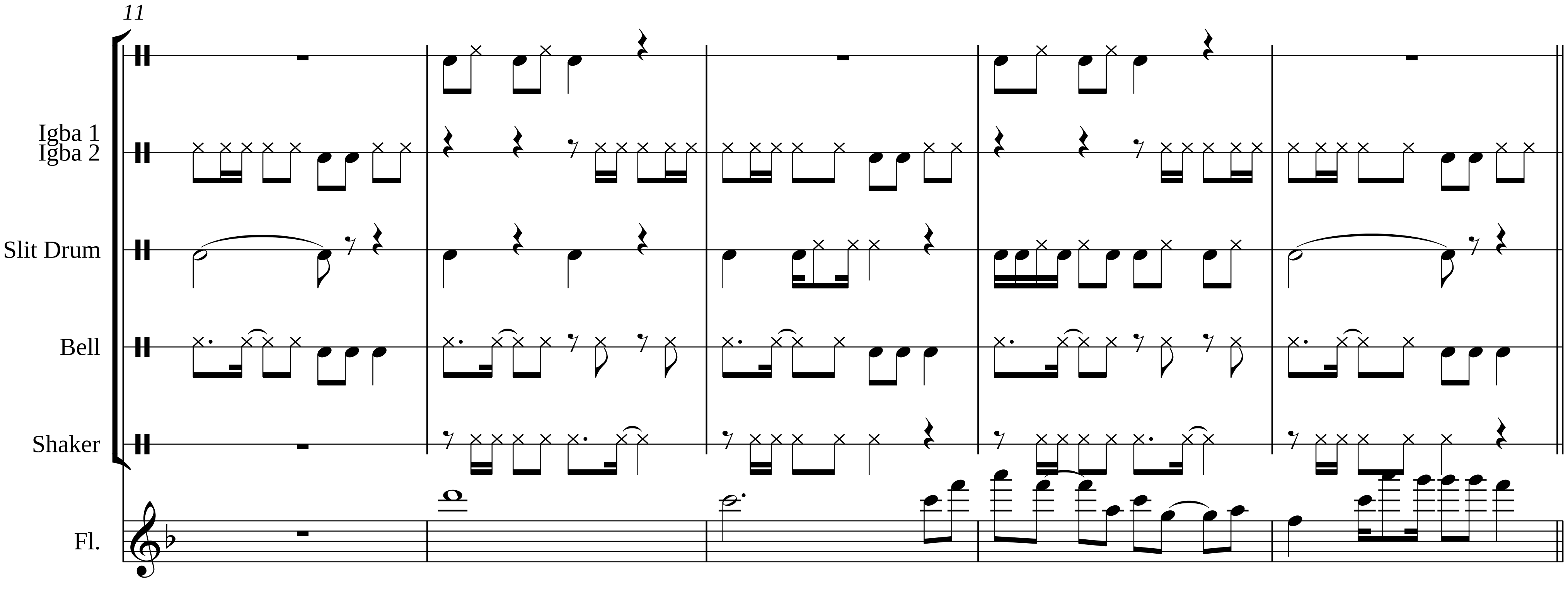

153
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.

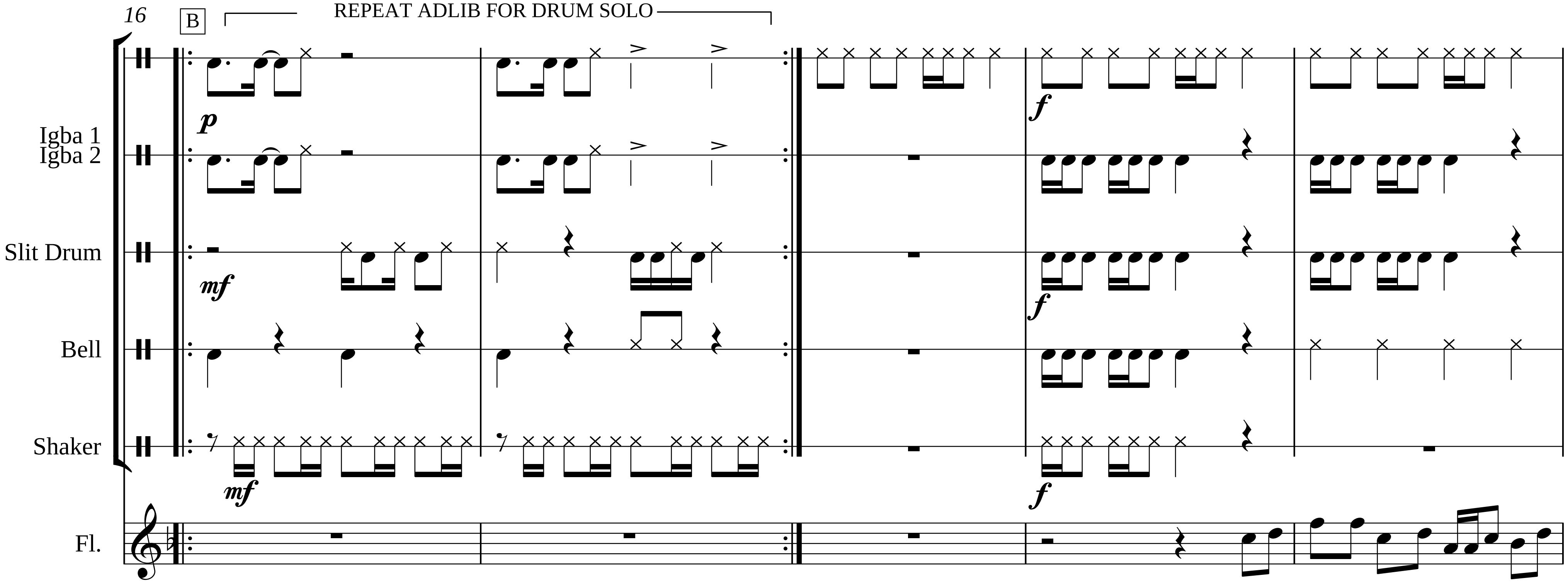

155
Fl.
T. Sax.
A. Sax.
Drum 1
Drum 2
S.Drum
Bell.
Shaker.
B. Drum.

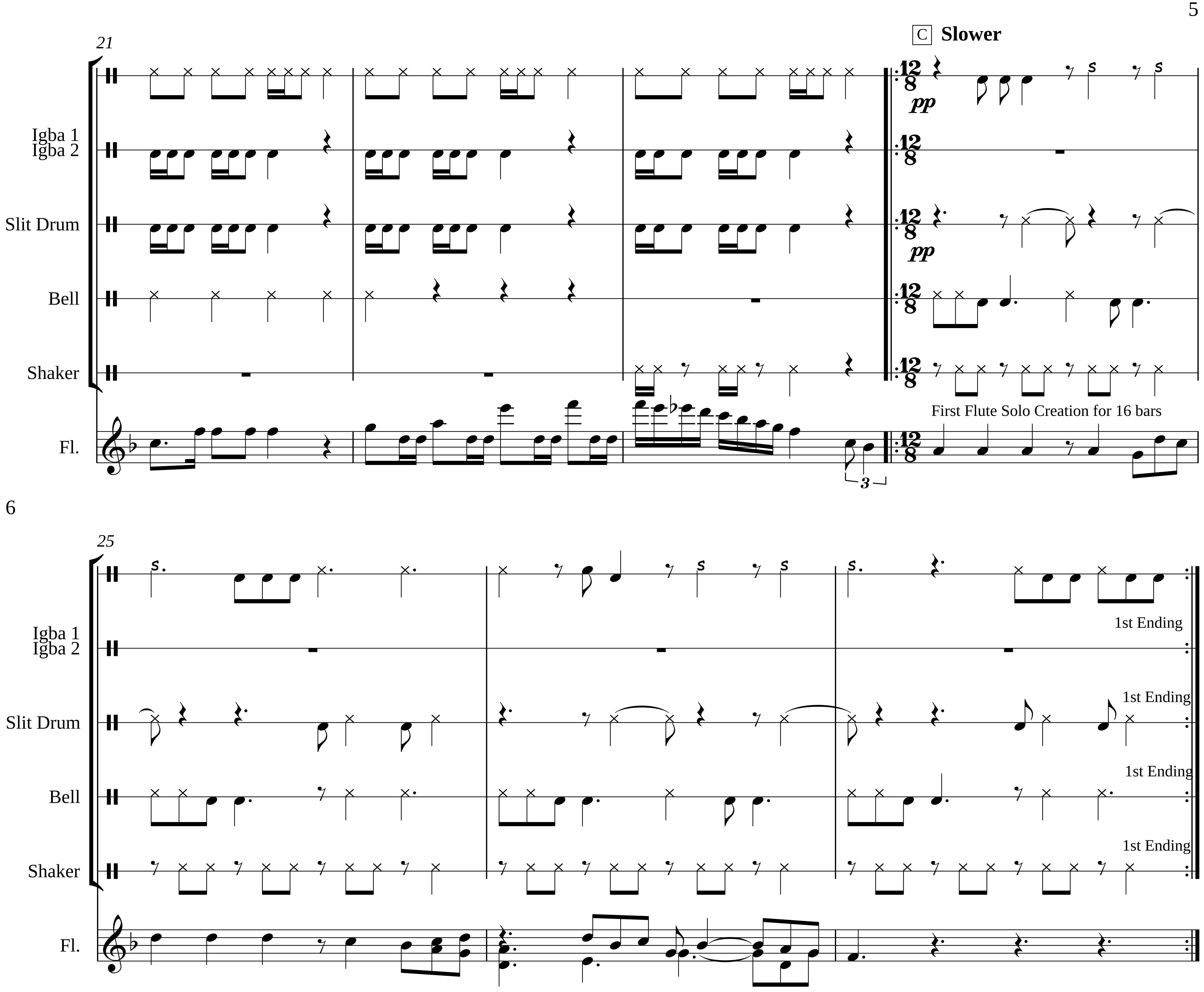
ENSEMBLE DISCOURSE

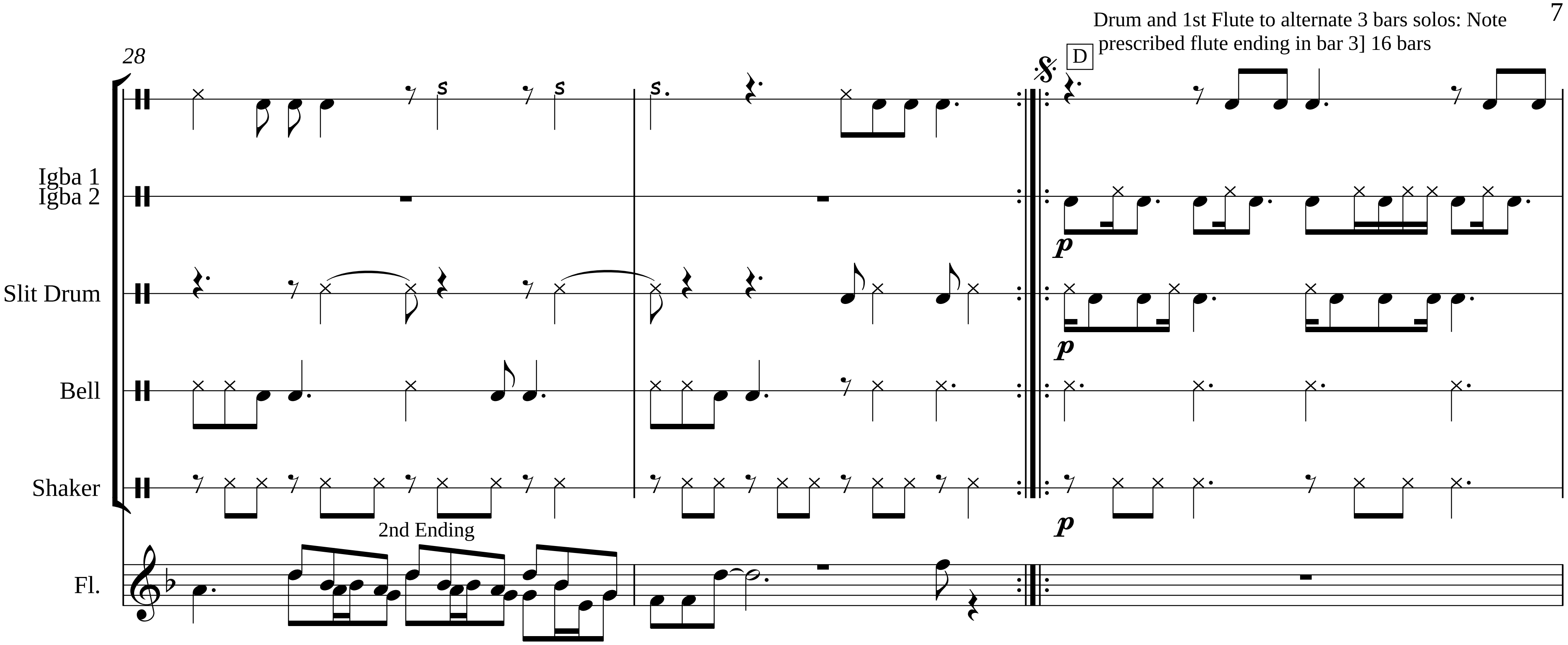
mekinzewi

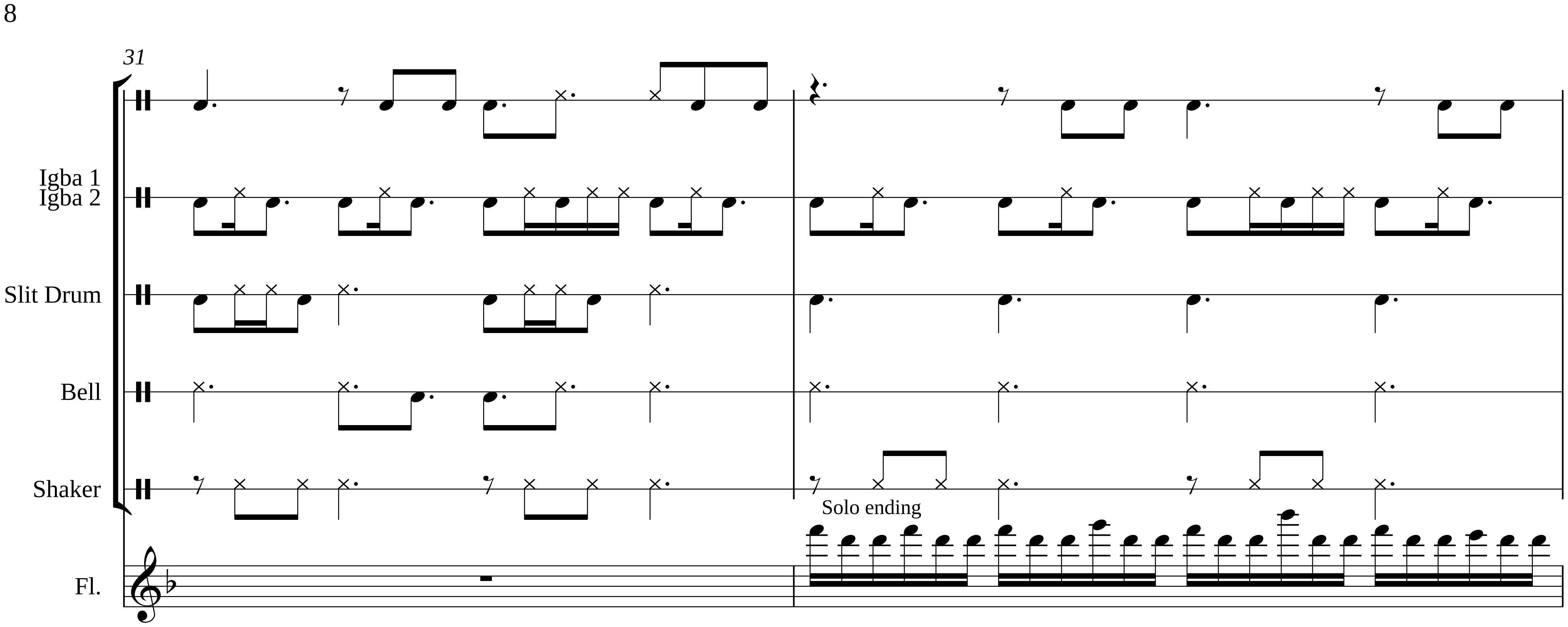

Spirited
A
Igba 1
Igba 2
Slit Drum
Bell
Shaker
Flute
f
f
f
2
6
Igba 1
Igba 2
Slit Drum
Bell
Shaker
Fl.
mf
f
f


11
Igba 1
Igba 2
Slit Drum
Bell
Shaker
Fl.

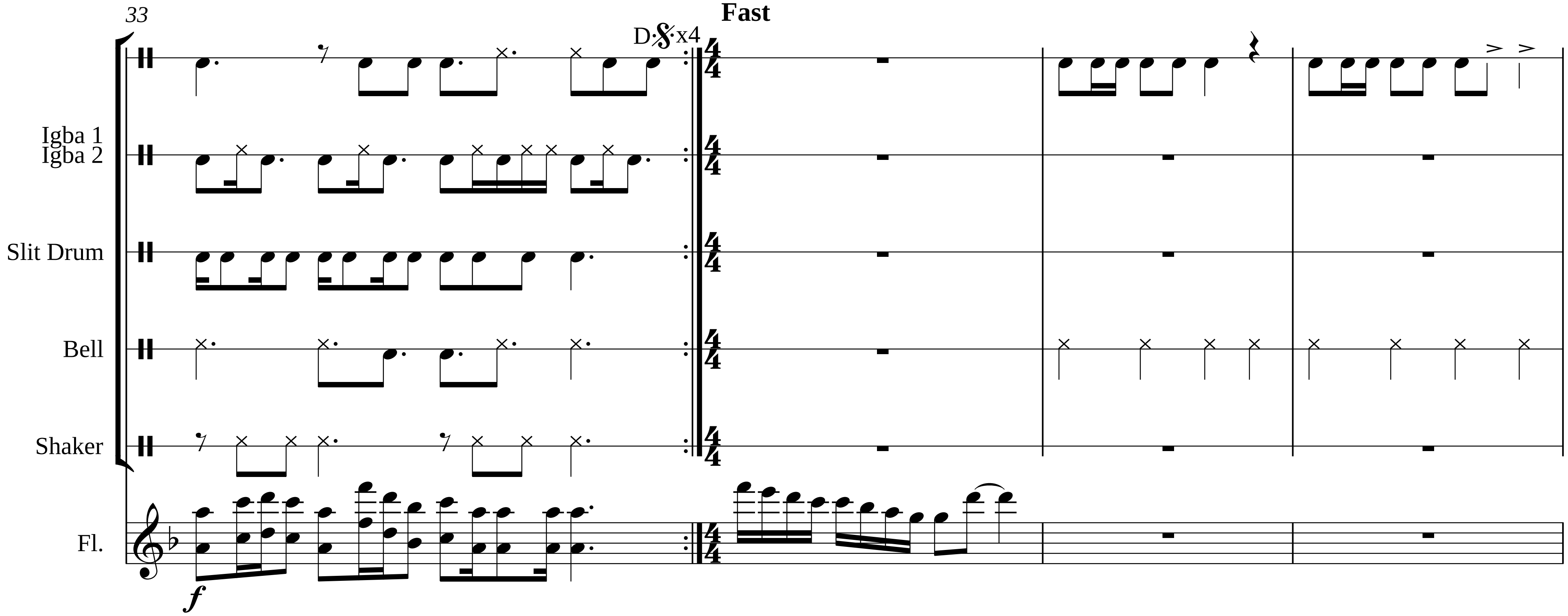

16
B
REPEAT ADLIB FOR DRUM SOLO
Igba 1
Igba 2
Slit Drum
Bell
Shaker
Fl.
p
mf
f


5
21
C Slower
Igba 1
Igba 2
Slit Drum
Bell
Shaker
Fl.
pp
pp
12
8
3
First Flute Solo Creation for 16 bars
6
25
1st Ending
1st Ending
1st Ending
1st Ending

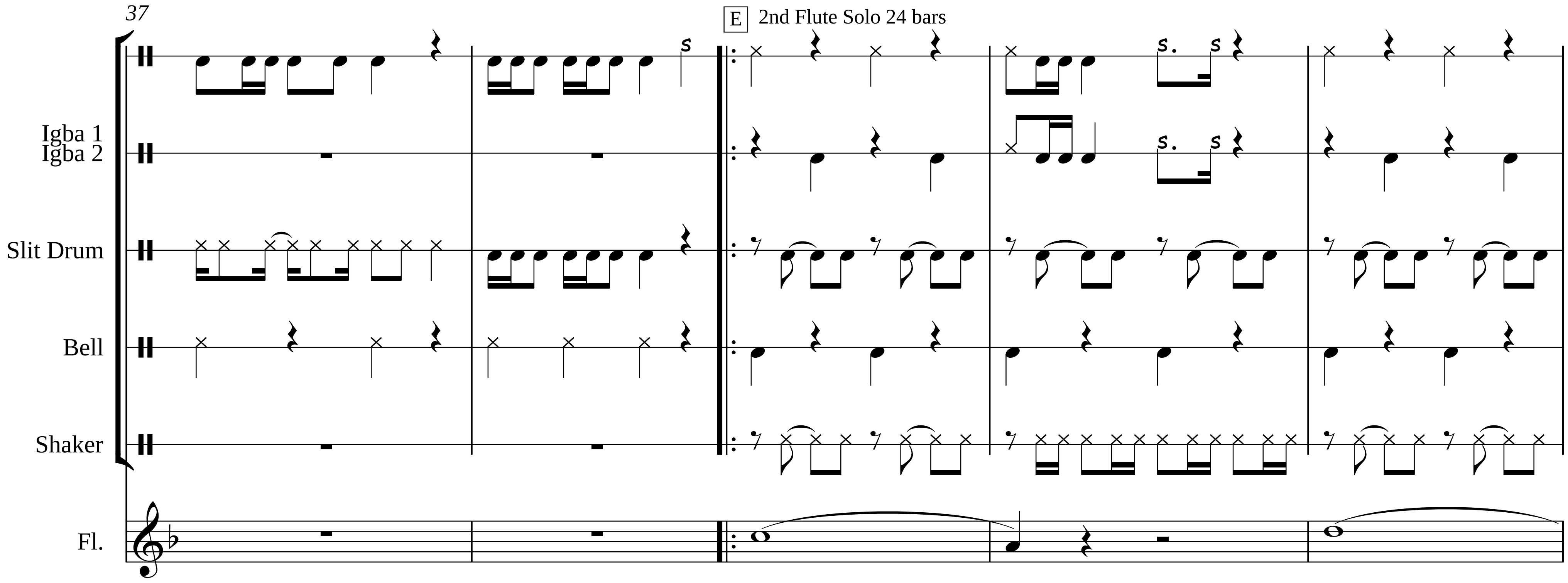

7
Drum and 1st Flute to alternate 3 bars solos: Note prescribed flute ending in bar 3] 16 bars
28
D
Igba 1
Igba 2
Slit Drum
Bell
Shaker
Fl.
2nd Ending
p
p
p

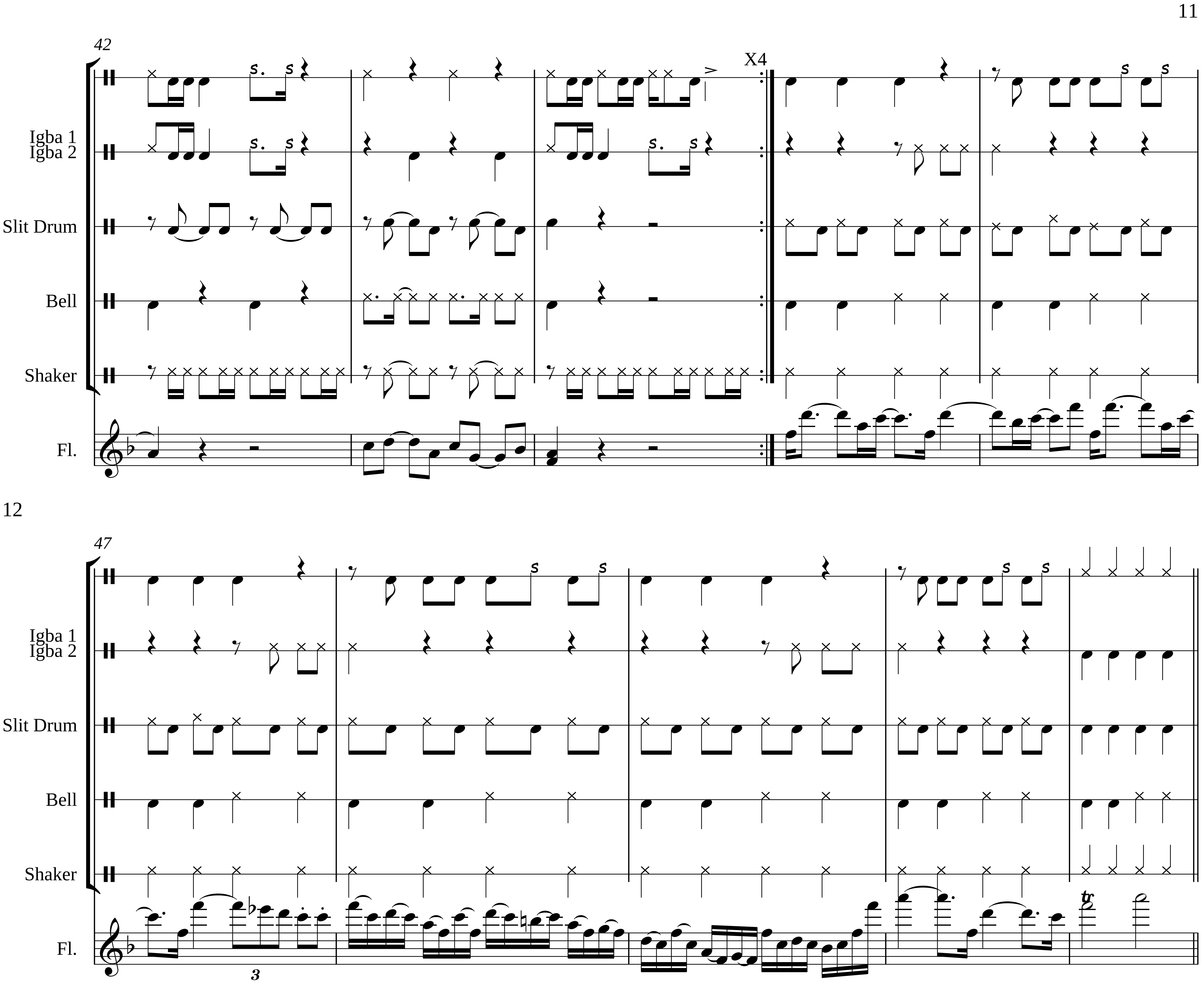

8
31
Igba 1
Igba 2
Slit Drum
Bell
Shaker
Fl.
Solo ending

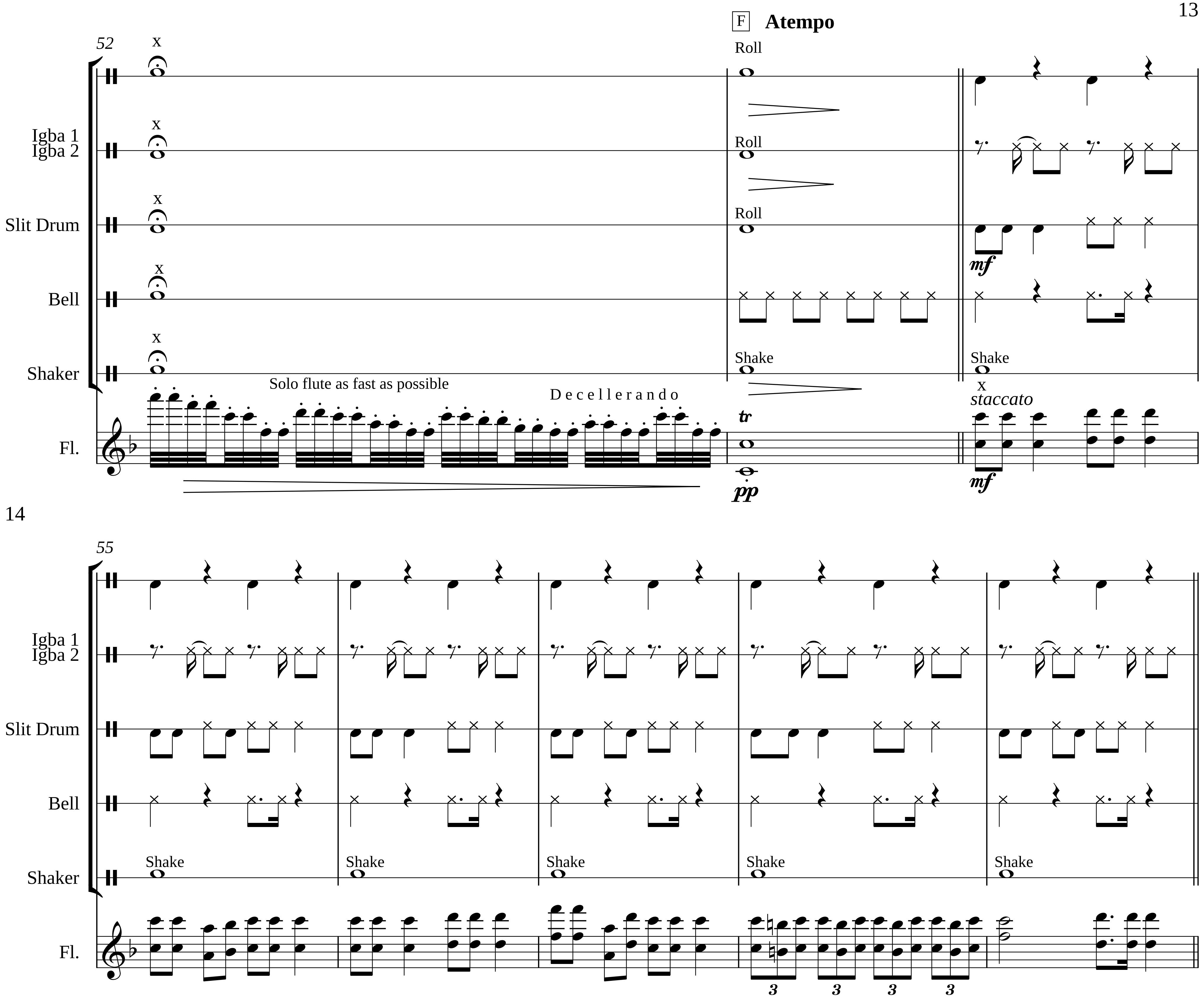
9


33
D.𝄋 x4
Fast
Igba 1
Igba 2
Slit Drum
Bell
Shaker
Fl.
f

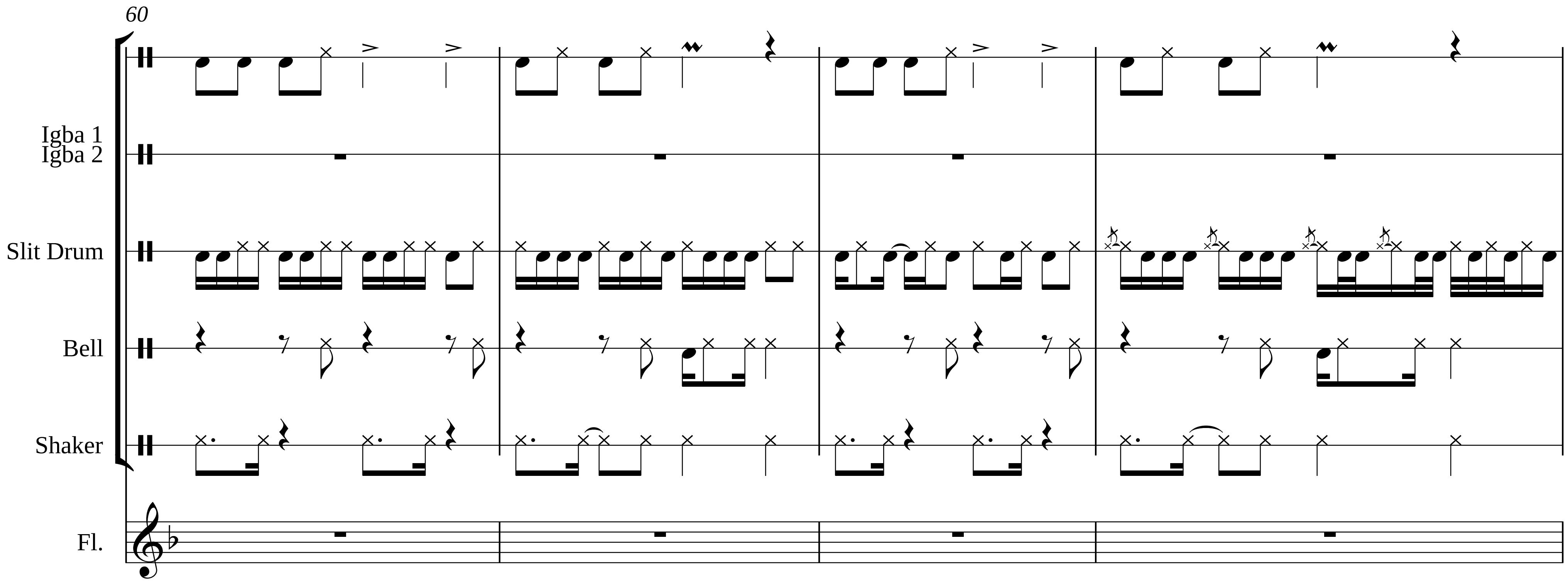
10


37
E
2nd Flute Solo 24 bars
Igba 1
Igba 2
Slit Drum
Bell
Shaker
Fl.

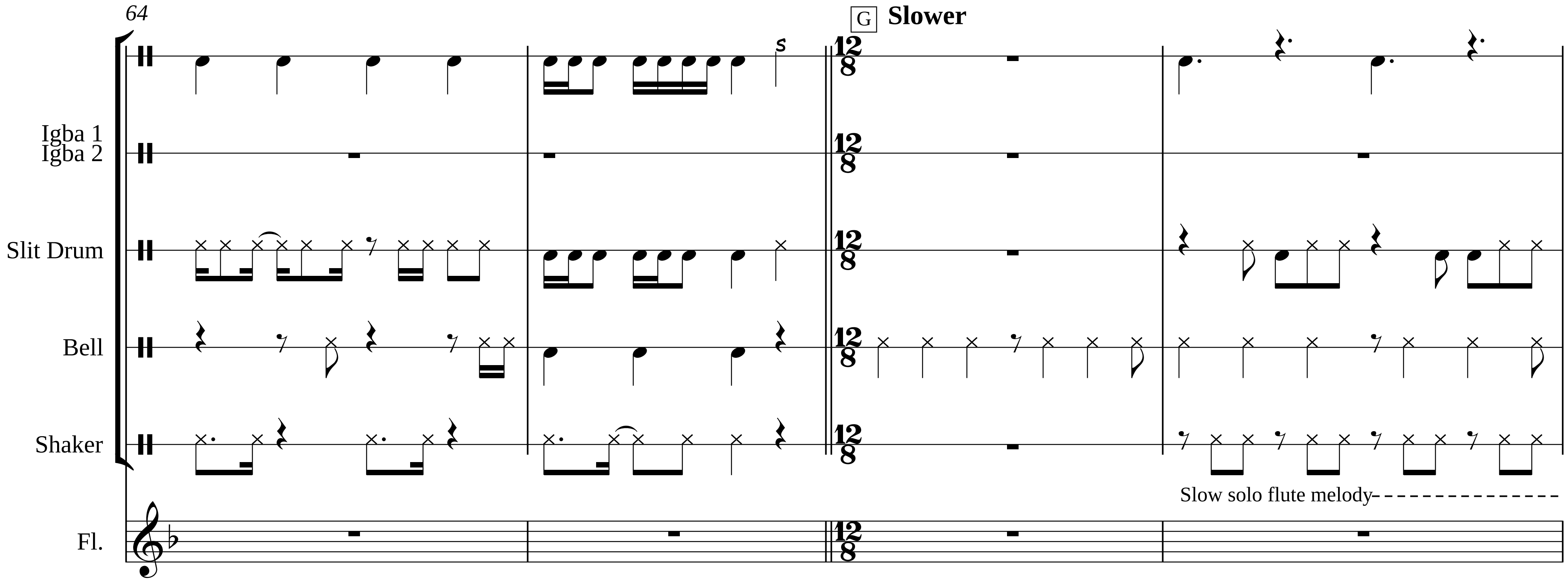

11
42
X4
Igba 1
Igba 2
Slit Drum
Bell
Shaker
Fl.
12
47
3
tr

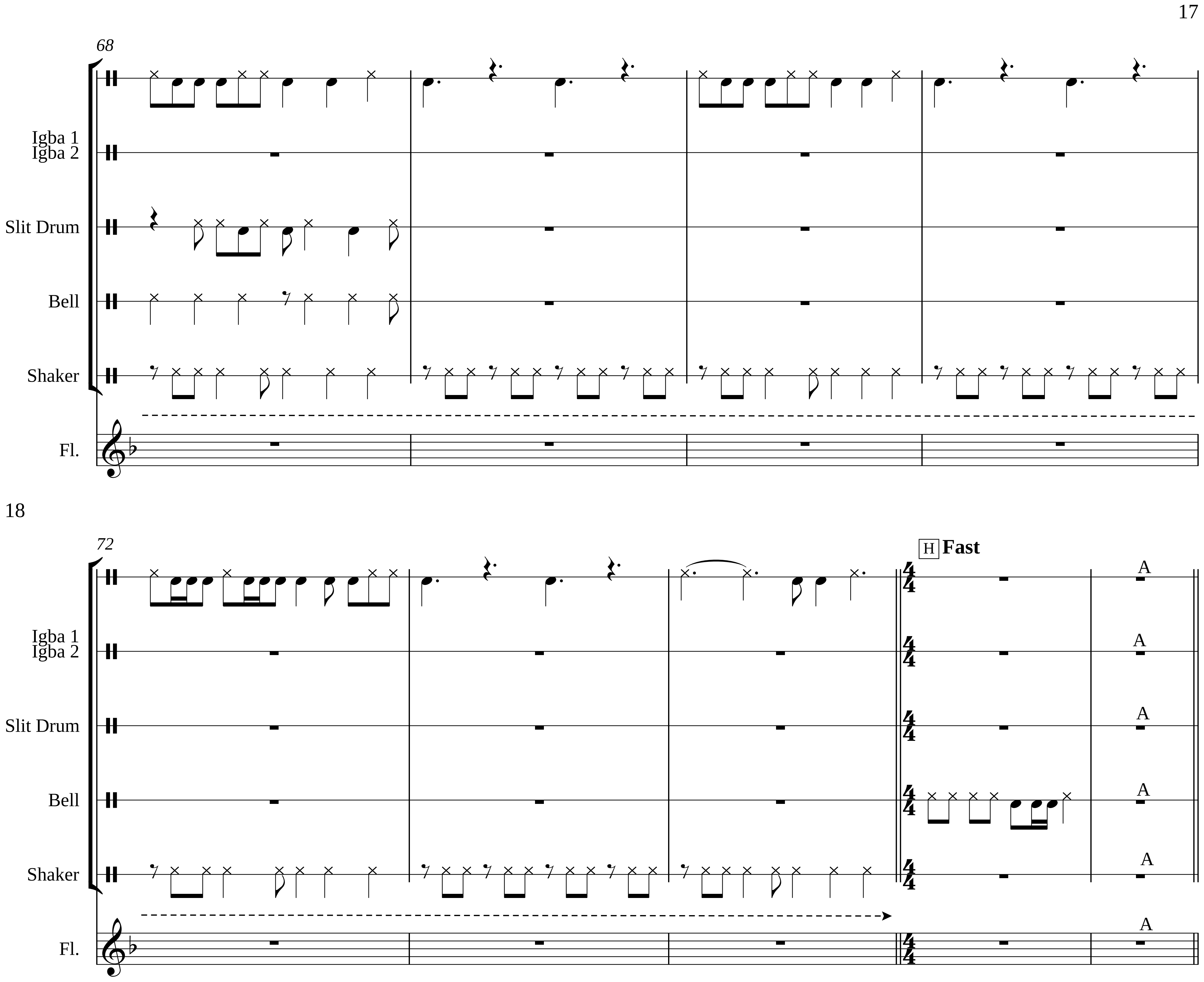

13
52
F
Atempo
Igba 1
Igba 2
Slit Drum
Bell
Shaker
Fl.
x
Roll
Shake
Solo flute as fast as possible
D e c e l l e r a n d o
tr
pp
staccato
mf
14
55
3

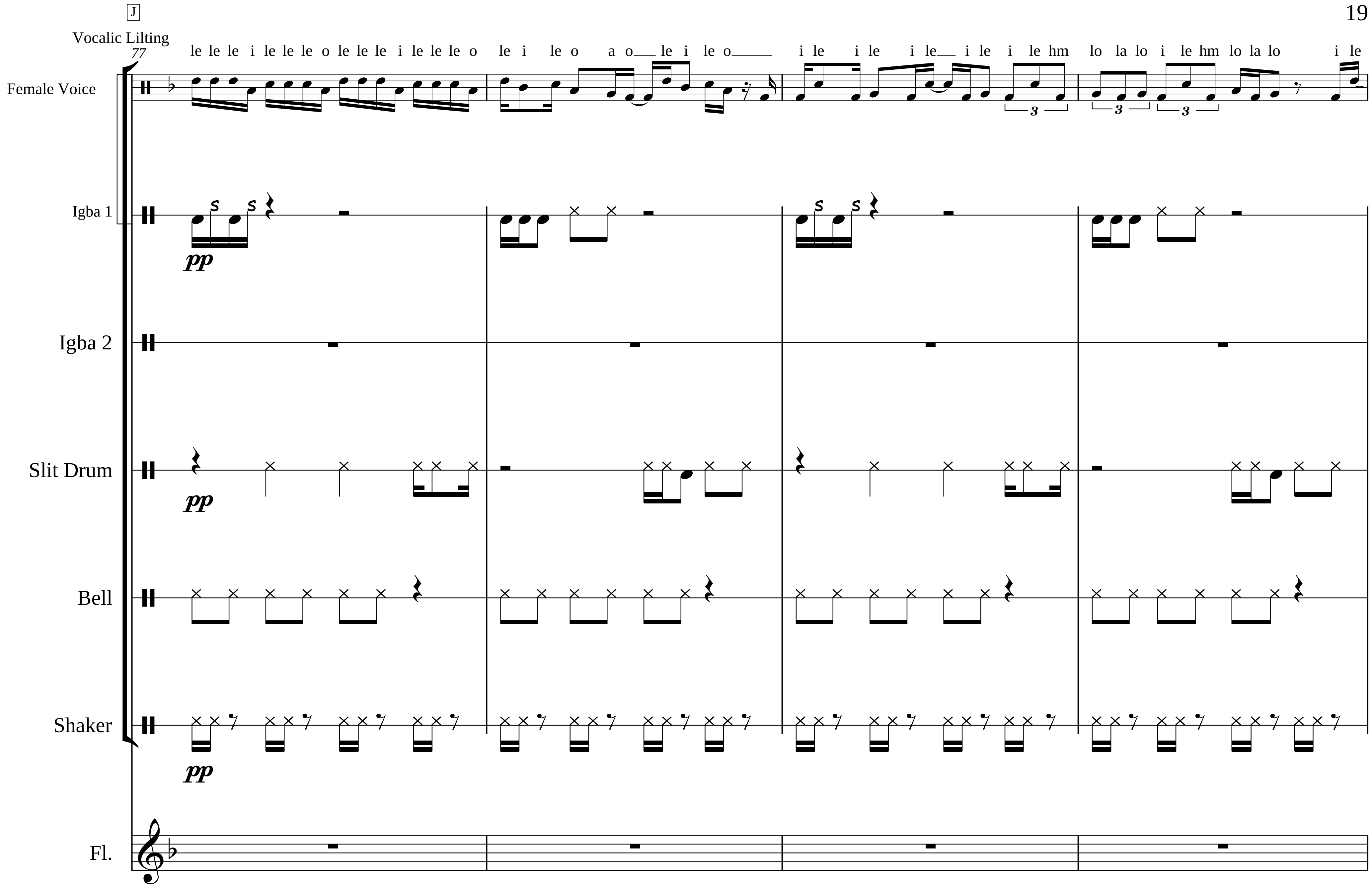
15


60
Igba 1
Igba 2
Slit Drum
Bell
Shaker
Fl.

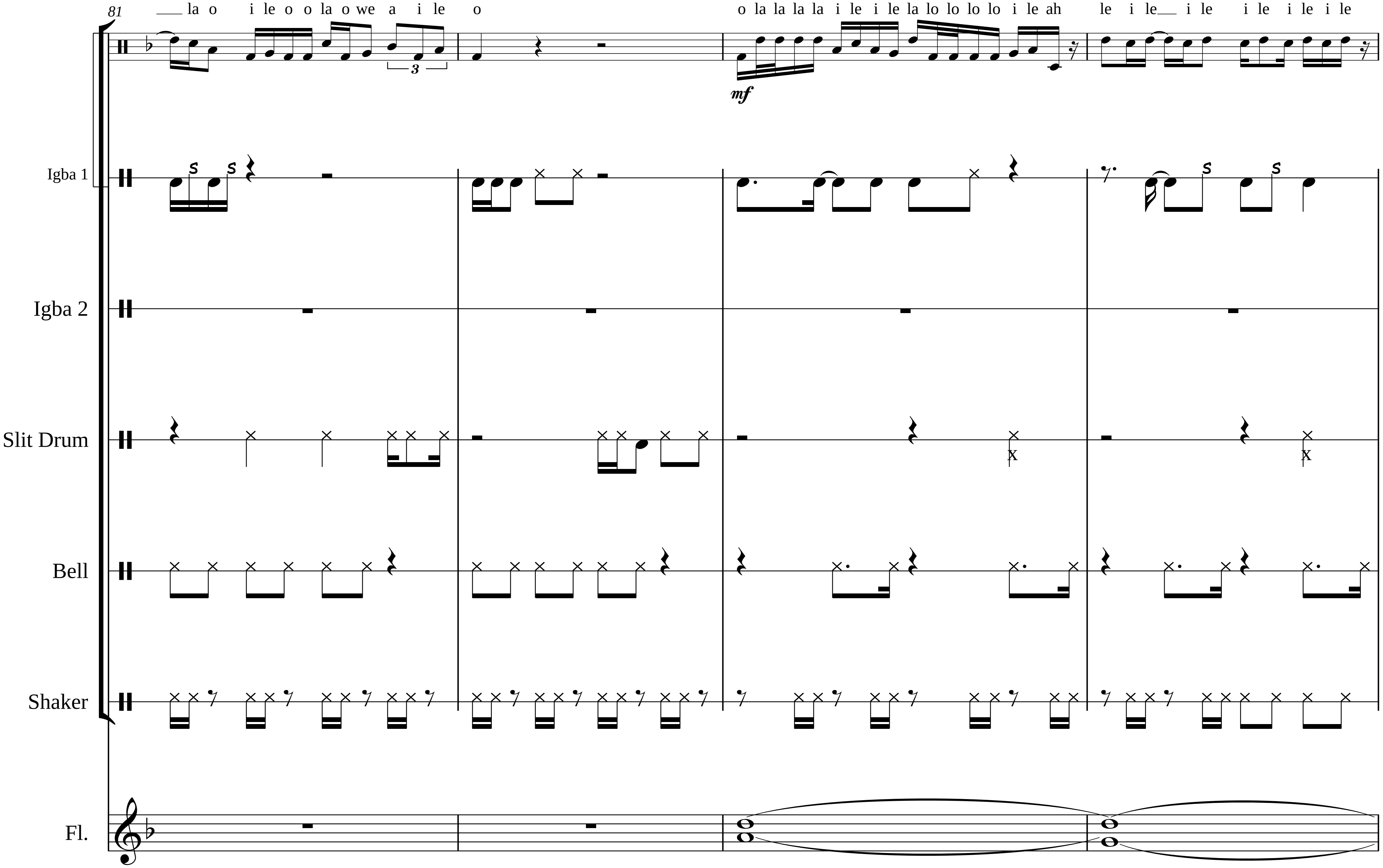
16

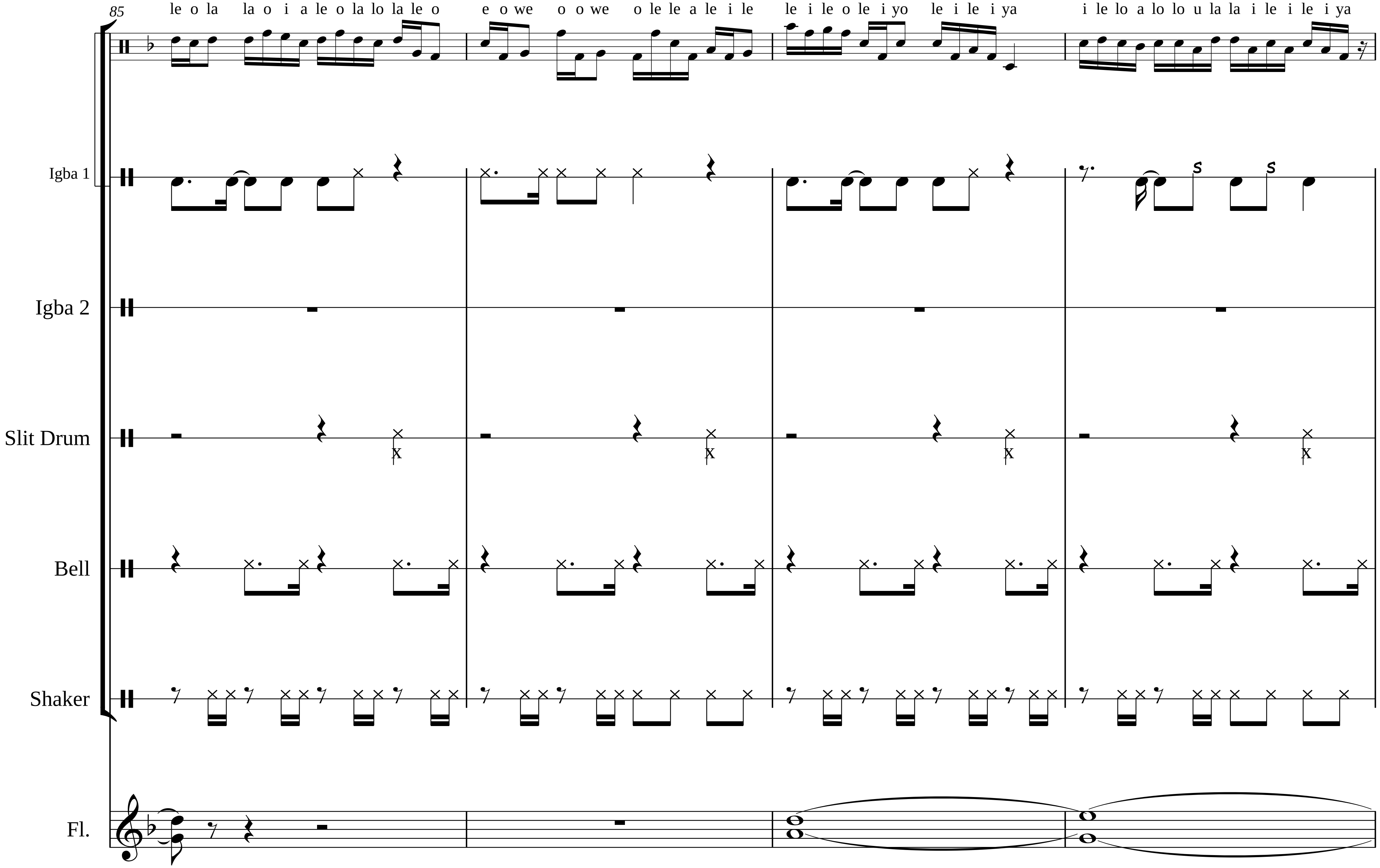

64
G
Slower
Igba 1
Igba 2
Slit Drum
Bell
Shaker
Slow solo flute melody
Fl.

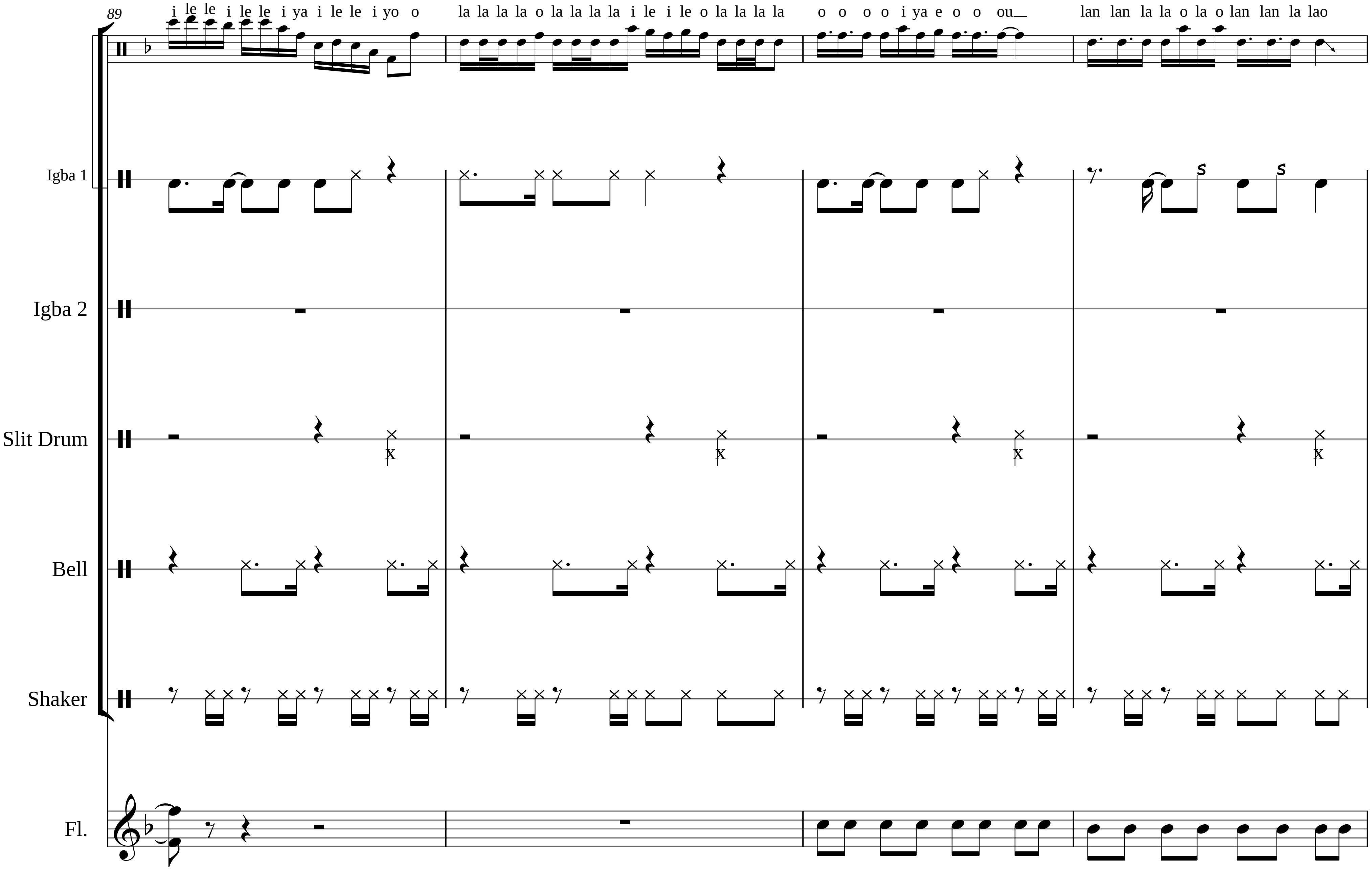

17
68
Igba 1
Igba 2
Slit Drum
Bell
Shaker
Fl.
18
72
H Fast
A
A
A
A
A
A

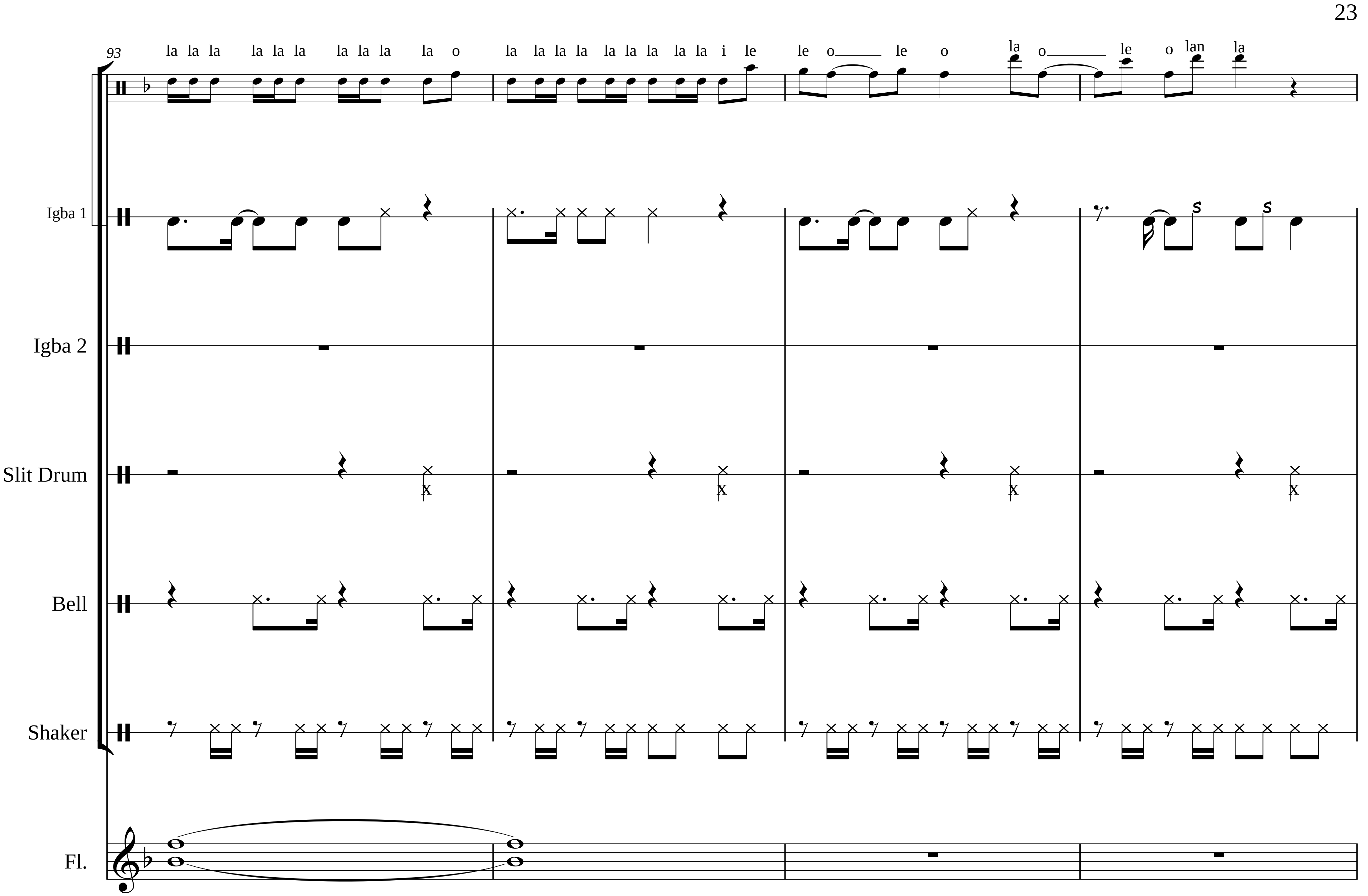

J
Vocalic Lilting
77
19
le le le i le le le o le le le i le le le o
le i le o a o le i le o
i le i le i le i le i le hm
lo la lo i le hm lo la lo i le
Female Voice
Igba 1
pp
Igba 2
Slit Drum
pp
Bell
Shaker
pp
Fl.
3
3
3

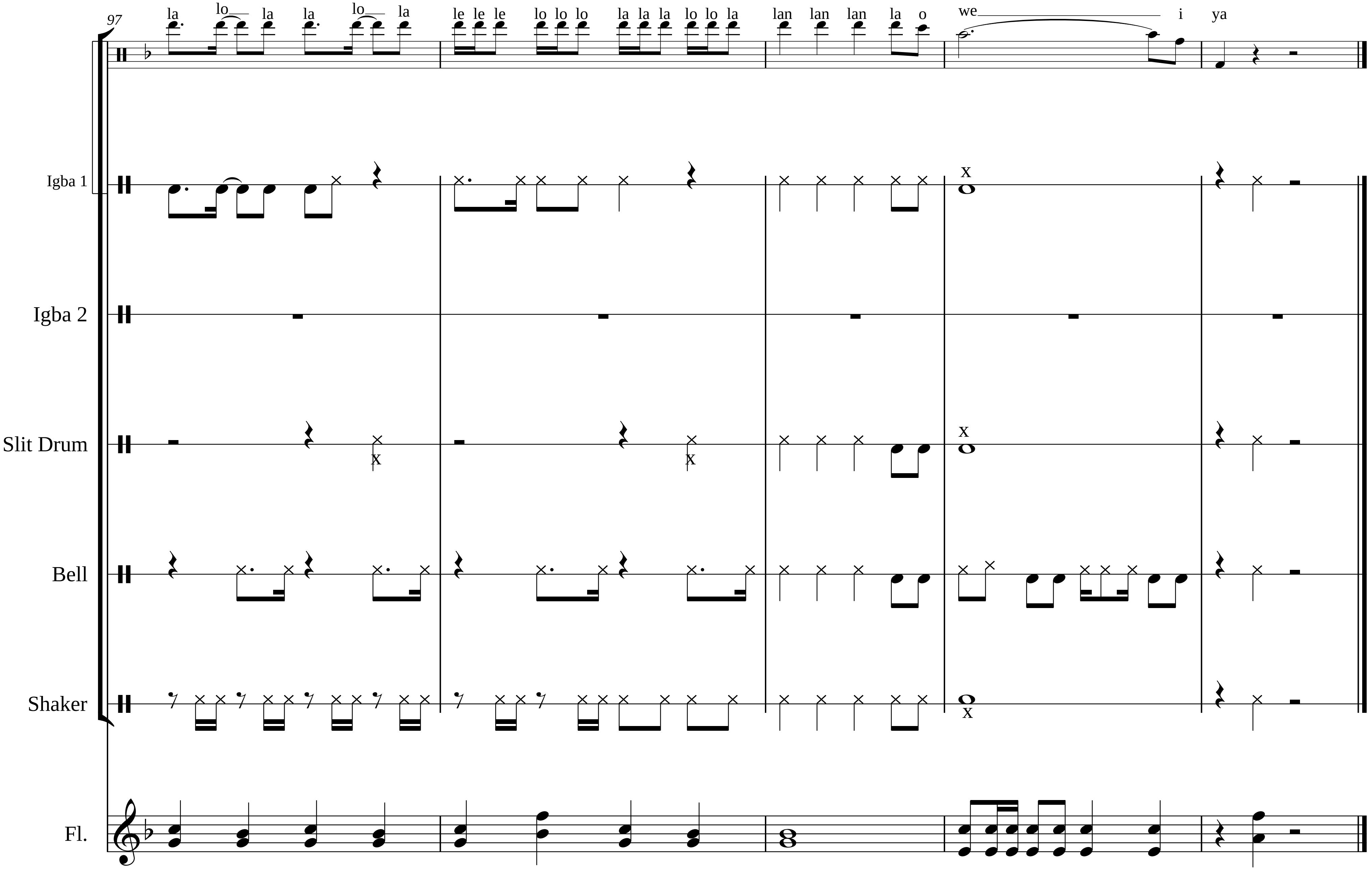
20


81
__ la o i le o o la o we a i le o
o la la la la i le i le la lo lo lo lo i le ah
le i le__ i le i le i le i le
3
mf
Igba 1
Igba 2
Slit Drum
Bell
Shaker
Fl.


85
le o la la o i a le o la lo la le o
e o we o o we o le le a le i le
le i le o le i yo le i le i ya
i le lo a lo lo u la la i le i le i ya
Igba 1
Igba 2
Slit Drum
Bell
Shaker
Fl.

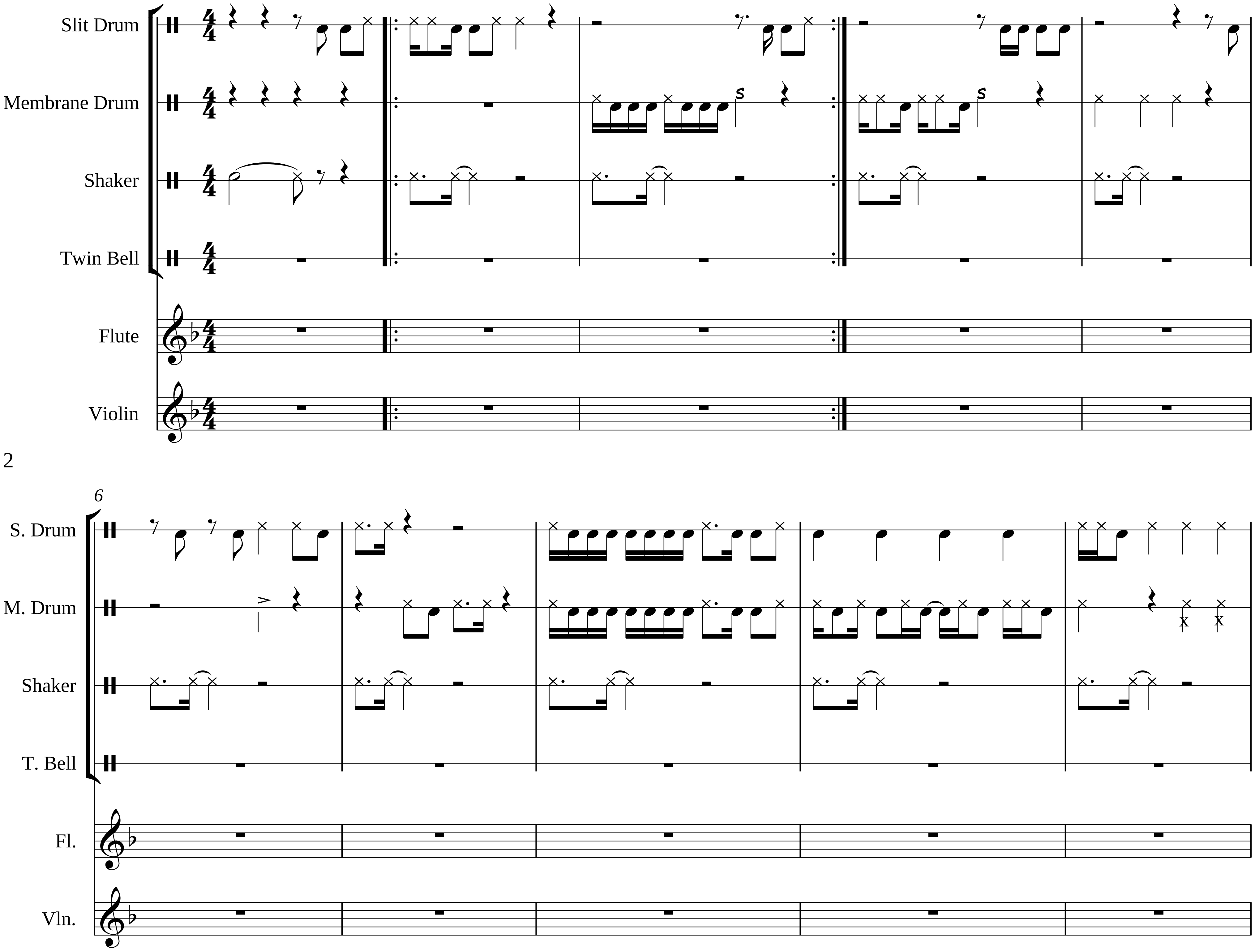

89
i le le i le le i ya i le le i yo o
la la la la o la la la la i le i le o la la la la
o o o o i ya e o o ou__
lan lan la la o la o lan lan la lao
Igba 1
Igba 2
Slit Drum
Bell
Shaker
Fl.


23
93
la la la la la la la la la la o la la la la la la la la la i le le o le o la o le o lan la
Igba 1
Igba 2
Slit Drum
Bell
Shaker
Fl.

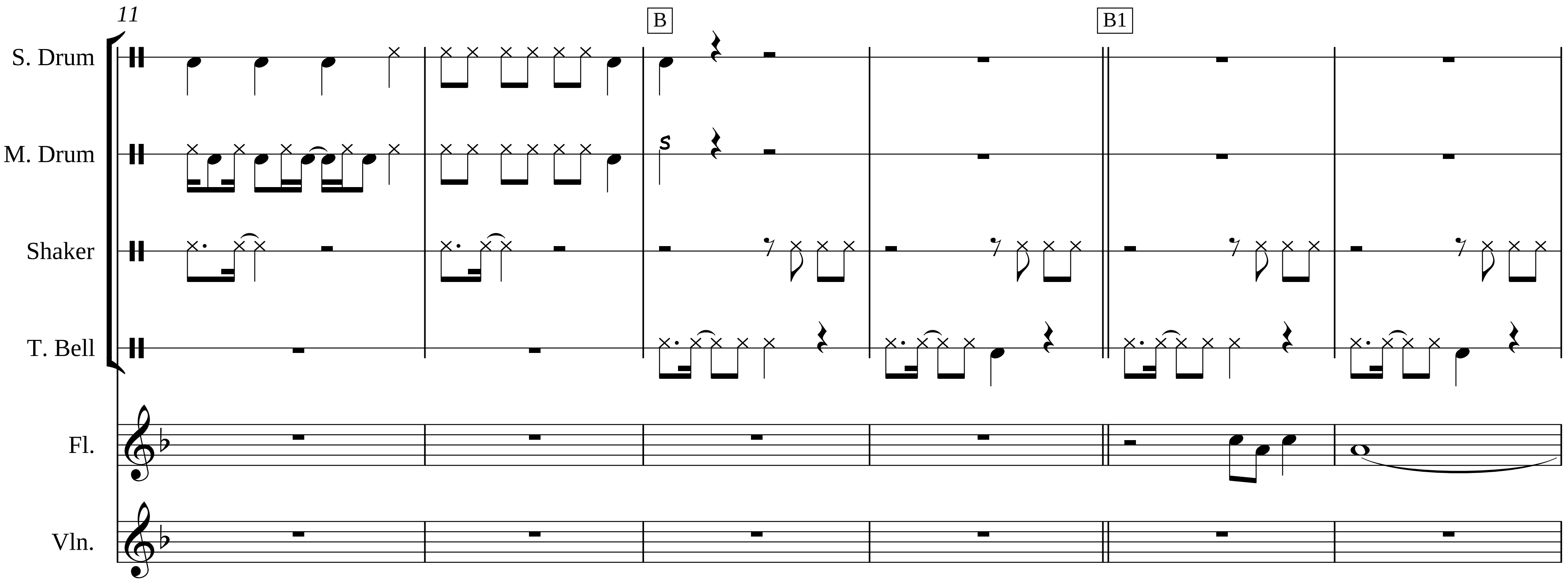

97
la lo la la lo la le le le lo lo lo la la la lo lo la lan lan lan la o we i ya
Igba 1
Igba 2
Slit Drum
Bell
Shaker
Fl.

Mesobeni

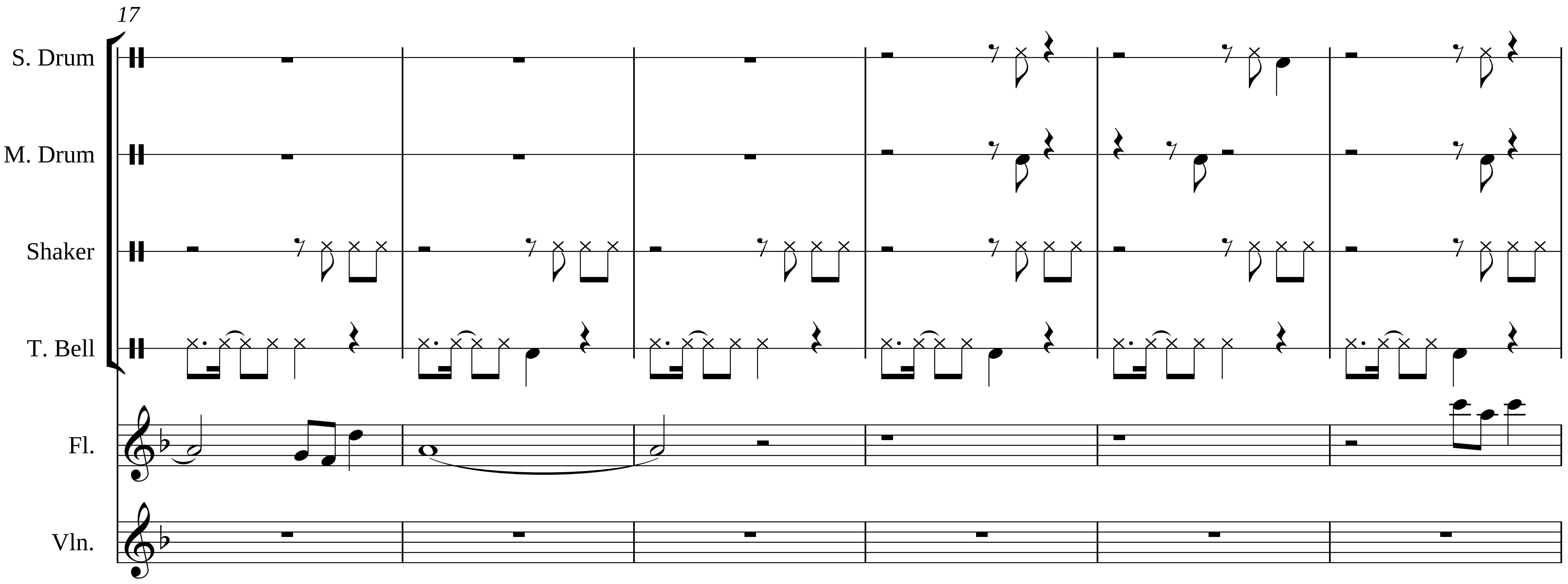
Meki Nzewi

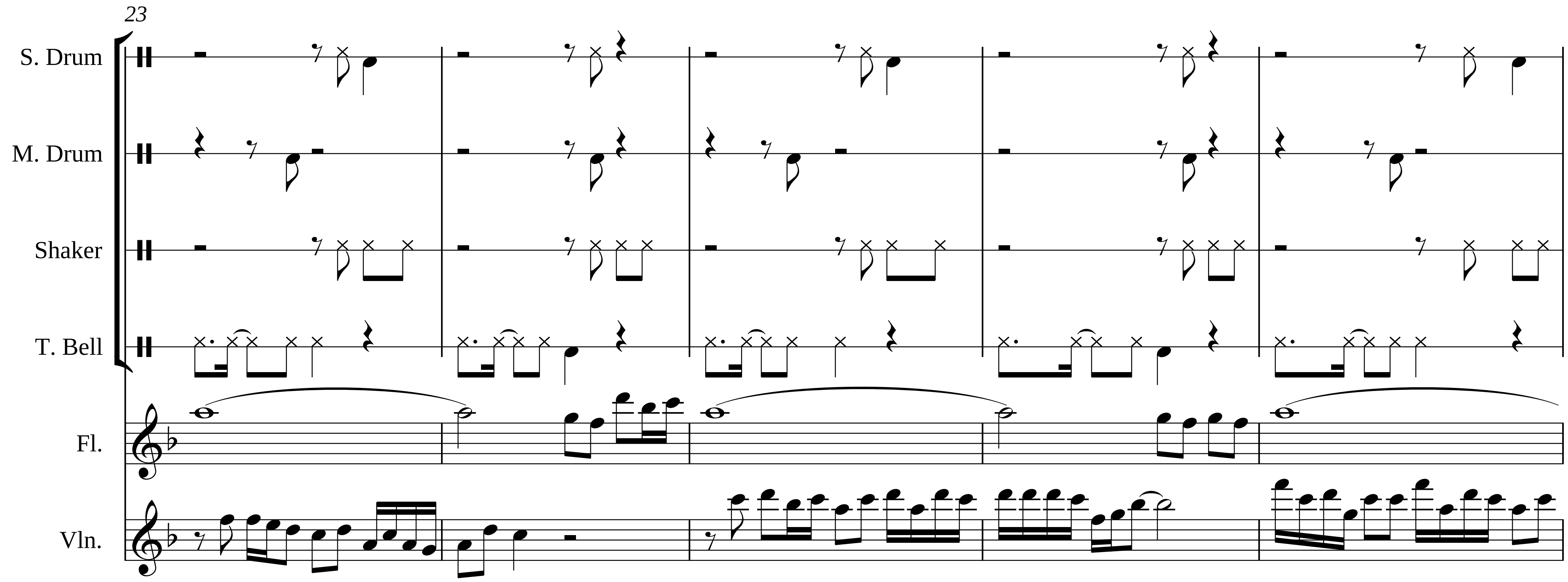

Slit Drum
Membrane Drum
Shaker
Twin Bell
Flute
Violin
2
6
S. Drum
M. Drum
Shaker
T. Bell
Fl.
Vln.

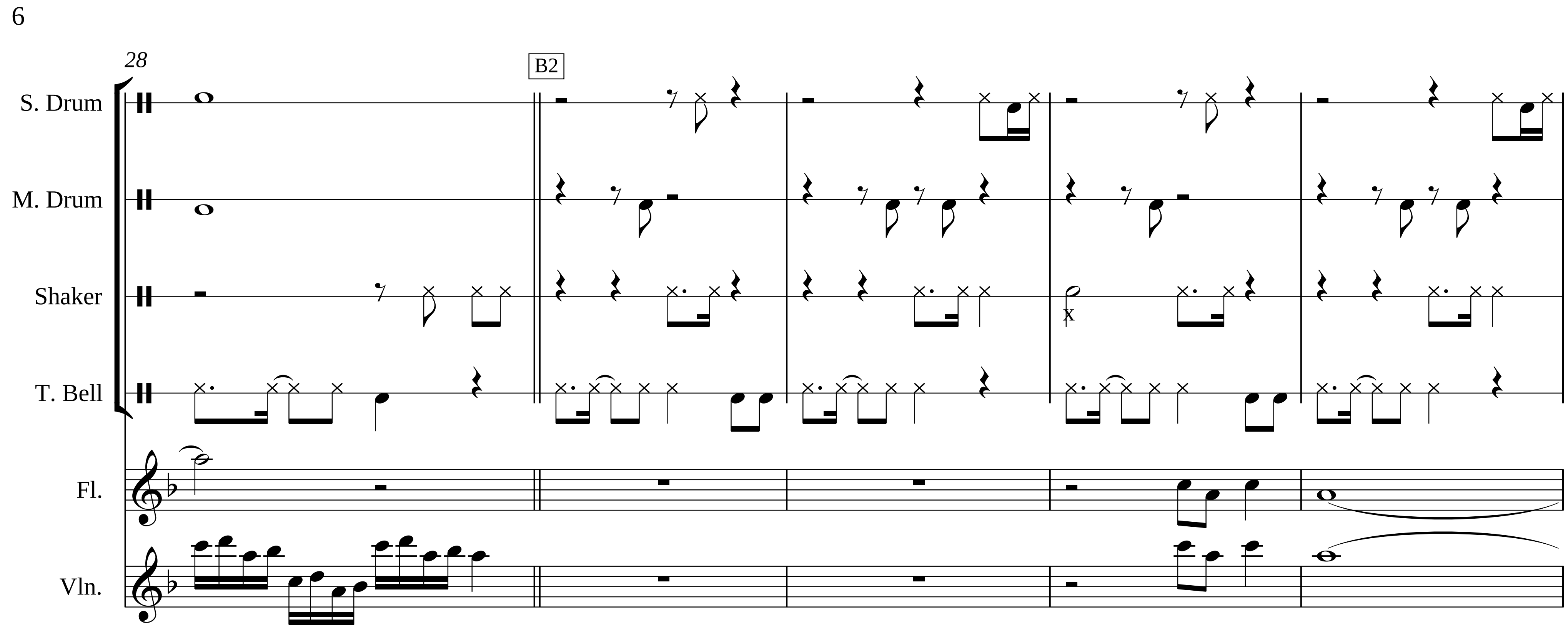
3

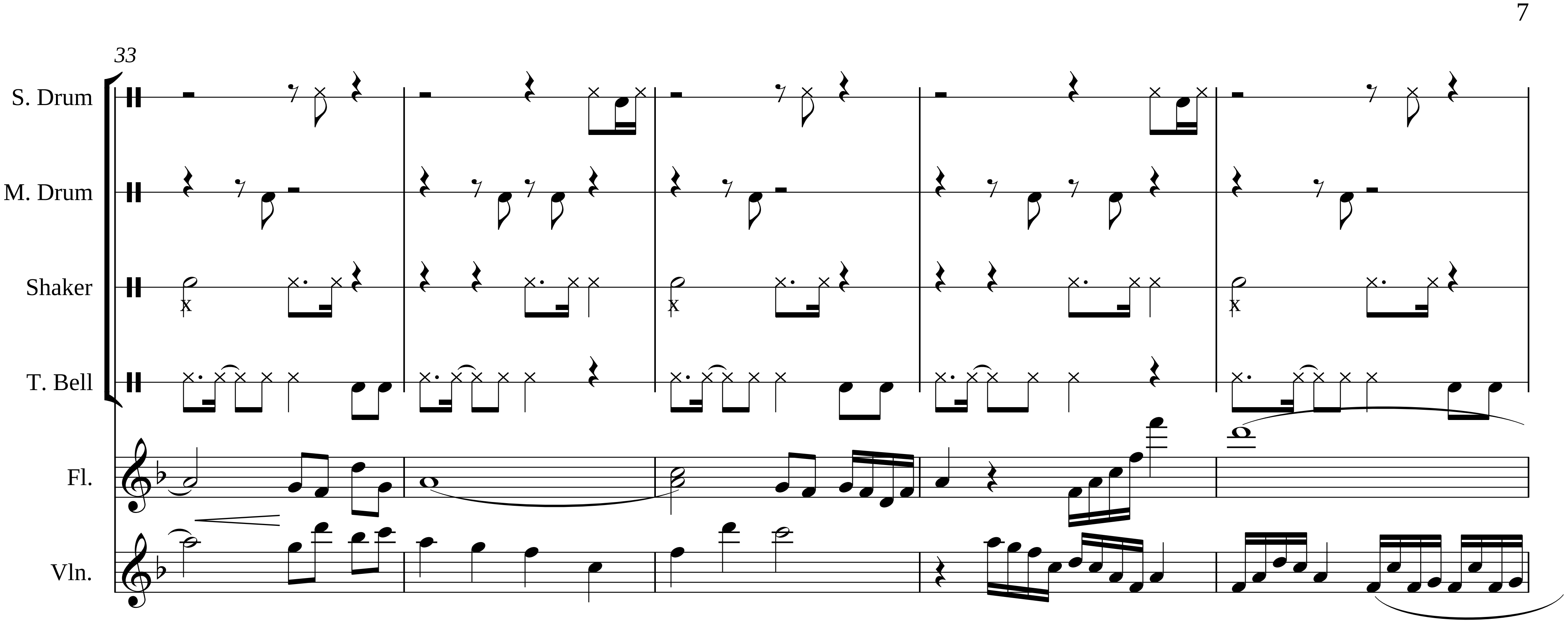

11
B
B1
S. Drum
M. Drum
Shaker
T. Bell
Fl.
Vln.

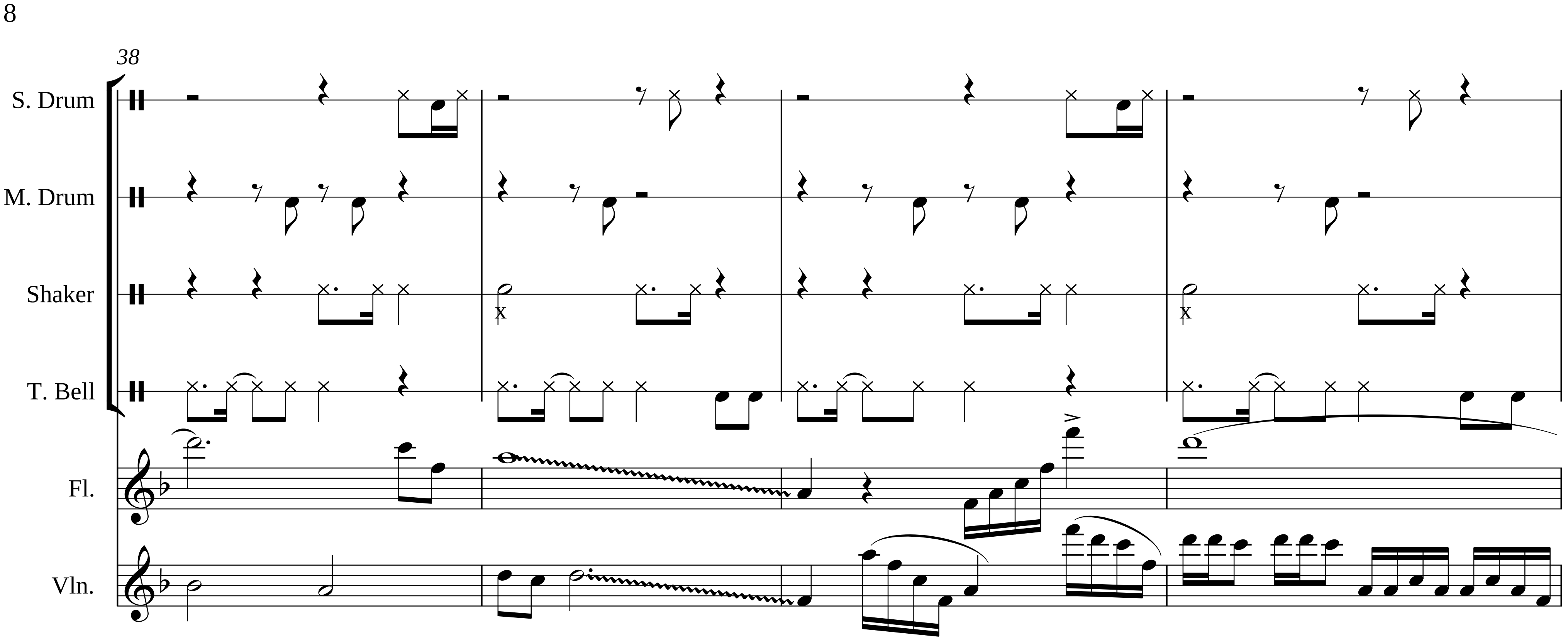
4


17
S. Drum
M. Drum
Shaker
T. Bell
Fl.
Vln.

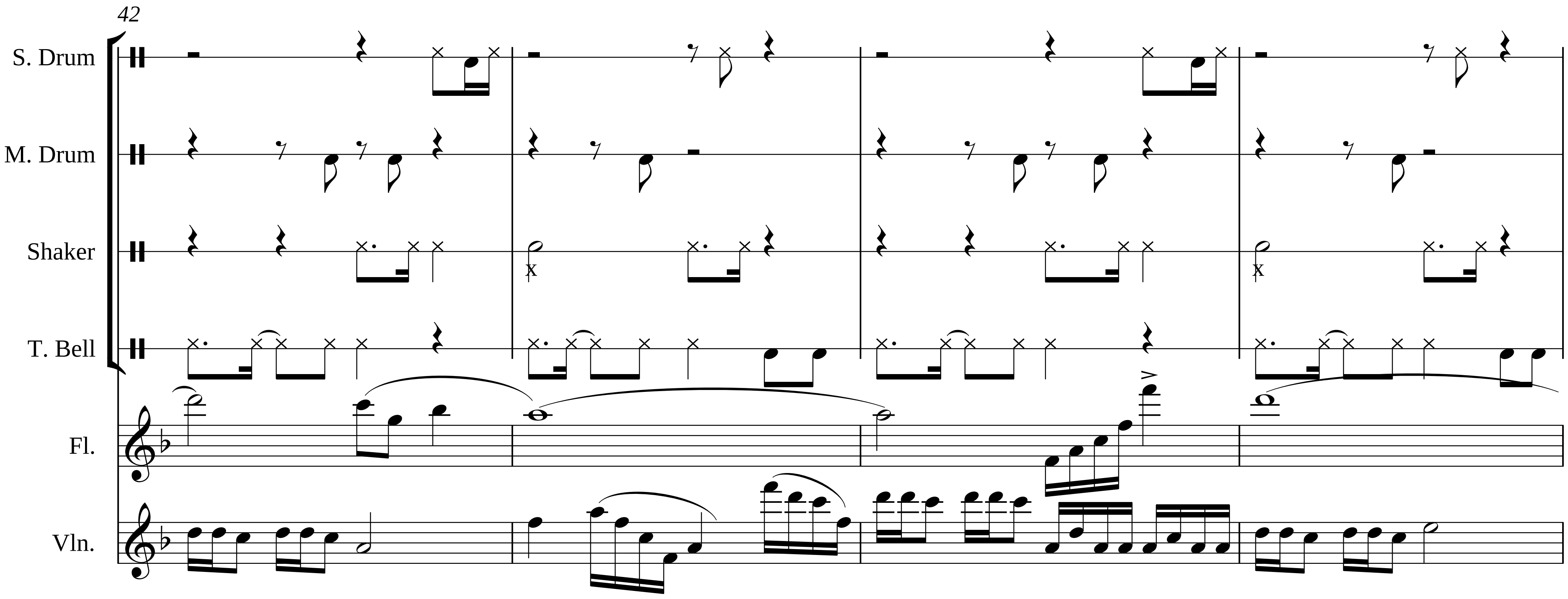

23
S. Drum
M. Drum
Shaker
T. Bell
Fl.
Vln.


6
28
B2
S. Drum
M. Drum
Shaker
T. Bell
Fl.
Vln.

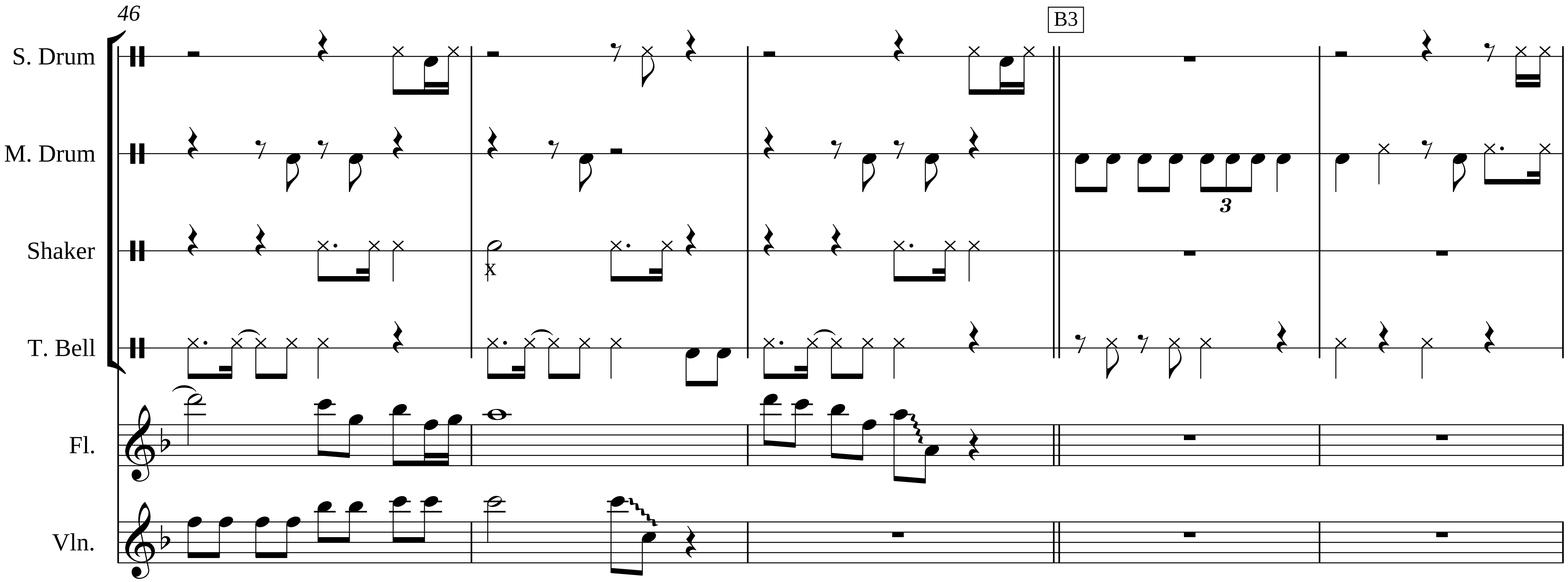

7
33
S. Drum
M. Drum
Shaker
T. Bell
Fl.
Vln.

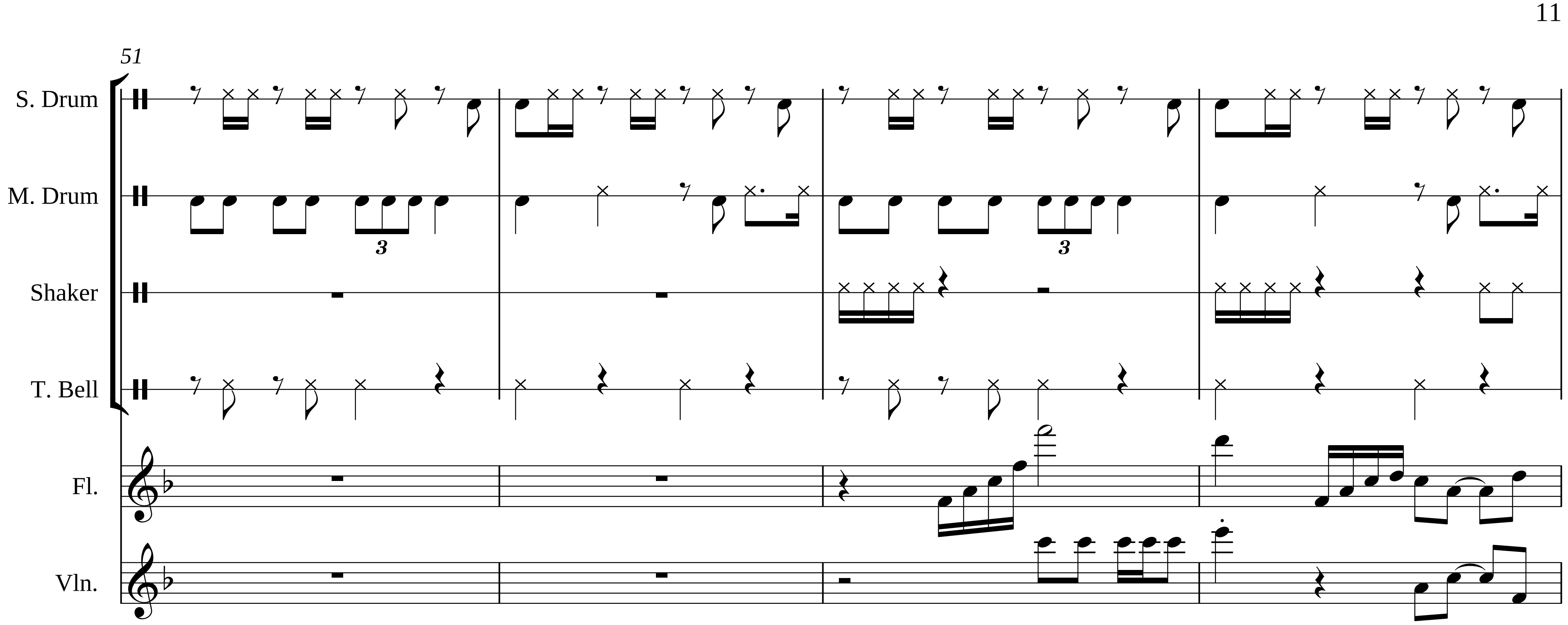

8
38
S. Drum
M. Drum
Shaker
T. Bell
Fl.
Vln.

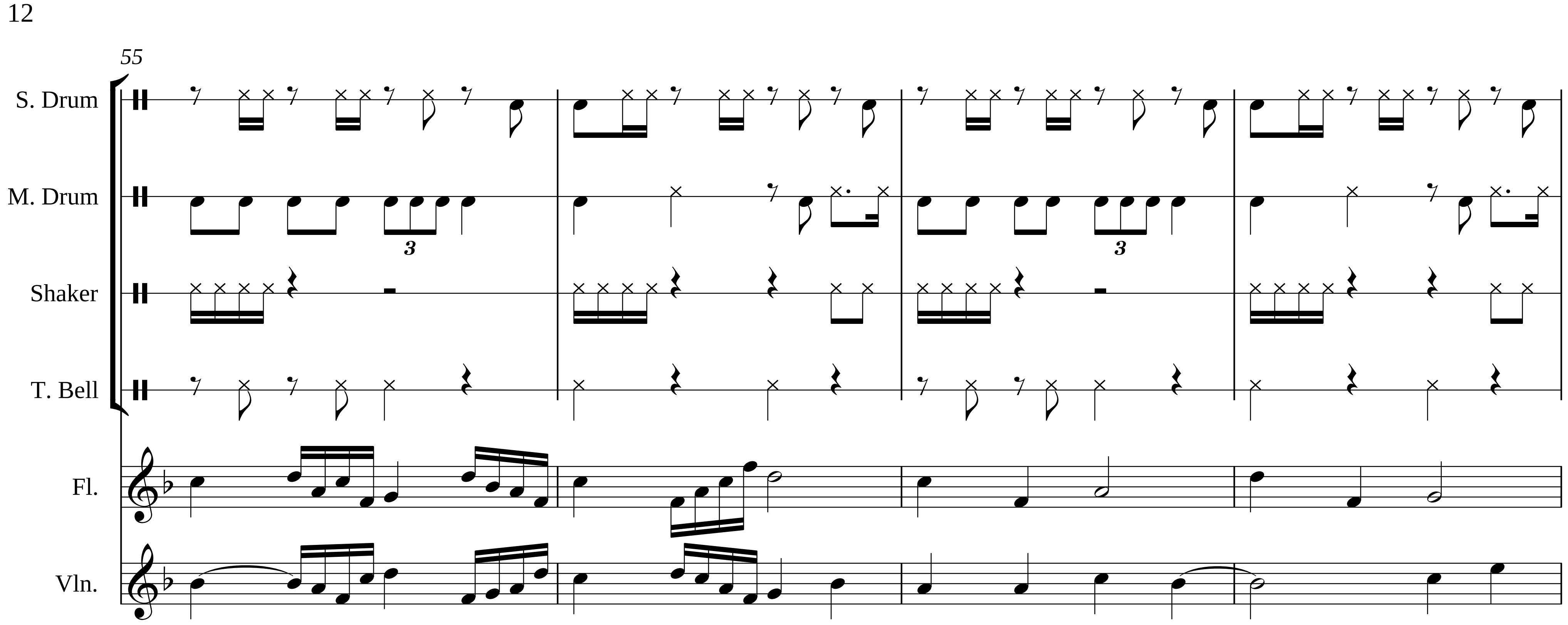
9


42
S. Drum
M. Drum
Shaker
T. Bell
Fl.
Vln.

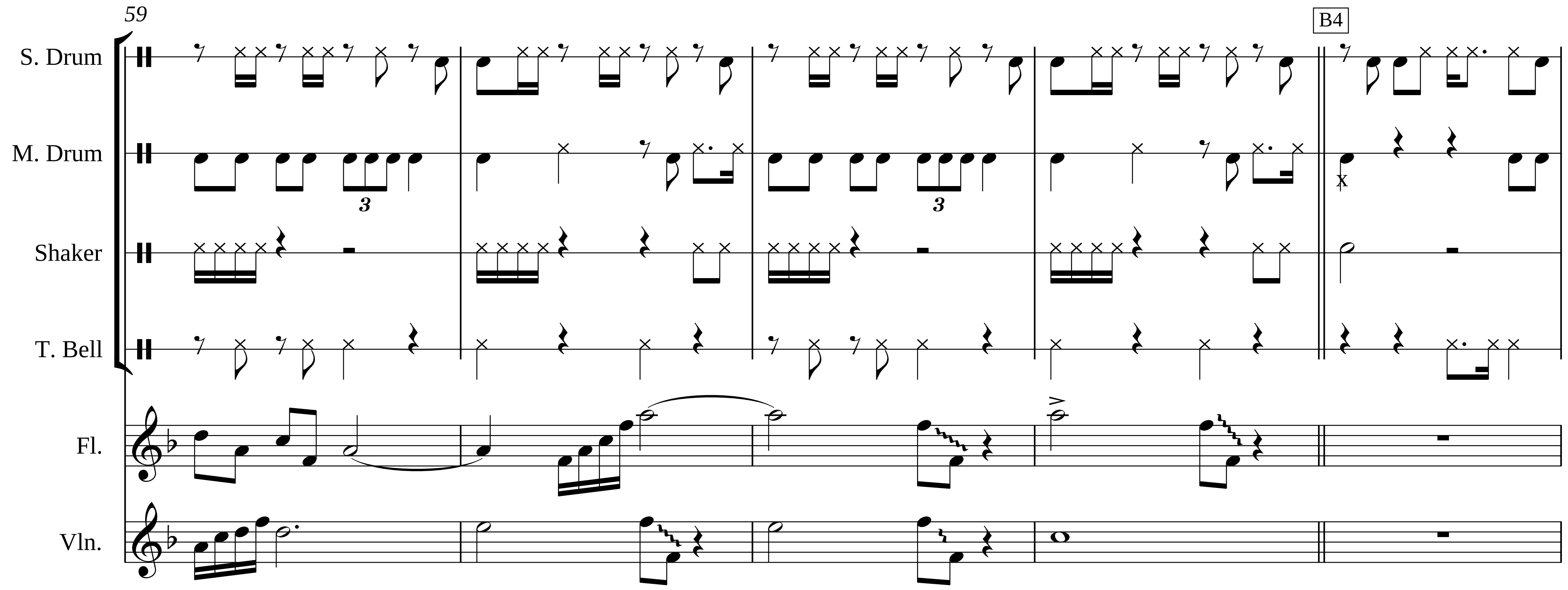
10


46
B3
S. Drum
M. Drum
Shaker
T. Bell
Fl.
Vln.
3

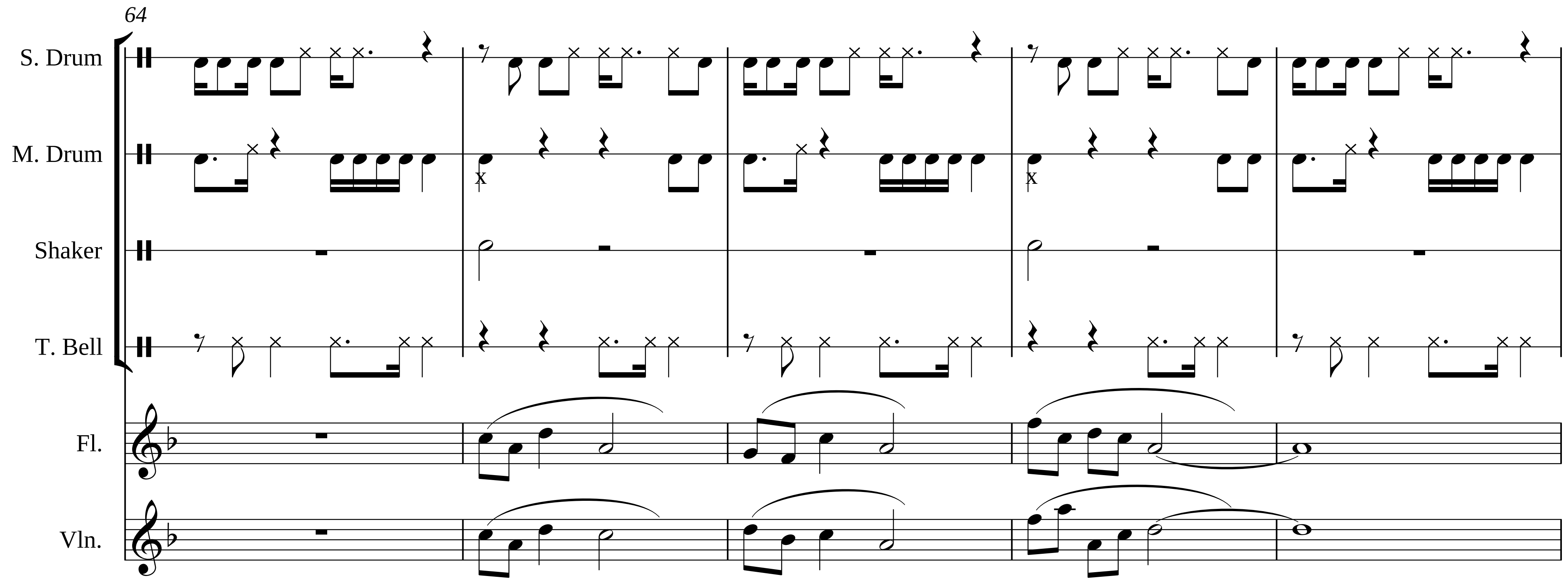

11
51
S. Drum
M. Drum
Shaker
T. Bell
Fl.
Vln.
3
3


12
55
S. Drum
M. Drum
Shaker
T. Bell
Fl.
Vln.
3
3

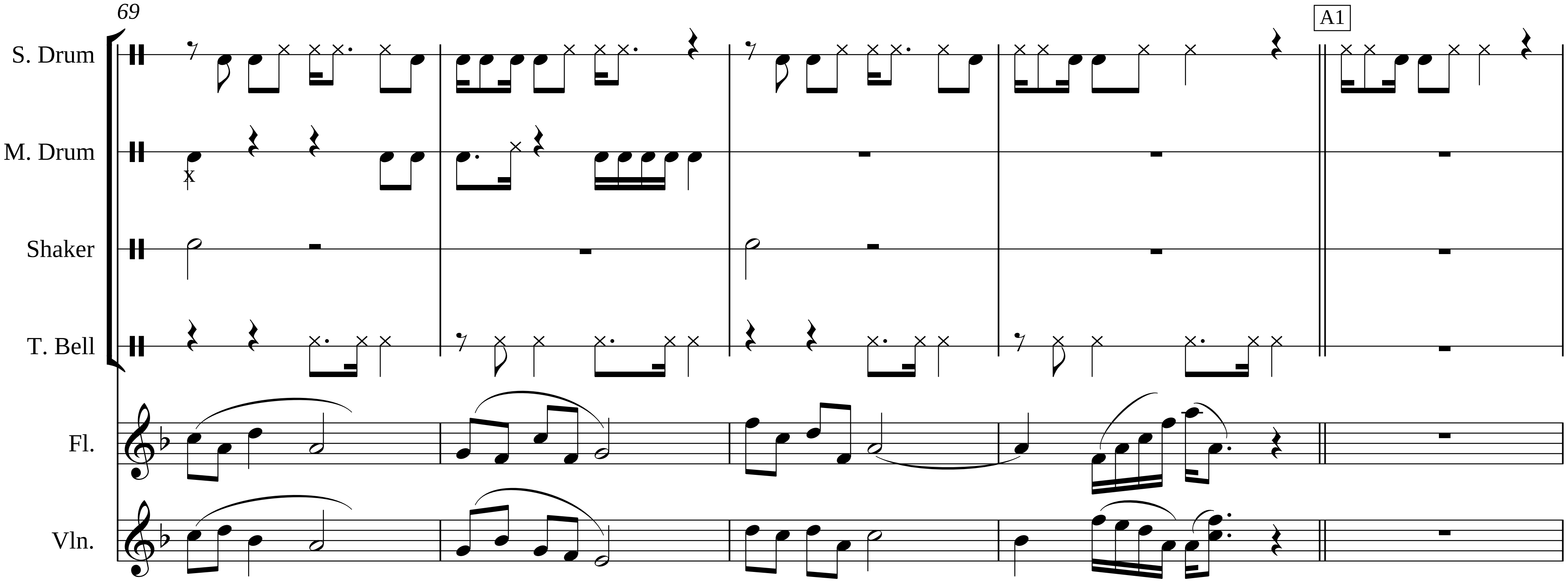
13


59
B4
S. Drum
M. Drum
Shaker
T. Bell
Fl.
Vln.
3
3

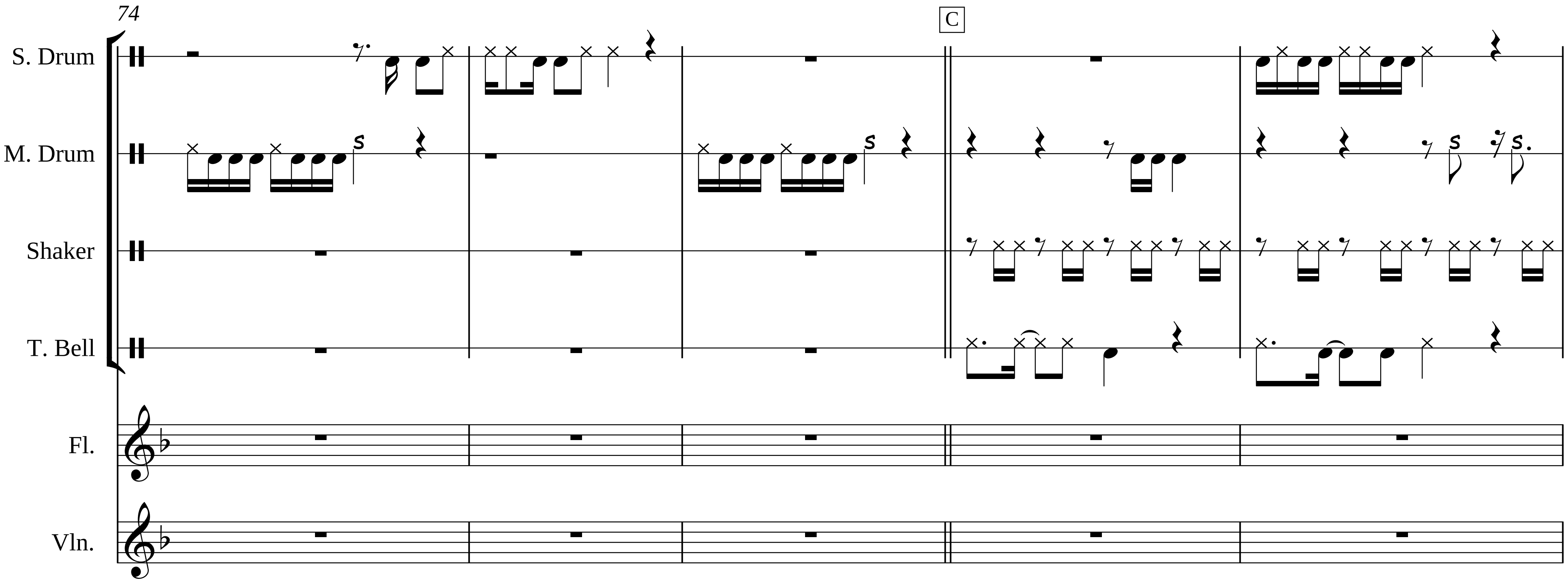
14

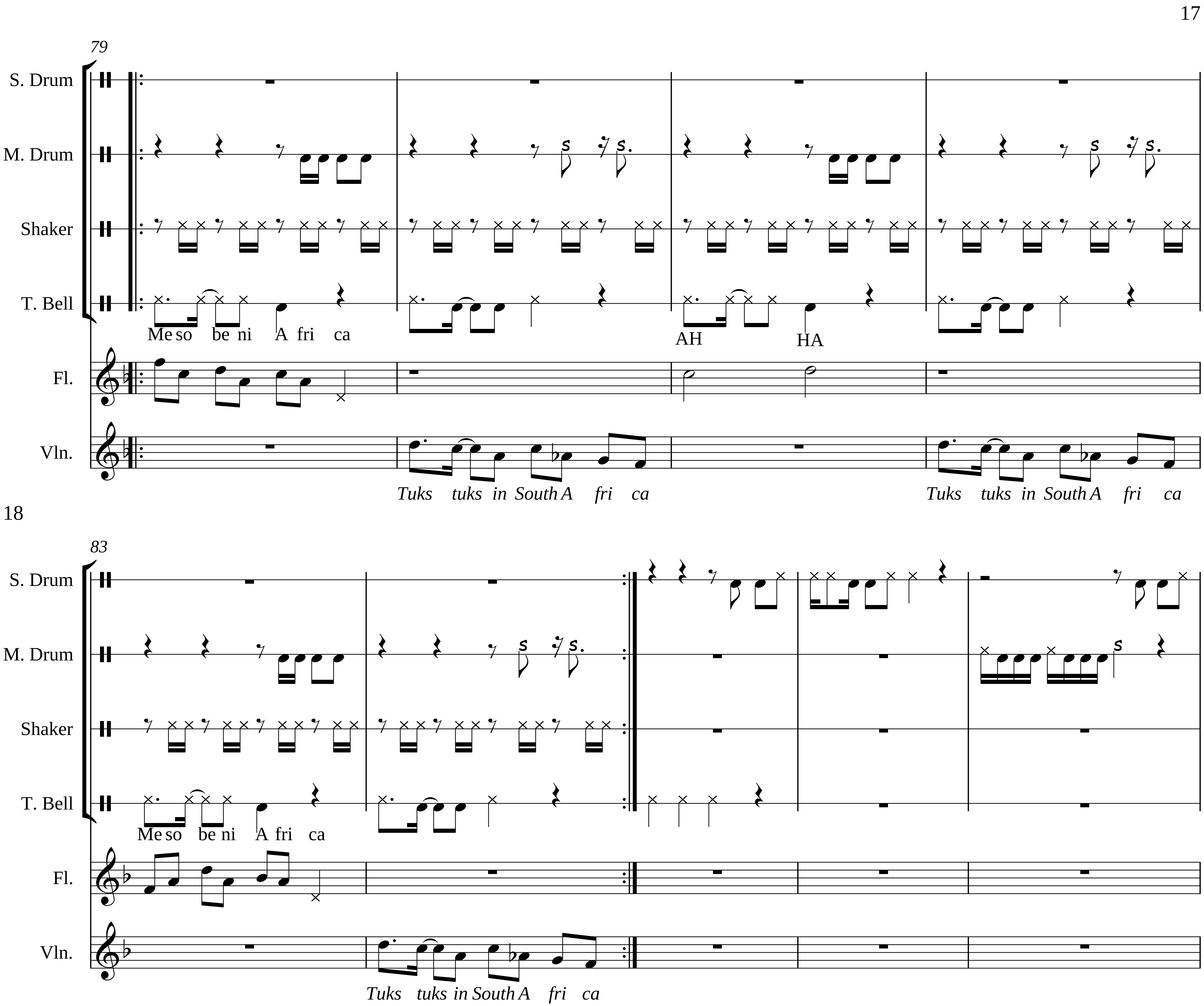

64
S. Drum
M. Drum
Shaker
T. Bell
Fl.
Vln.

15

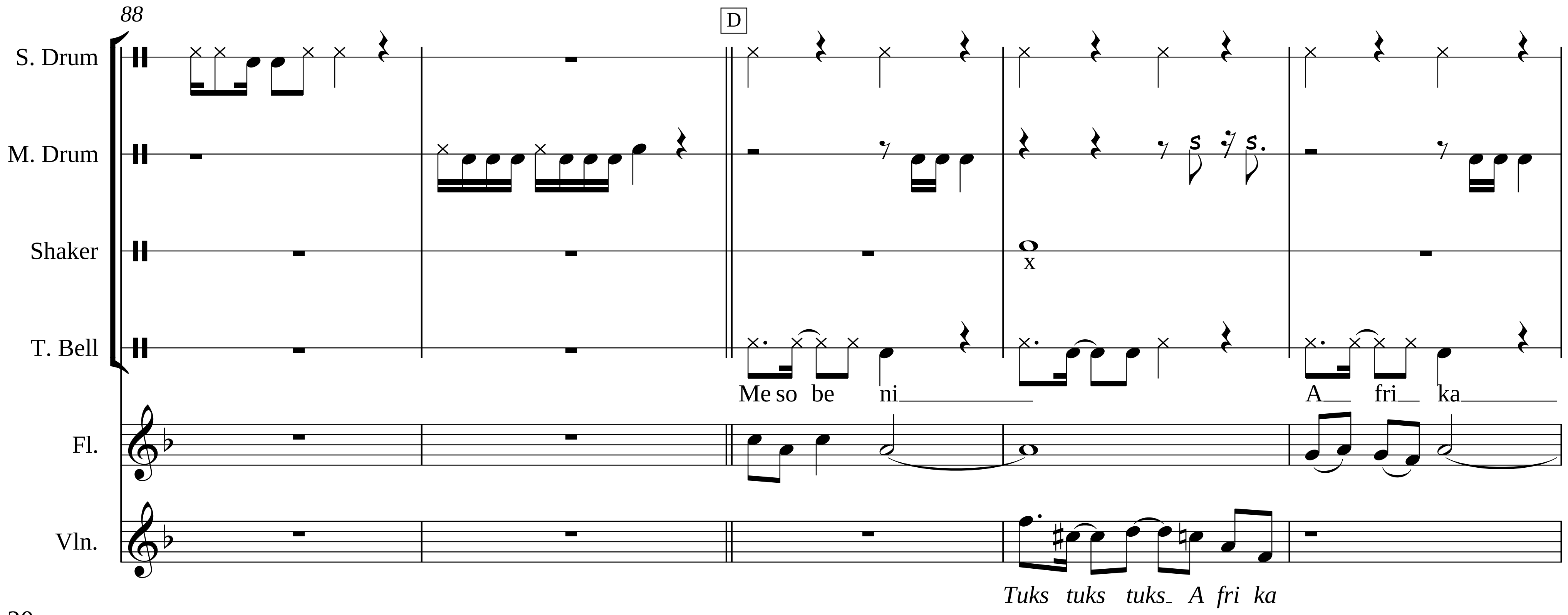

69
A1
S. Drum
M. Drum
Shaker
T. Bell
Fl.
Vln.

16

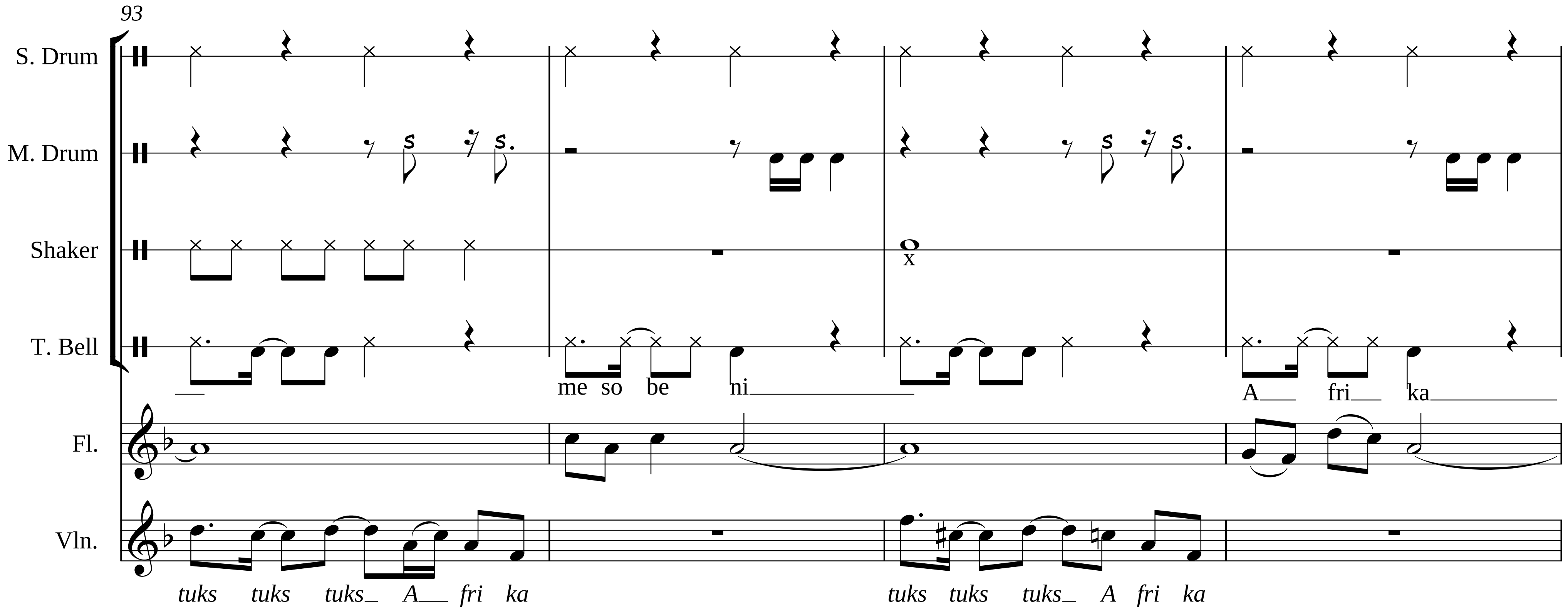

74
C
S. Drum
M. Drum
Shaker
T. Bell
Fl.
Vln.

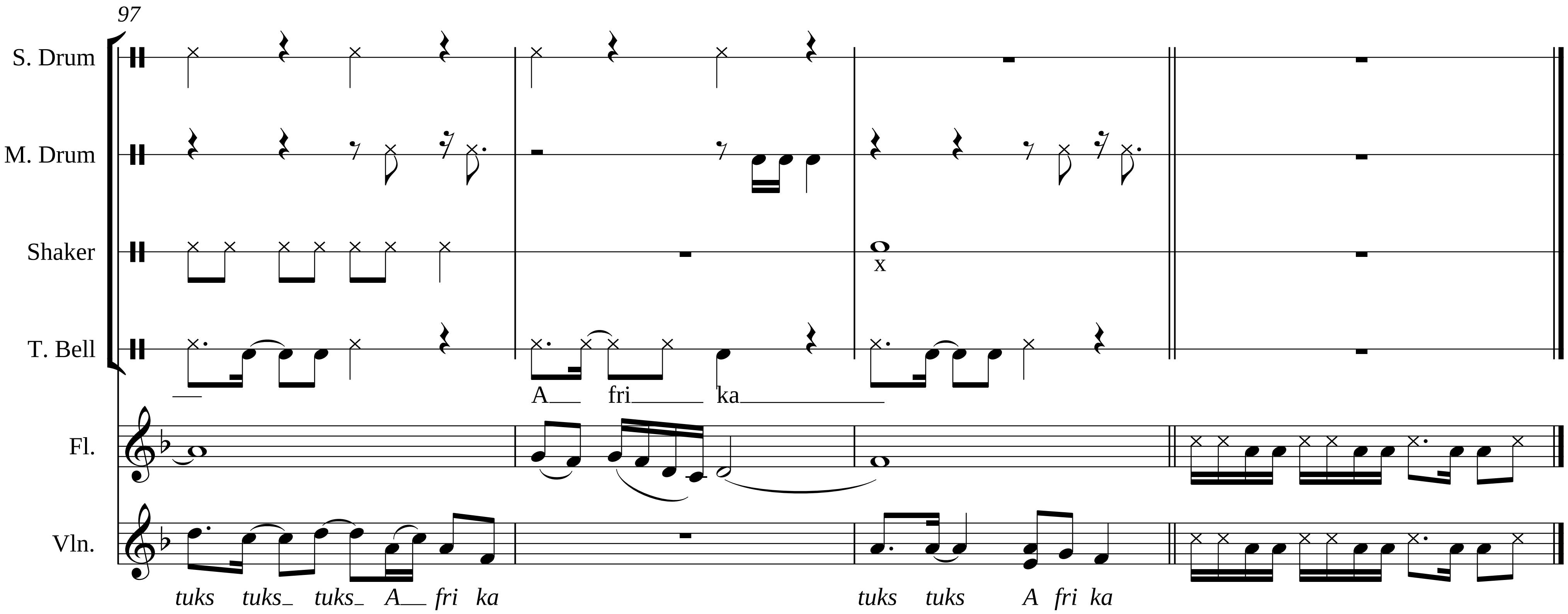

17
79
S. Drum
M. Drum
Shaker
T. Bell
Fl.
Vln.
Me so be ni A fri ca
AH
HA
Tuks tuks in South A fri ca
Tuks tuks in South A fri ca
18
83
S. Drum
M. Drum
Shaker
T. Bell
Fl.
Vln.
Me so be ni A fri ca
Tuks tuks in South A fri ca

19


88
D
S. Drum
M. Drum
Shaker
T. Bell
Fl.
Vln.
x
Me so be ni
A fri ka
Tuks tuks tuks A fri ka

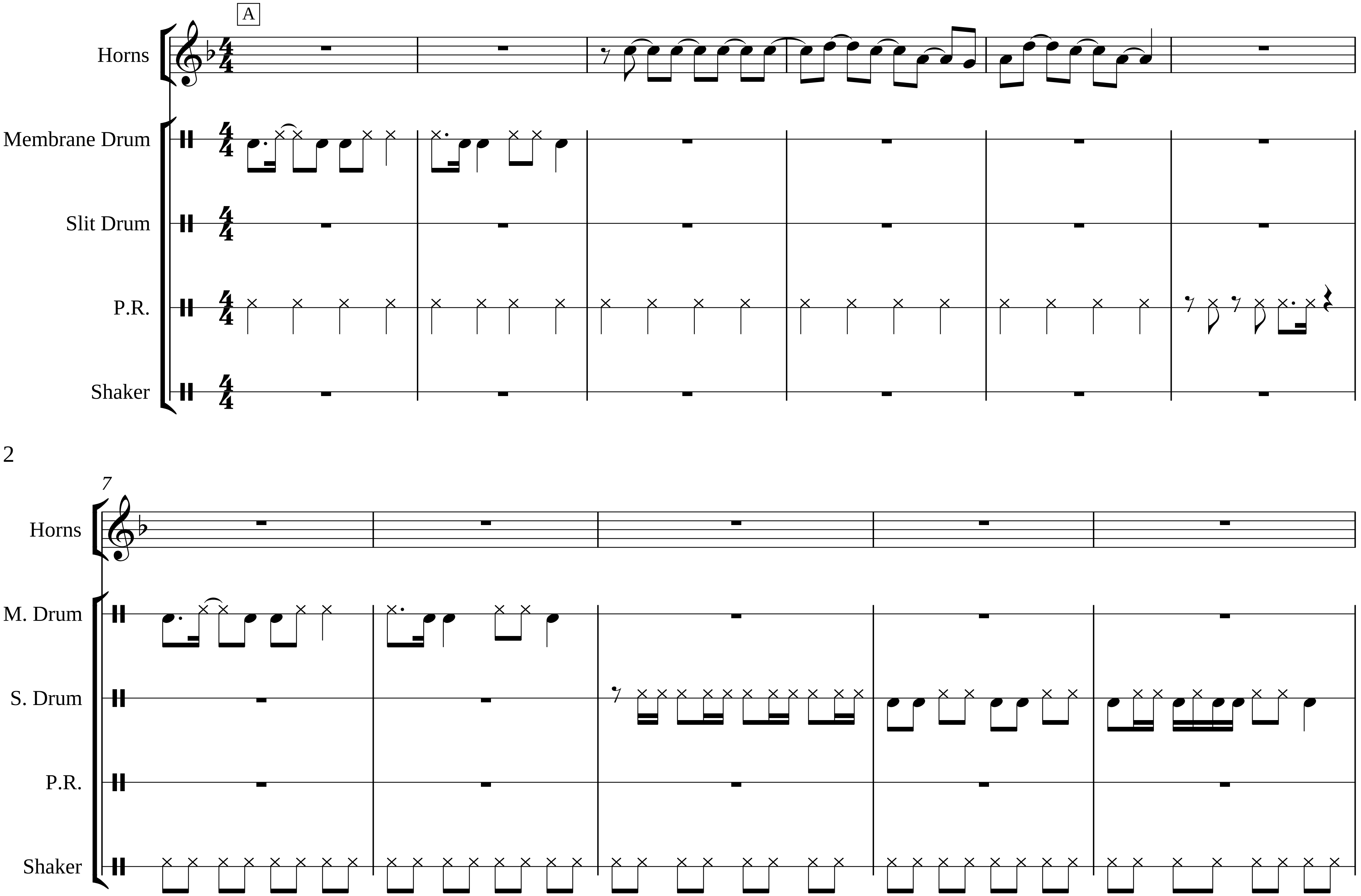
20

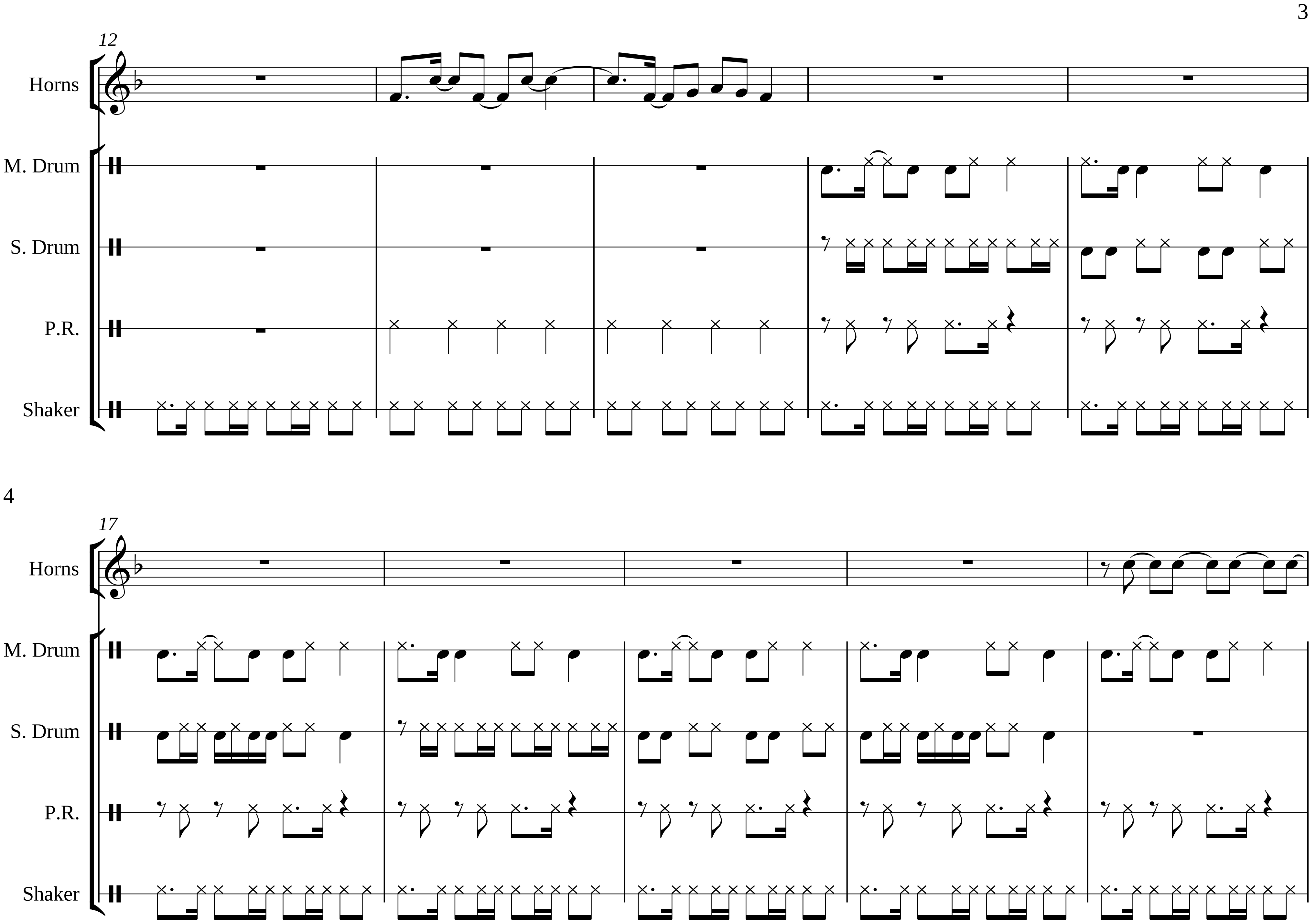

93
S. Drum
M. Drum
Shaker
T. Bell
Fl.
Vln.
x
me so be ni
A fri ka
tuks tuks tuks A fri ka
tuks tuks tuks A fri ka

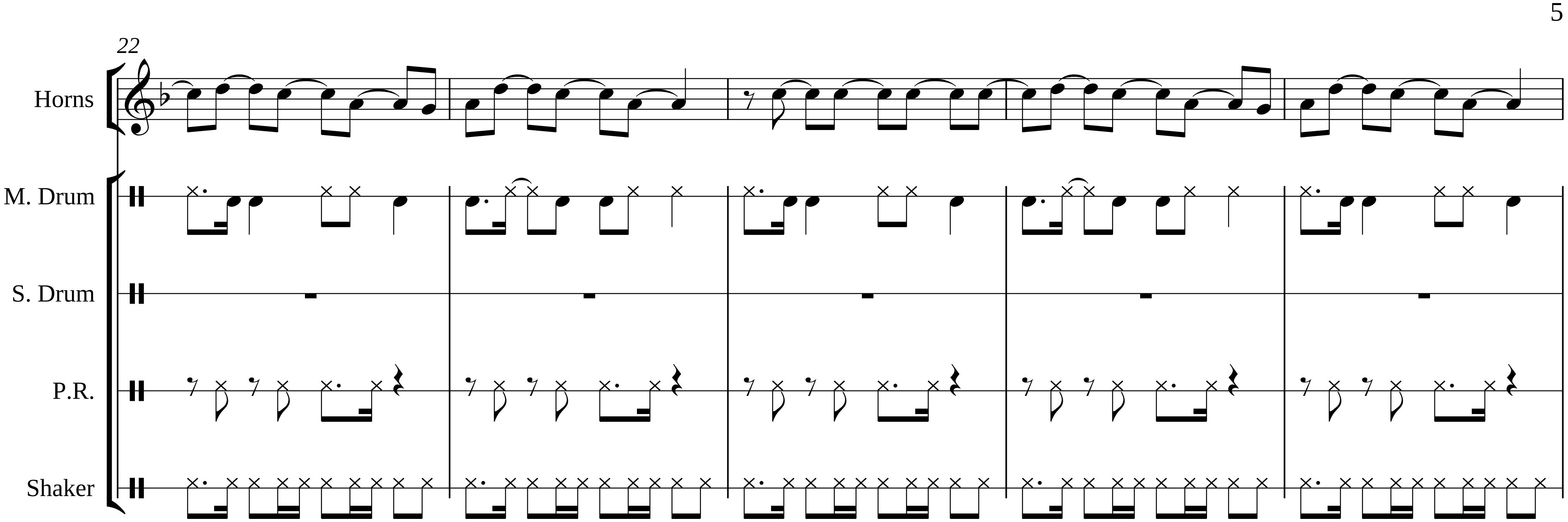

97
S. Drum
M. Drum
Shaker
T. Bell
Fl.
Vln.
A fri ka
tuks tuks tuks A fri ka
tuks tuks A fri ka

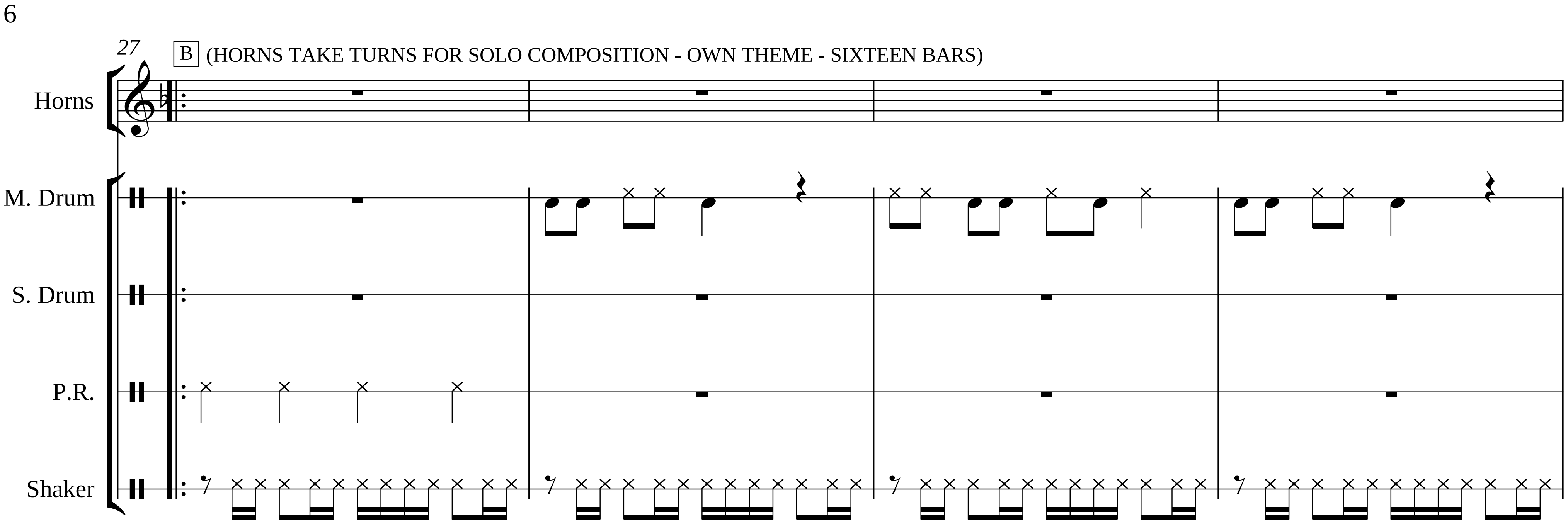
Ola for Mannheim

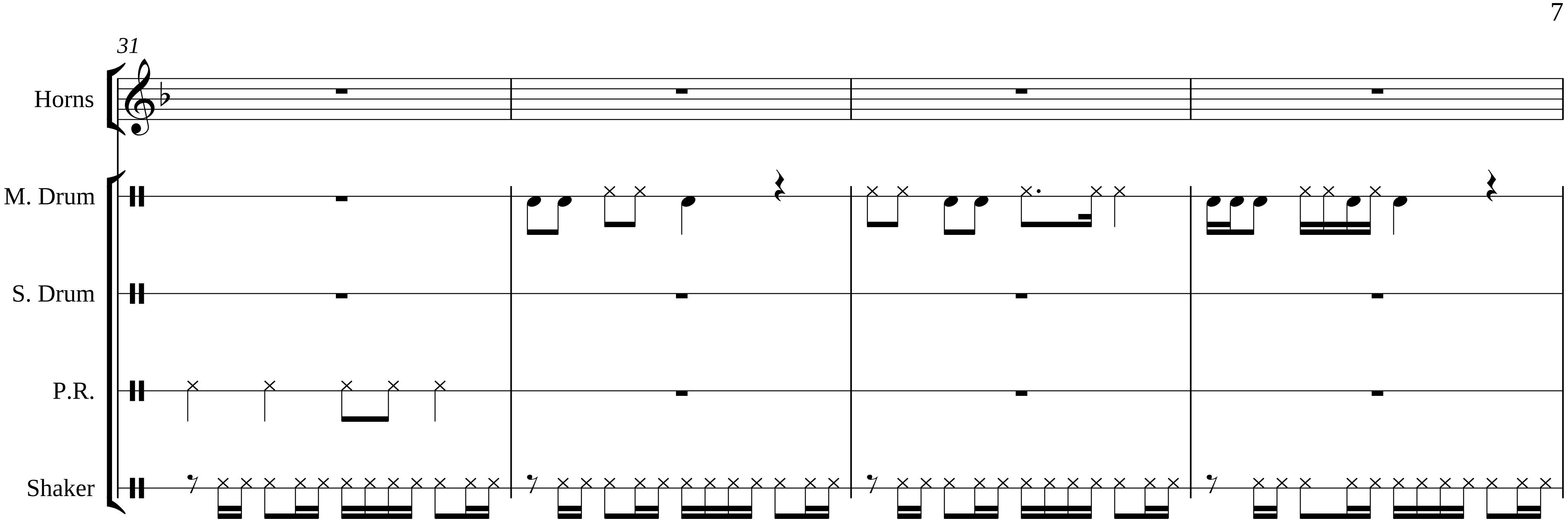
Meki Nzewi

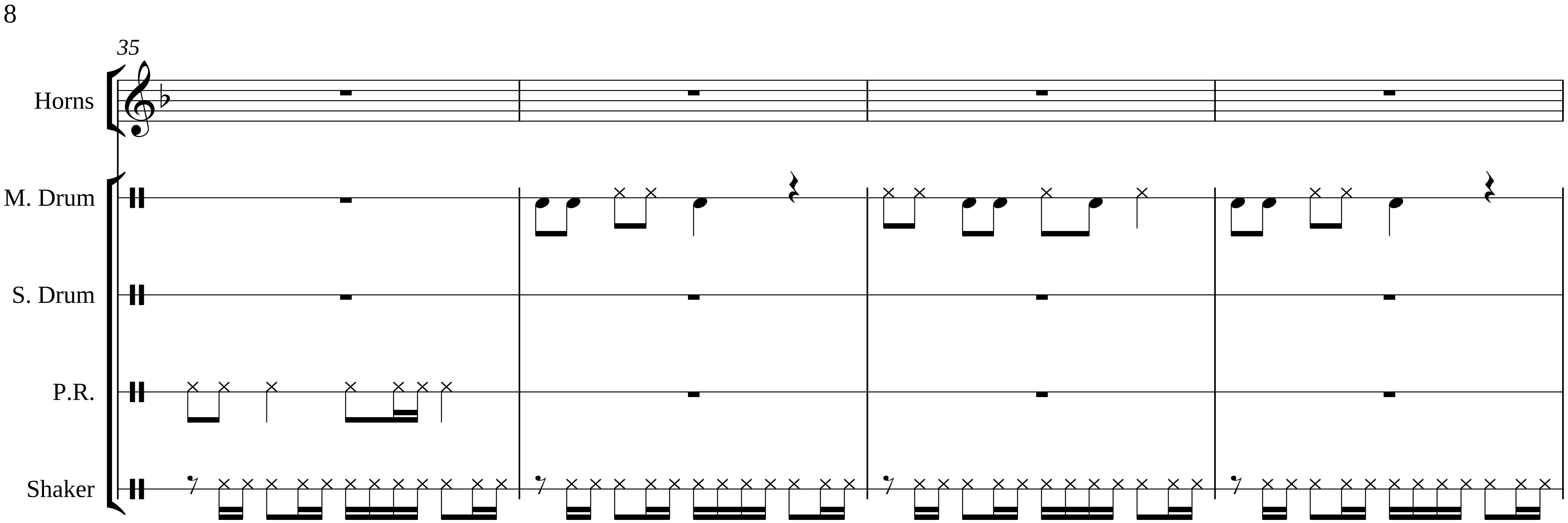

A
Horns
Membrane Drum
Slit Drum
P.R.
Shaker
2
7
Horns
M. Drum
S. Drum
P.R.
Shaker

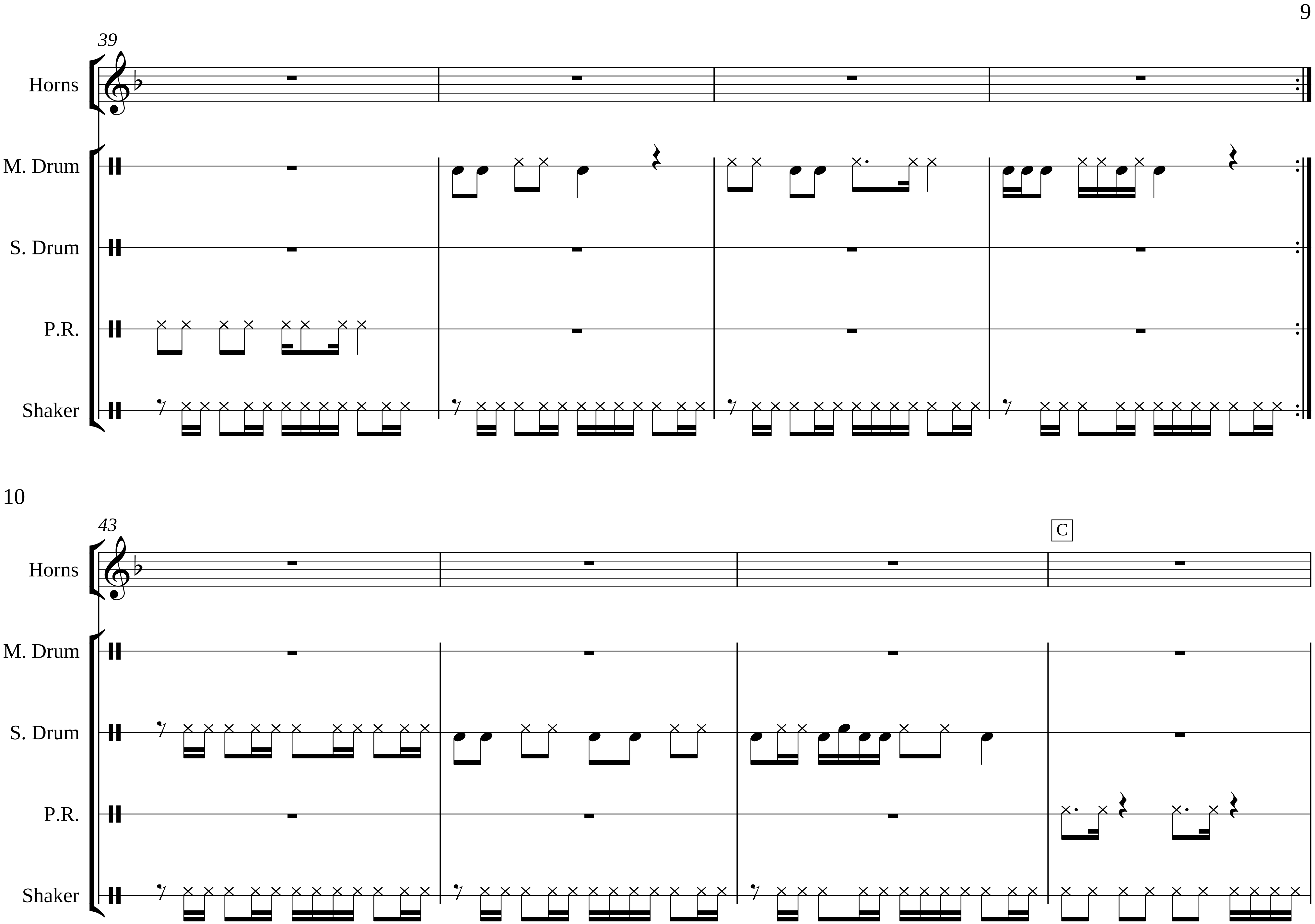

3
12
Horns
M. Drum
S. Drum
P.R.
Shaker
4
17
Horns
M. Drum
S. Drum
P.R.
Shaker

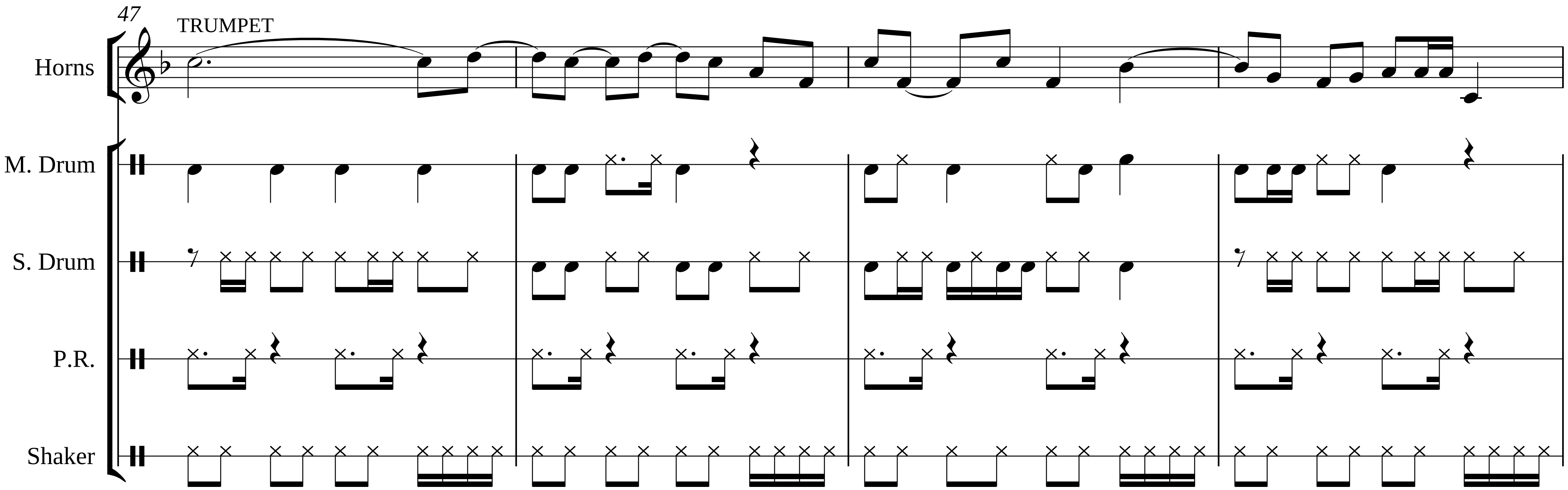

5
22
Horns
M. Drum
S. Drum
P.R.
Shaker

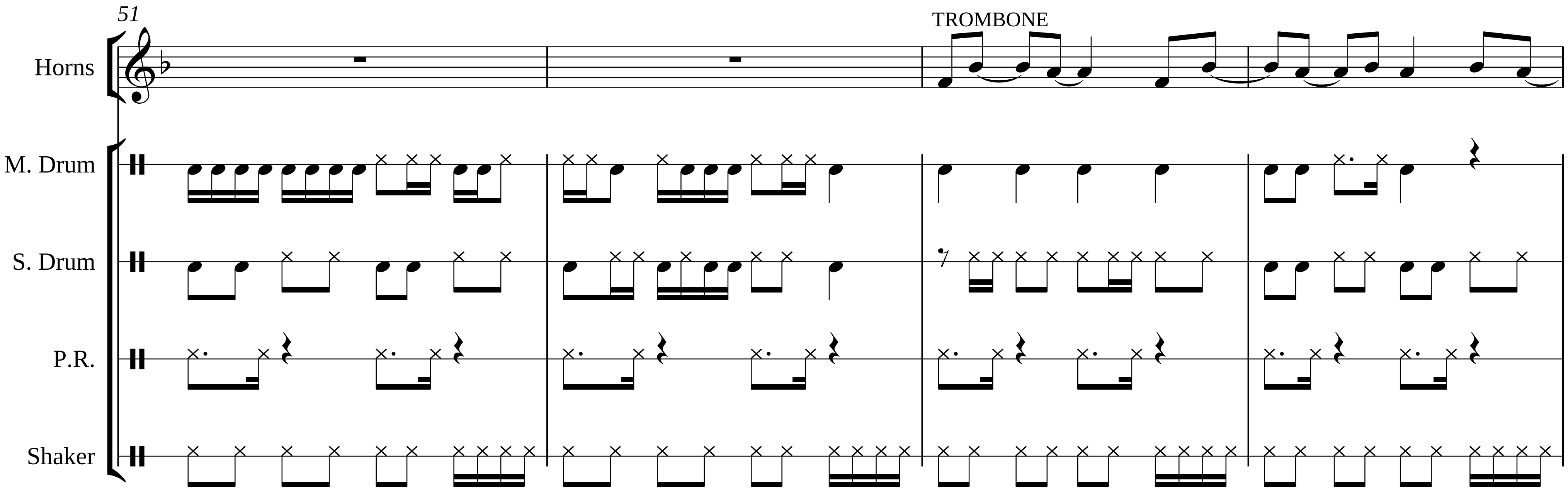

6
27
B
(HORNS TAKE TURNS FOR SOLO COMPOSITION - OWN THEME - SIXTEEN BARS)
Horns
M. Drum
S. Drum
P.R.
Shaker

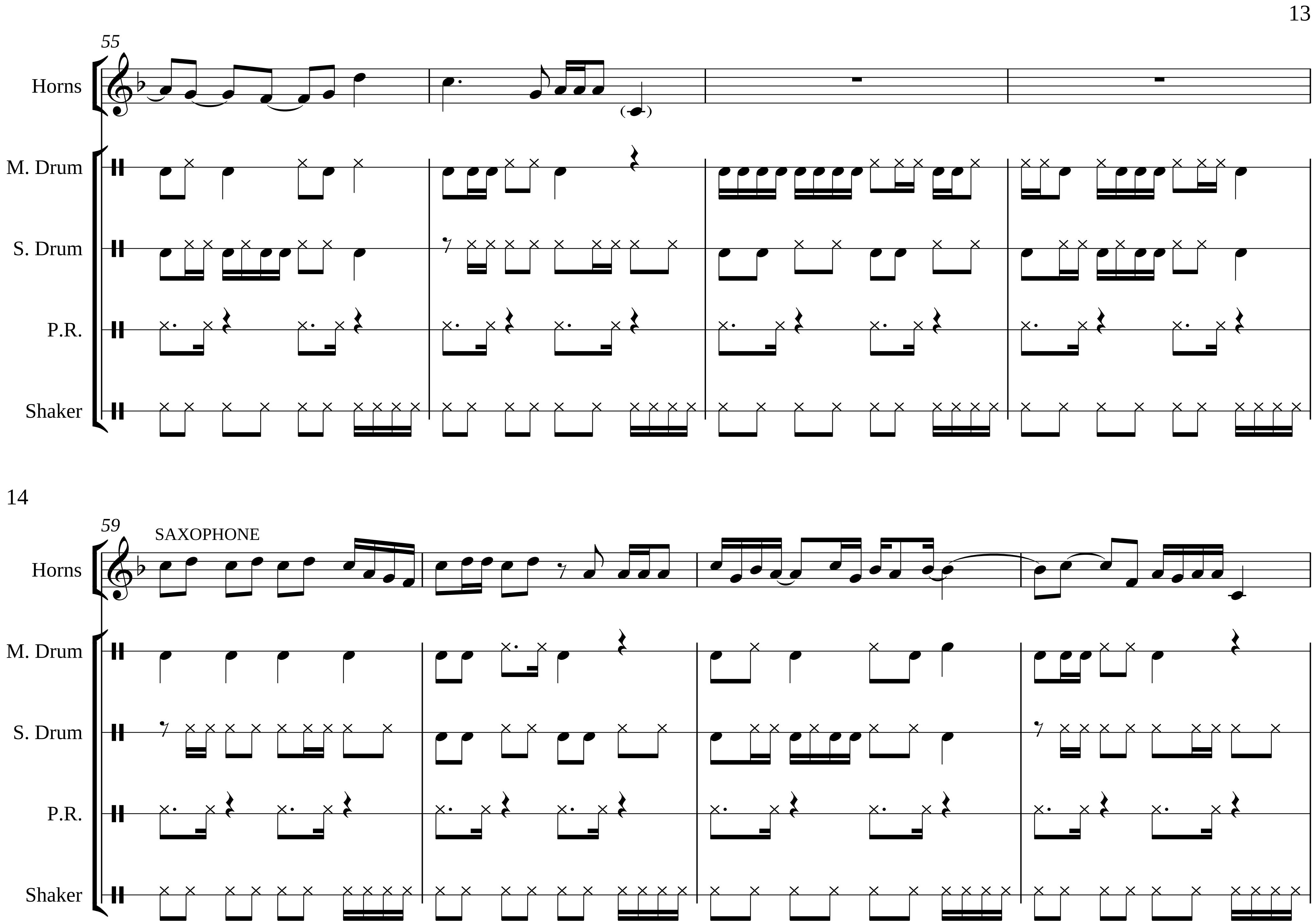

7
31
Horns
M. Drum
S. Drum
P.R.
Shaker

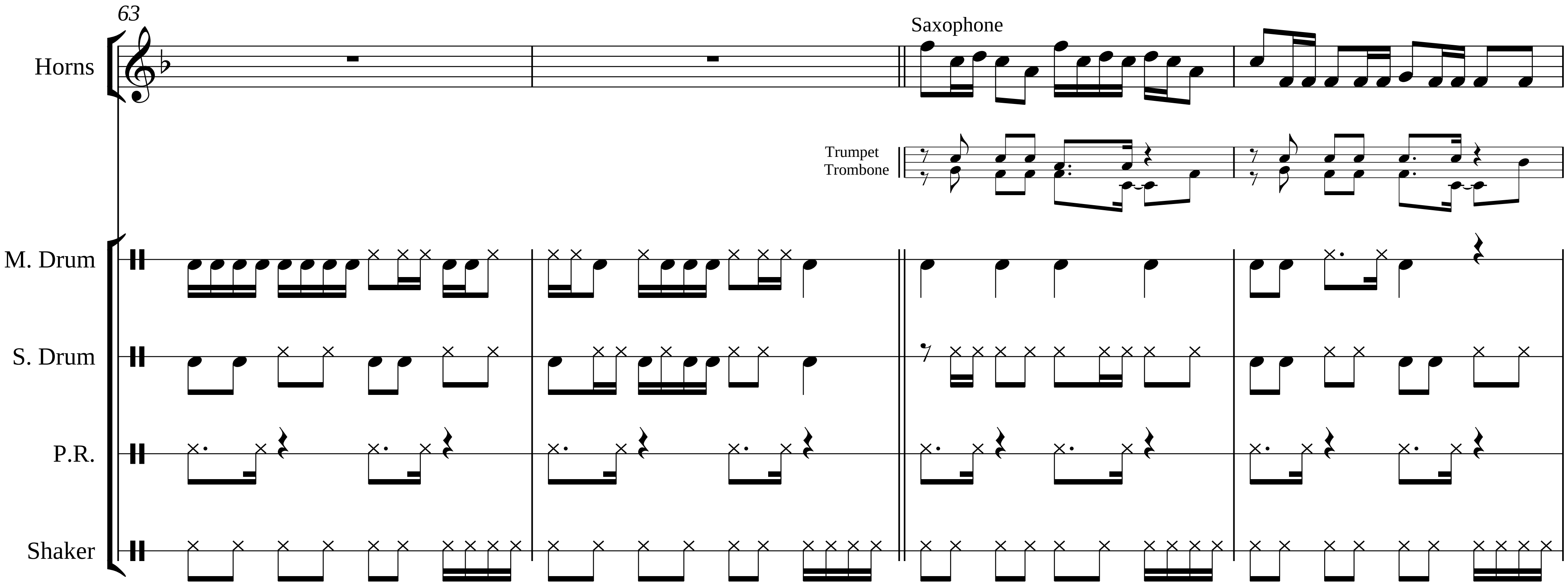

8
35
Horns
M. Drum
S. Drum
P.R.
Shaker

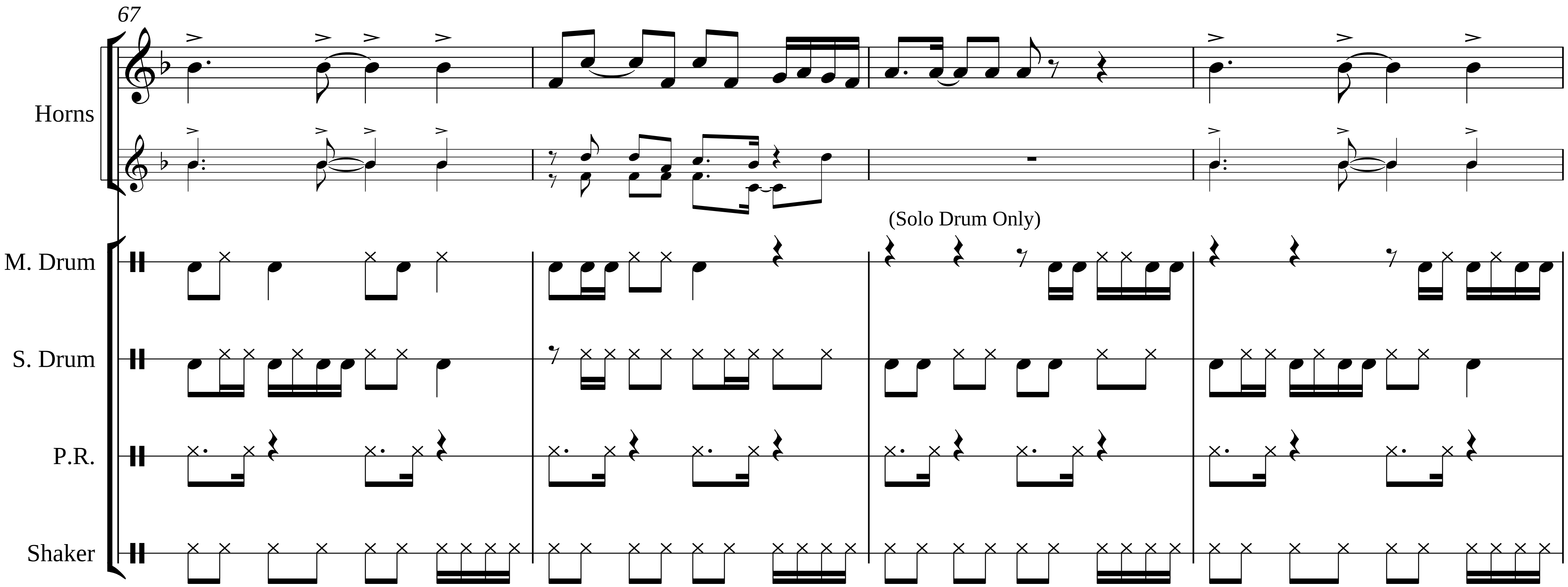

9
39
Horns
M. Drum
S. Drum
P.R.
Shaker
10
43
C

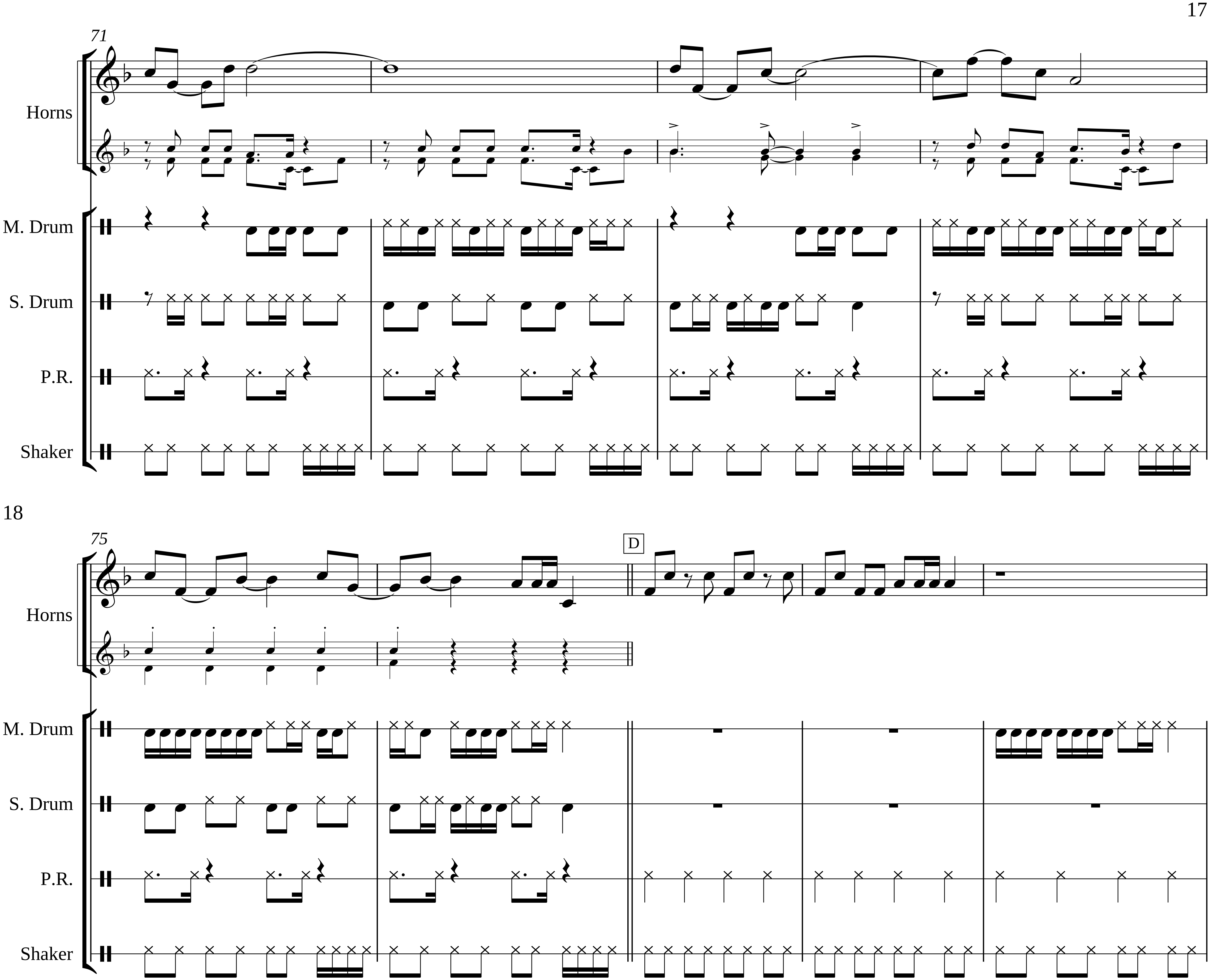

47
TRUMPET
Horns
M. Drum
S. Drum
P.R.
Shaker


51
TROMBONE
Horns
M. Drum
S. Drum
P.R.
Shaker

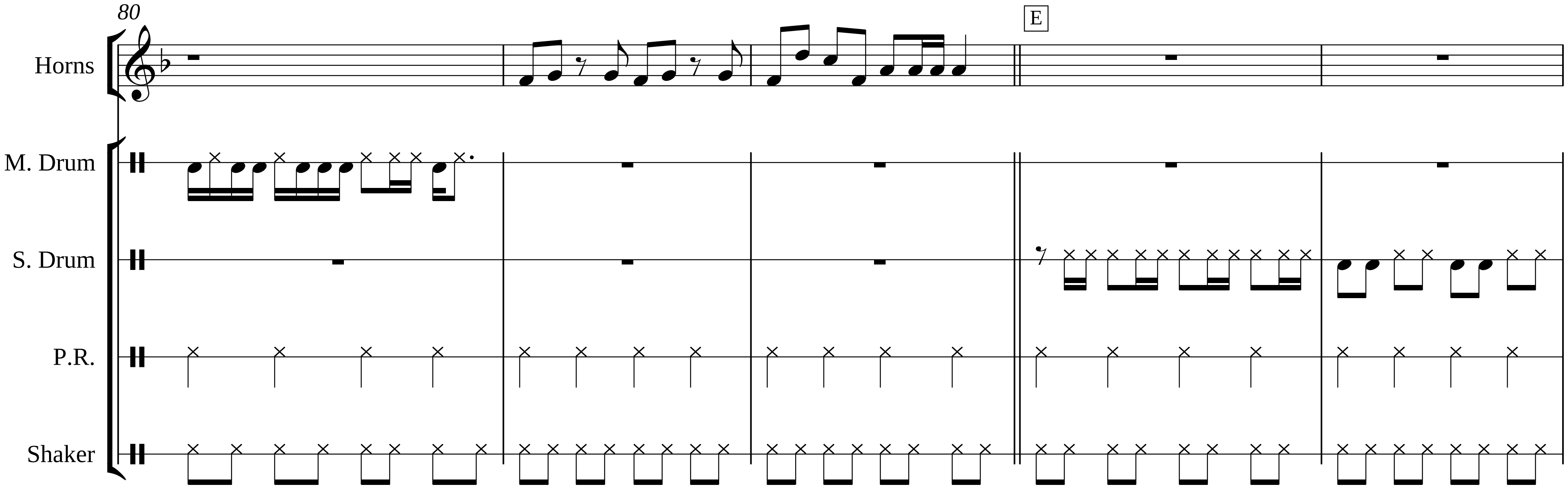

13
55
Horns
M. Drum
S. Drum
P.R.
Shaker
14
59
SAXOPHONE
Horns
M. Drum
S. Drum
P.R.
Shaker


63
Horns
Saxophone
Trumpet
Trombone
M. Drum
S. Drum
P.R.
Shaker

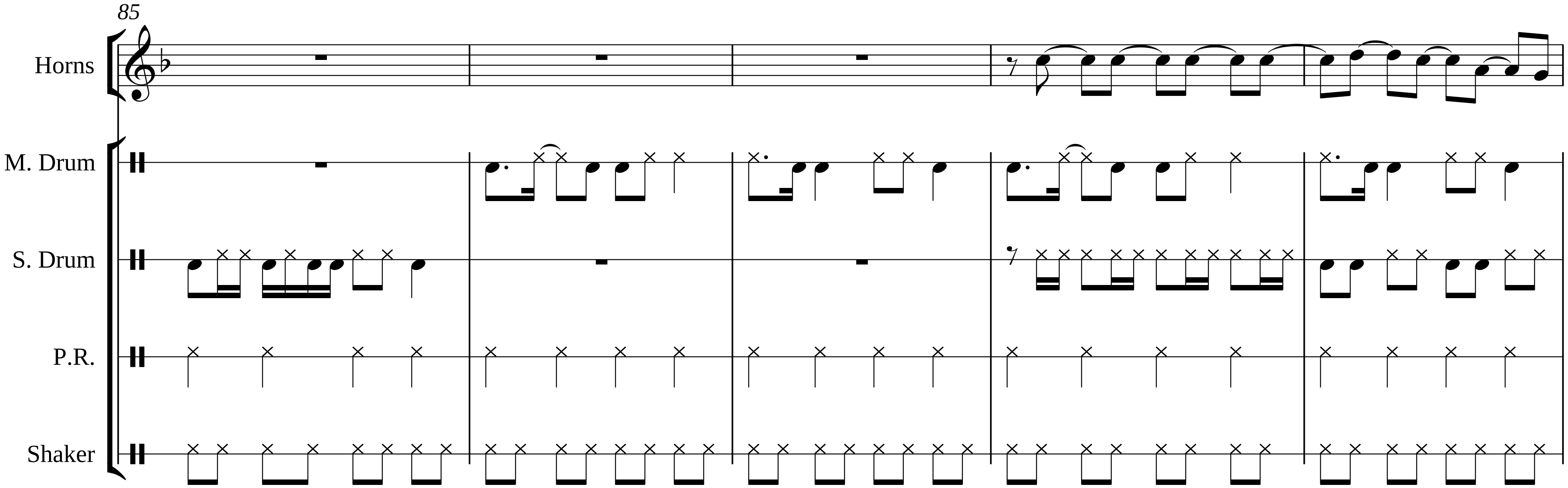

67
Horns
(Solo Drum Only)
M. Drum
S. Drum
P.R.
Shaker

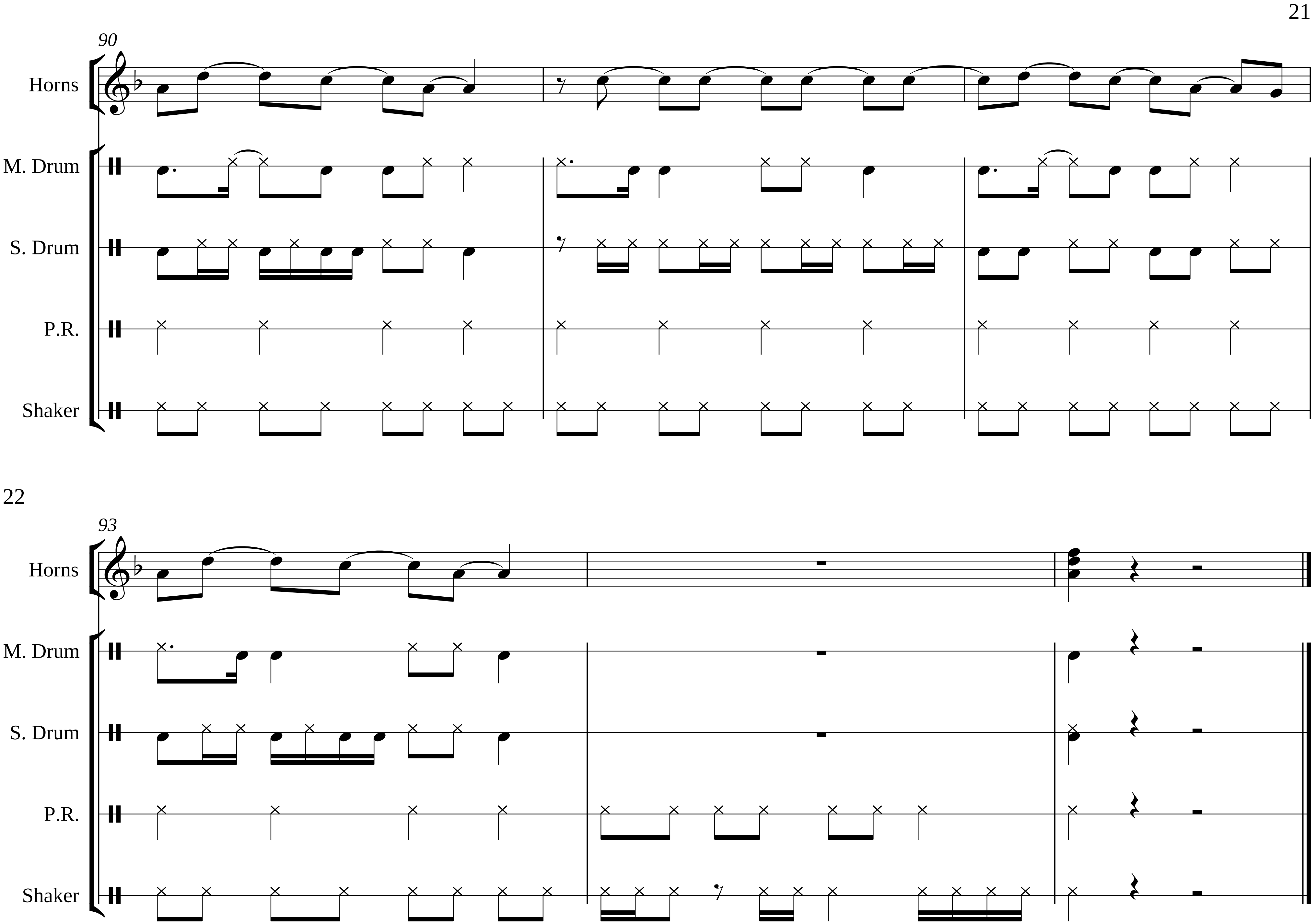

17
71
Horns
M. Drum
S. Drum
P.R.
Shaker
18
75
D
Horns
M. Drum
S. Drum
P.R.
Shaker

19


80
E
Horns
M. Drum
S. Drum
P.R.
Shaker

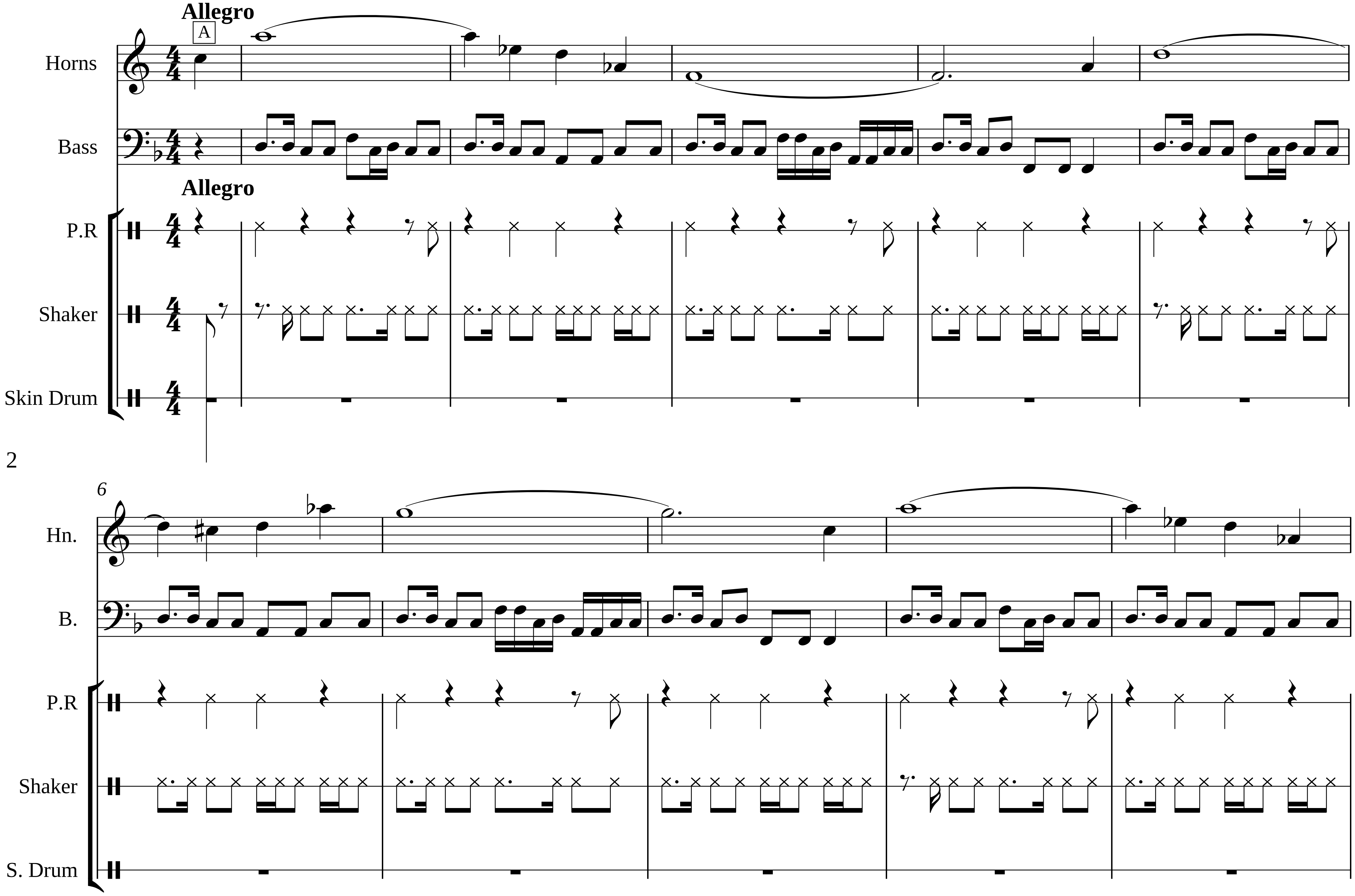
20

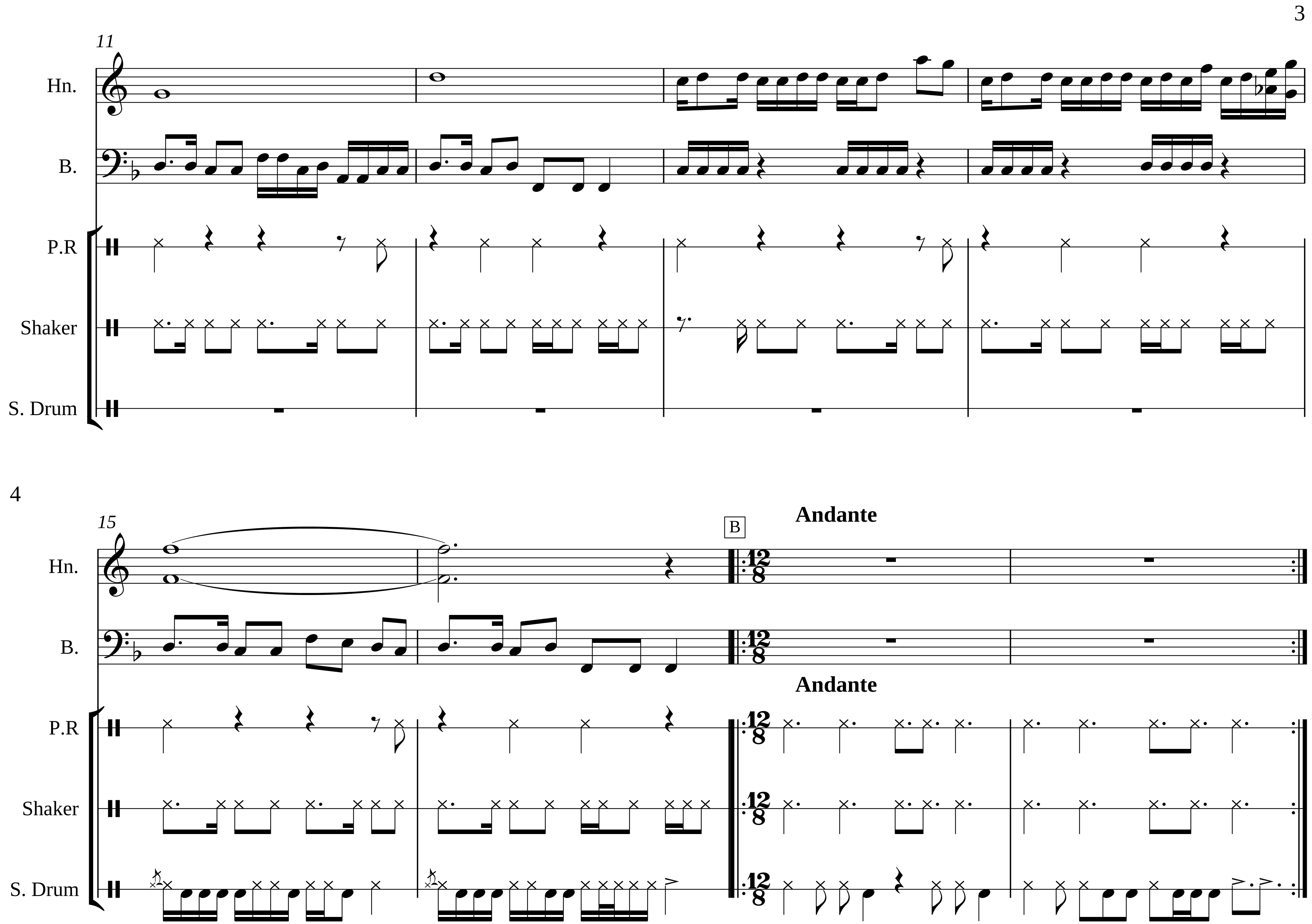

85
Horns
M. Drum
S. Drum
P.R.
Shaker

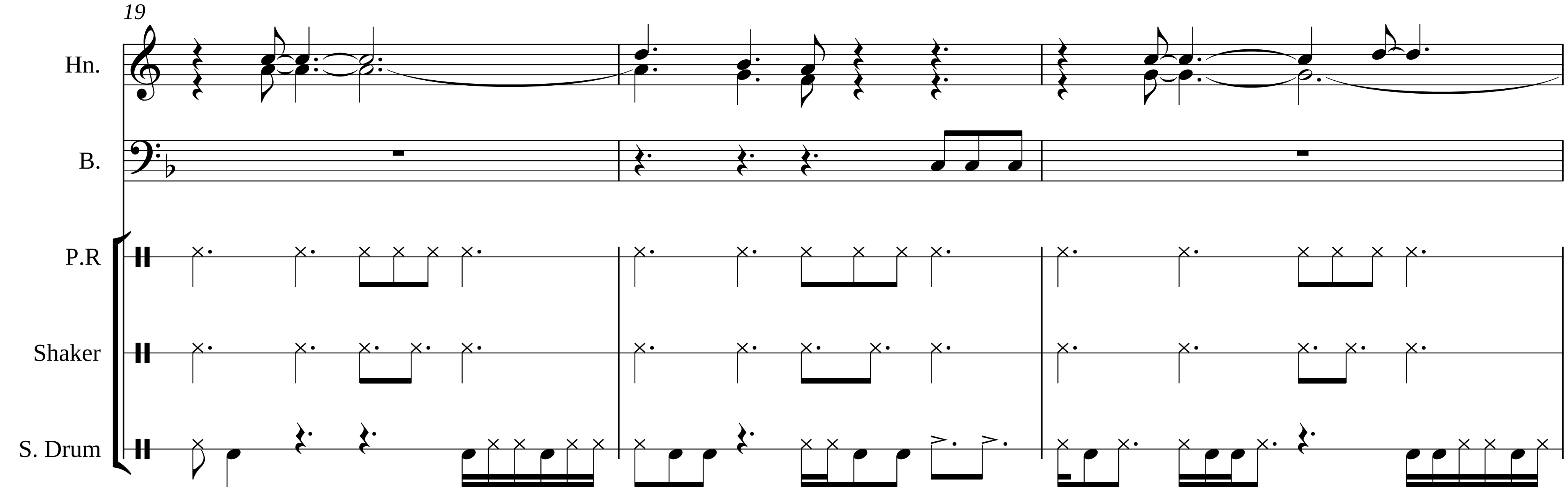

21
90
Horns
M. Drum
S. Drum
P.R.
Shaker
22
93
Horns
M. Drum
S. Drum
P.R.
Shaker

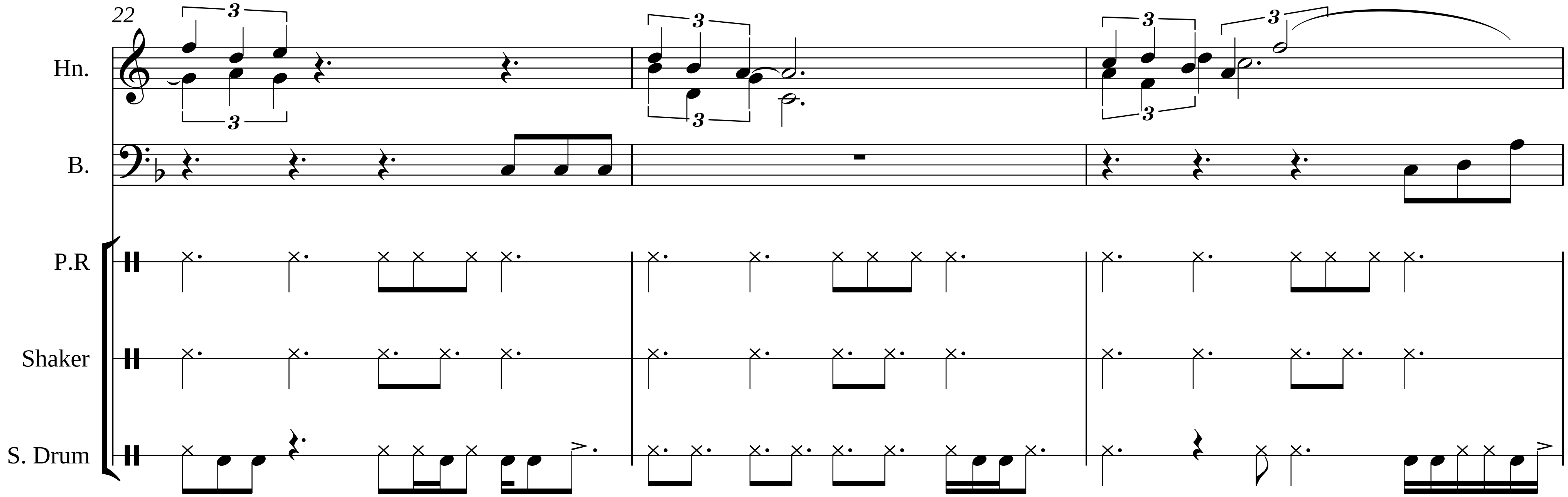
Spring in Detmold

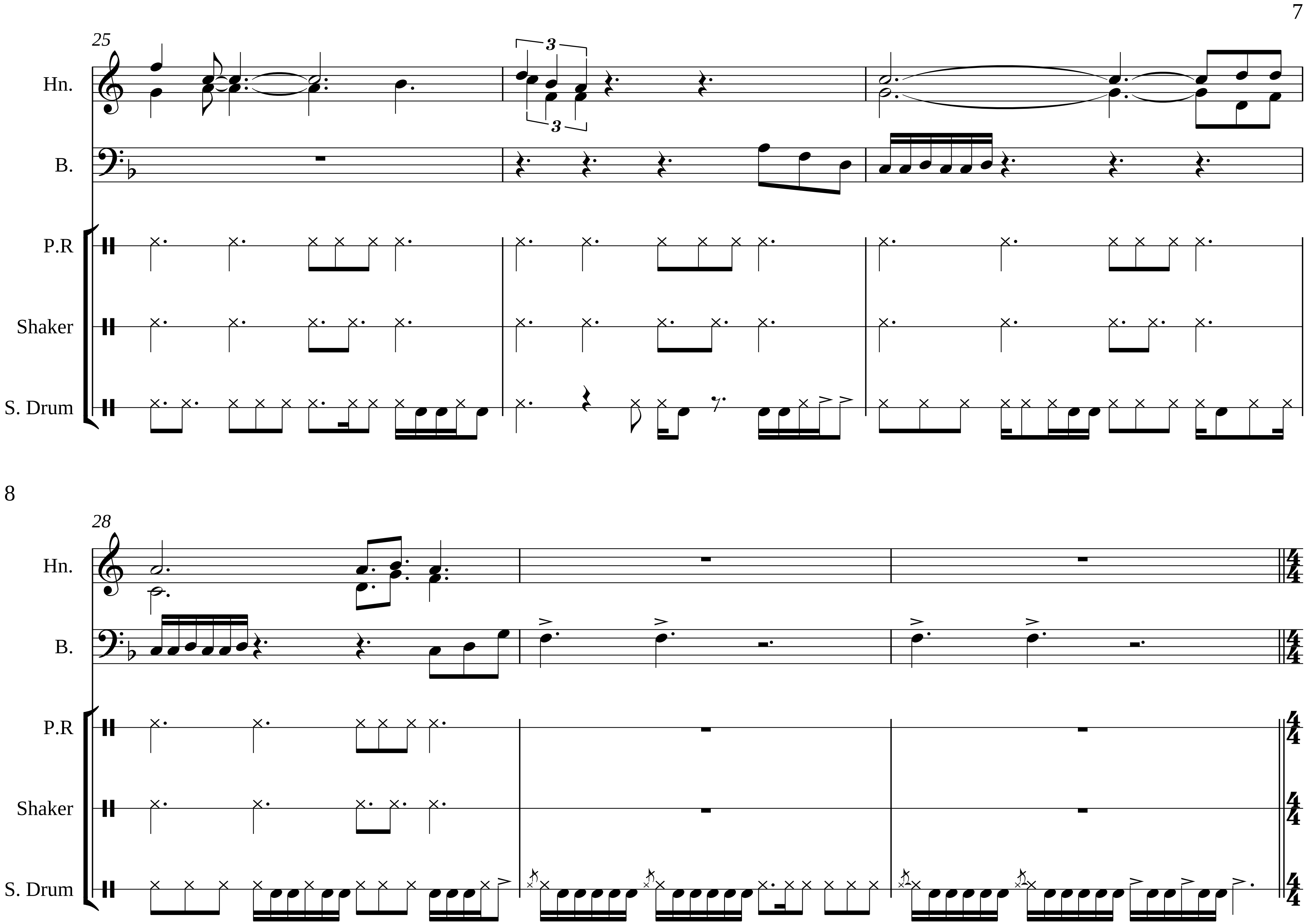
Meki Nzewi

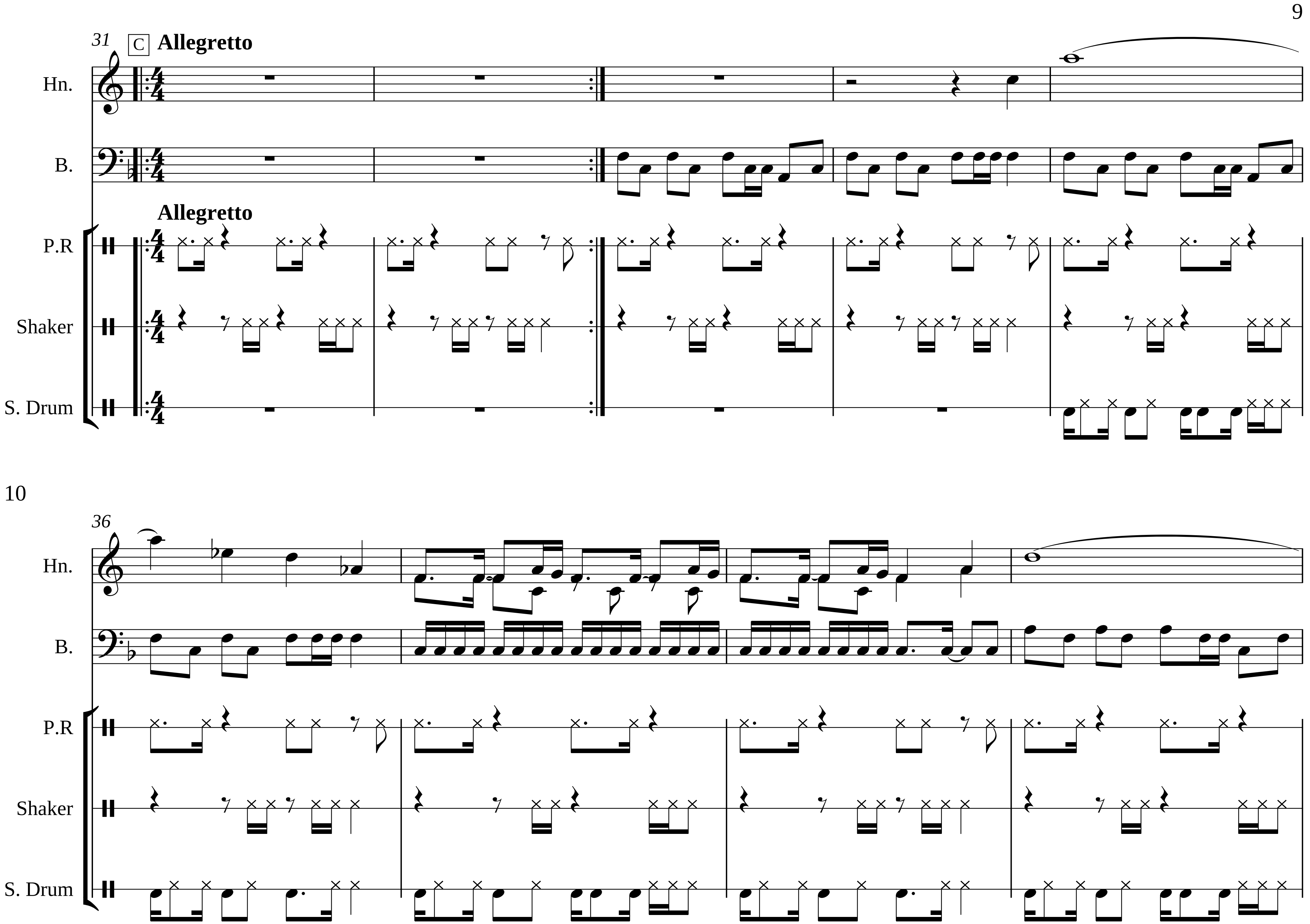

Allegro
A
Horns
Bass
Allegro
P.R
Shaker
Skin Drum
2
6
Hn.
B.
P.R
Shaker
S. Drum

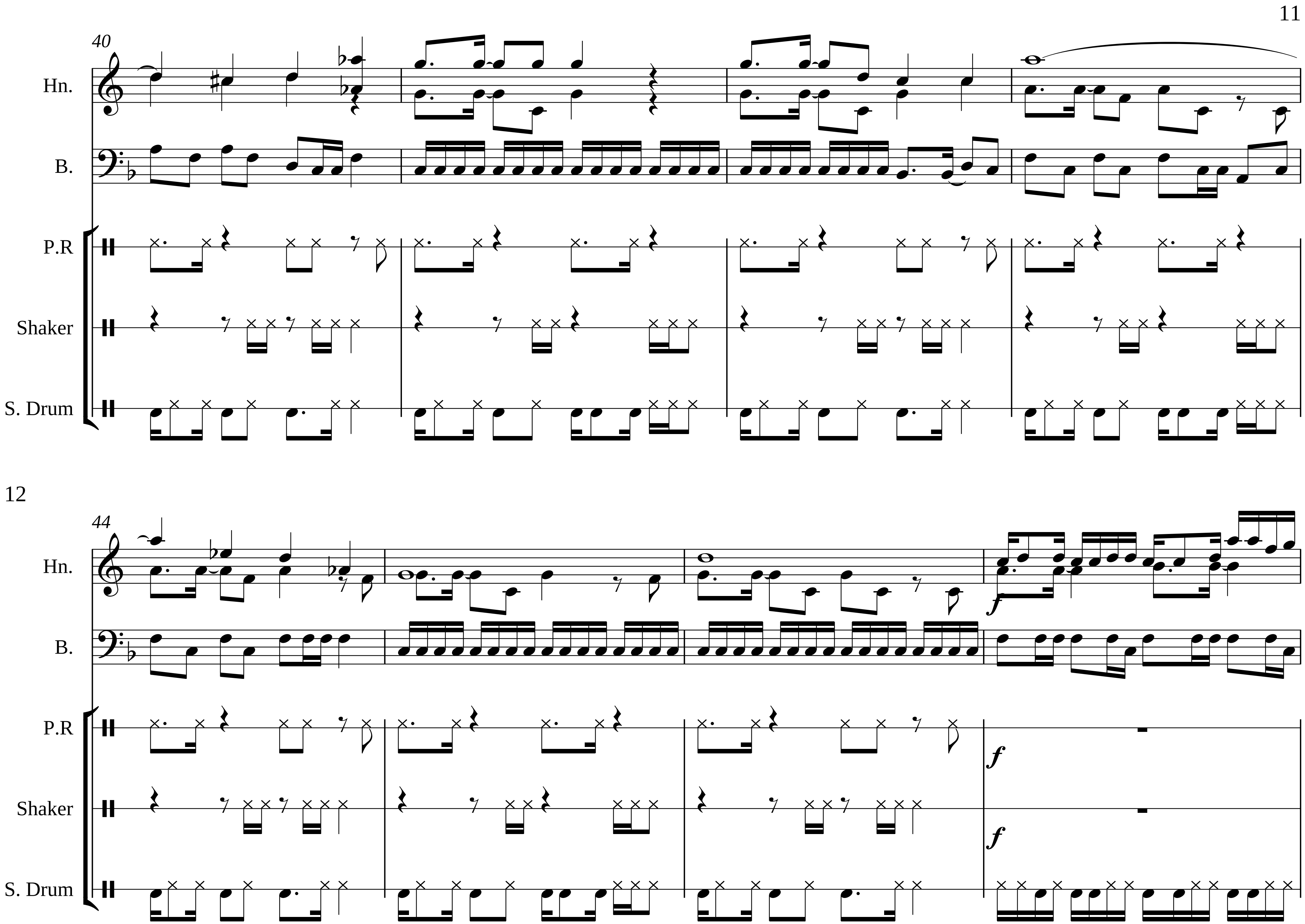

3
11
Hn.
B.
P.R
Shaker
S. Drum
4
15
B
Andante
Andante

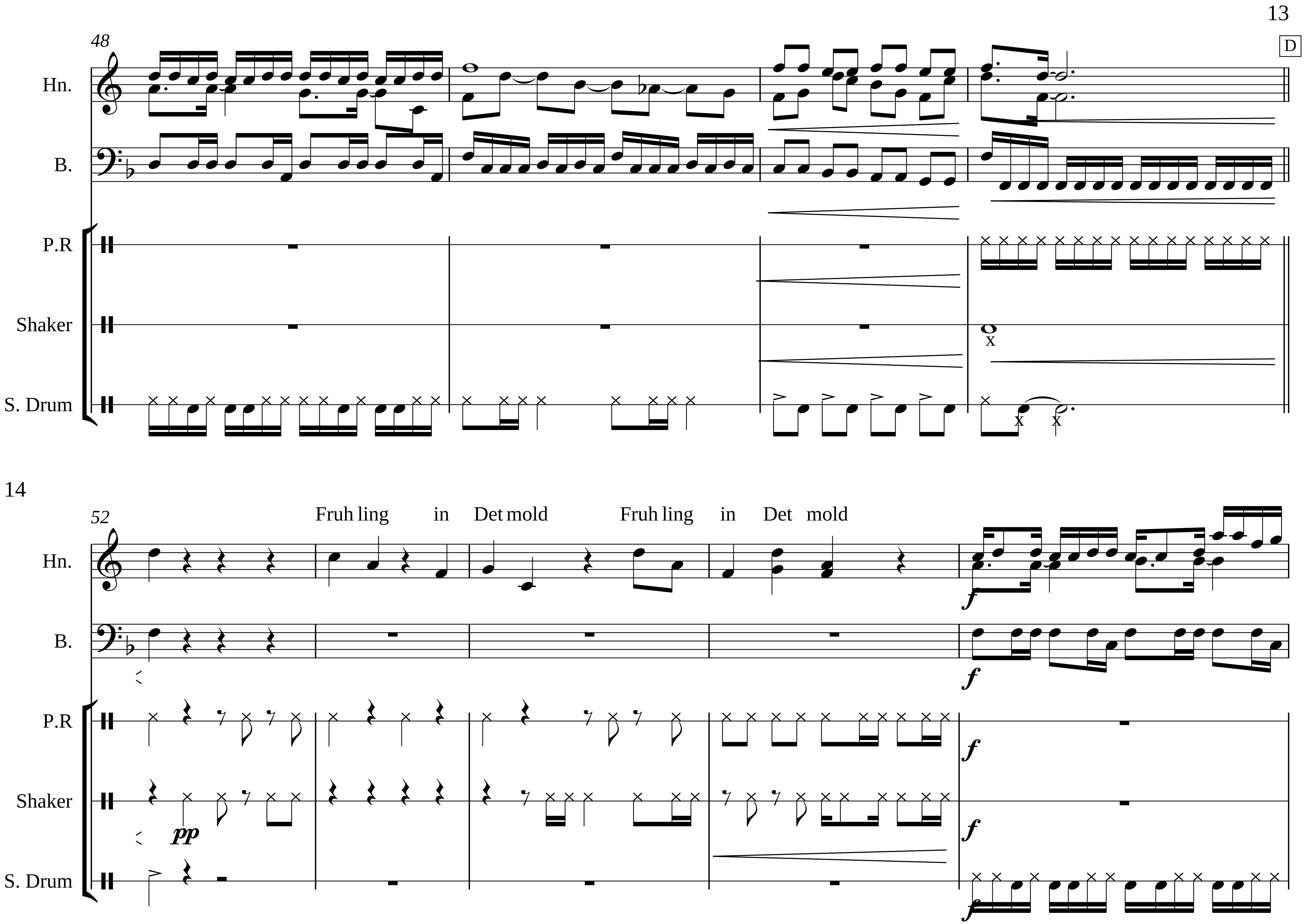

19
Hn.
B.
P.R
Shaker
S. Drum

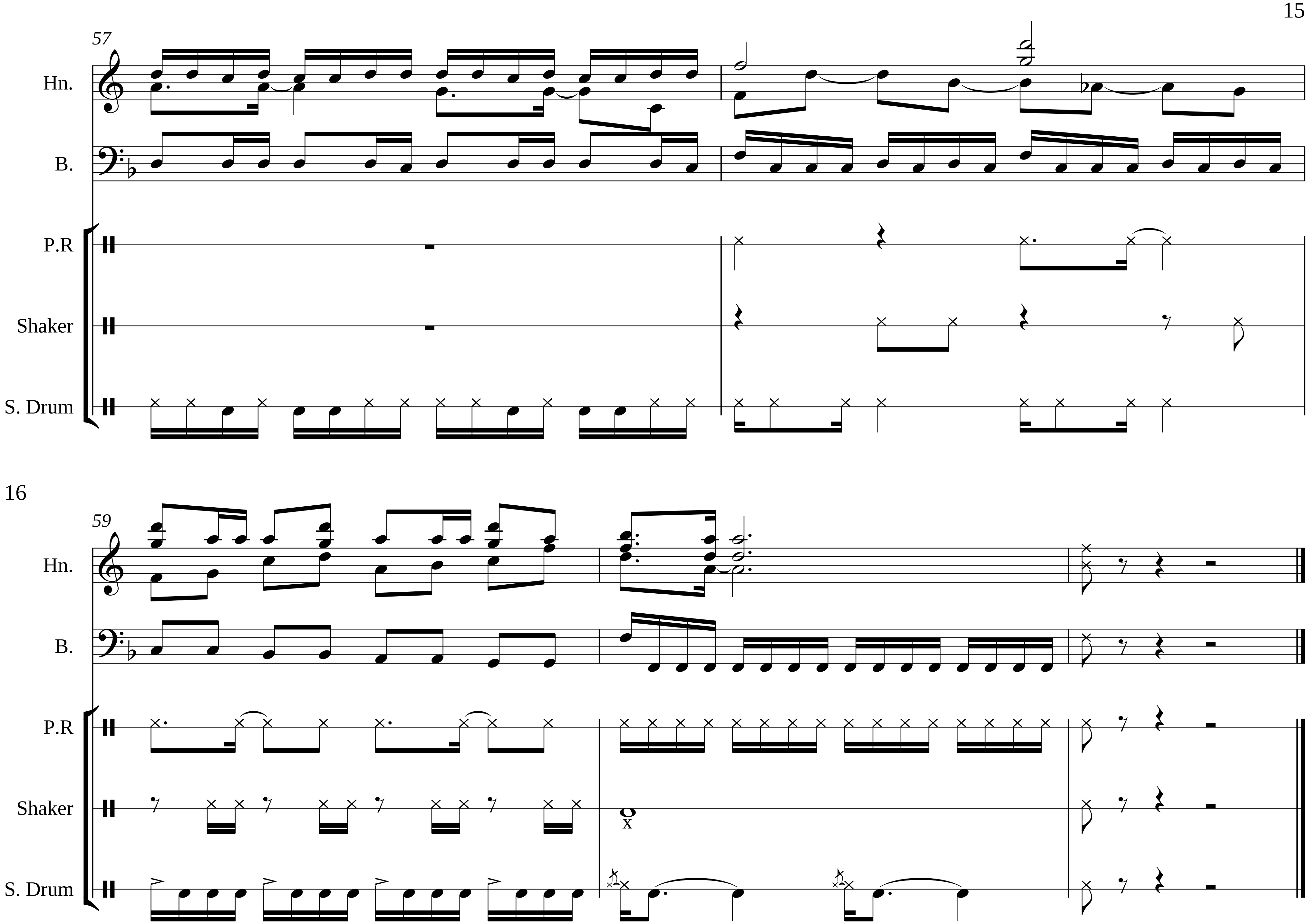

22
3
Hn.
B.
P.R
Shaker
S. Drum


7
25
Hn.
B.
P.R
Shaker
S. Drum
3
3
8
28
Hn.
B.
P.R
Shaker
S. Drum
4
4


9
31
C
Allegretto
Hn.
B.
Allegretto
P.R
Shaker
S. Drum
10
36
Hn.
B.
P.R
Shaker
S. Drum


11
40
Hn.
B.
P.R
Shaker
S. Drum
12
44
f
f
f


13
D
48
Hn.
B.
P.R
Shaker
S. Drum
14
52
Fruh ling in Det mold Fruh ling in Det mold
pp
f

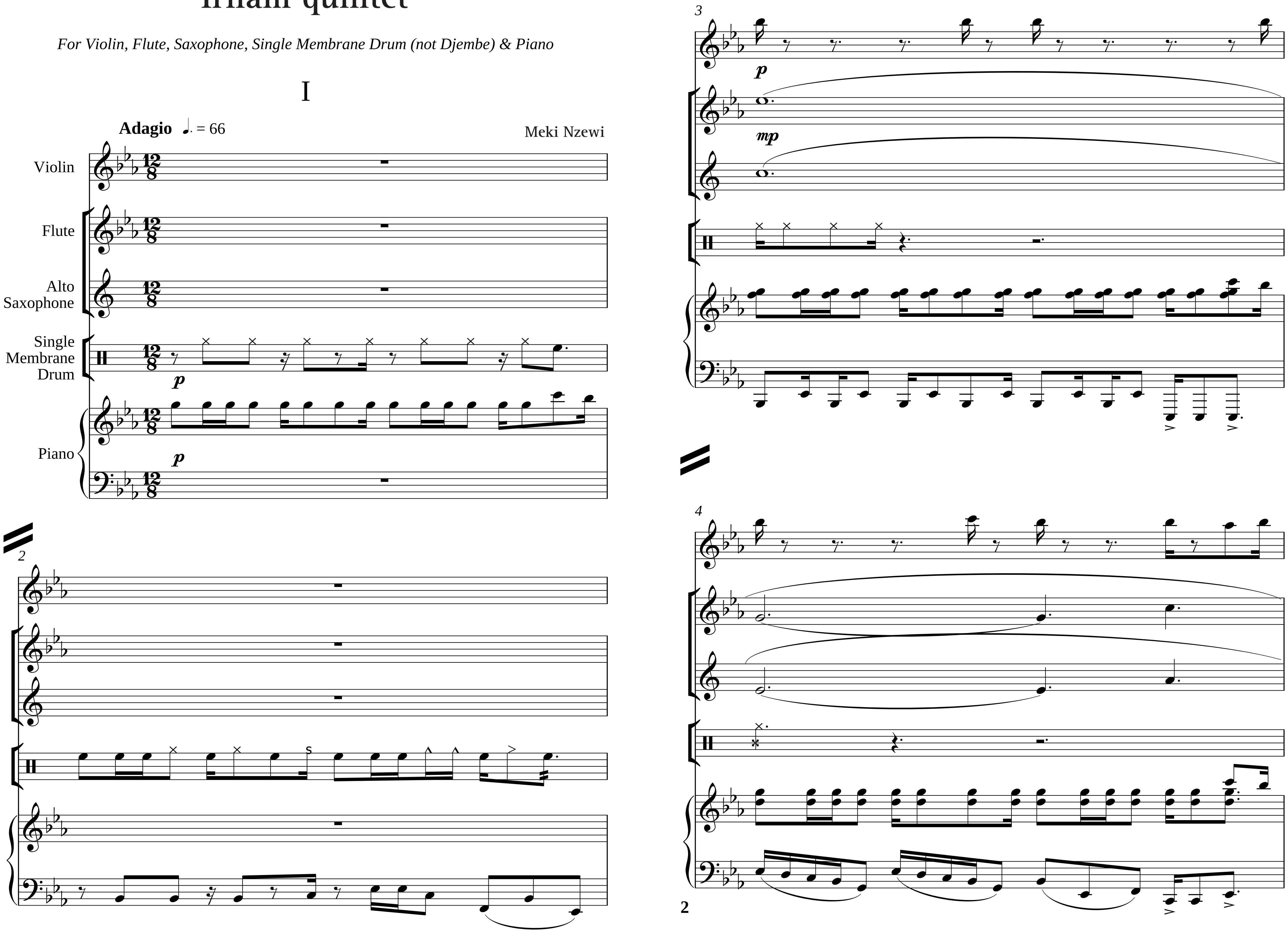

15
57
Hn.
B.
P.R
Shaker
S. Drum
16
59
Hn.
B.
P.R
Shaker
S. Drum

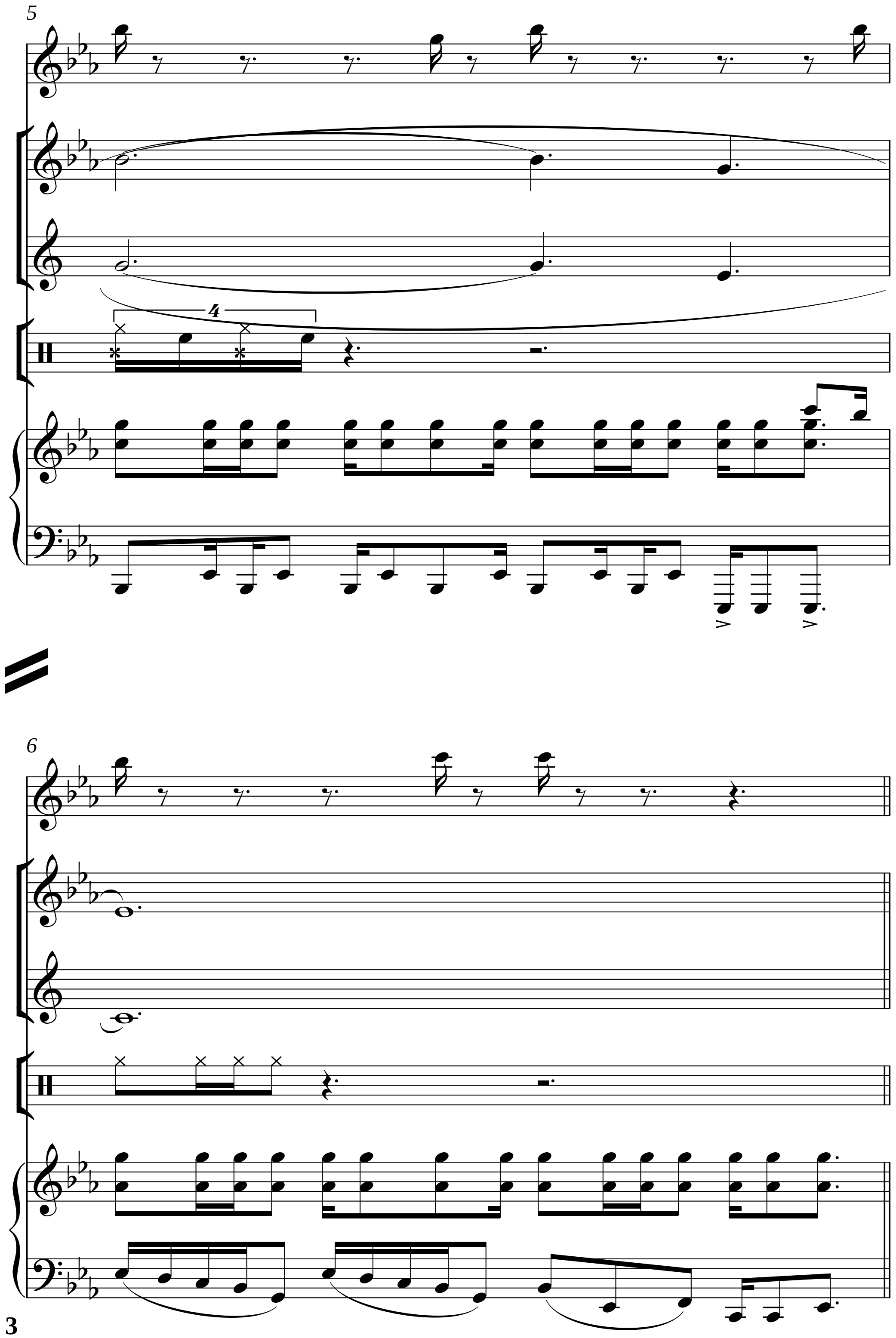
Irnam quintet

For Violin, Flute, Saxophone, Single Membrane Drum (not Djembe) & Piano

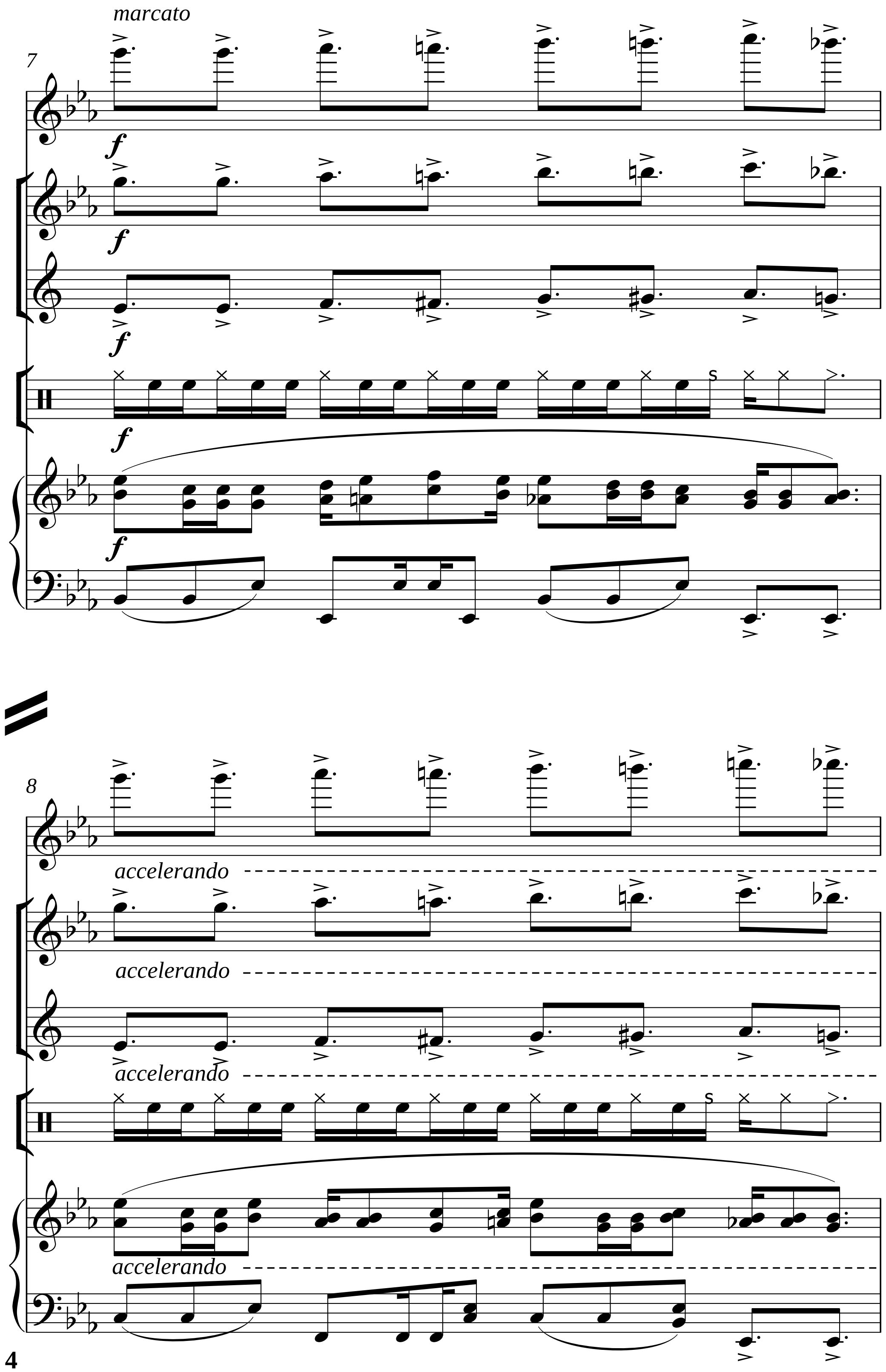
I

Meki Nzewi

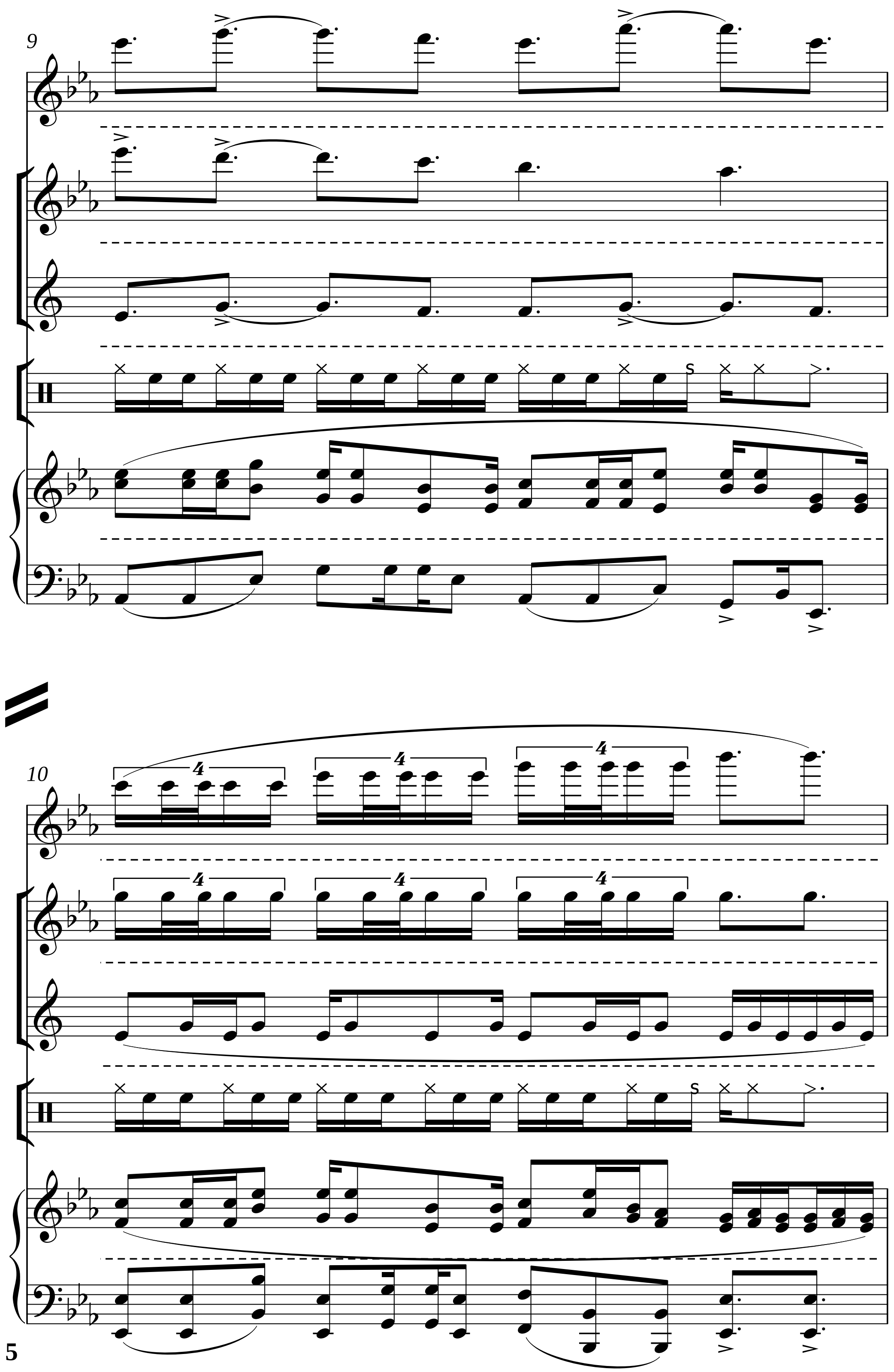

Adagio ♩. = 66
Violin
Flute
Alto Saxophone
Single Membrane Drum
Piano
p
p
2
3
p
mp
4
2



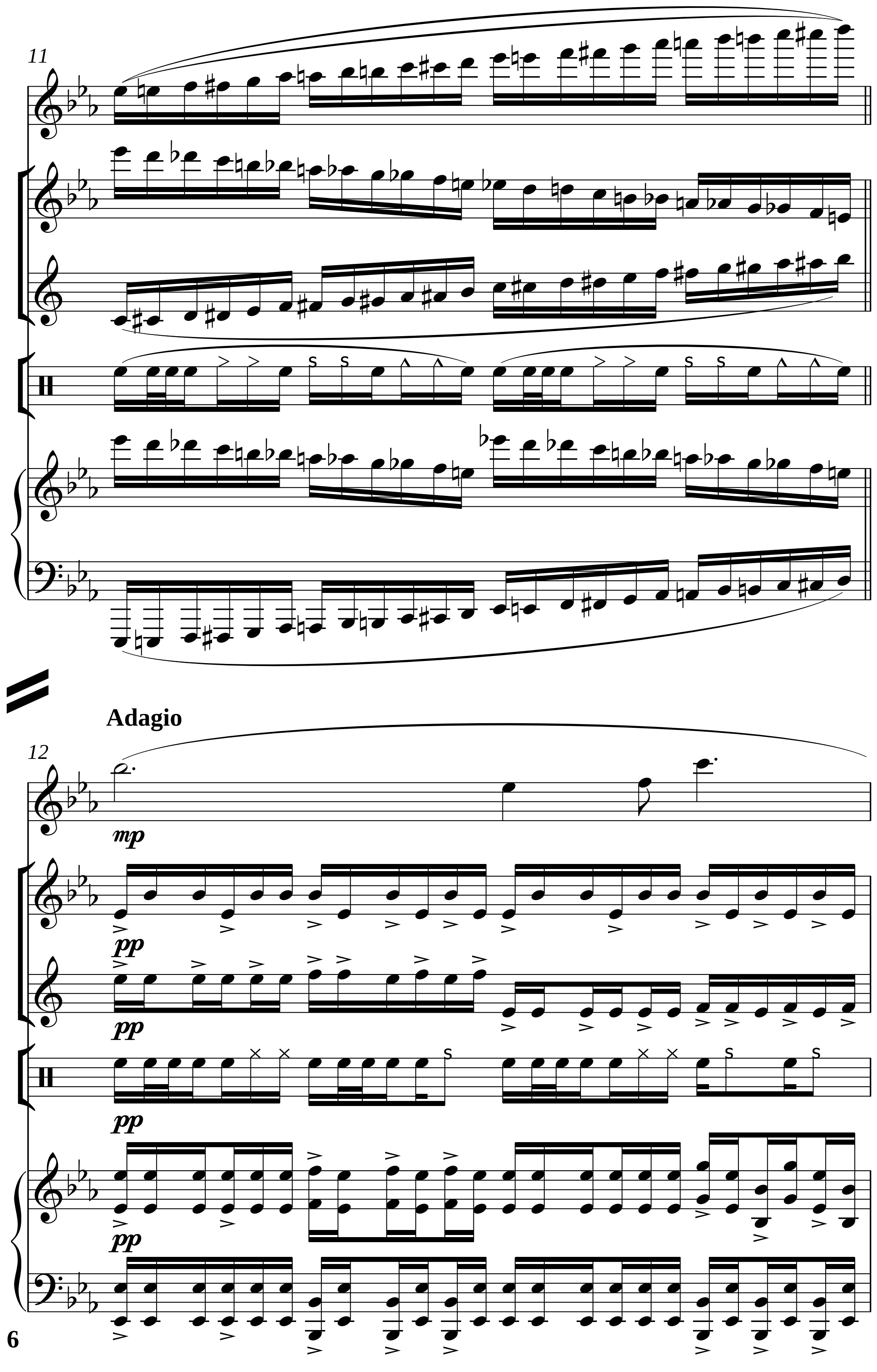
3


marcato
7
f
f
f
f
f
8
accelerando
accelerando
accelerando
accelerando

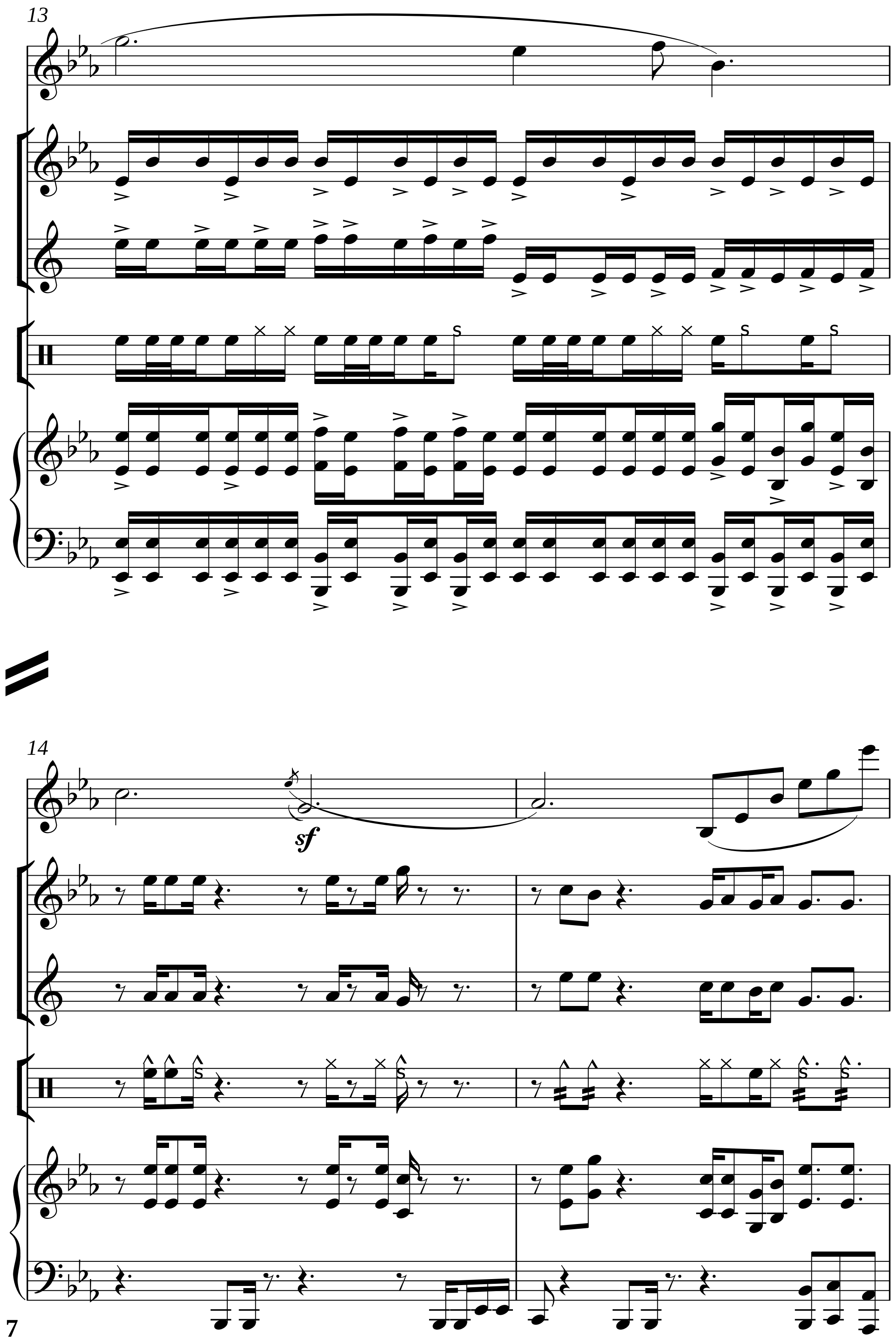
4


9
10
4
4
4
4
4
4
s
s

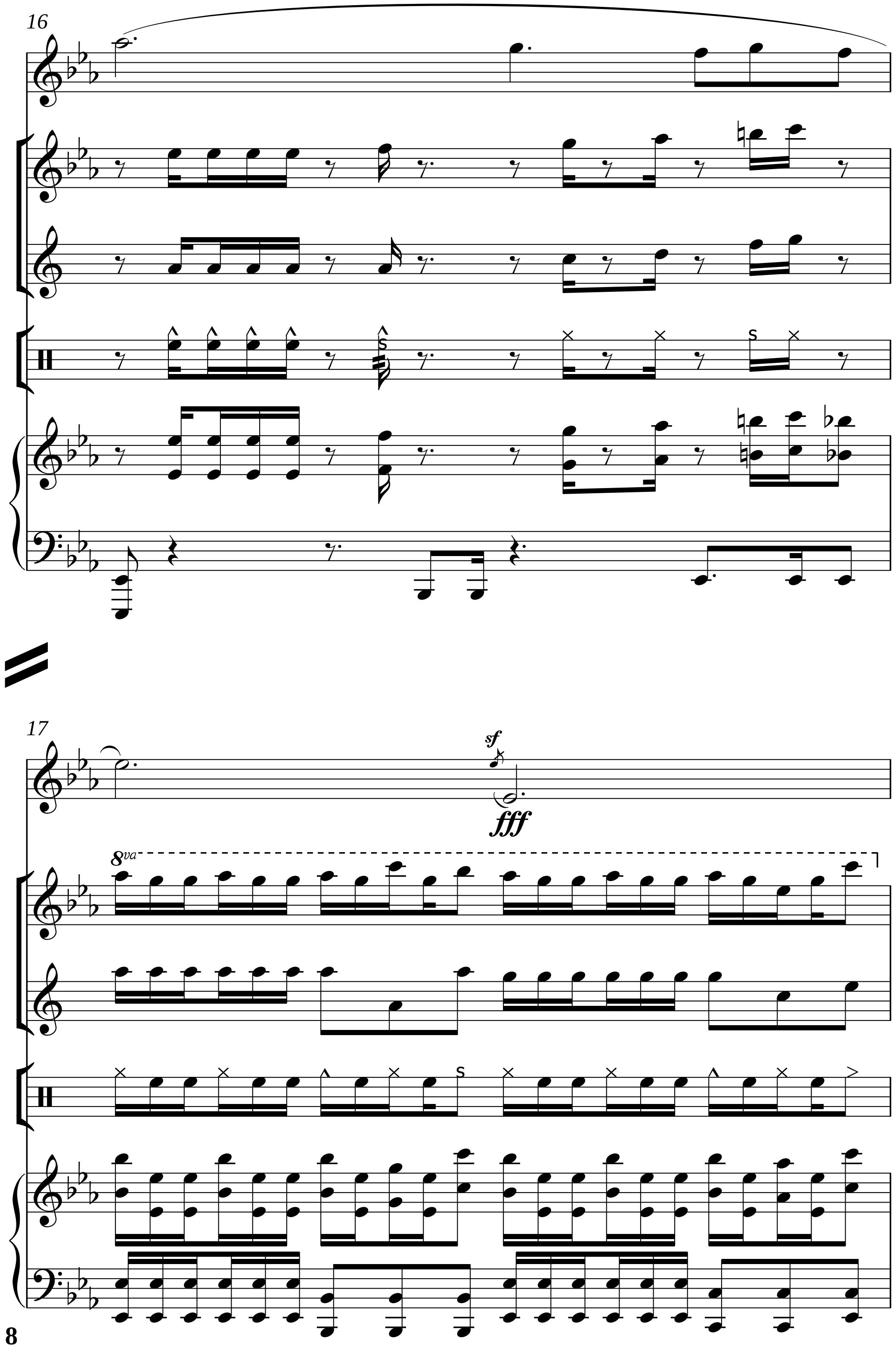
5


11
Adagio
12
mp
pp
pp
pp
pp
s
s
s
s

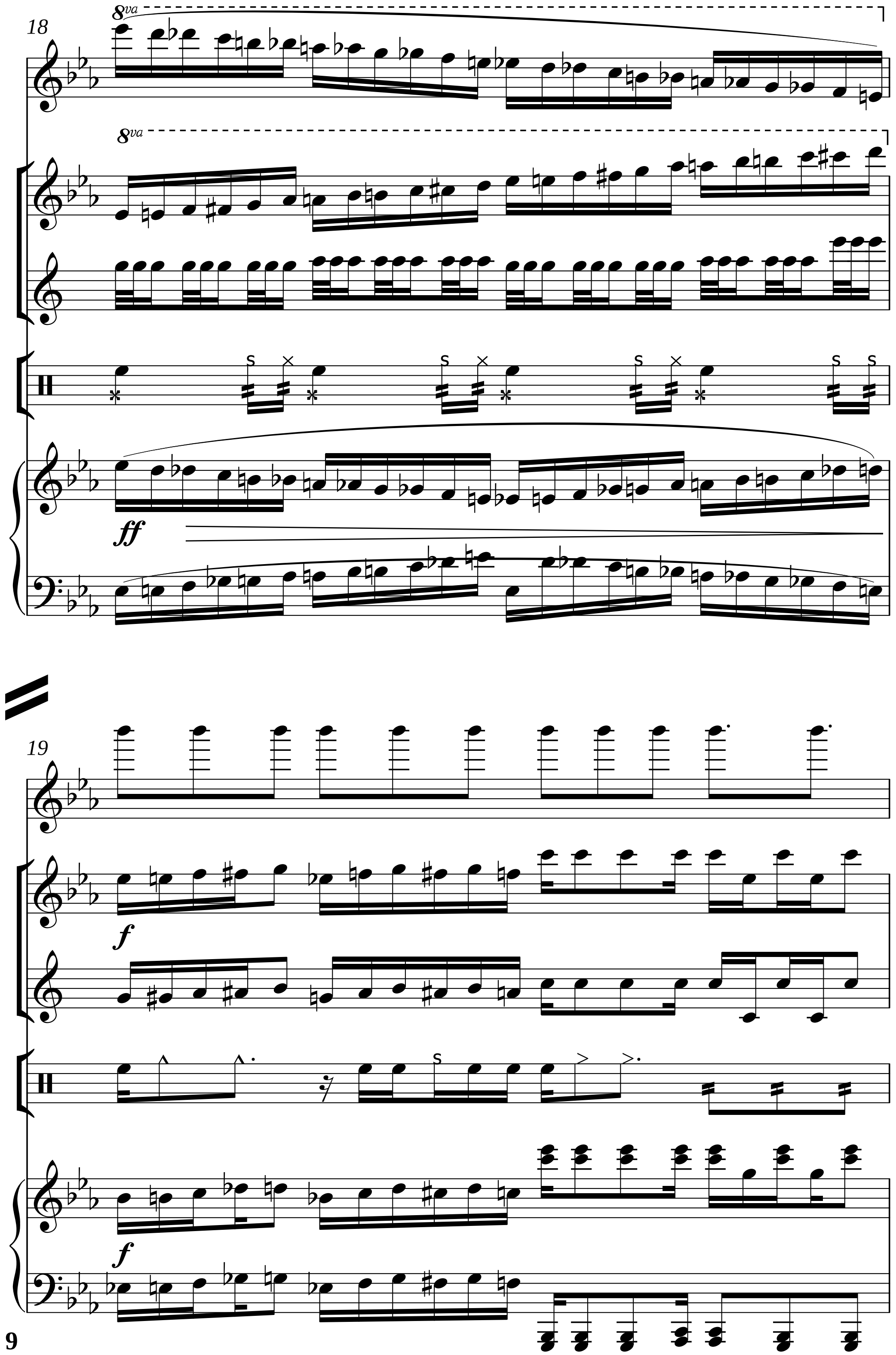
6



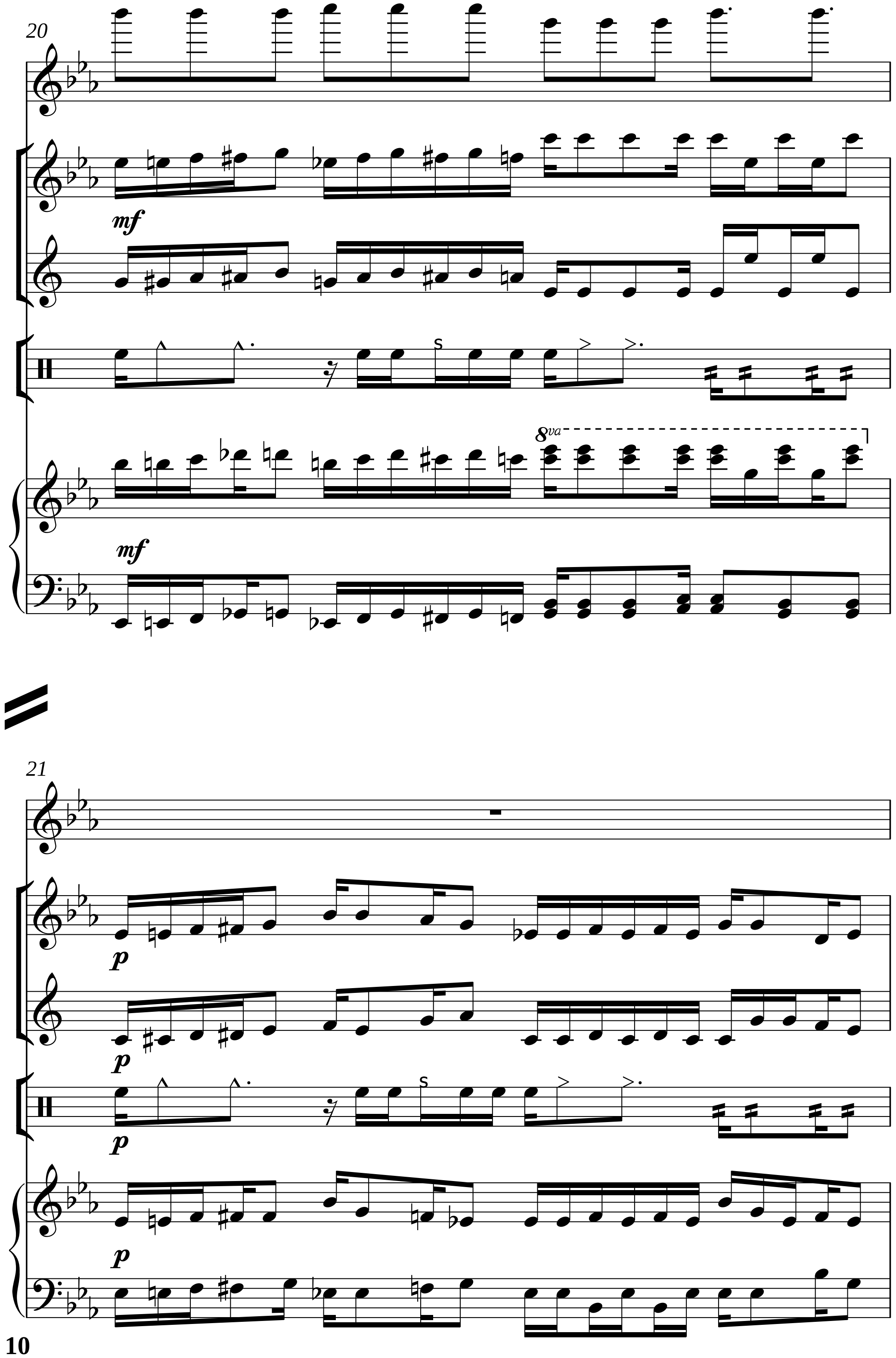
7


16
17
sf
fff
8va

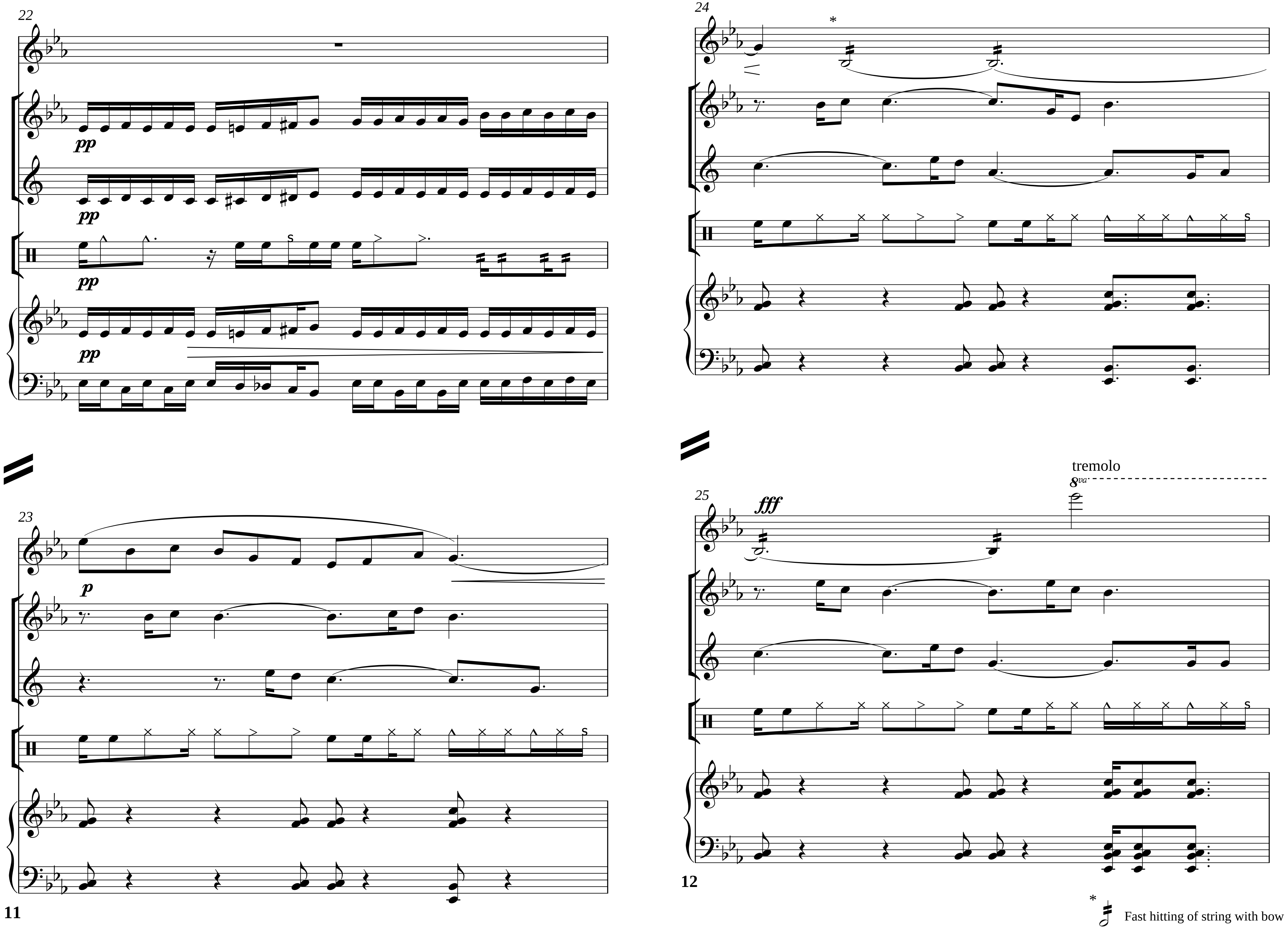
8


18
8va
8va
ff
19
f
f

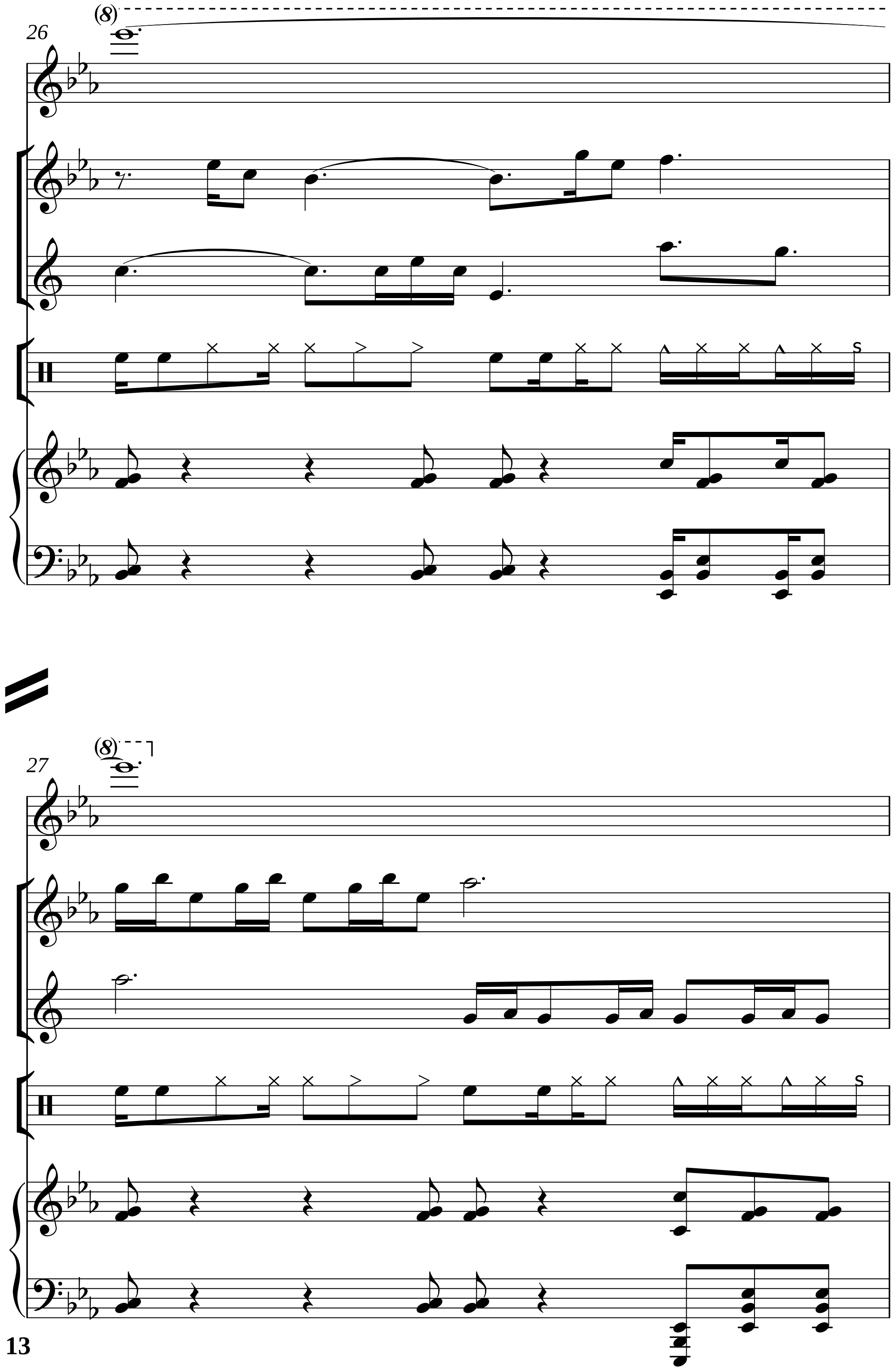
9


20
mf
mf
8va
21
p
p
p
p

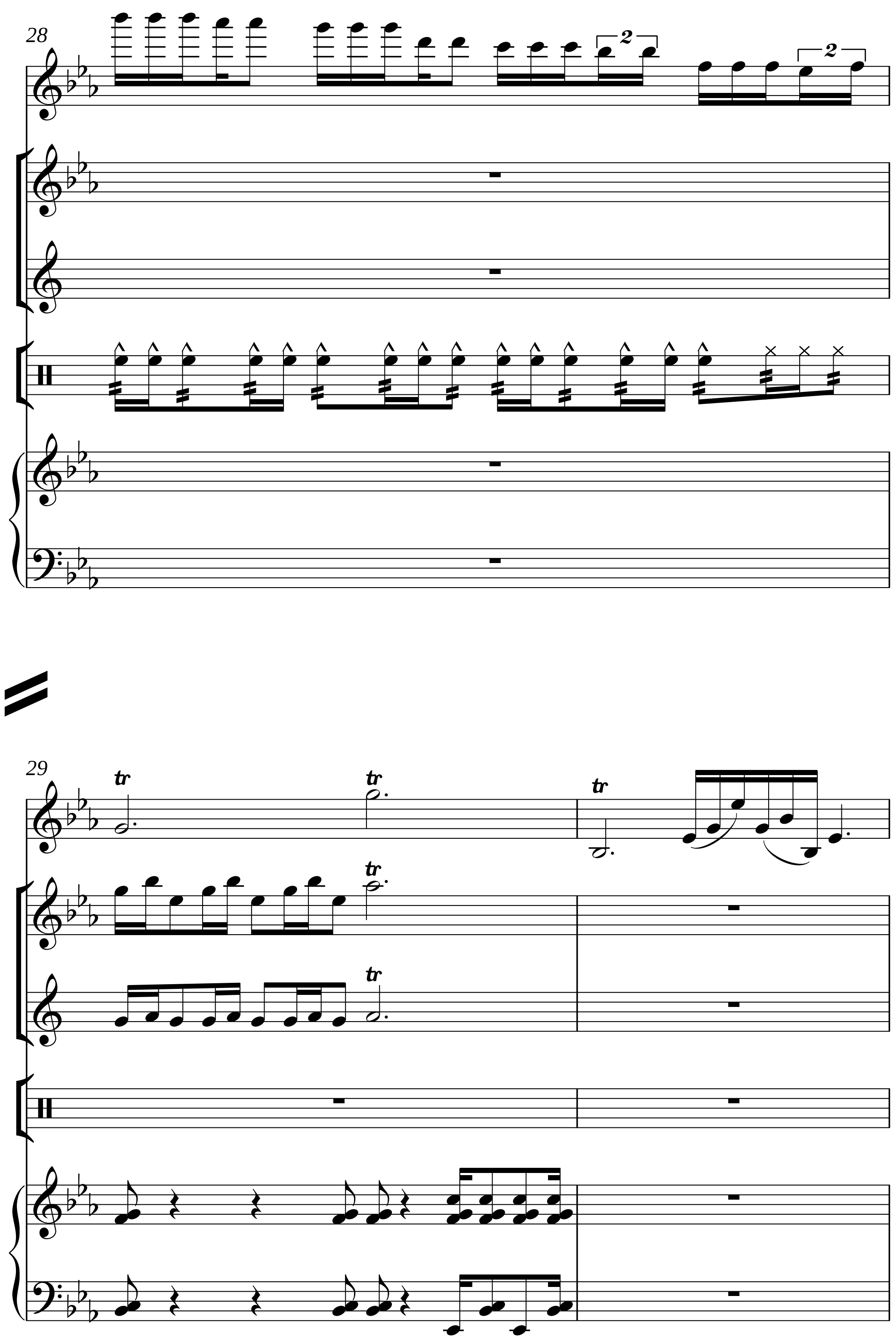
10


22
pp
pp
pp
pp
23
p
11
24
*
25
fff
tremolo
8va
12

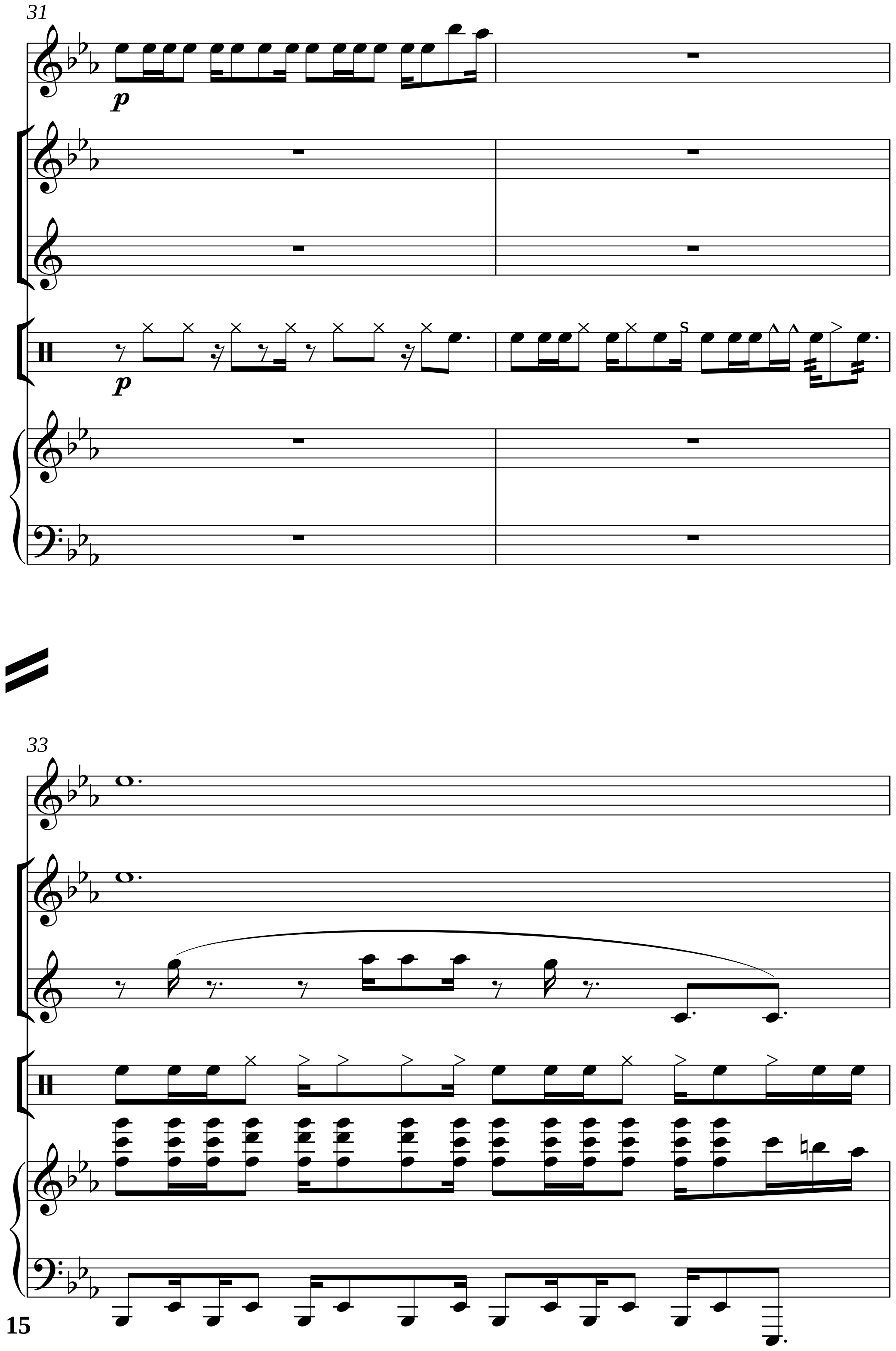
* Fast hitting of string with bow

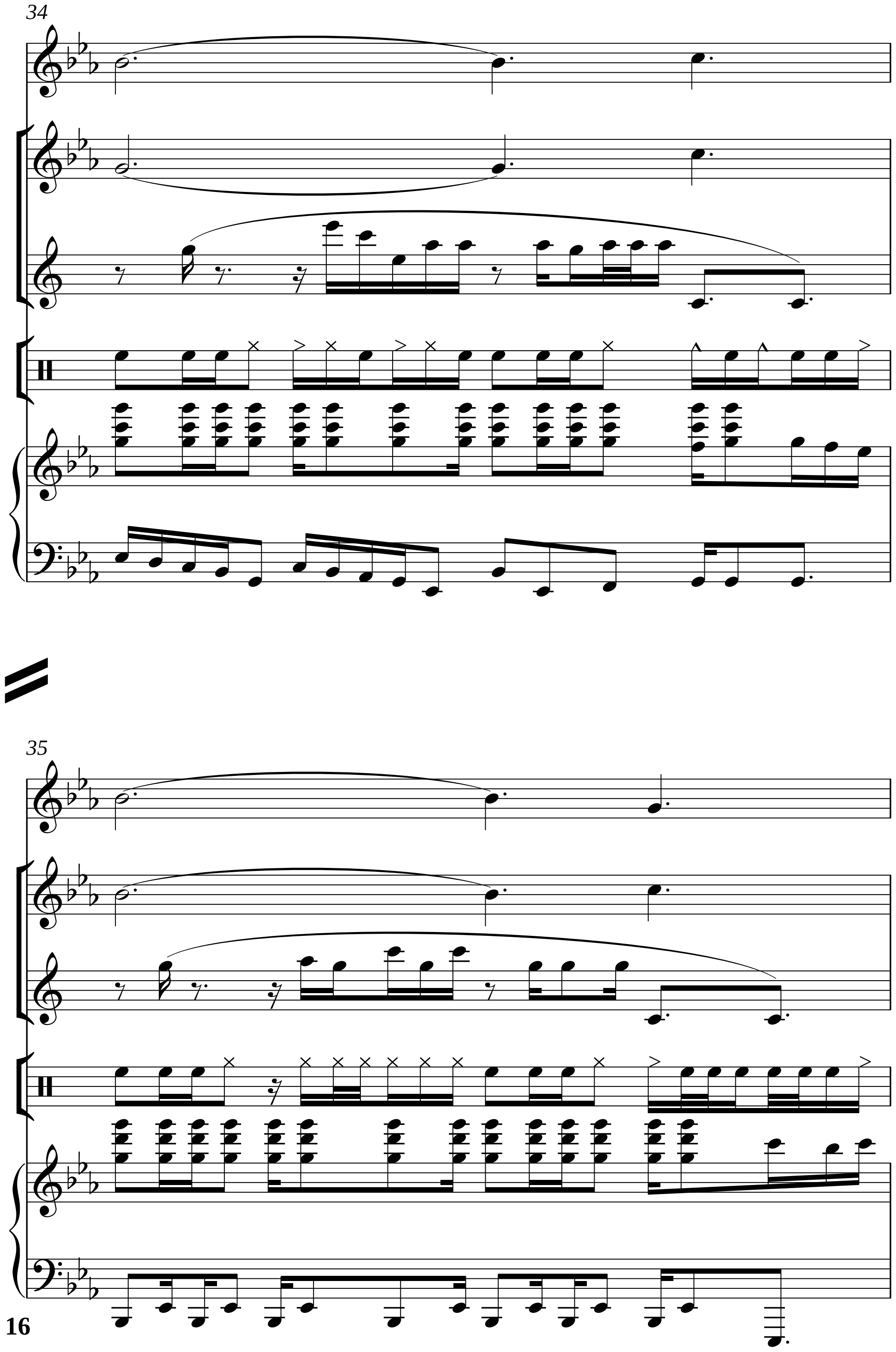


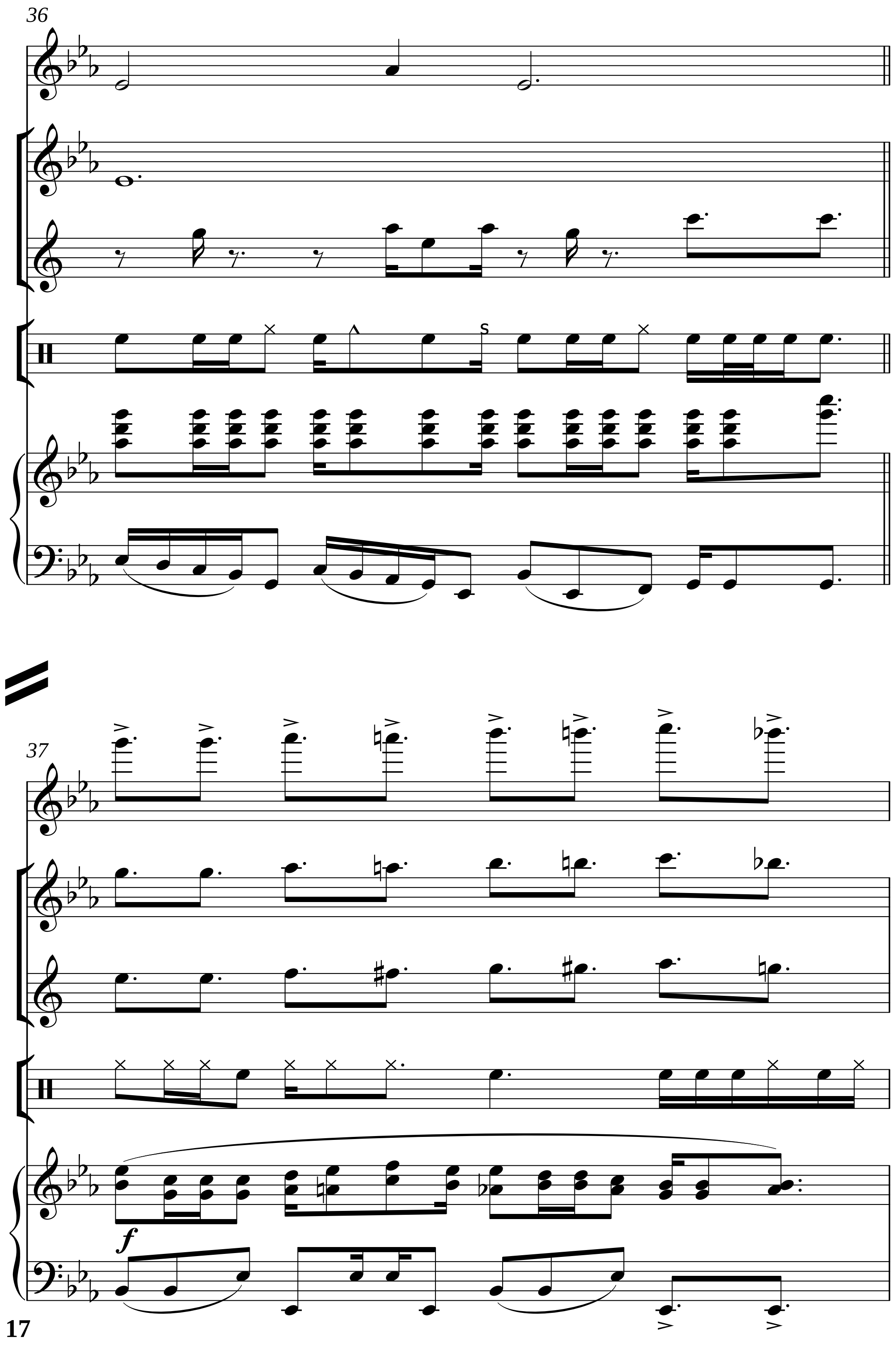
13

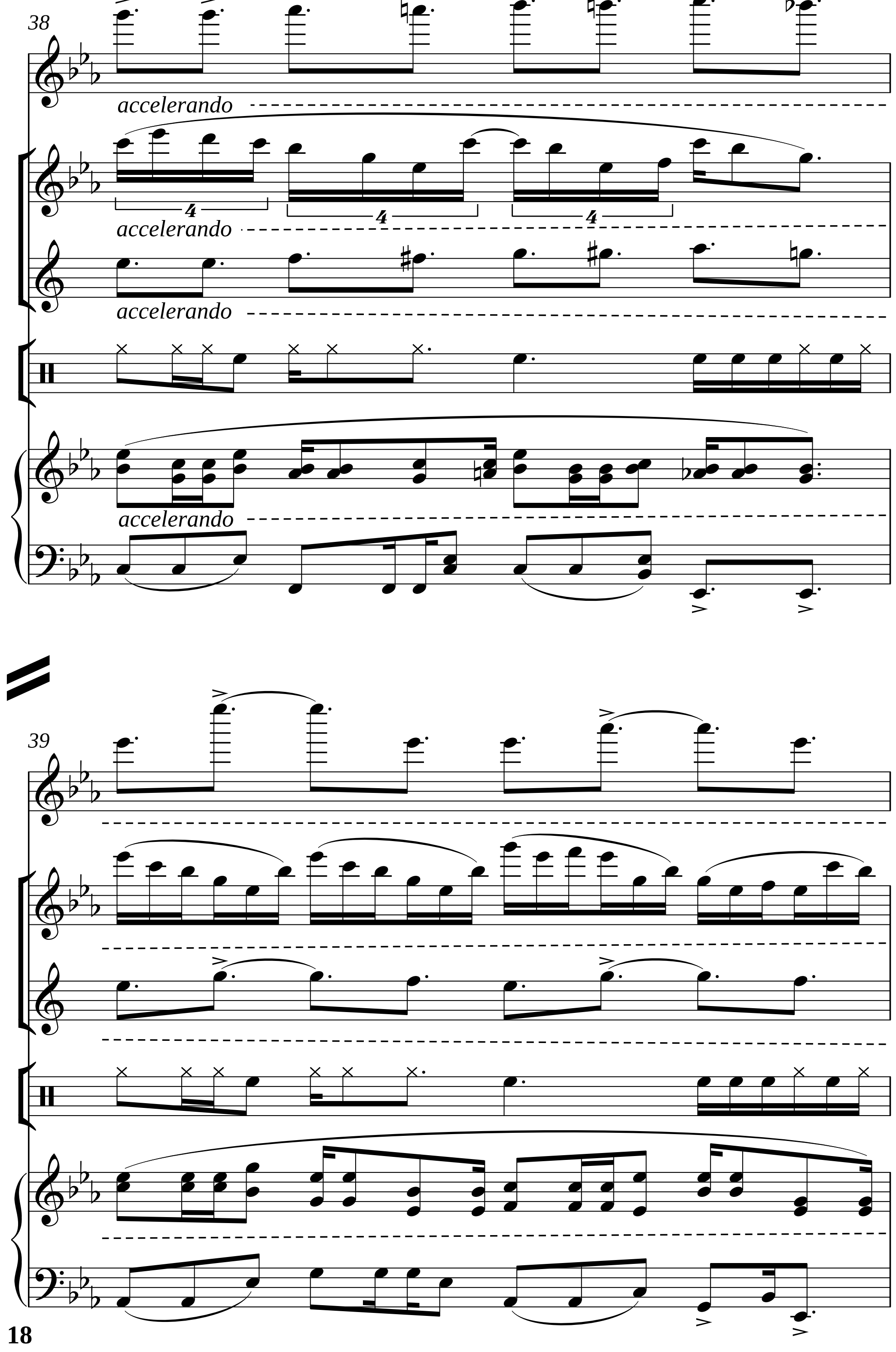

28
2
2
29
tr
tr
tr
tr
tr

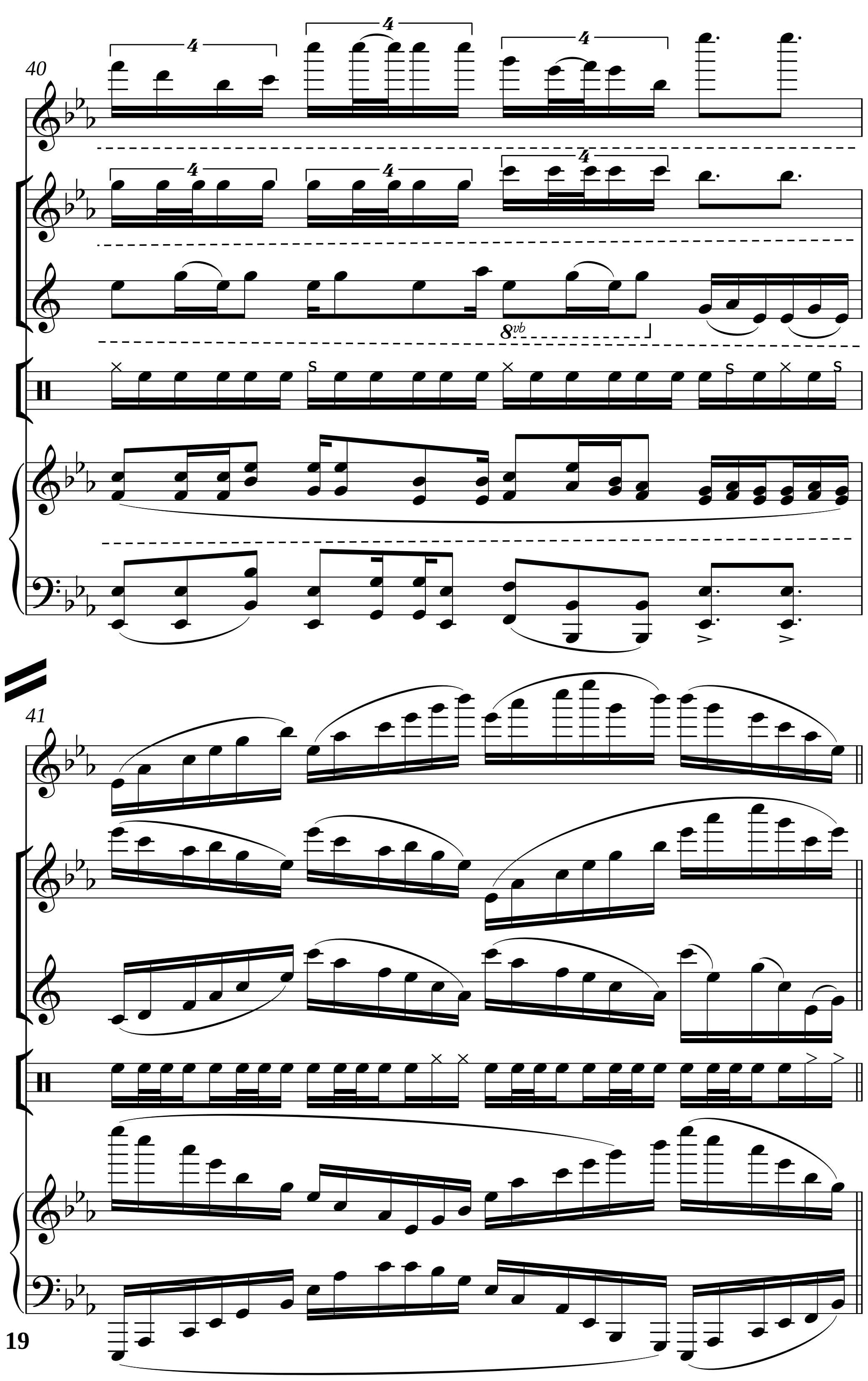
14


p
p

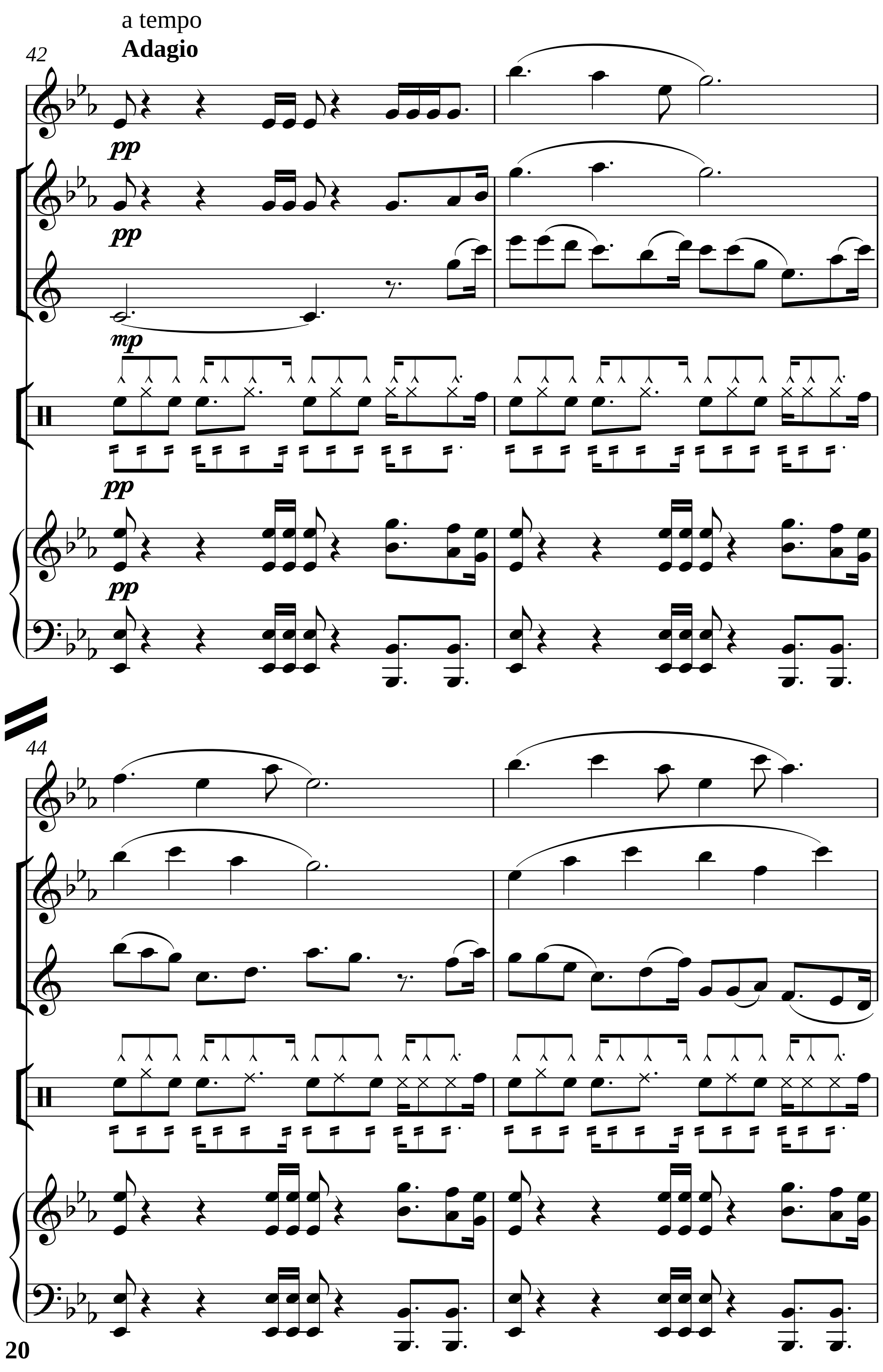



f

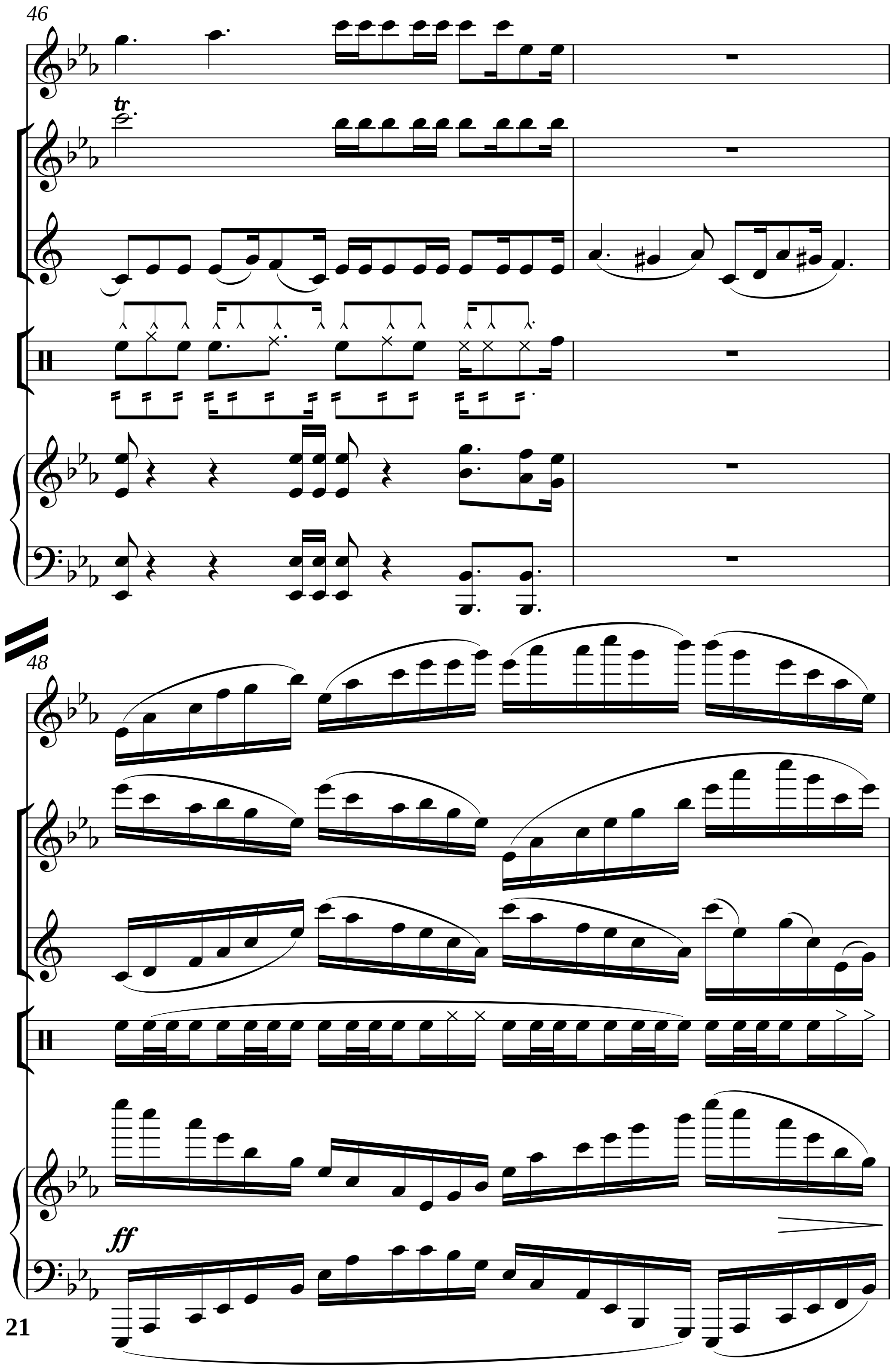

accelerando
accelerando
accelerando
accelerando

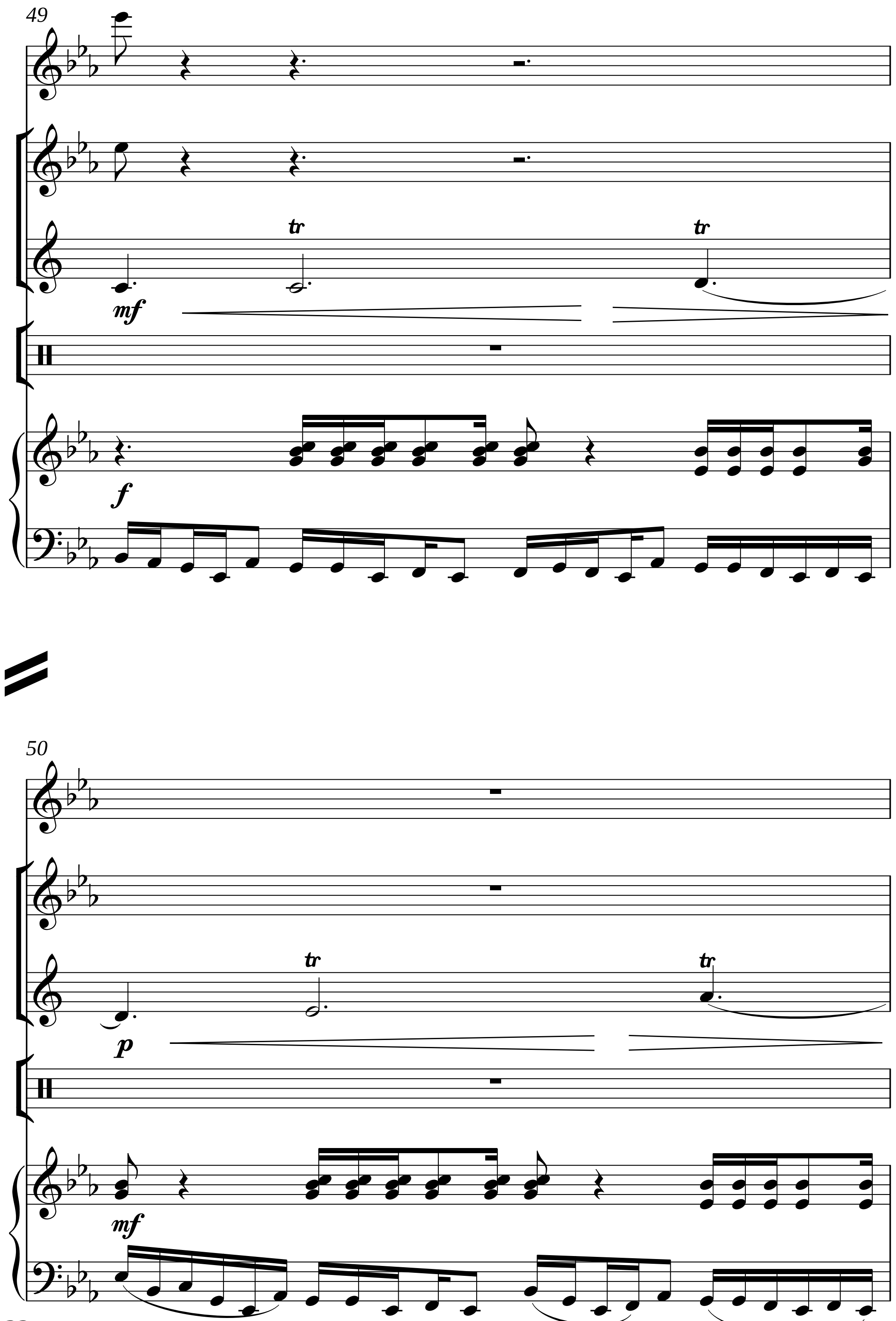

40
4
4
4
4
4
4
8vb
41

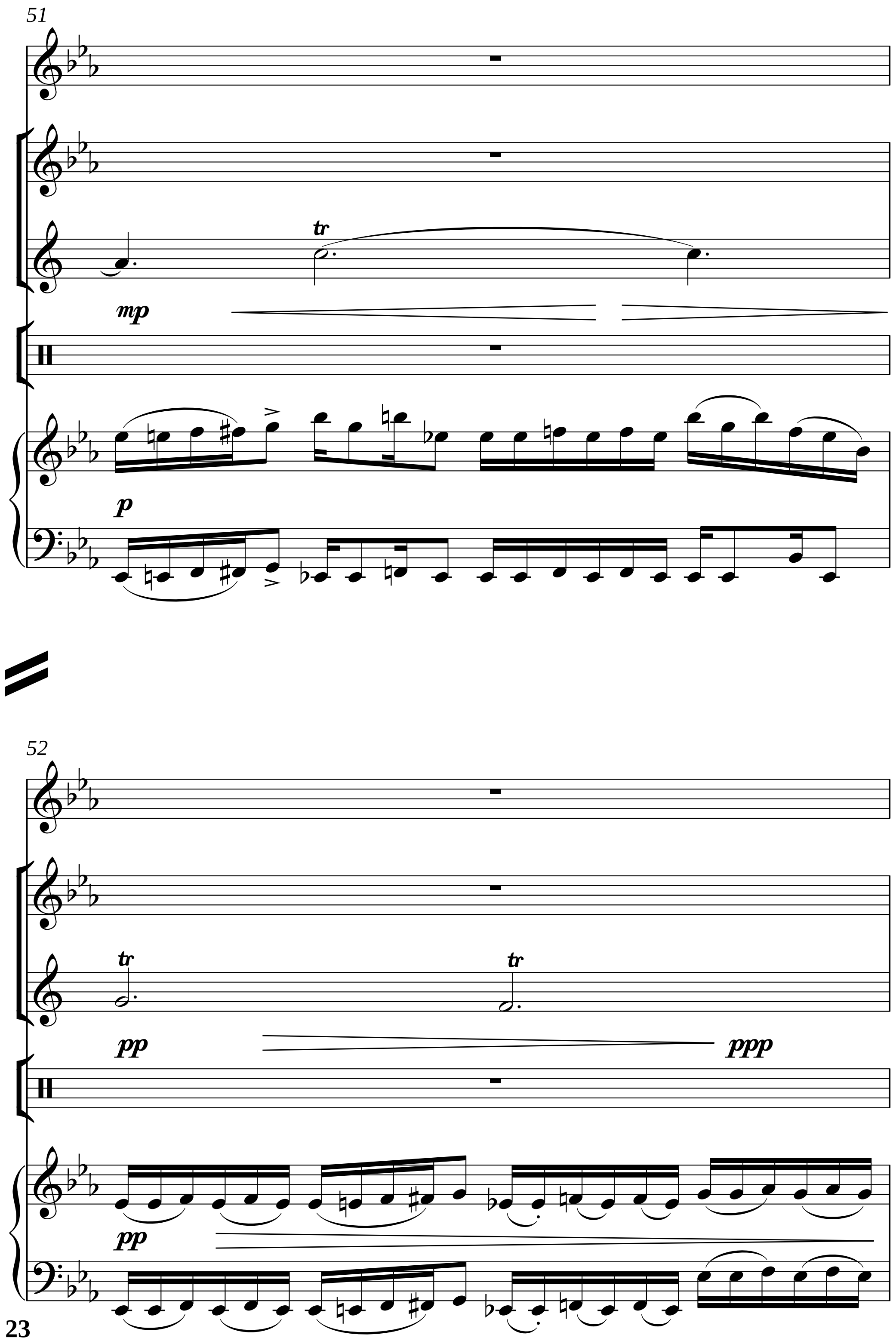
19


a tempo
Adagio
42
pp
pp
mp
pp
pp
44

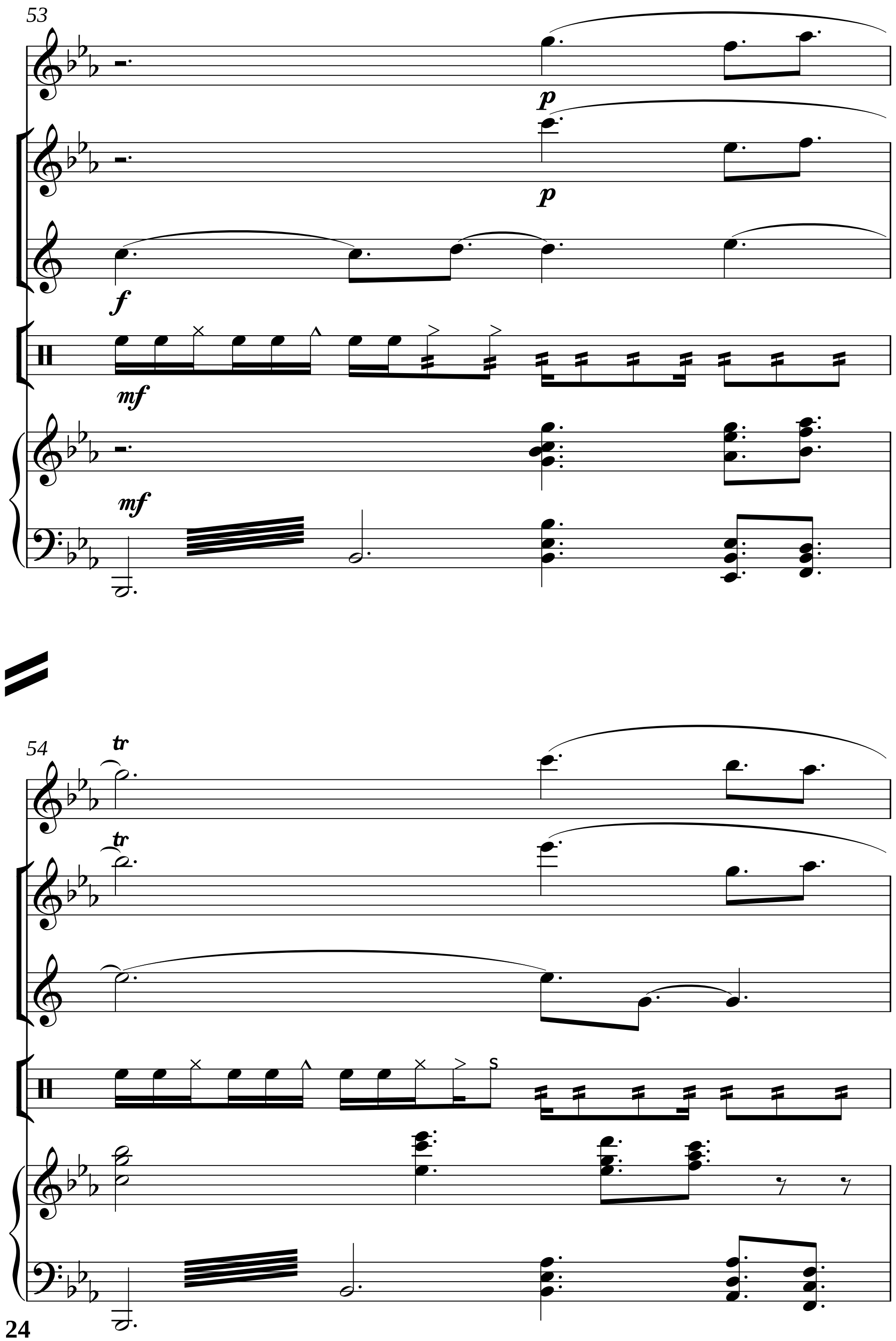
20


46
tr
48
ff

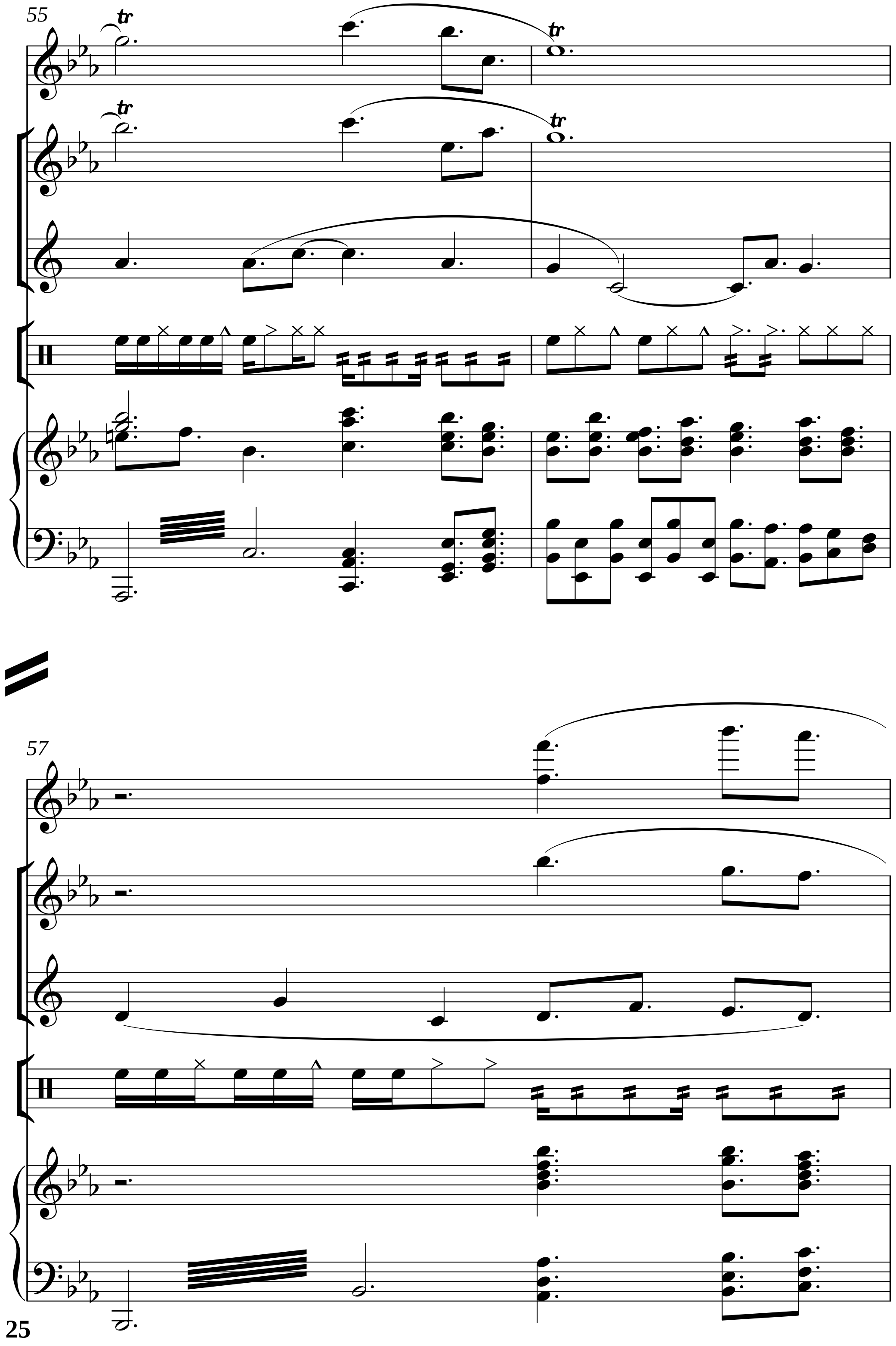

49
tr
tr
mf
f
50
tr
tr
p
mf

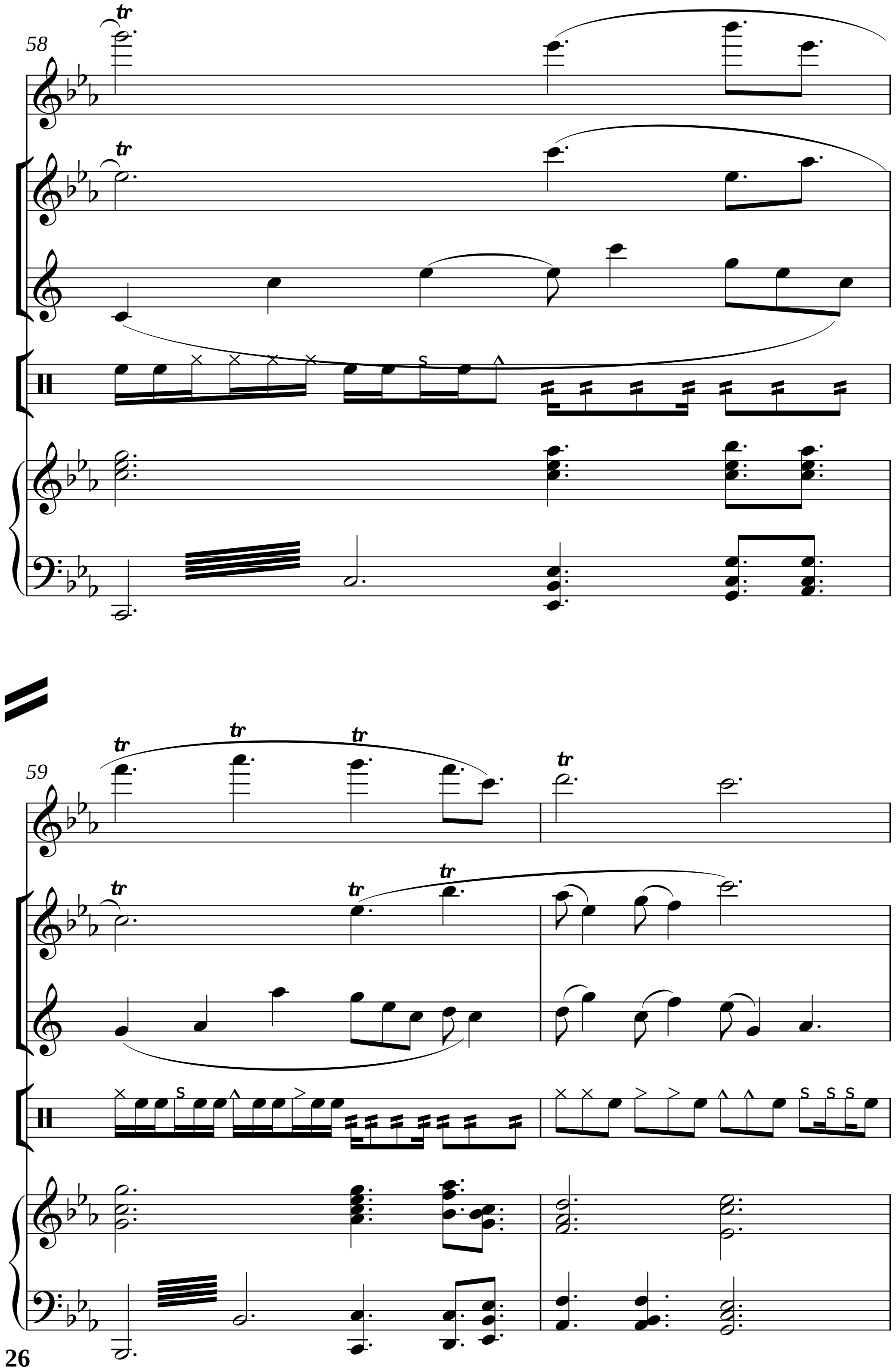

51
tr
mp
p
52
tr
tr
pp
ppp
pp

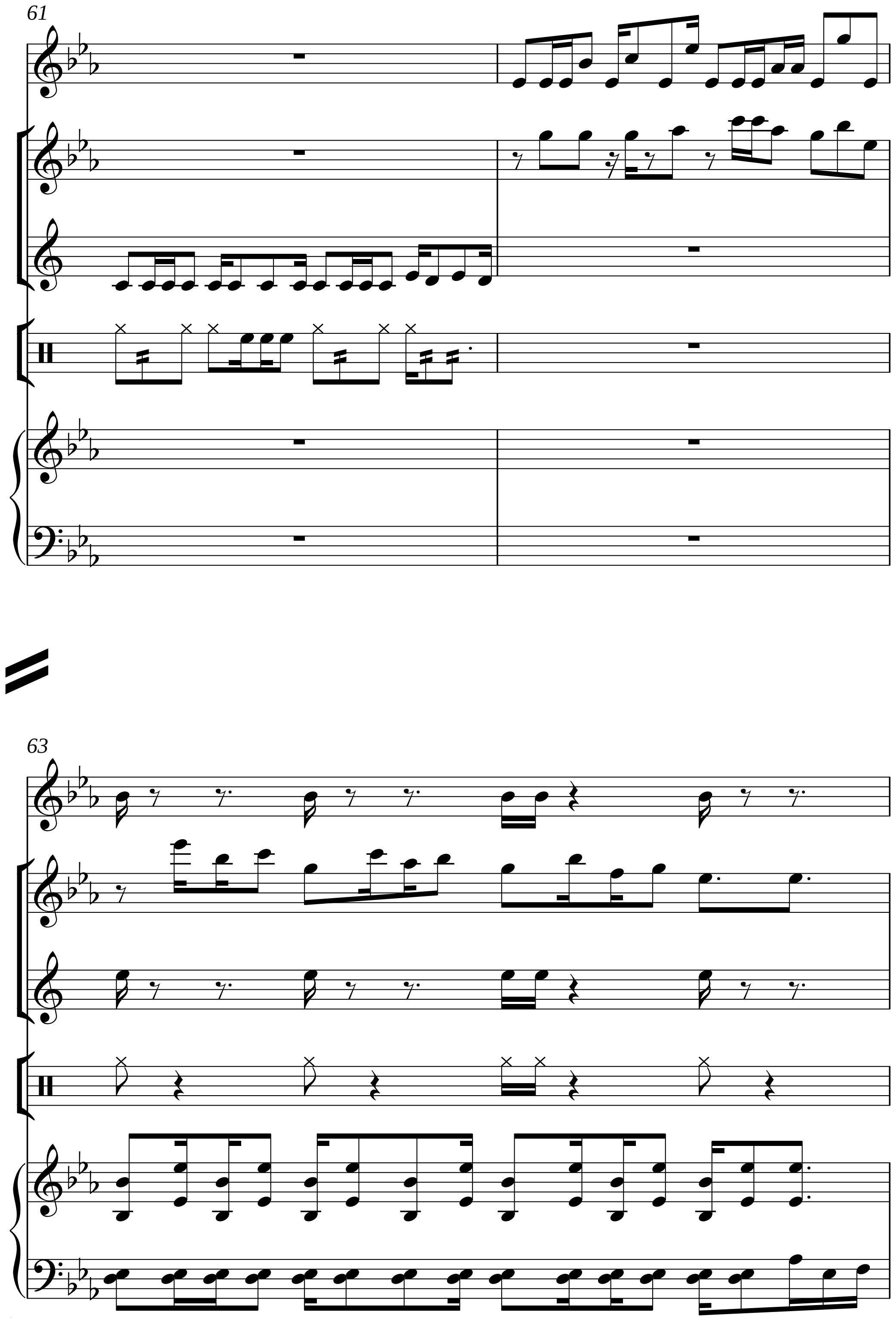
23


53
p
p
f
mf
mf
54
tr
tr

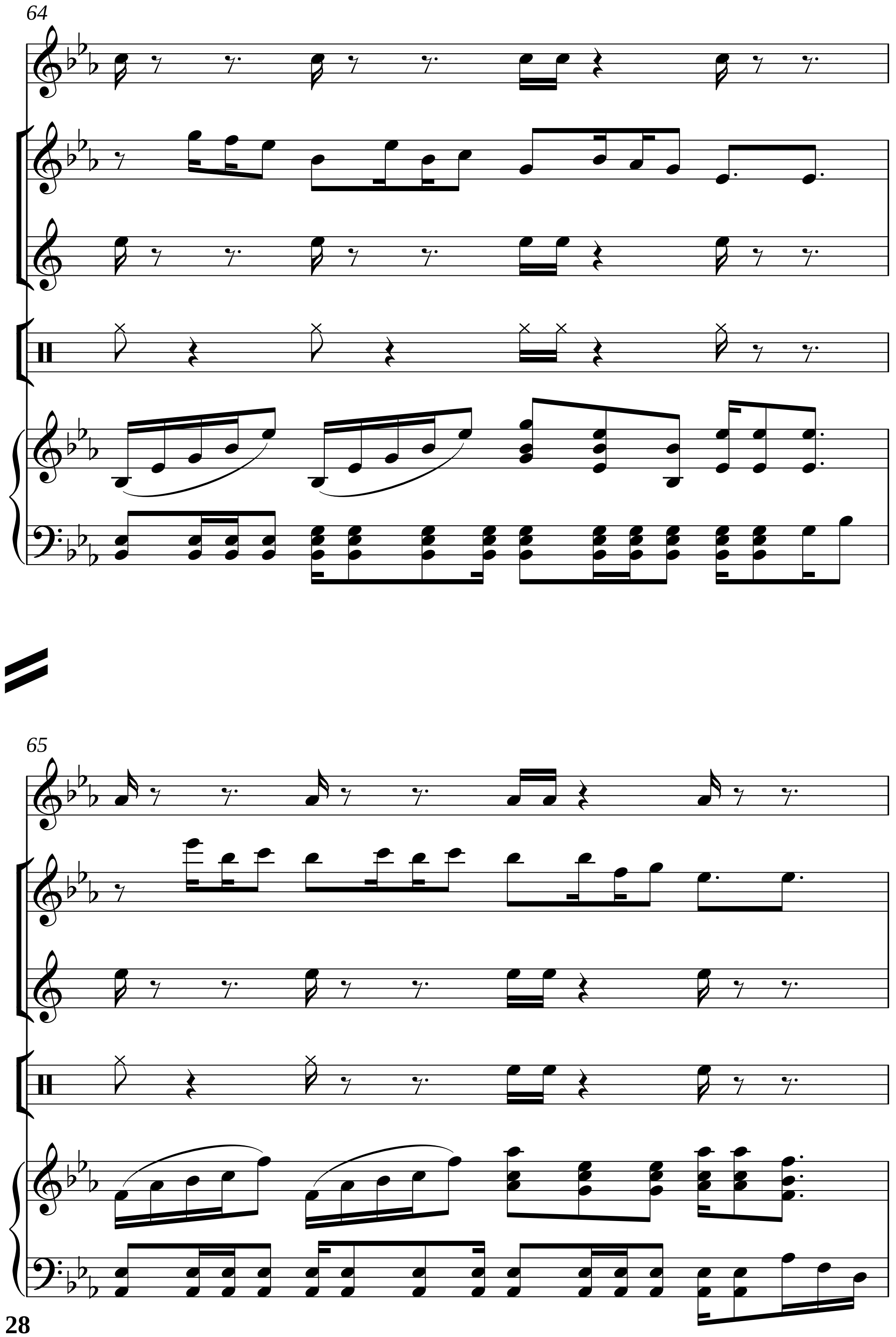
24


55
tr
tr
tr
tr
57
25

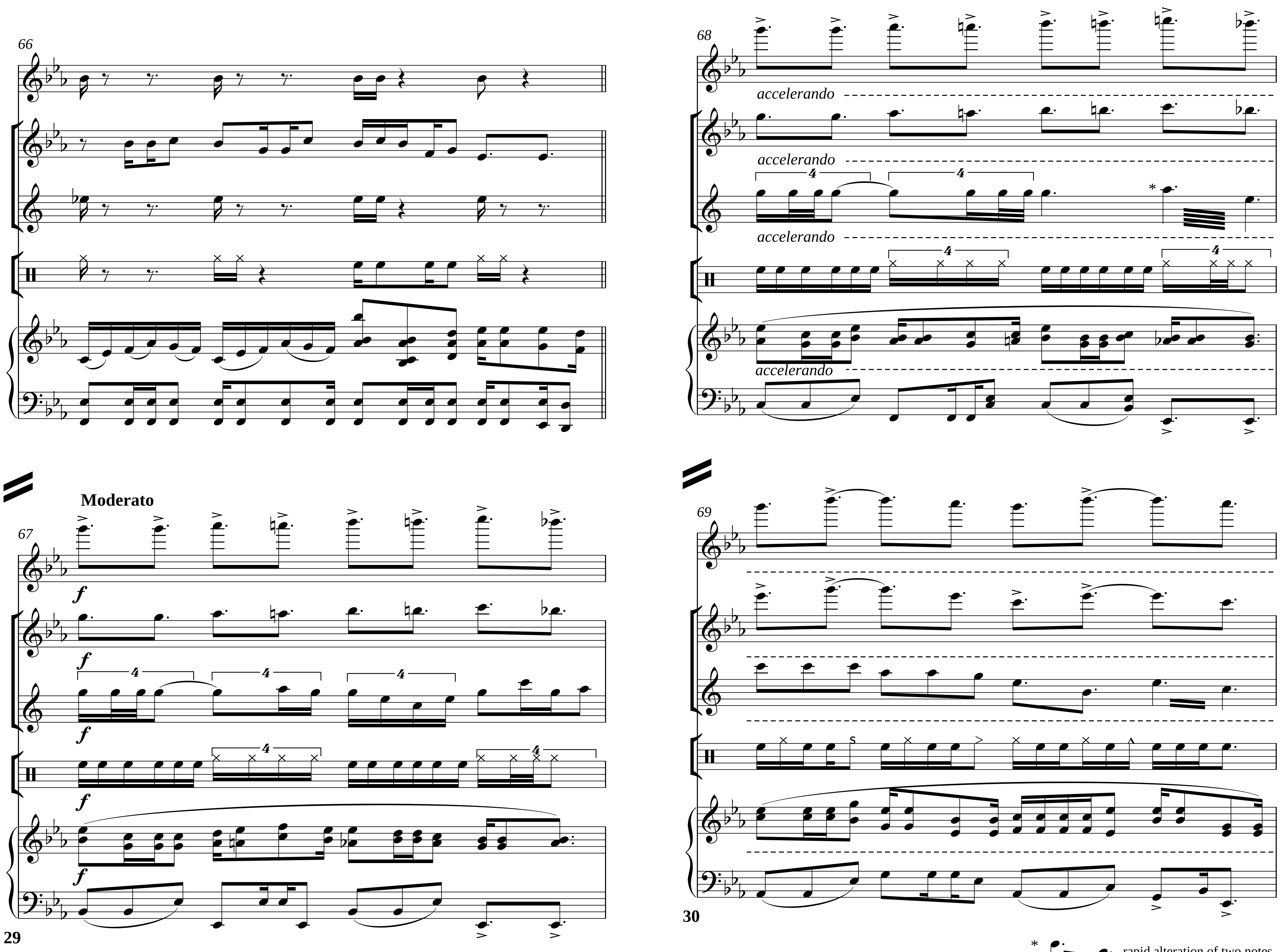

58
tr
tr
59
tr
tr
tr
tr
tr
tr
tr
26



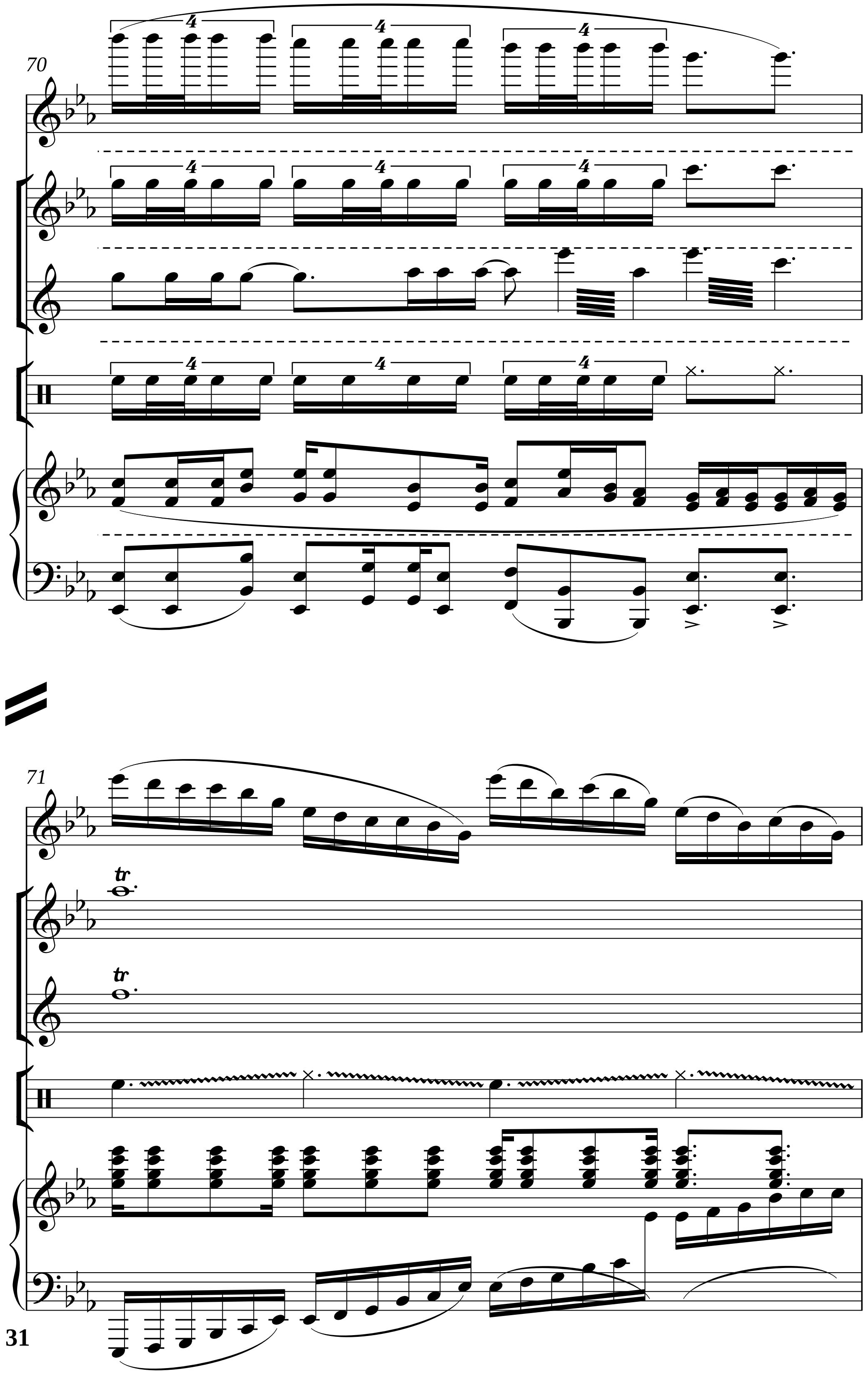
27

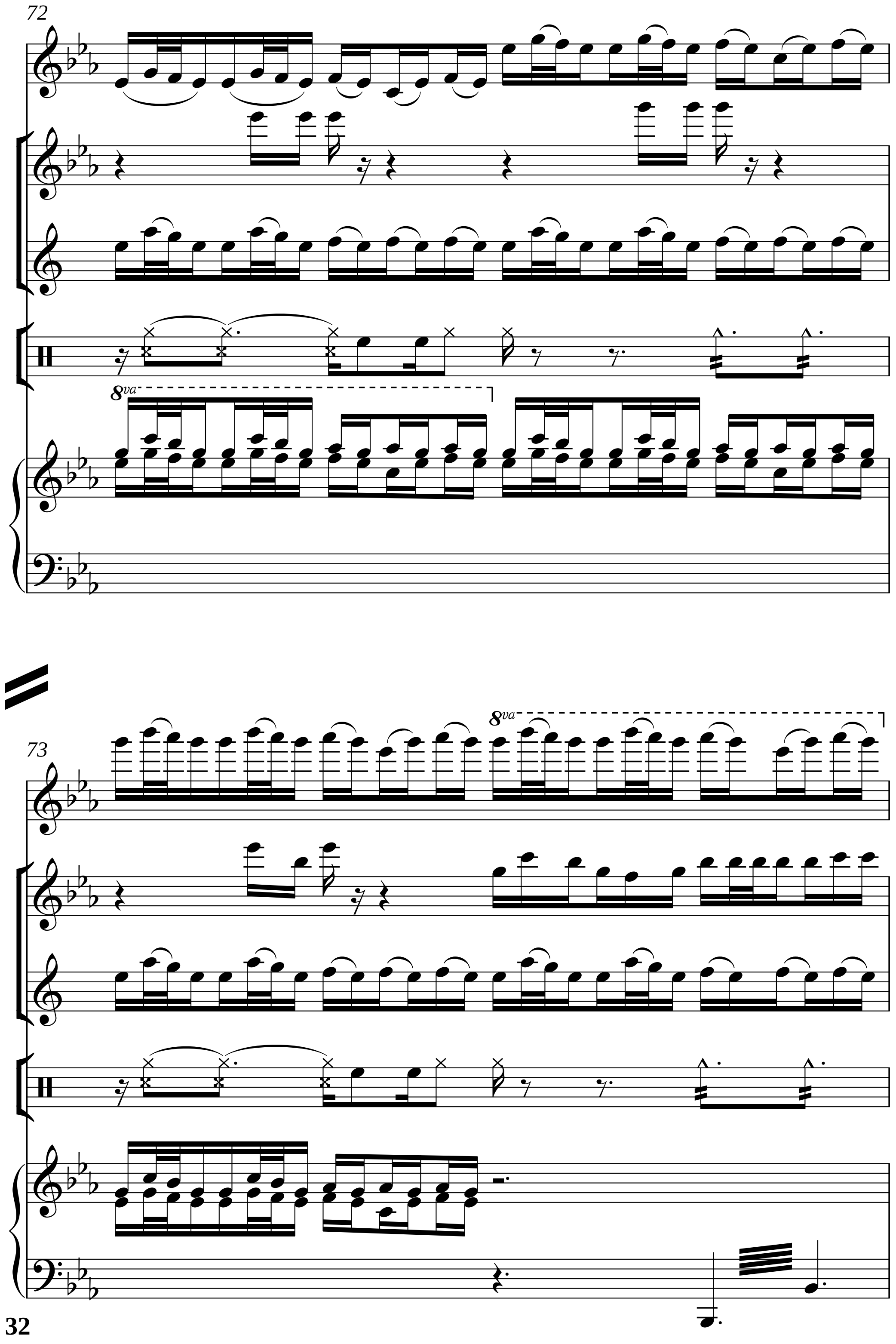


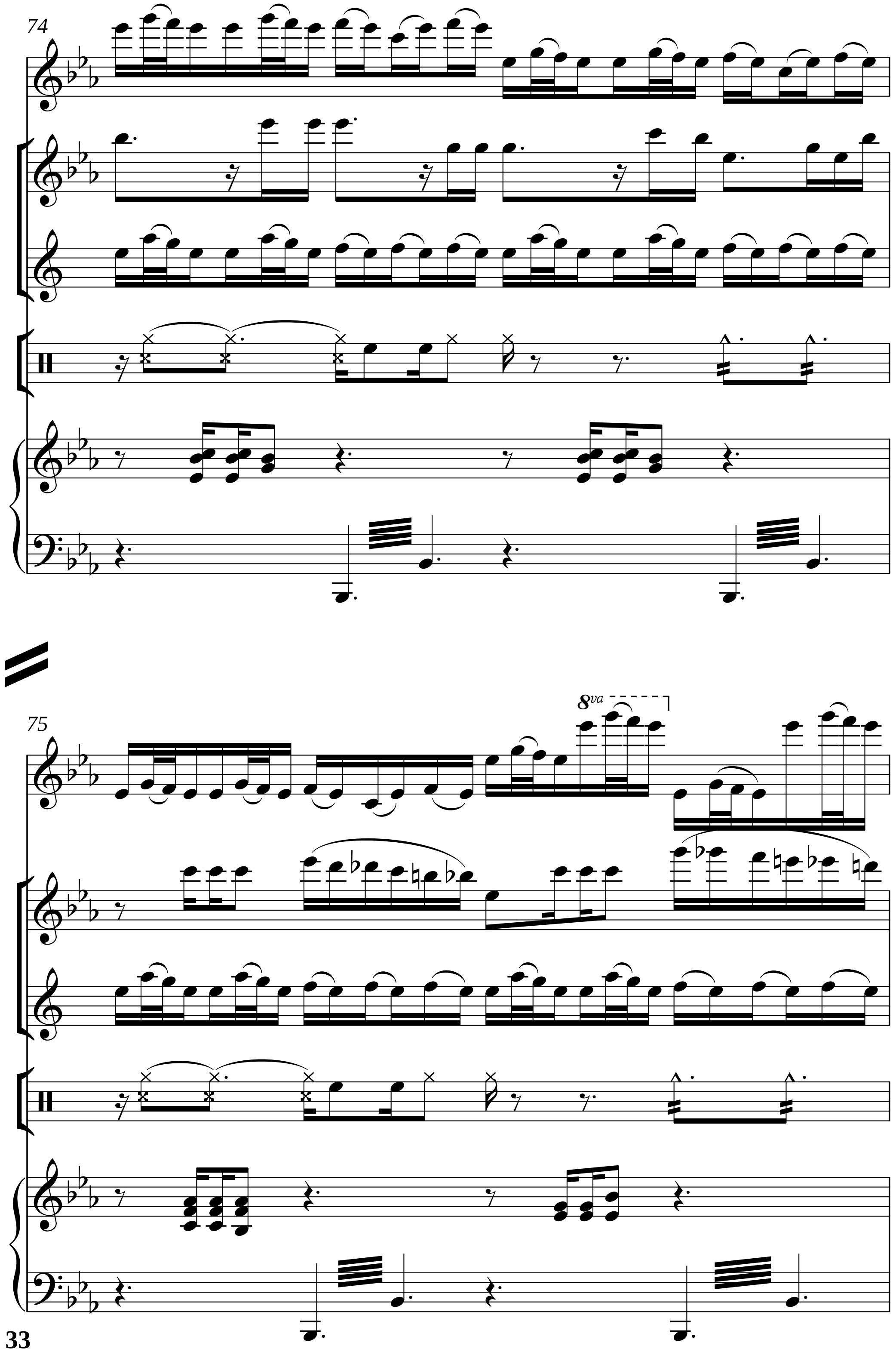
28


66
67
Moderato
f
f
f
f
f
f
68
accelerando
accelerando
accelerando
accelerando
69
4
*

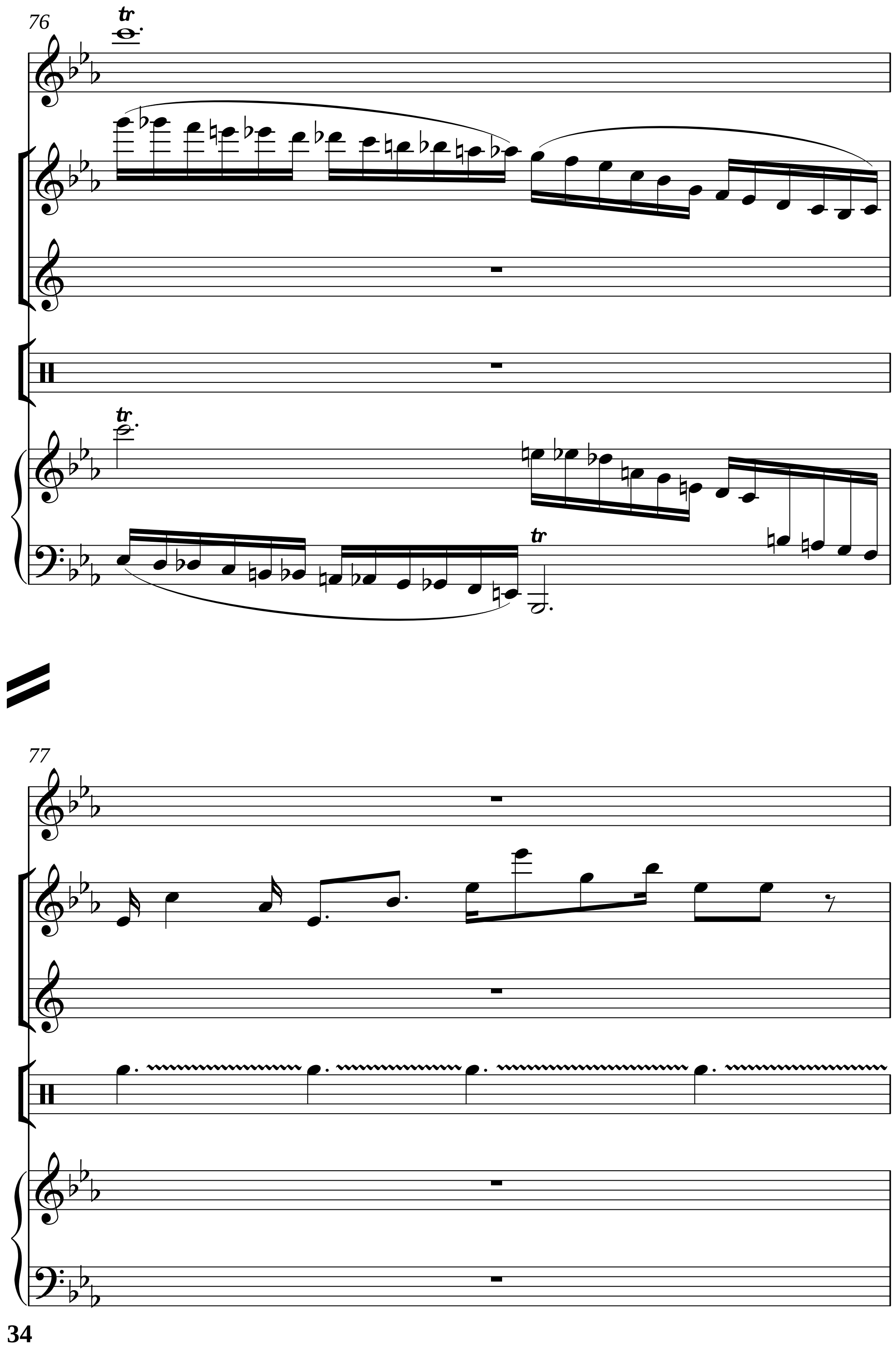
* rapid alteration of two notes


tr
tr

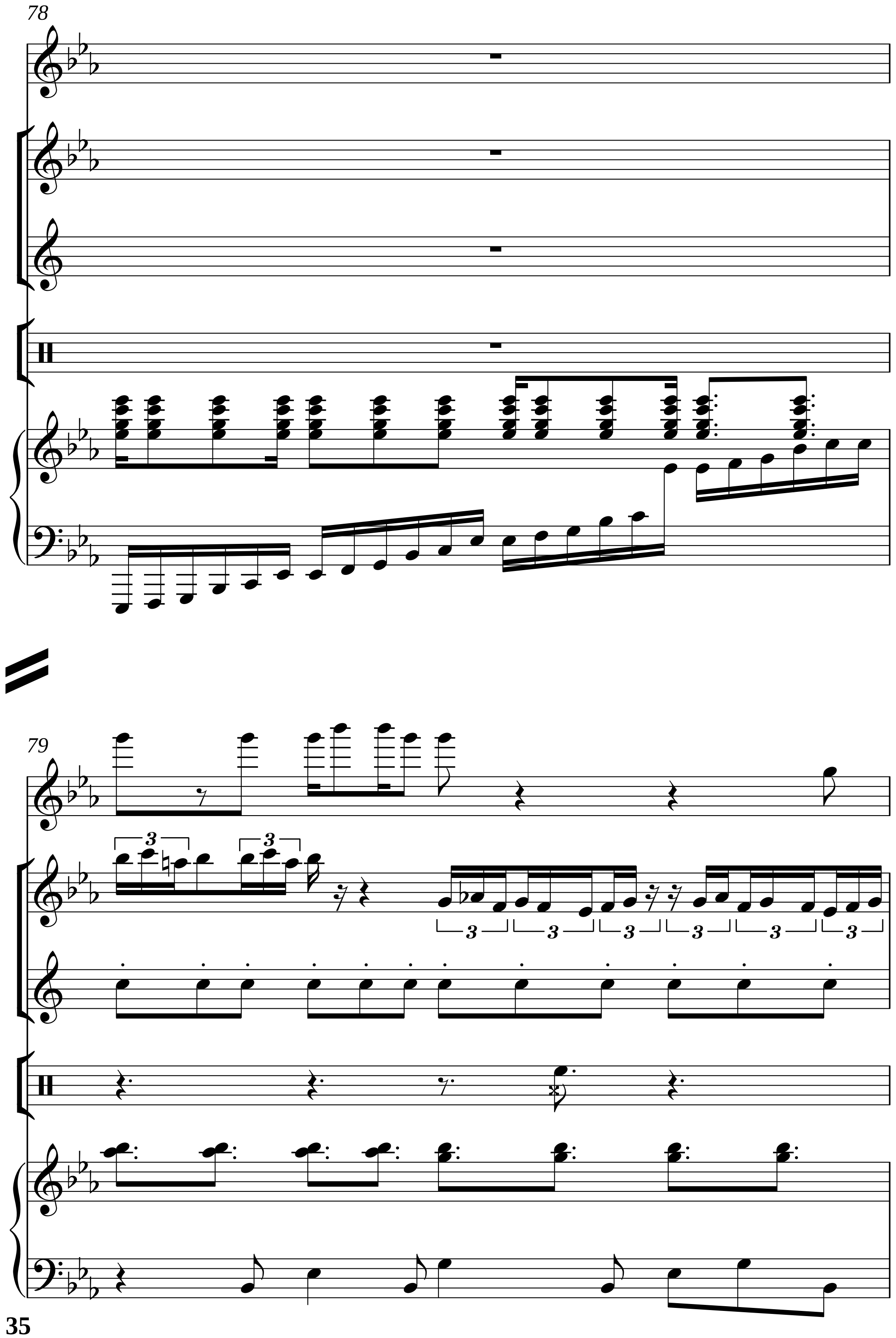

8va
8va



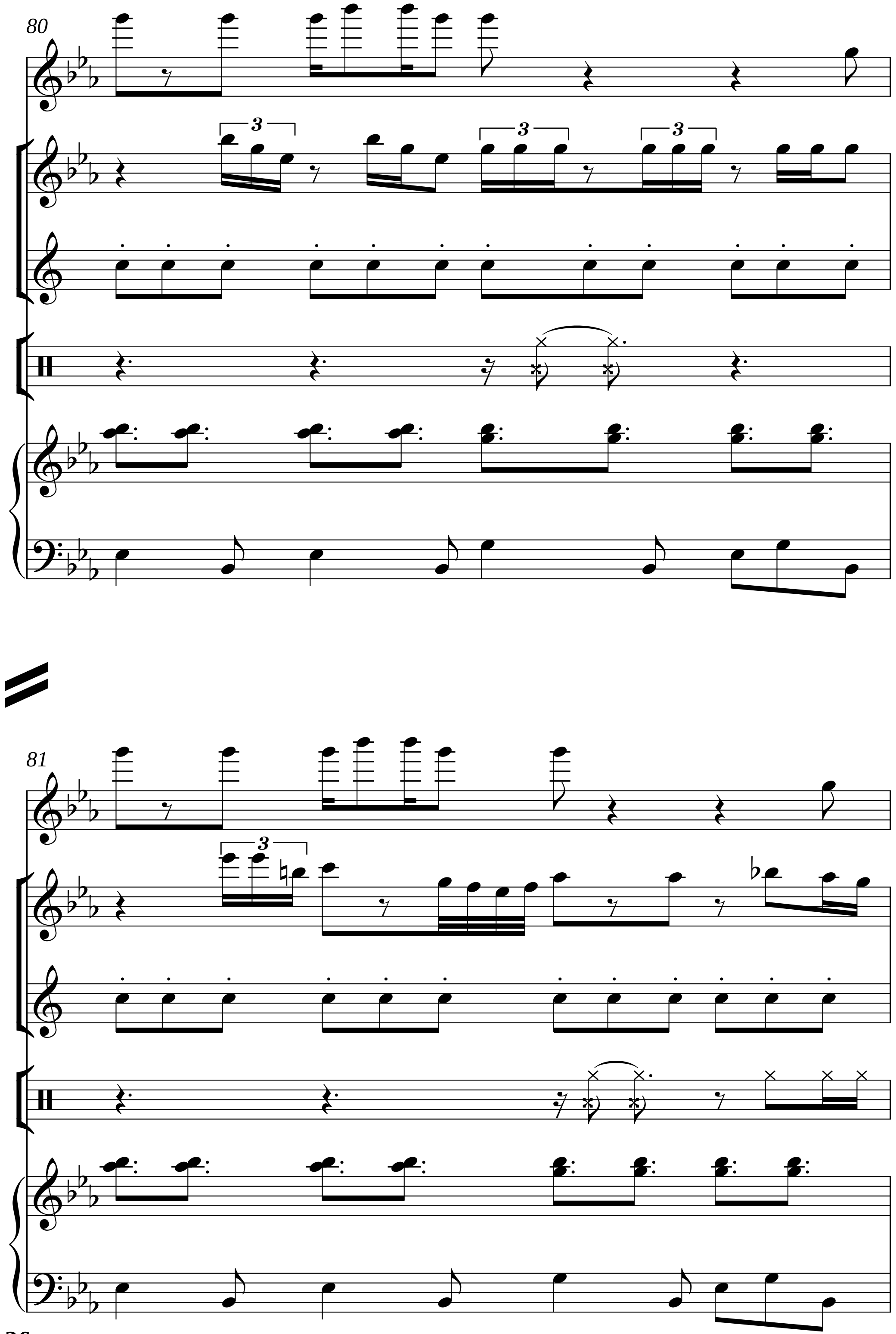
33


76
tr
tr
tr
77

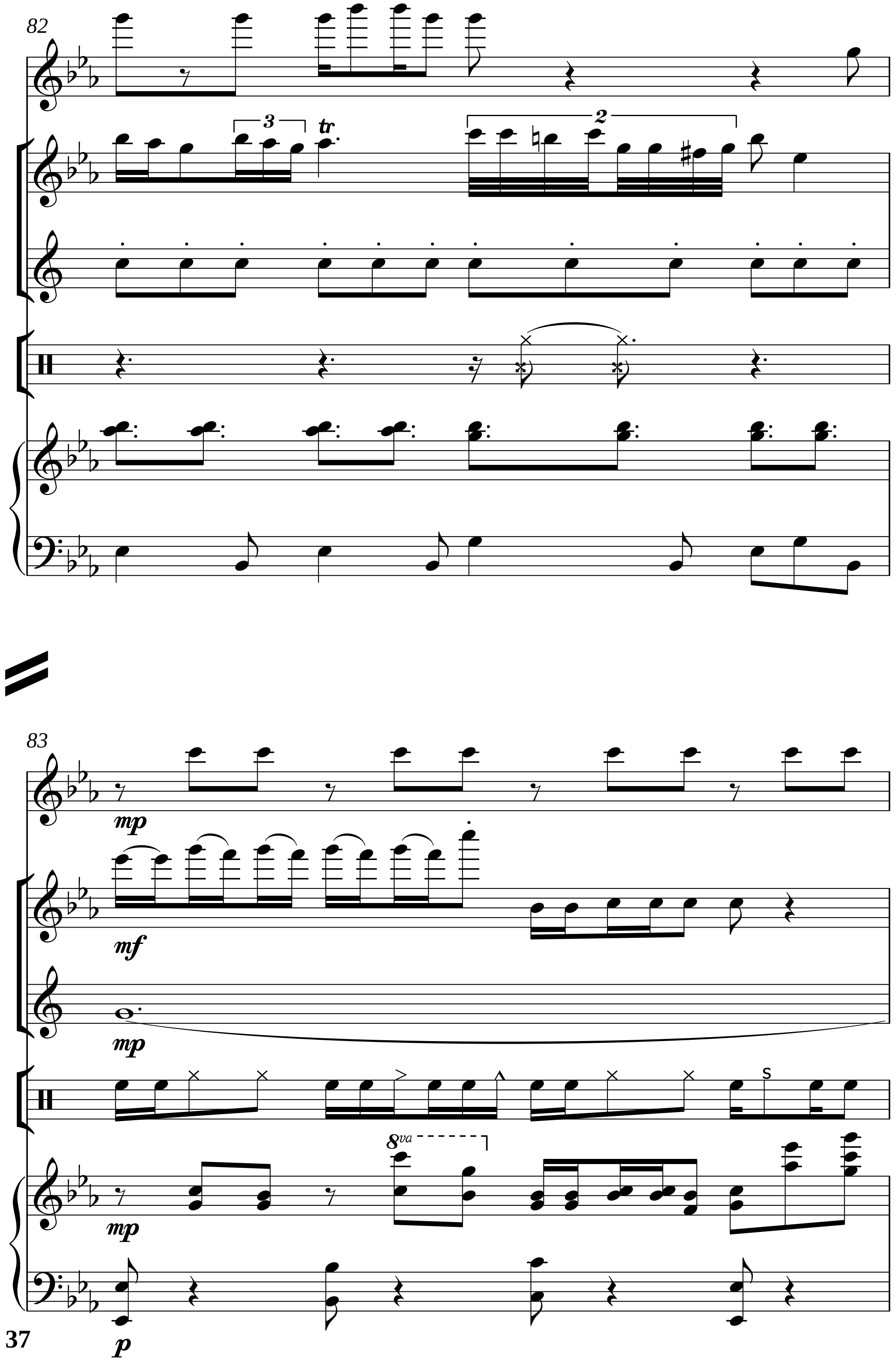
34



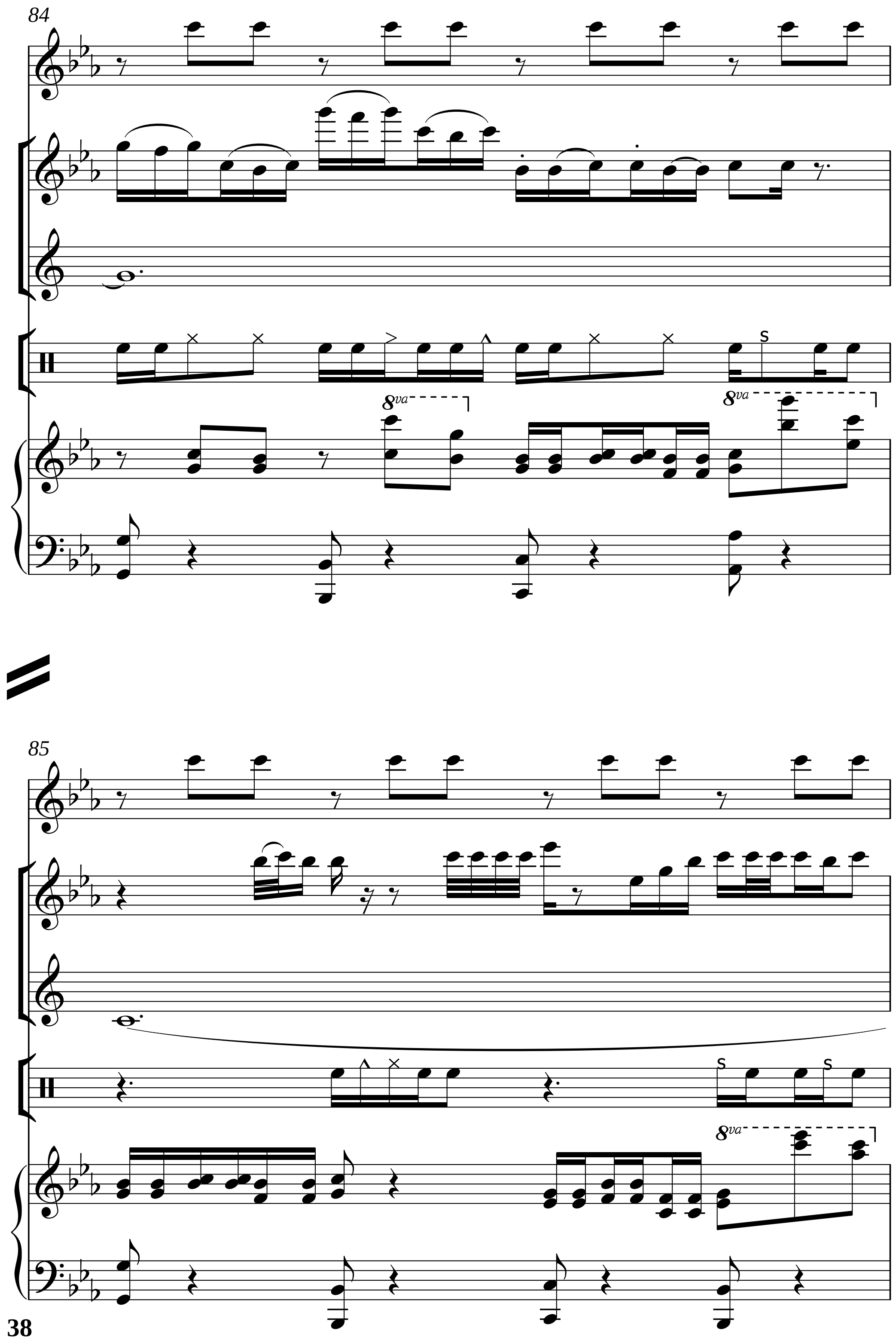
35



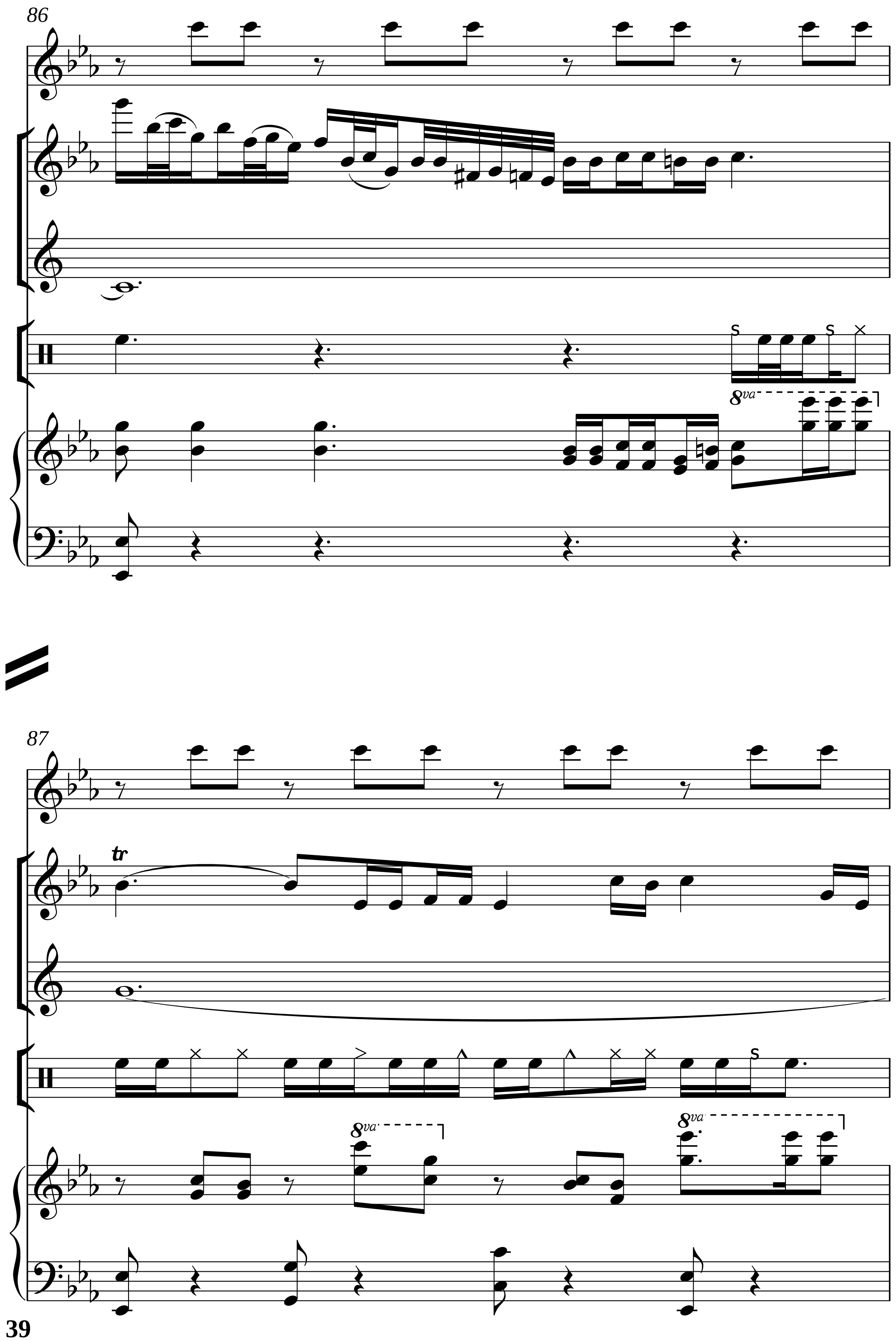
36


82
3
tr
2
83
mp
mf
mp
8va
mp
p

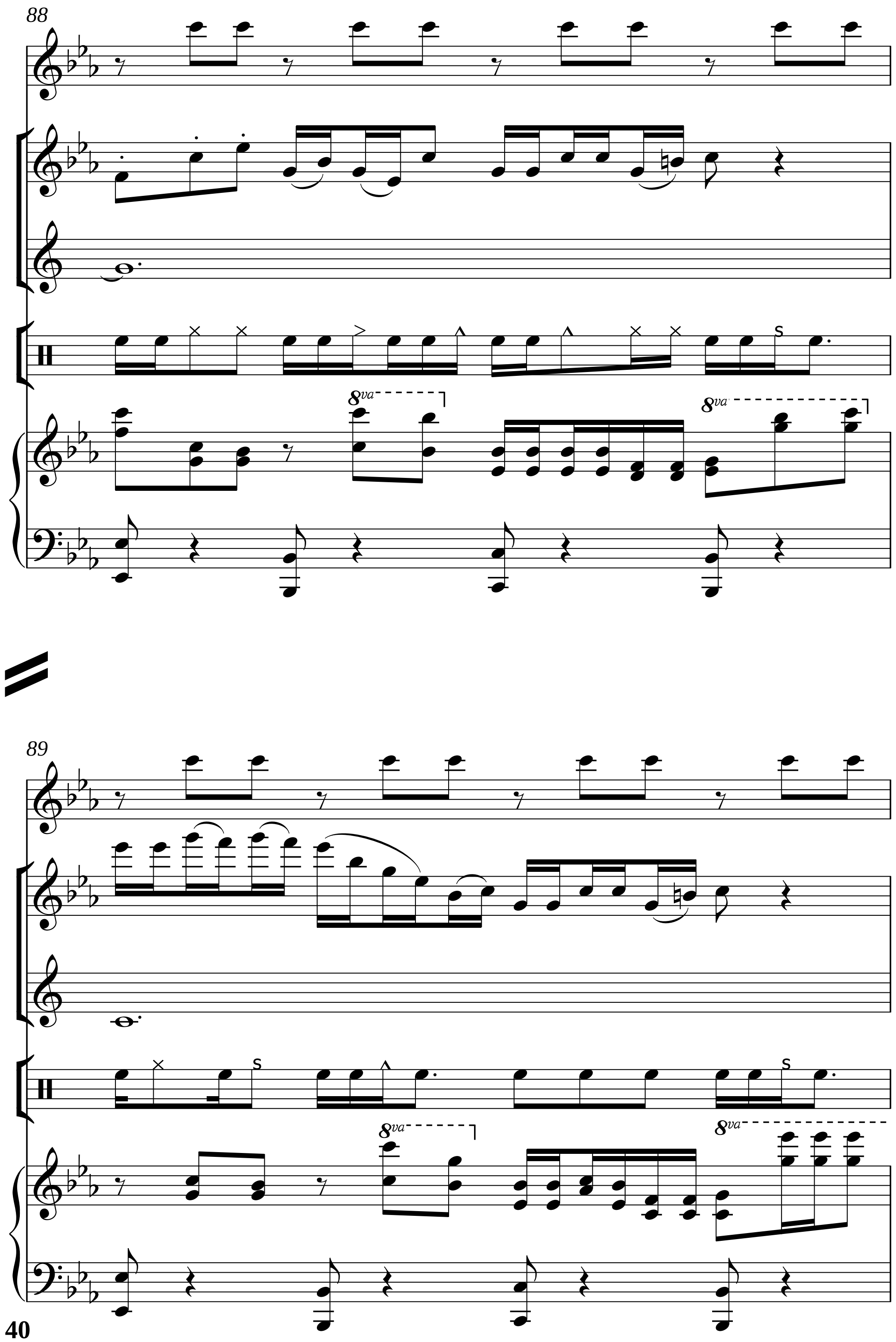
37


84
8va
8va
85
8va

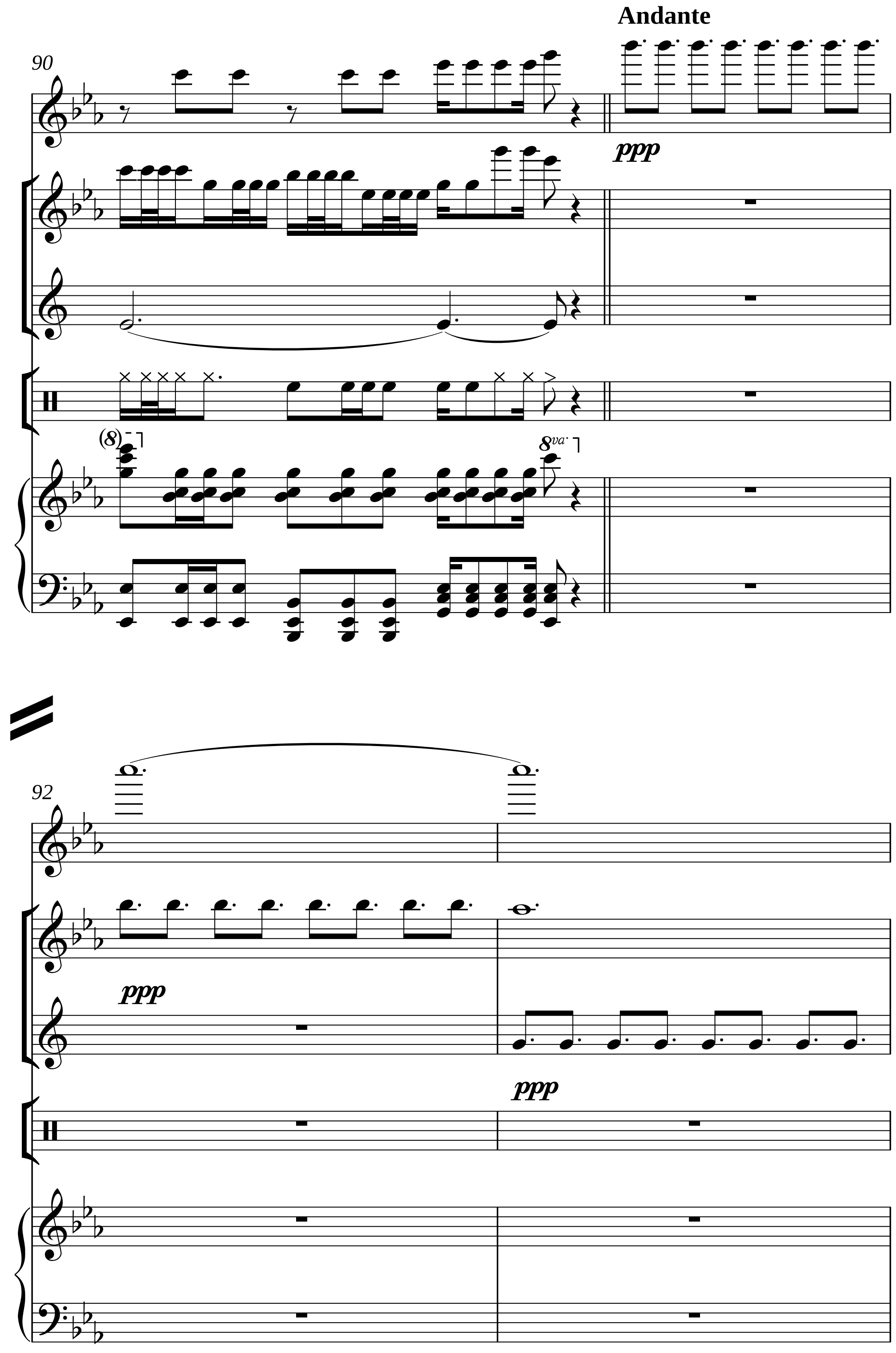
38


86
87
tr
8va
8va

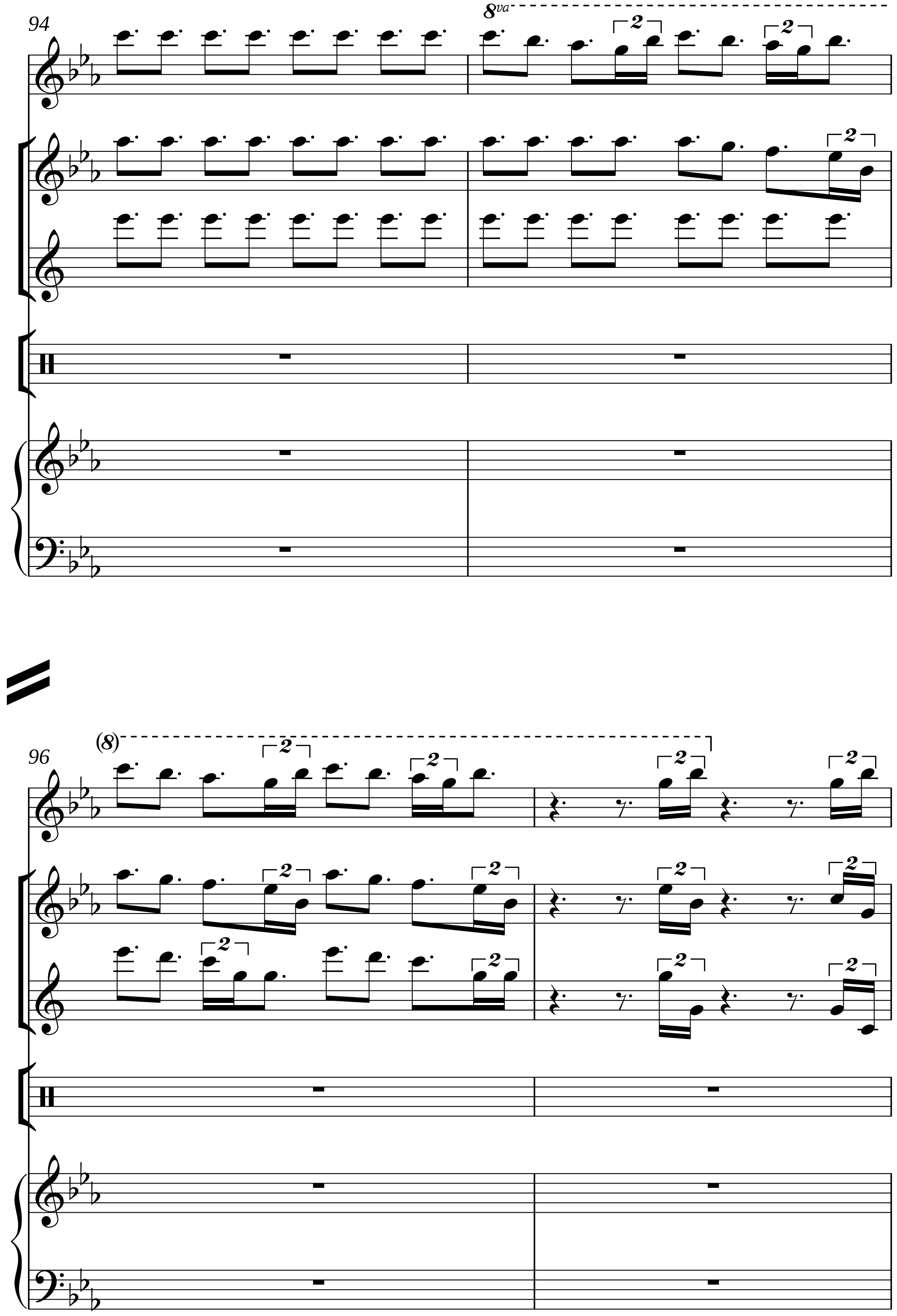
39


88
89
8va
8va

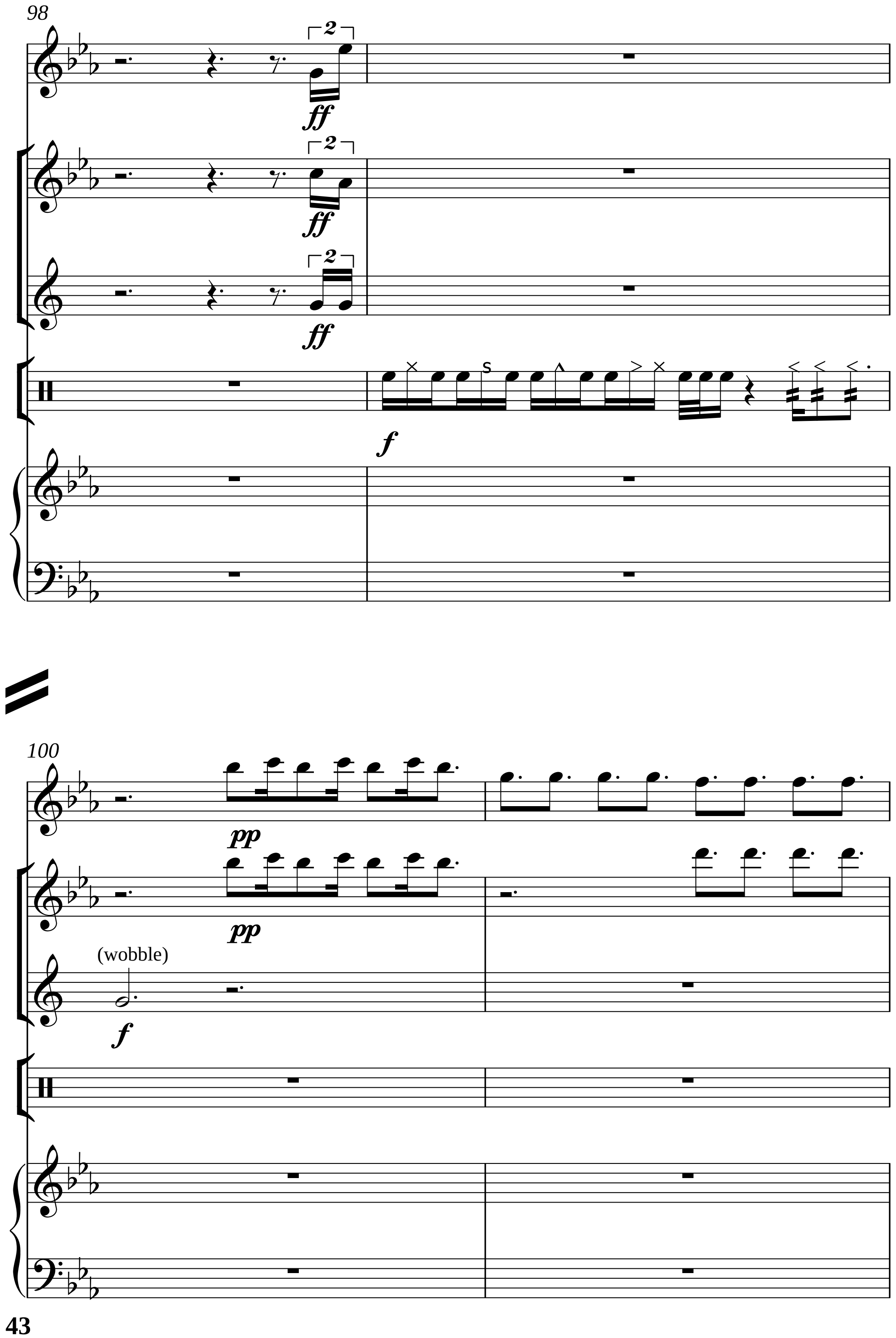
40


Andante
90
ppp
(8)
8va
92
ppp
ppp

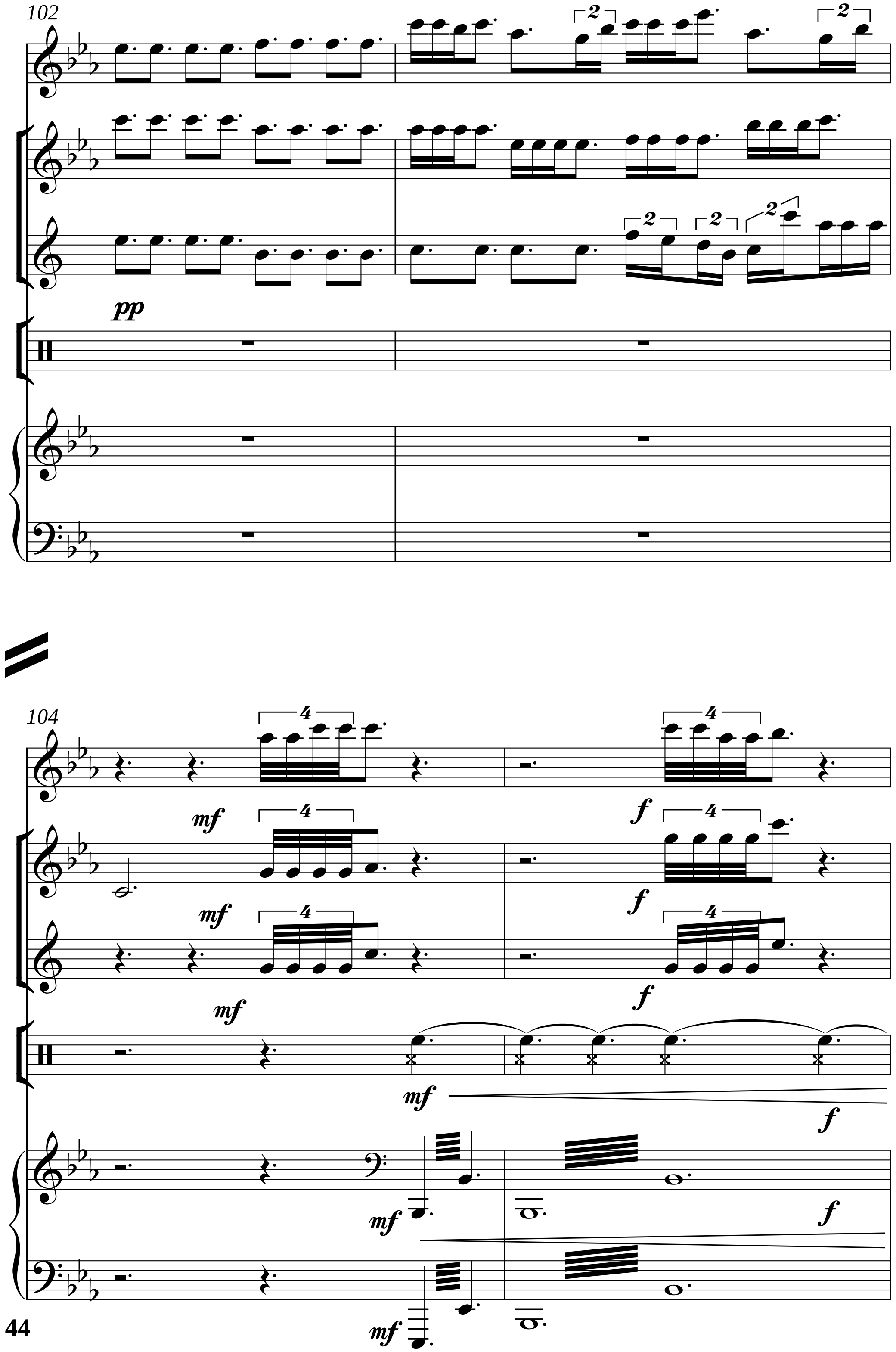
41


94
8va
2
96
(8)
2

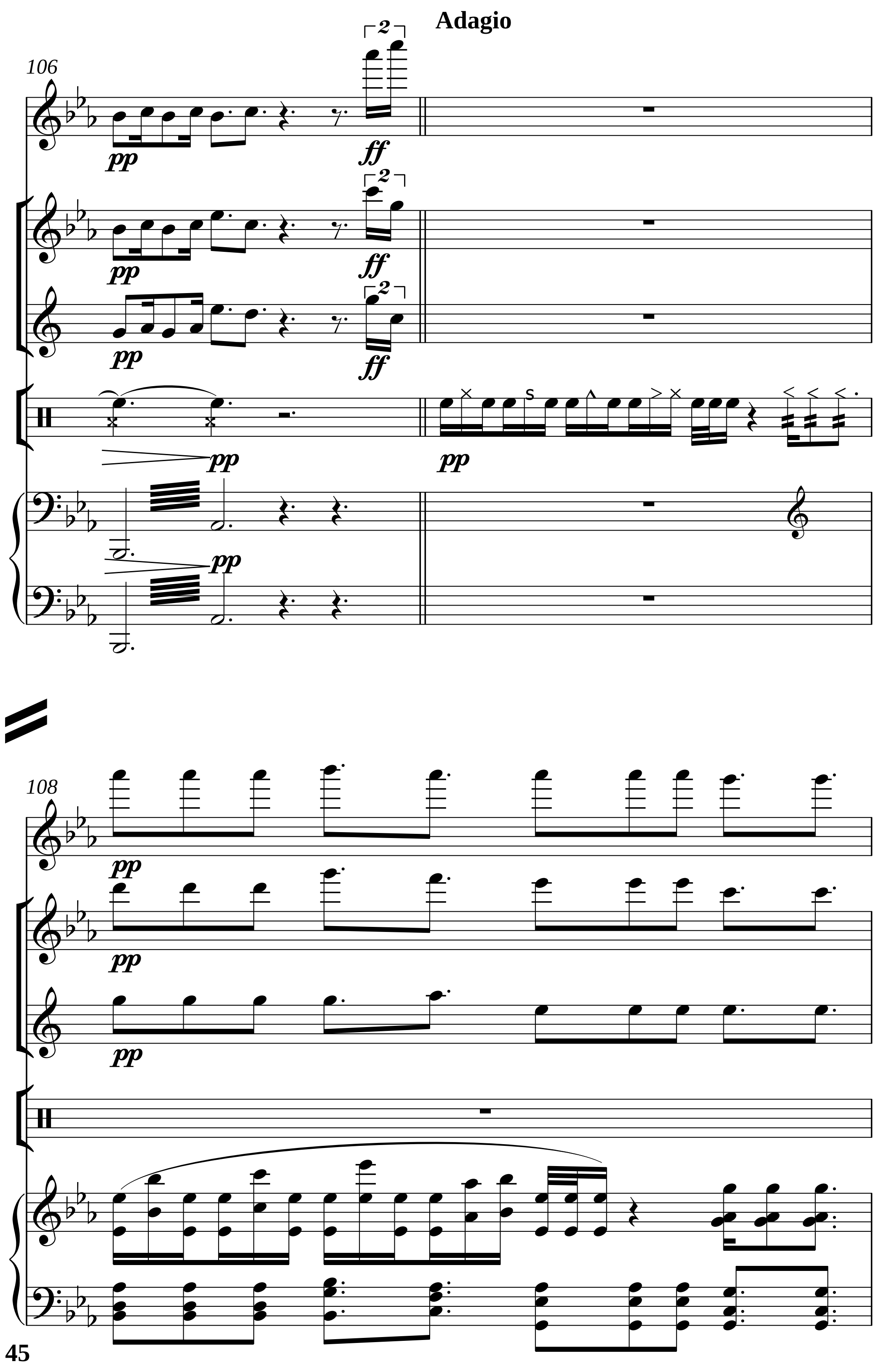
42

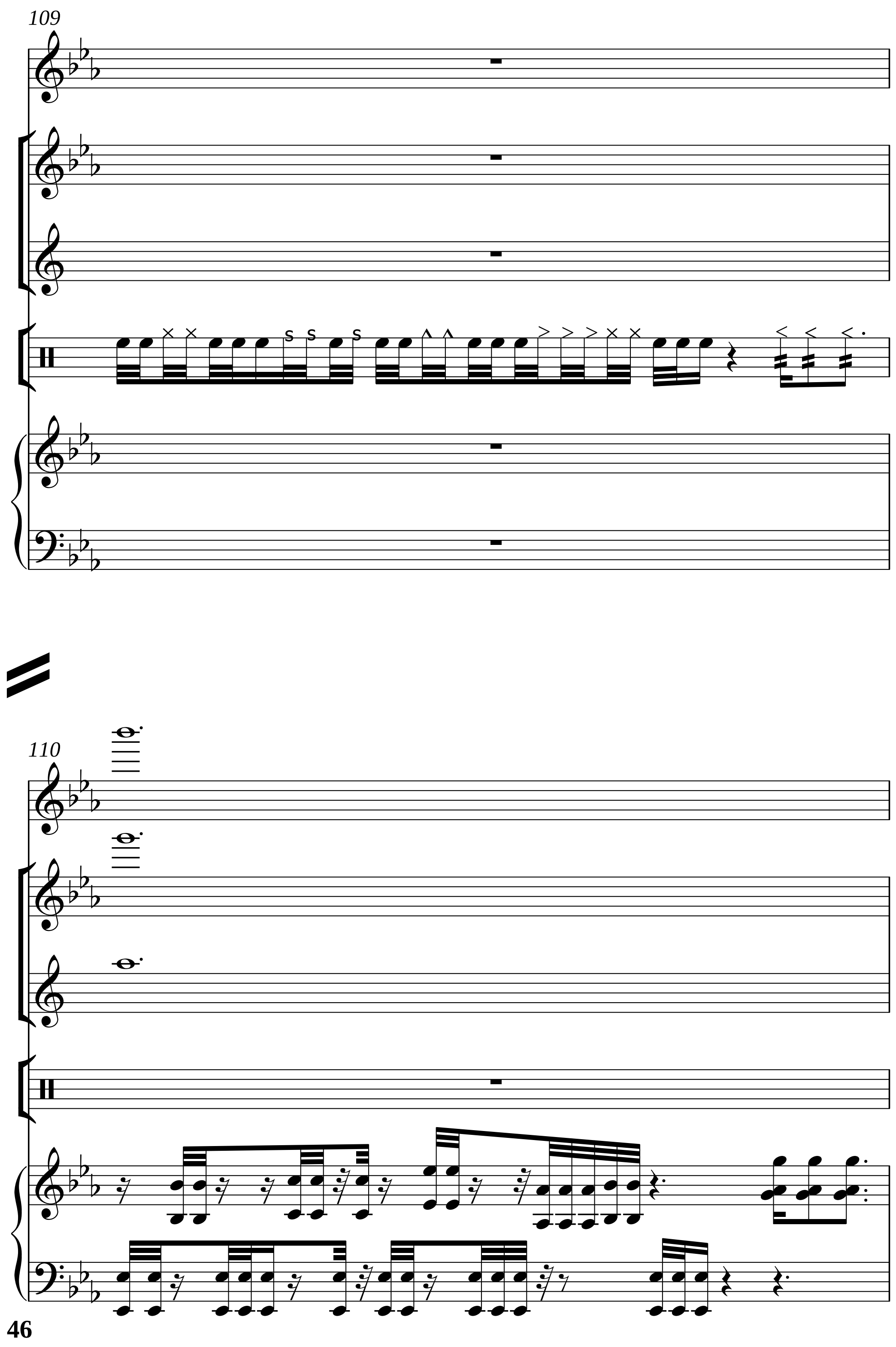

98
2
ff
2
ff
2
ff
f
100
pp
pp
(wobble)
f

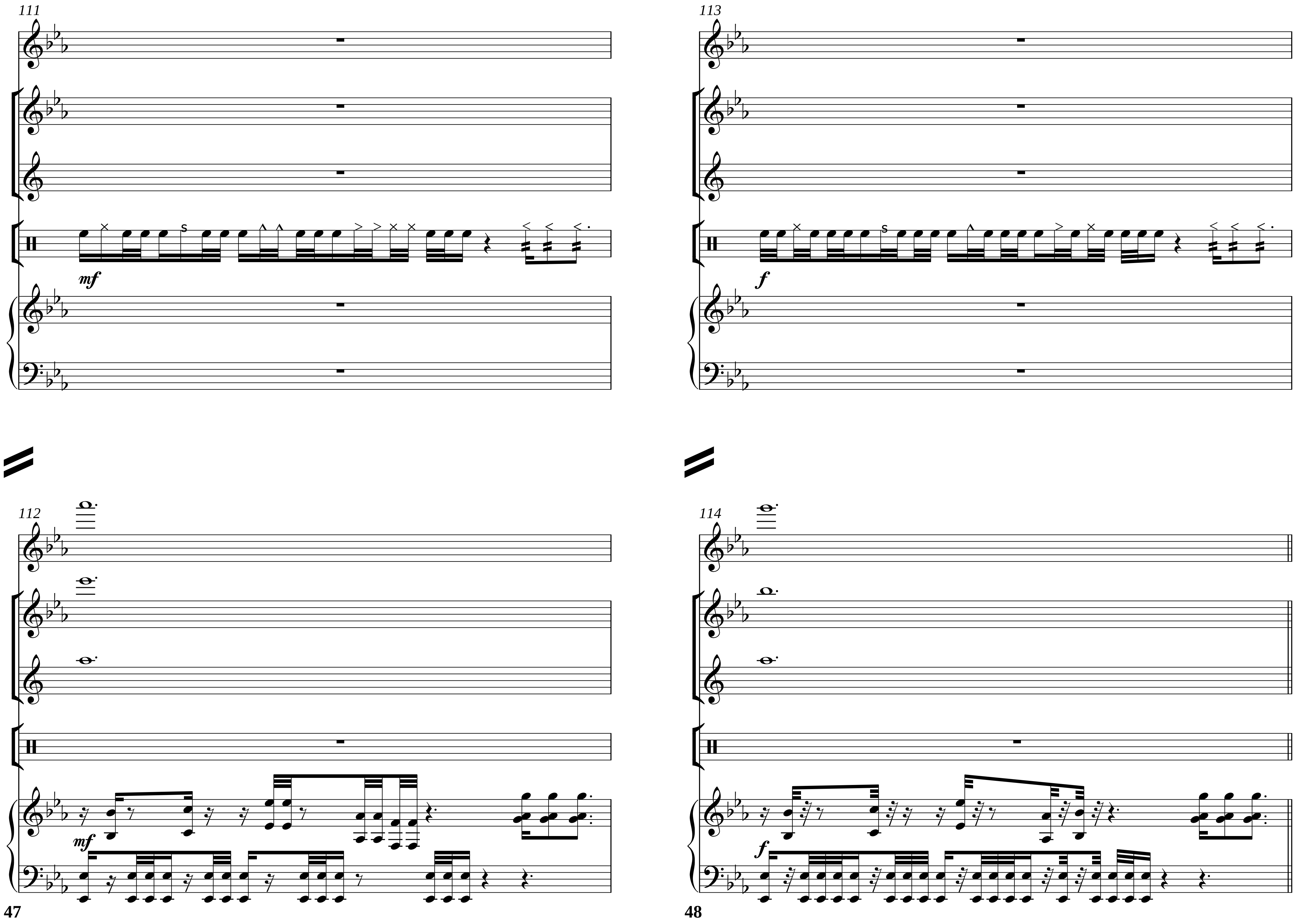
43

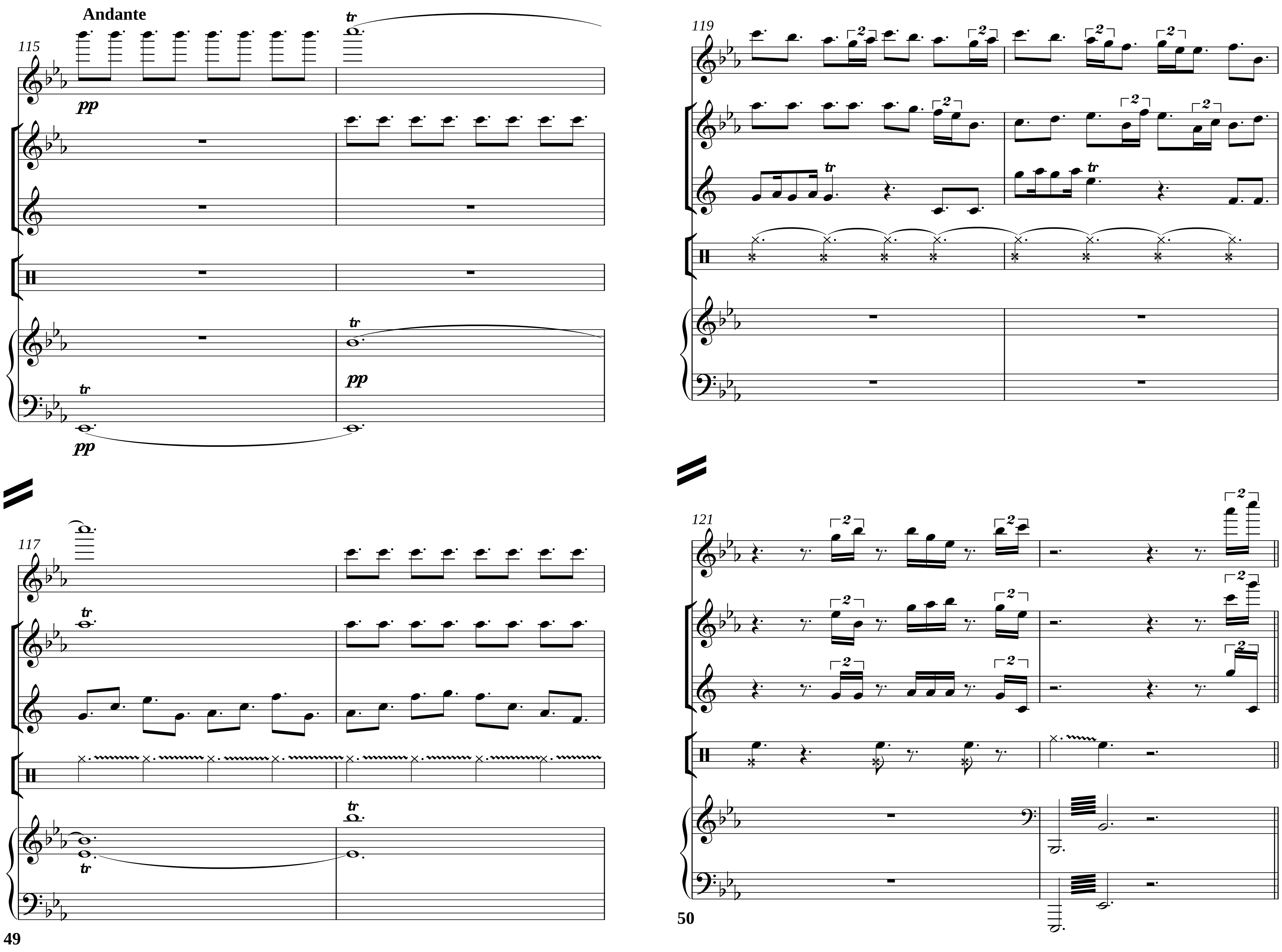

102
2
2
pp
2
2
2
104
4
mf
4
f
mf
4
f
mf
4
f
mf
f
mf
f
mf

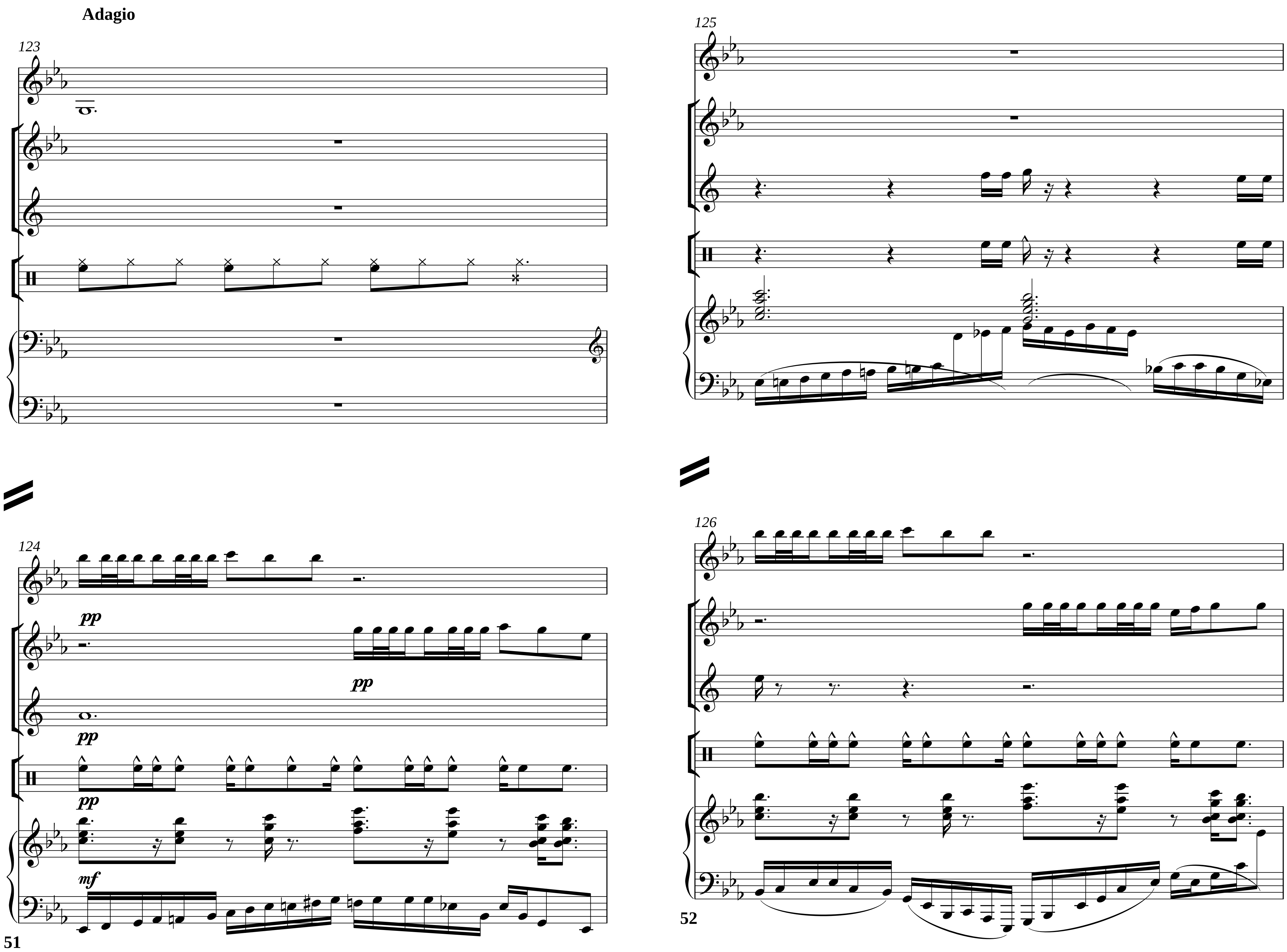
44

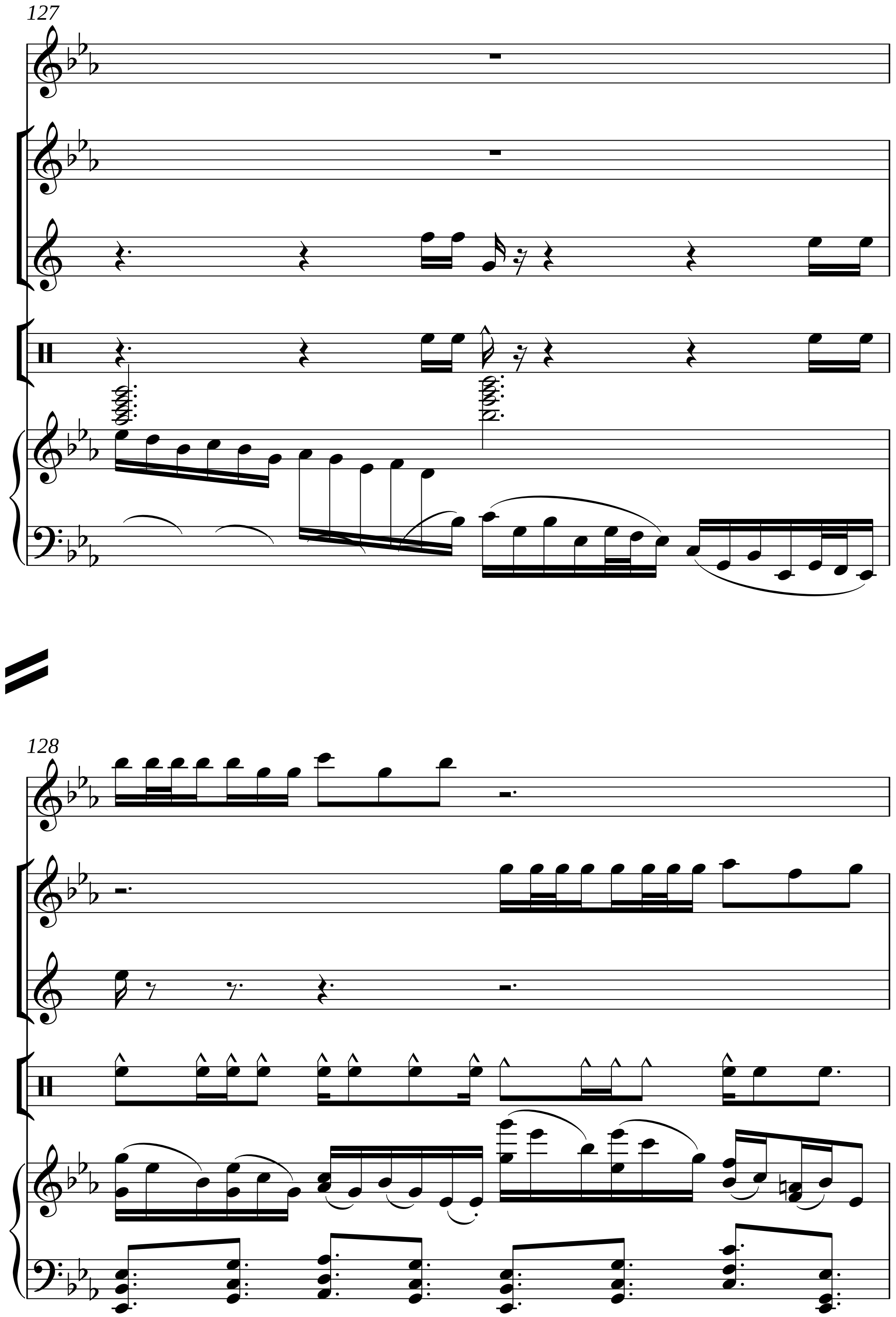

106
Adagio
2
pp
ff
pp
108
45



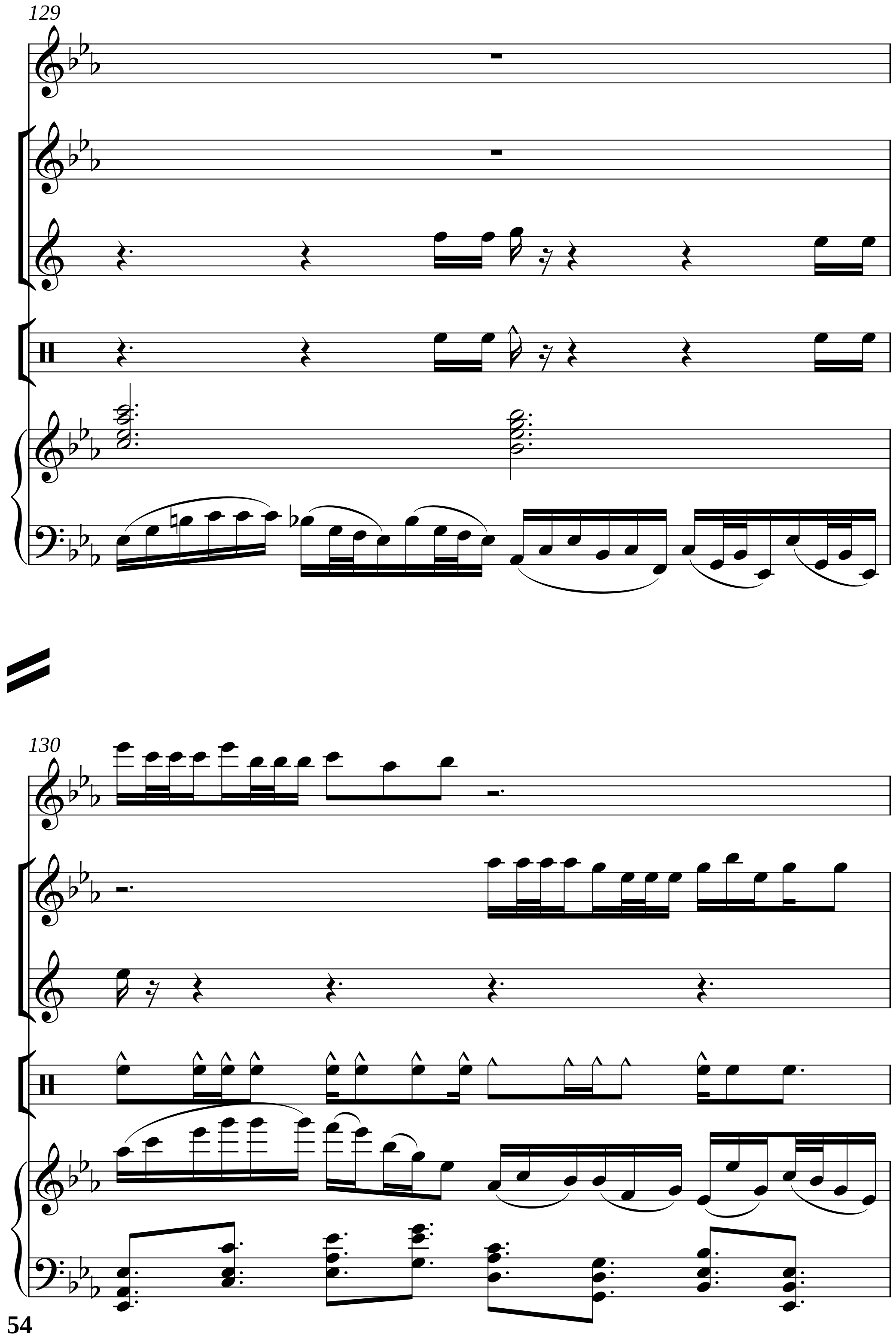

mf
f
mf
f


Andante
115
pp
tr
pp
tr
pp
117
tr
tr
tr
49
119
2
tr
tr
121
2
50

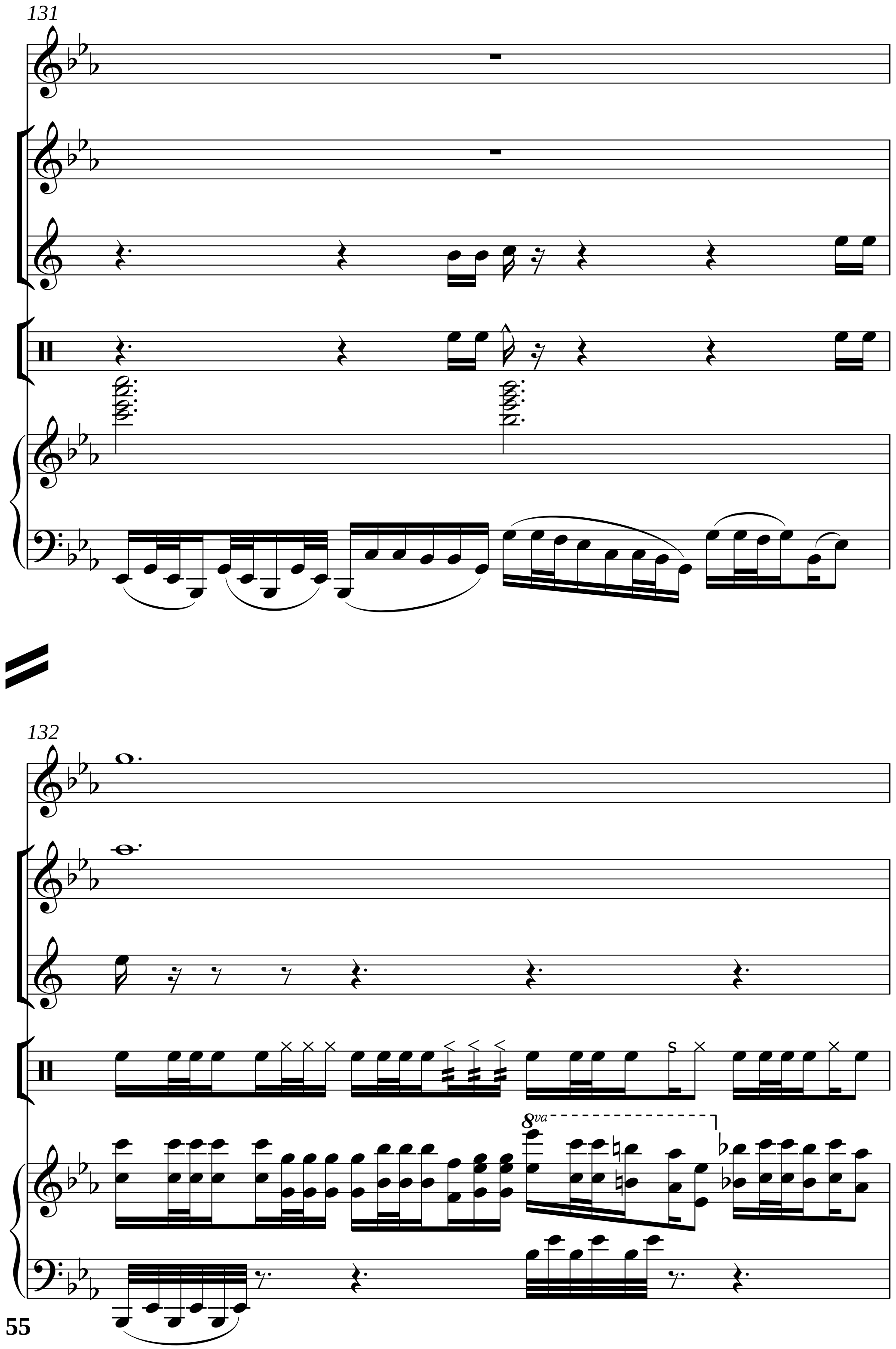

Adagio
123
124
pp
pp
pp
pp
mf
51
125
126
52



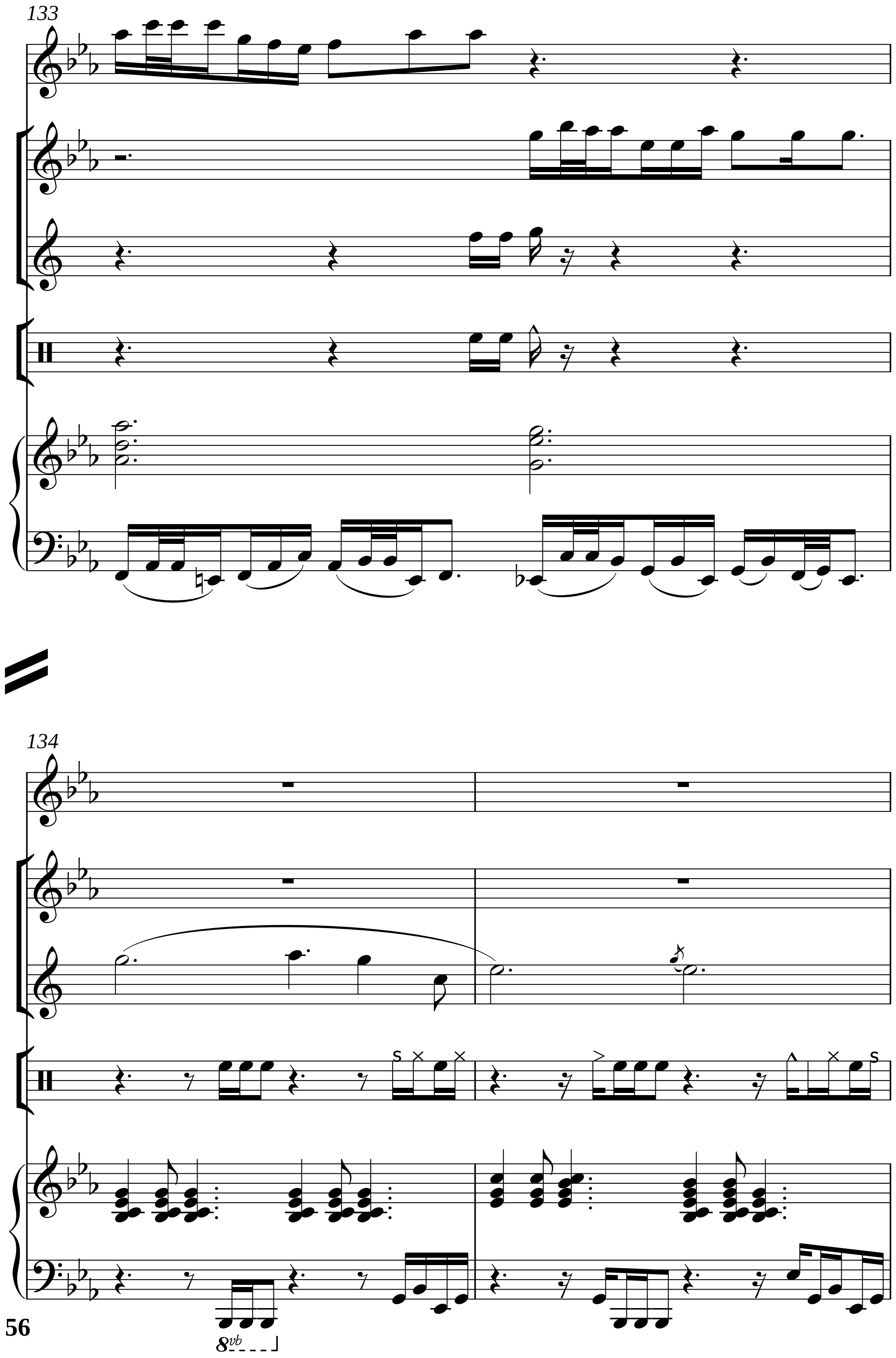
53



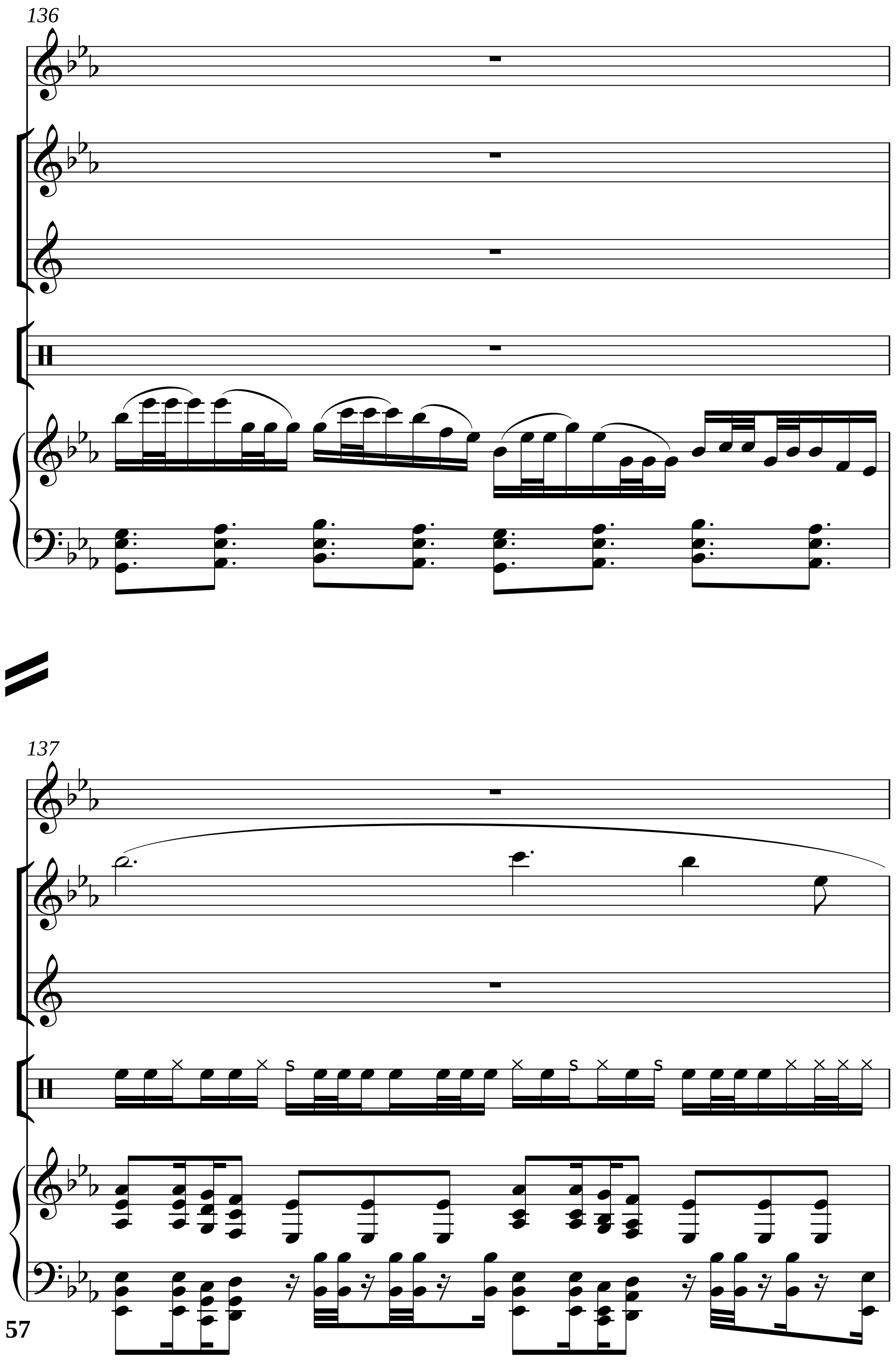
54

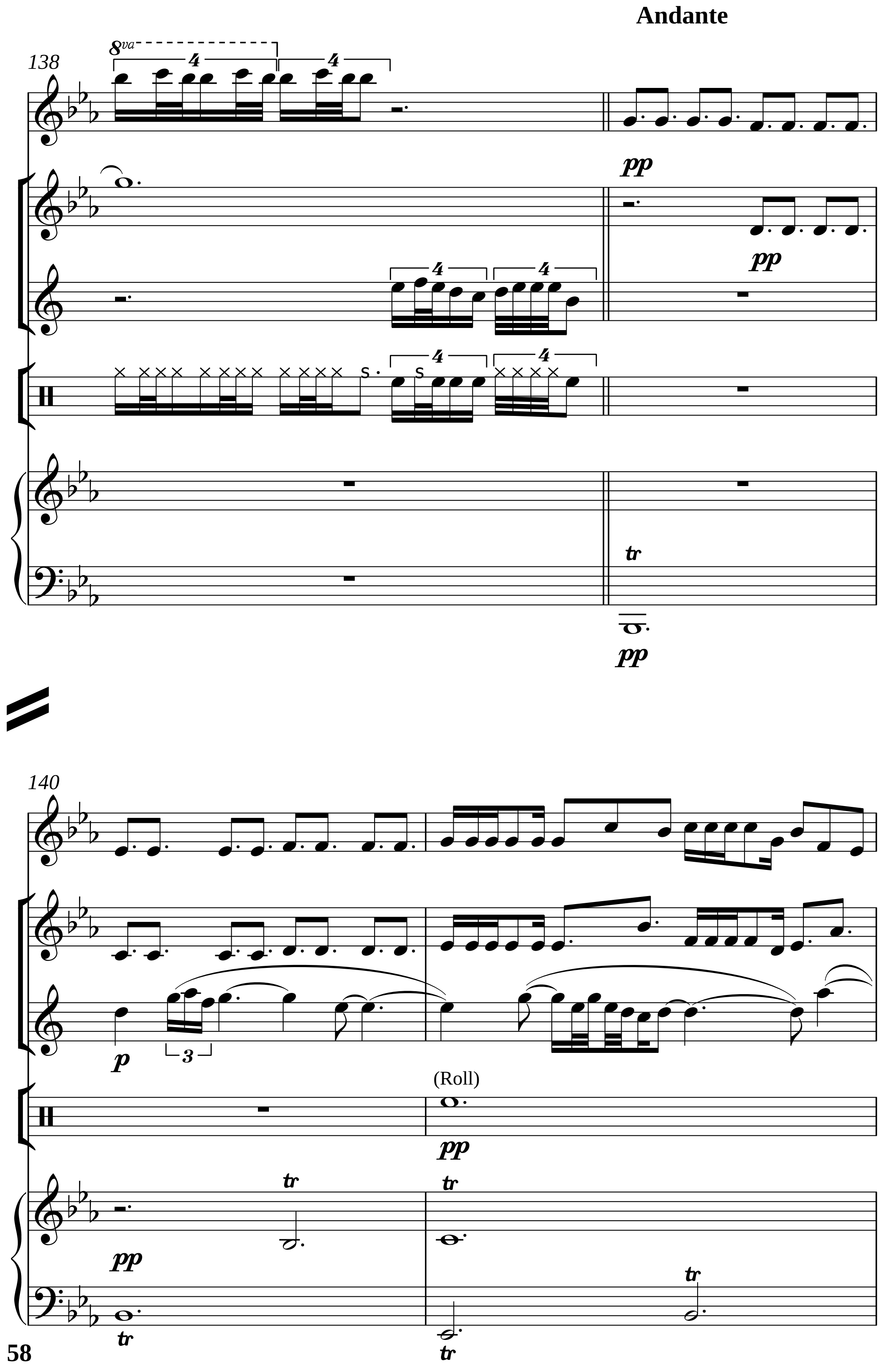


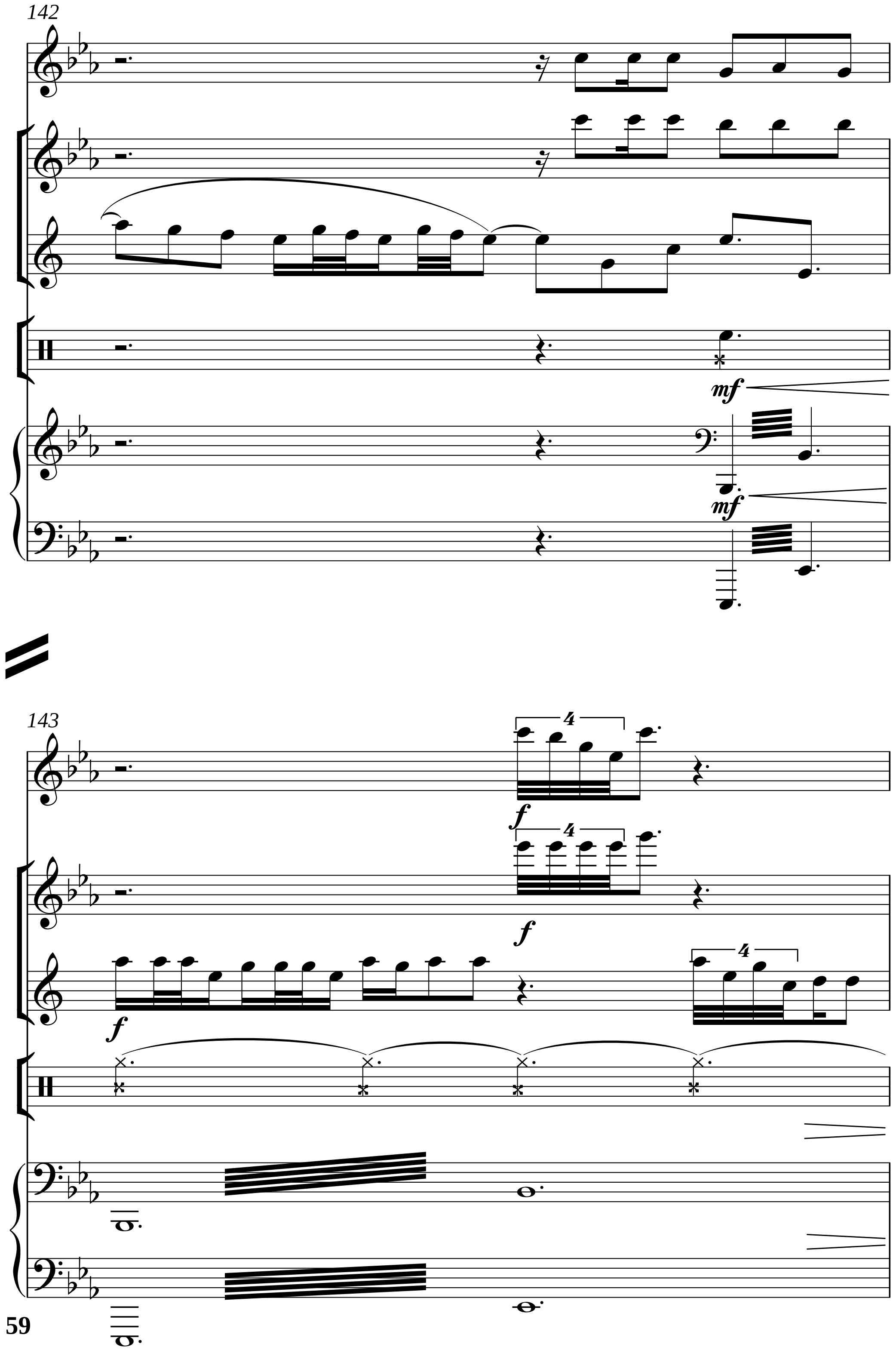
55



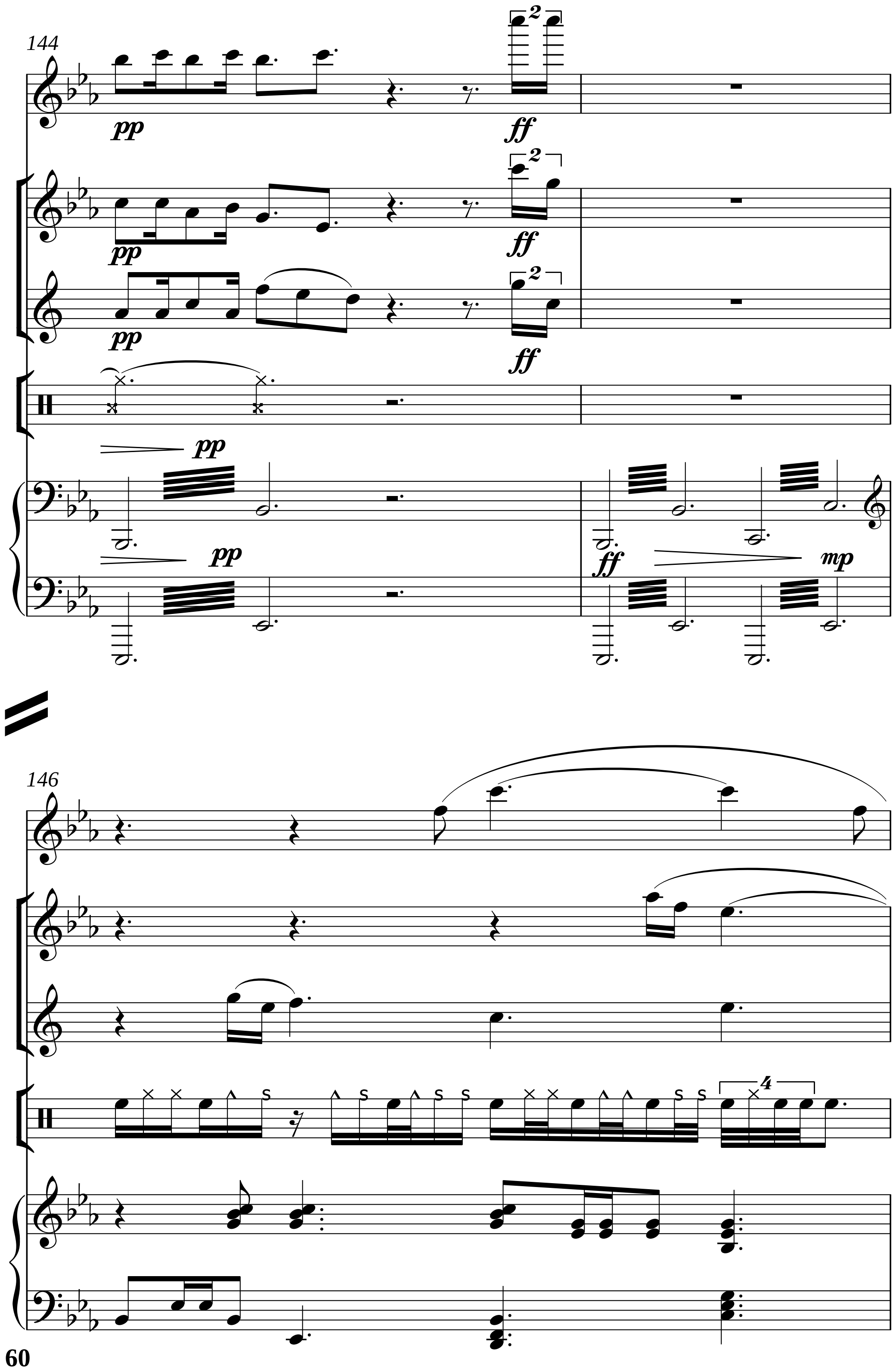
56


S

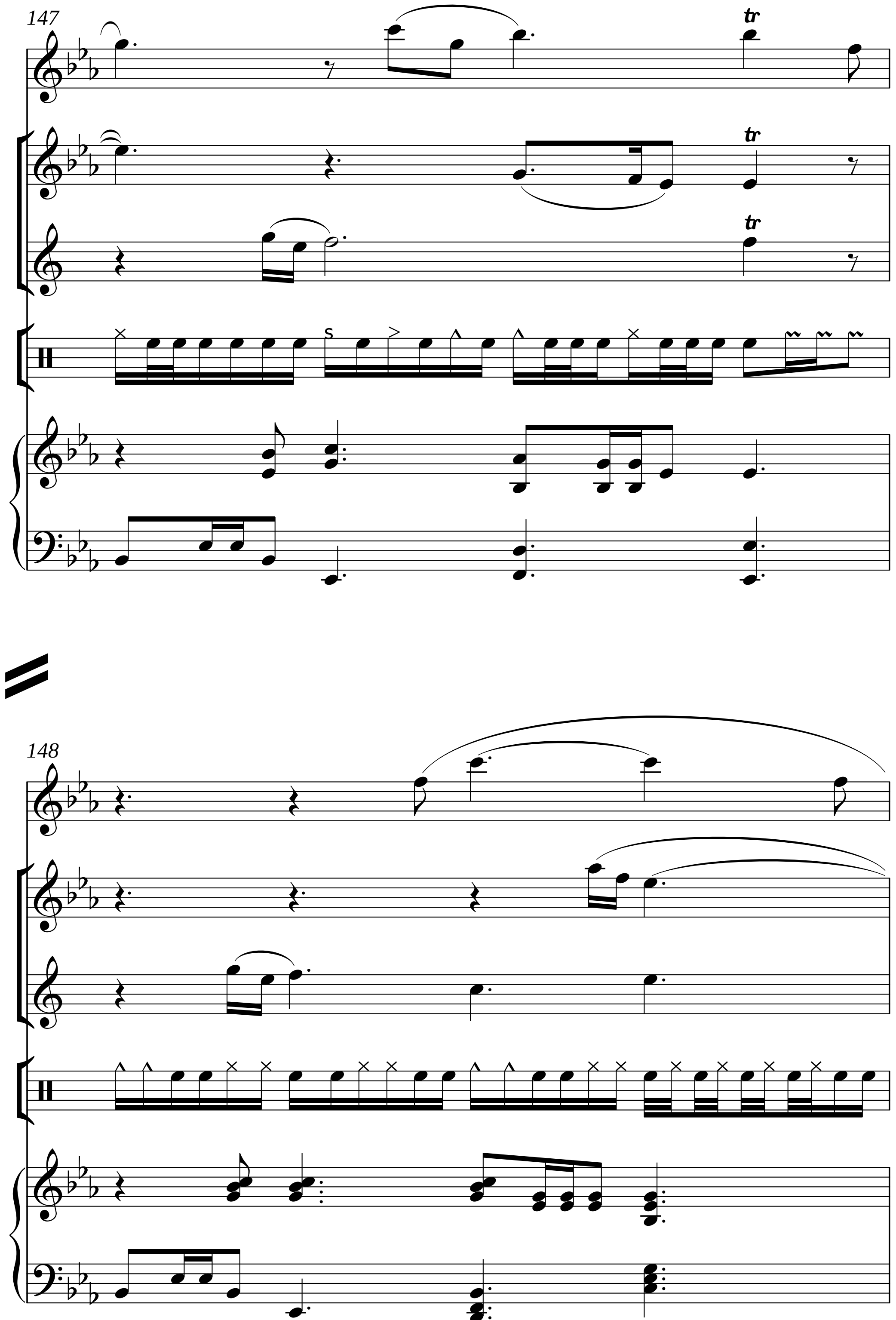

Andante
138
8va
4
S
pp
tr
140
p
3
(Roll)
pp
tr
58


142
mf
mf
143
4
f
4
f
4
f

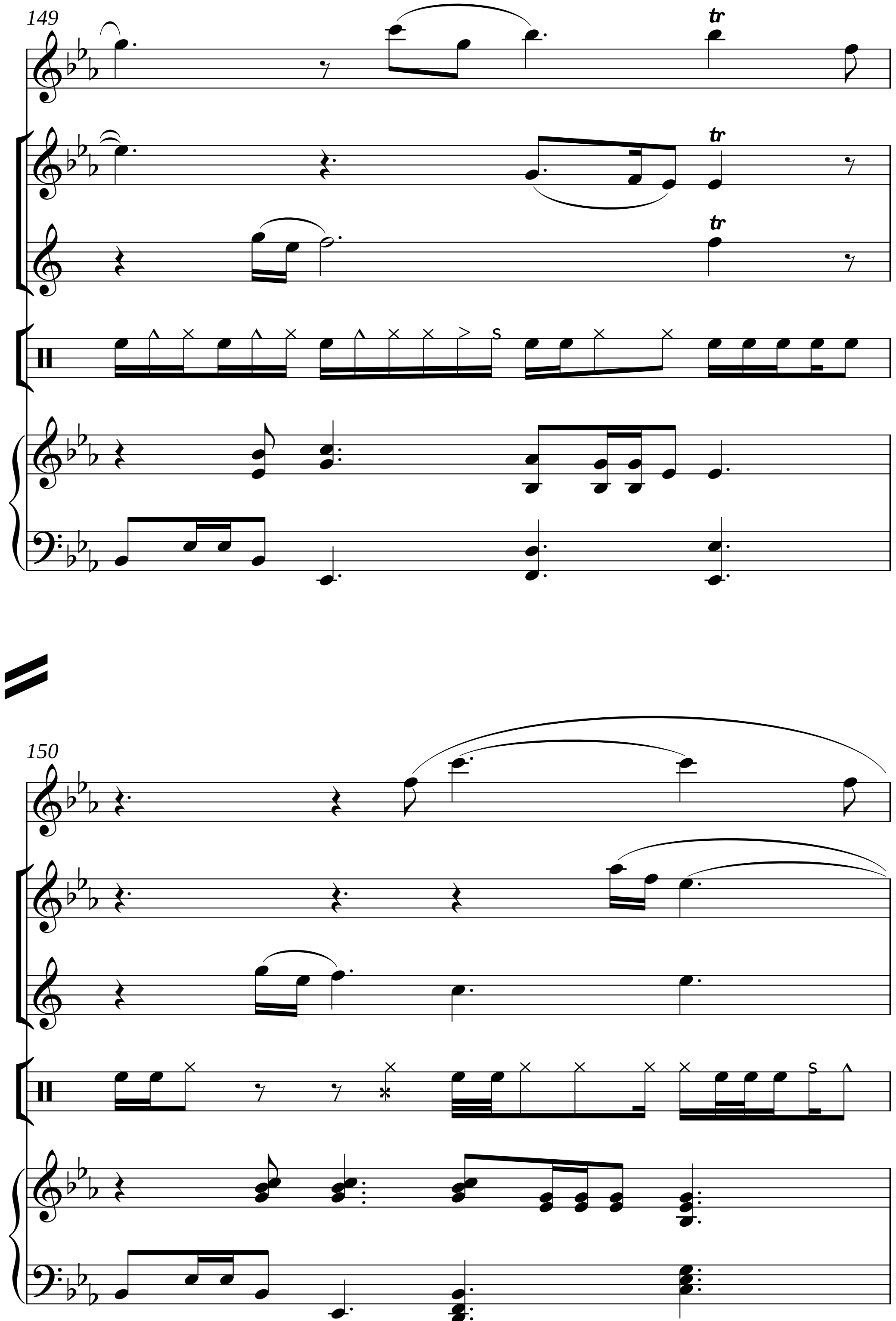
59


144
2
pp
ff
2
pp
ff
2
pp
ff
pp
pp
ff
mp
146
4

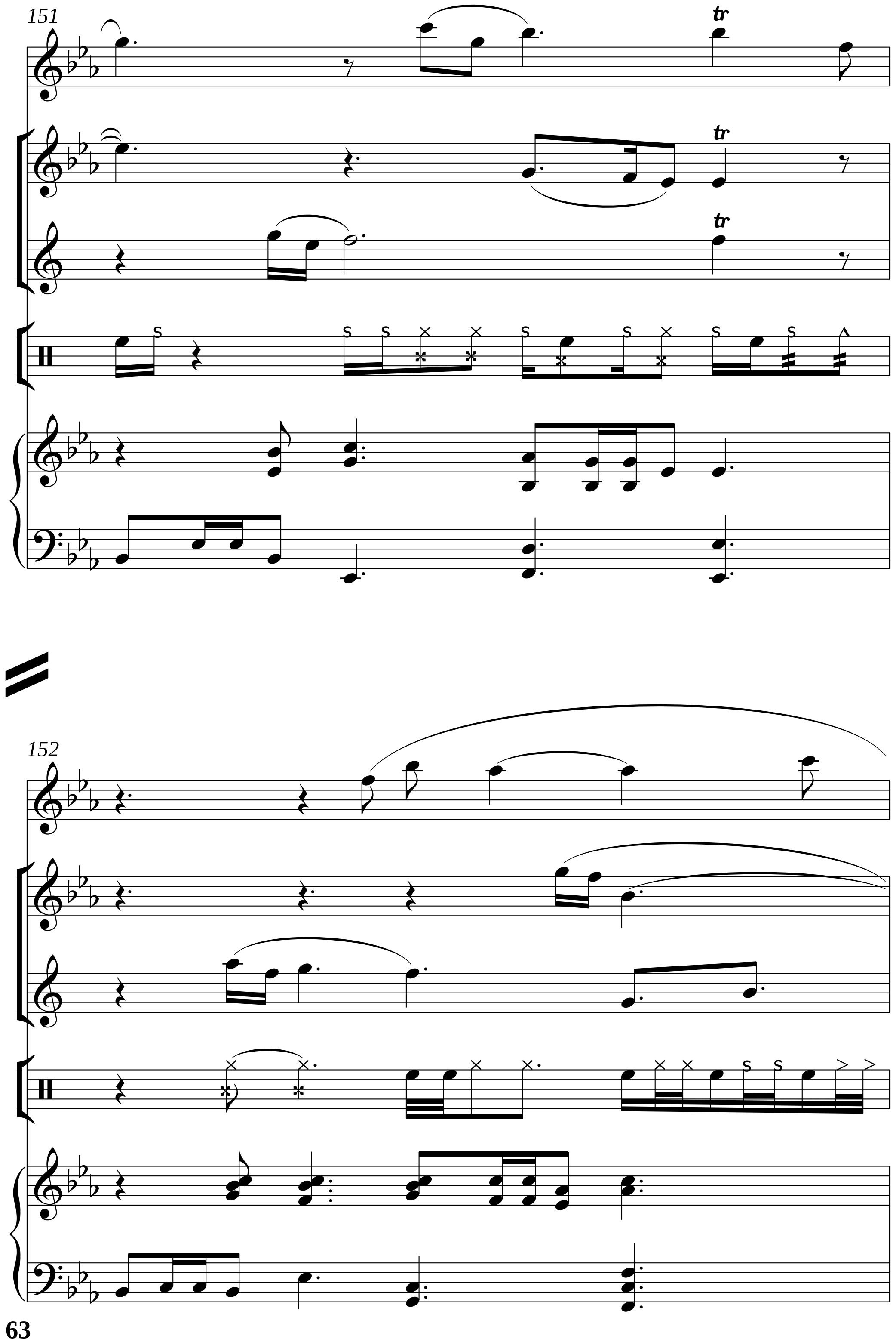
60


147
tr
tr
tr
s
148

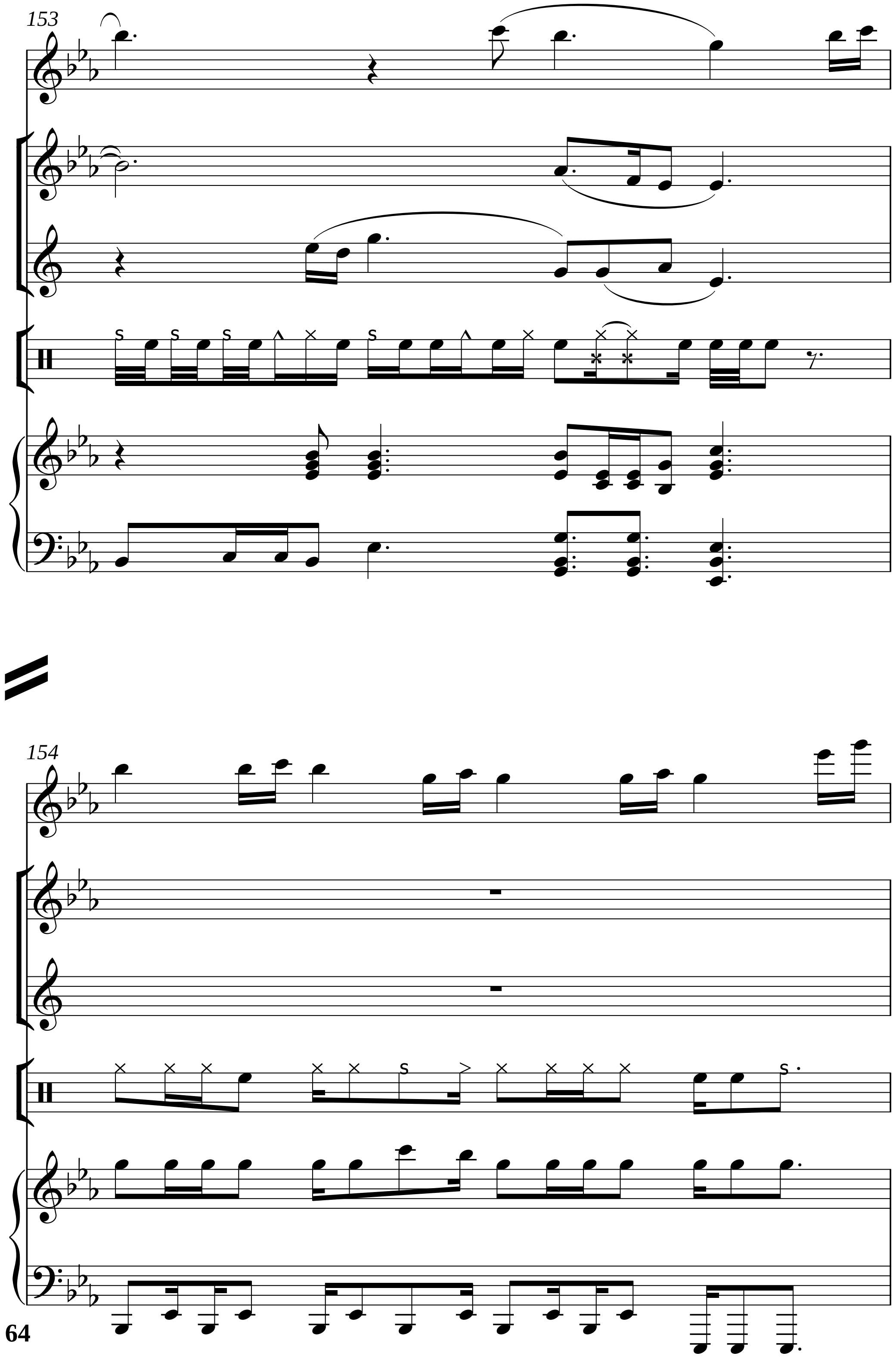
61


149
tr
tr
tr
s
150
s

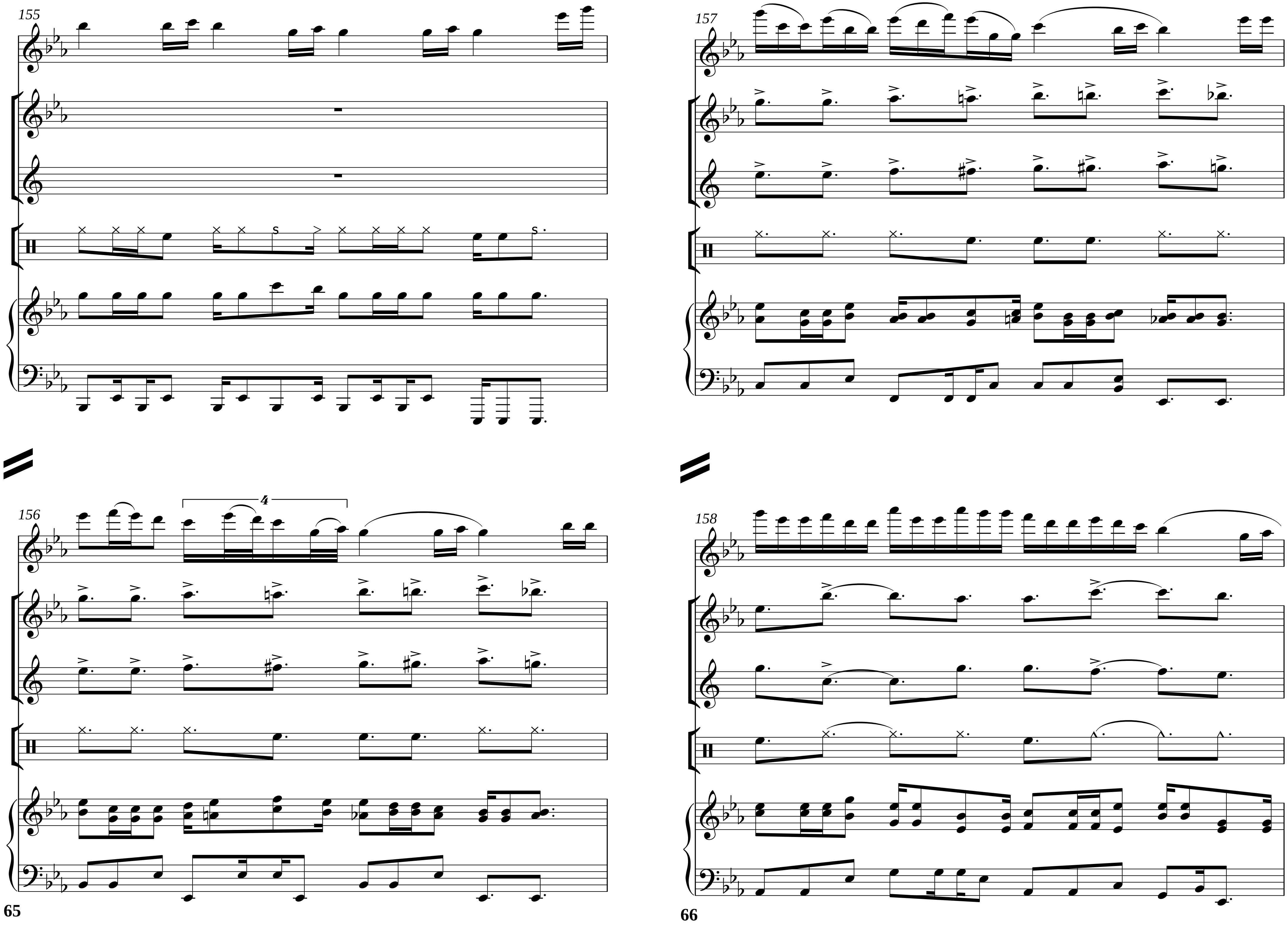
62

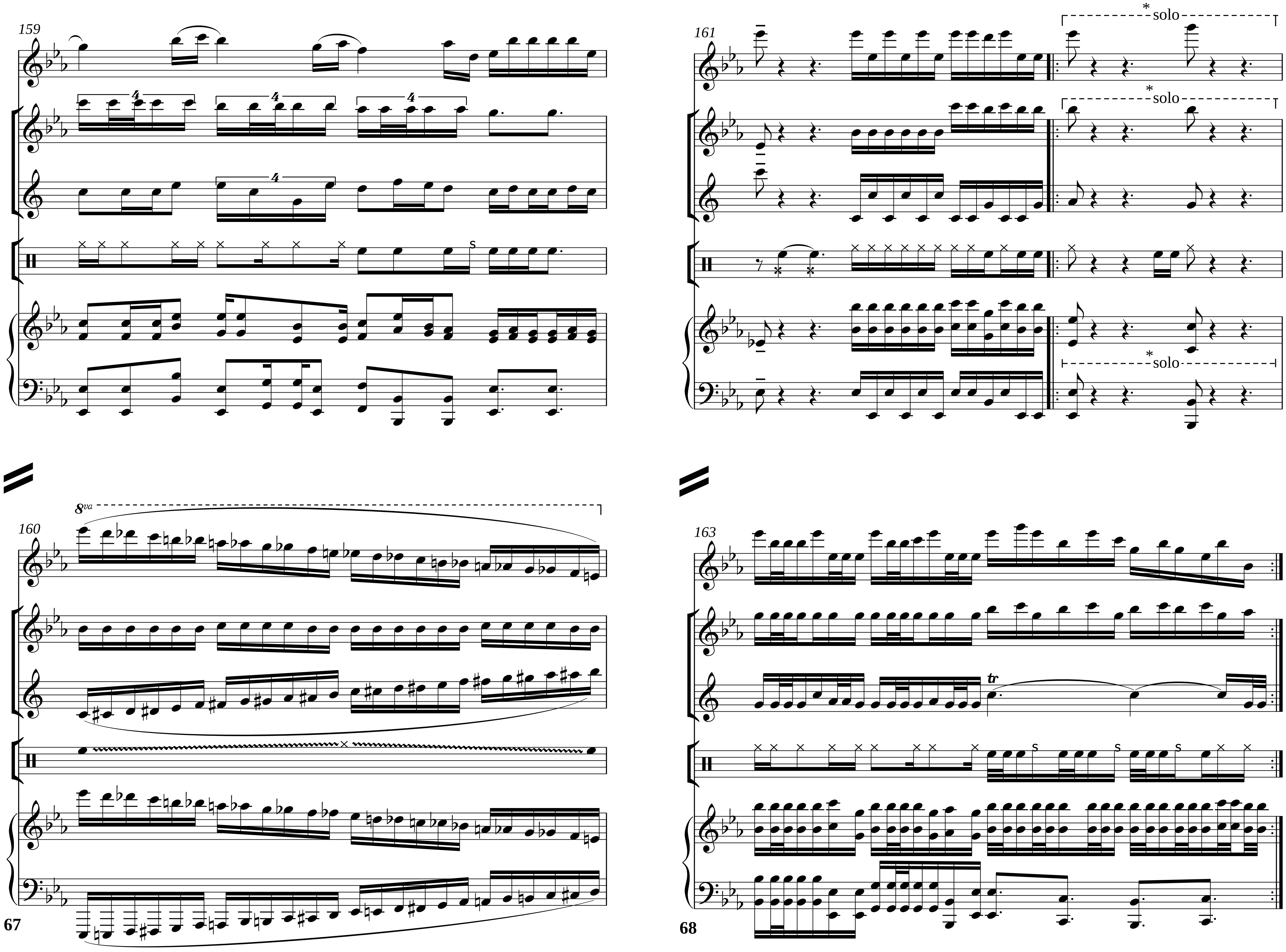


63

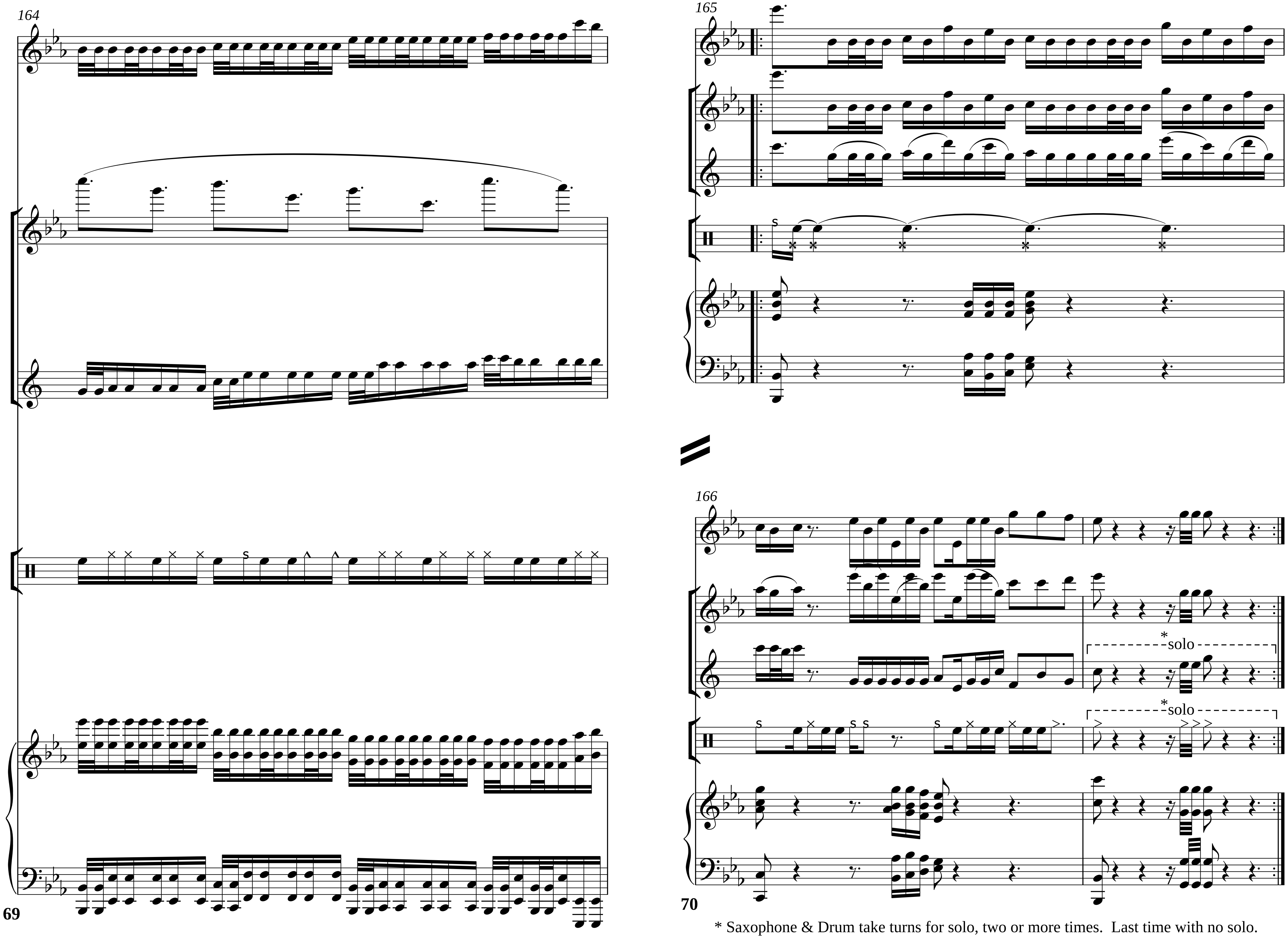


64

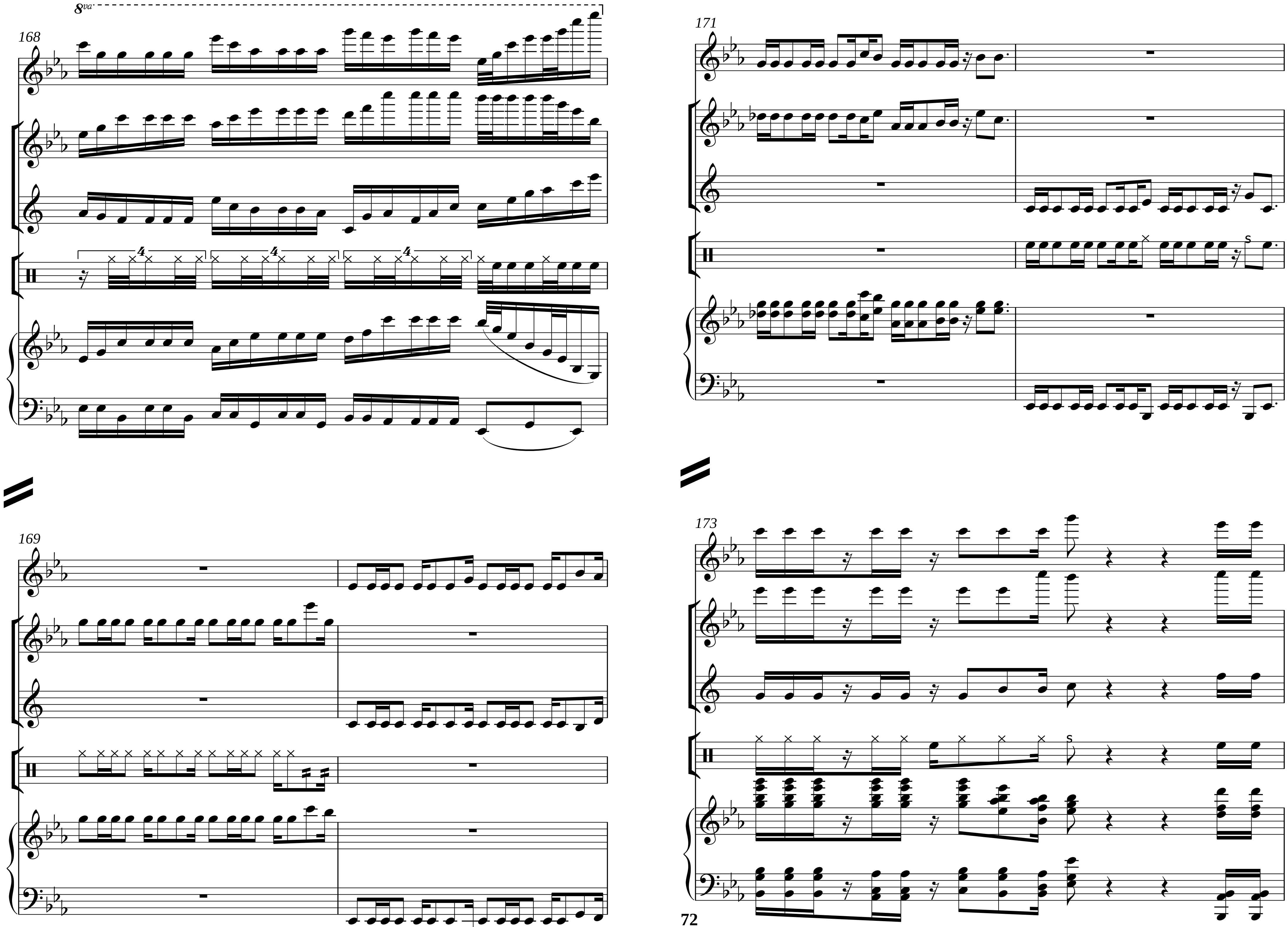



159
4
4
4
4
s
161
*solo
*solo
*solo
8va
160
67
163
tr
s
s
s
68

* Flute, Violin & Piano take turns for solo, two or more times. Last time with no solo.

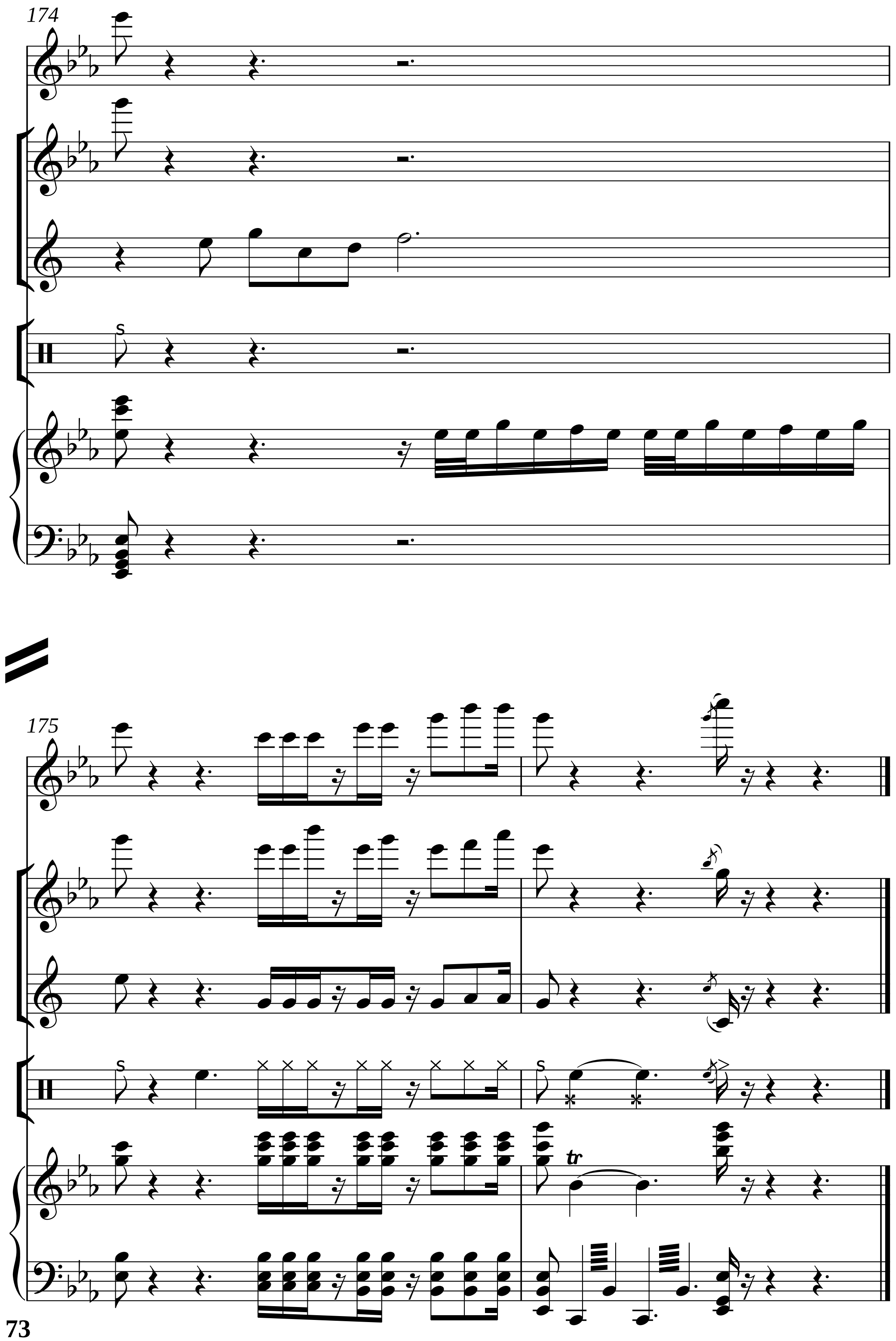

164
69
165
166
*solo
*solo
70

* Saxophone & Drum take turns for solo, two or more times. Last time with no solo.


8va
168
4
4
4
169
171
173

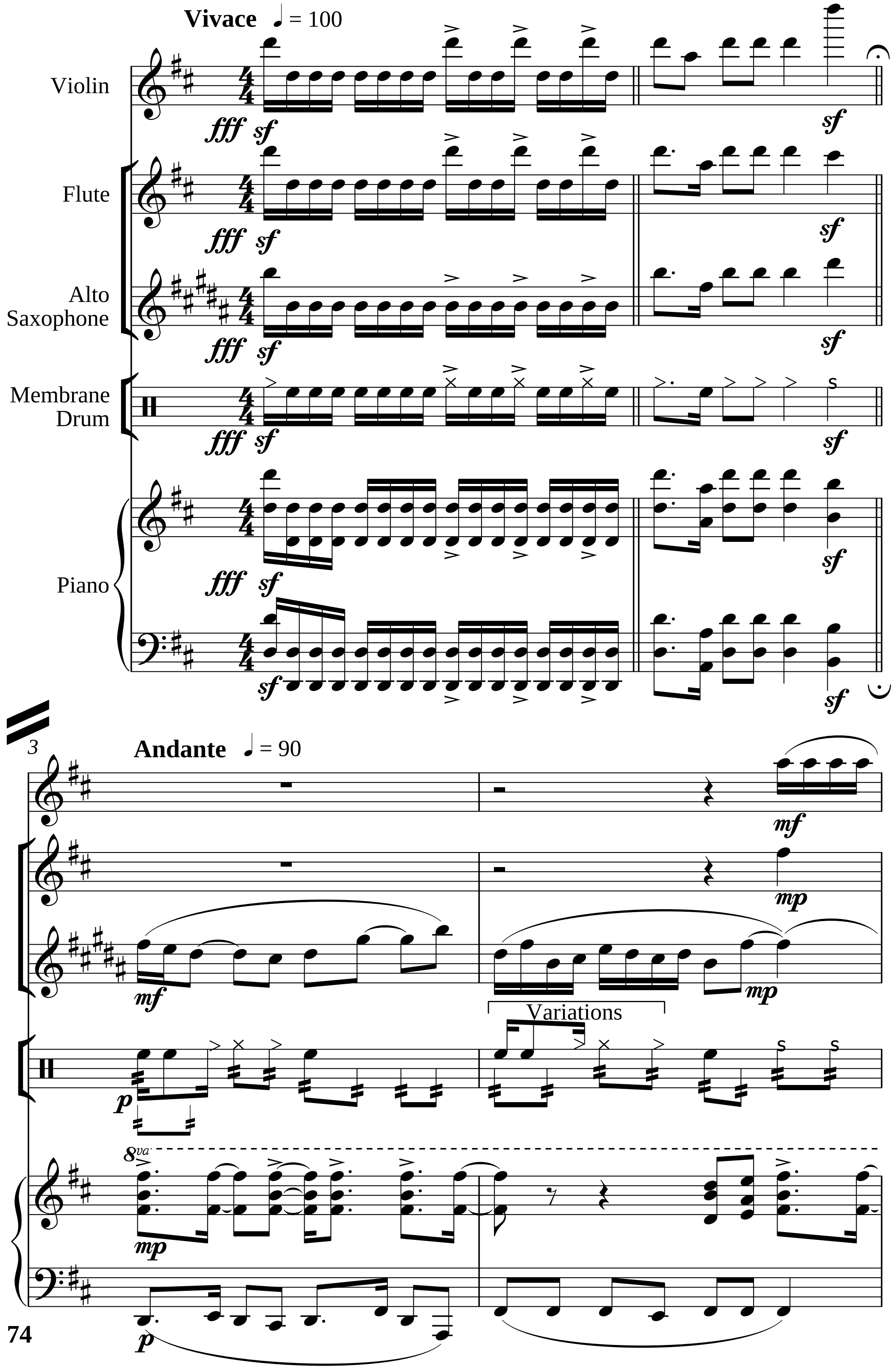
71

72

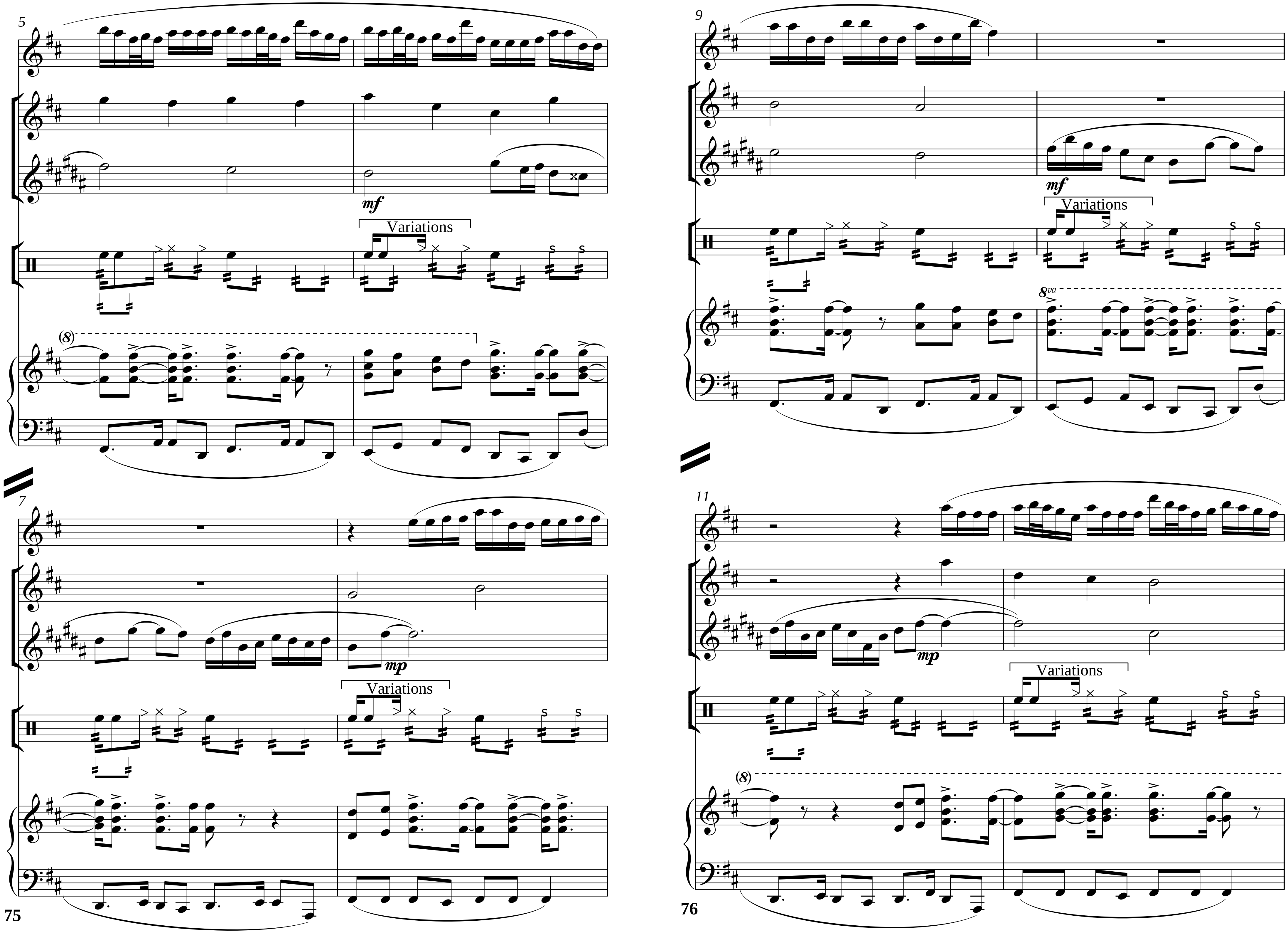

174
s
175
s
tr

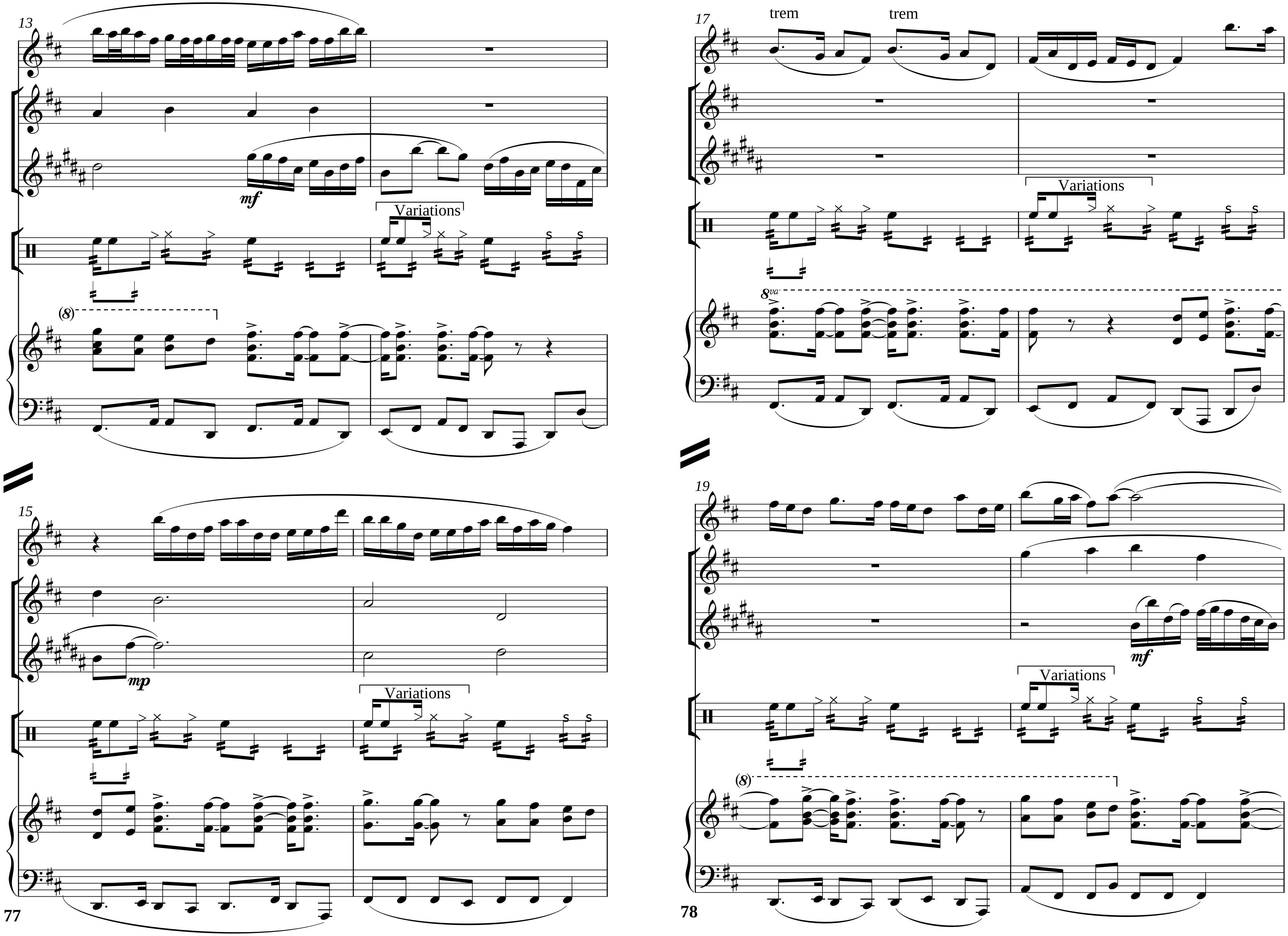
73

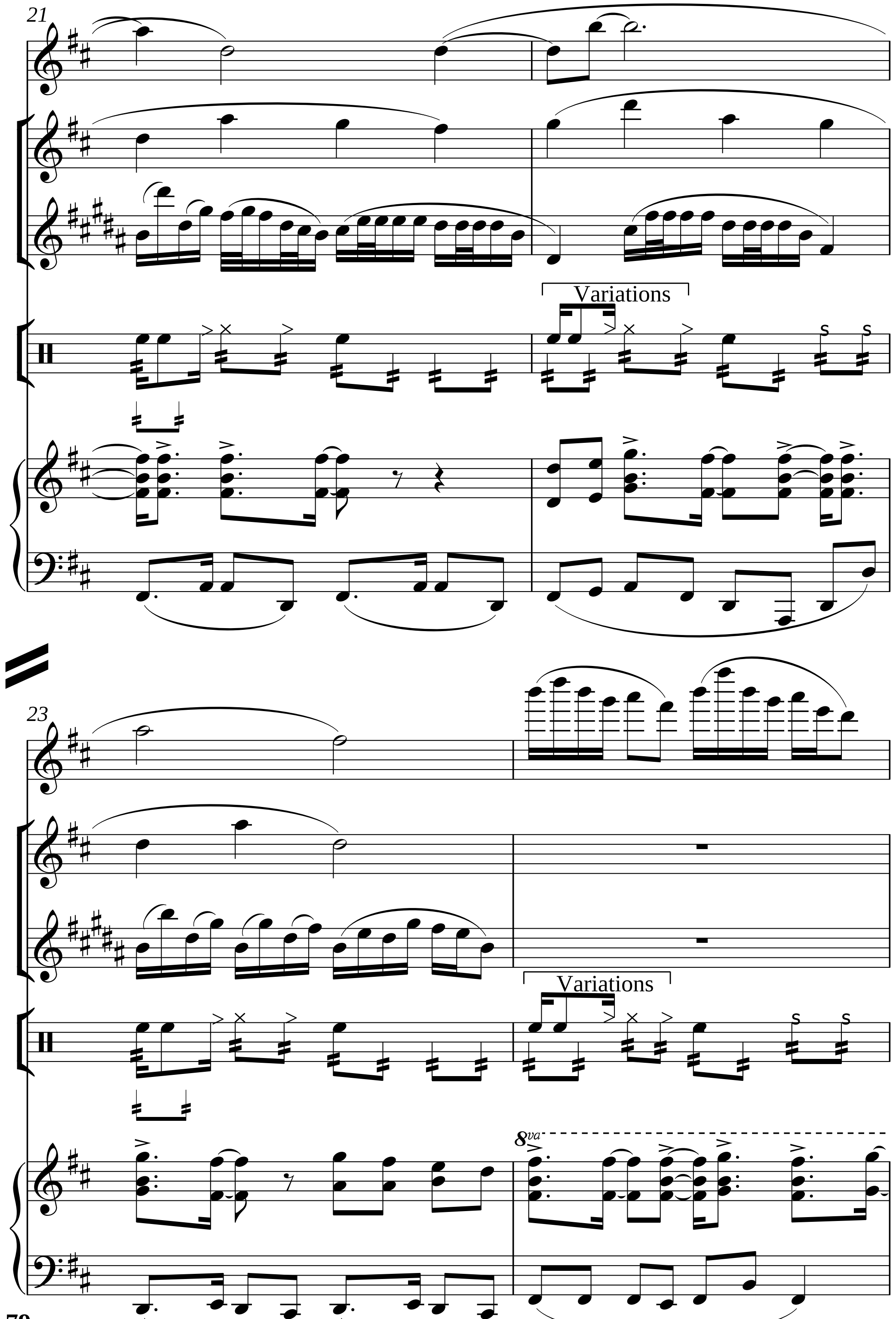
II


Vivace ♩ = 100
Violin
Flute
Alto Saxophone
Membrane Drum
Piano
fff
sf
s
3
Andante ♩ = 90
mf
mp
p
Variations
8va

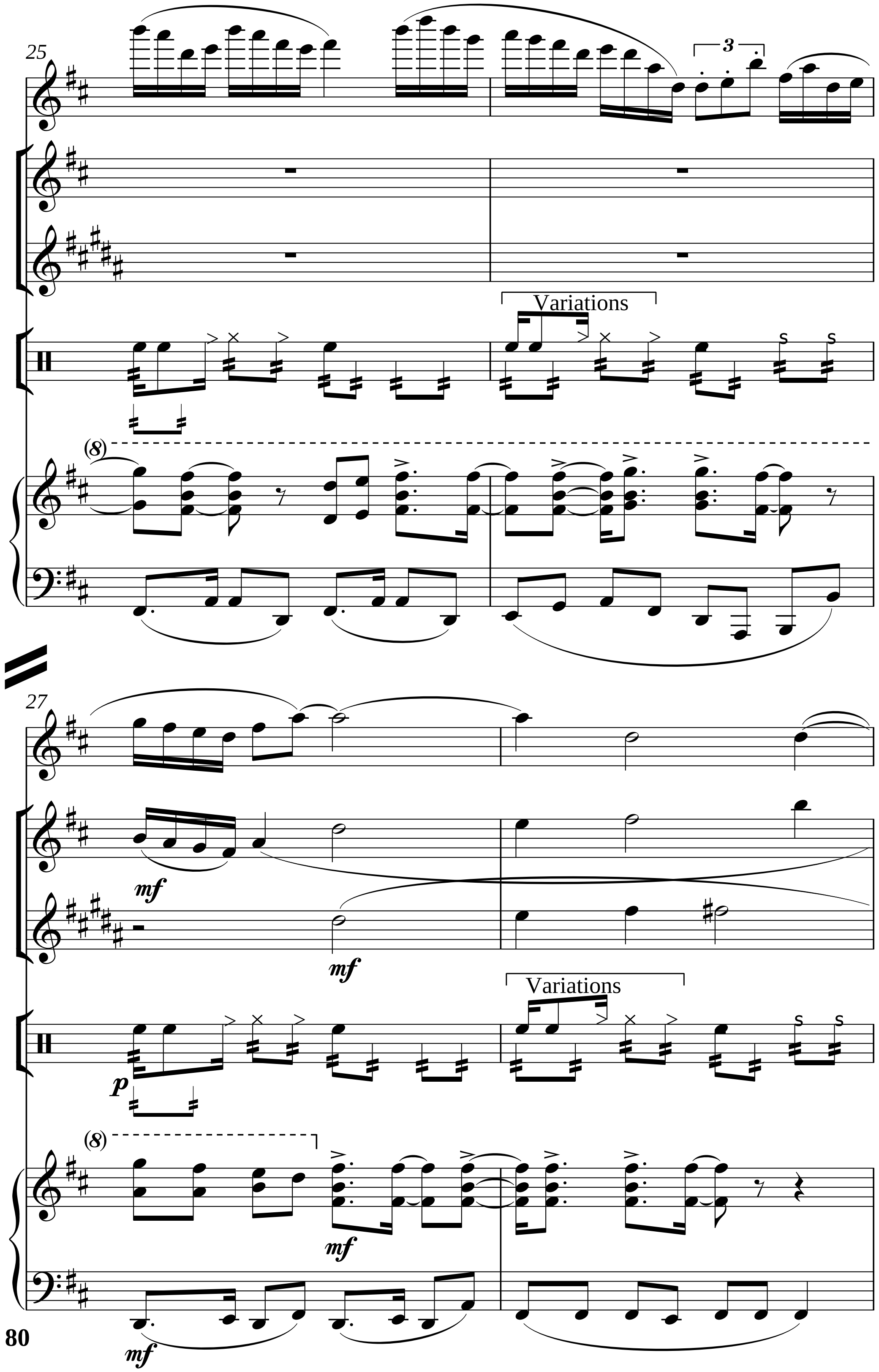
74


5
mf
Variations
(8)
7
Variations
mp
75
9
mf
Variations
8va
11
mp
Variations
(8)
76

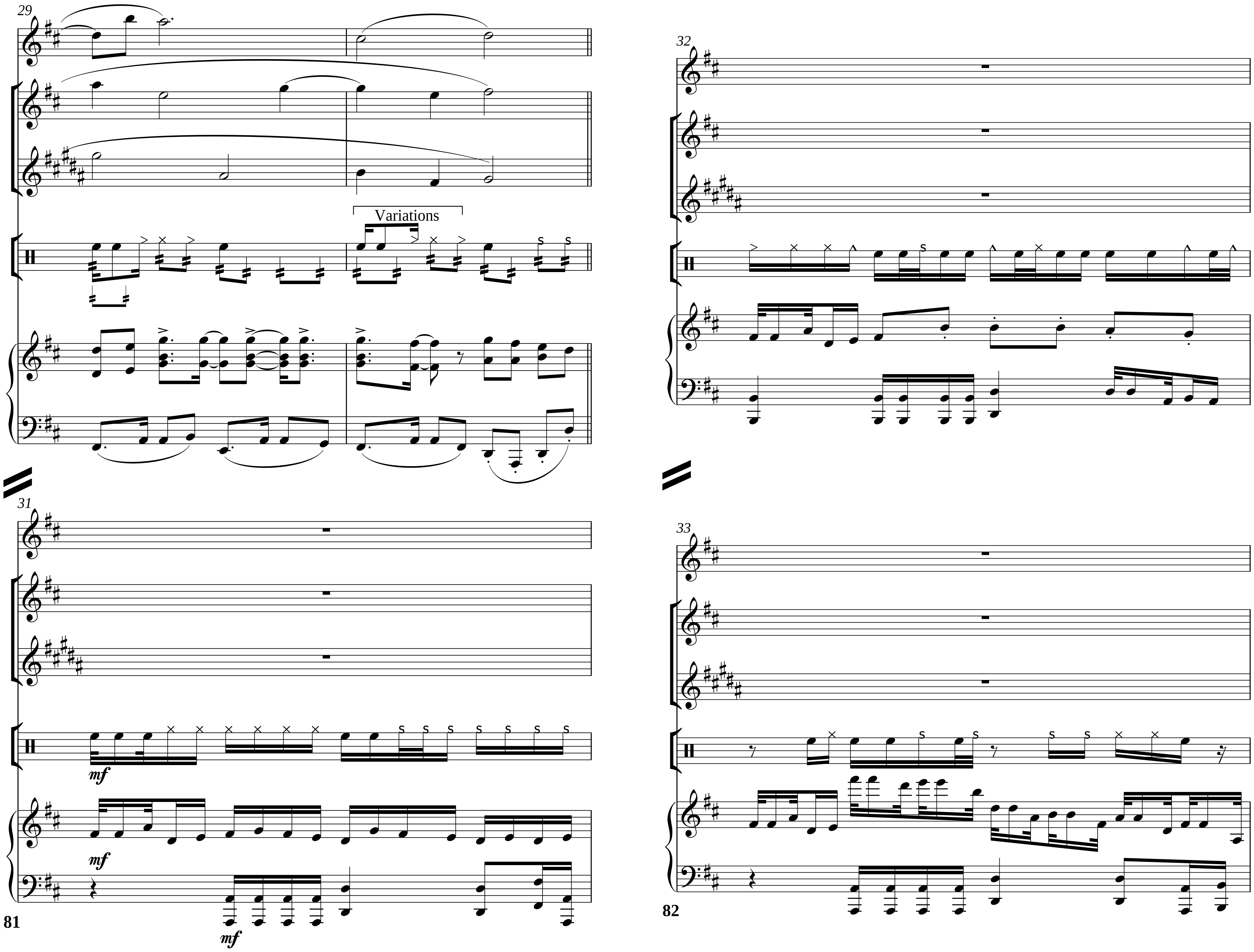

13
Variations
mf
(8)
15
mp
Variations
77
17
trem
trem
Variations
8va
19
Variations
mf
(8)
78

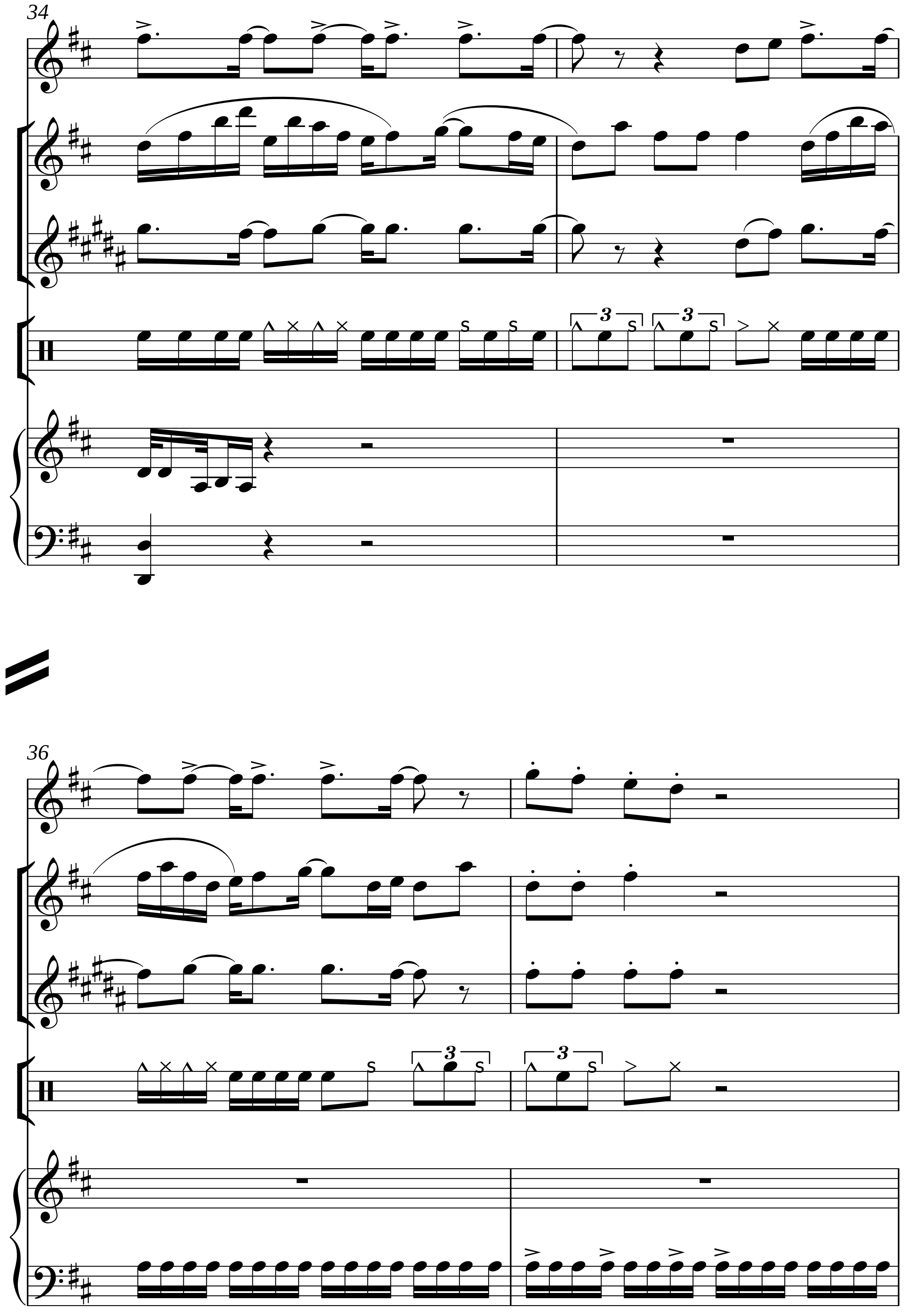

21
Variations
23
Variations
8va

79

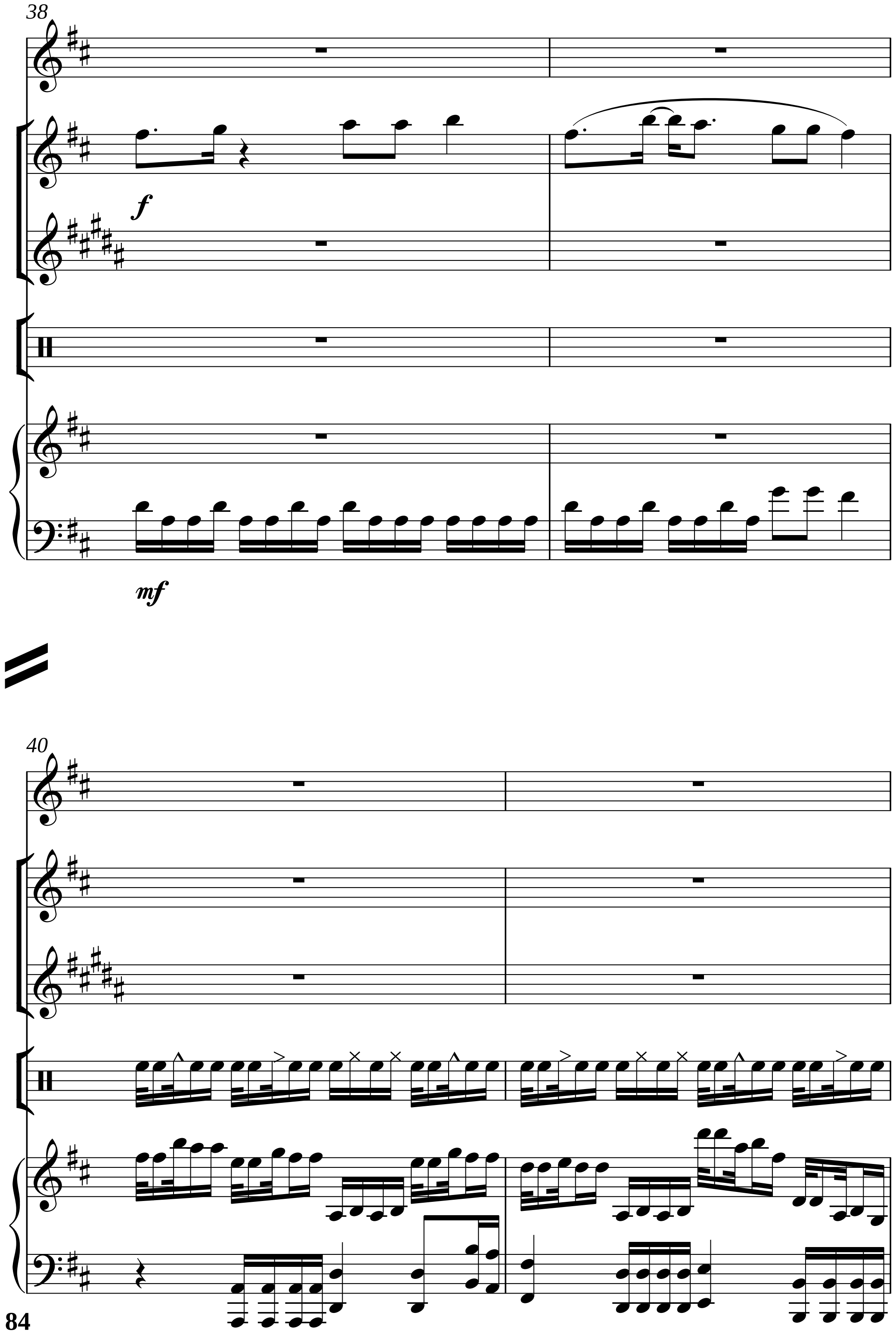

25
3
Variations
(8)
27
mf
mf
Variations
p
(8)
mf
mf

80

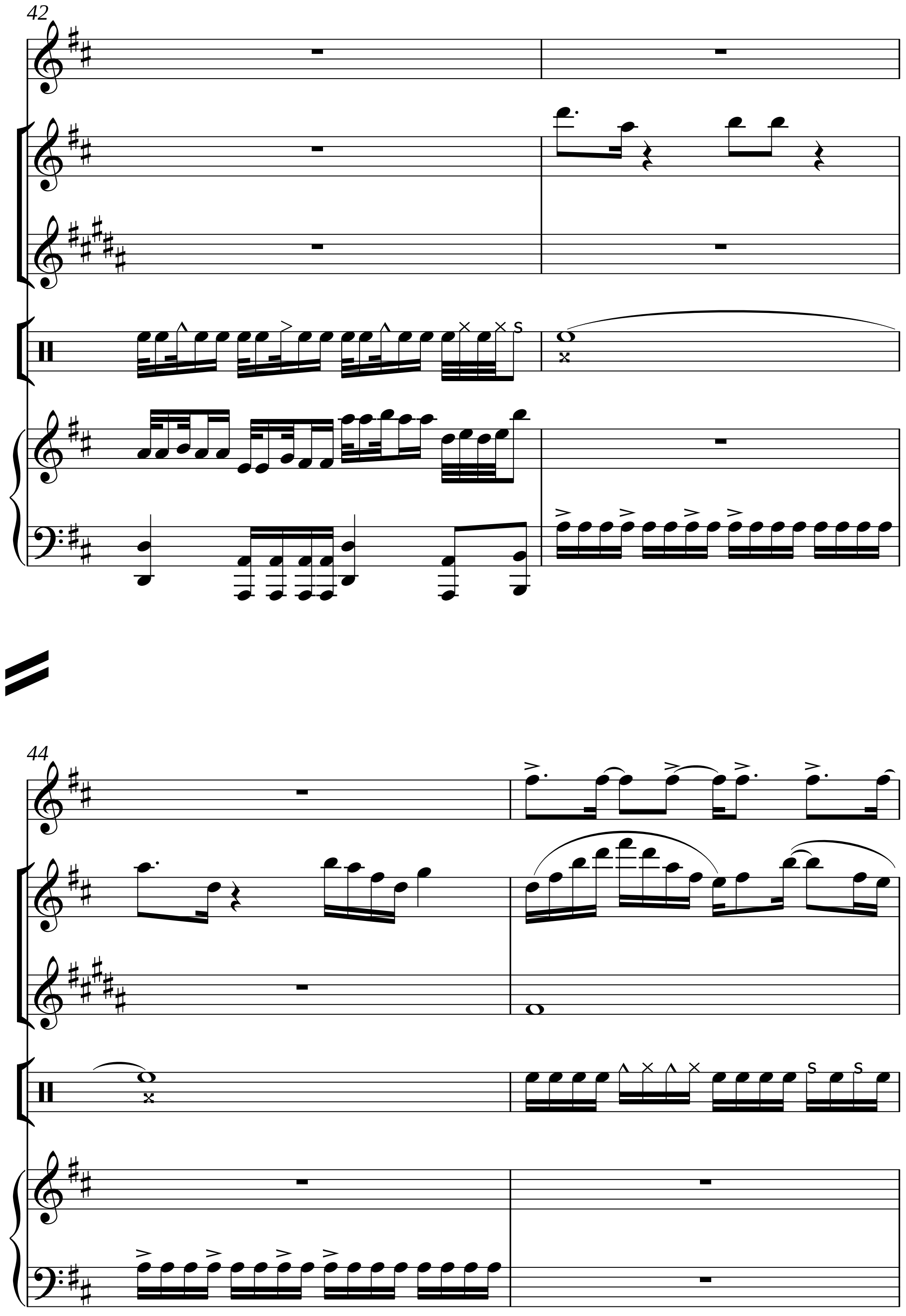

Variations
mf
mf
mf


34
3
3
36
3
3
pp

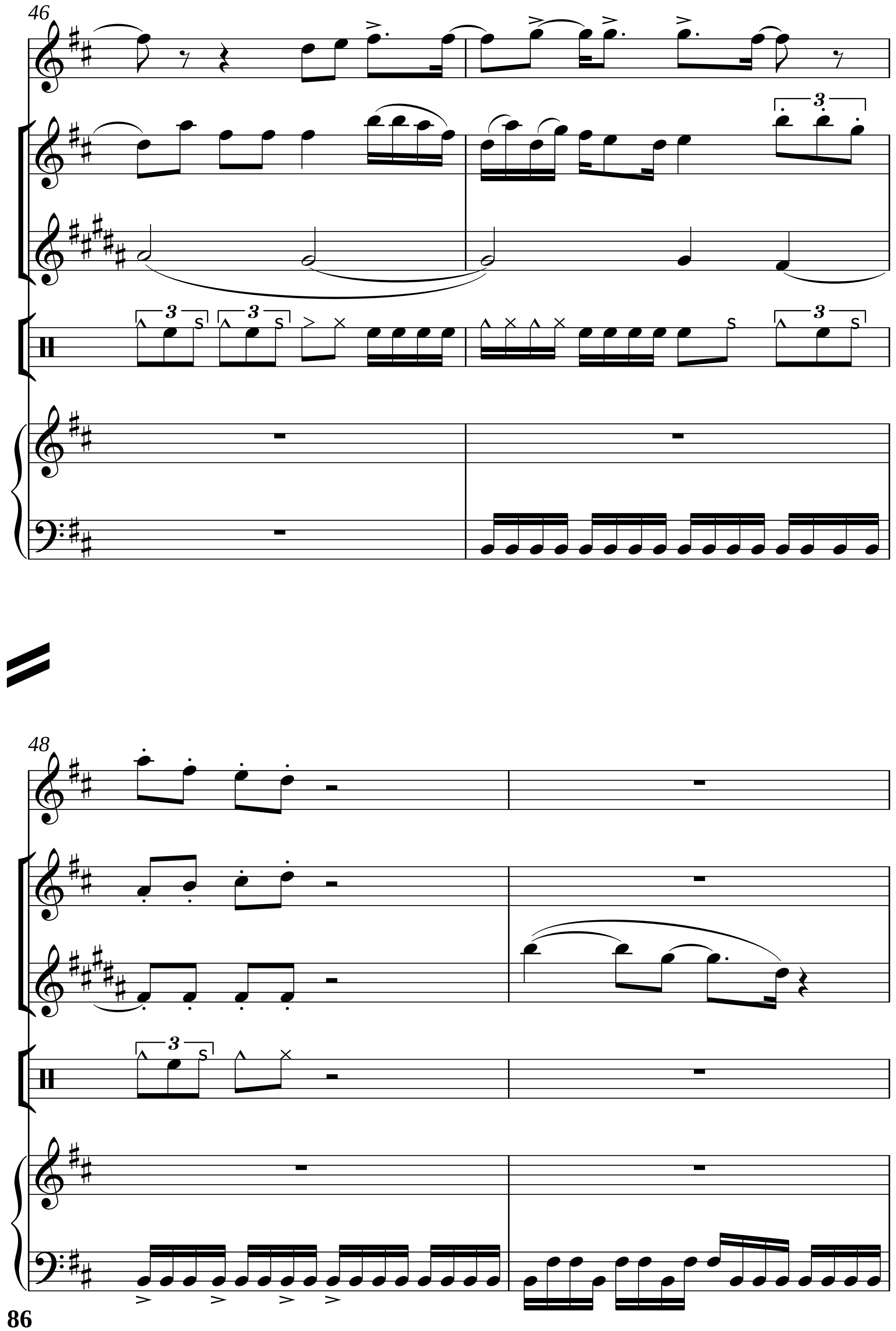
83



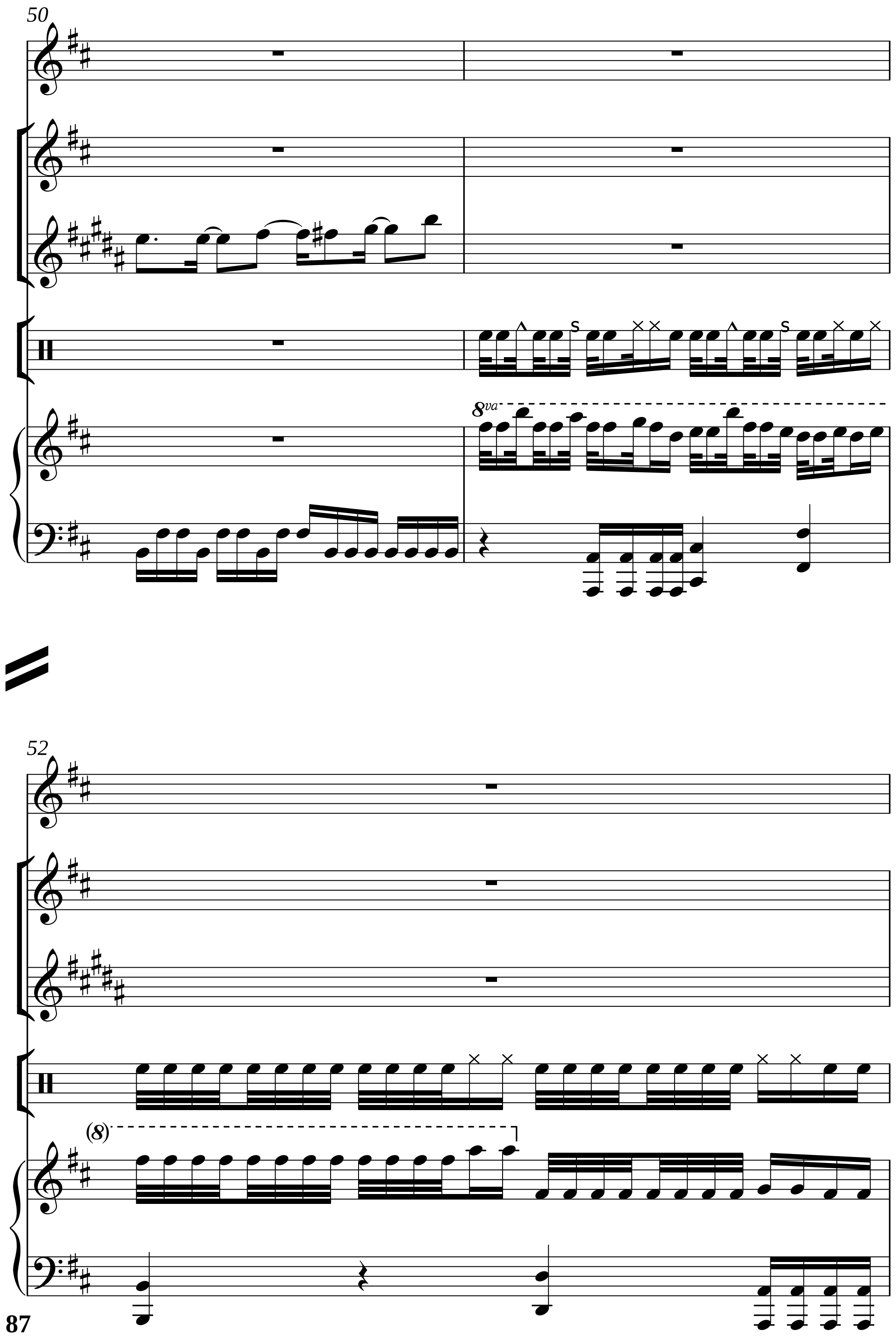
84



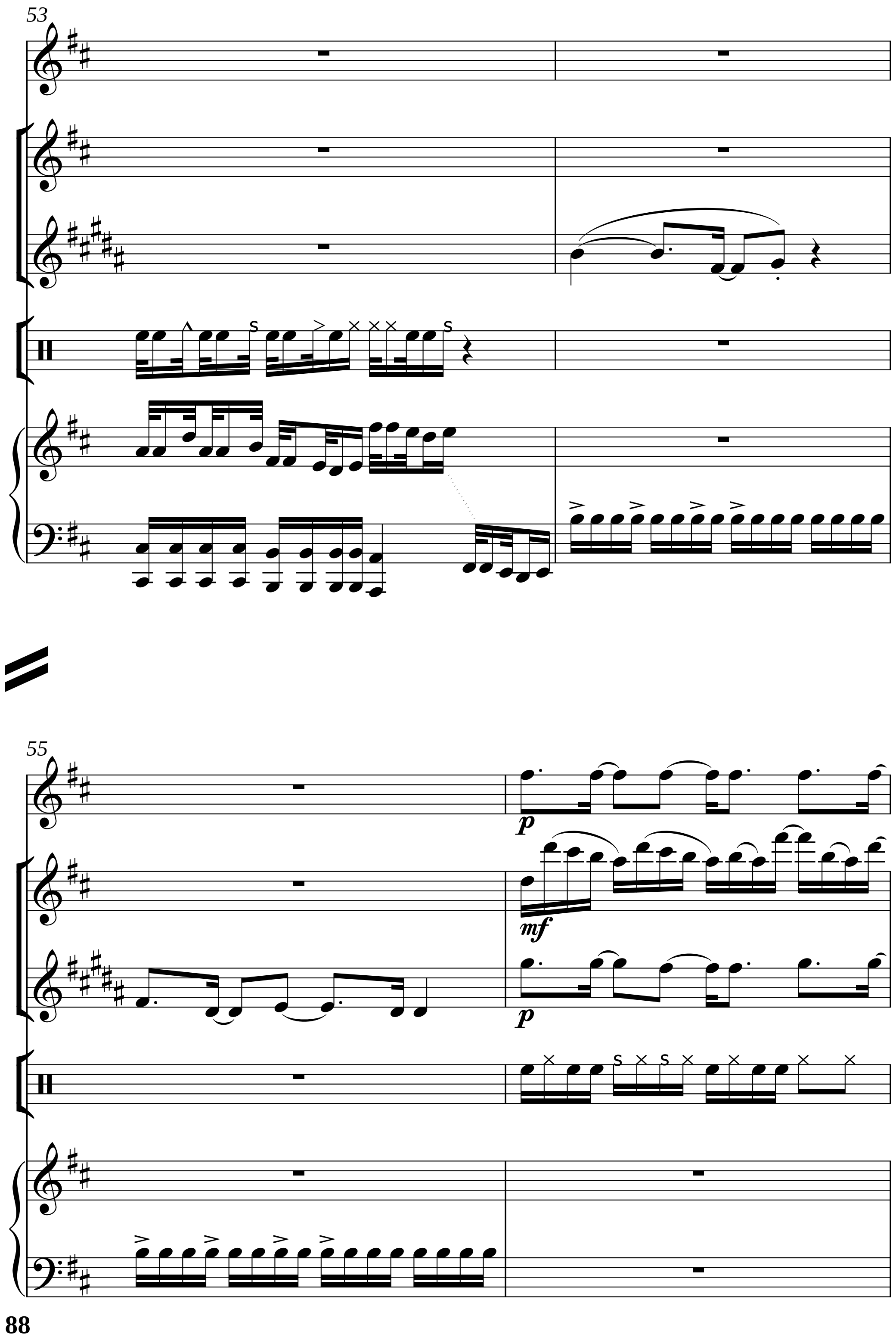
85



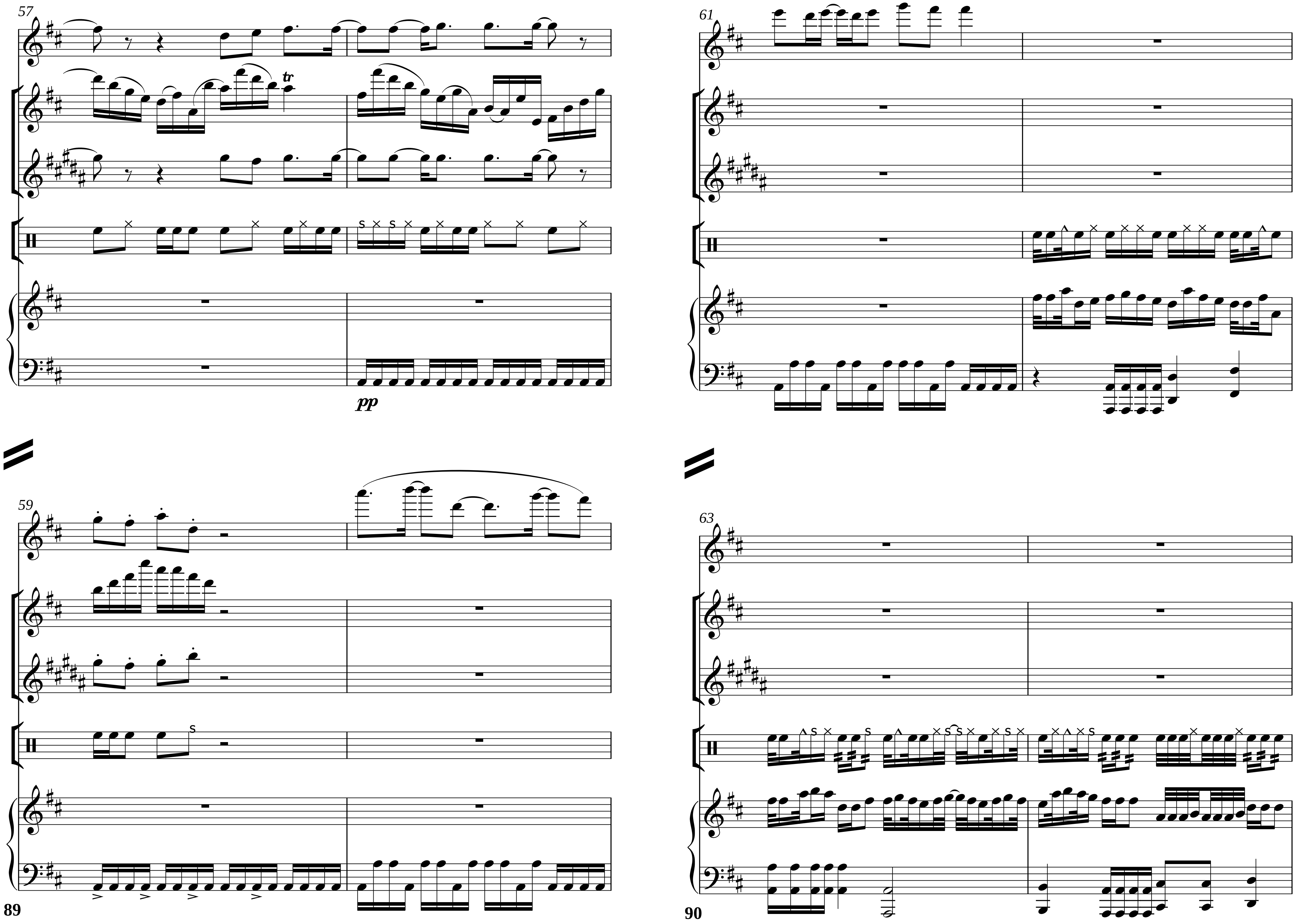
86

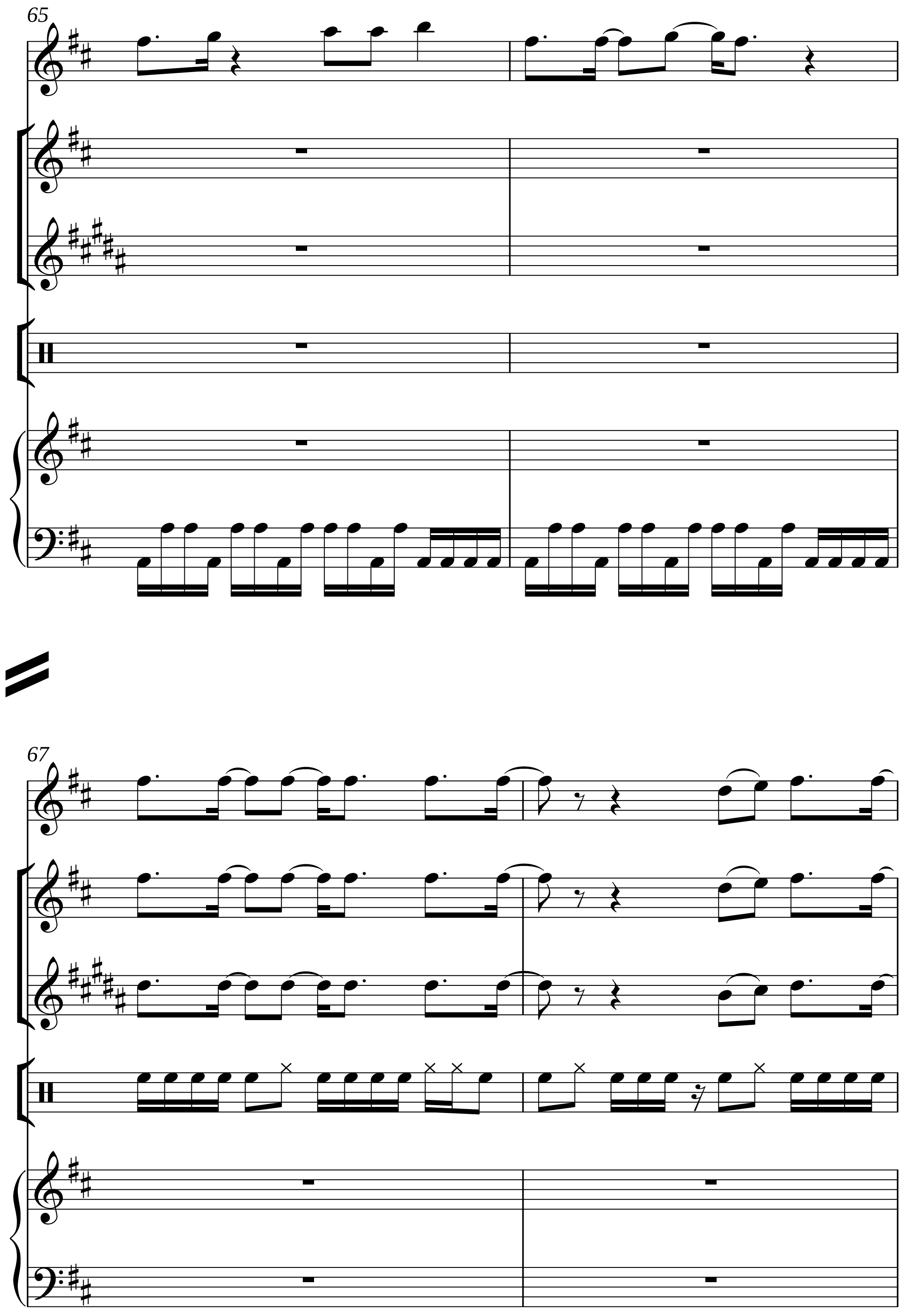


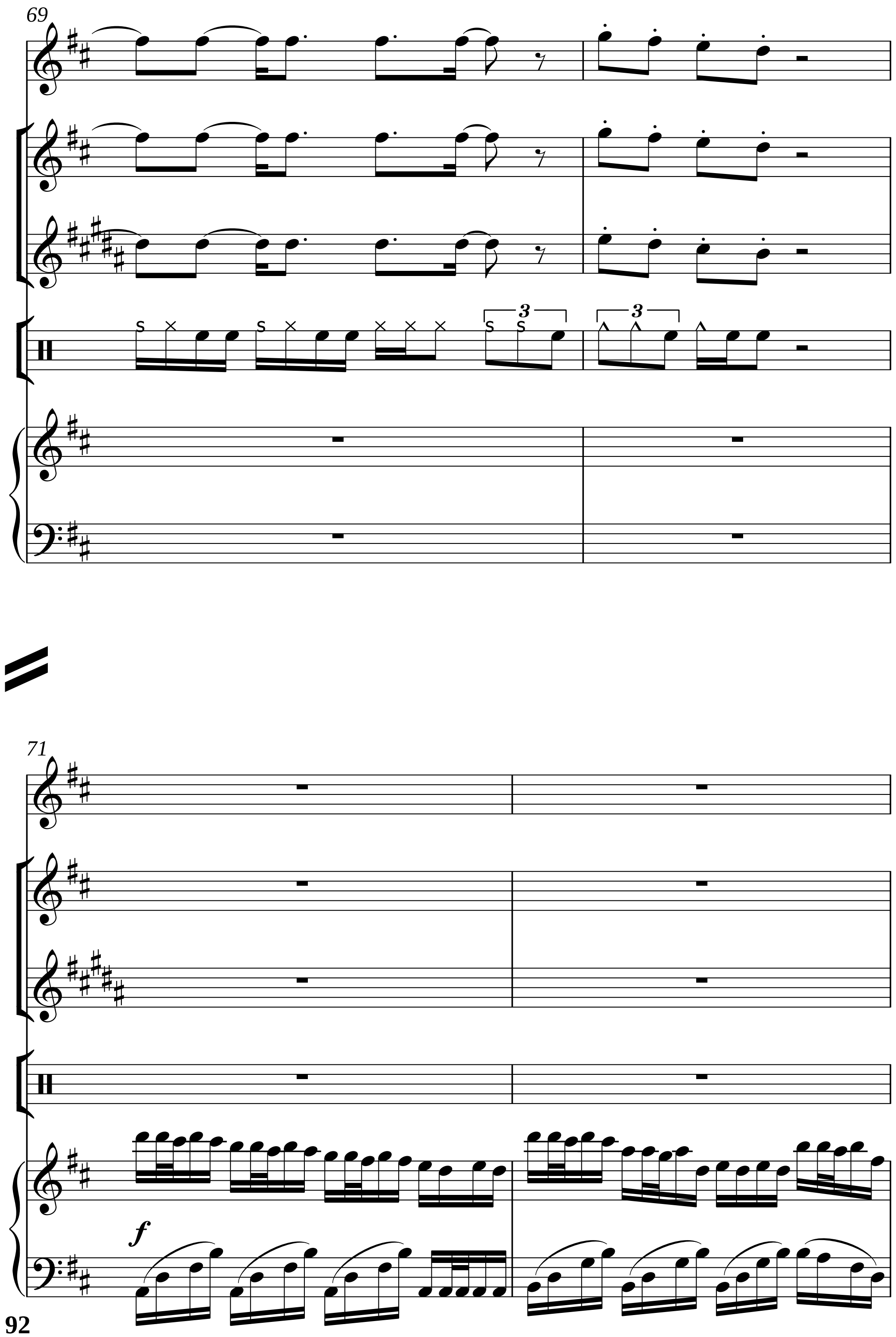
87

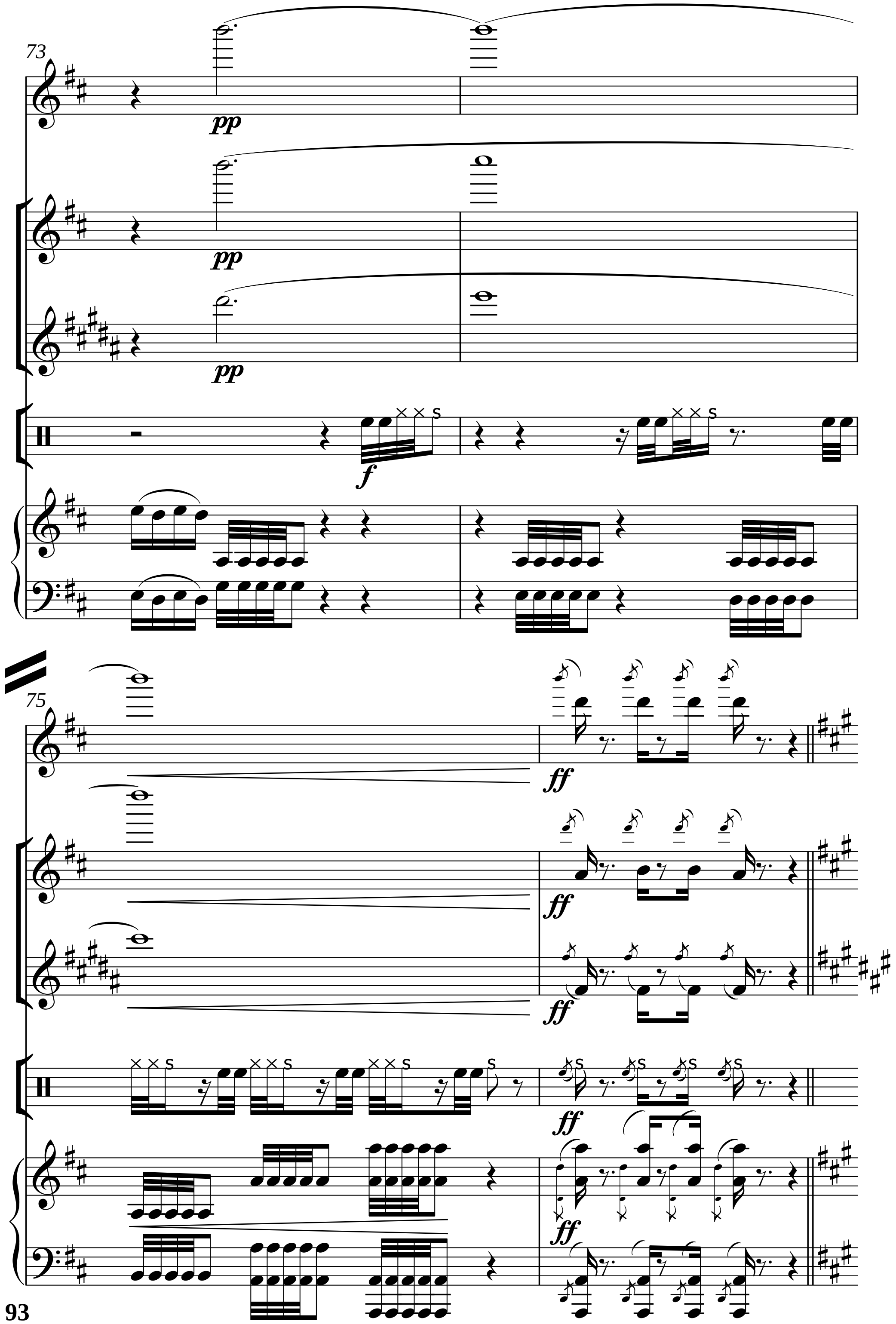


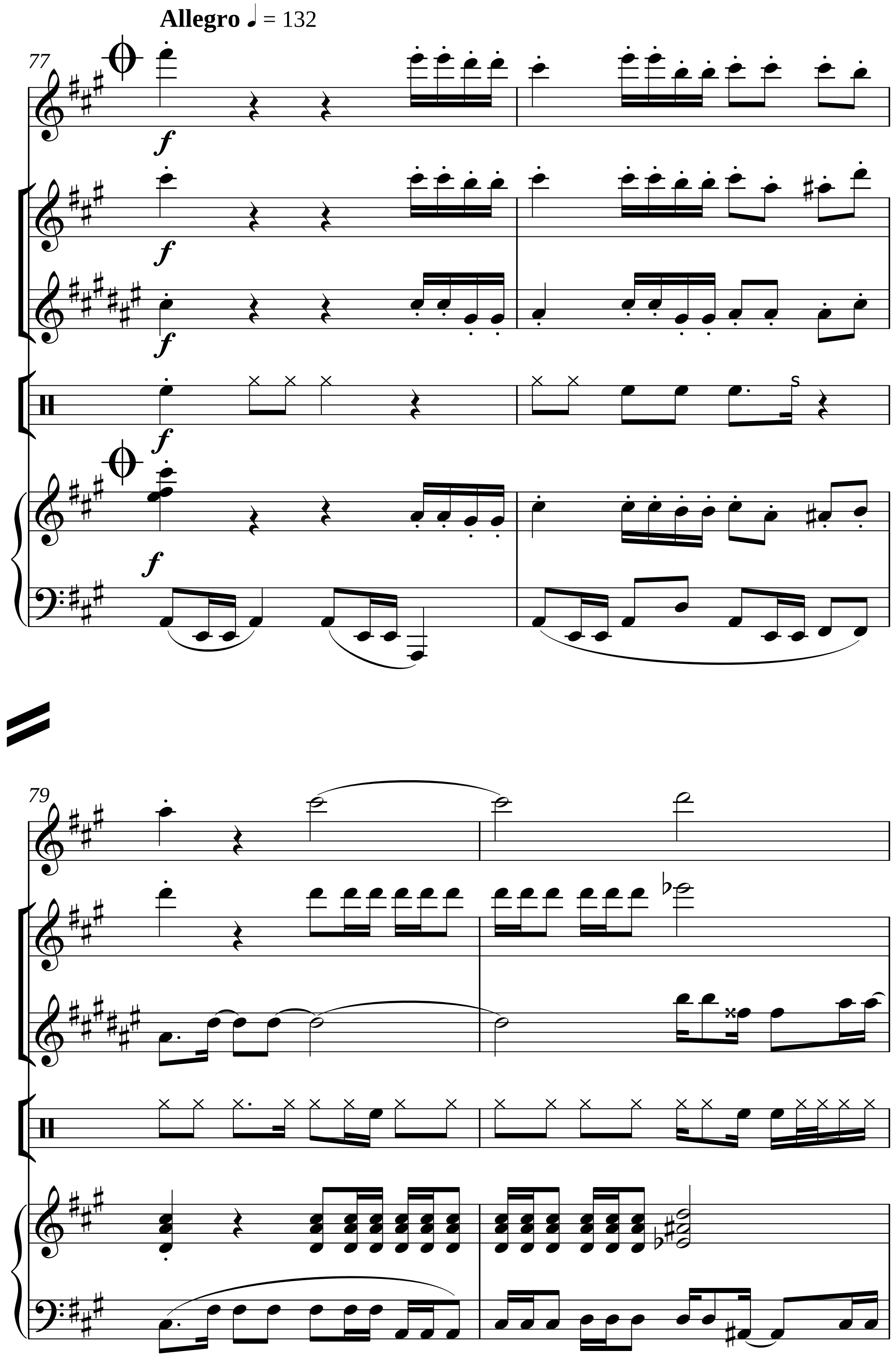
88

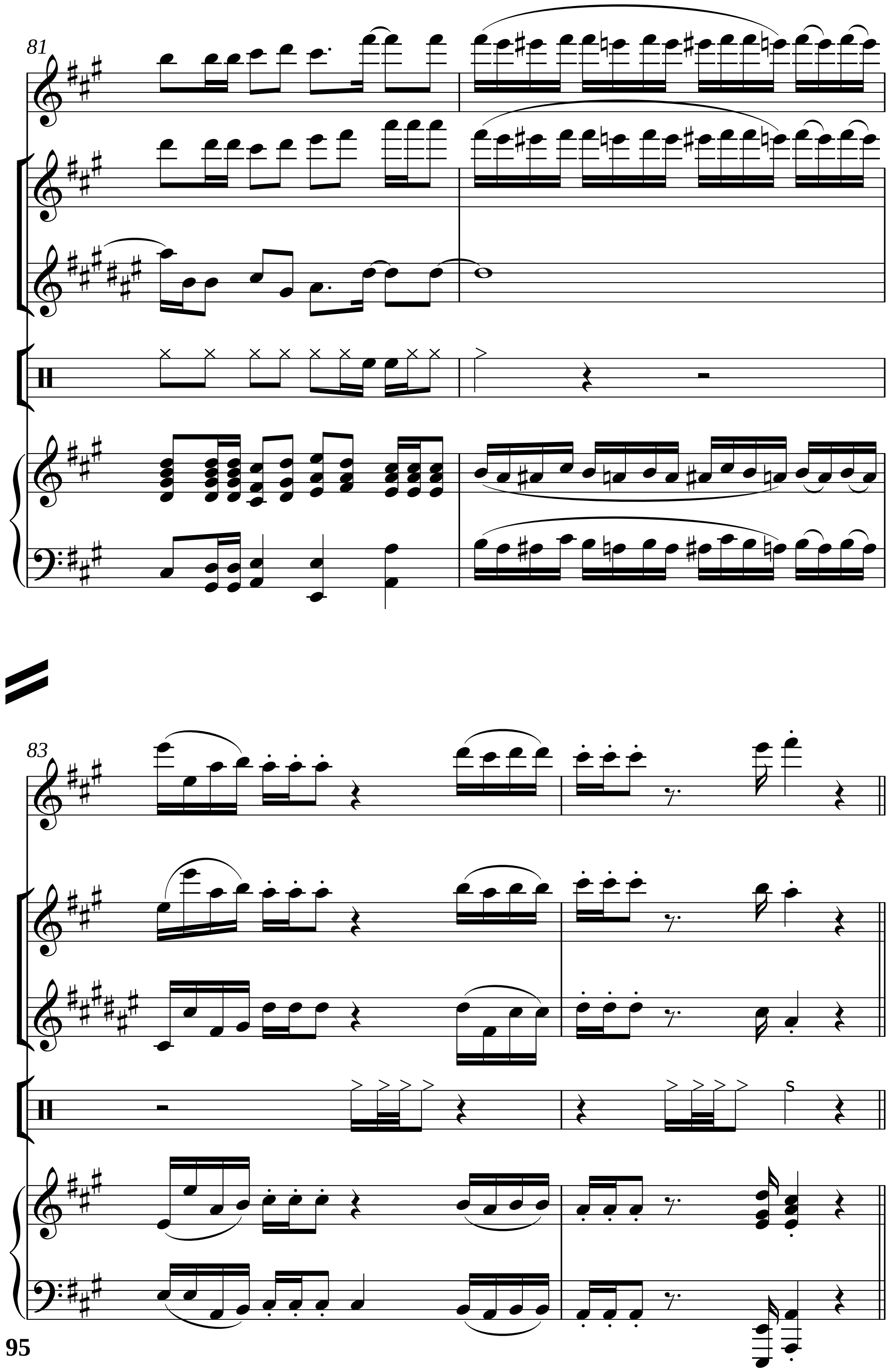

tr
pp


65
67

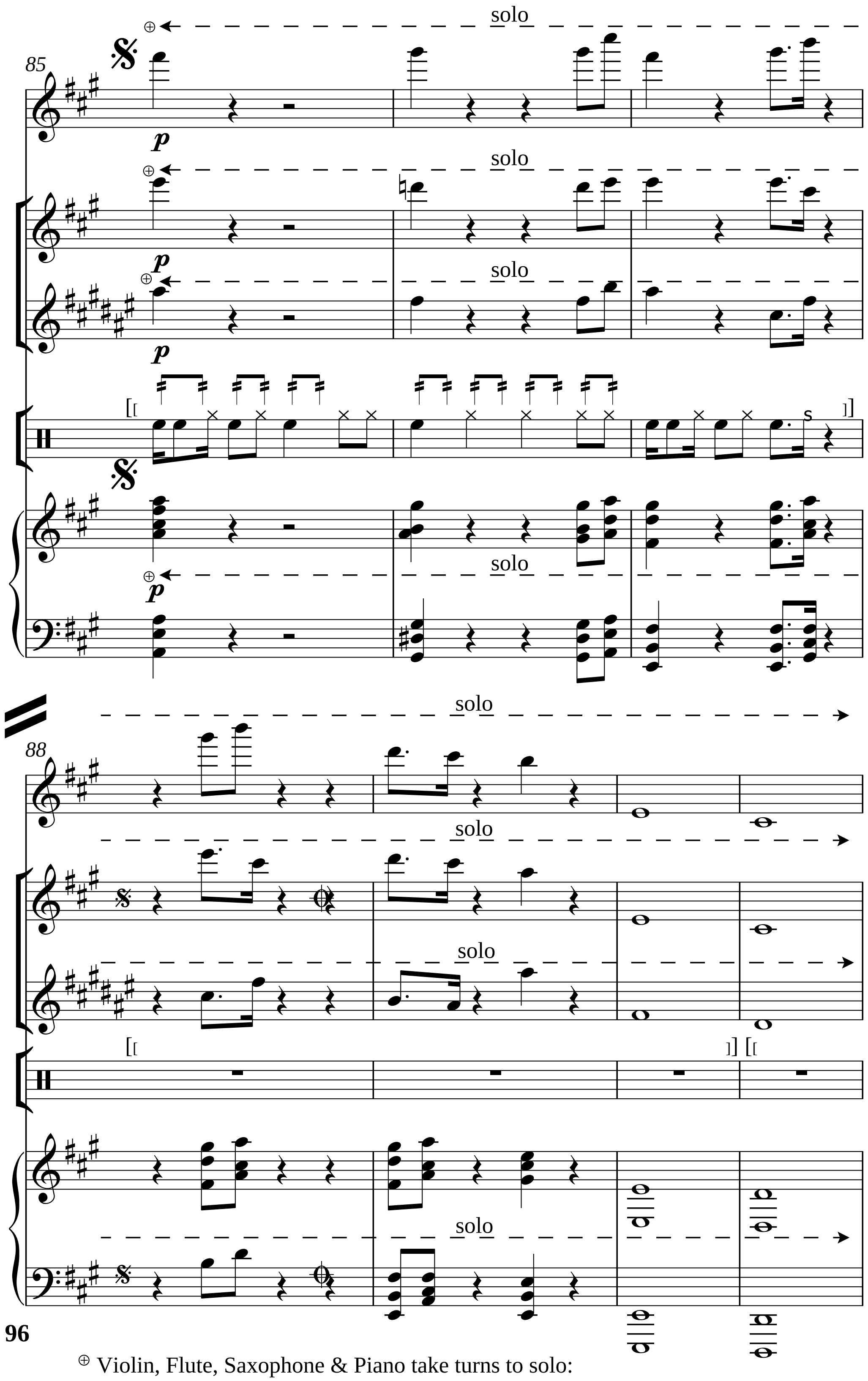

f


73
pp
pp
pp
f
75
ff
ff
ff
ff
ff


Allegro ♩ = 132
77
f
f
f
f
f
79

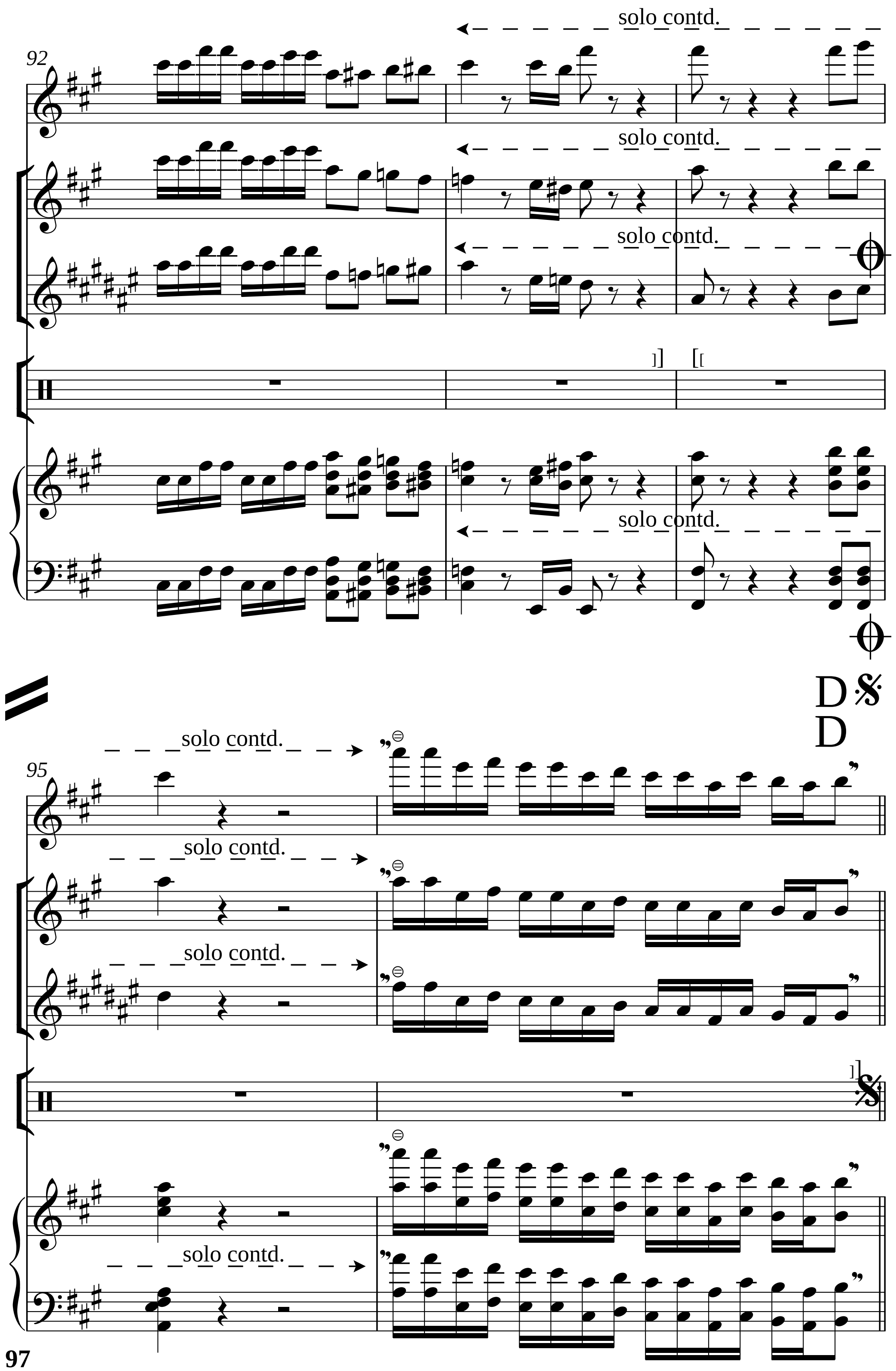


95


solo
85
p
solo
p
solo
p
[[
s
]]
solo
p
88
solo
solo
solo
[[
]] [[
solo

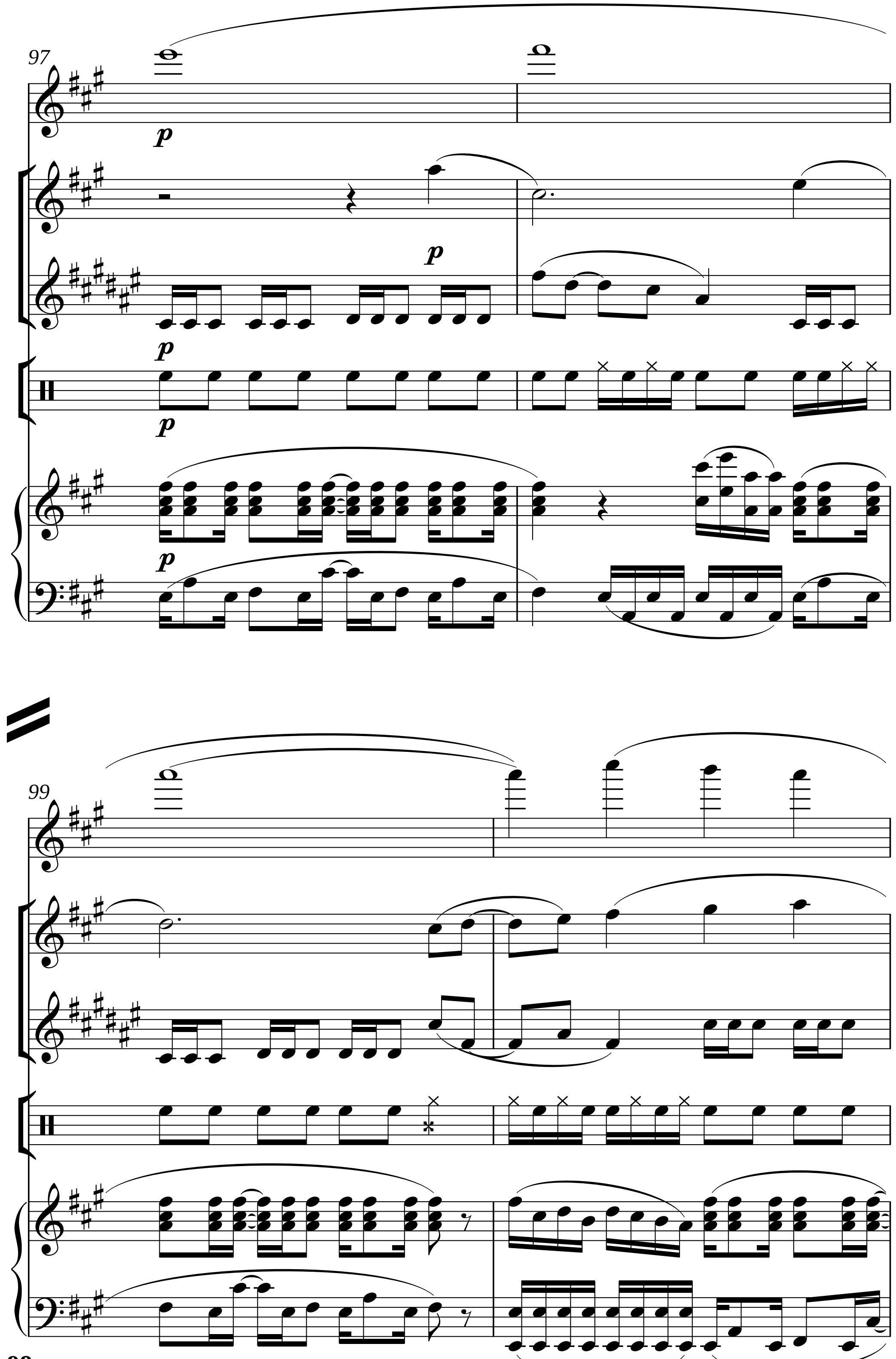
96

⊕ Violin, Flute, Saxophone & Piano take turns to solo:
D for two soloists, D after two soloists. Performers to determine order of solos.

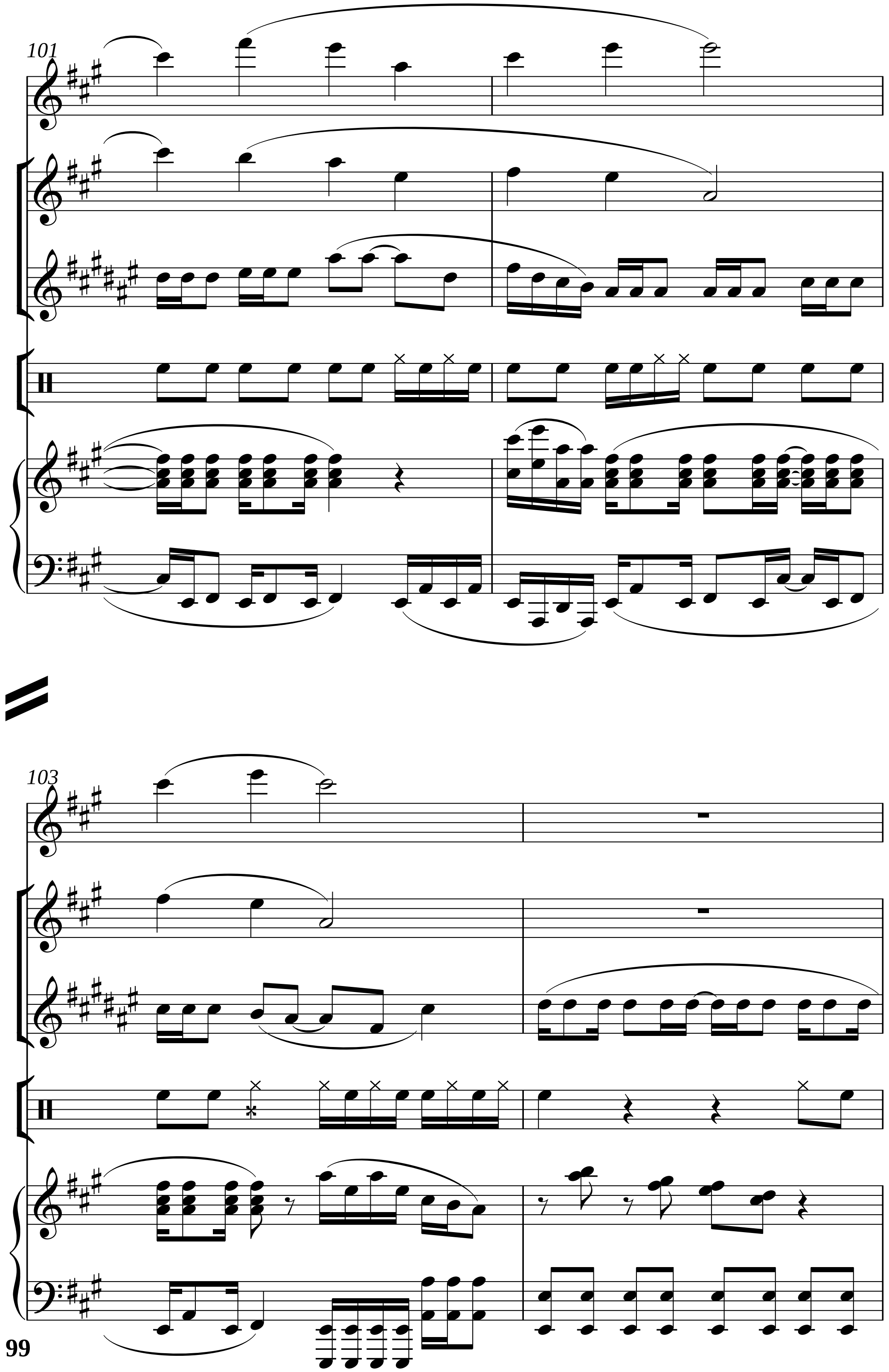

92
solo contd.
solo contd.
solo contd.
solo contd.
D.S.
95
solo contd.
solo contd.
solo contd.
solo contd.

97

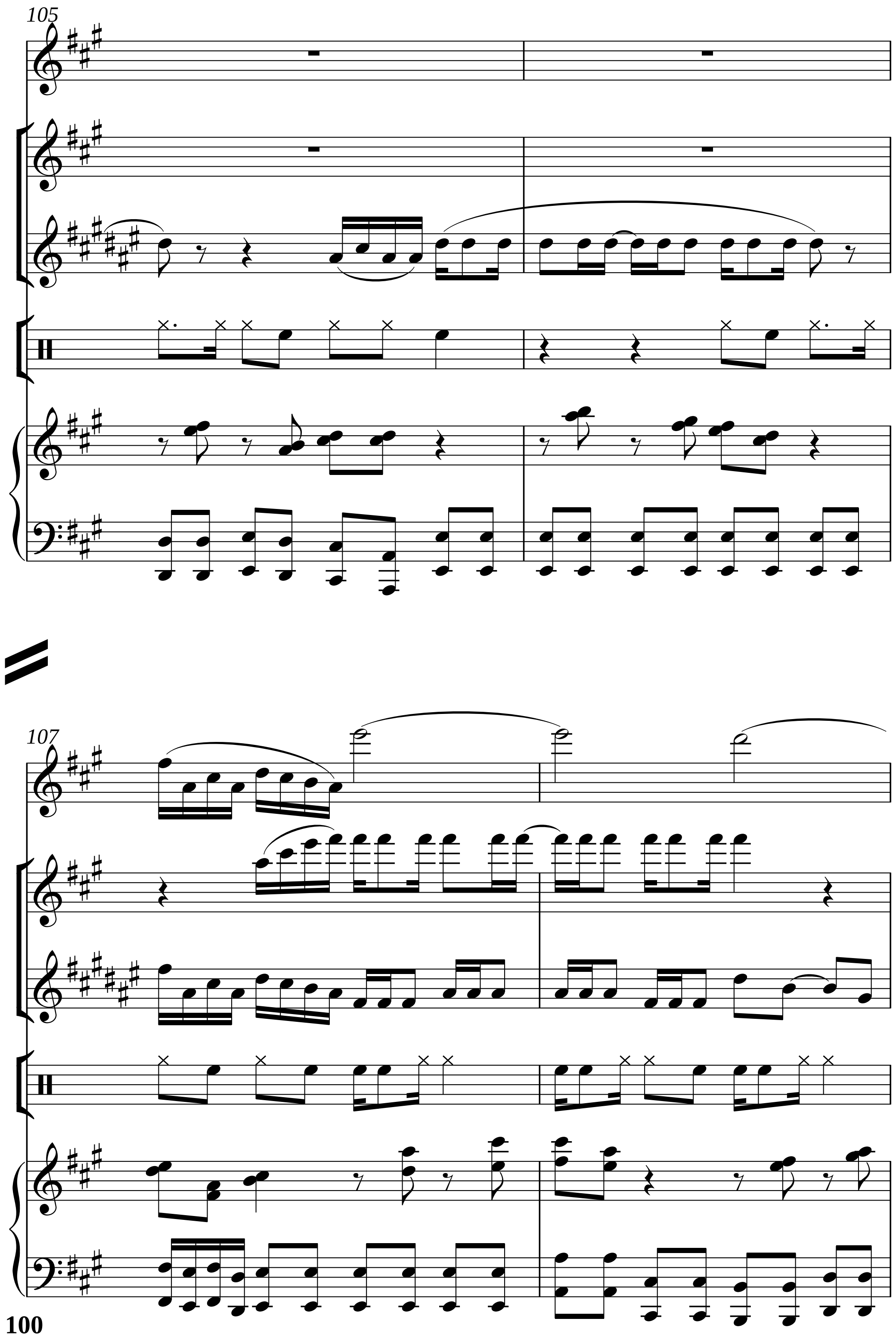
⊜ Concluding phrase for the soloist; other instruments tacet except drum



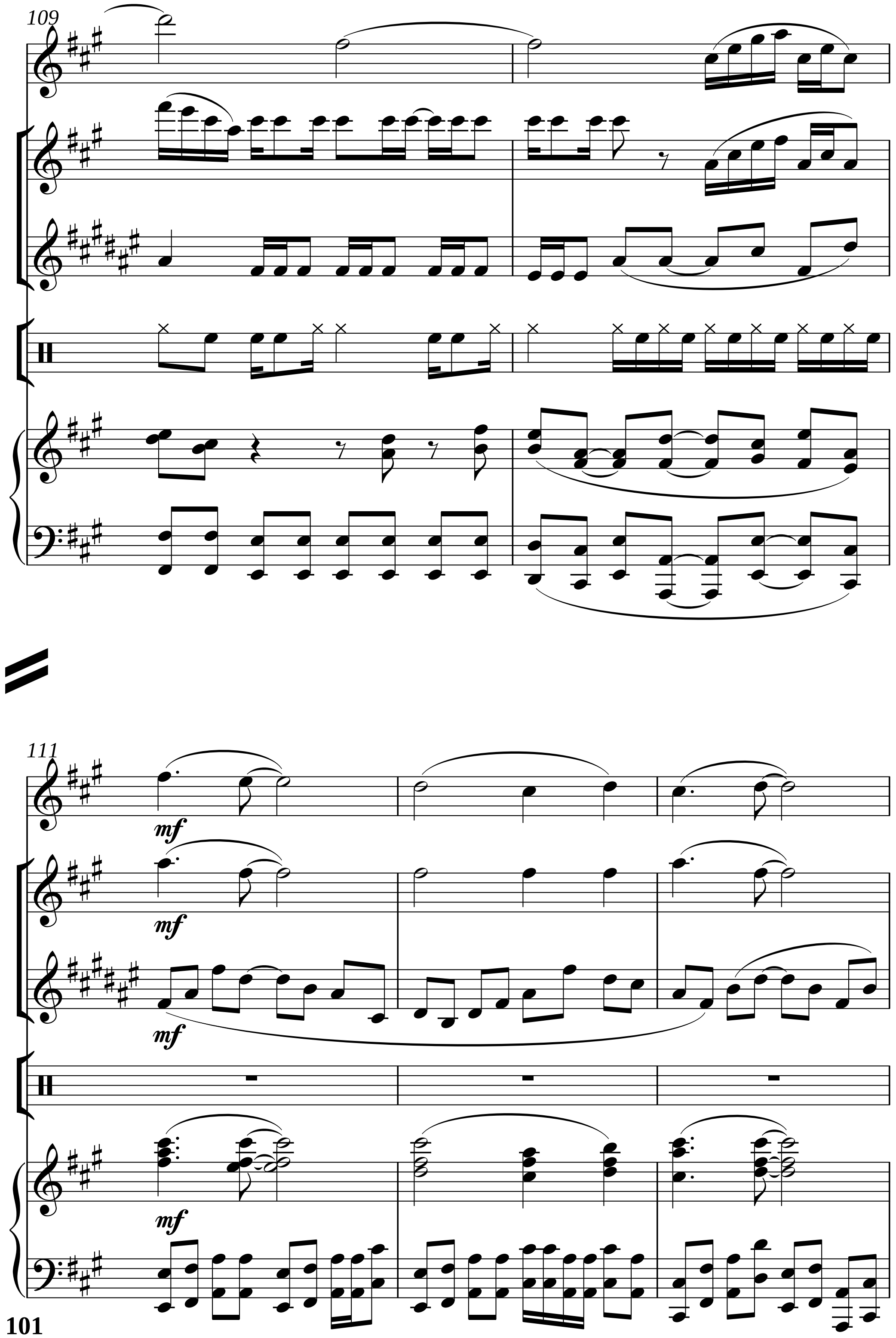
98



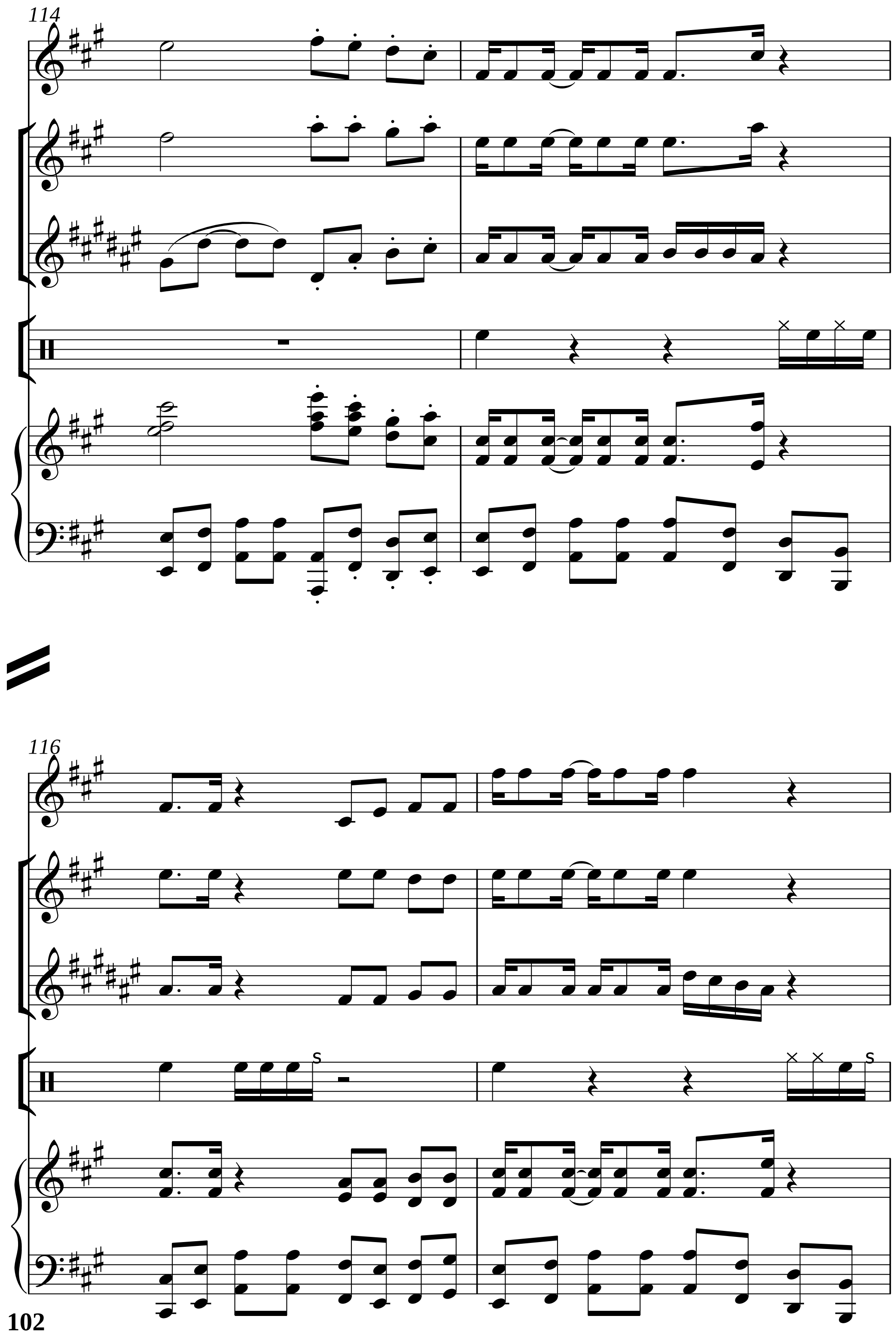
99



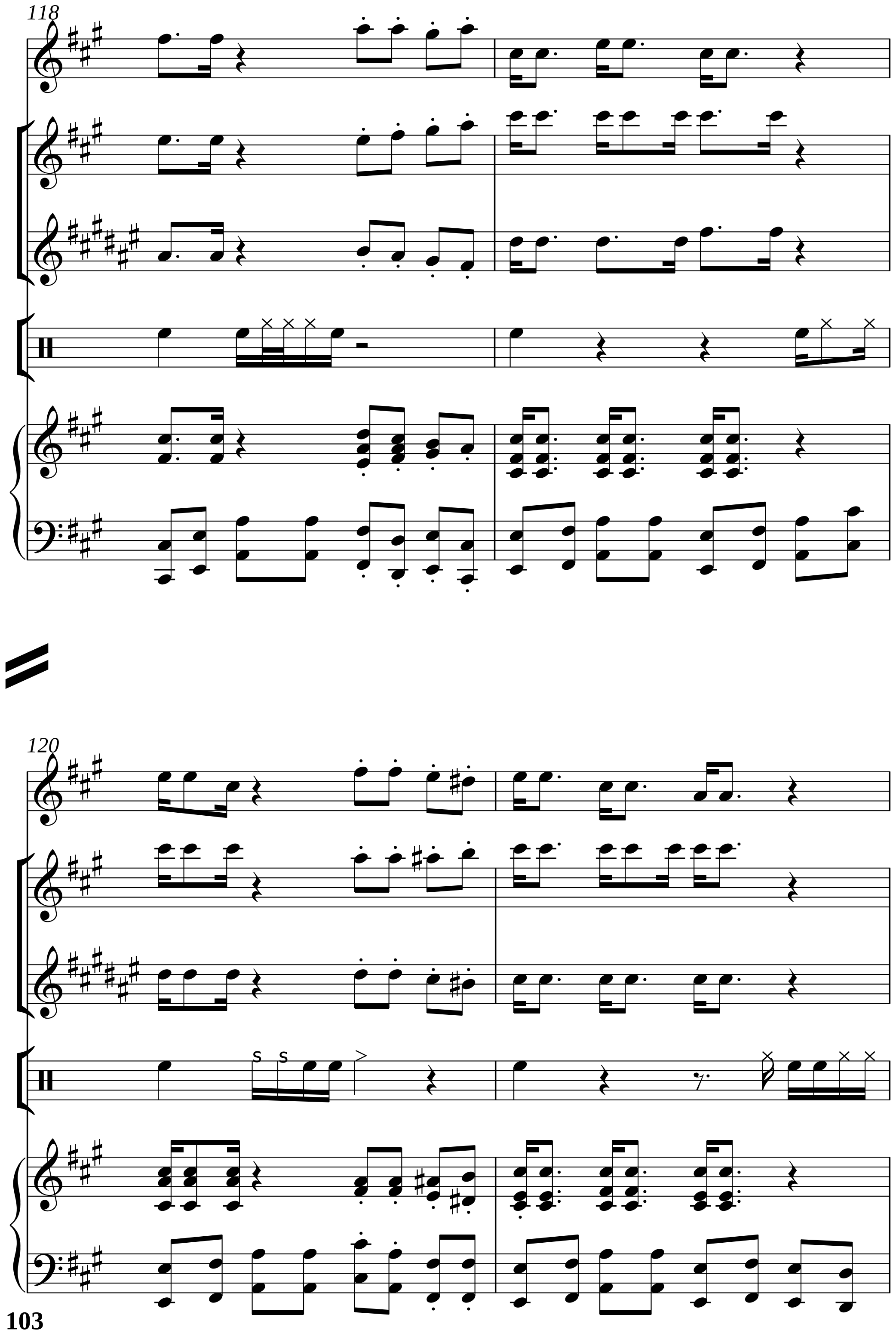
100


109
111
mf
mf
mf
mf

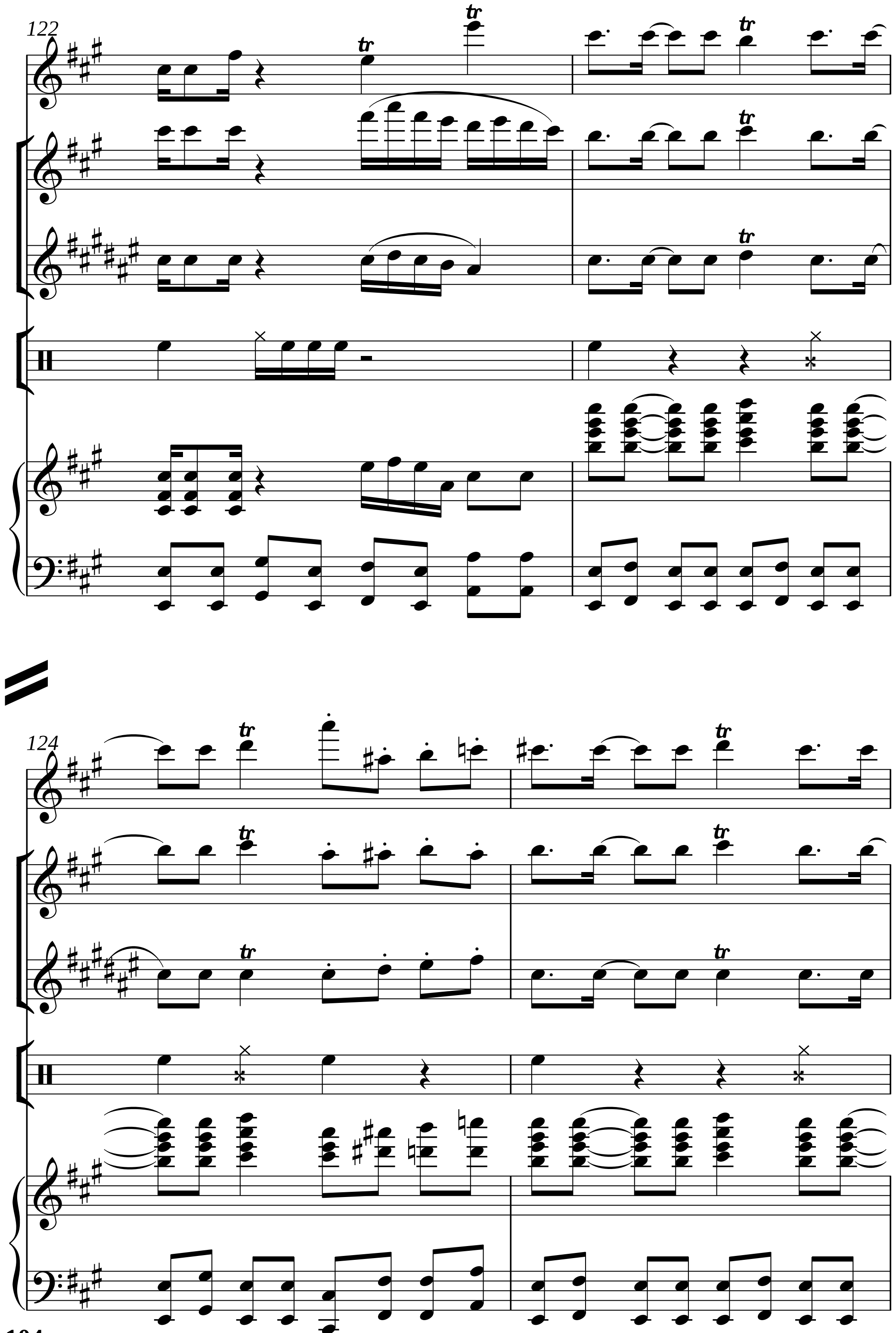
101



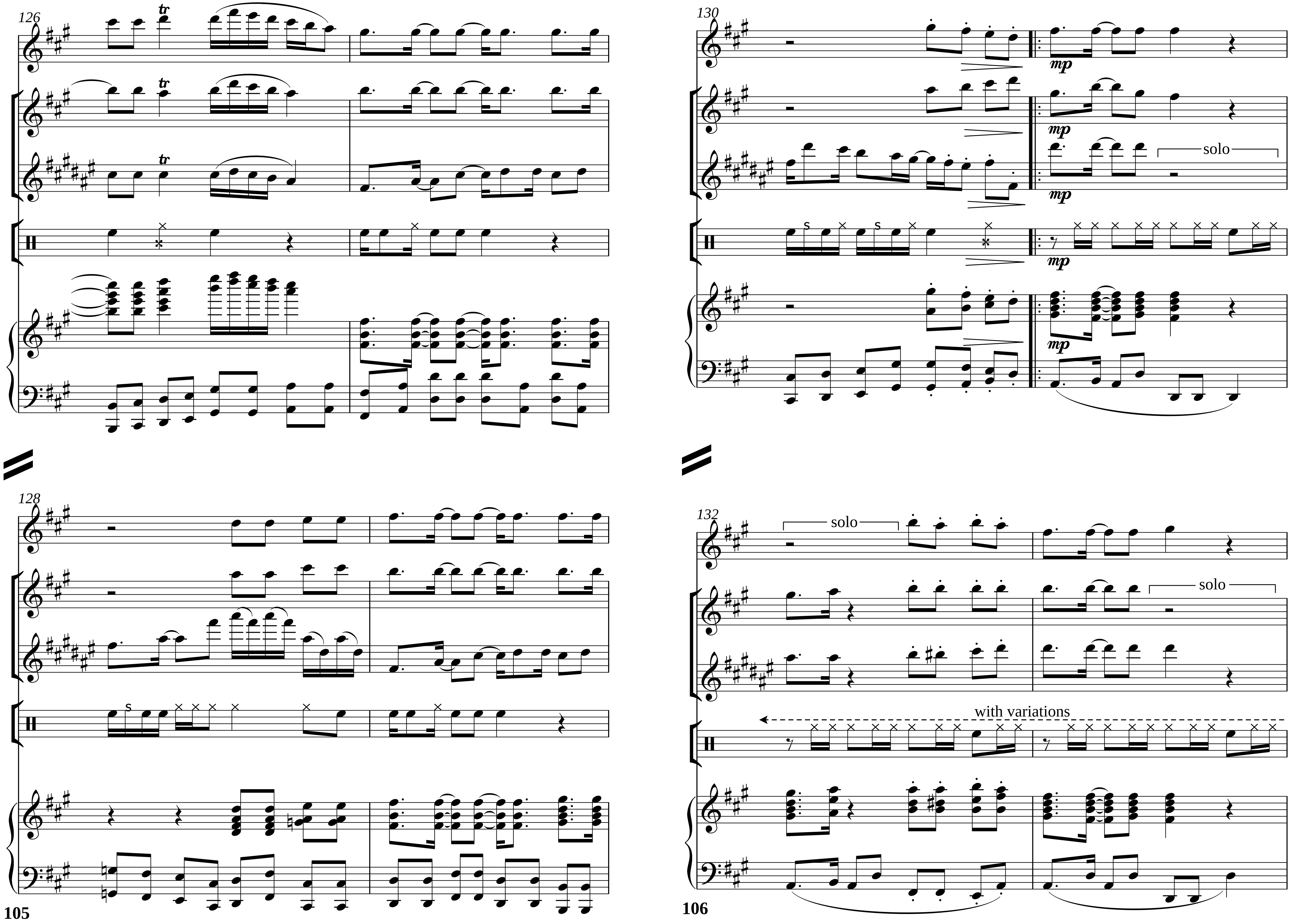
102

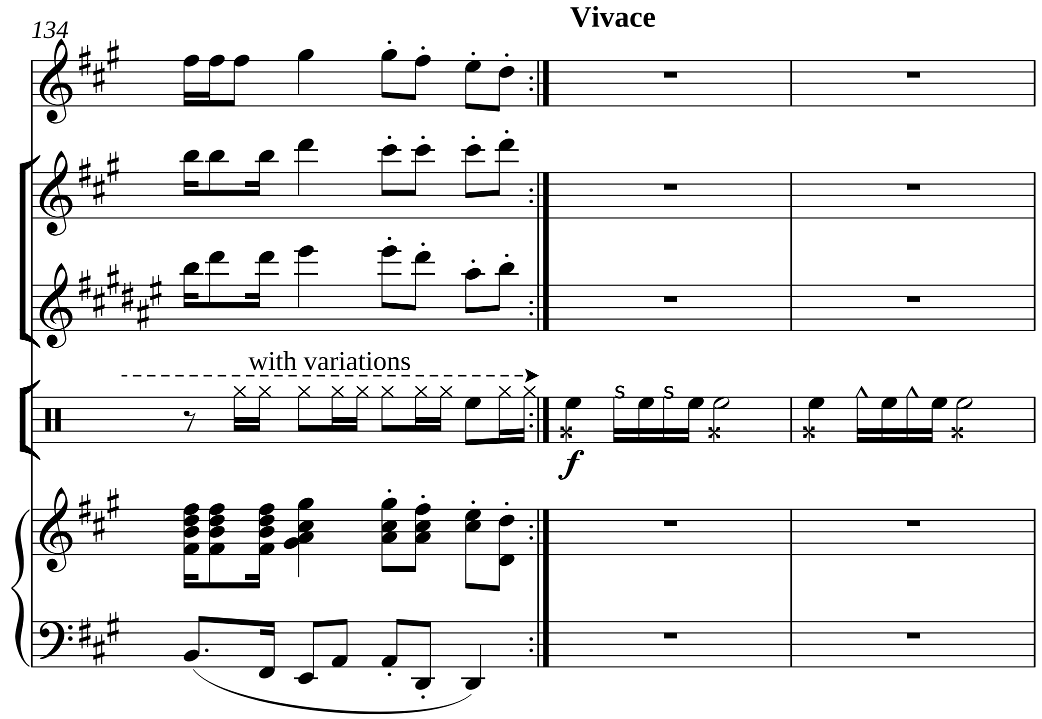


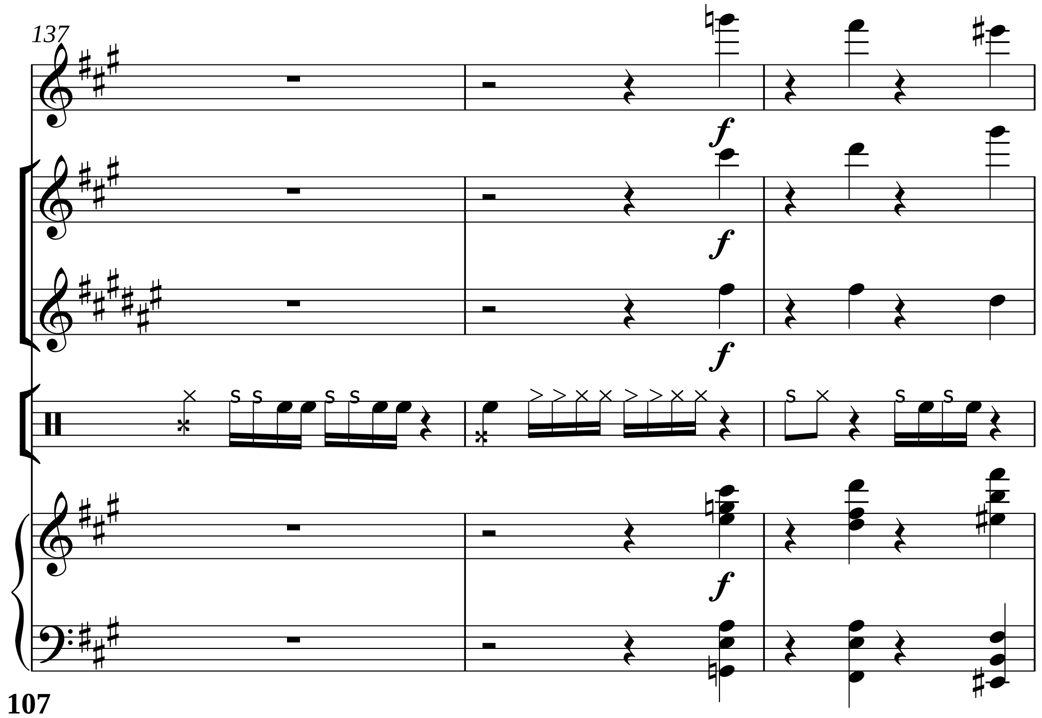
103



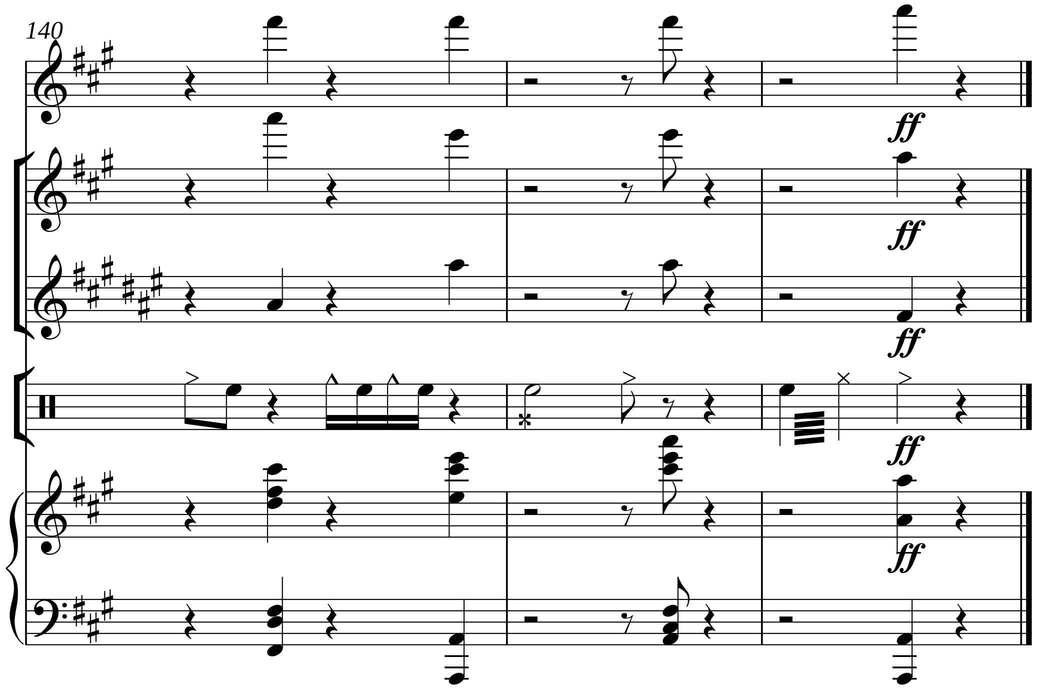
104


126
tr
tr
tr
128
130
mp
mp
mp
solo
mp
mp
132
solo
solo
with variations
105
106


134
Vivace
with variations
f

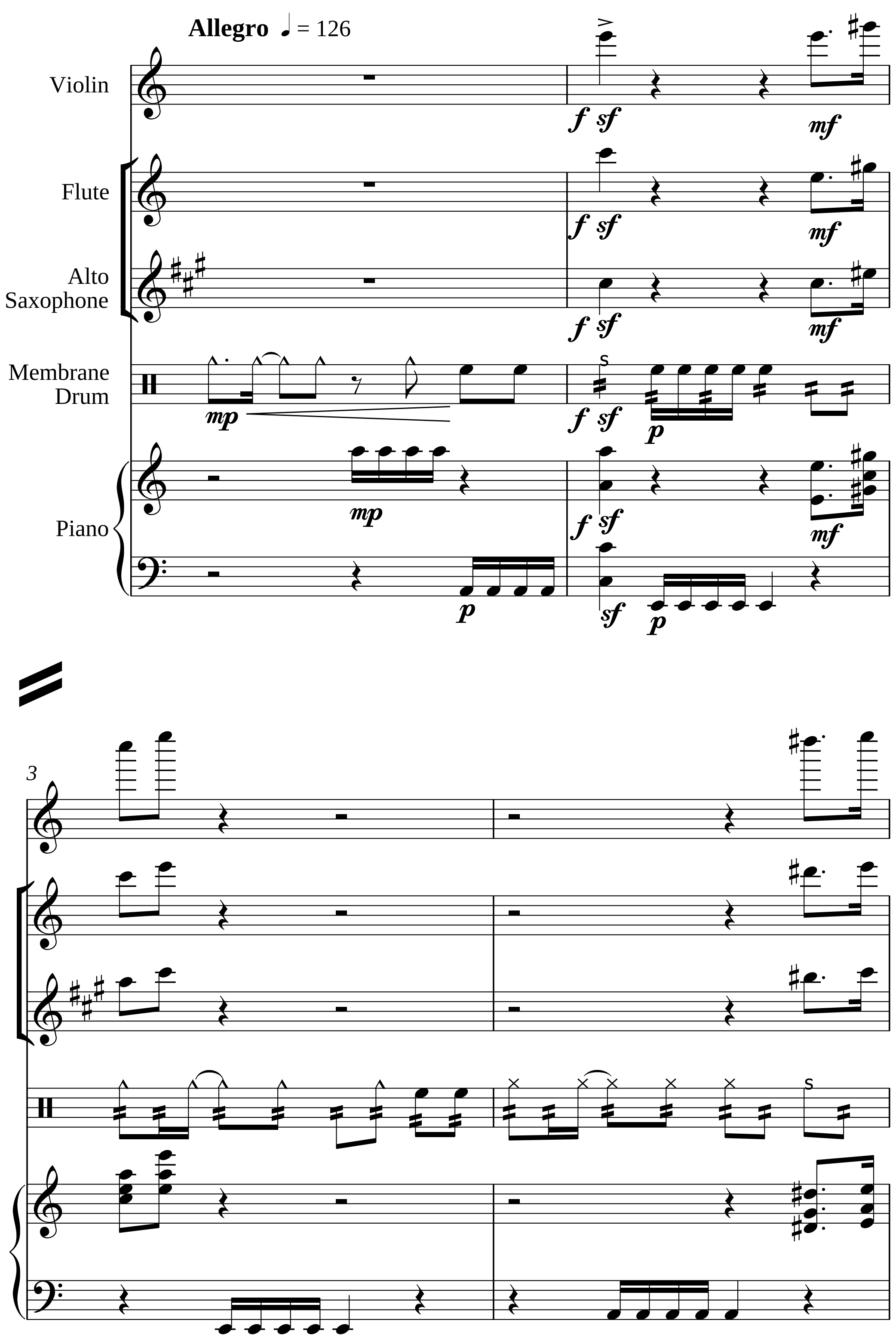


107

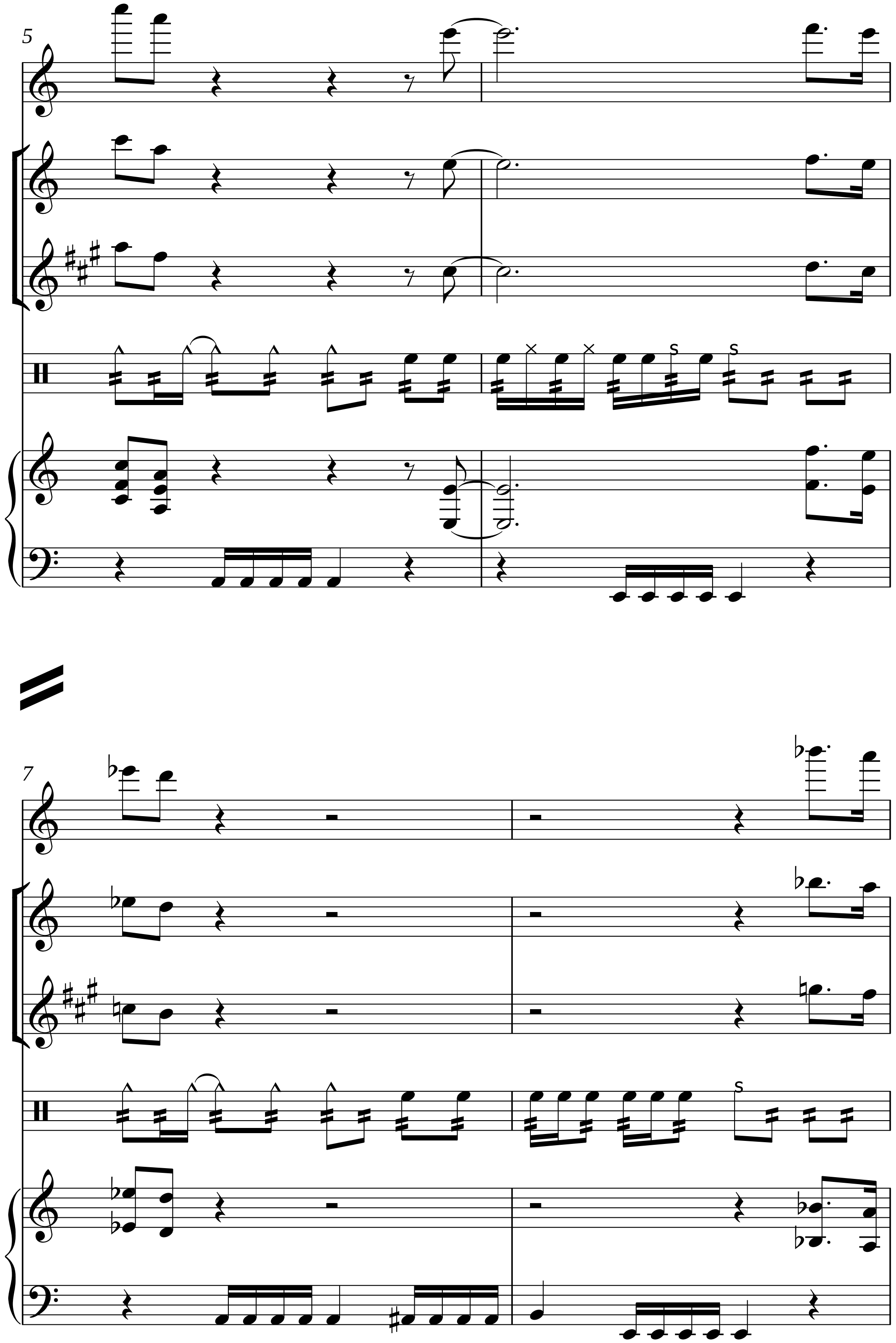

140
ff
ff
ff
ff
ff

108

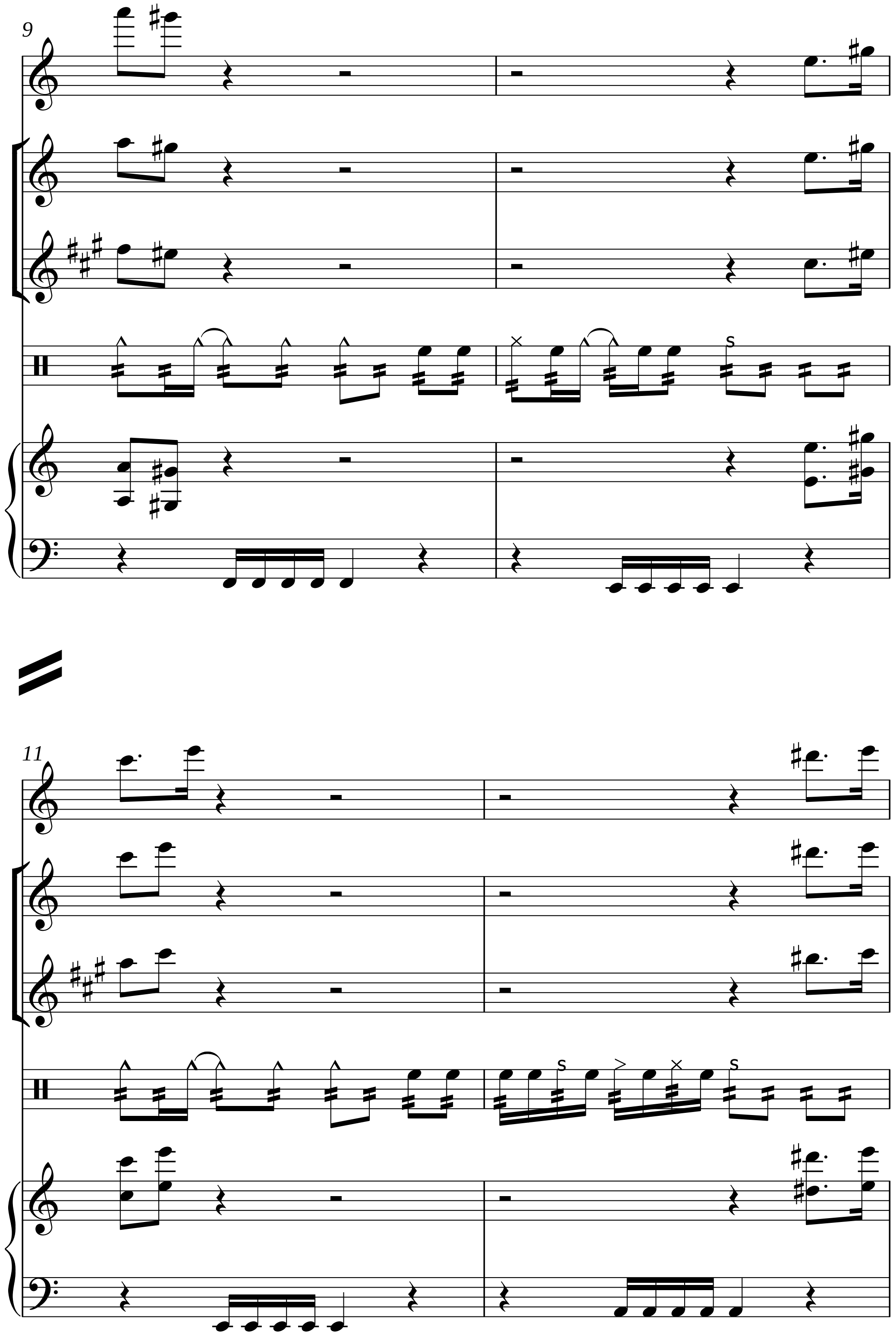
III


Allegro ♩ = 126
Violin
Flute
Alto Saxophone
Membrane Drum
Piano
mp
f
sf
mf
p
3

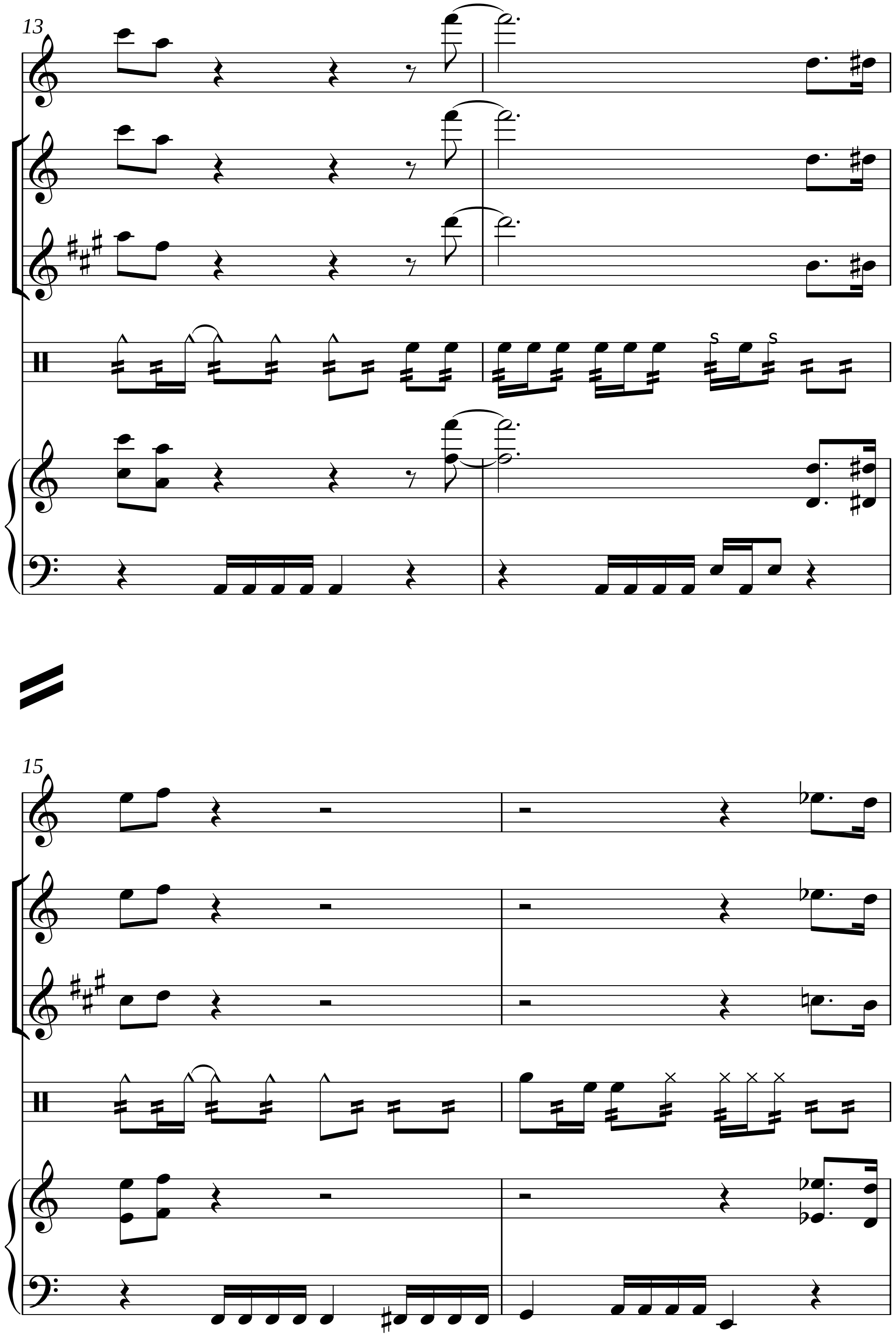
109


5
7

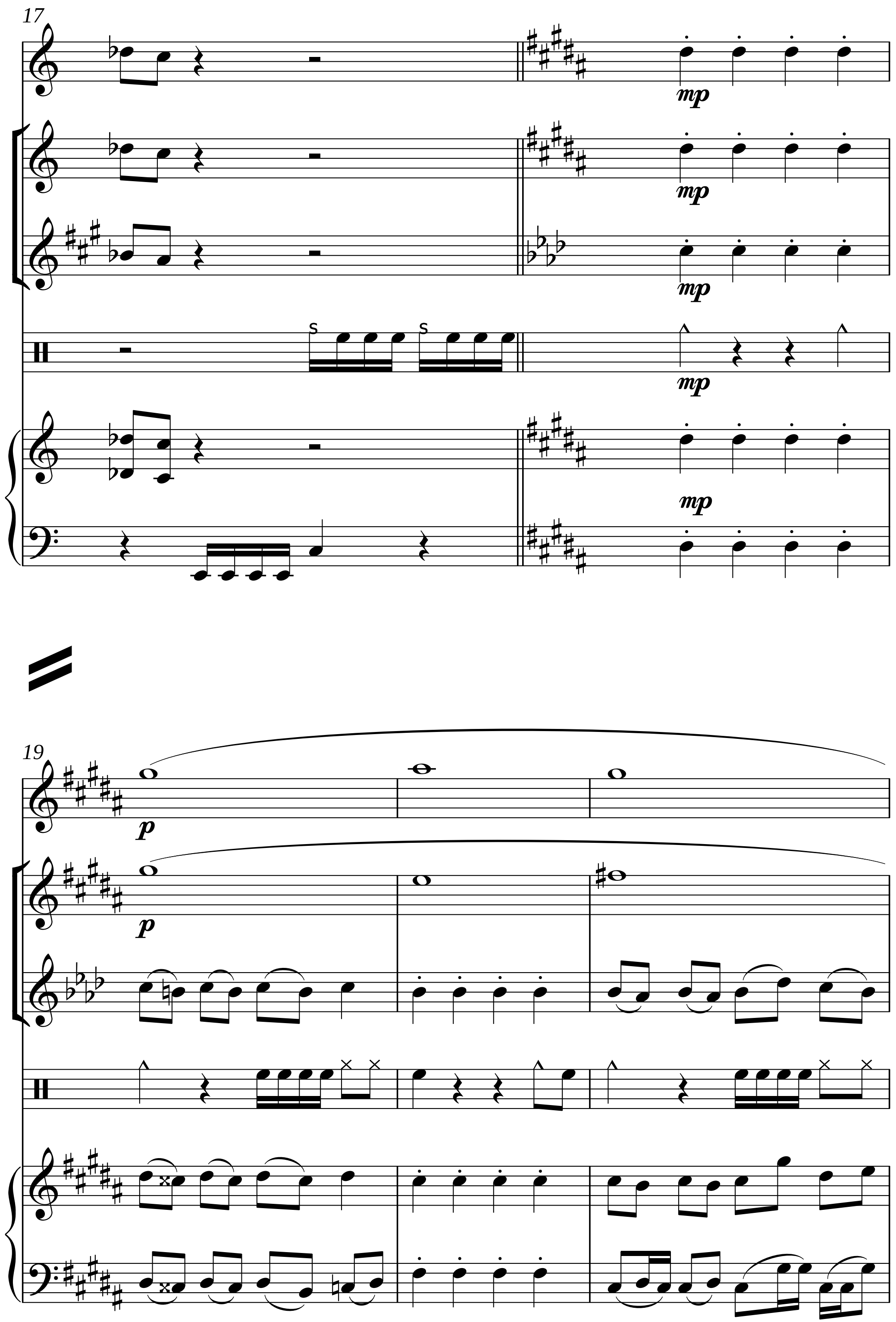
110



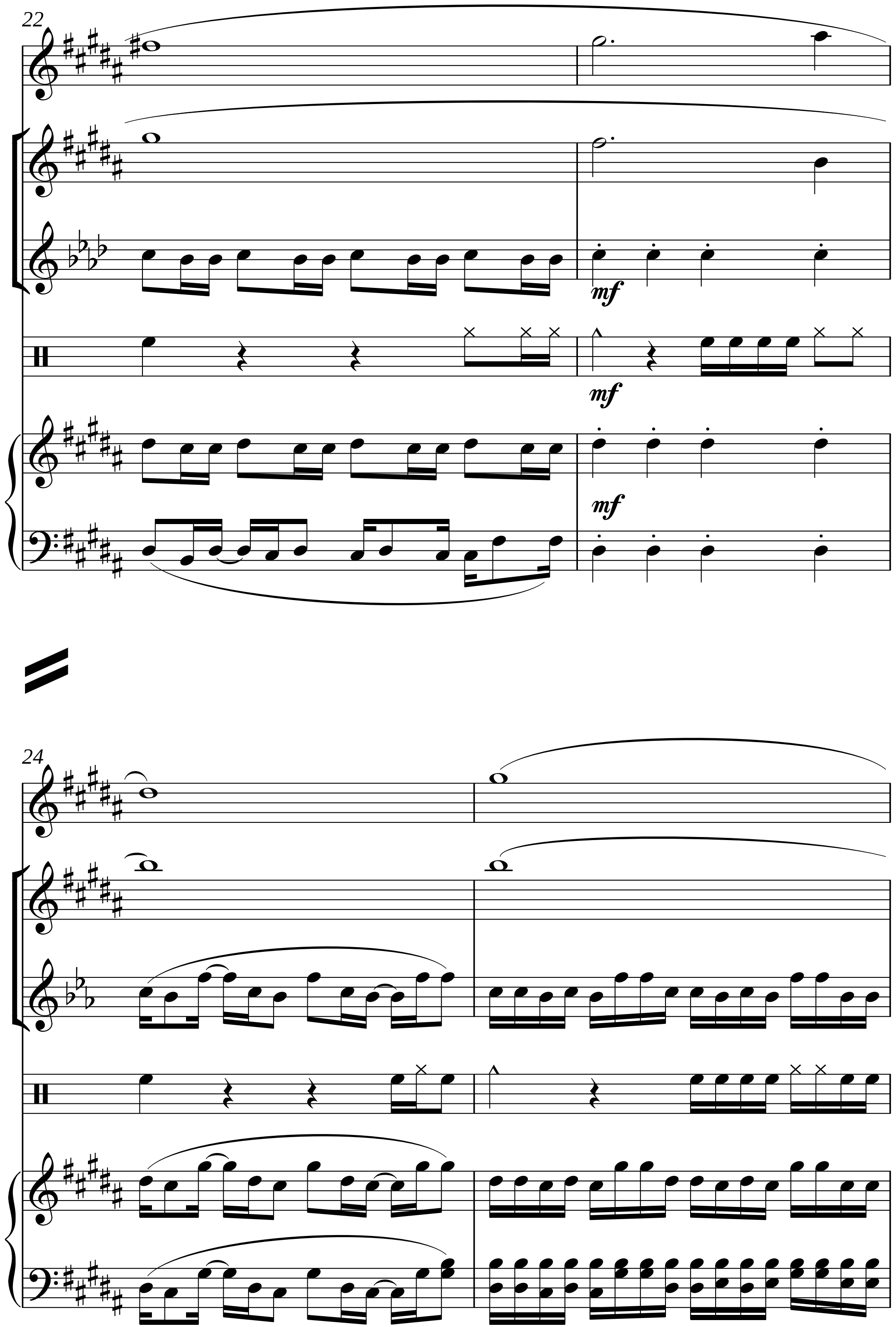
111



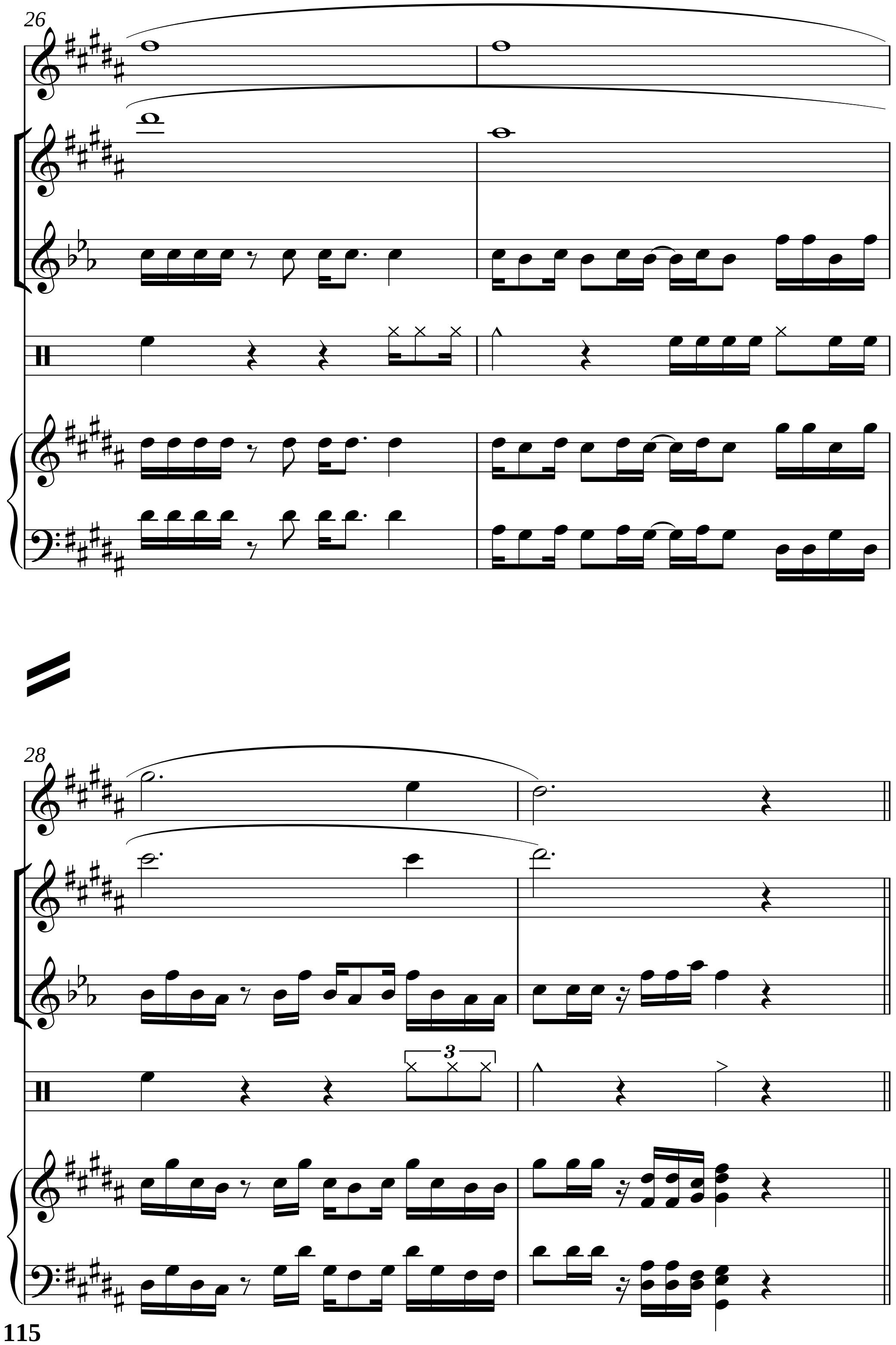
112

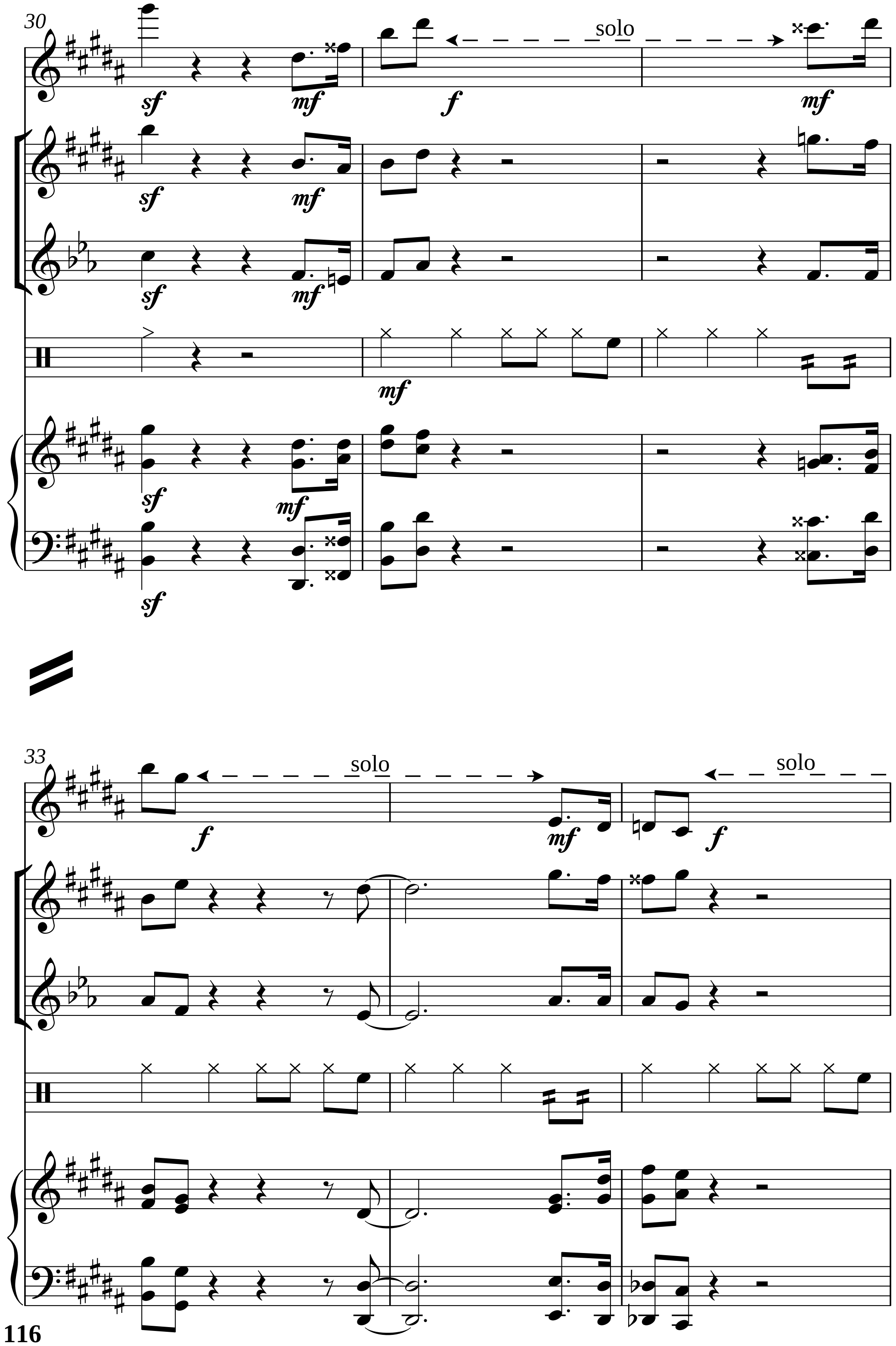

17
mp
mp
mp
mp
mp
19
p
p

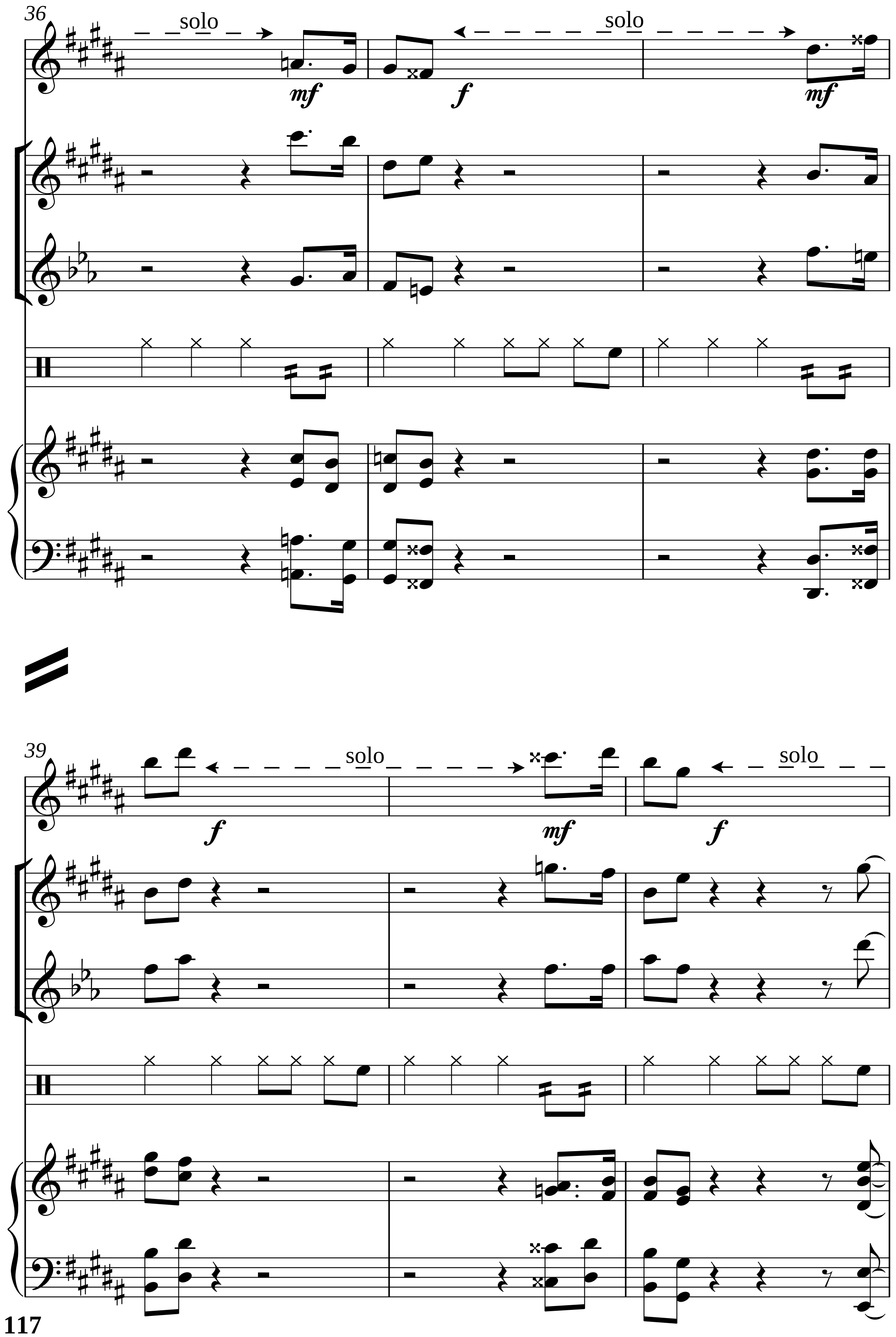
113


22
mf
mf
mf
24

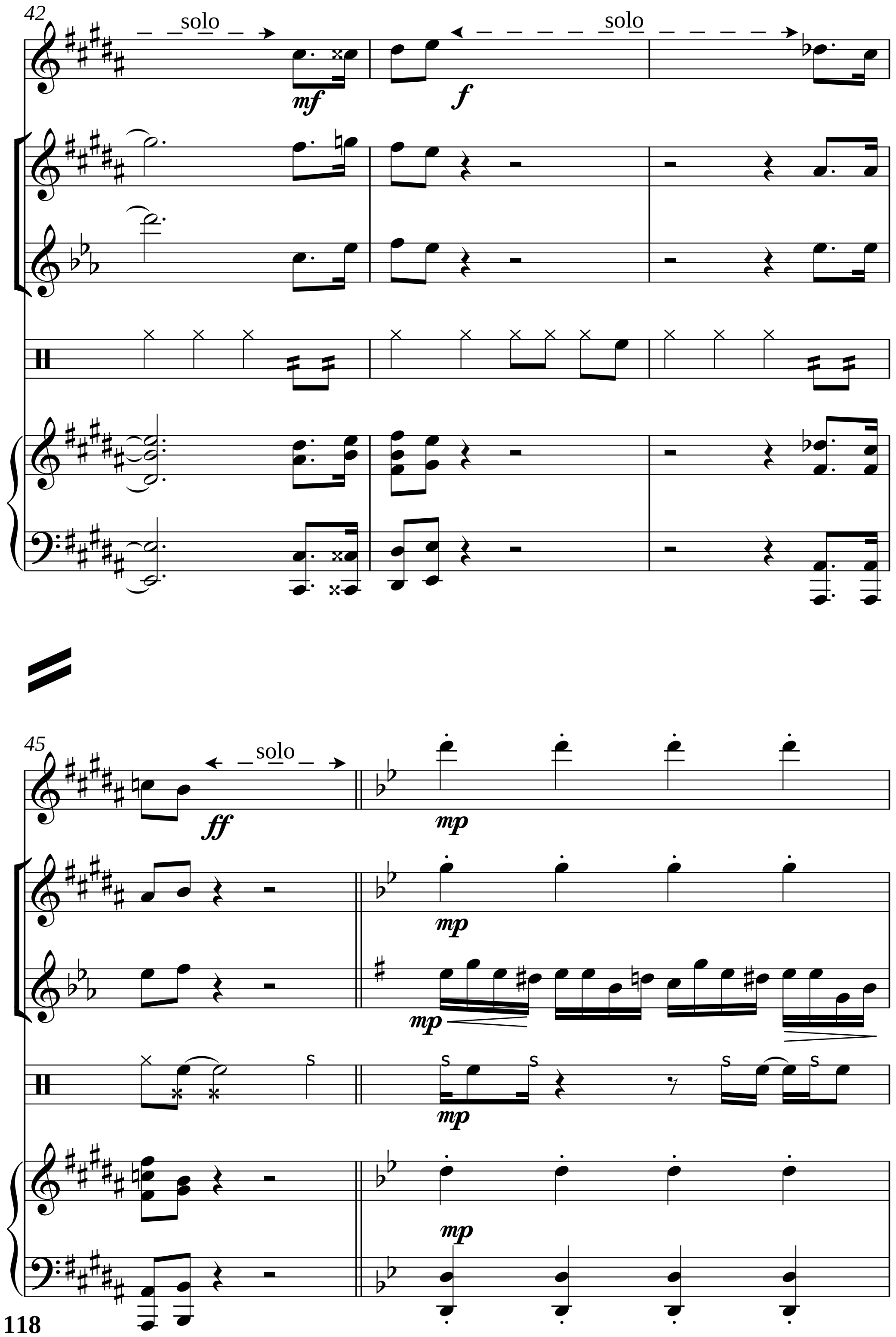
114



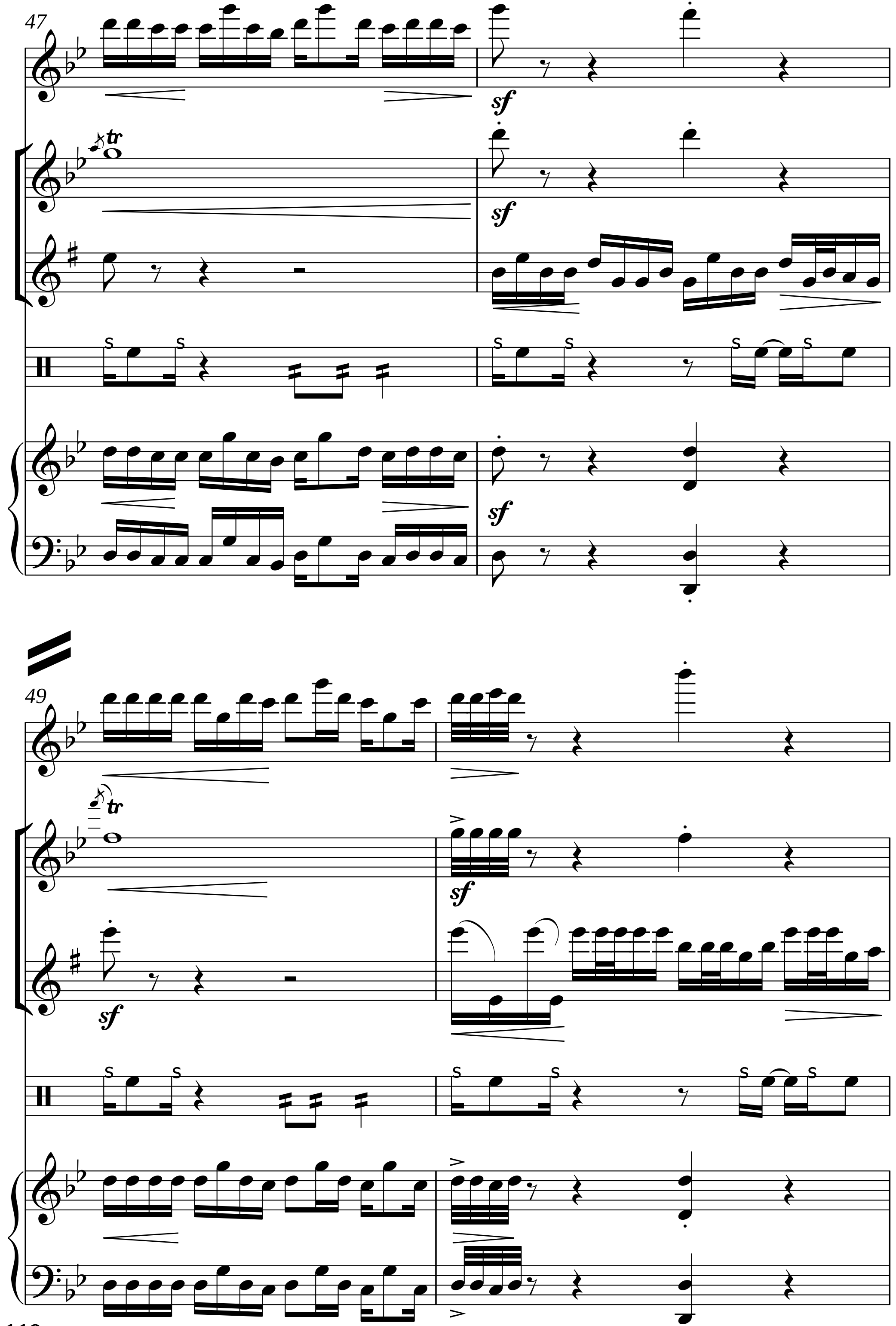

30
sf
mf
f
solo
mf
33
f
solo
mf
f
solo


36
solo
mf
f
solo
mf
39
f
solo
mf
f
solo

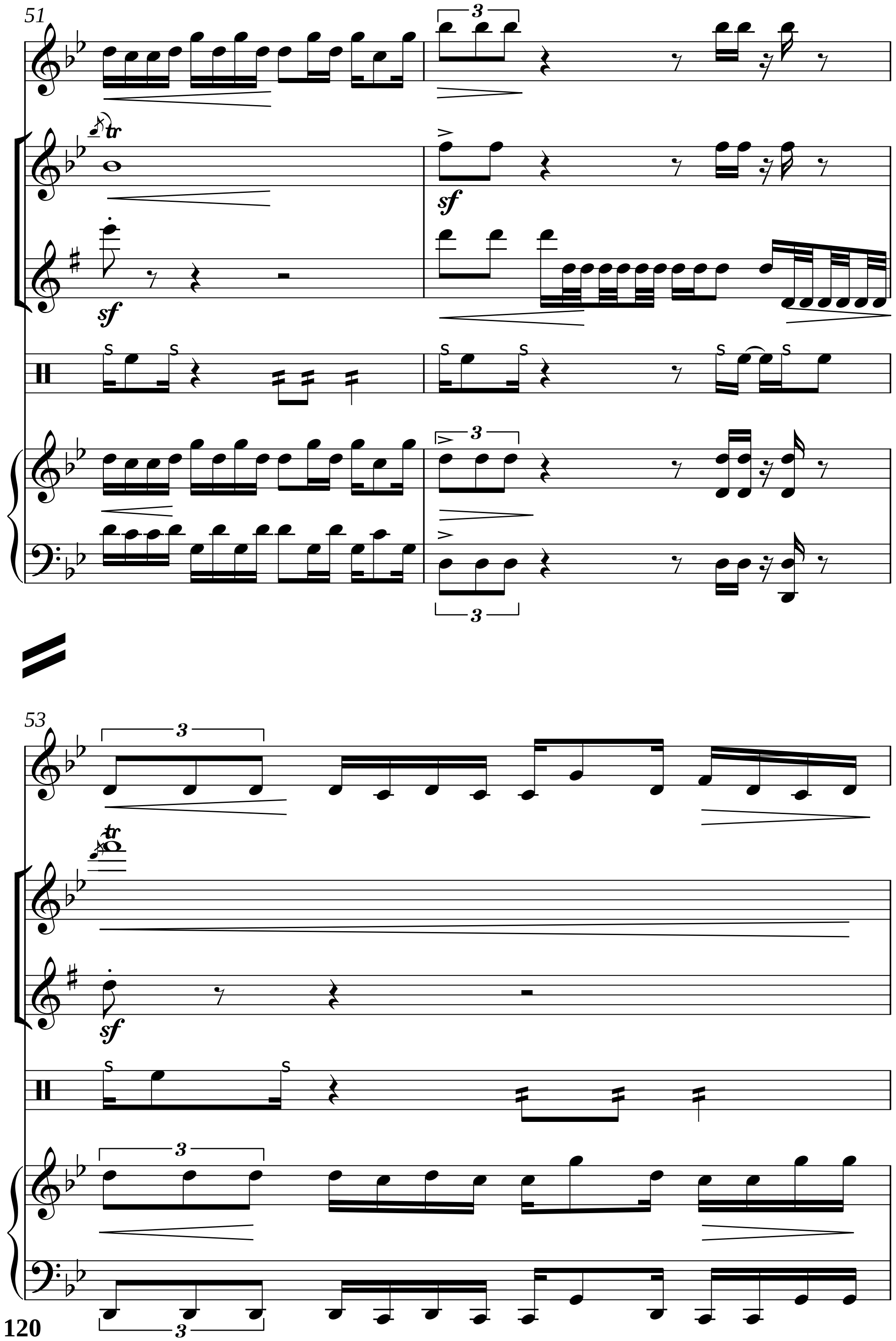
117


42
solo
mf
f
solo
45
solo
ff
mp
mp
mp
mp
mp

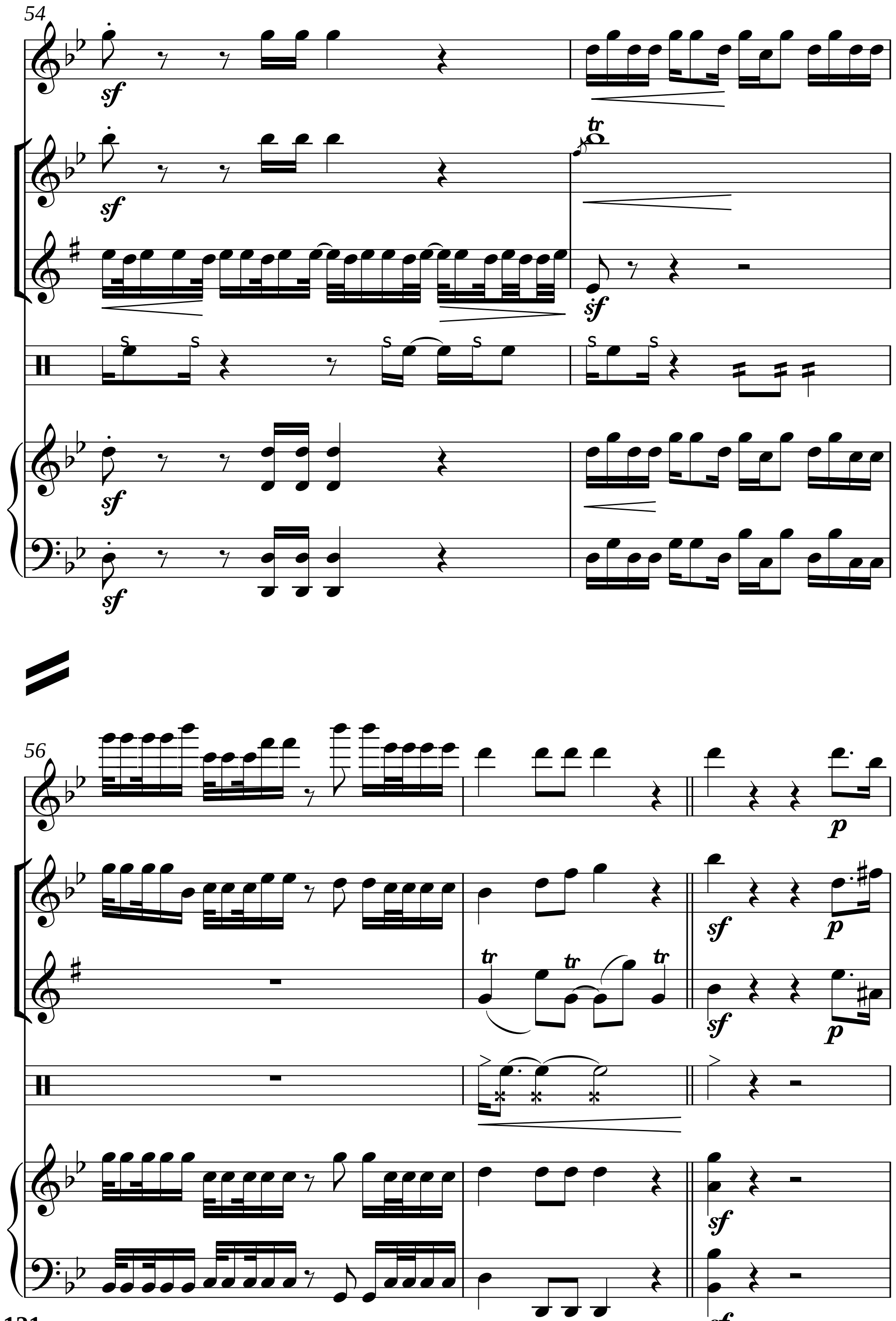
118


47
tr
sf
sf
s
49
tr
sf
sf
s

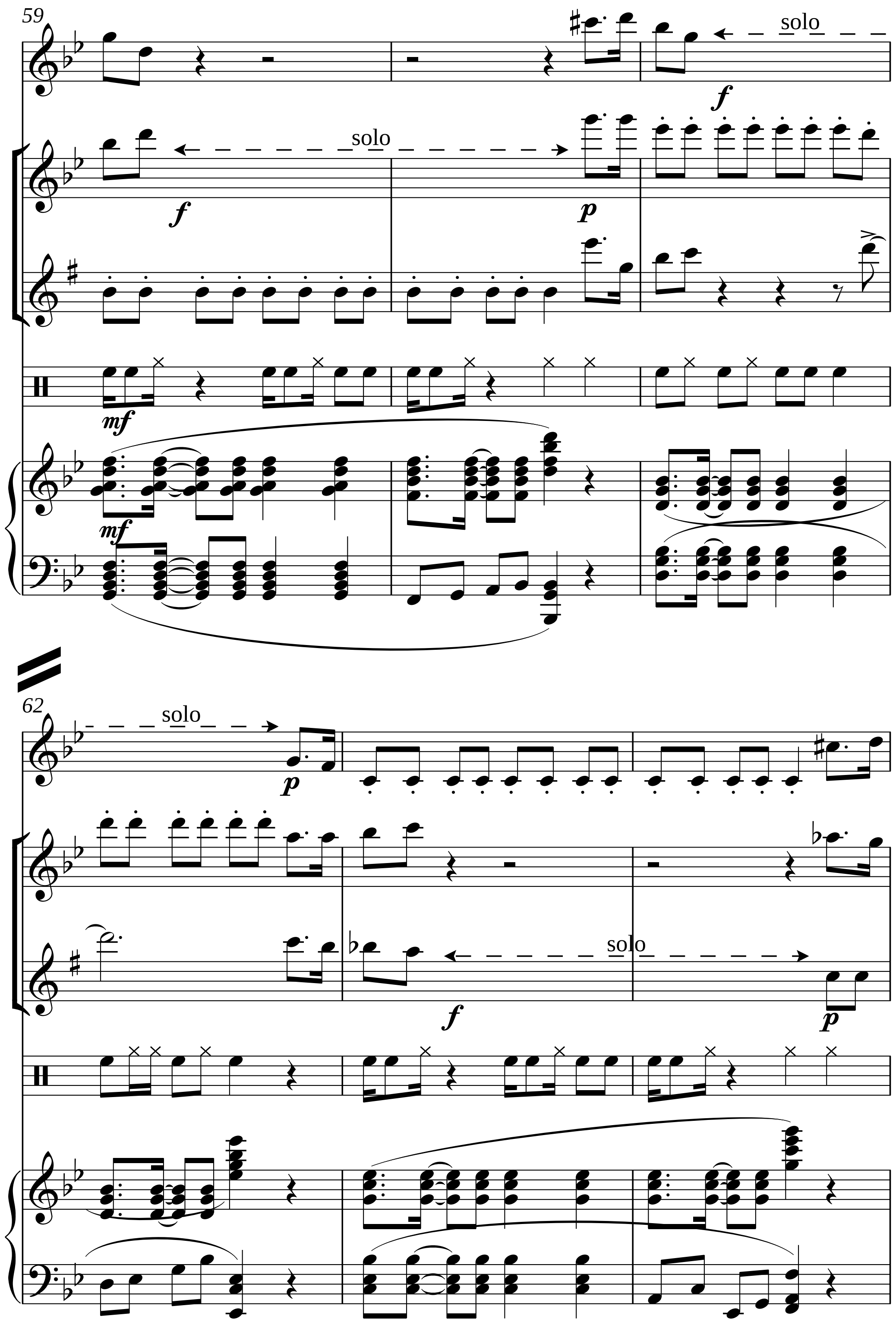
119


51
3
tr
sf
sf
s
53
3
tr
sf
s

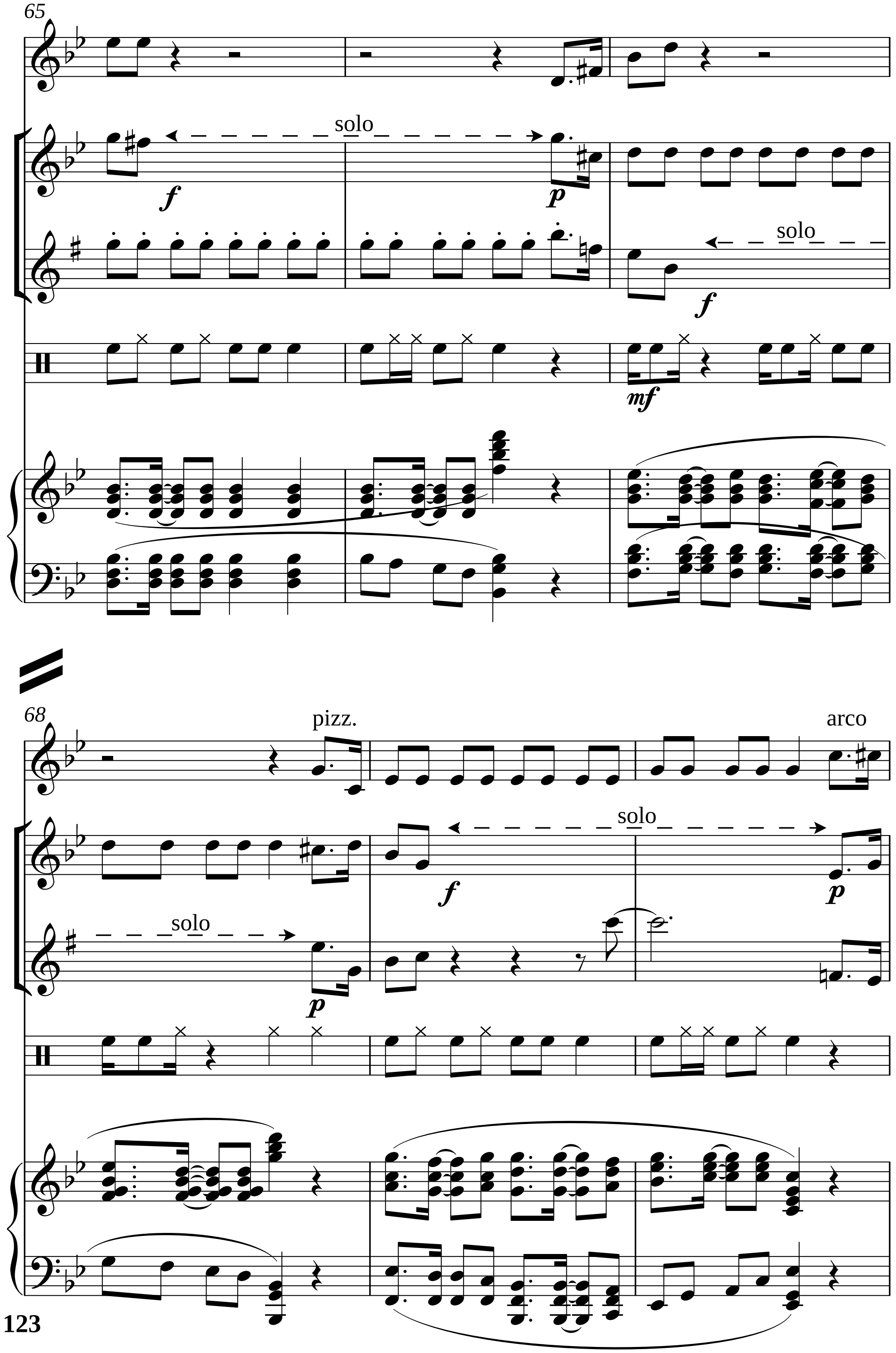
120


54
sf
sf
tr
sf
s
sf
sf
56
tr
tr
tr
p
sf
p
sf
p
sf
sf

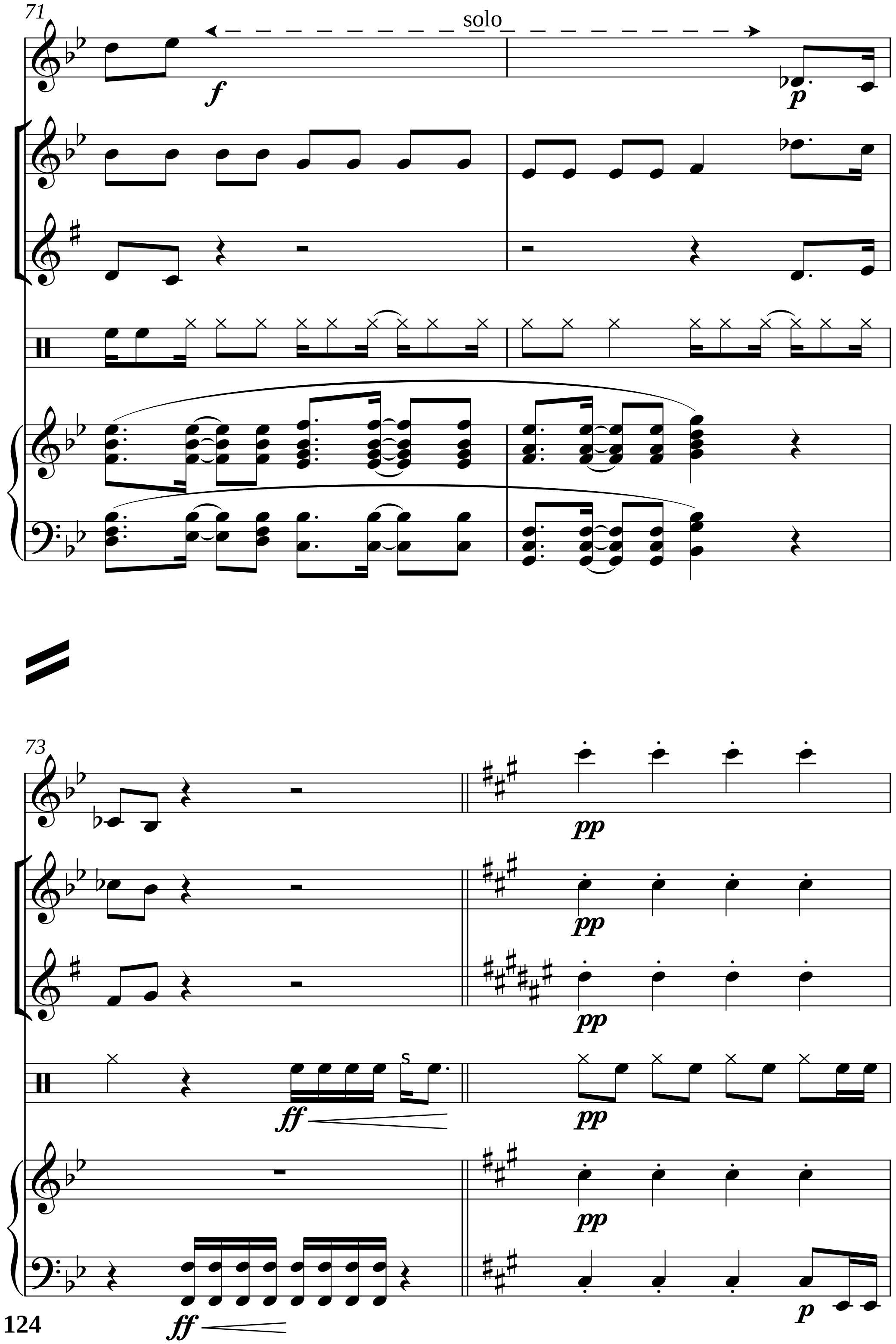
121


59
solo
f
f
solo
p
mf
mf
62
solo
p
f
solo
p

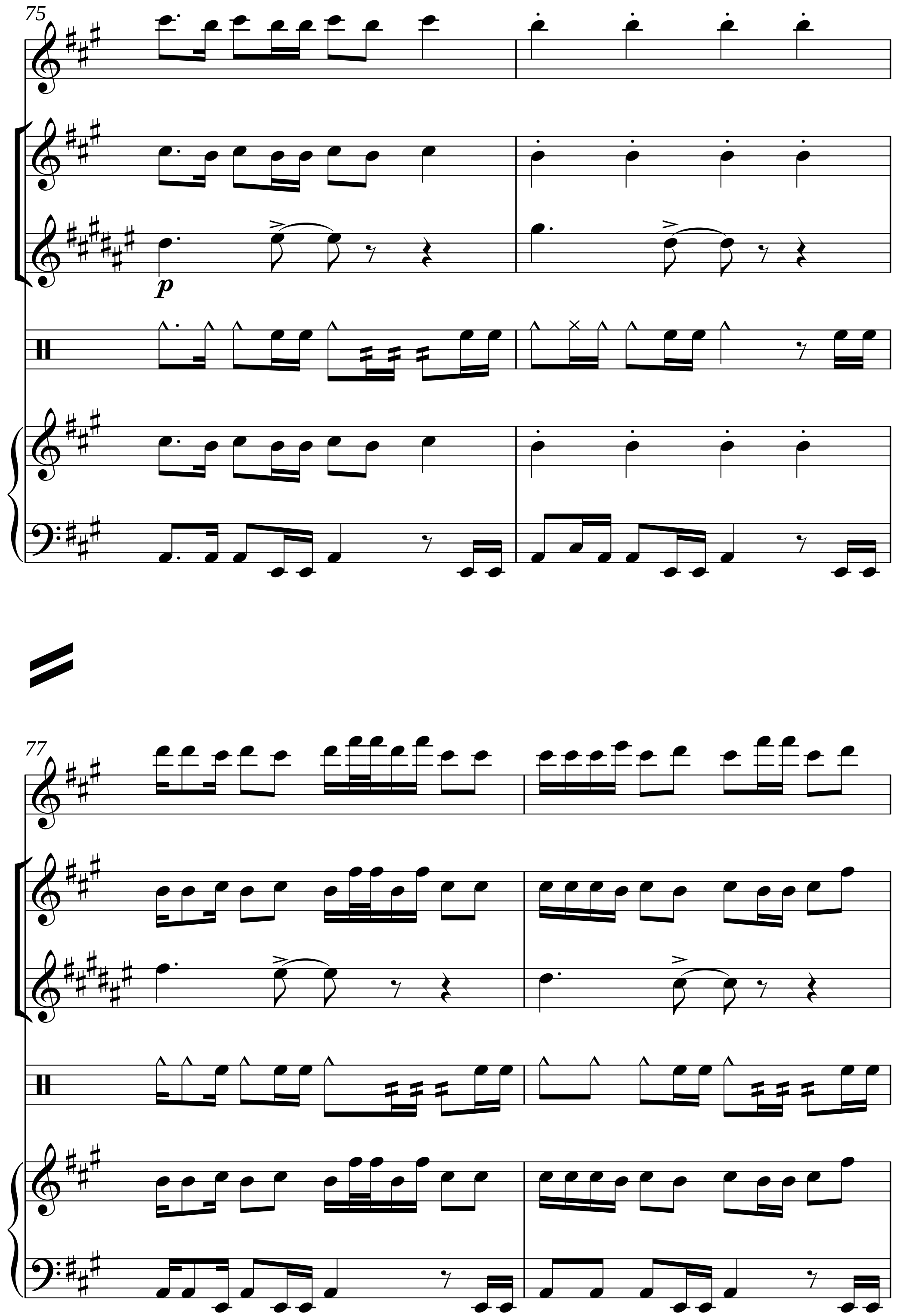
122

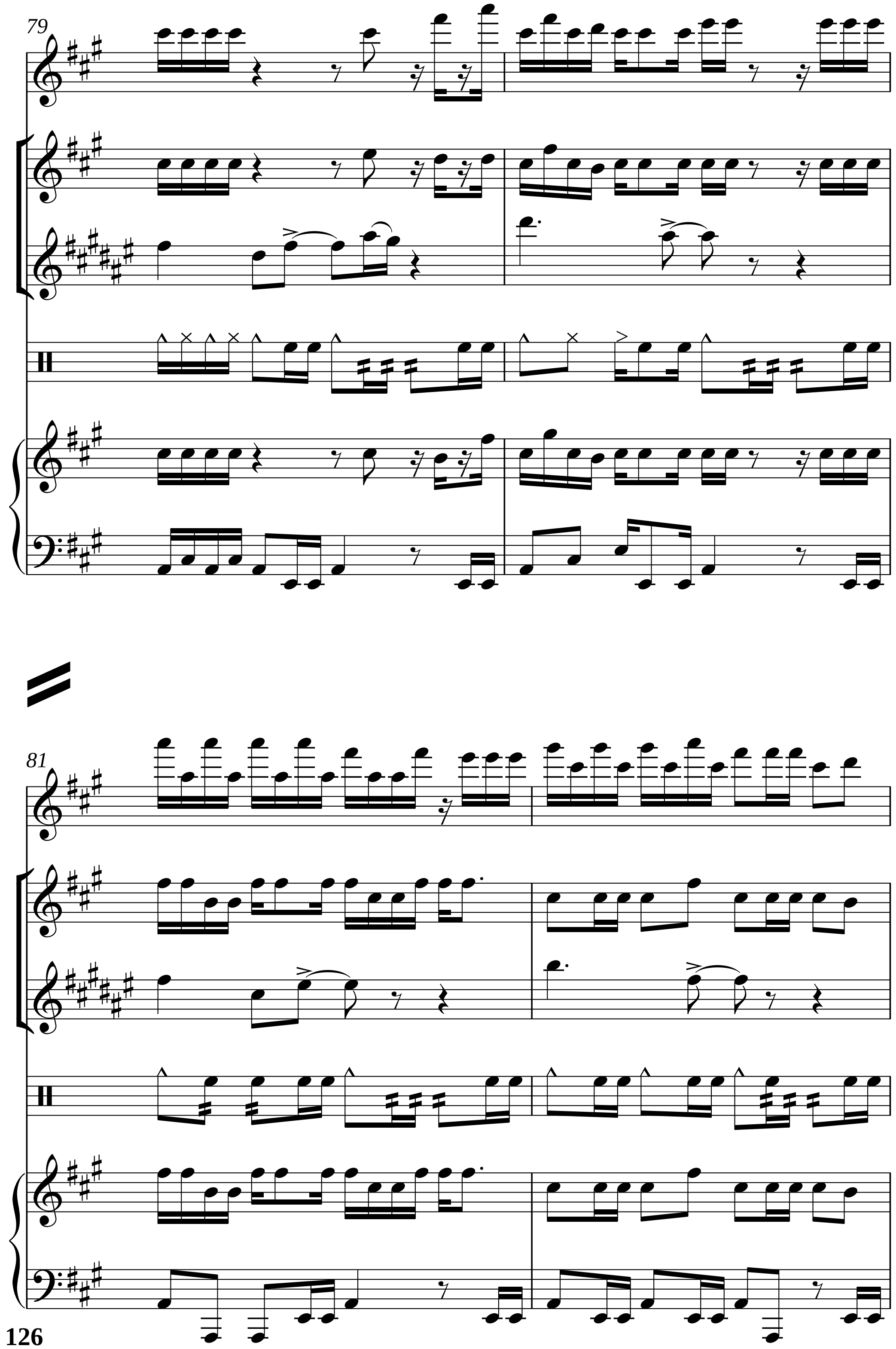

65
solo
f
p
solo
f
mf
68
pizz.
arco
solo
f
p
solo
p
ff

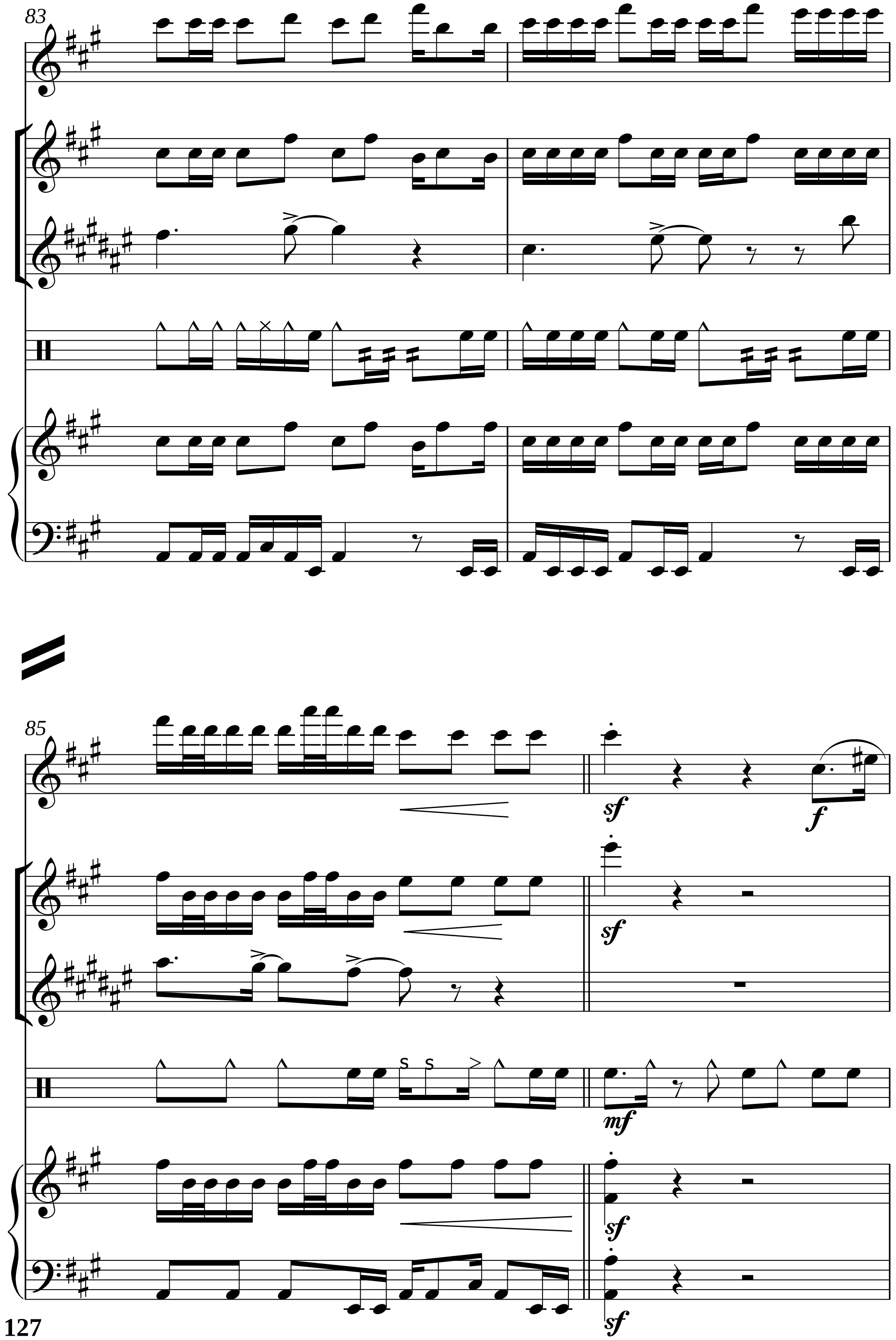
123


71
solo
f
p
=
73
pp
pp
pp
ff
s
pp
pp
ff
p

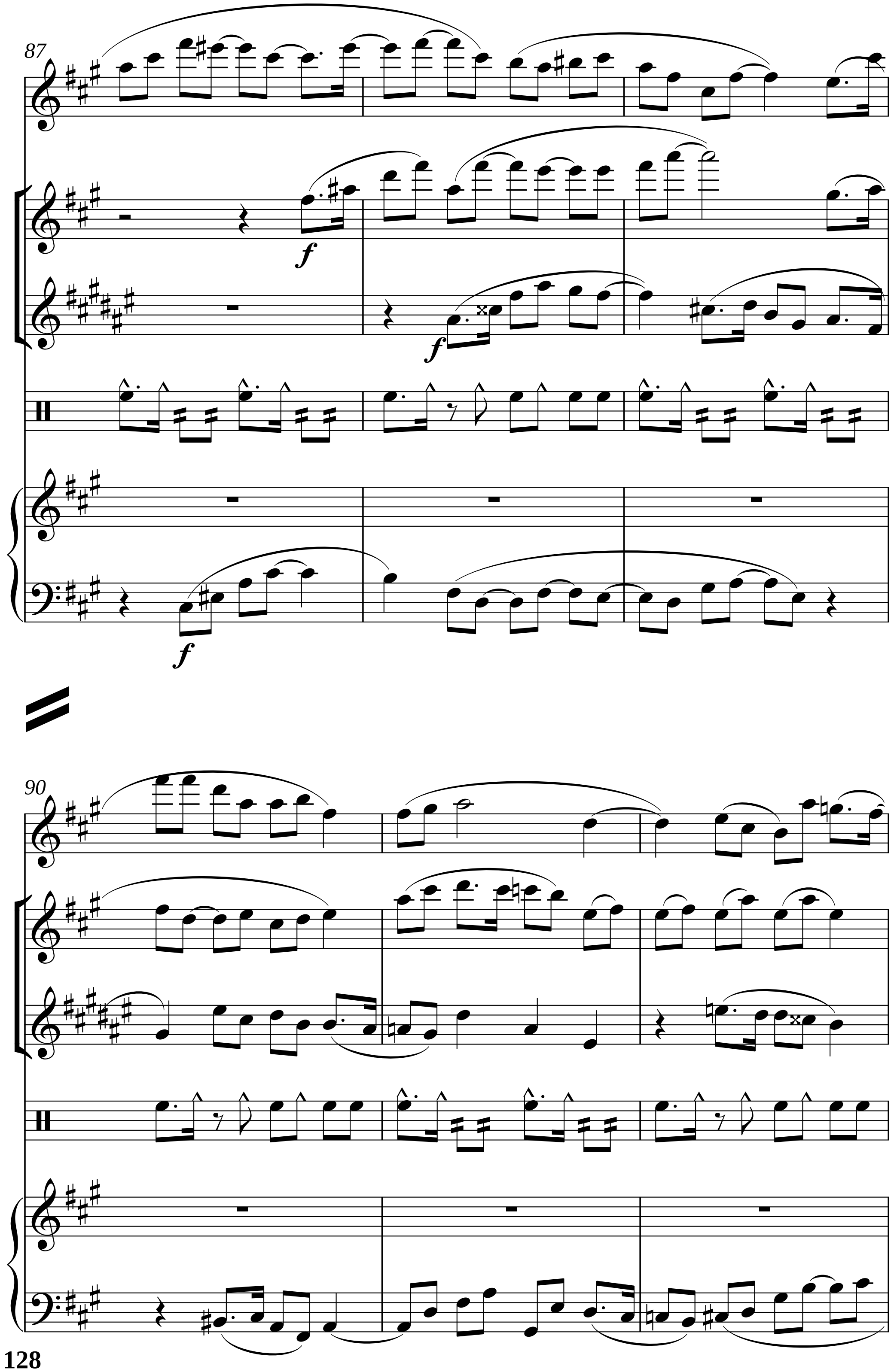
124


75
p
77

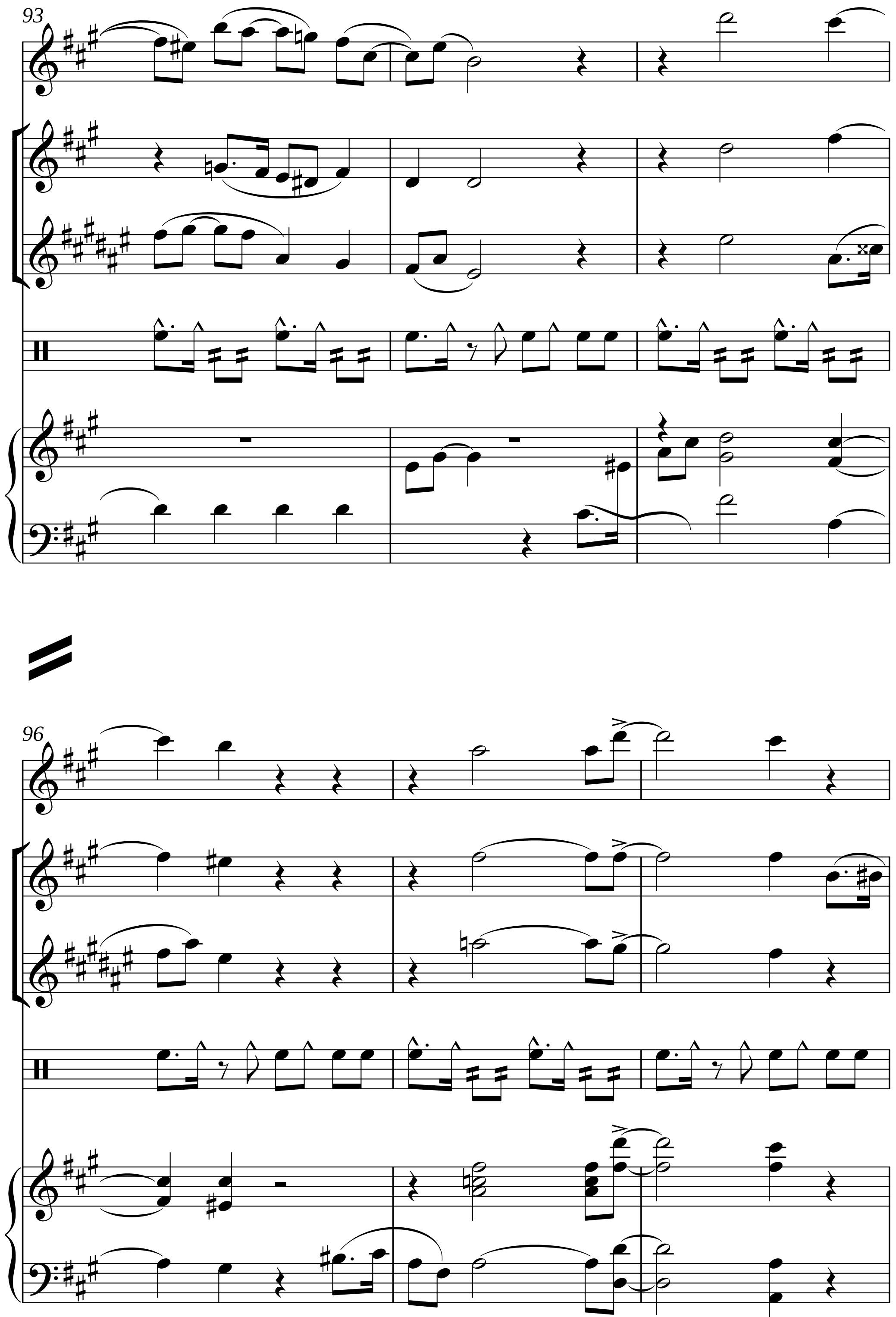

79
81

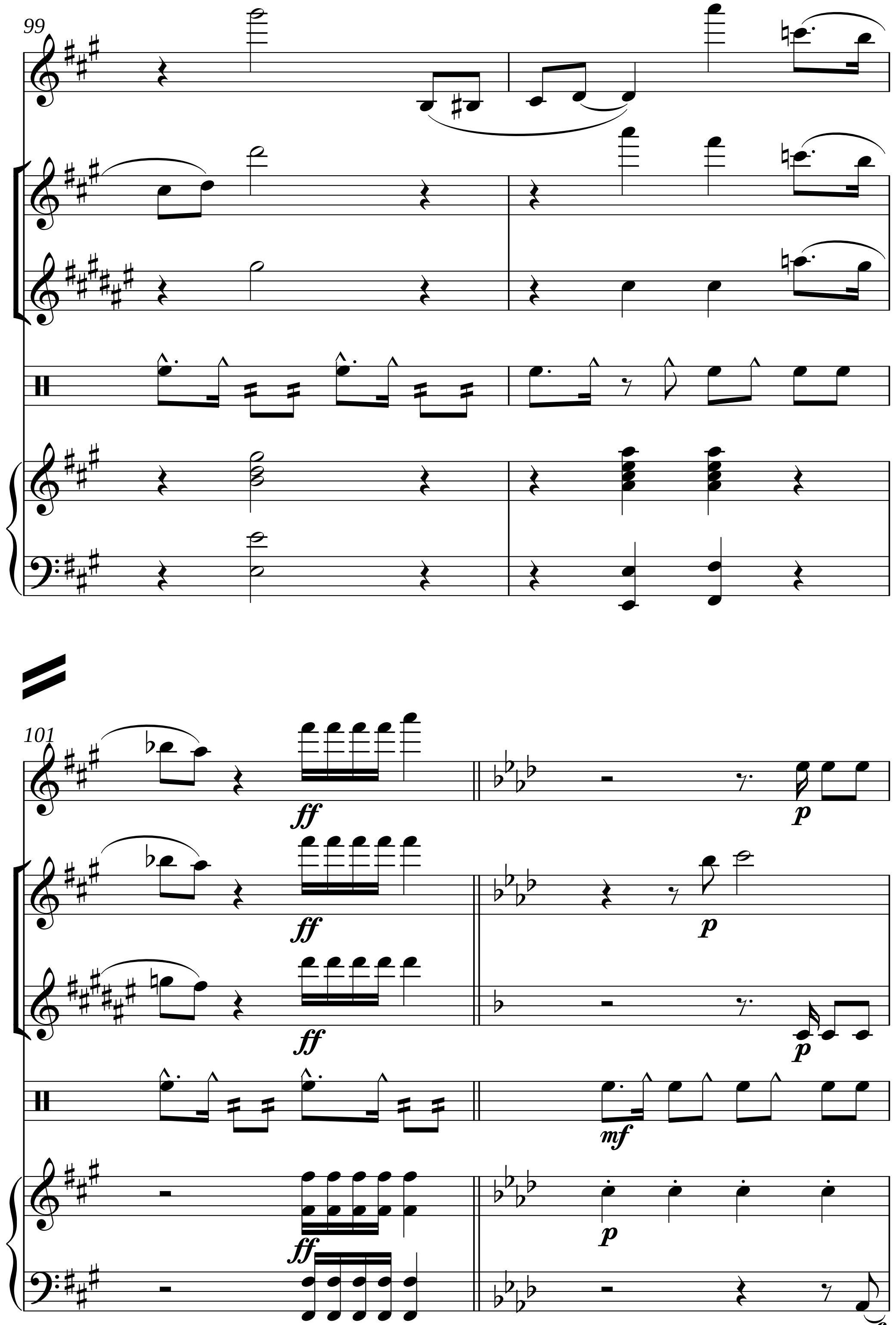


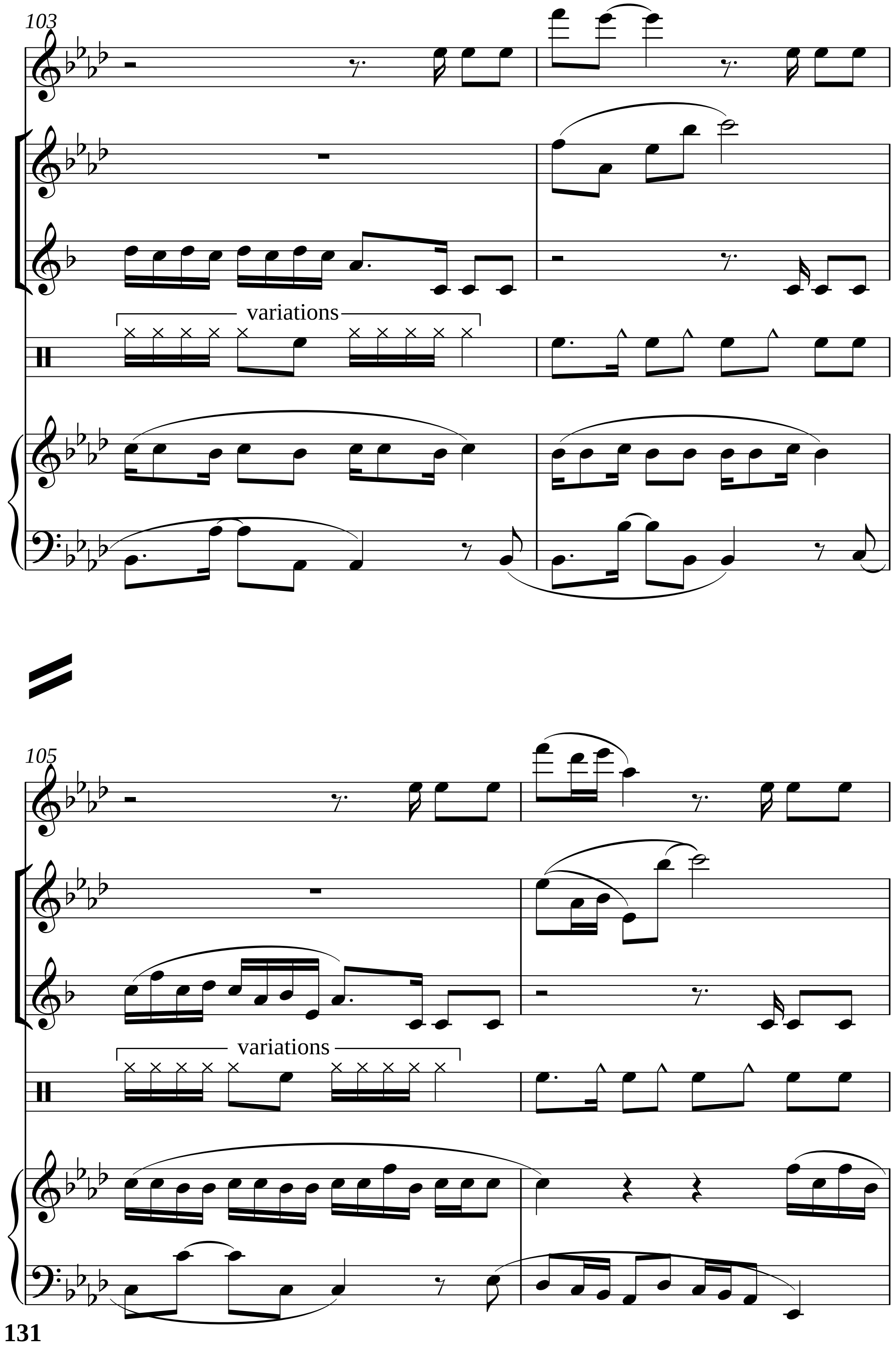
127



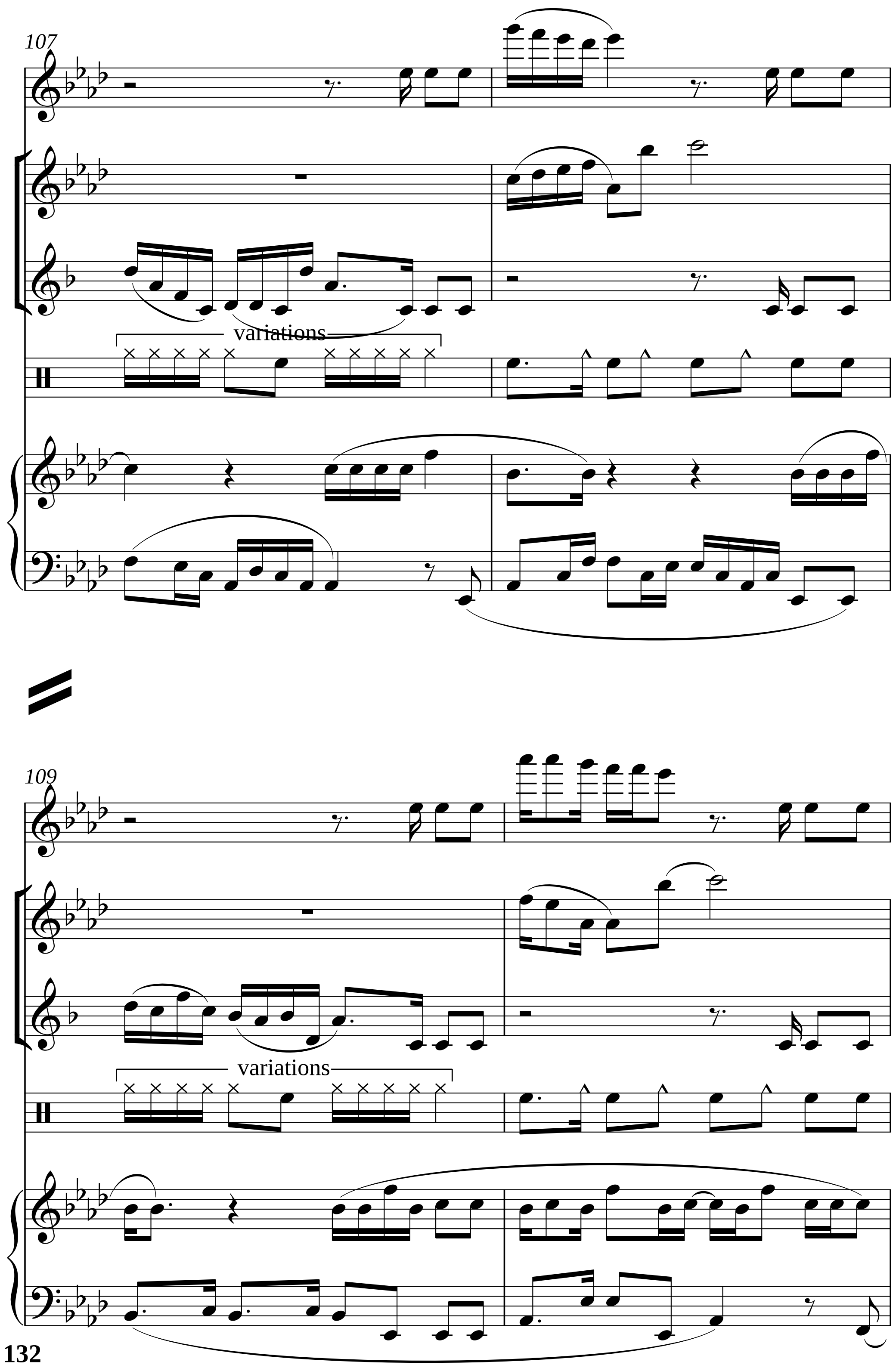
128


93
96

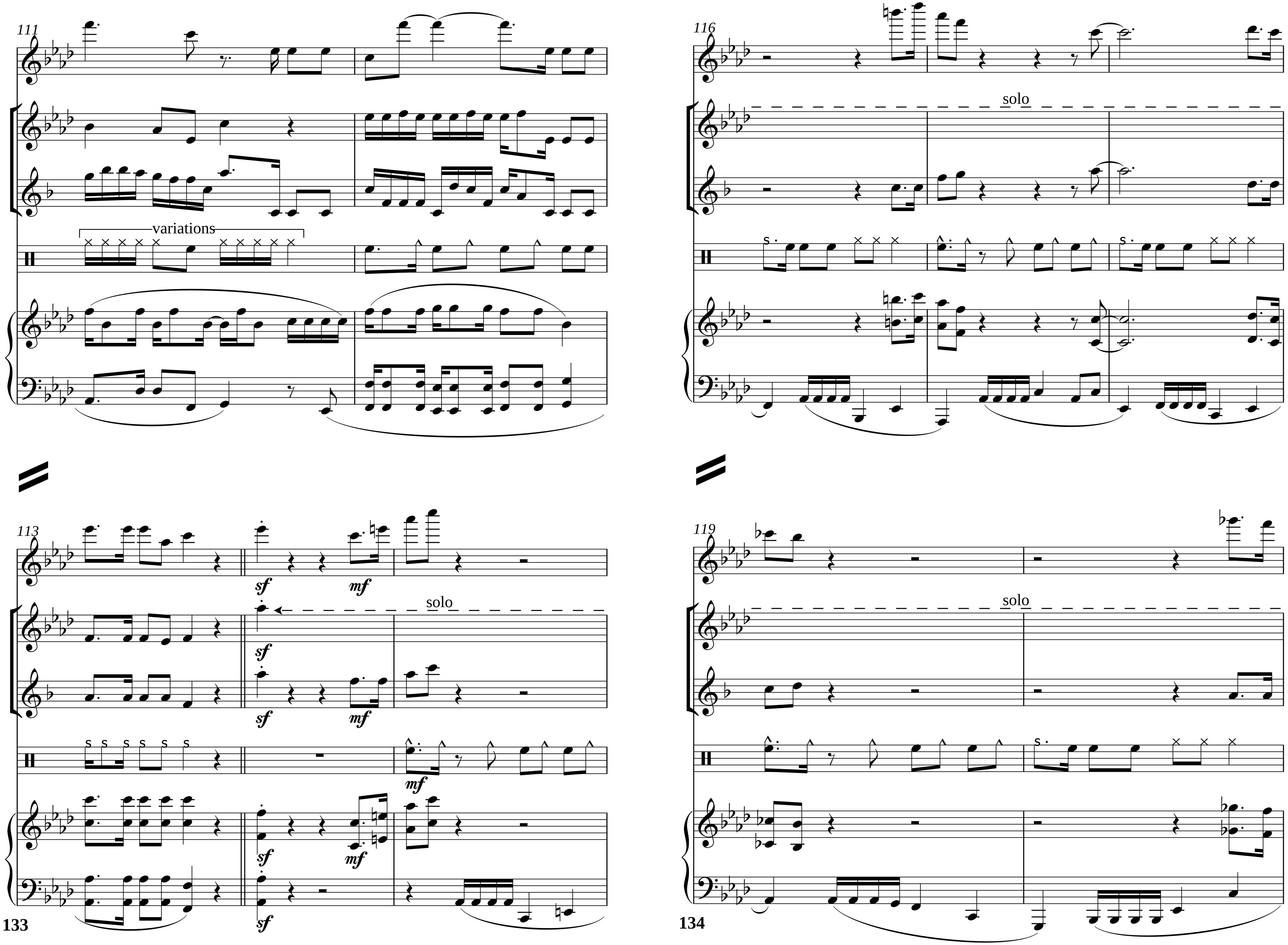

99
101
ff
ff
ff
ff
ff
p
p
p
mf
p
mf

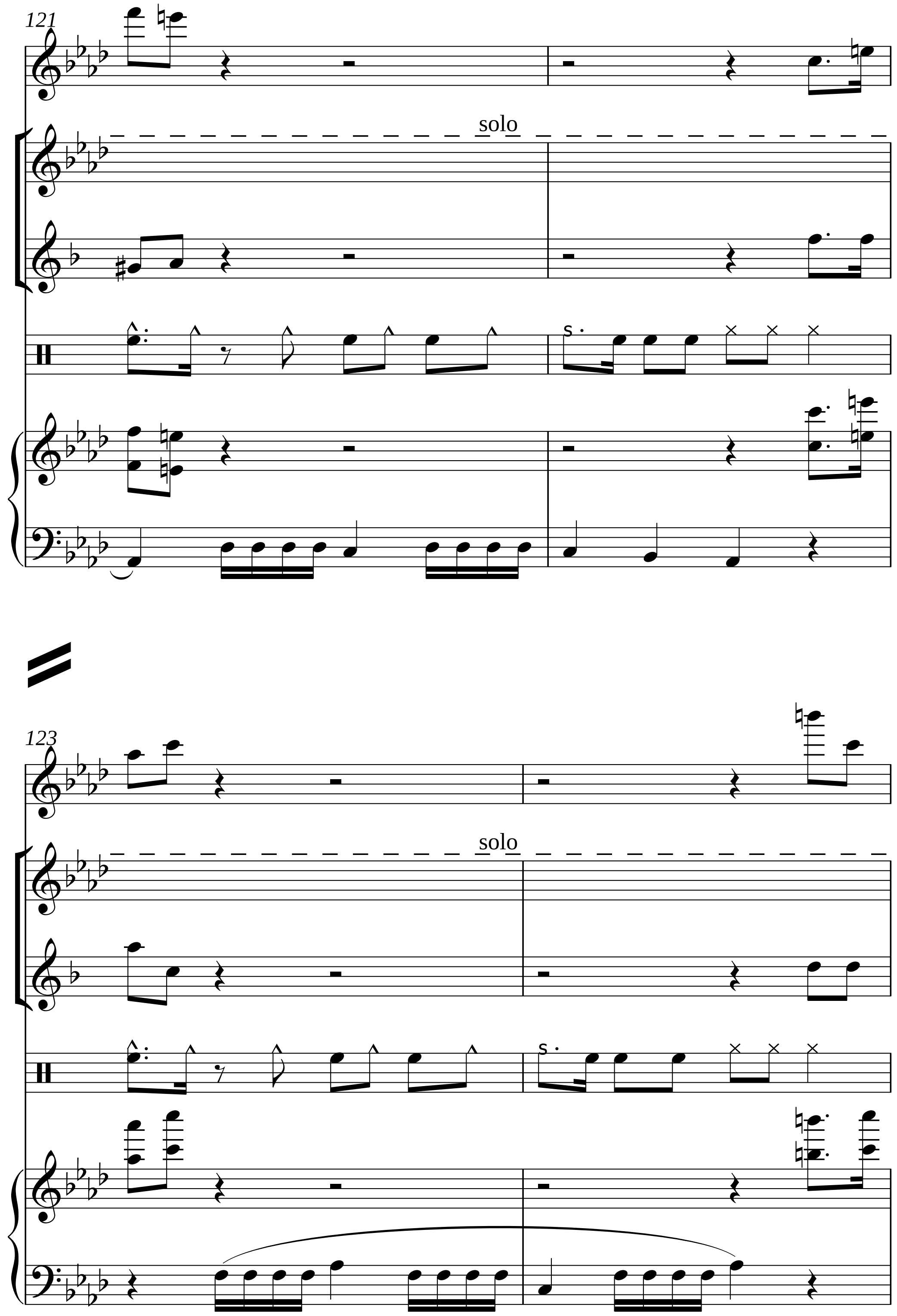

103
variations
105
variations

131

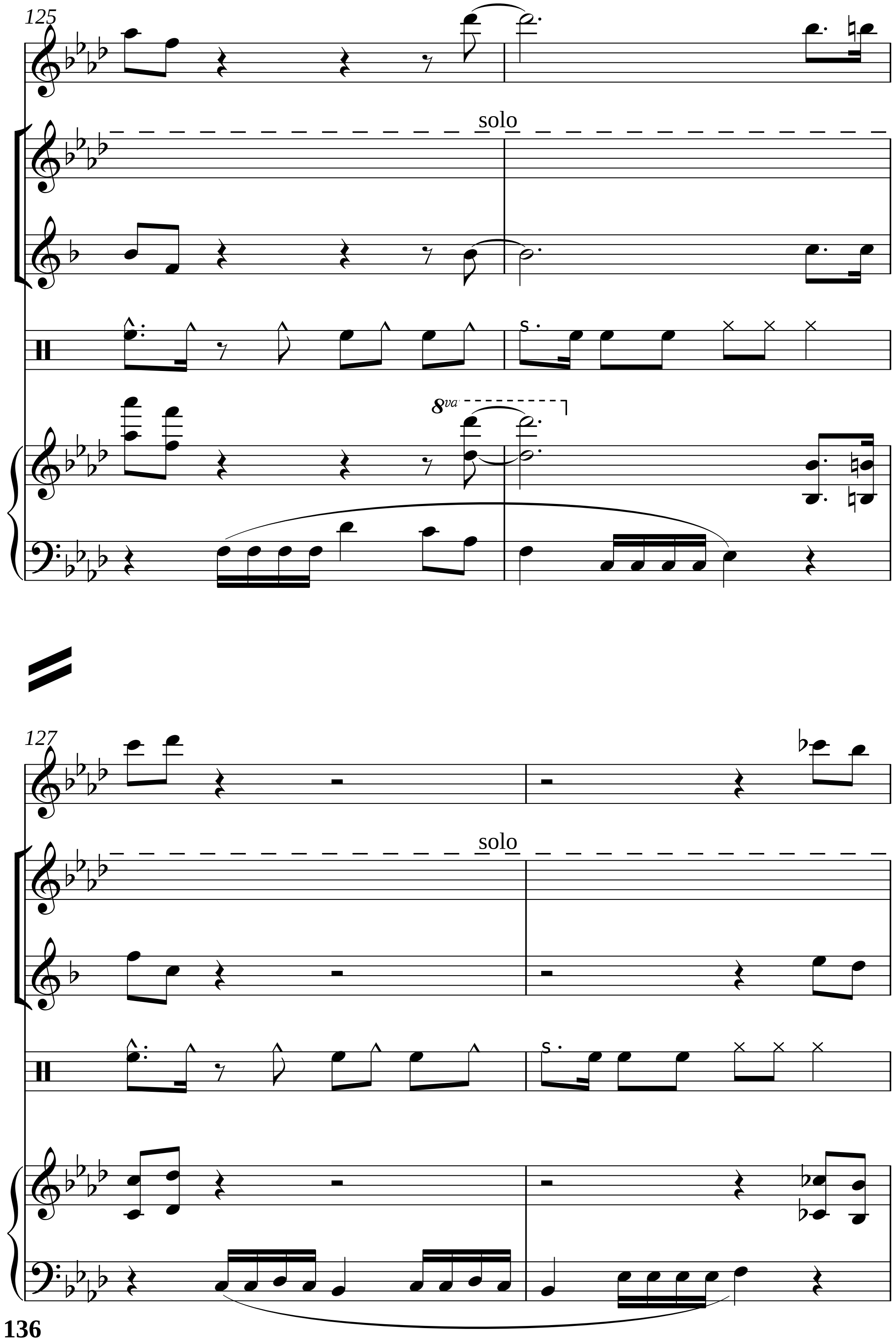

107
variations
109
variations

132

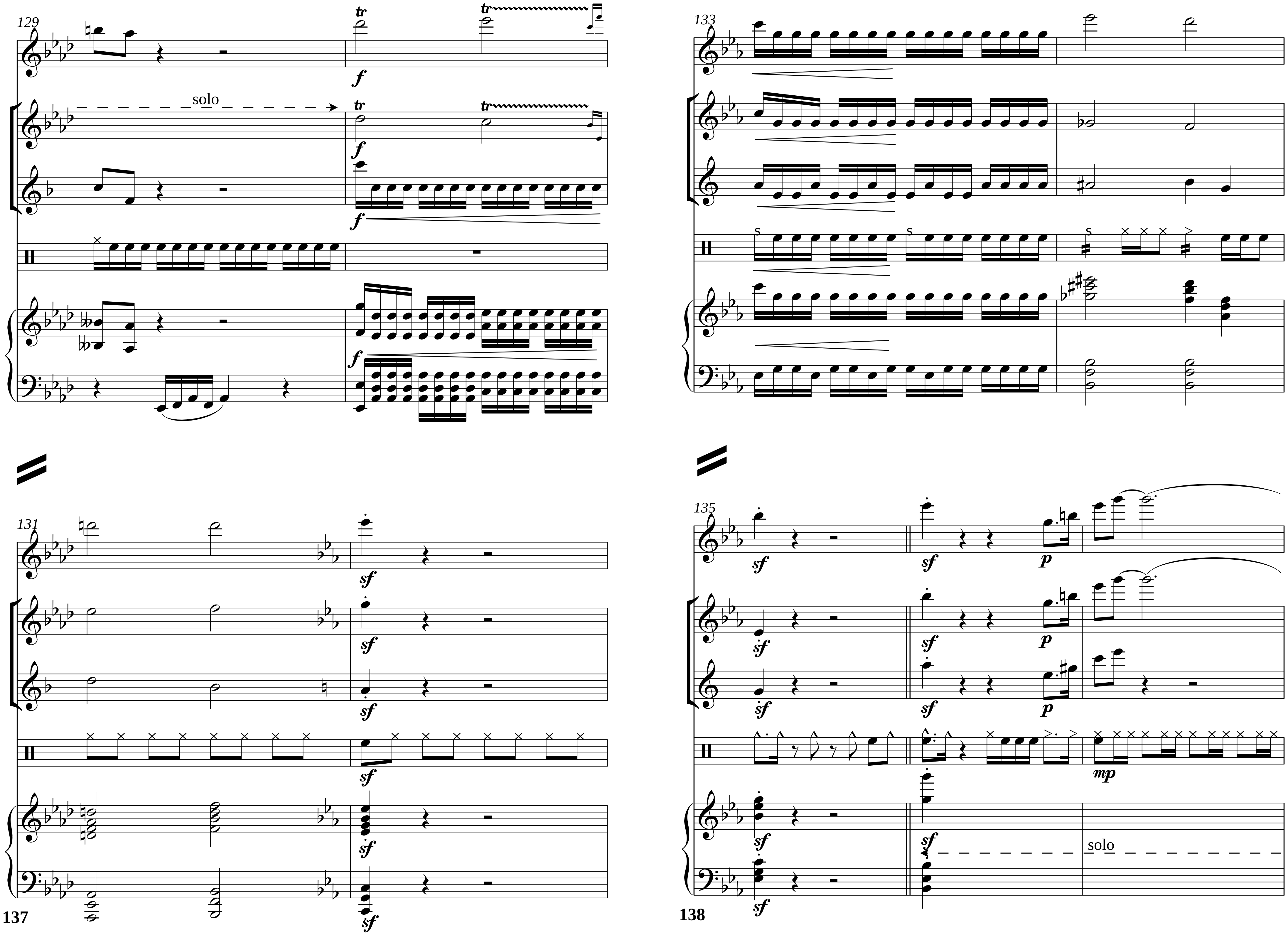

111
variations
116
solo
113
sf
mf
solo
sf
sf
mf
mf
sf
mf
sf
133
119
solo
134

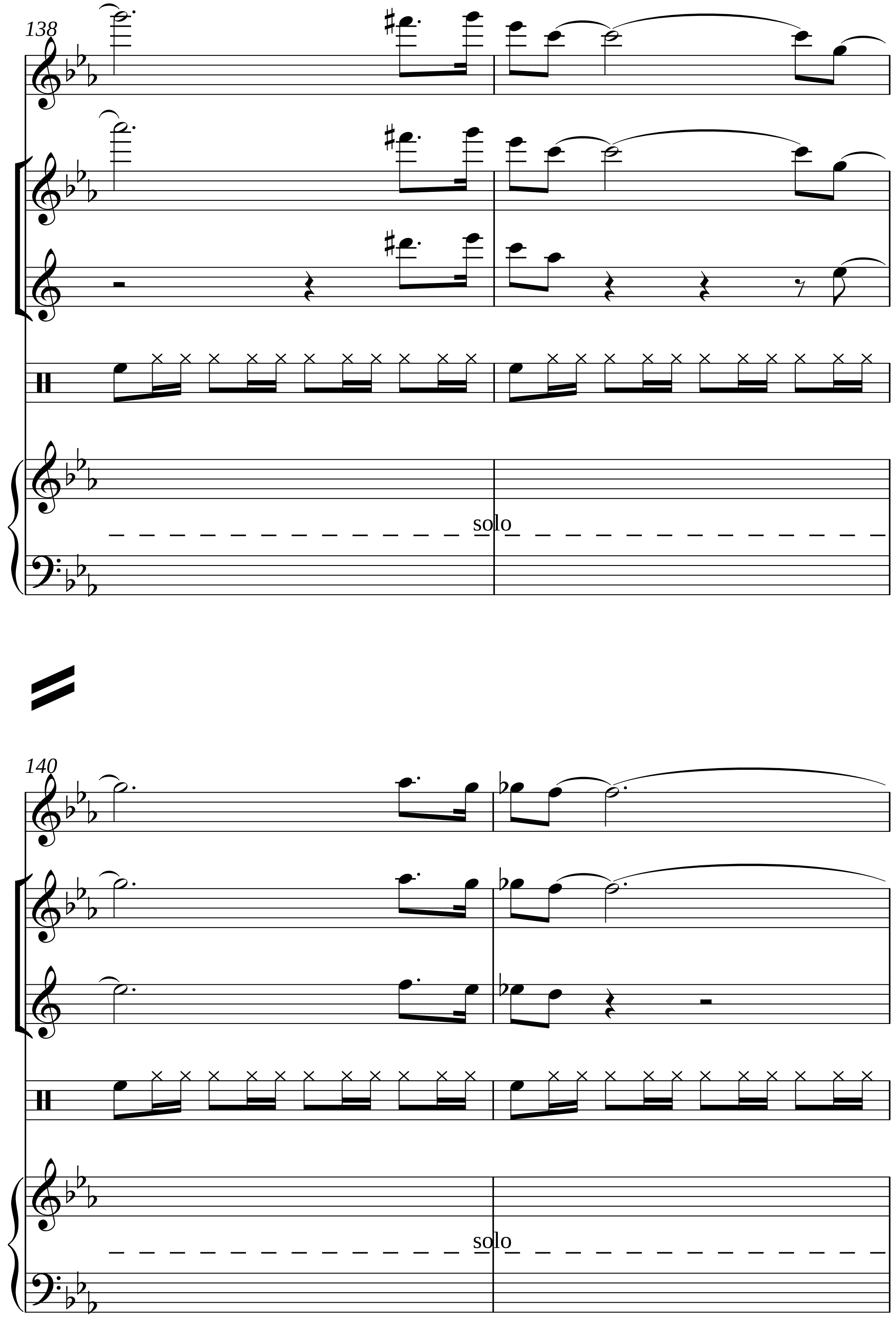

121
solo
123
solo

135

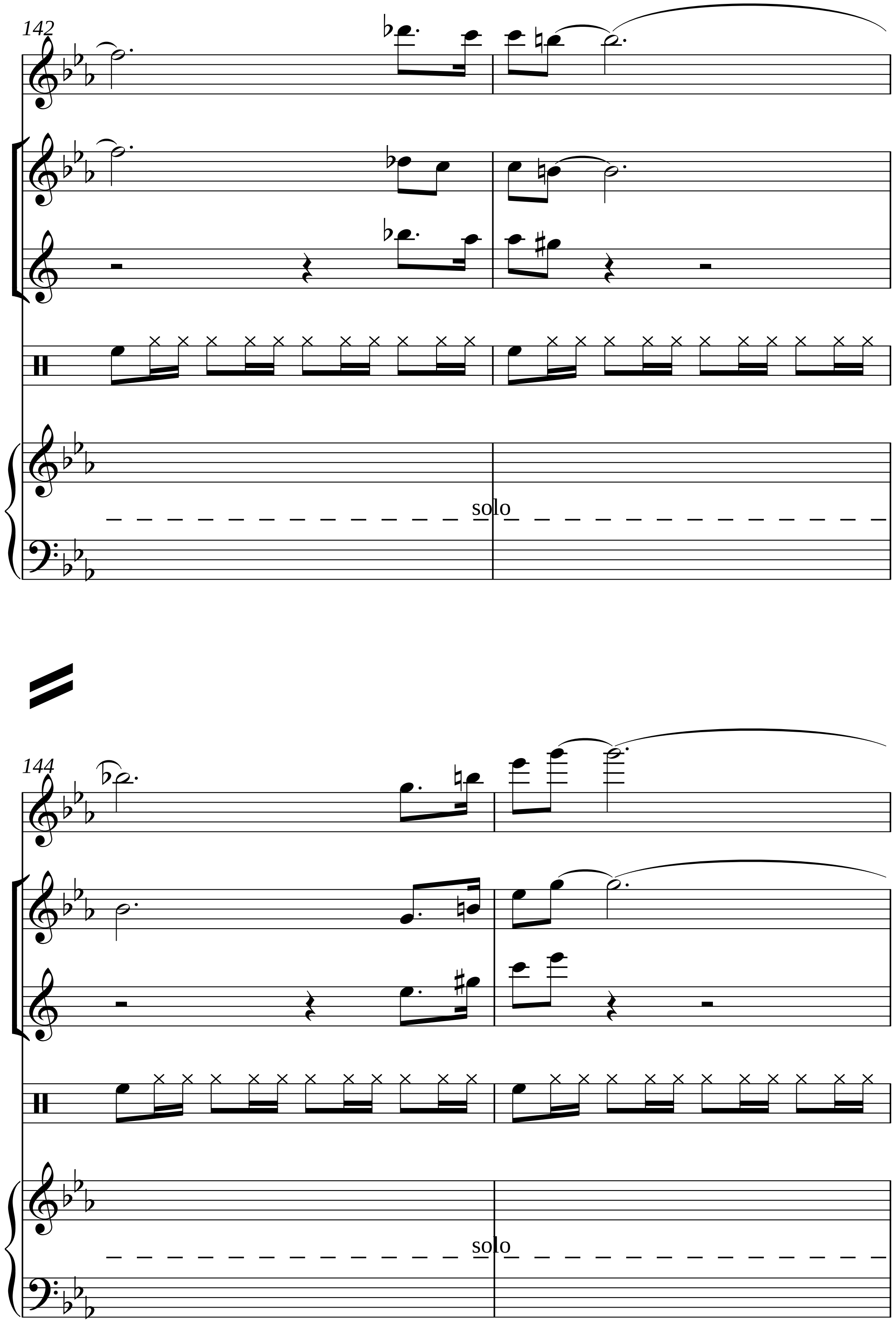

125
solo
8va
127
solo

136

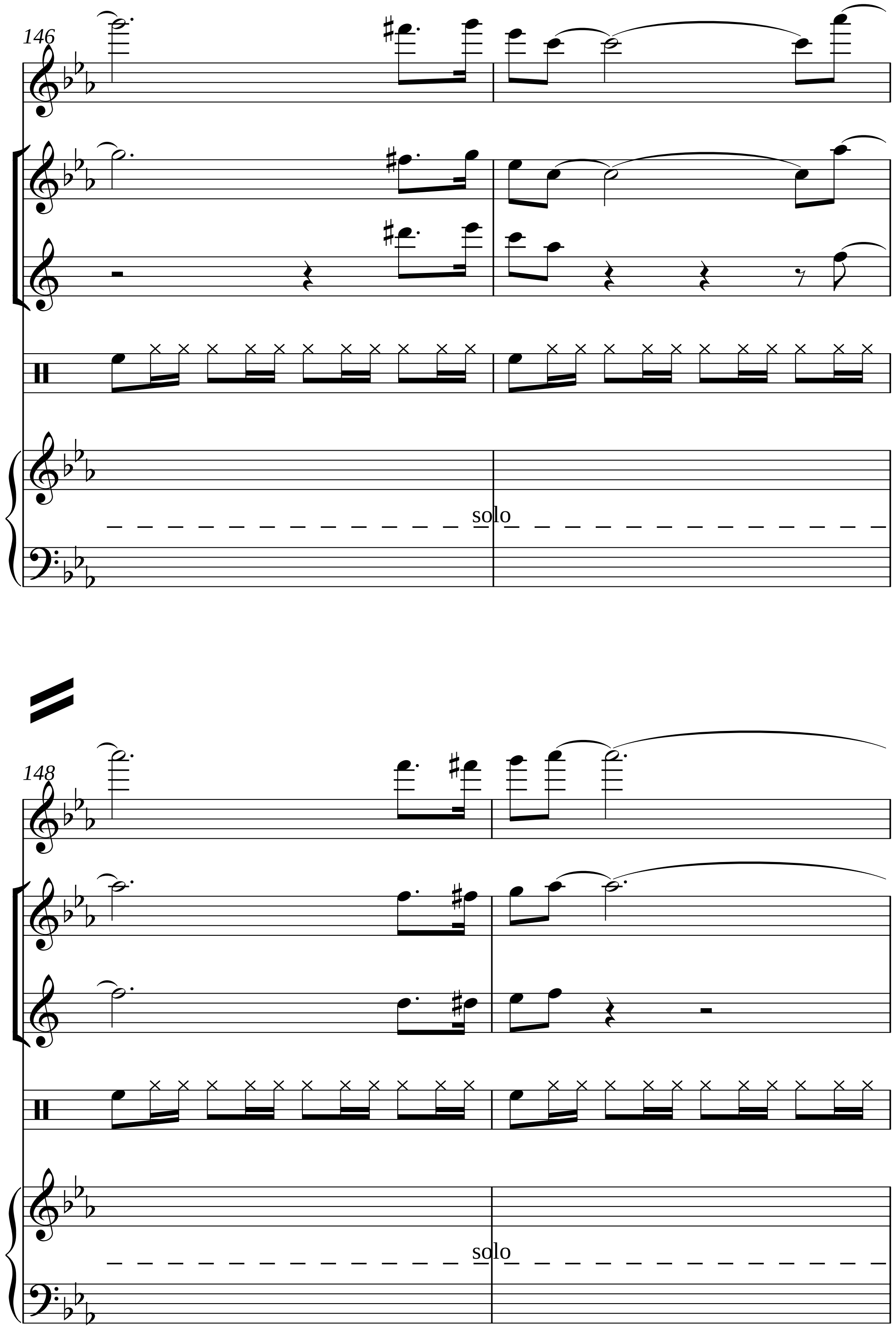

129
solo
tr
tr
f
f
f
f
131
sf
sf
sf
sf
sf
sf
137
133
s
s
s
135
sf
sf
p
mp
solo
138

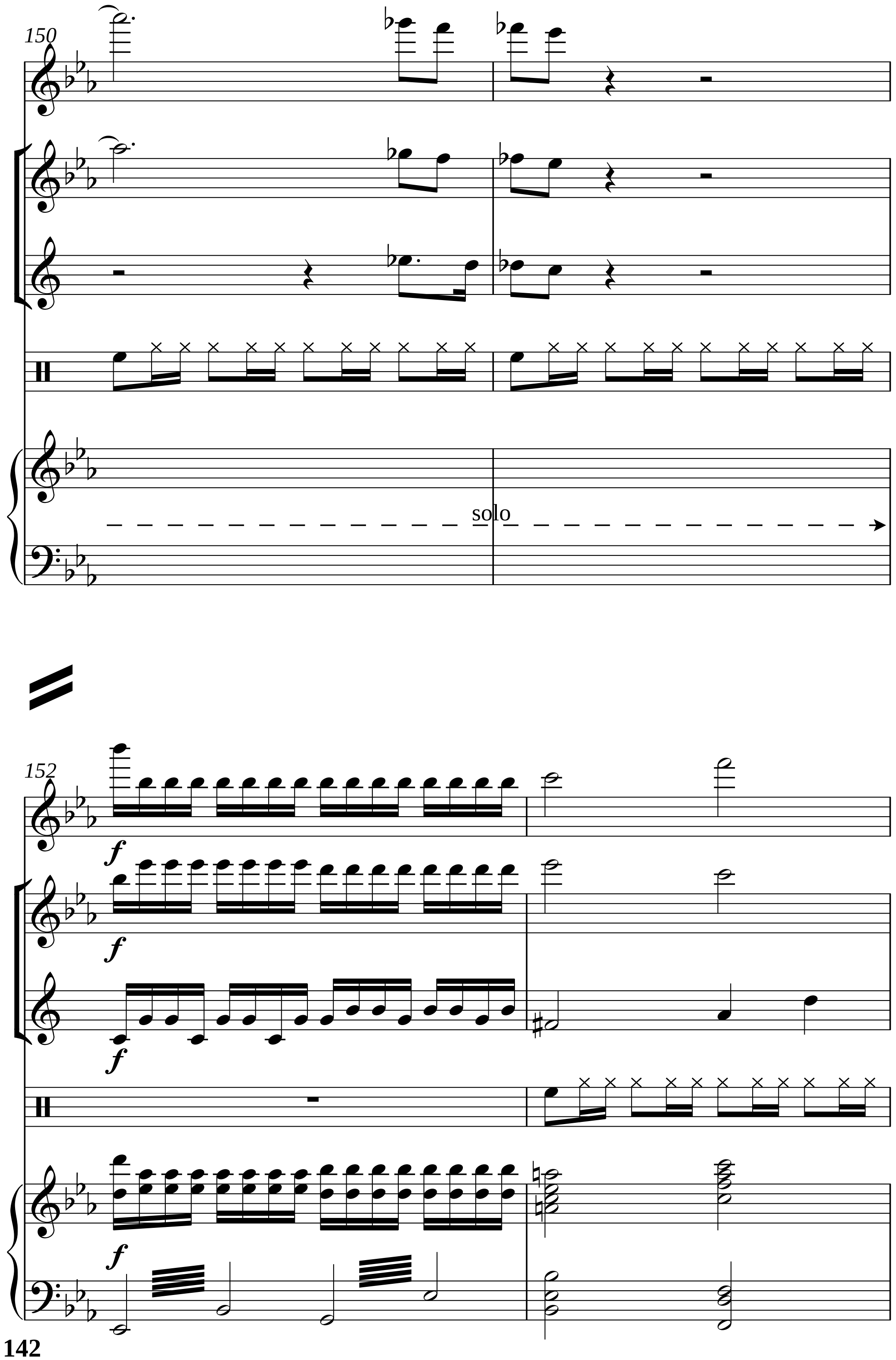

138
solo
140
solo

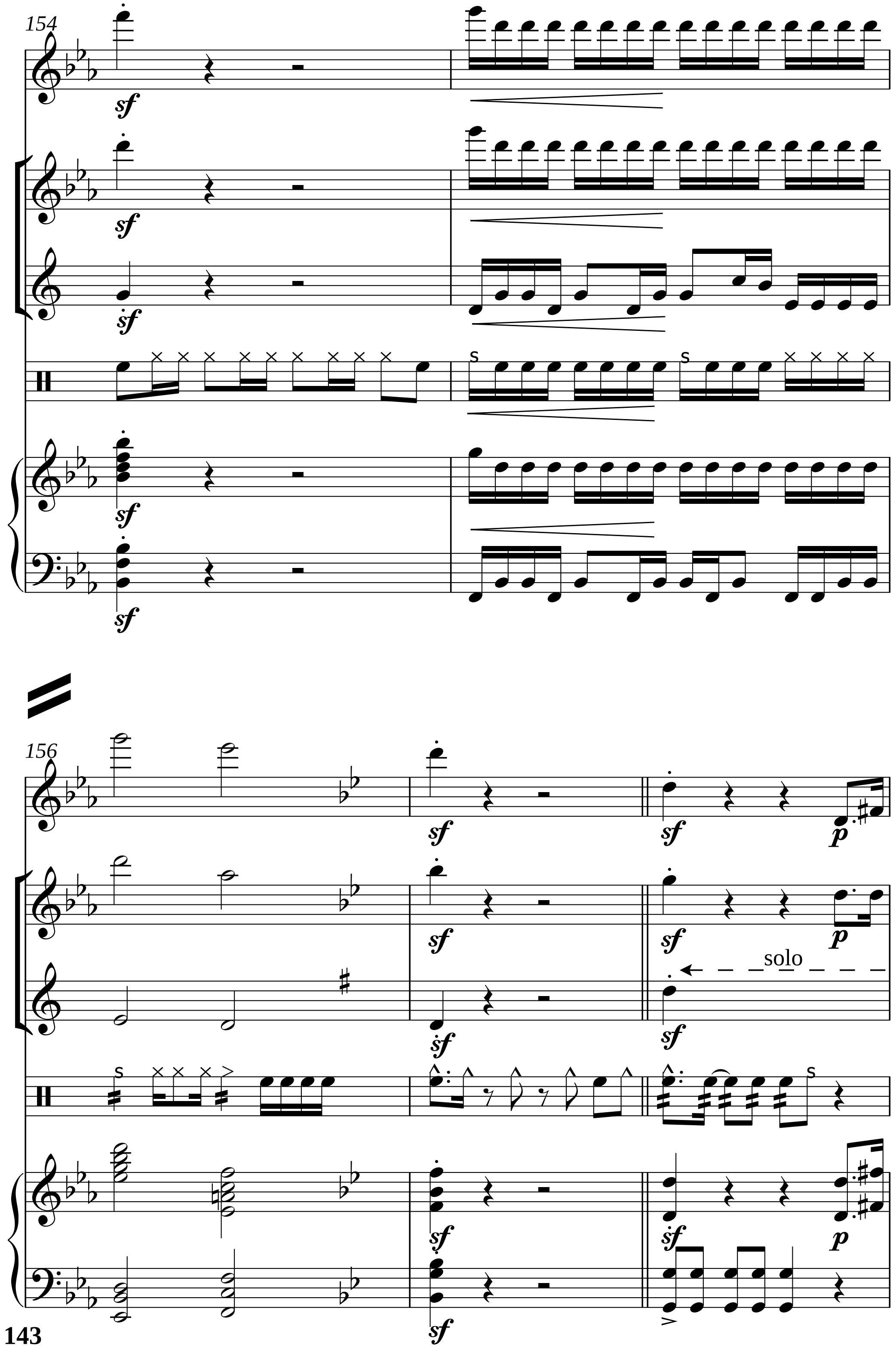
139


142
solo
144
solo

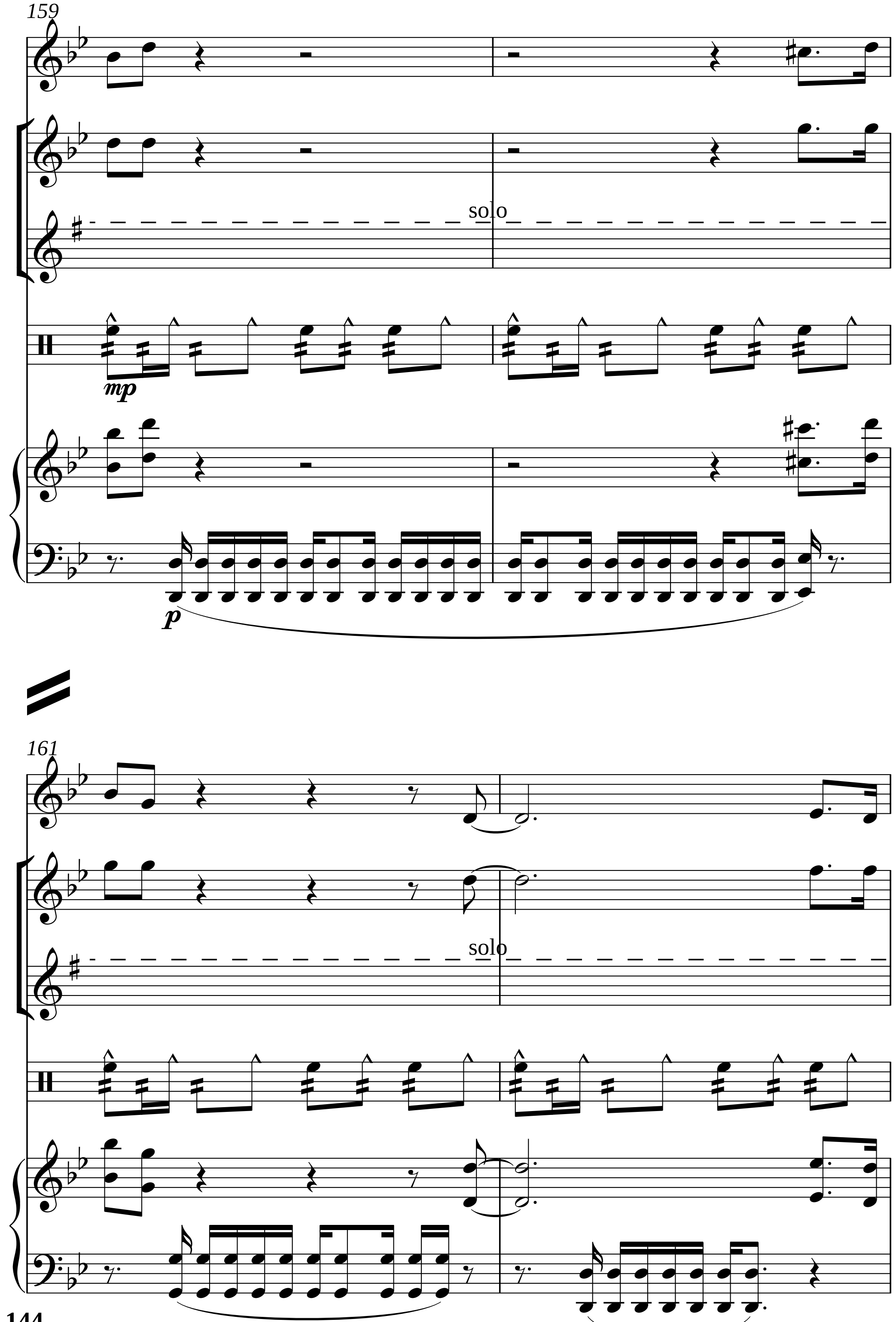
140


146
solo
148
solo

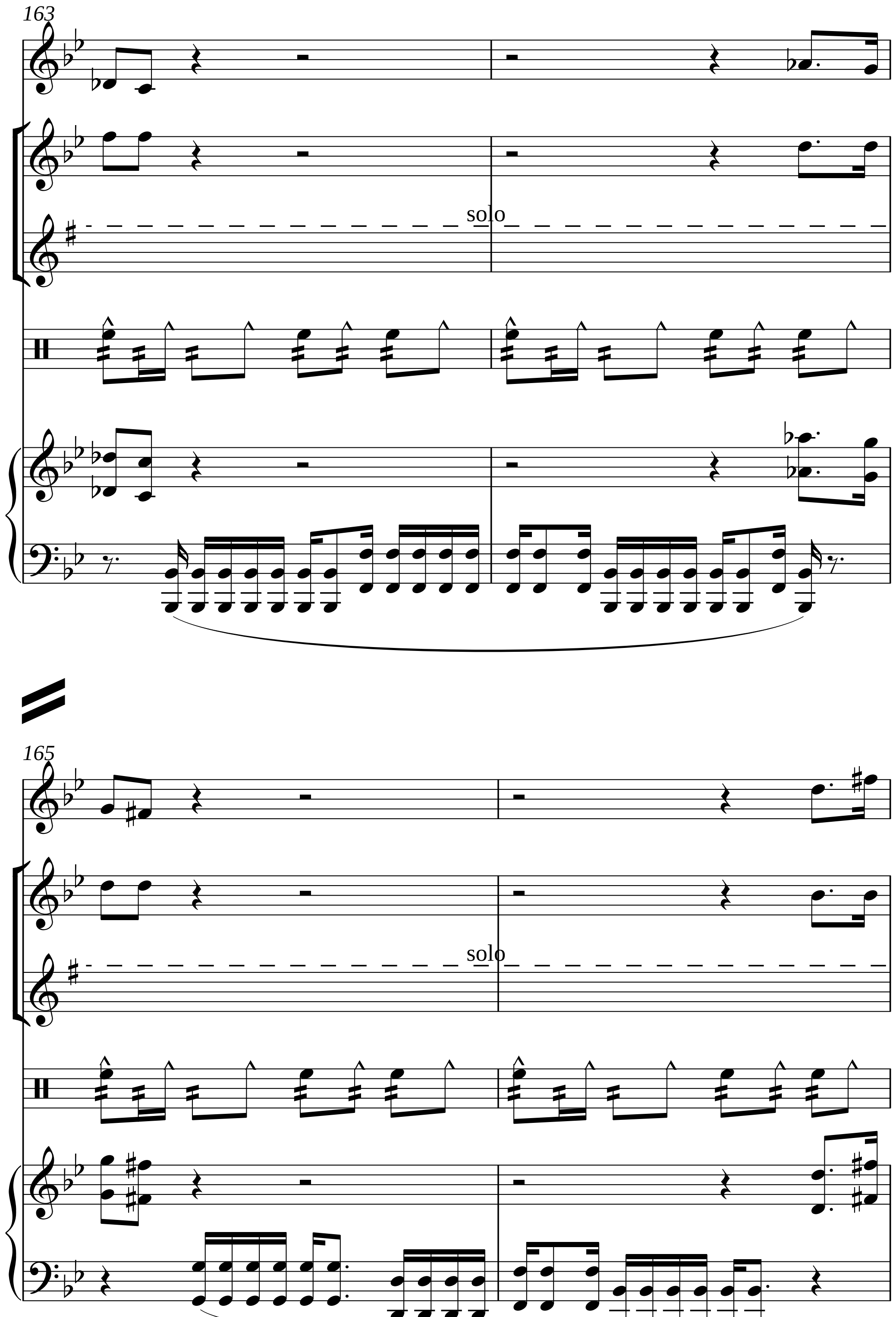

150
solo
152
f
f
f
f


154
sf
sf
sf
sf
sf
156
sf
sf
sf
p
sf
p
solo
sf
sf
sf
sf
p
sf

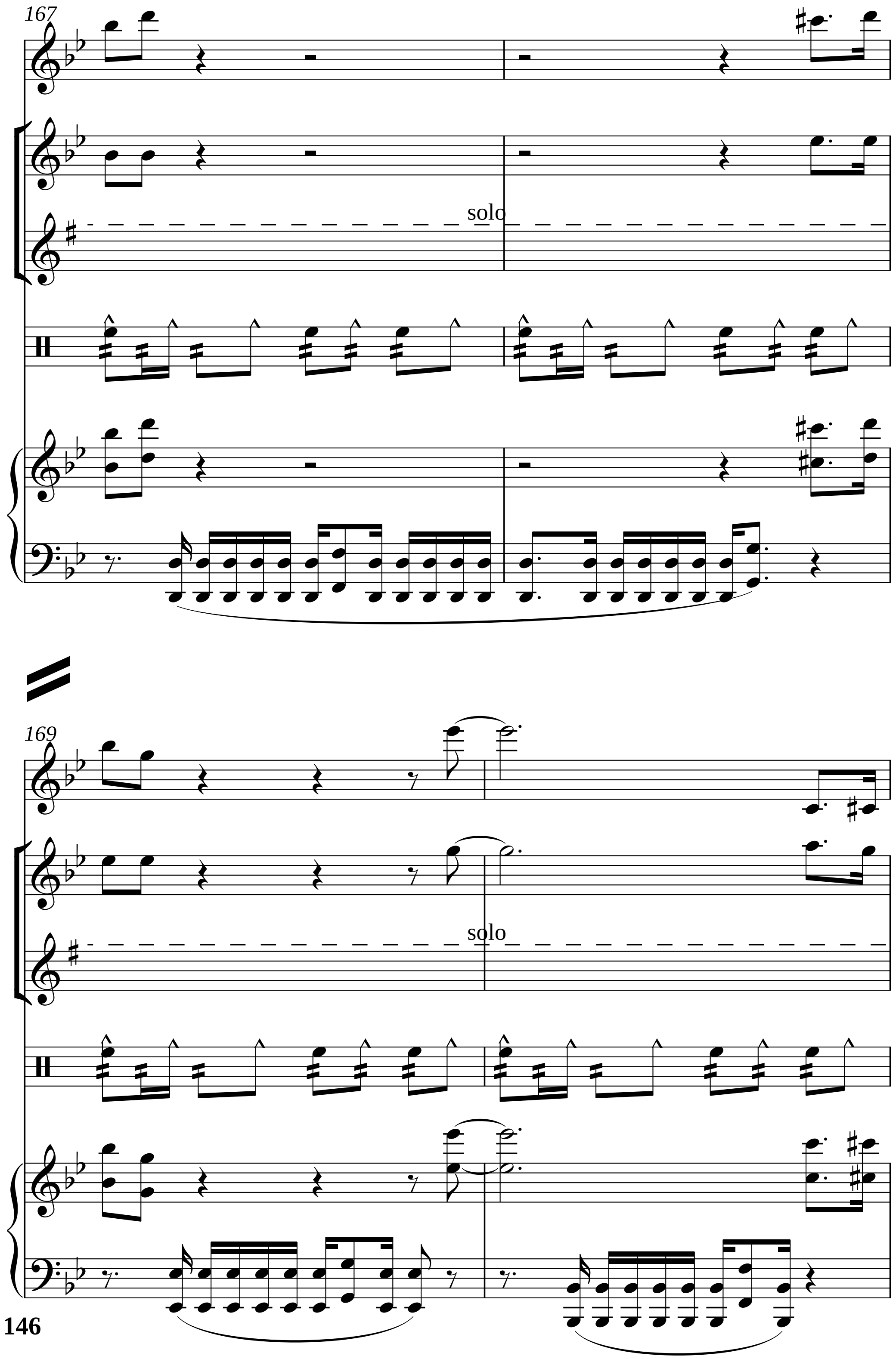
143


159
solo
mp
p
161
solo

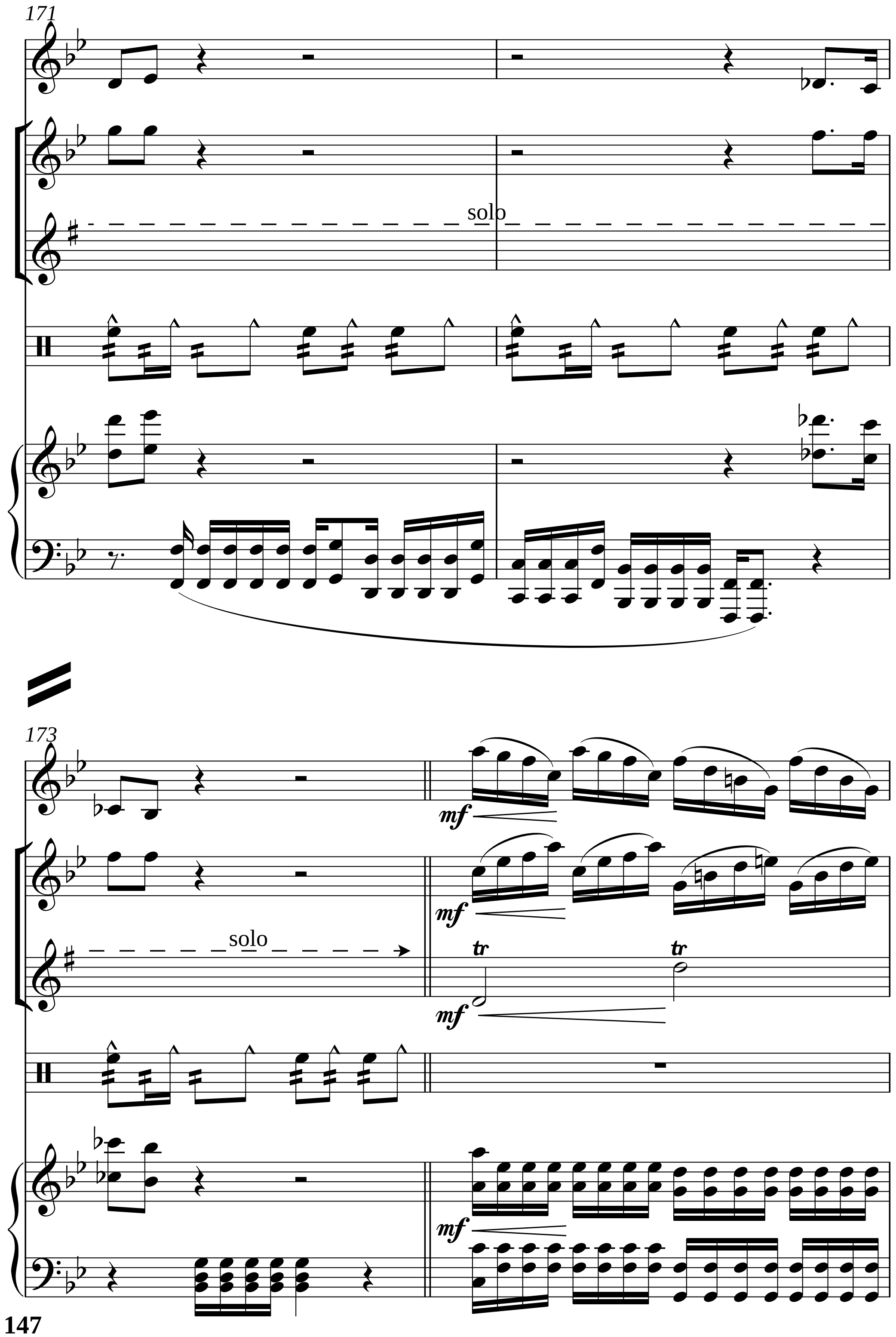
144


163
solo
165
solo

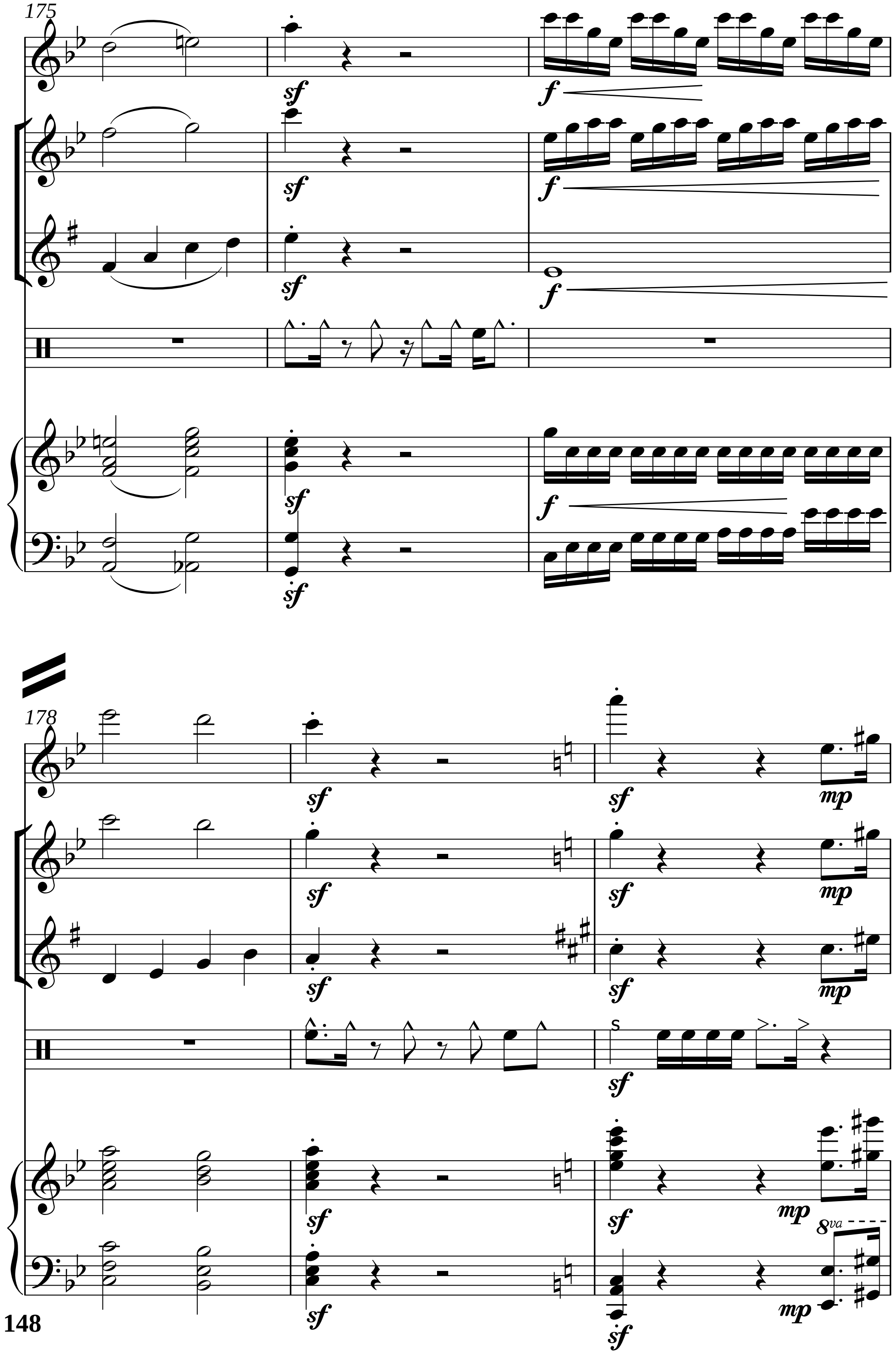
145


167
solo
169
solo

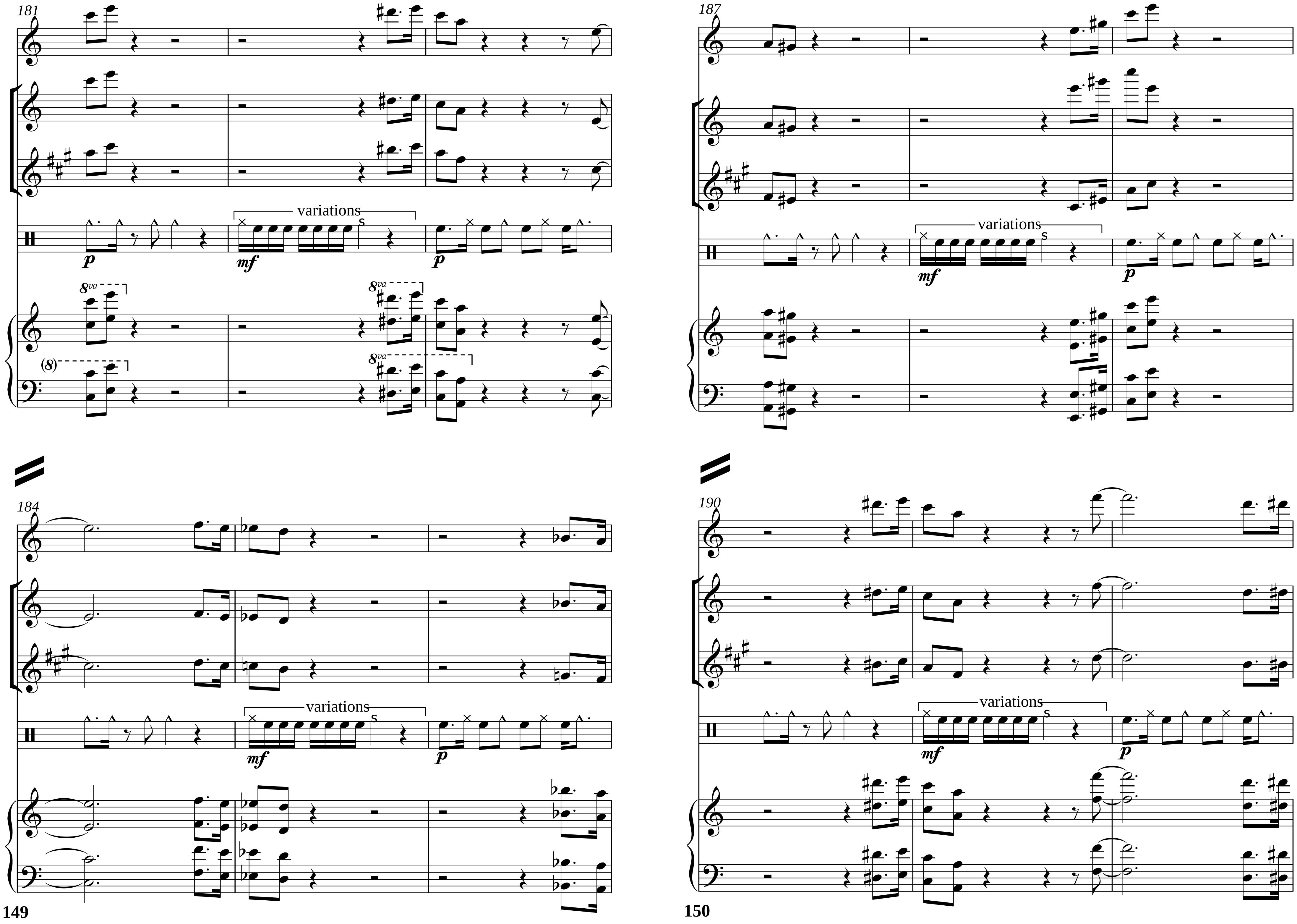
146

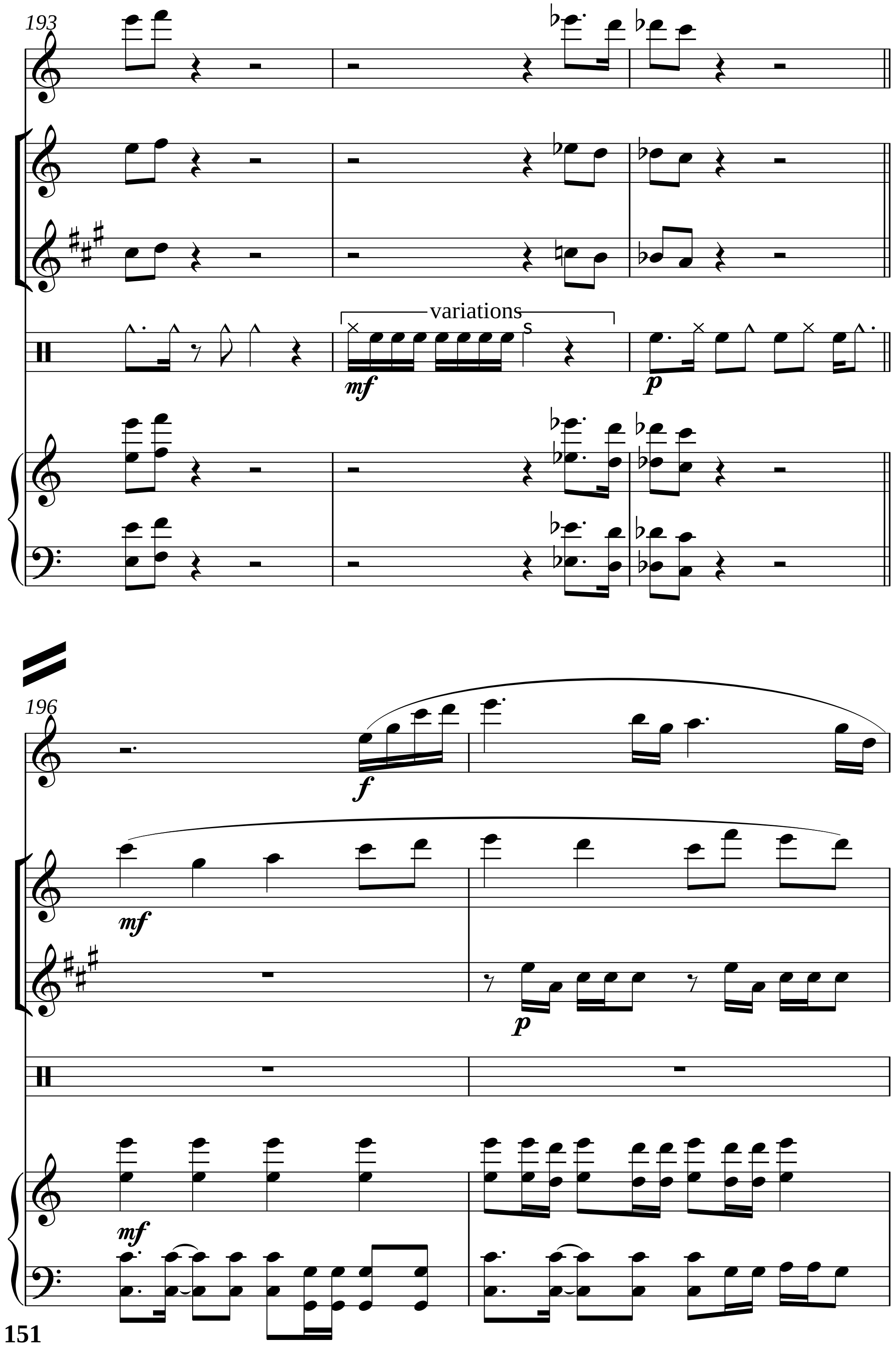

171
solo
173
solo
mf
mf
tr
tr
mf
mf

147

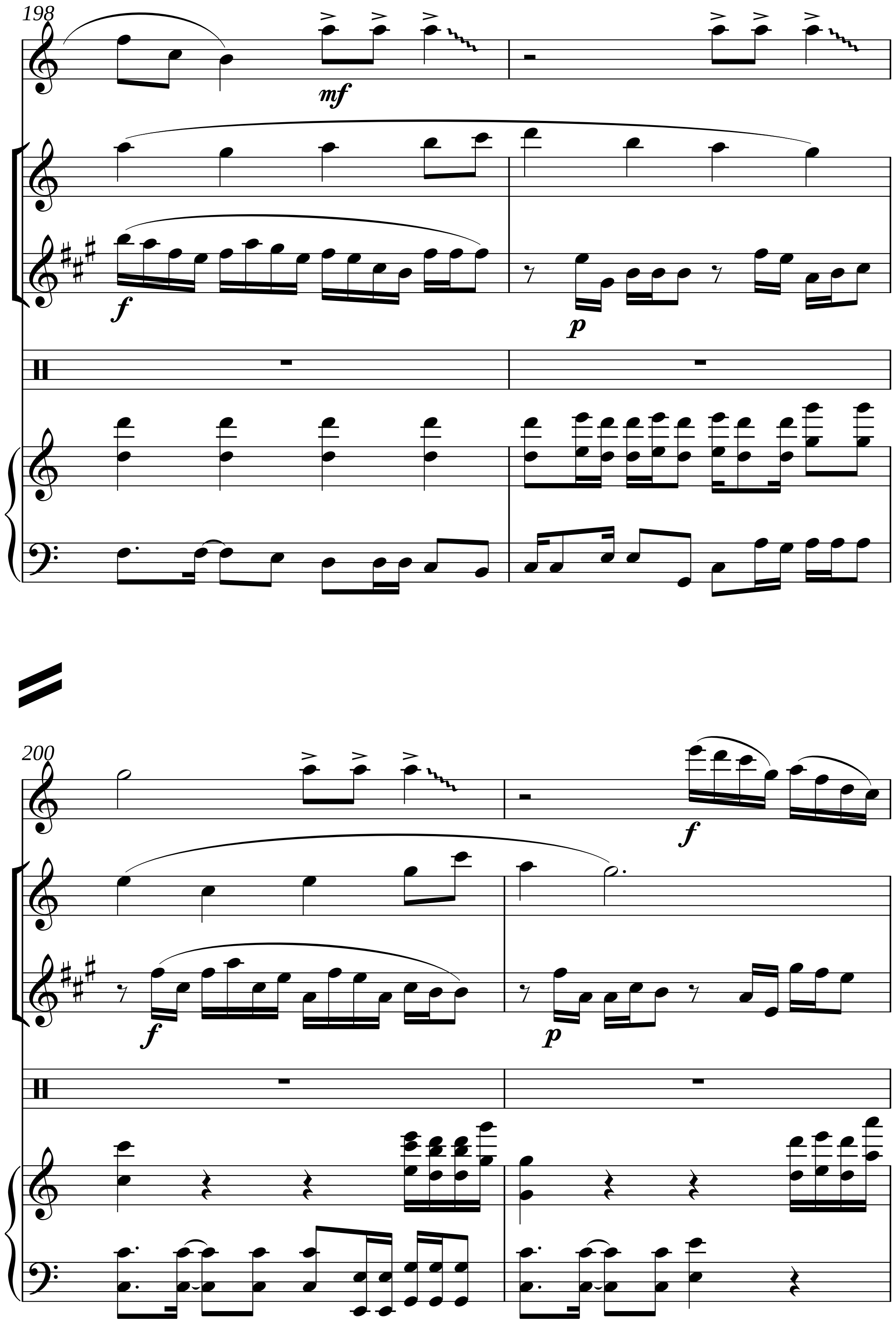

175
sf
f
sf
f
sf
f
sf
f
sf
178
sf
sf
mp
sf
sf
mp
sf
sf
mp
s
sf
sf
sf
mp
8va
sf
sf
mp

148

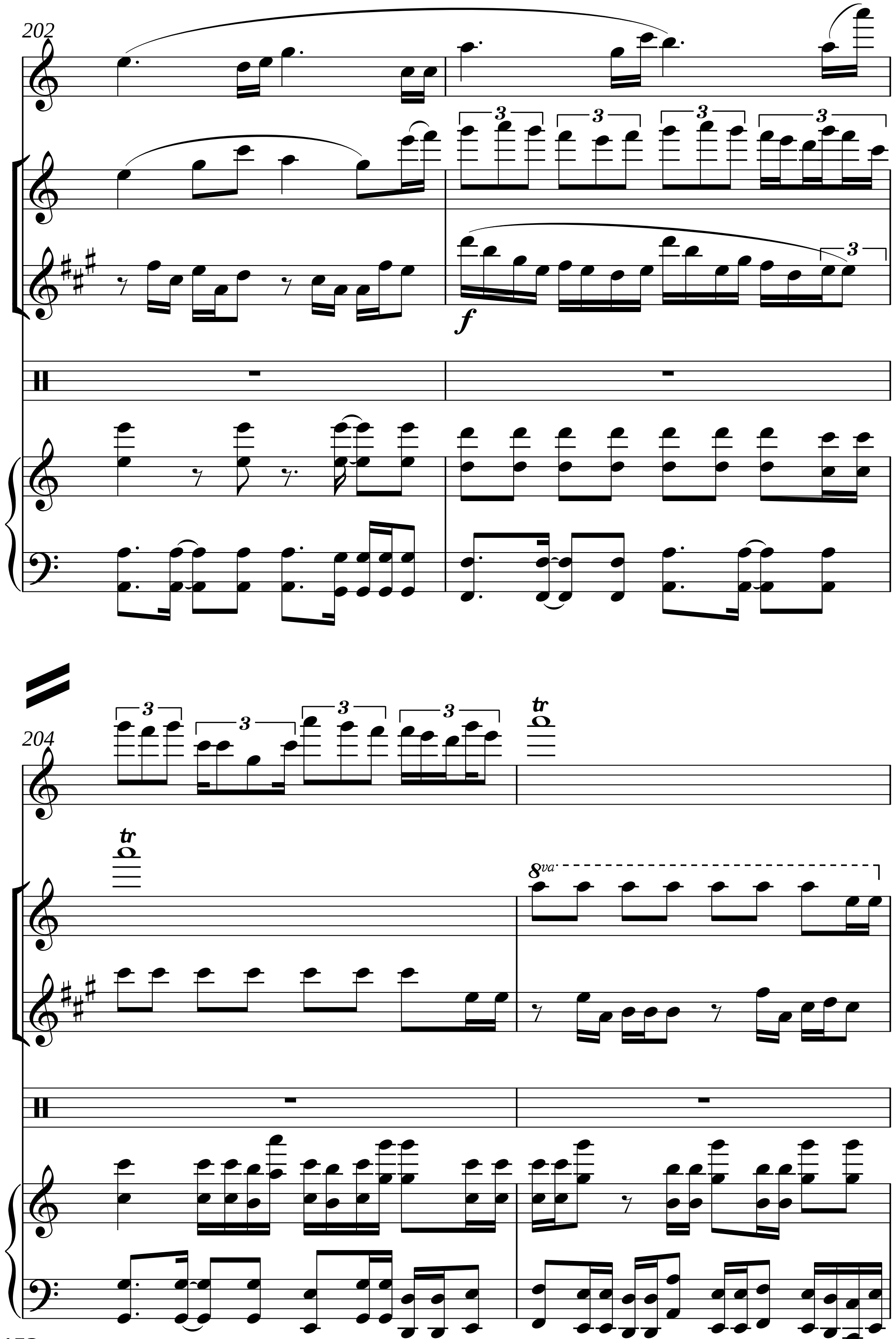

181
variations
p
mf
p
8va
(8)
187
variations
mf
p
184
variations
mf
p
190
variations
mf
p
149
150


193
variations
mf
p
196
f
mf
p
mf

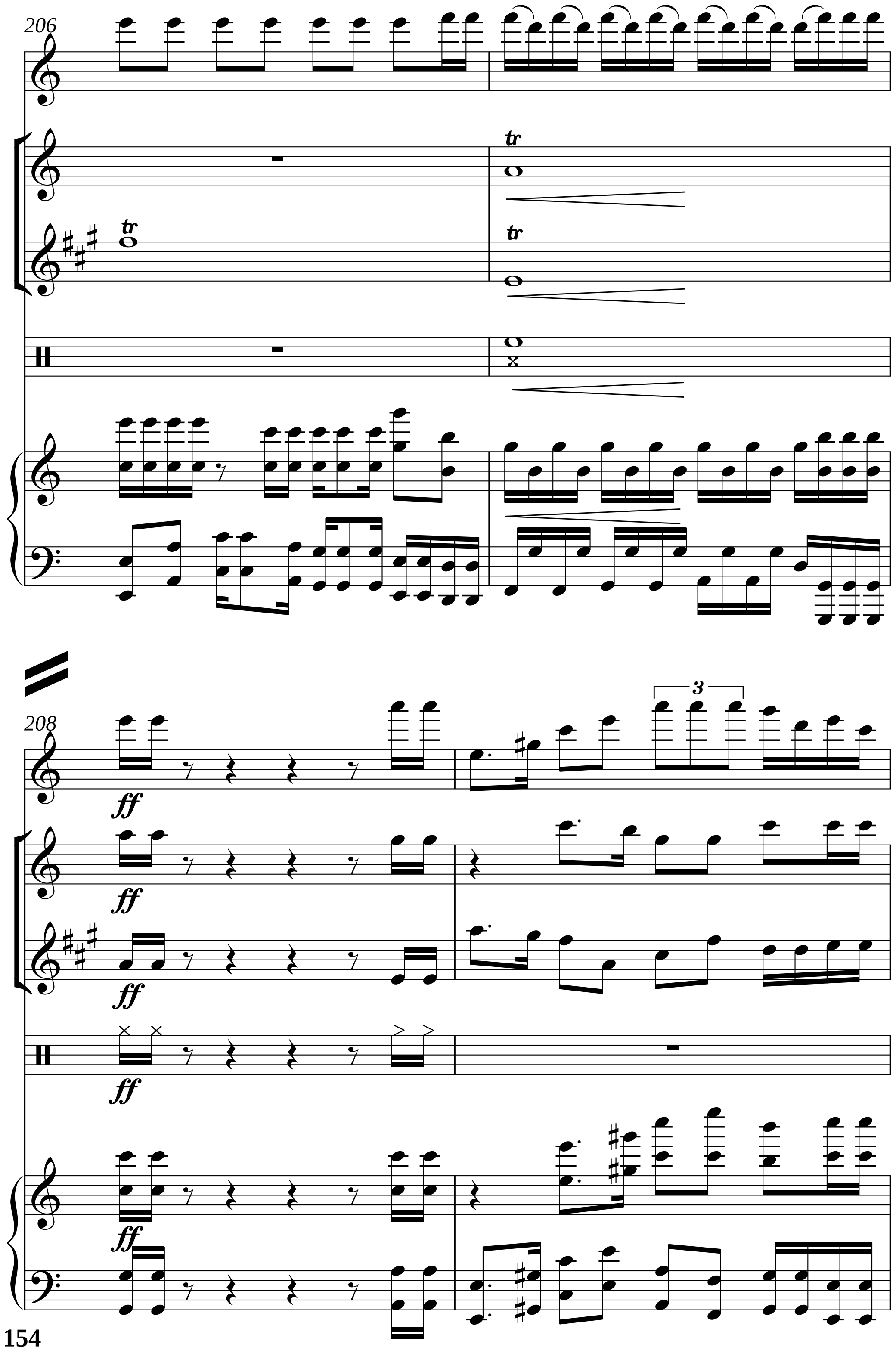
151


198
mf
f
p
200
f
f
p

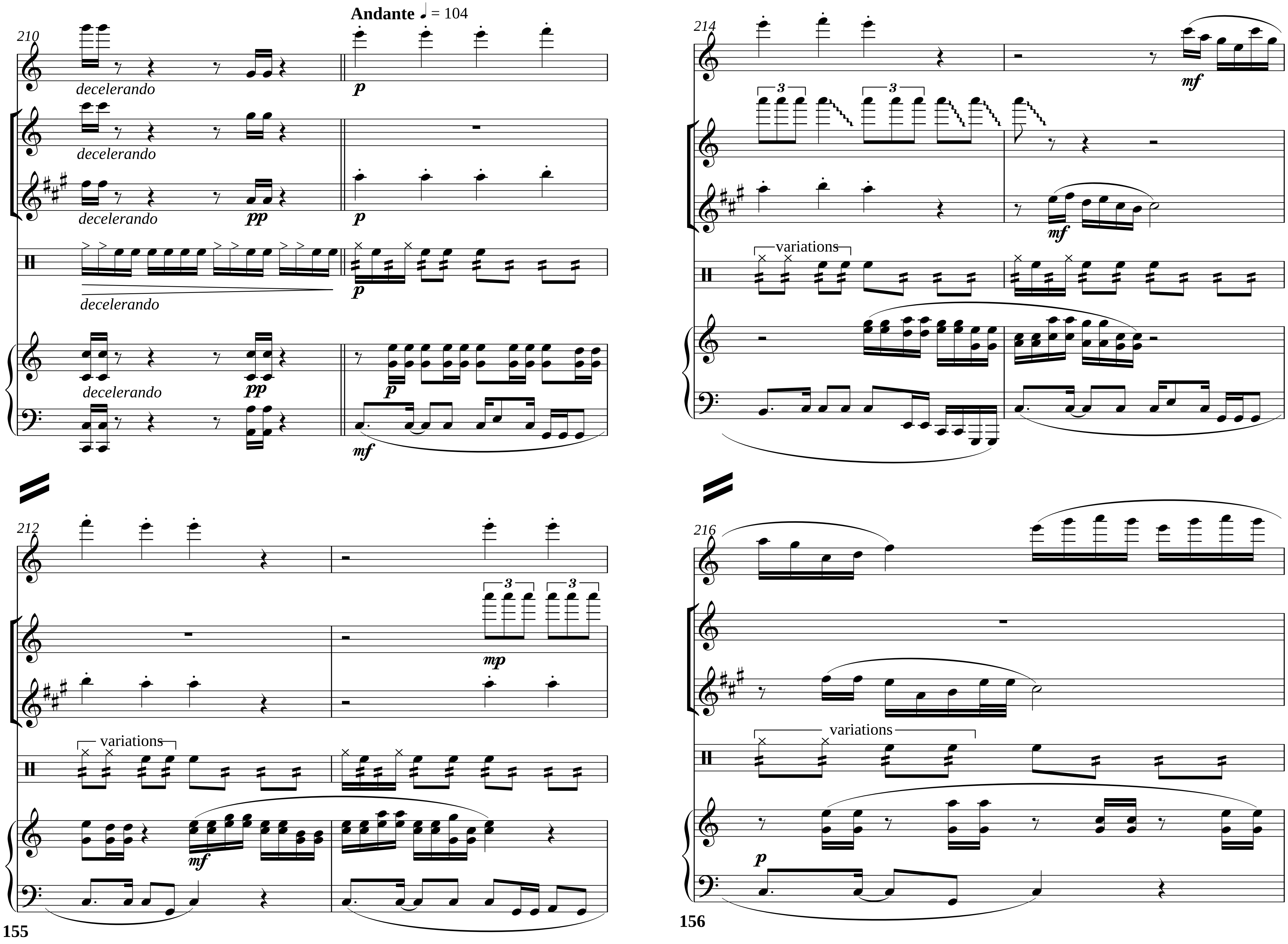
152

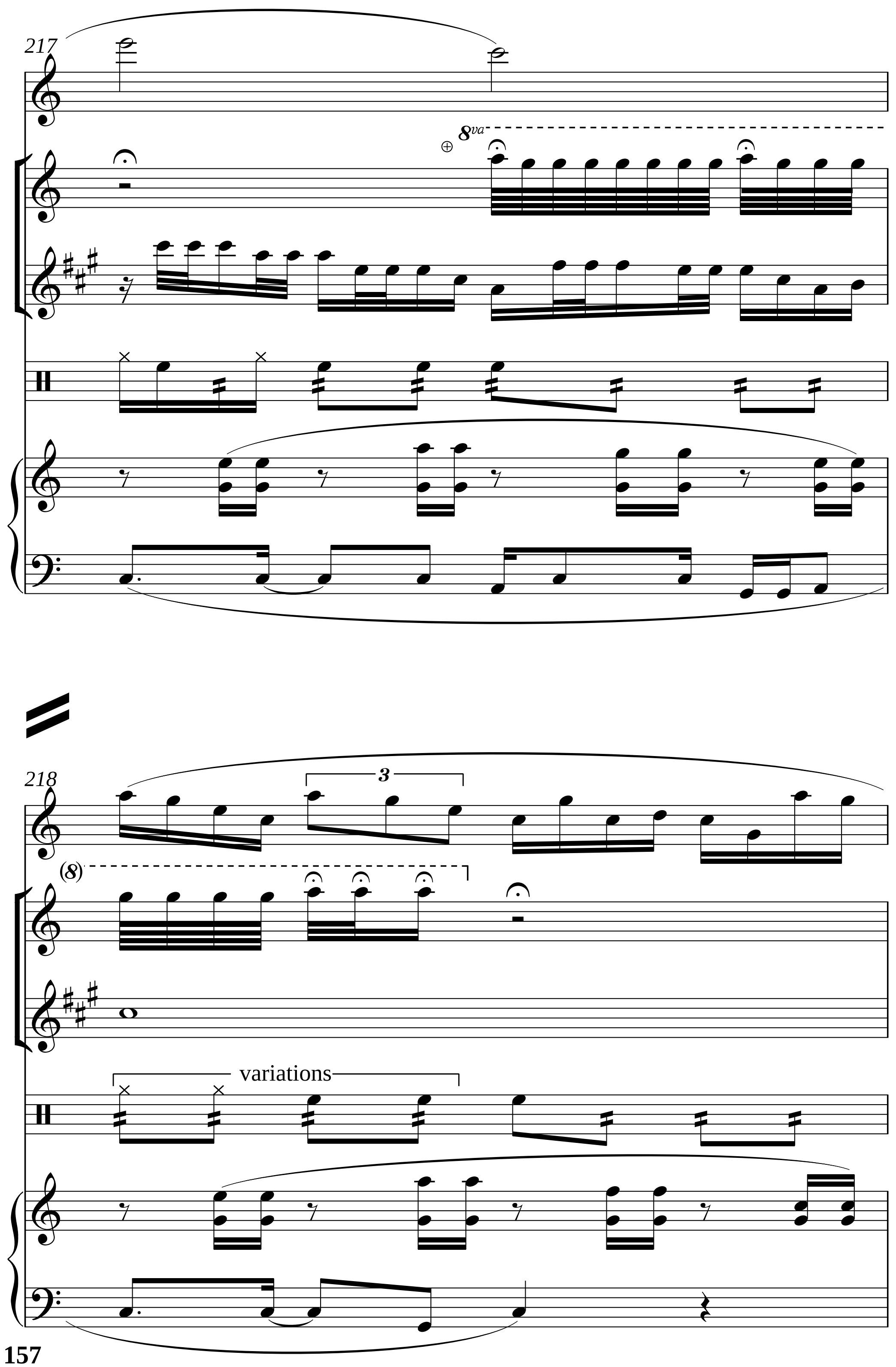

202
3
f
204
tr
8va

153


206
tr
208
3
ff

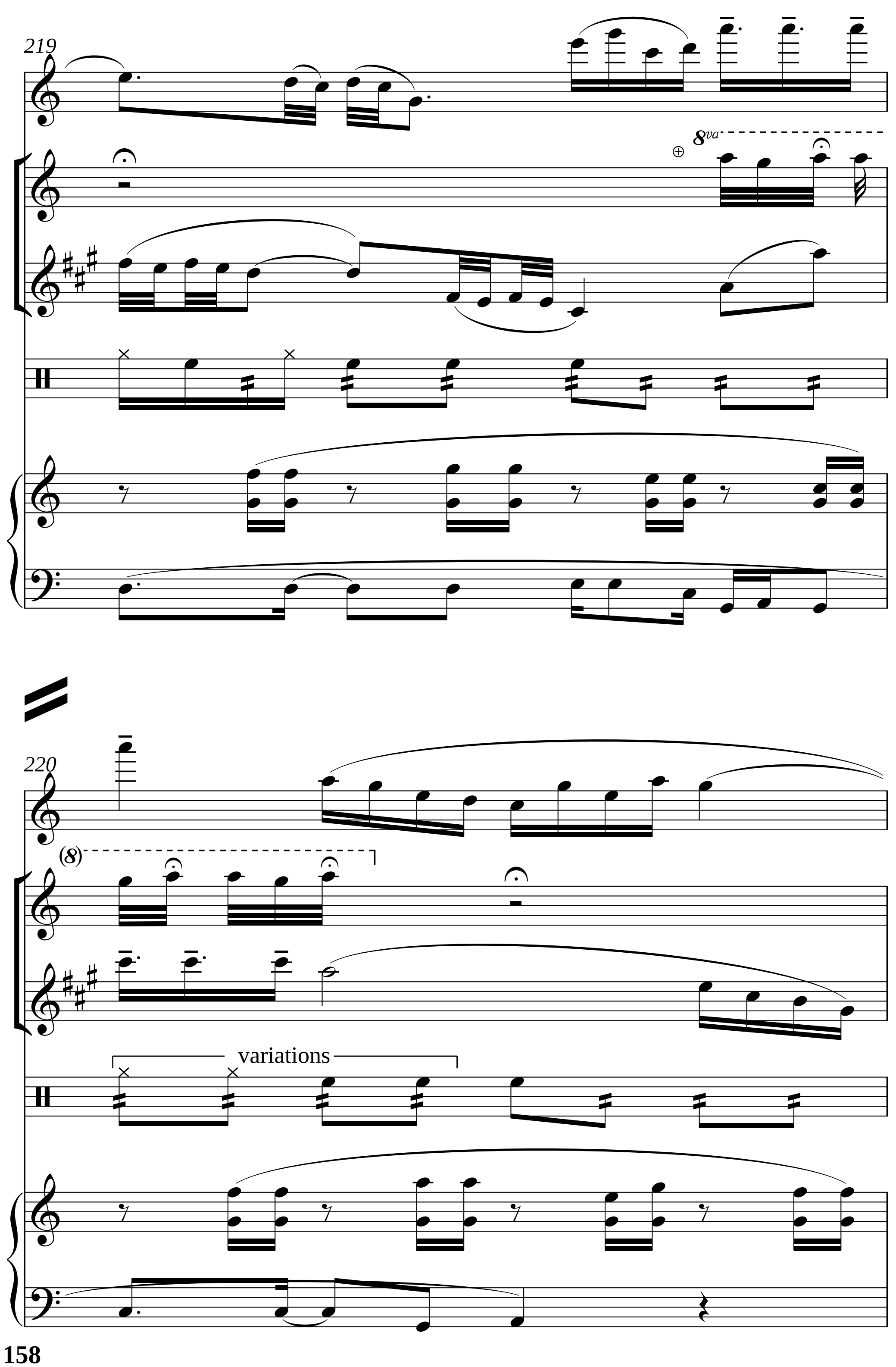
154


Andante ♩ = 104
210
decelerando
decelerando
decelerando
pp
p
p
decelerando
p
decelerando
pp
p
mf
214
3
3
mf
mf
variations
212
3
3
mp
variations
mf
155
216
variations
p
156


217
8va
218
(8)
3
variations

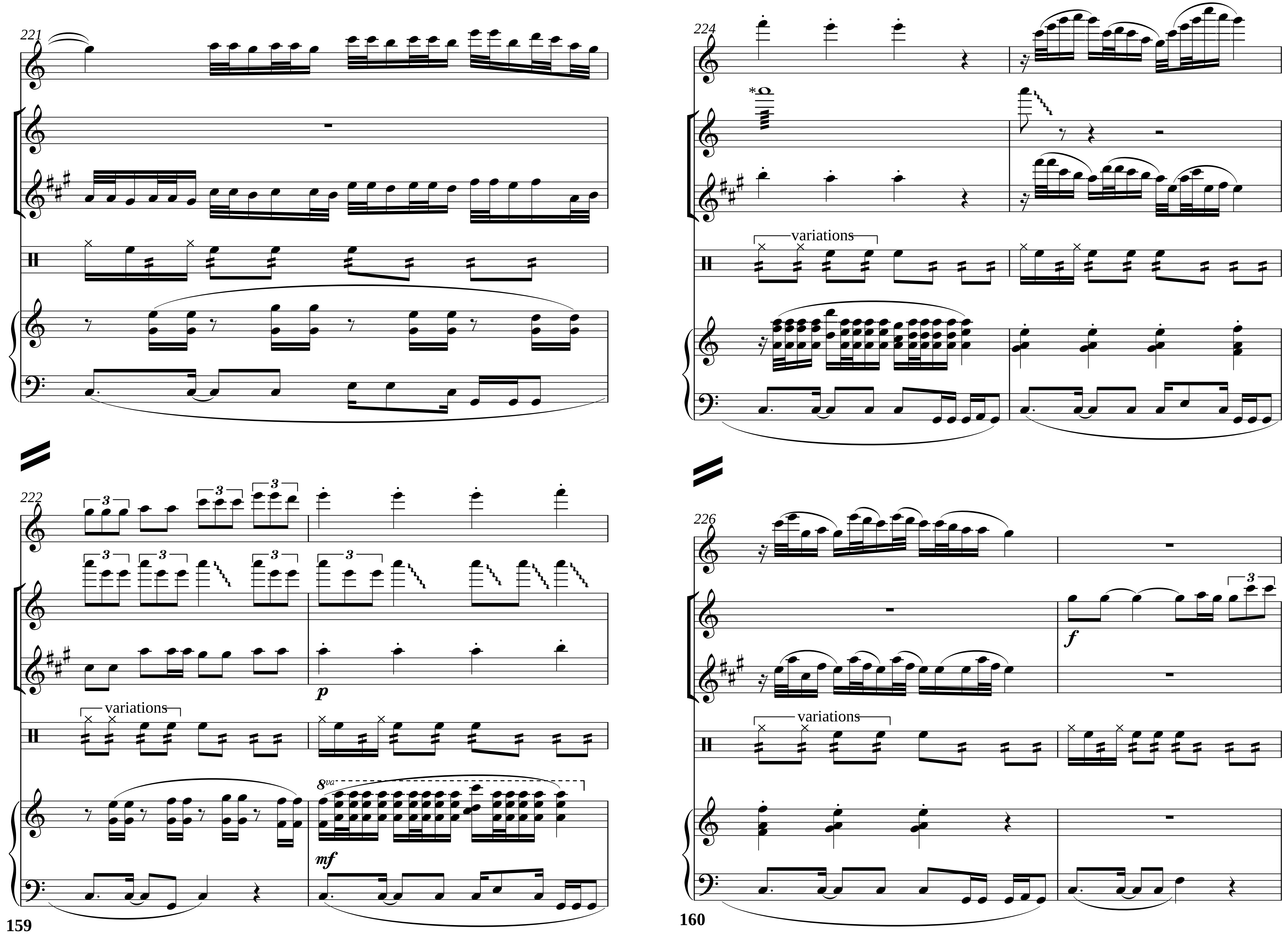
157

⊕ free entry and tempo

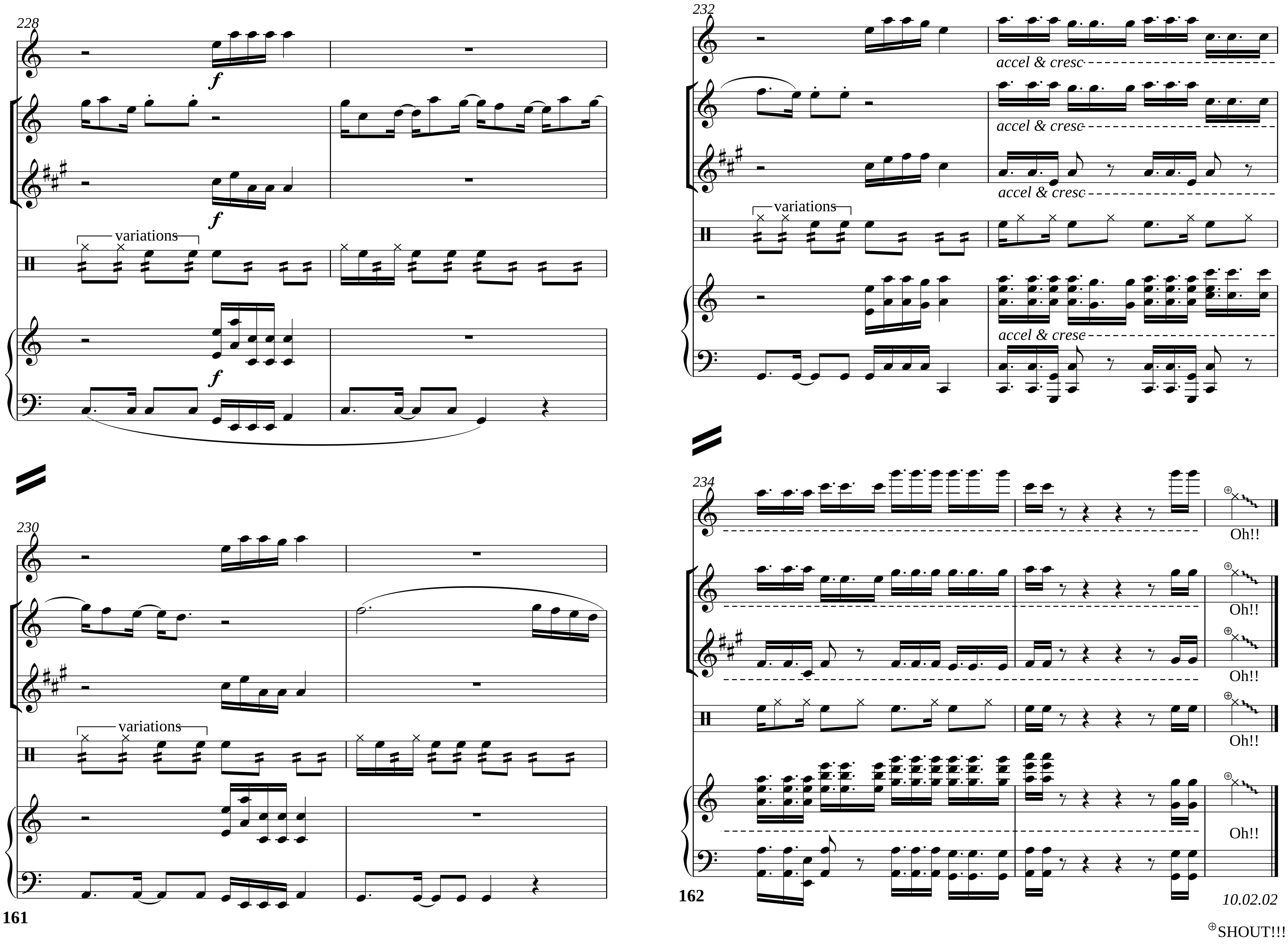

219
8va
220
(8)
variations

158

⊕ free entry and tempo


221
222
3
variations
8va
p
mf
159
224
*
variations
226
3
f
variations
160

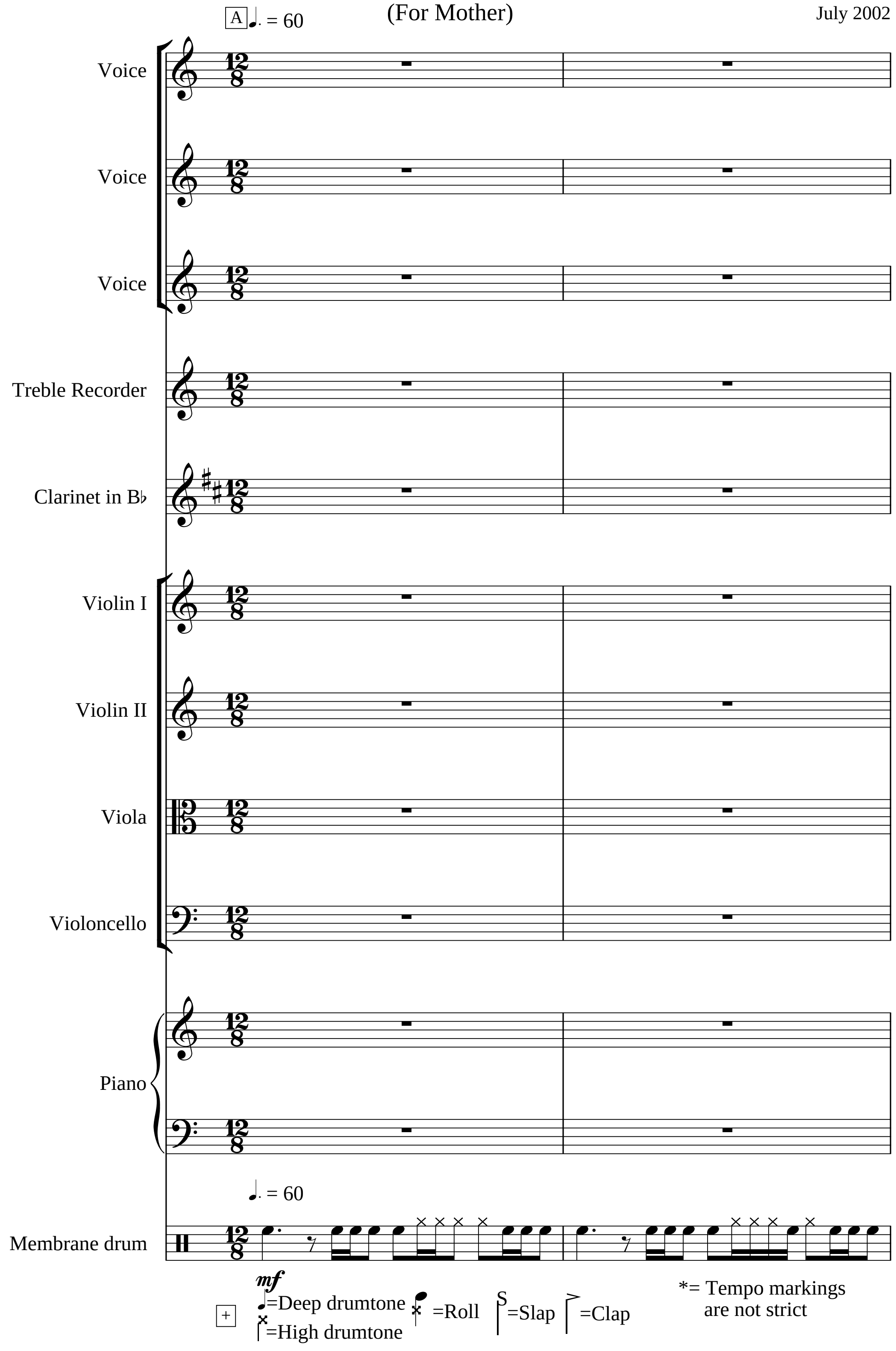
* rapid tonguing

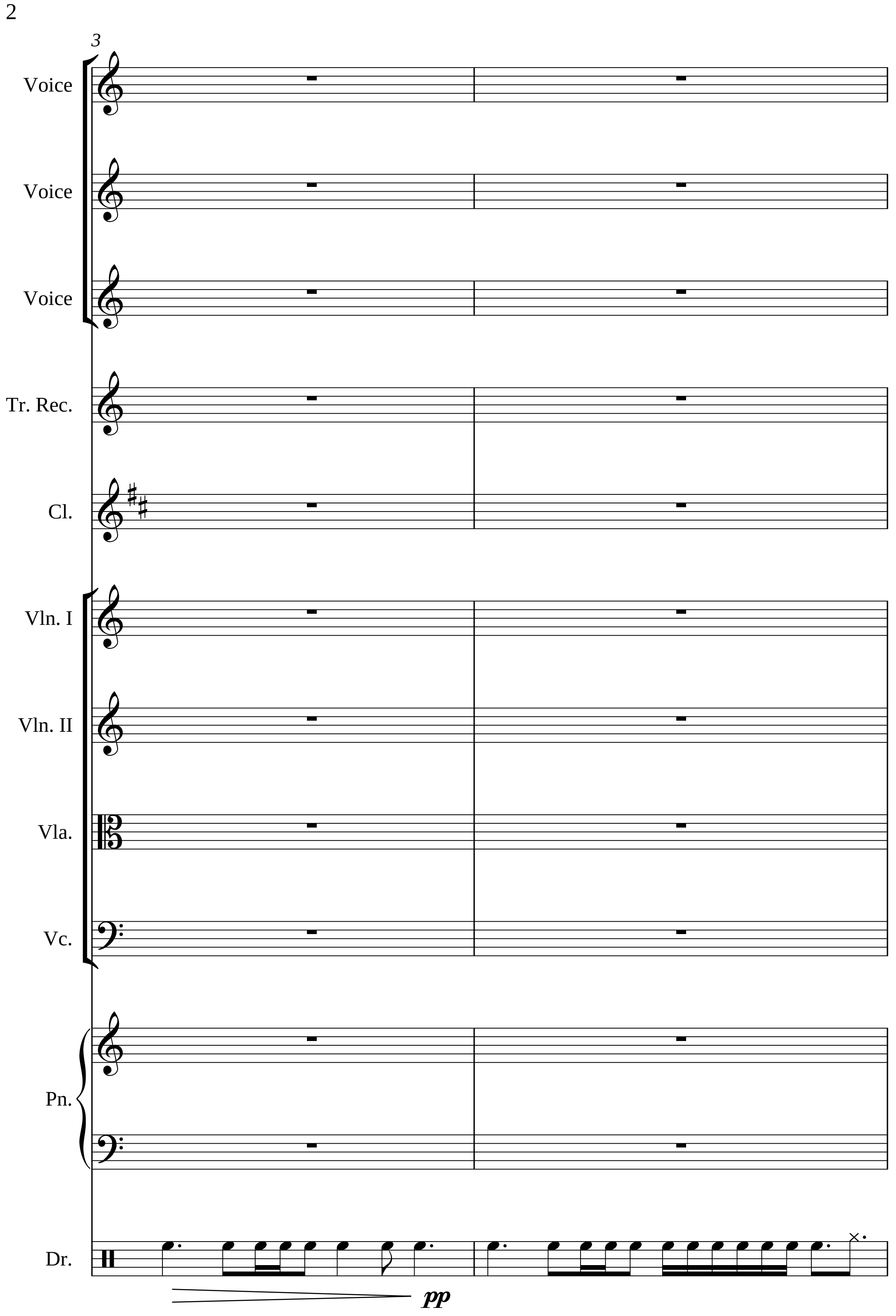

228
f
f
variations
f
230
variations
161
232
accel & cresc
accel & cresc
accel & cresc
variations
accel & cresc
234
Oh!!
Oh!!
Oh!!
Oh!!
Oh!!
162
10.02.02
⊕SHOUT!!!

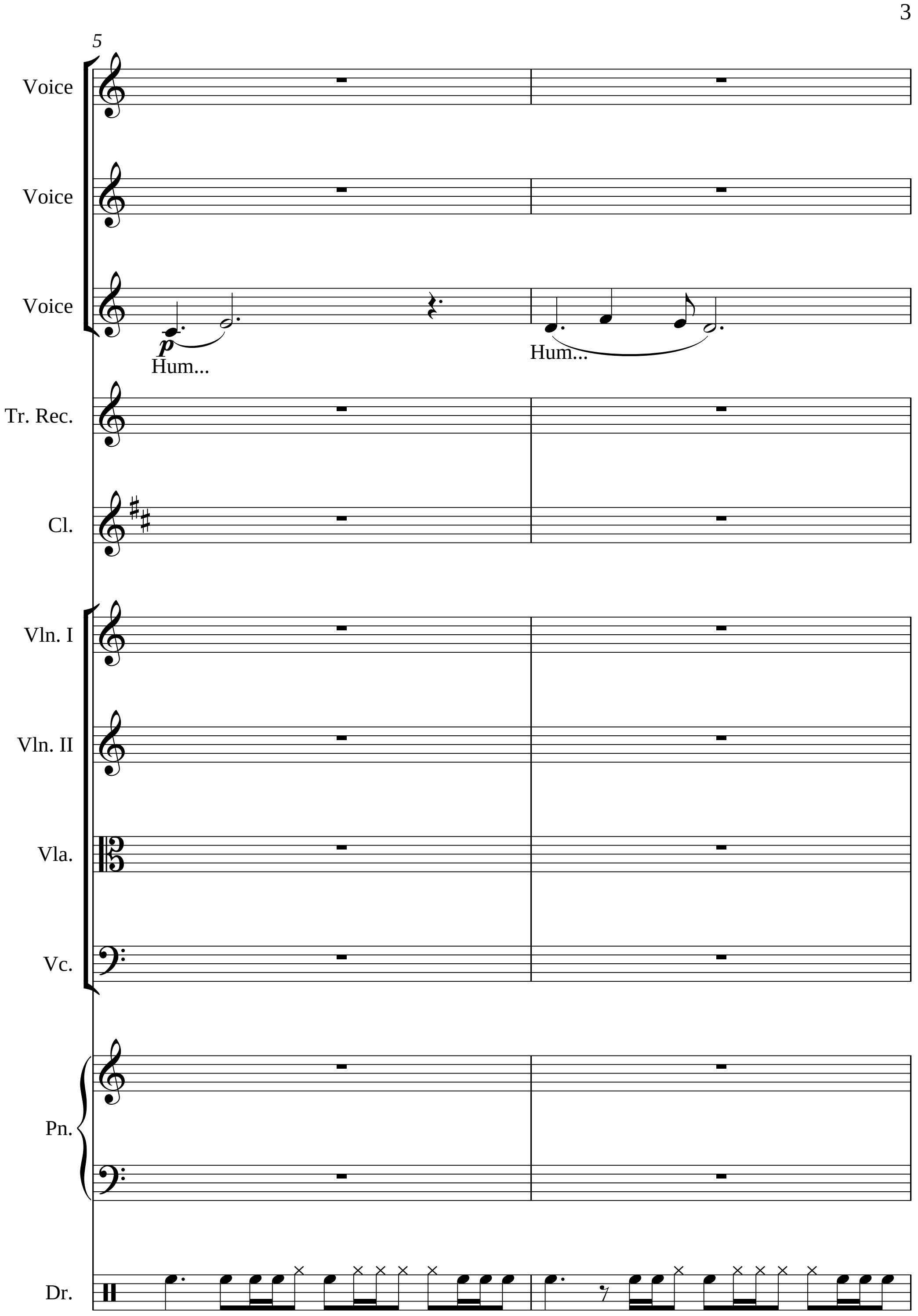
Gloria

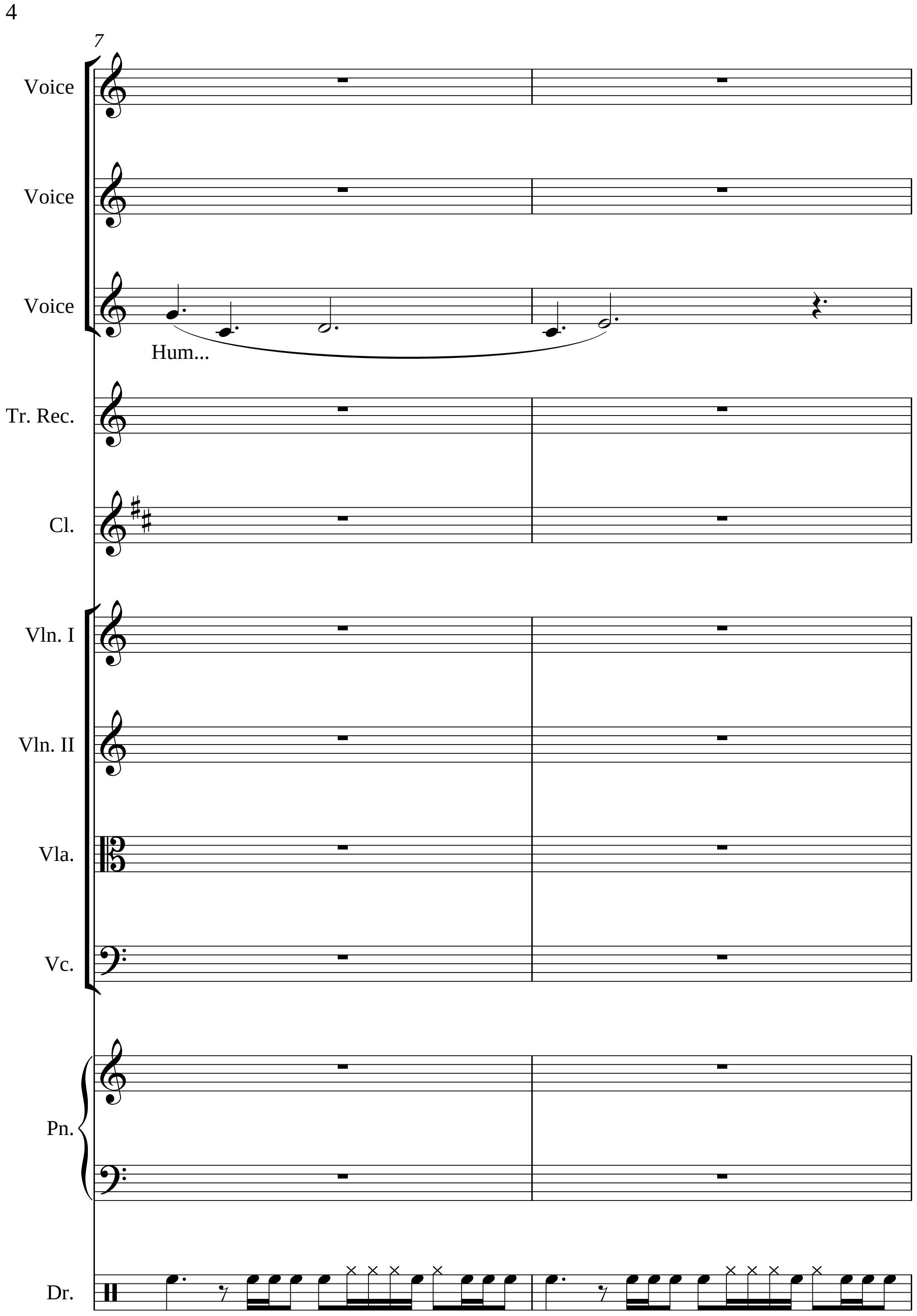
(For Mother)

Meki Nzewi
July 2002

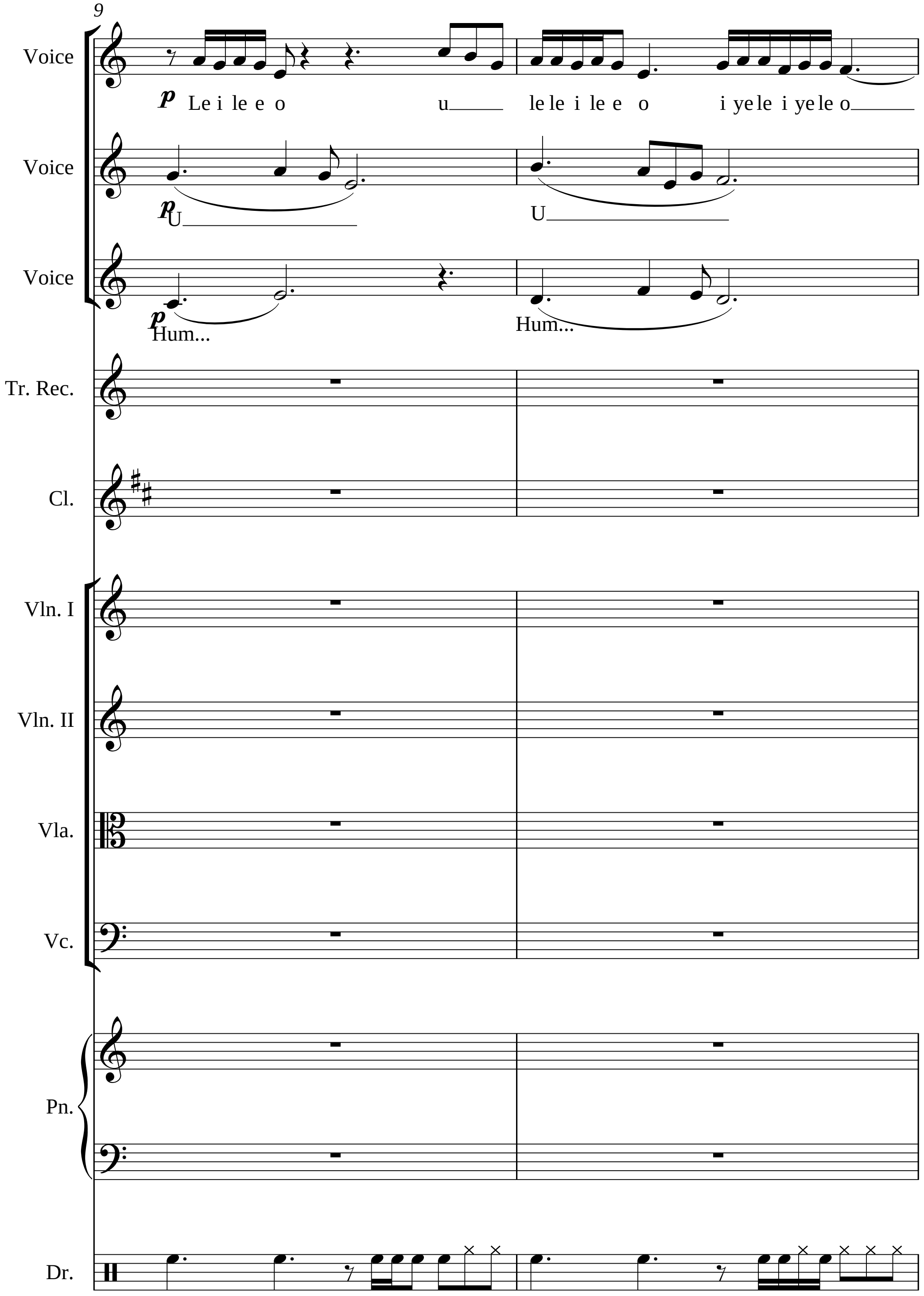

A ♩. = 60
Voice
Voice
Voice
Treble Recorder
Clarinet in B♭
Violin I
Violin II
Viola
Violoncello
Piano
♩. = 60
Membrane drum
mf
=Deep drumtone
=High drumtone
=Roll
S
=Slap
=Clap
*= Tempo markings
are not strict


2
3
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
pp

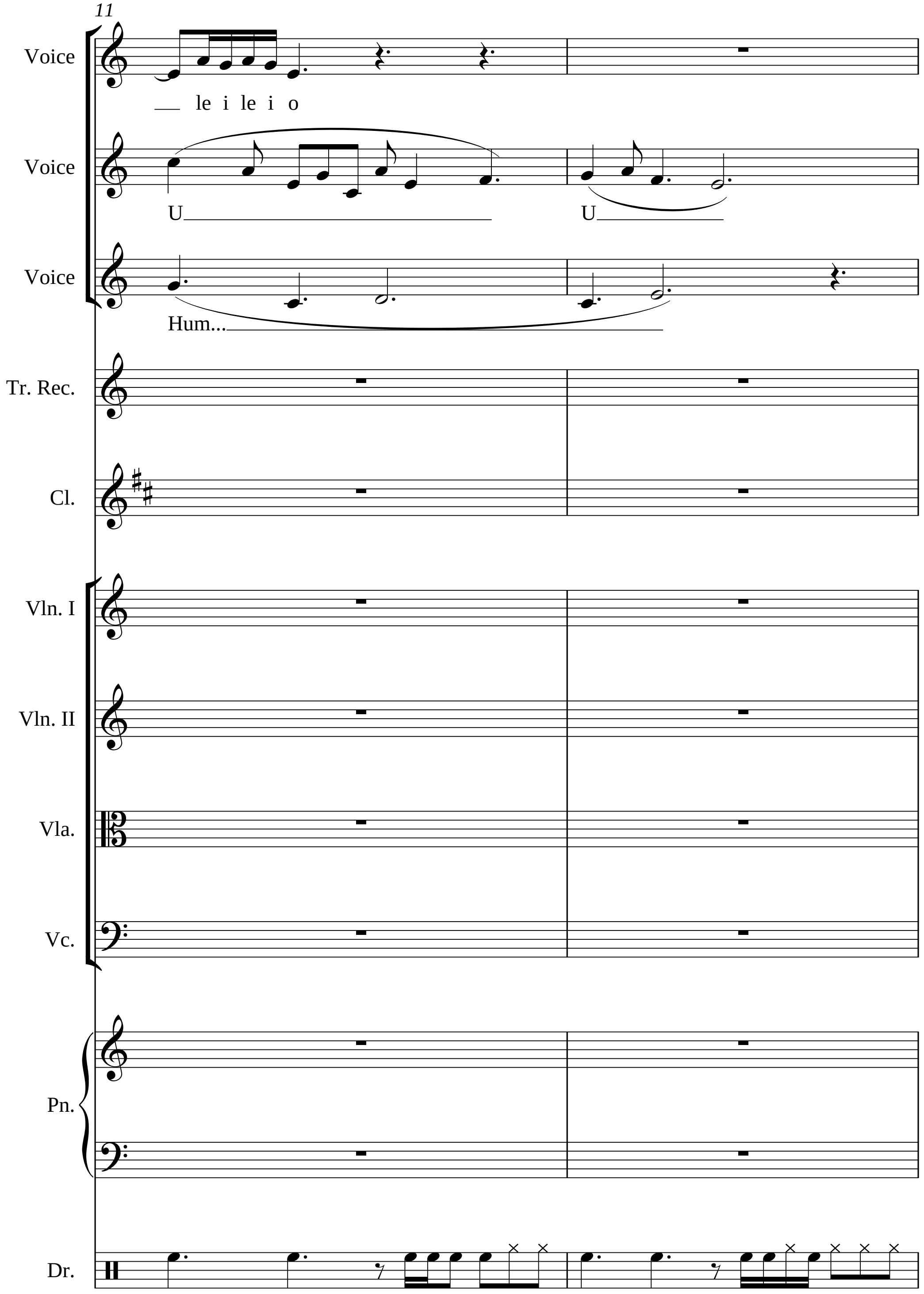

3
5
Voice
Voice
Voice
p
Hum...
Hum...
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.


4
7
Voice
Voice
Voice
Hum...
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

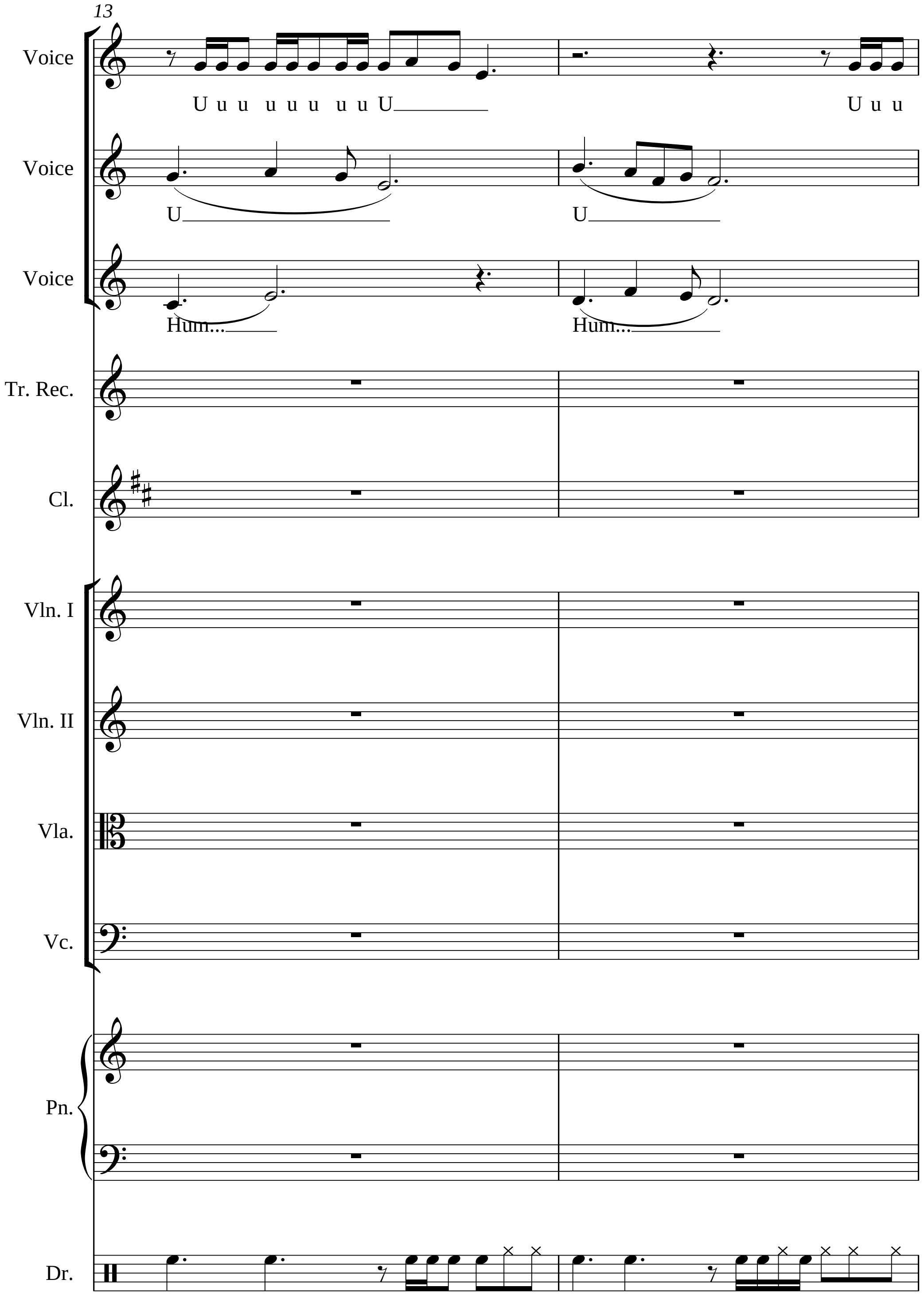
5


9
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
p Le i le e o u le le i le e o i ye le i ye le o
p U U
p Hum... Hum...

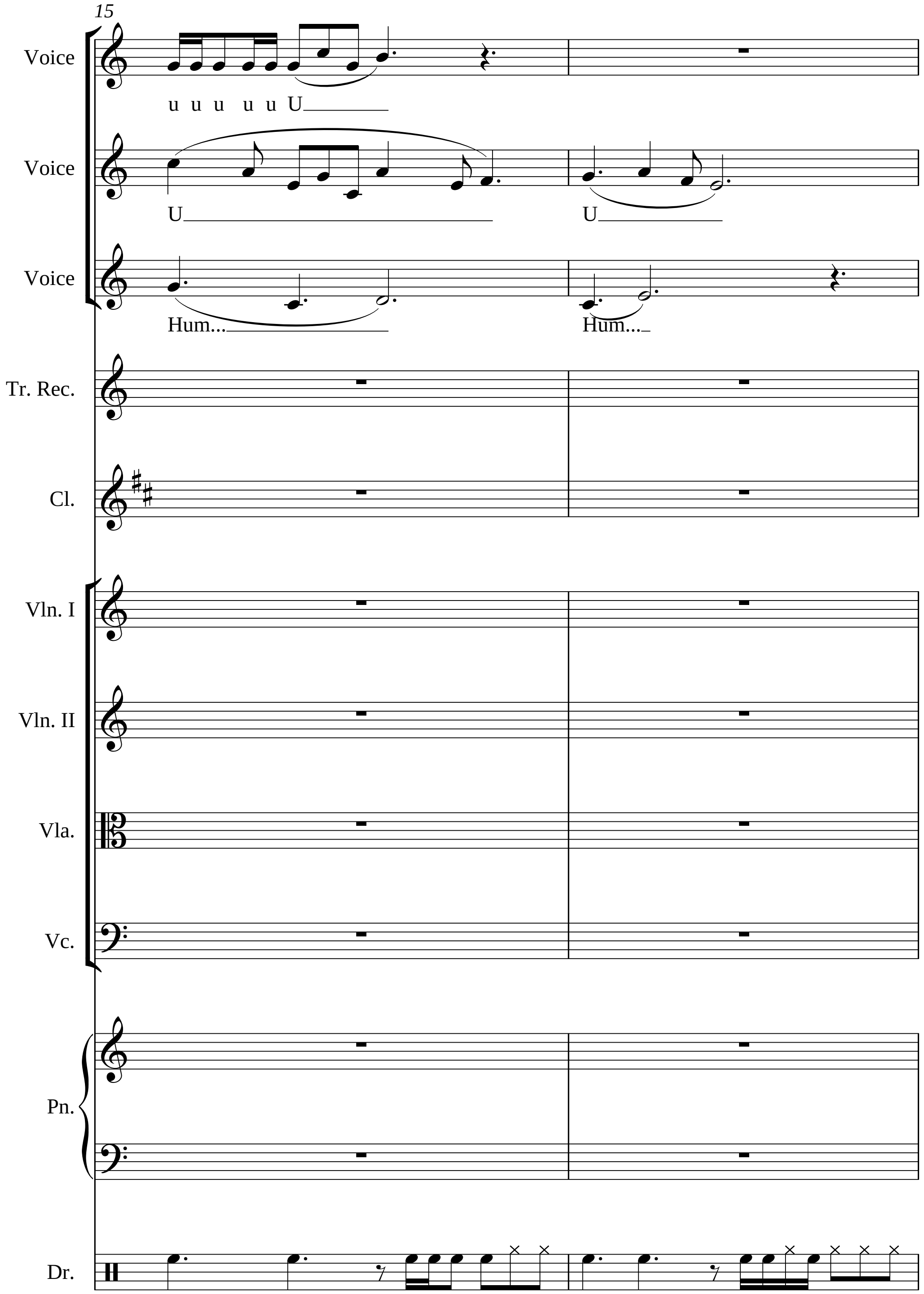
6

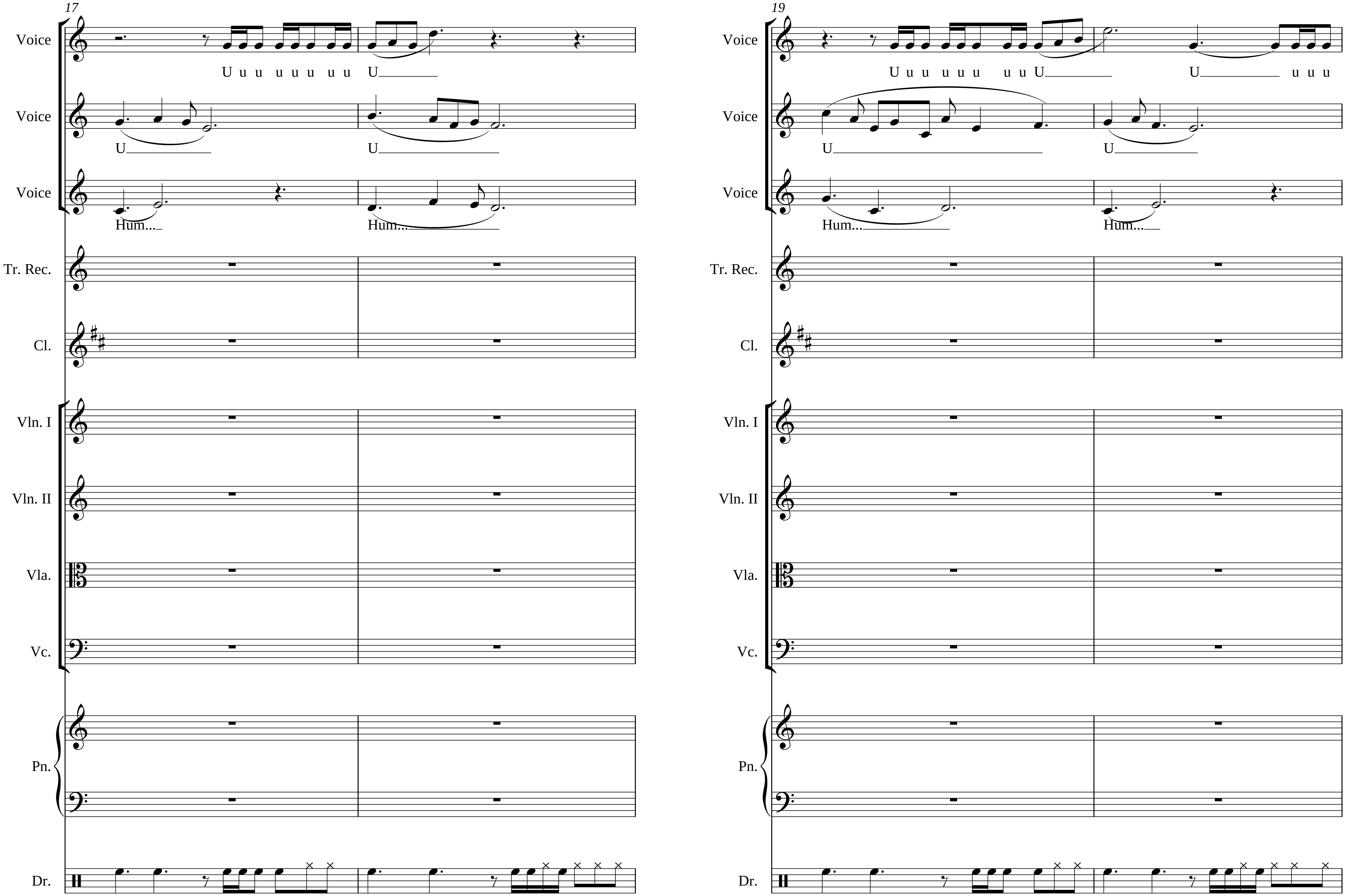

11
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
le i le i o
U U
Hum...

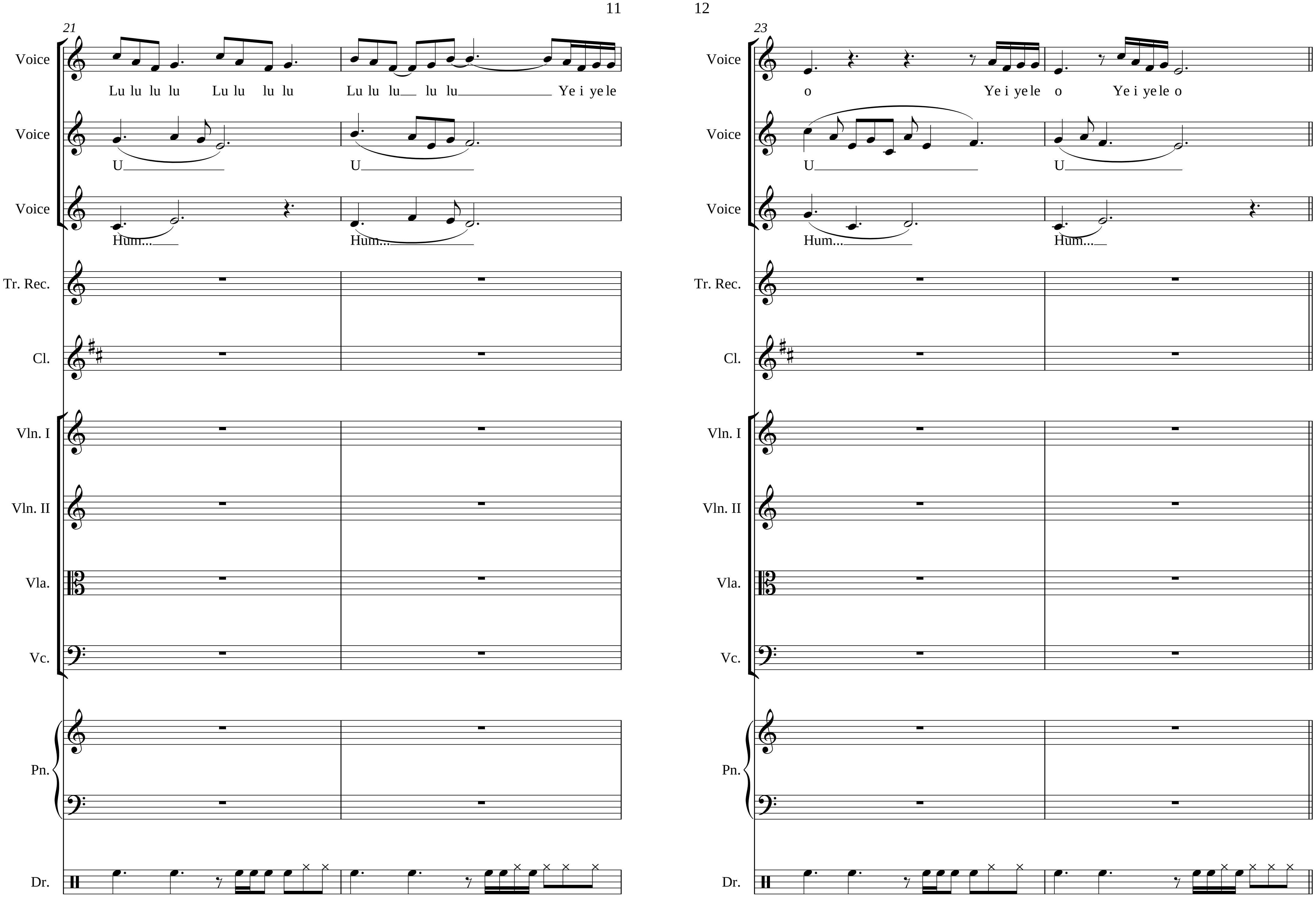
7

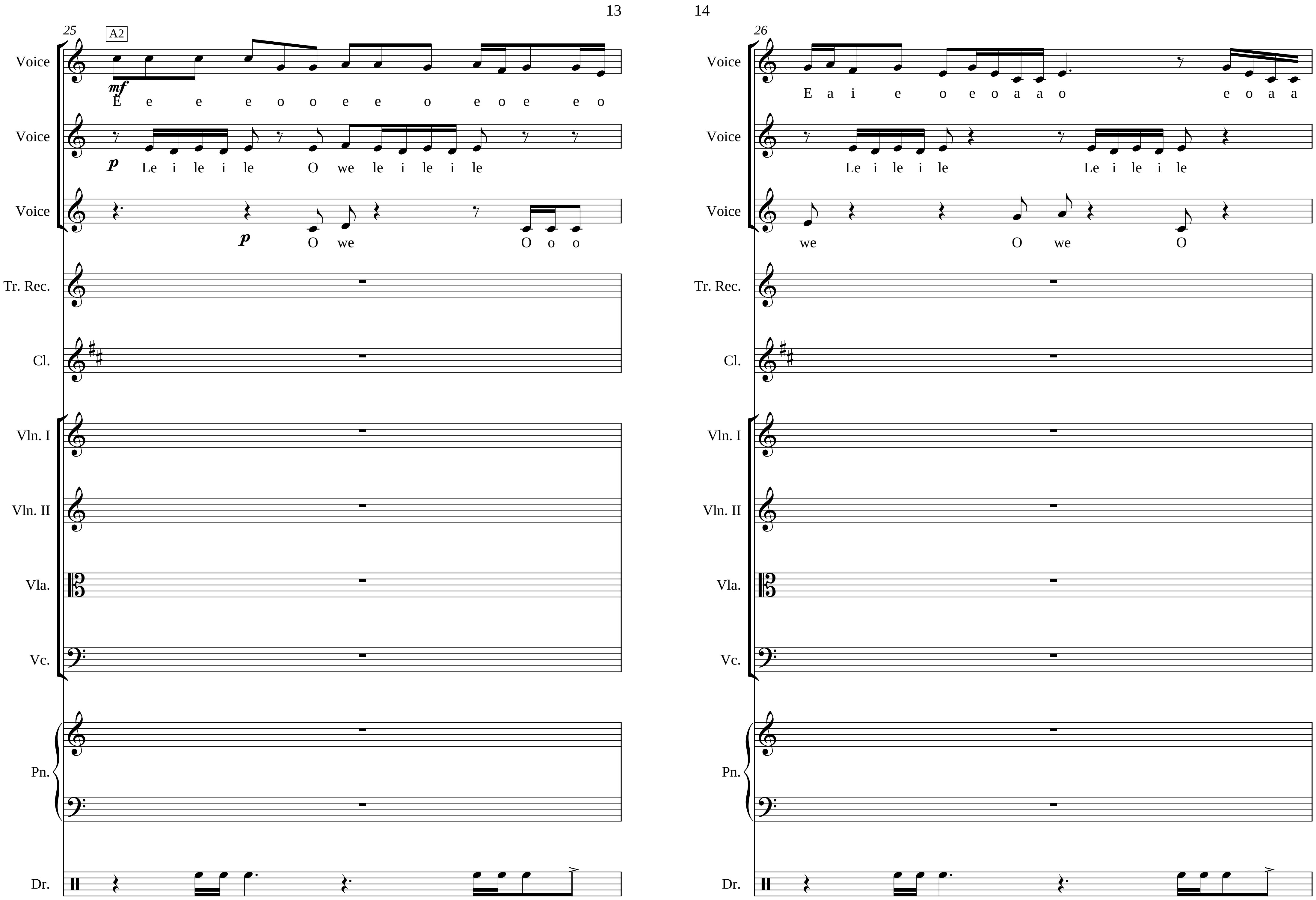

13
Voice
U u u u u u u u U
Uuu
Voice
U
U
Voice
Hum...
Hum...
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

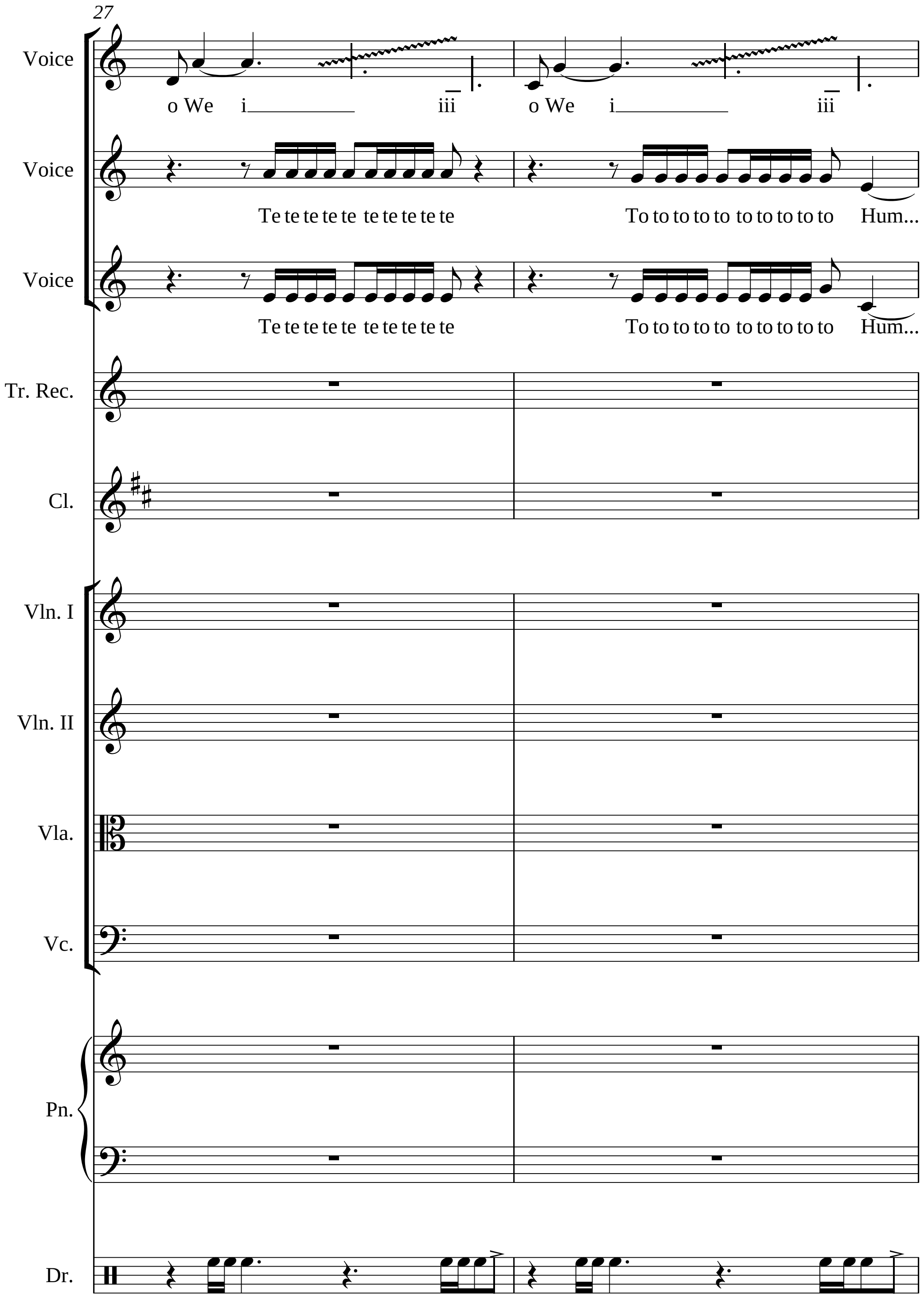
8

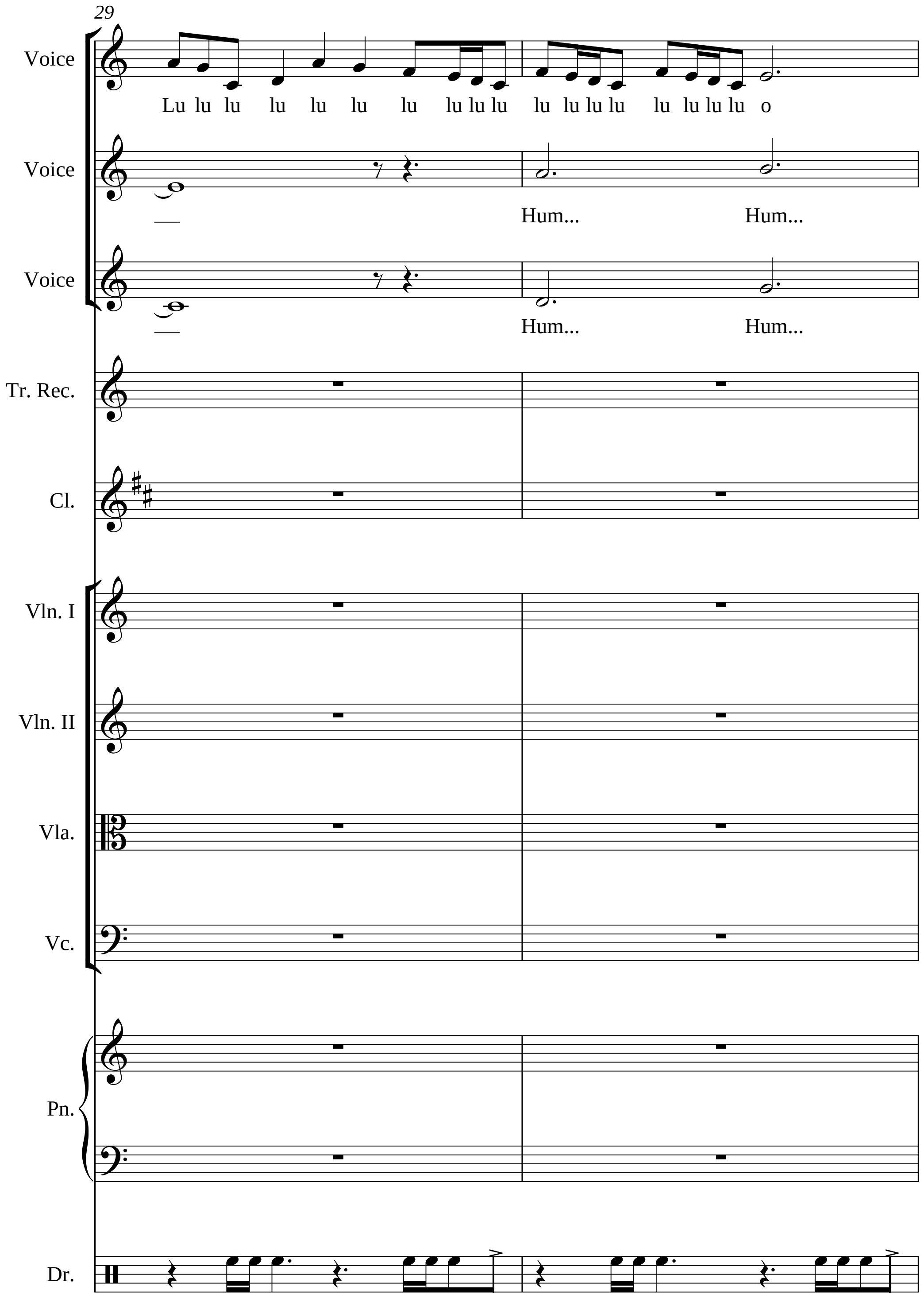

15
Voice
u u u u u U
Voice
U
U
Voice
Hum...
Hum...
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.


17
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
U u u u u u u u U
U
U
Hum...
Hum...
19
U u u u u u u u U
U u u u
U
U
Hum...
Hum...

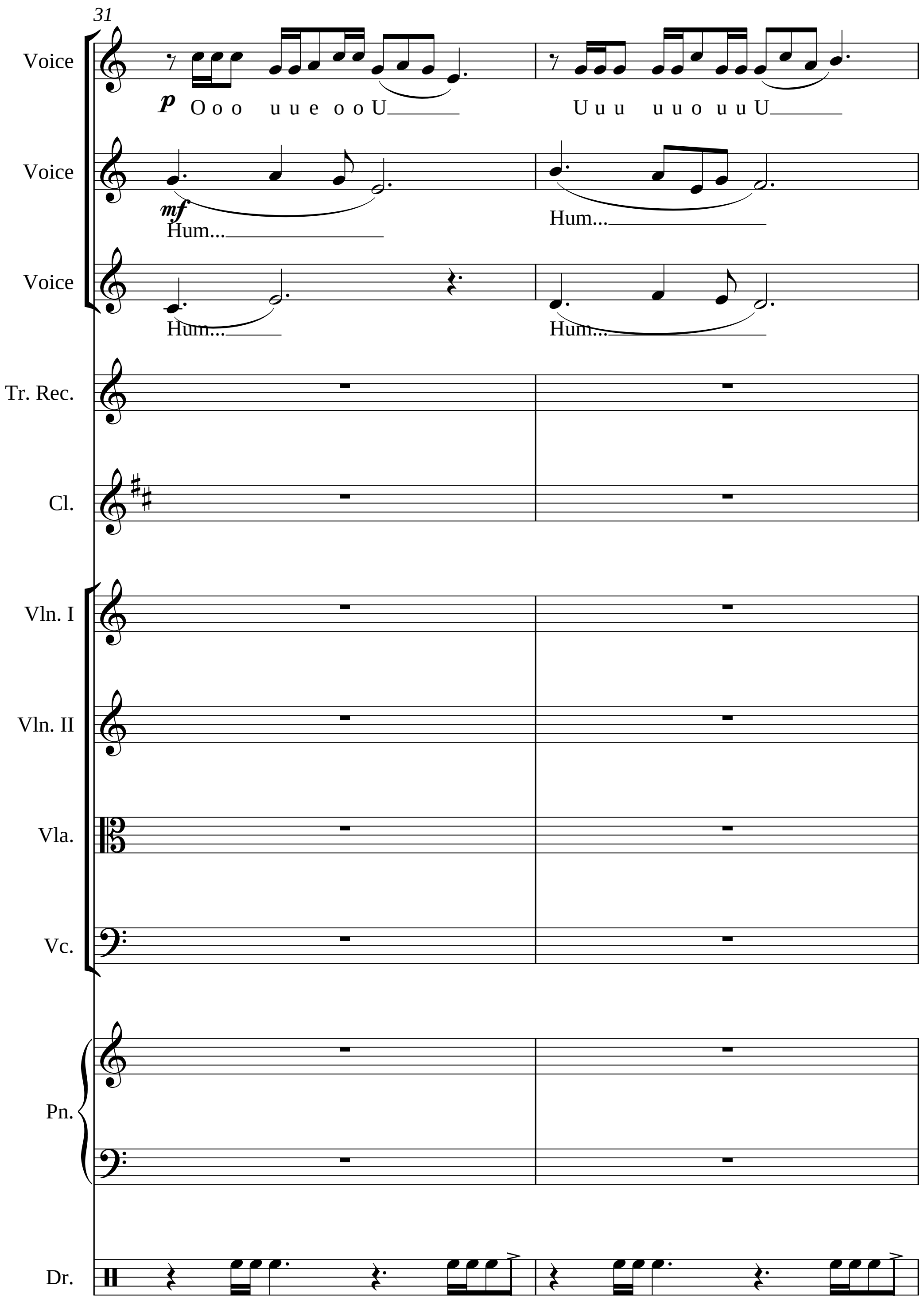

11
12
21
23
Voice
Lu lu lu lu Lu lu lu lu Lu lu lu lu lu Ye i ye le
o Ye i ye le o Ye i ye le o
Voice
U
U
U
U
Voice
Hum...
Hum...
Hum...
Hum...
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.


13
14
25
A2
26
Voice
mf
E e e e o o e e o e o e e o
Voice
p
Le i le i le O we le i le i le
Voice
p
O we O o o
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
E a i e o e o a a o e o a a
Le i le i le Le i le i le
we O we O

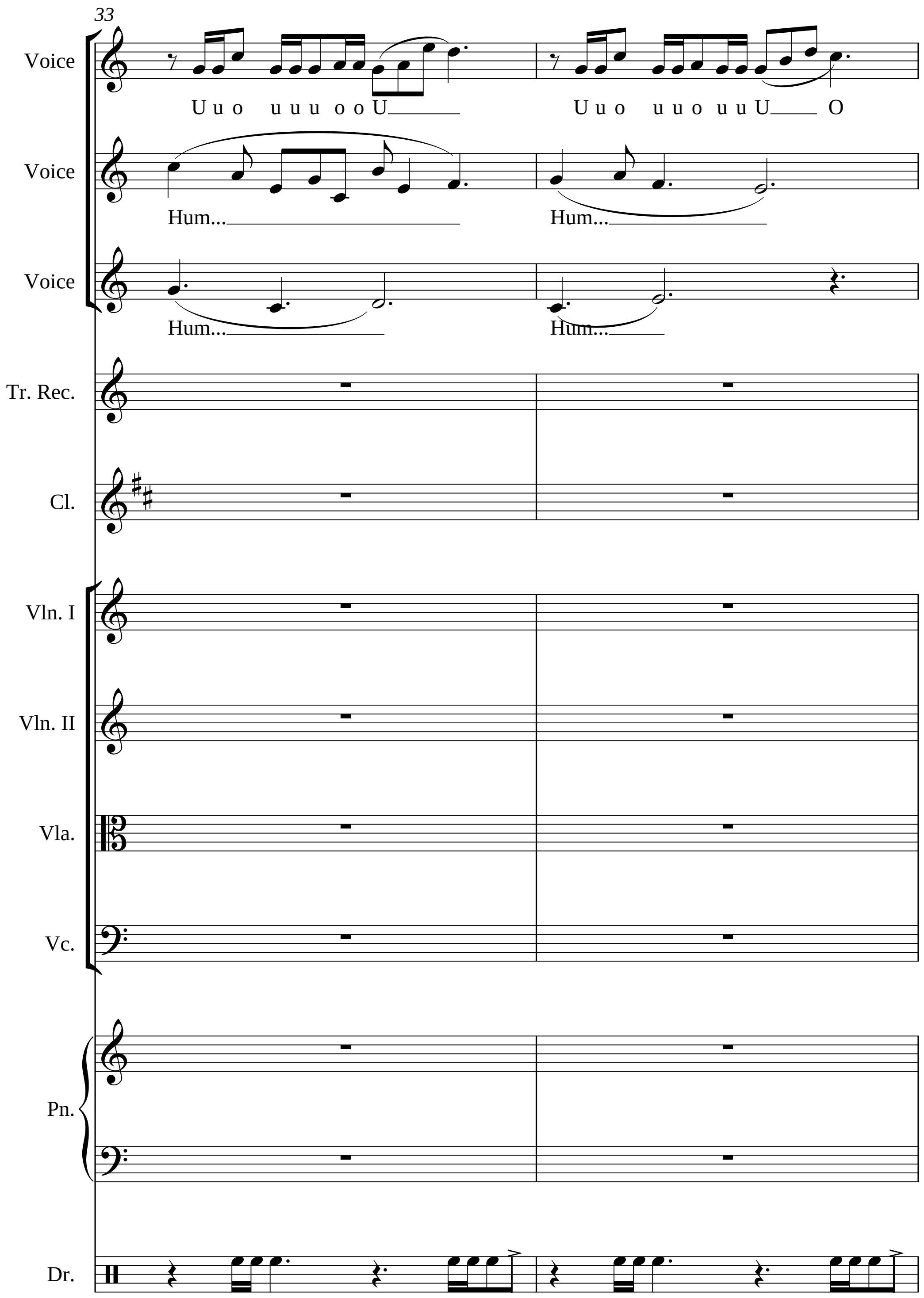

27
Voice
o We i iii o We i iii
Voice
Te te te te te te te te te te
To to to to to to to to to to Hum...
Voice
Te te te te te te te te te te
To to to to to to to to to to Hum...
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

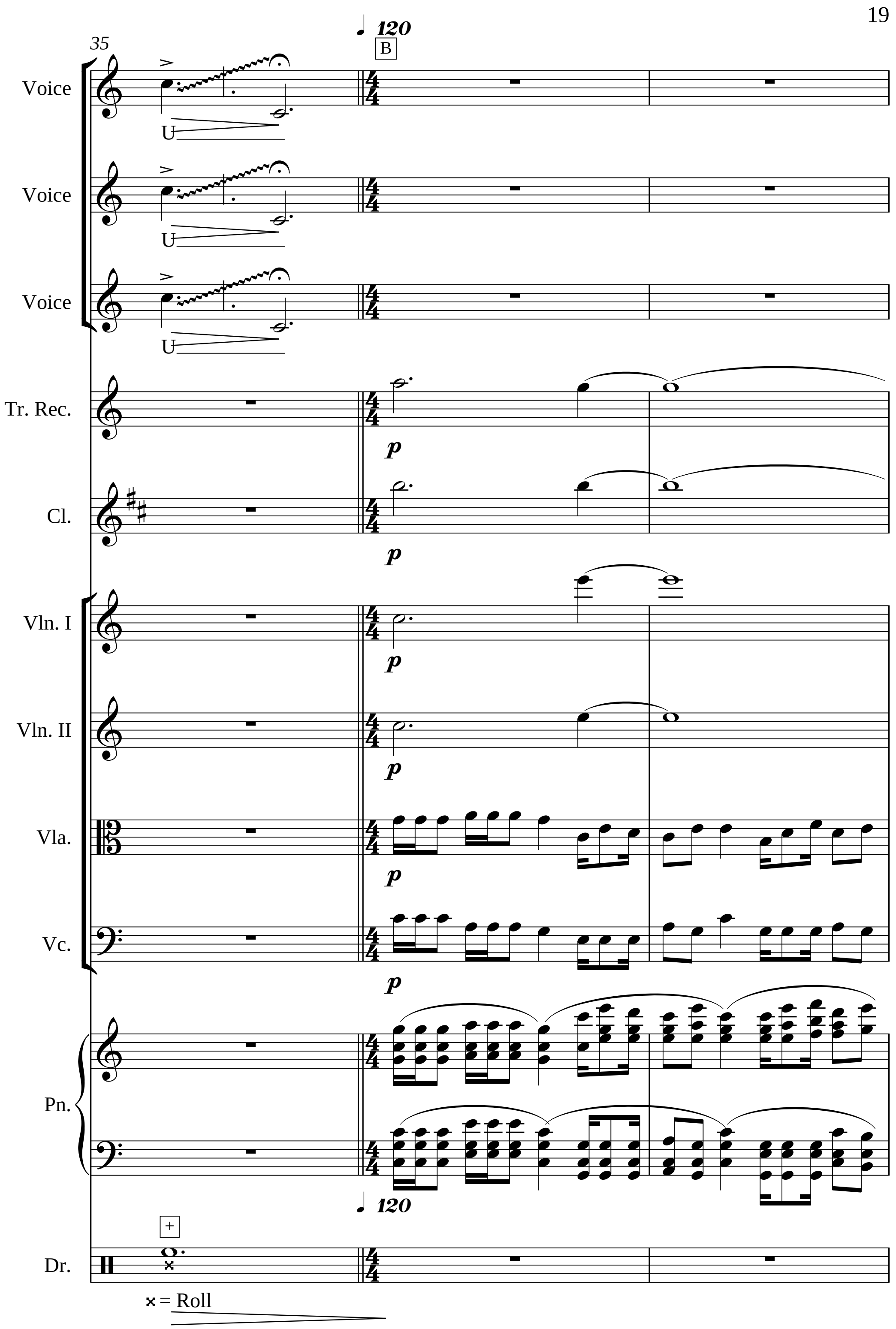

29
Voice
Lu lu lu lu lu lu lu lu lu lu lu lu lu lu lu lu lu lu o
Voice
Hum... Hum...
Voice
Hum... Hum...
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

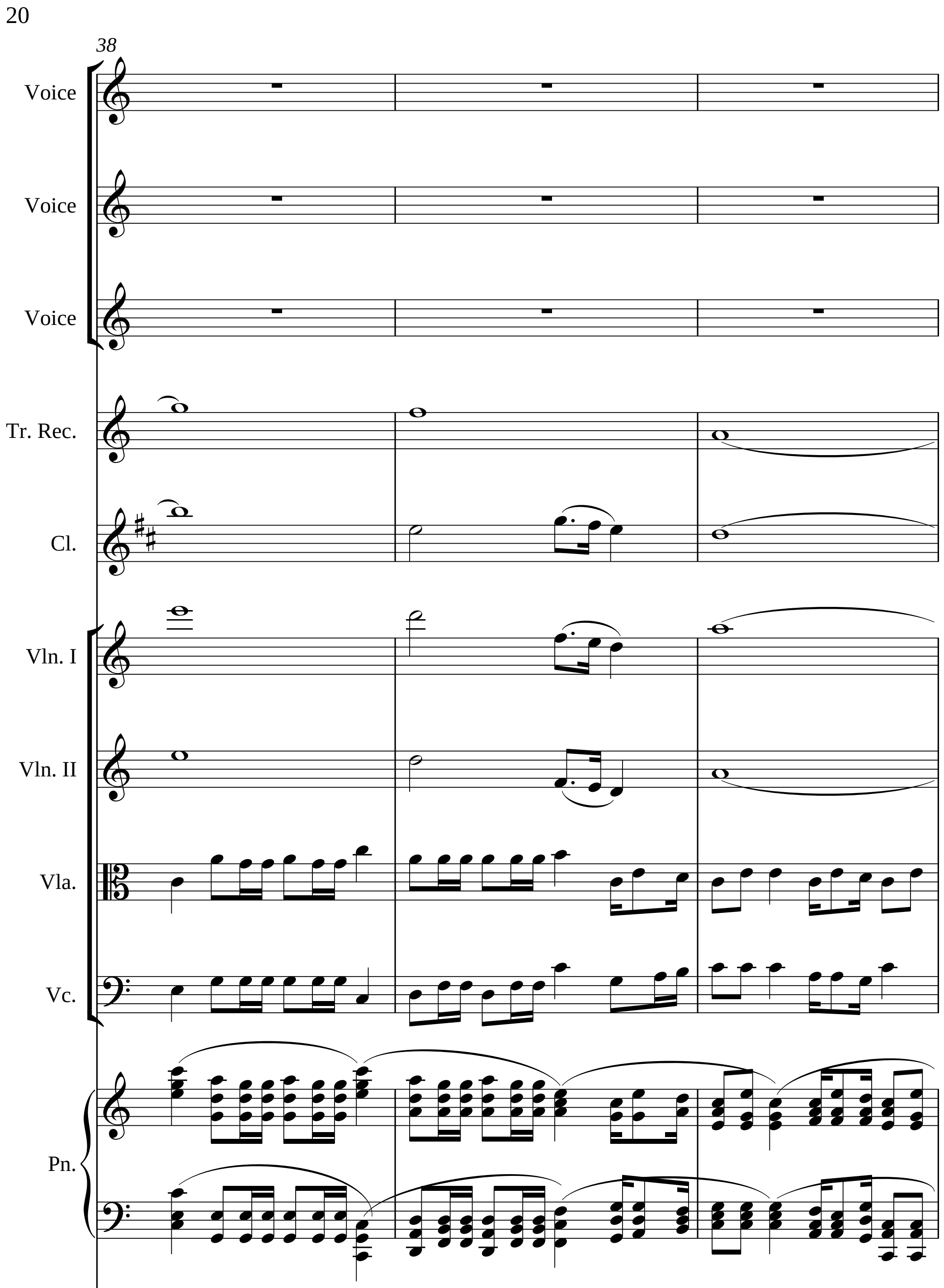
17


31
Voice
p
O o o u u e o o U
U u u u u o u u U
Voice
mf
Hum...
Hum...
Voice
Hum...
Hum...
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

18

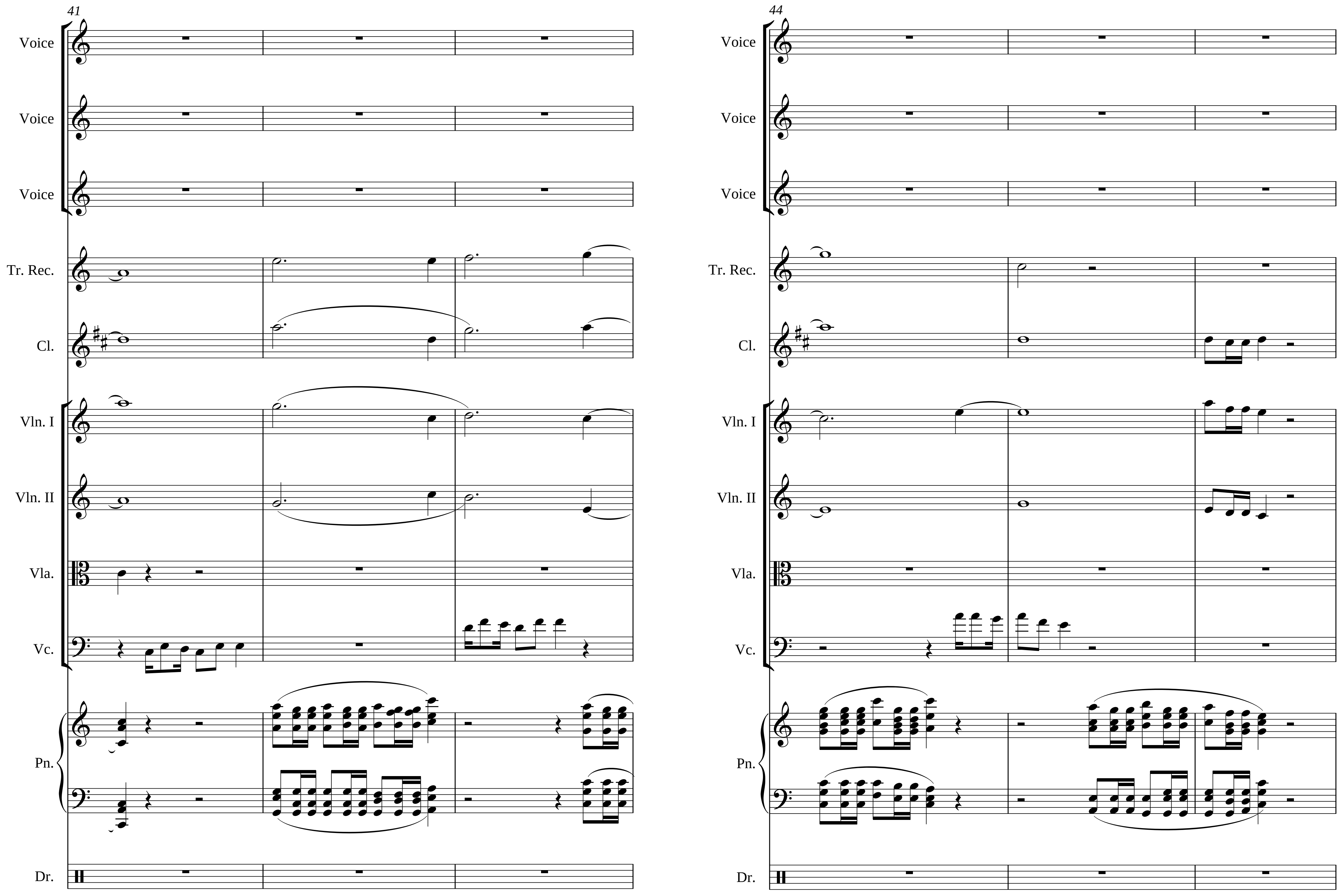

33
Voice
U u o u u u o o U
U u o u u o u u U O
Voice
Hum...
Hum...
Voice
Hum...
Hum...
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.


19
35
♩ 120
B
Voice
Voice
Voice
U
U
U
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
p
p
p
p
p
p
♩ 120
+
× = Roll

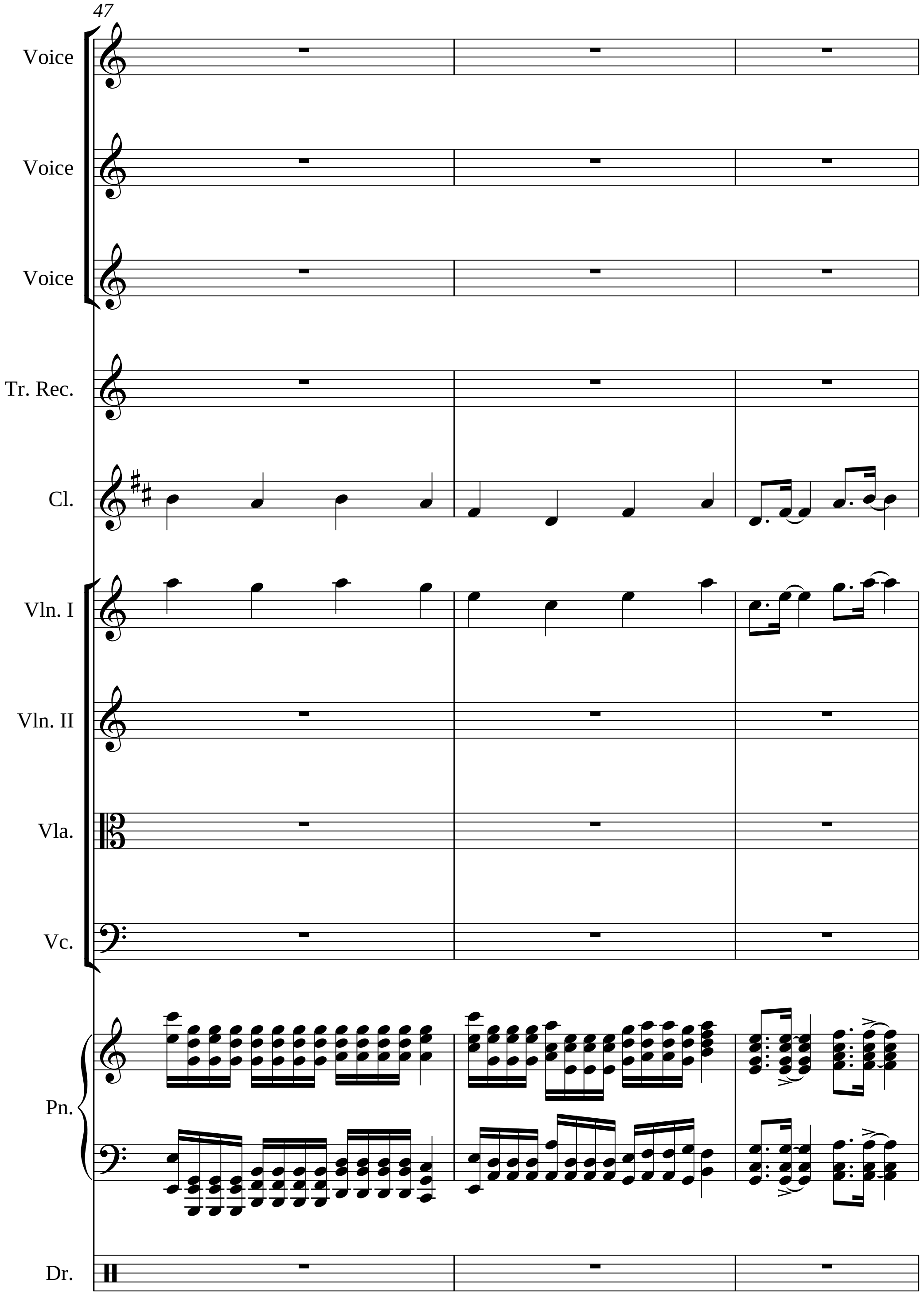

20
38
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

21

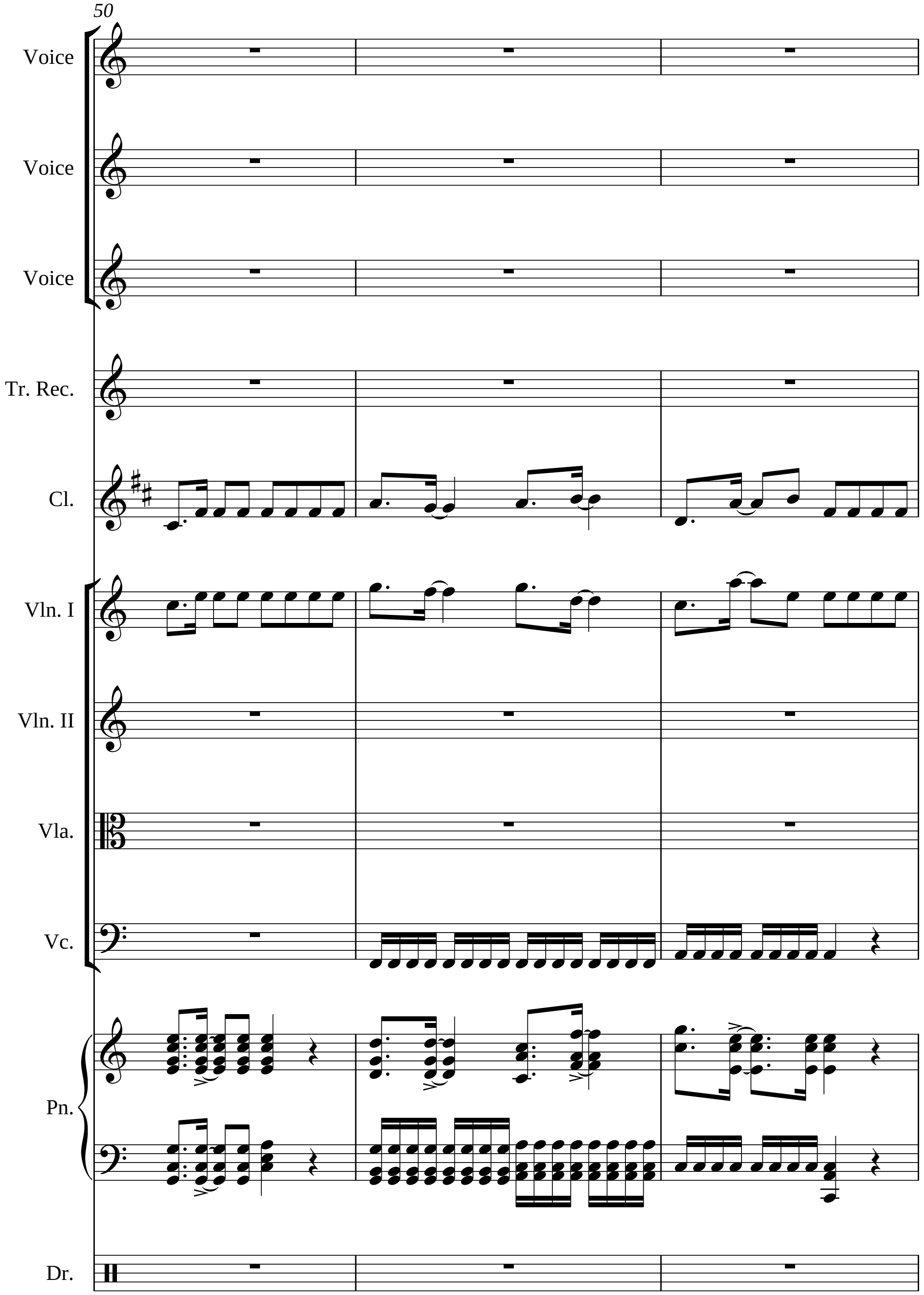
22

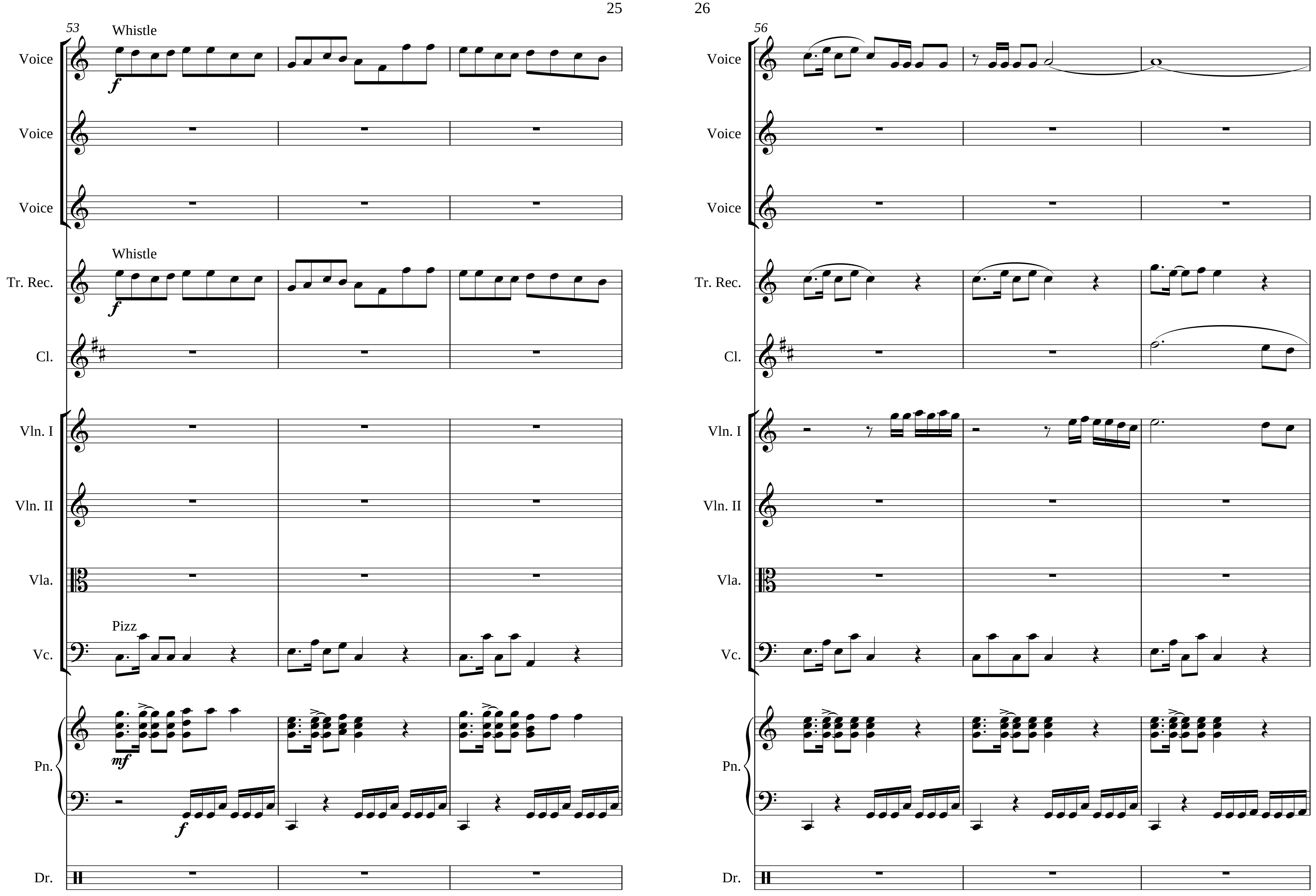

41
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
44
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

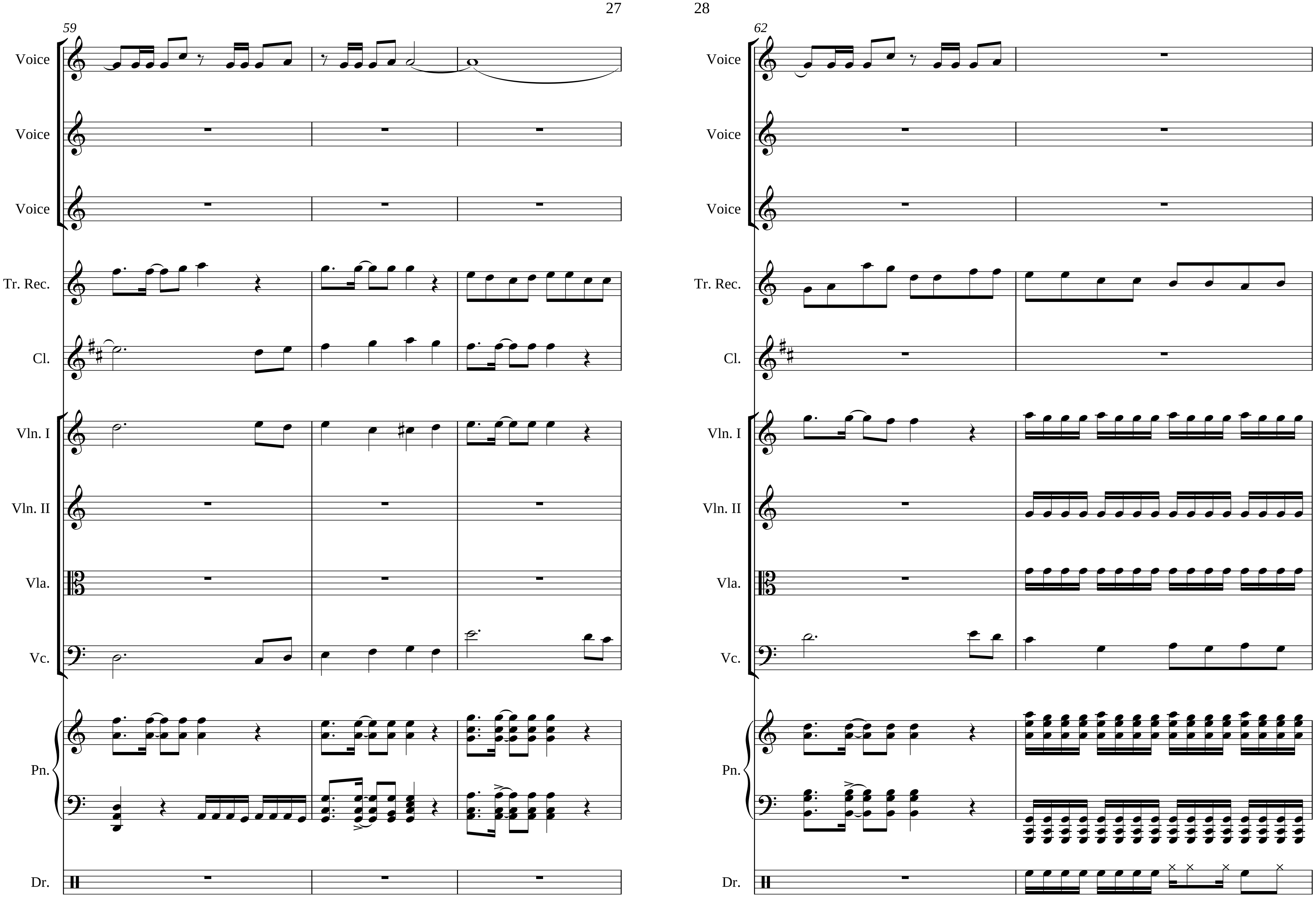
23


47
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

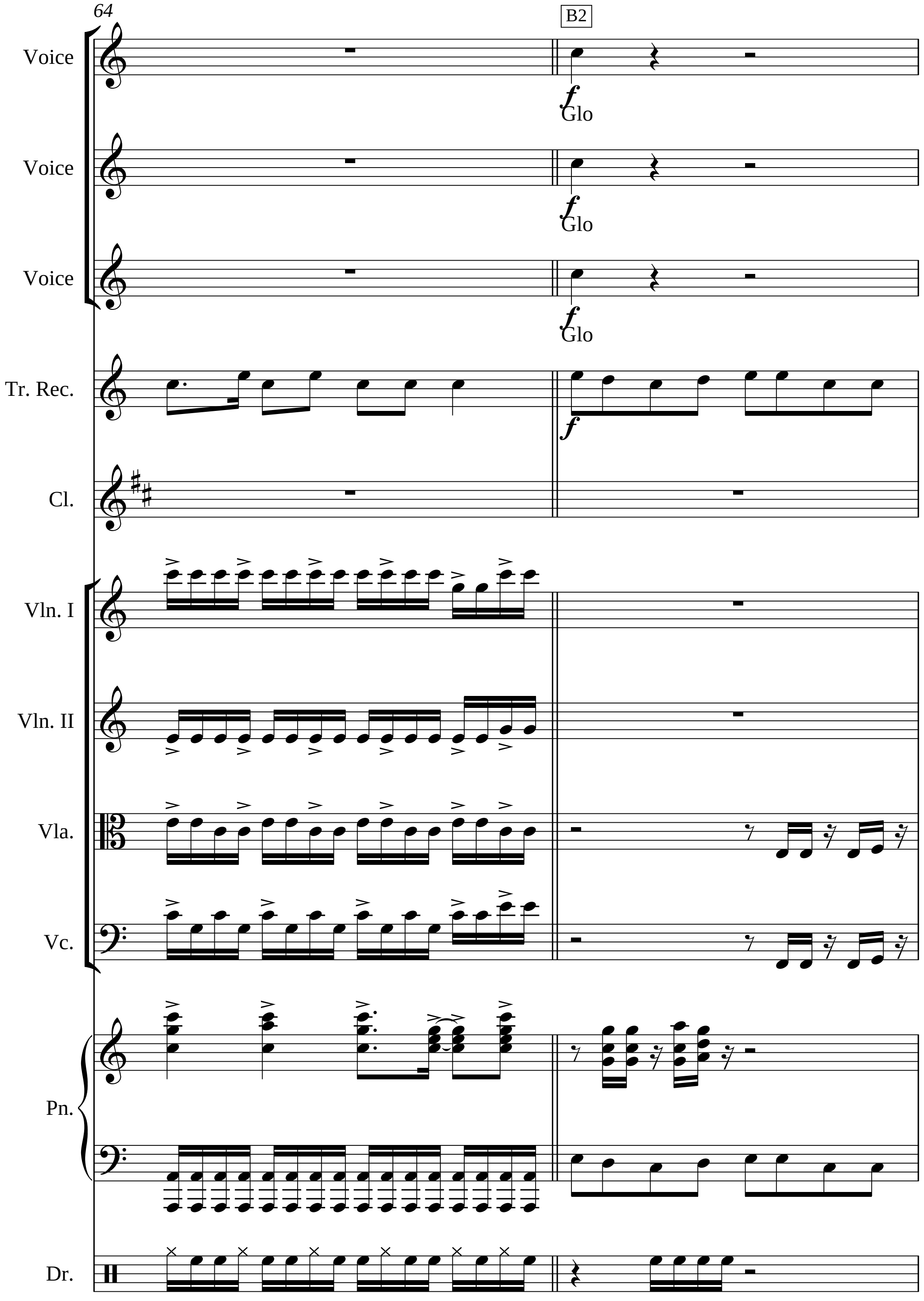
24


50
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

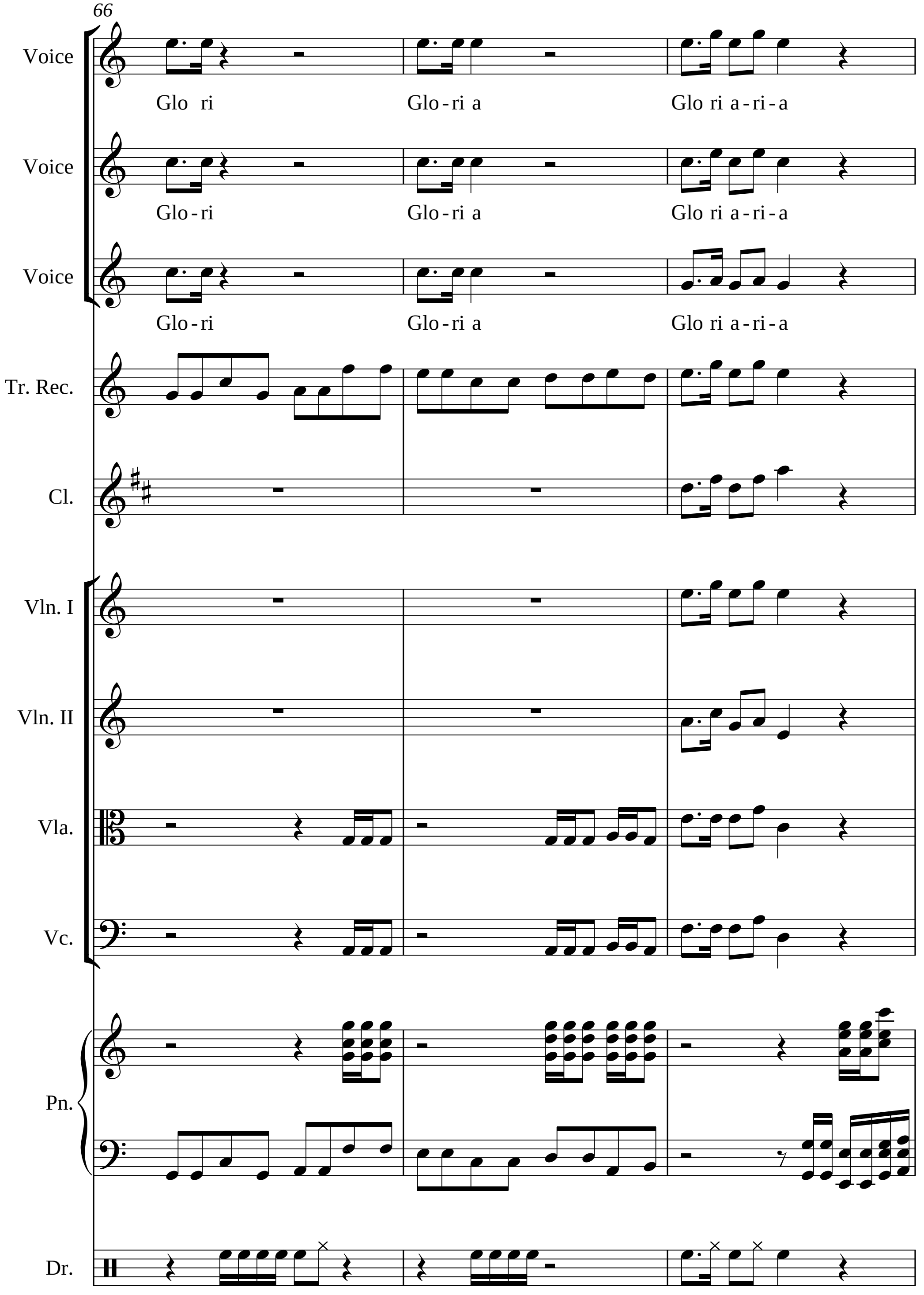

25
26
53
56
Whistle
Voice
Voice
Voice
Whistle
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Pizz
Vc.
Pn.
Dr.
f
f
mf
f

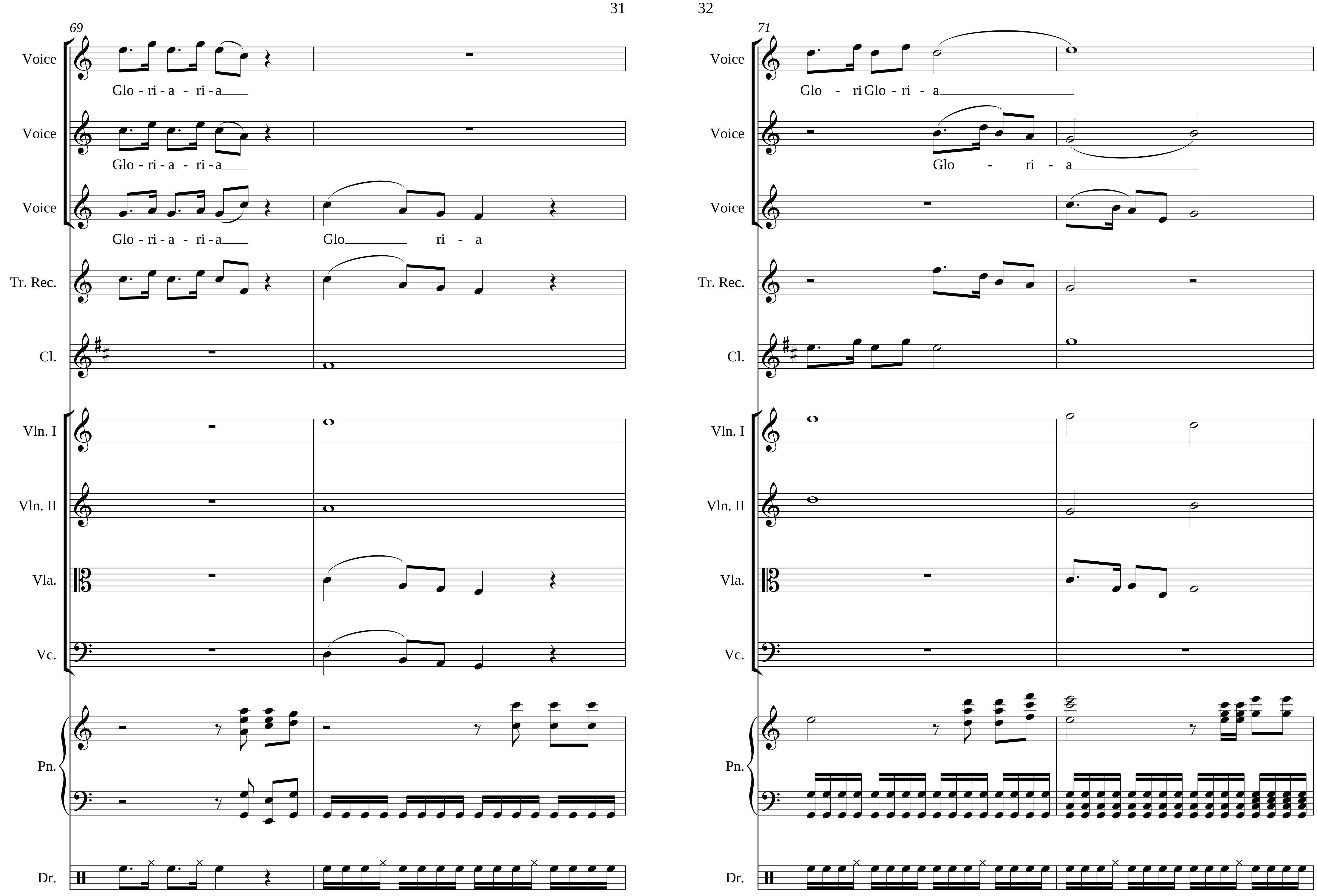

27
28
59
62
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

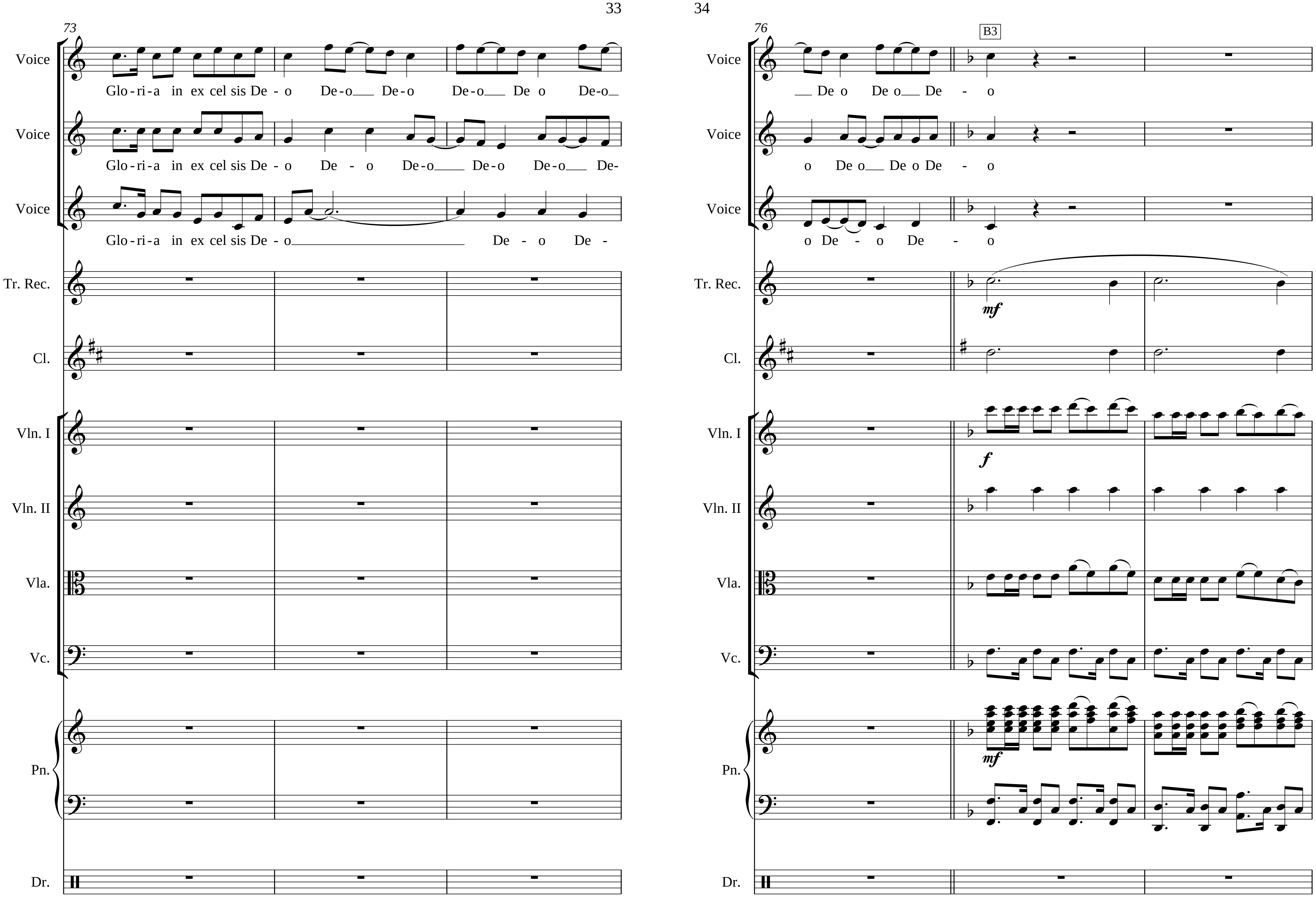
29

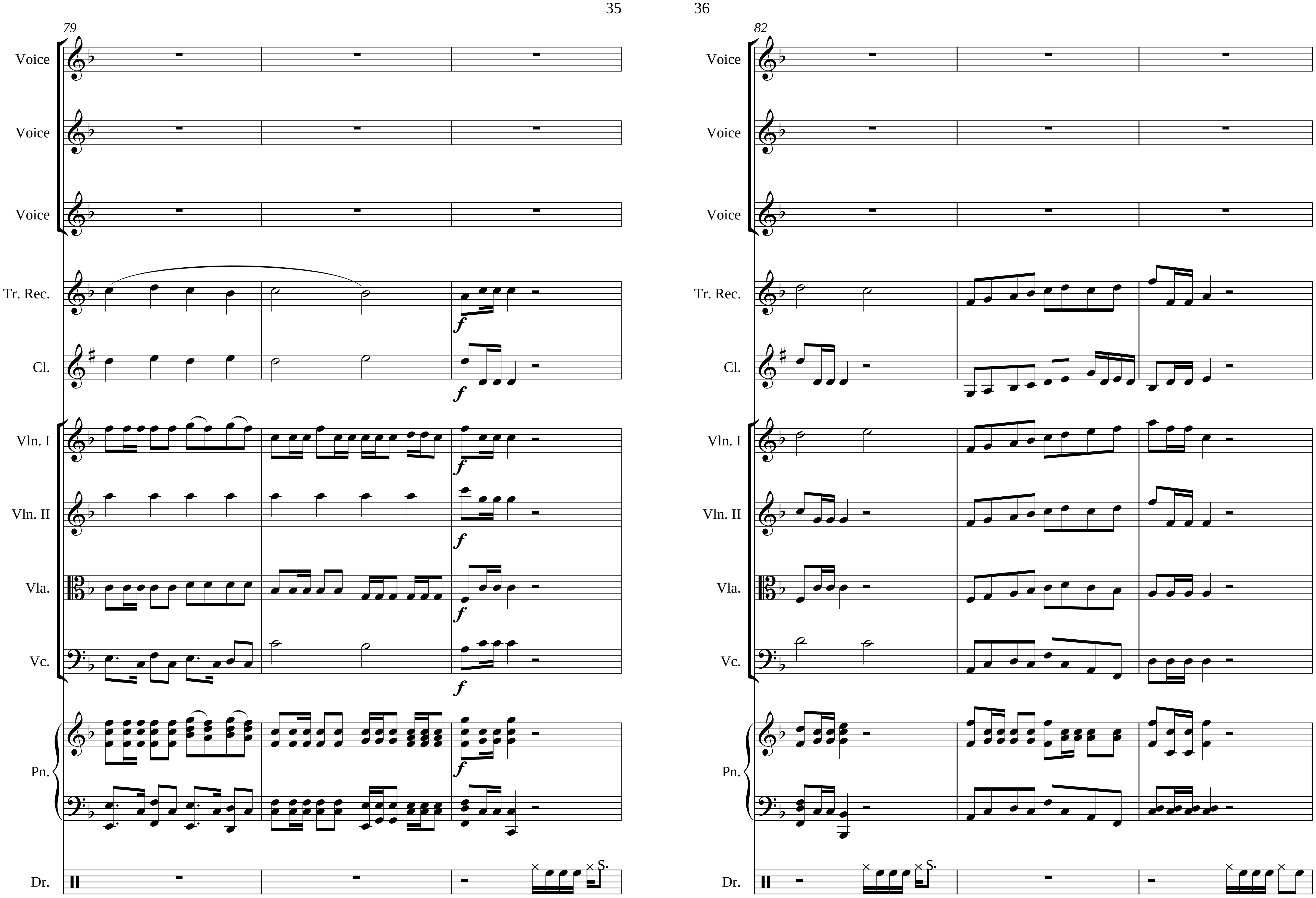

64
B2
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
f
Glo
f
Glo
f
Glo
f

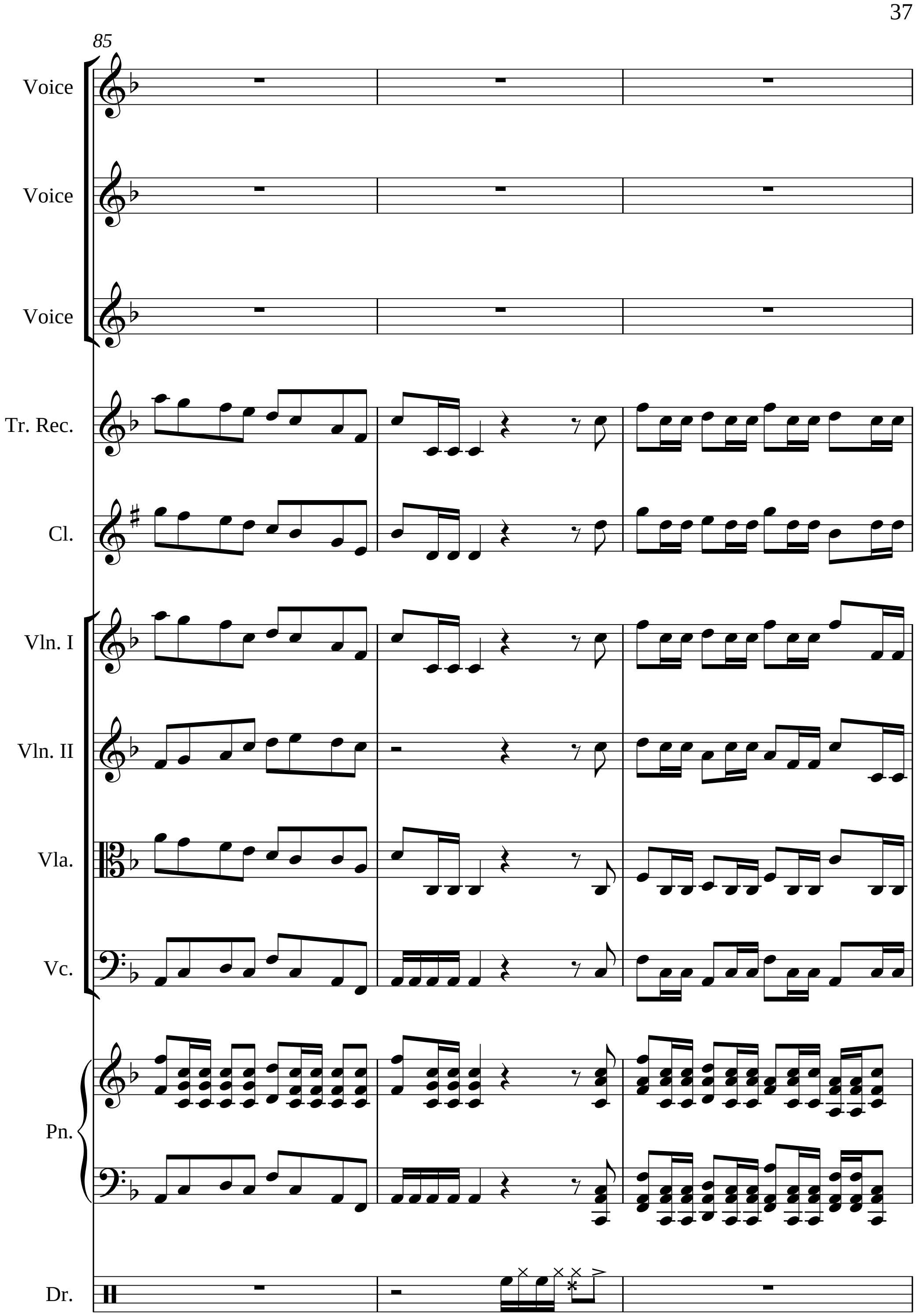
30

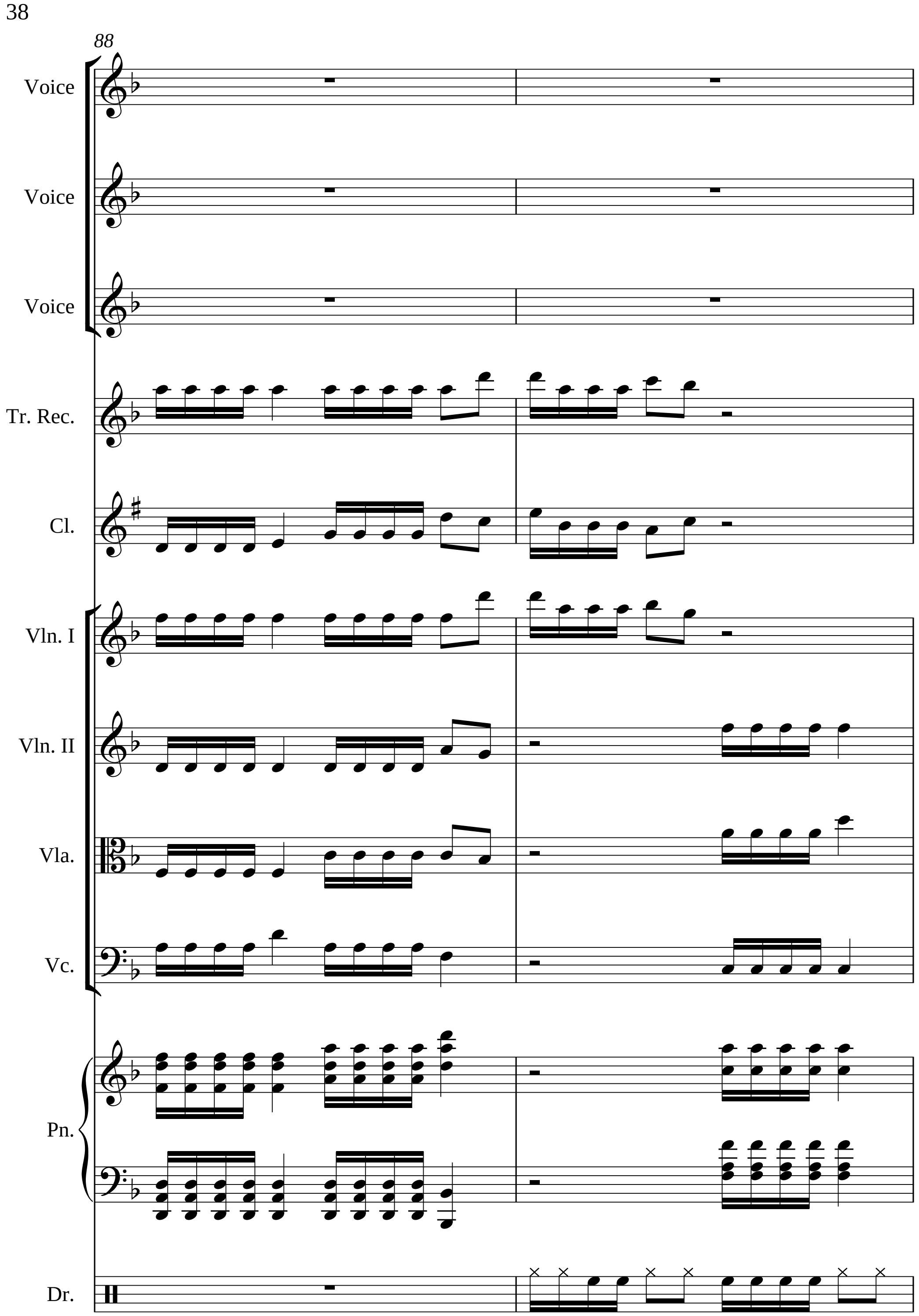

66
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
Glo ri
Glo-ri a
Glo ri a-ri-a
Glo-ri
Glo-ri a
Glo ri a-ri-a
Glo-ri
Glo-ri a
Glo ri a-ri-a

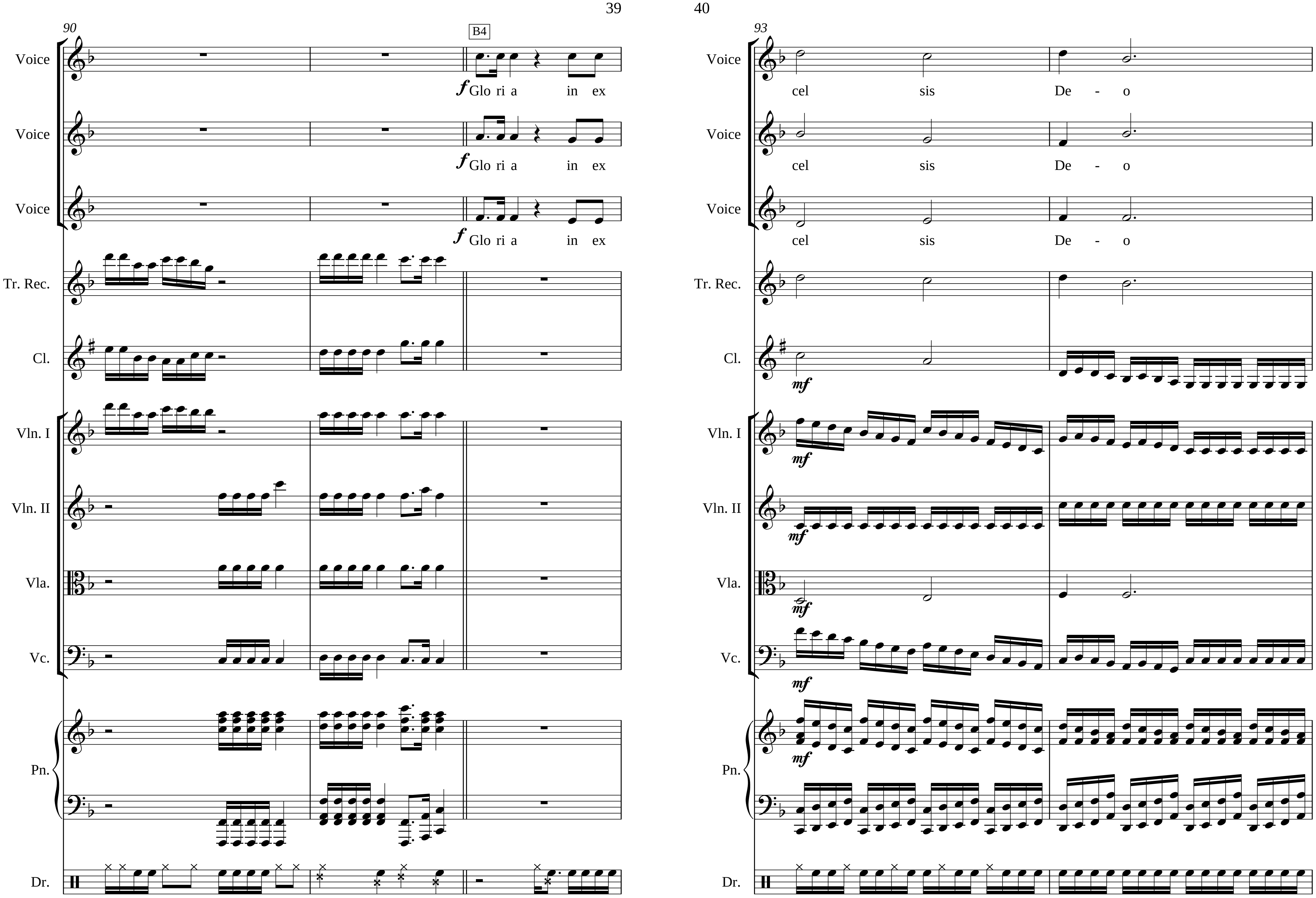

31
32
69
71
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
Glo - ri - a - ri - a
Glo - ri - a - ri - a
Glo - ri - a - ri - a
Glo ri - a
Glo - ri Glo - ri - a
Glo - ri - a

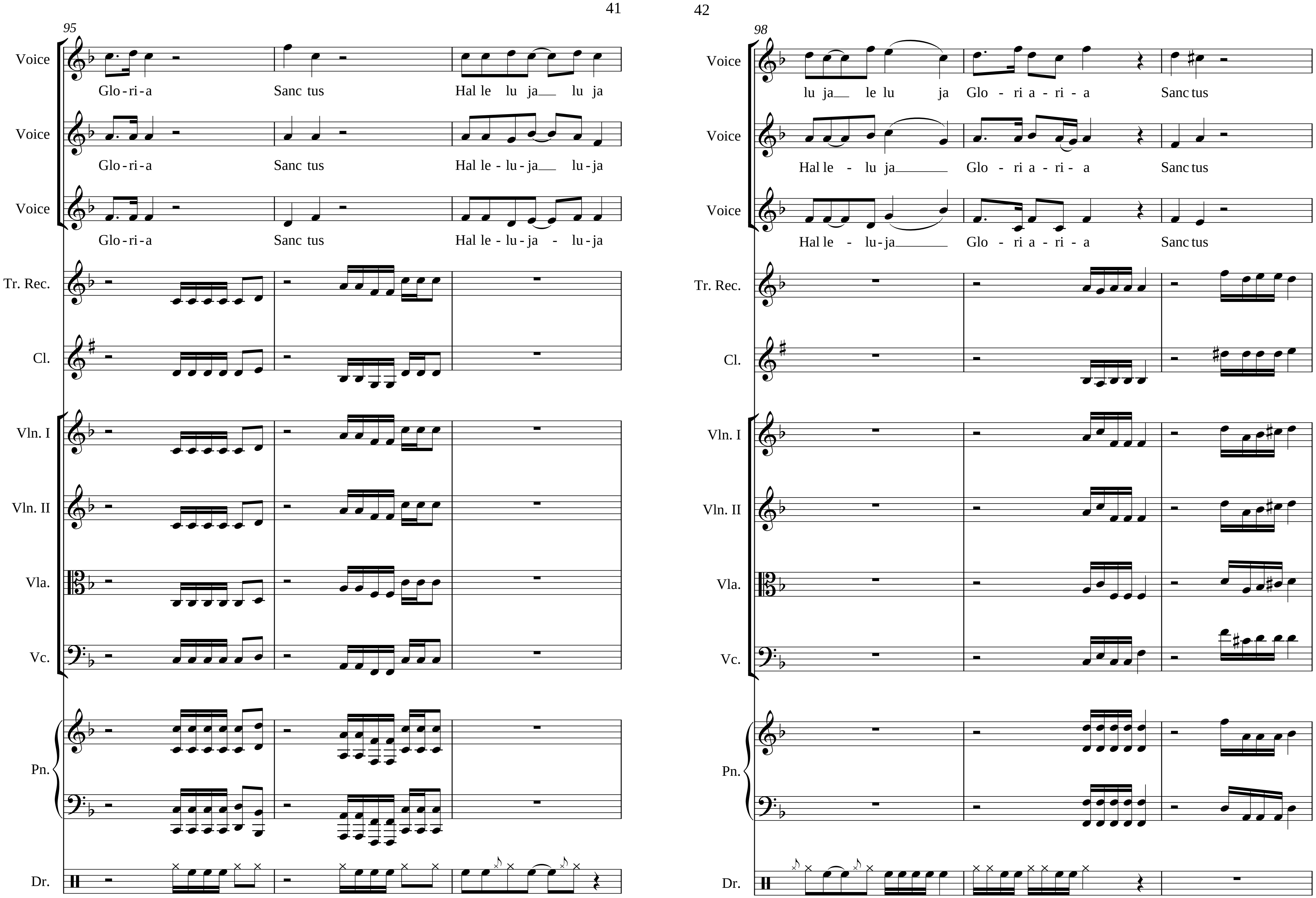

33
34
73
76
B3
Voice
Glo-ri-a in ex cel sis De - o De-o De-o De-o De o De-o
De o De o De - o
Voice
Glo-ri-a in ex cel sis De - o De - o De-o De-o De-o De-
o De o De o De o De - o
Voice
Glo-ri-a in ex cel sis De - o De - o De -
o De - o De - o
Tr. Rec.
mf
Cl.
Vln. I
f
Vln. II
Vla.
Vc.
Pn.
mf
Dr.

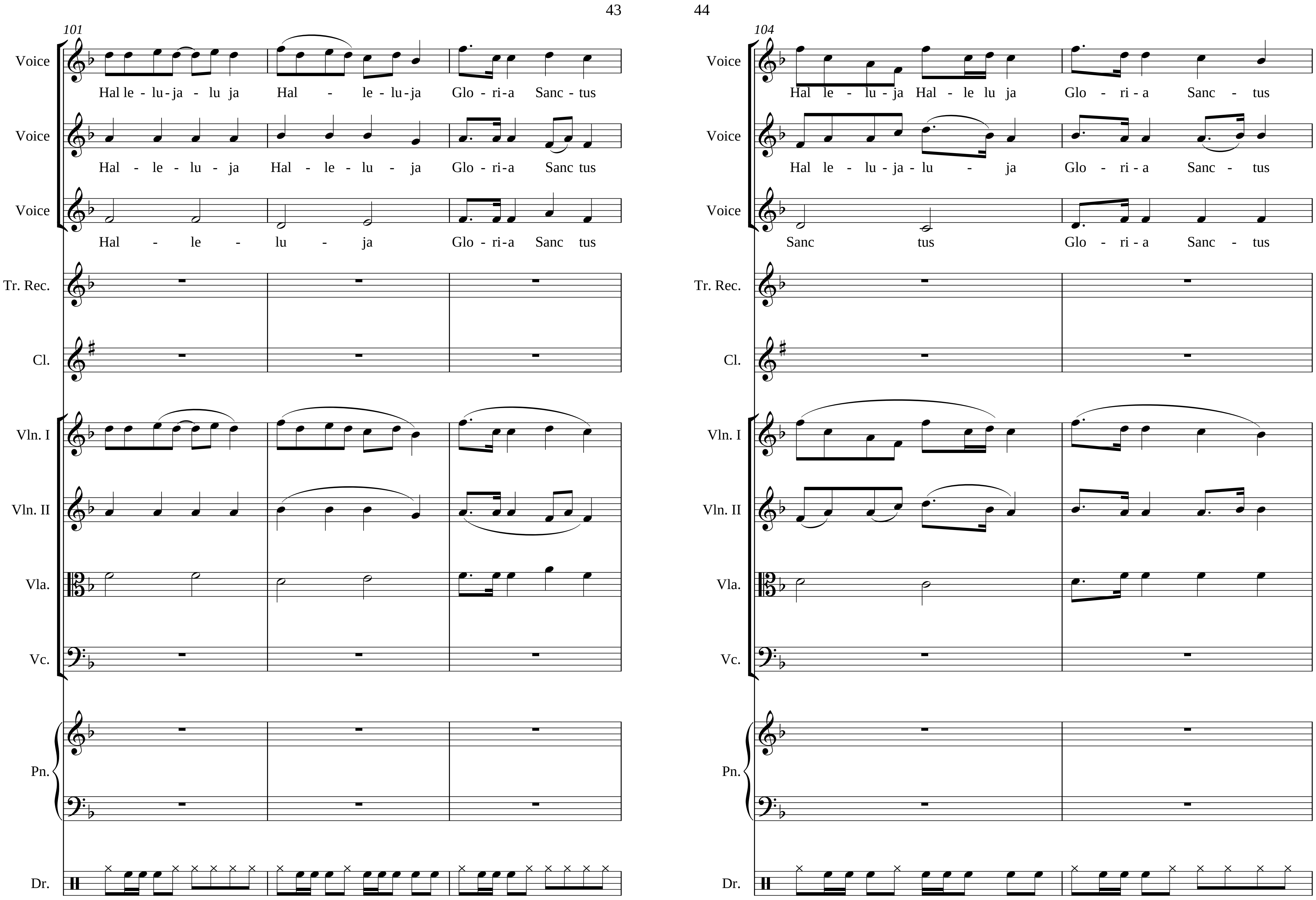

35
36
79
82
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
f
S.

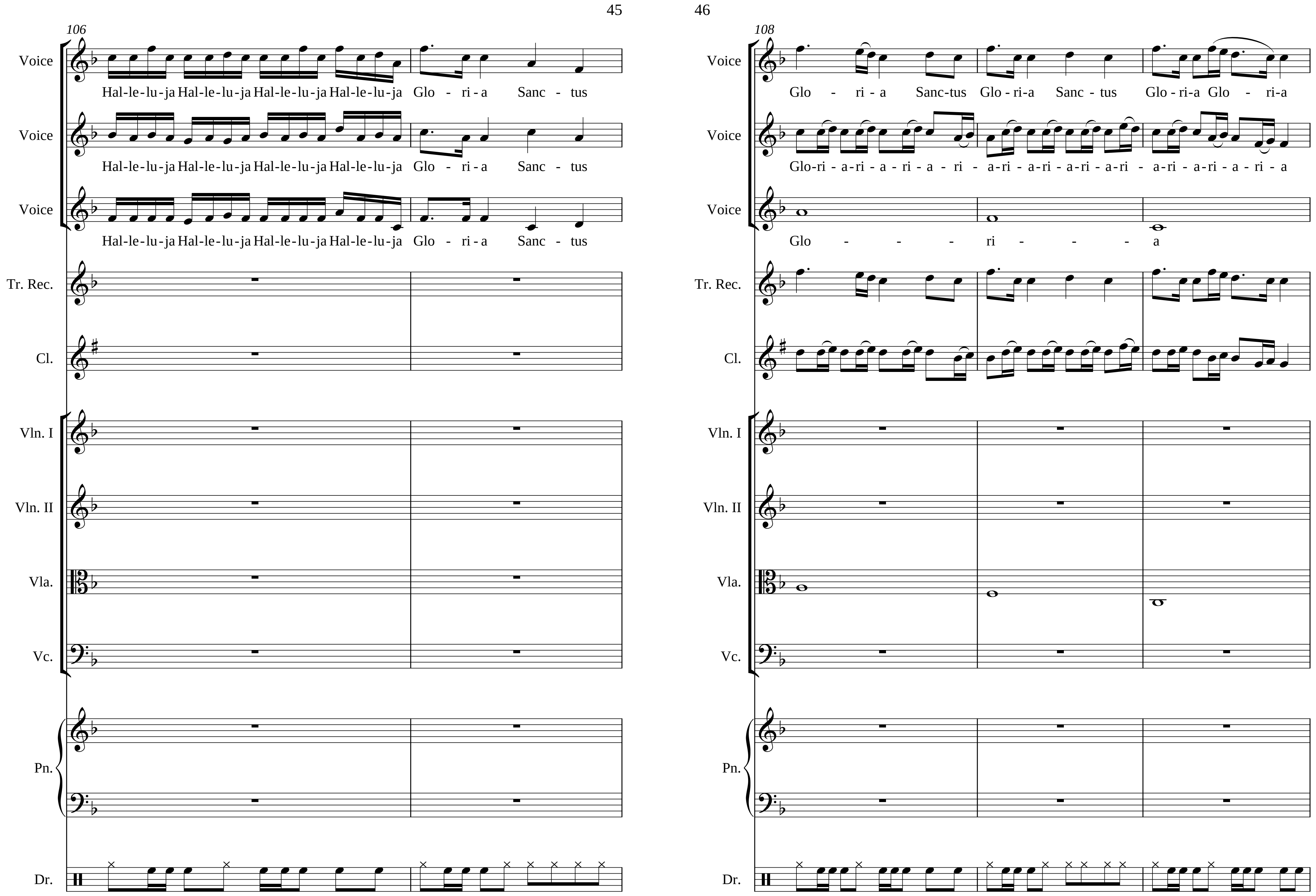

37
85
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

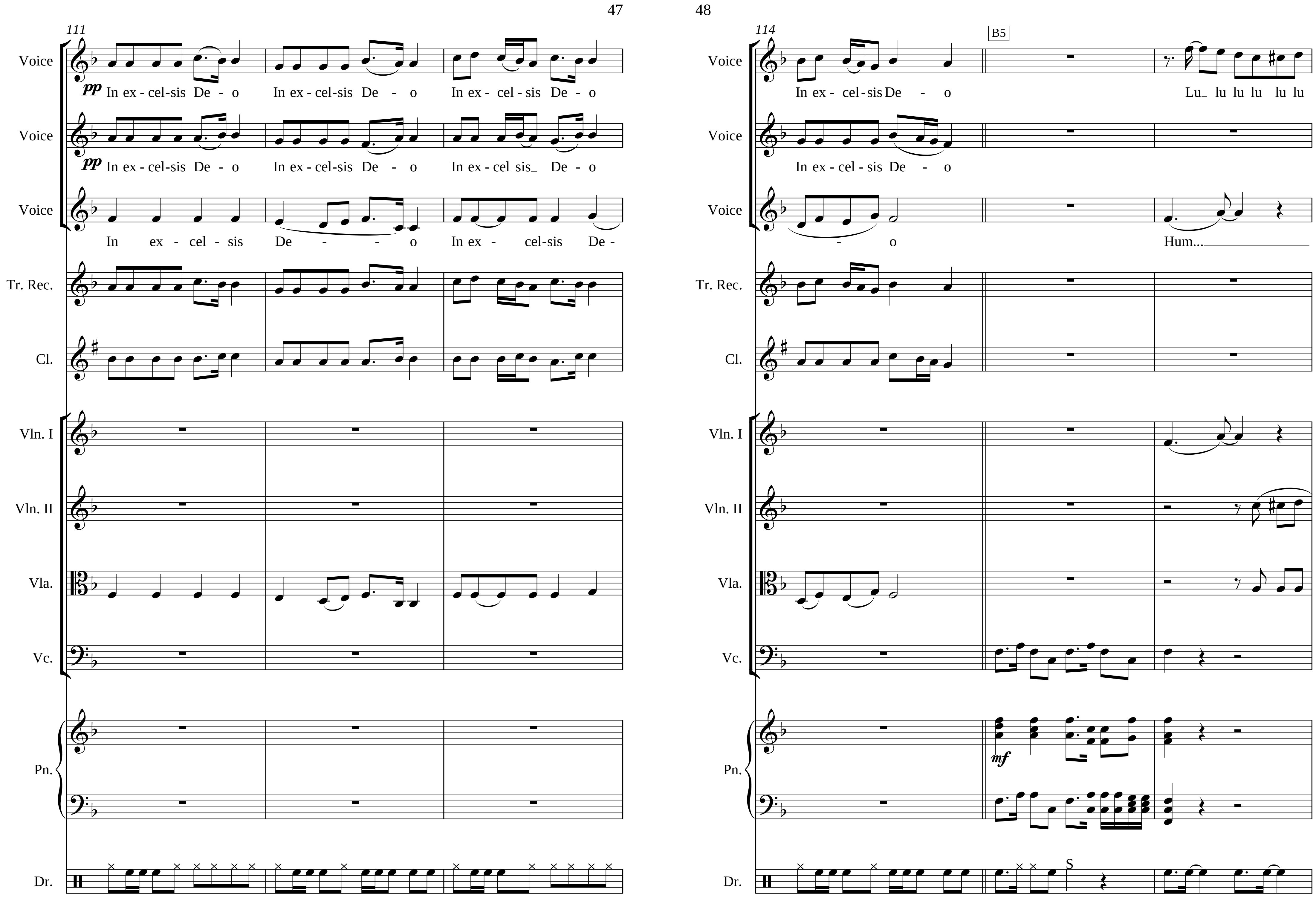

38
88
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

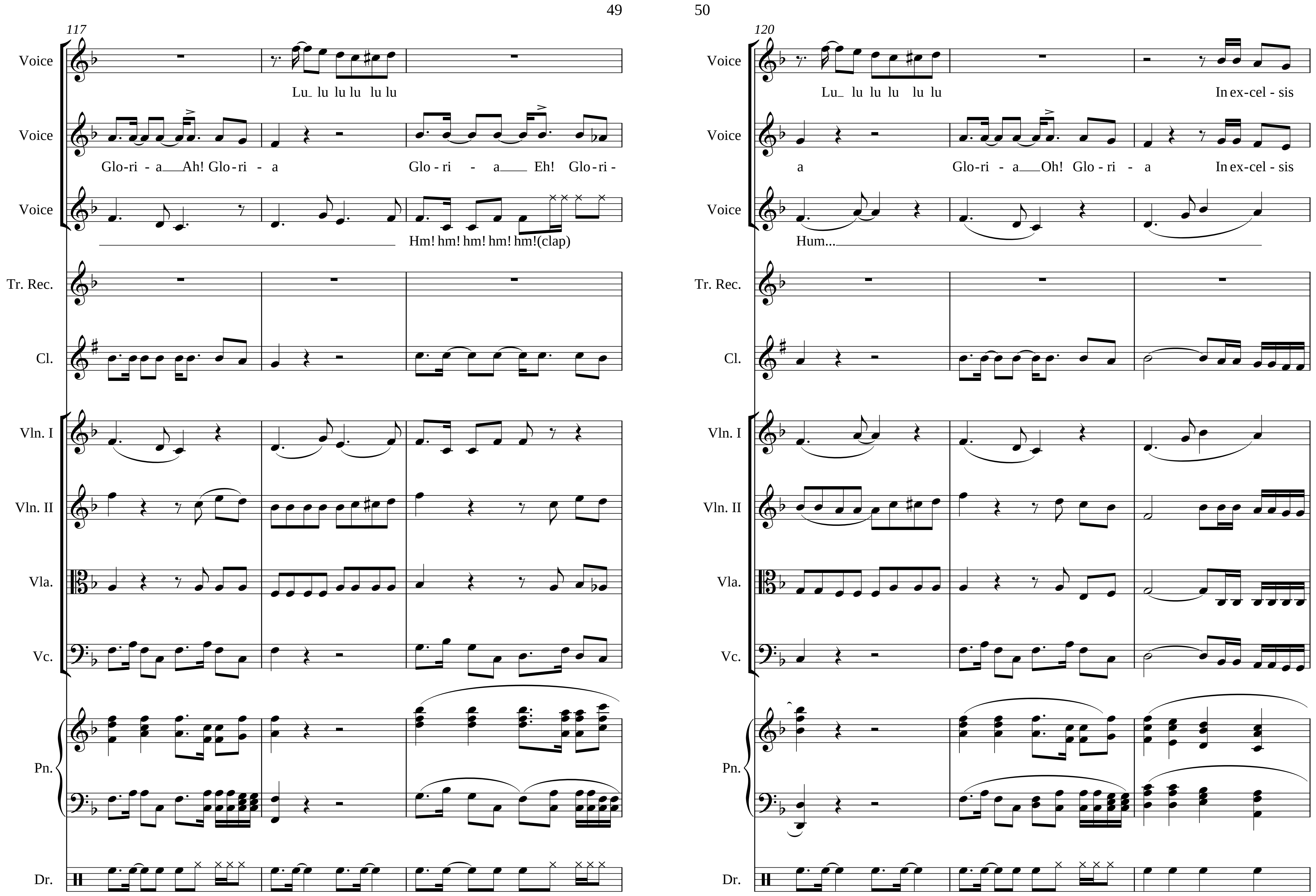

39
40
90
93
B4
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
f Glo ri a in ex
f Glo ri a in ex
f Glo ri a in ex
cel sis De - o
cel sis De - o
cel sis De - o
mf

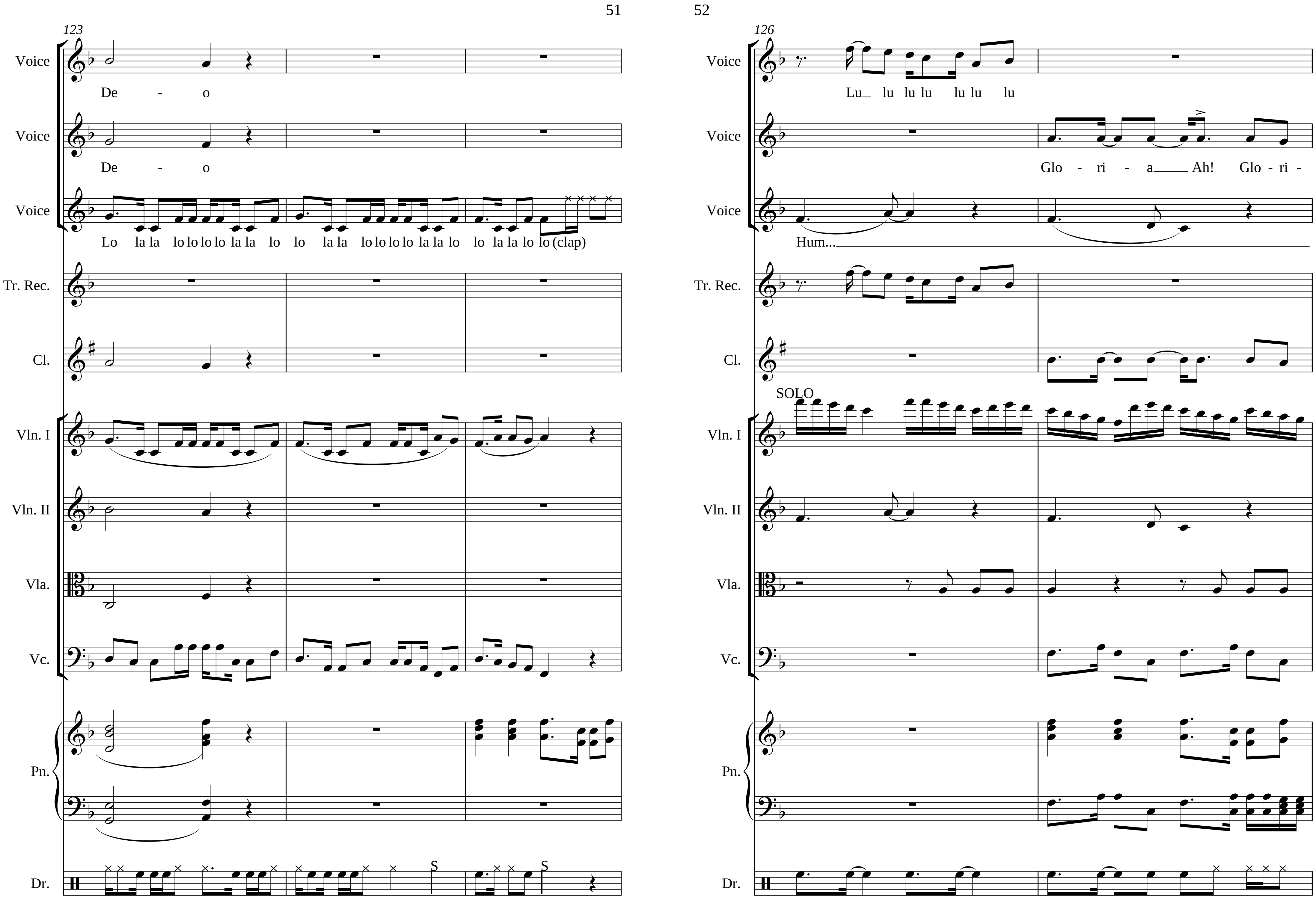

41
42
95
98
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
Glo-ri-a Sanc tus Hal le lu ja luja
Glo-ri-a Sanc tus Hal le - lu-ja lu-ja
Glo-ri-a Sanc tus Hal le - lu-ja - lu-ja
lu ja le lu ja Glo - ri a - ri - a Sanc tus
Hal le - lu ja Glo - ri a - ri - a Sanc tus
Hal le - lu-ja Glo - ri a - ri - a Sanc tus


43
44
101
104
Voice
Hal le - lu - ja - lu ja Hal - le - lu - ja Glo - ri - a Sanc - tus
Hal le - lu - ja Hal - le lu ja Glo - ri - a Sanc - tus
Voice
Hal - le - lu - ja Hal - le - lu - ja Glo - ri - a Sanc tus
Hal le - lu - ja - lu - ja Glo - ri - a Sanc - tus
Voice
Hal - le - lu - ja Glo - ri - a Sanc tus
Sanc tus Glo - ri - a Sanc - tus
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

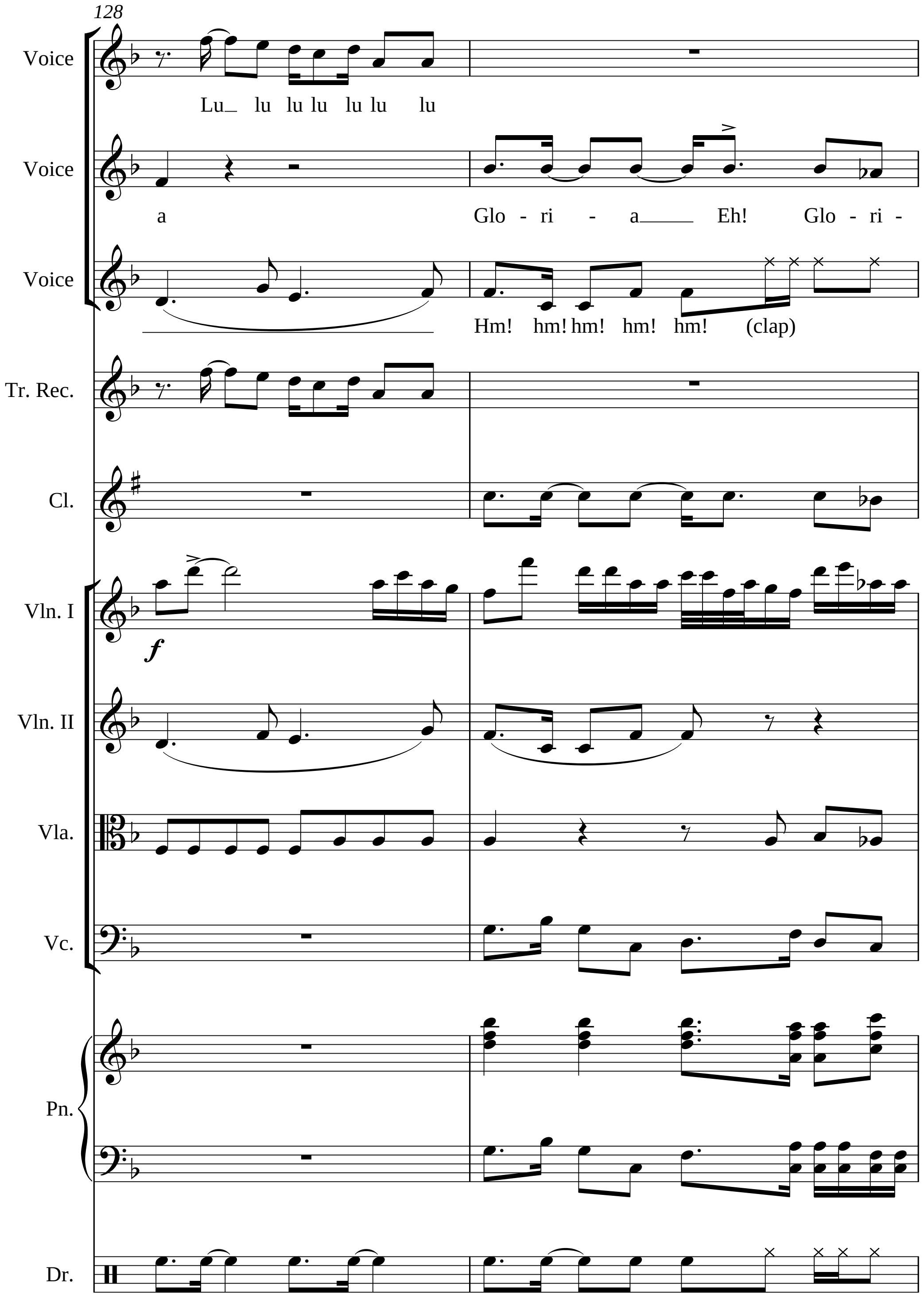

45
46
106
108
Voice
Hal-le-lu-ja Hal-le-lu-ja Hal-le-lu-ja Hal-le-lu-ja Glo - ri - a Sanc - tus
Glo - ri - a Sanc-tus Glo - ri - a Sanc - tus Glo - ri - a Glo - ri - a
Voice
Hal-le-lu-ja Hal-le-lu-ja Hal-le-lu-ja Hal-le-lu-ja Glo - ri - a Sanc - tus
Glo-ri - a - ri - a - ri - a - ri - a-ri - a-ri - a-ri - a-ri - a-ri - a-ri - a-ri - a
Voice
Hal-le-lu-ja Hal-le-lu-ja Hal-le-lu-ja Hal-le-lu-ja Glo - ri - a Sanc - tus
Glo - - - ri - - - a
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.


47
48
111
114
B5
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
pp
pp
mf
S
In ex - cel-sis De - o In ex - cel-sis De - o In ex - cel - sis De - o
In ex - cel-sis De - o In ex - cel-sis De - o In ex - cel sis_ De - o
In ex - cel - sis De - - - o In ex - cel-sis De-
In ex - cel - sis De - - o
Lu_ lu lu lu lu lu
In ex - cel - sis De - o
- o
Hum...

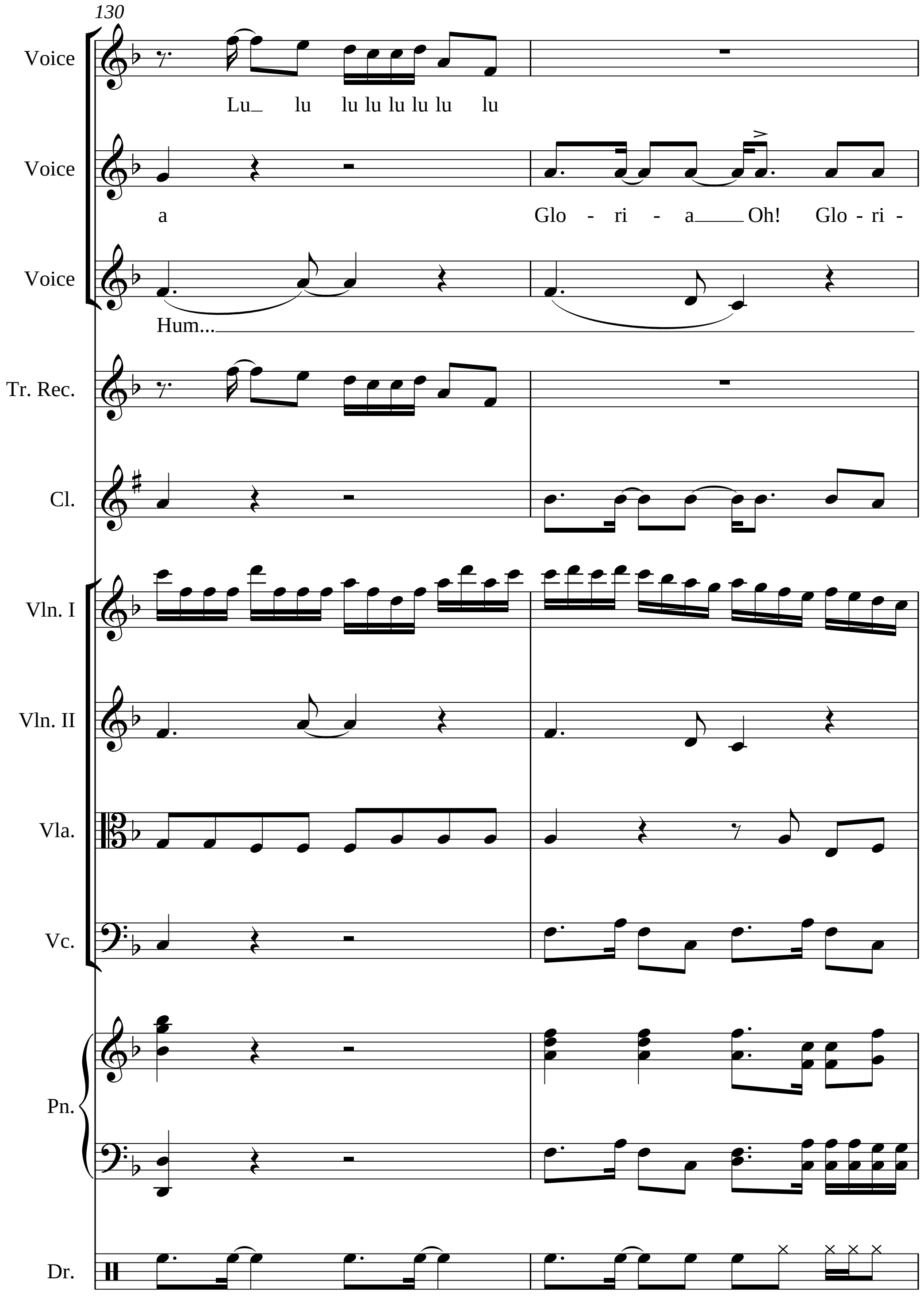

49
50
117
120
Voice
Lu_ lu lu lu lu lu
In ex-cel - sis
Voice
Glo-ri - a__Ah! Glo-ri - a Glo - ri - a__ Eh! Glo-ri -
a Glo-ri - a__Oh! Glo - ri - a In ex-cel - sis
Voice
Hm! hm! hm! hm! hm!(clap)
Hum...
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

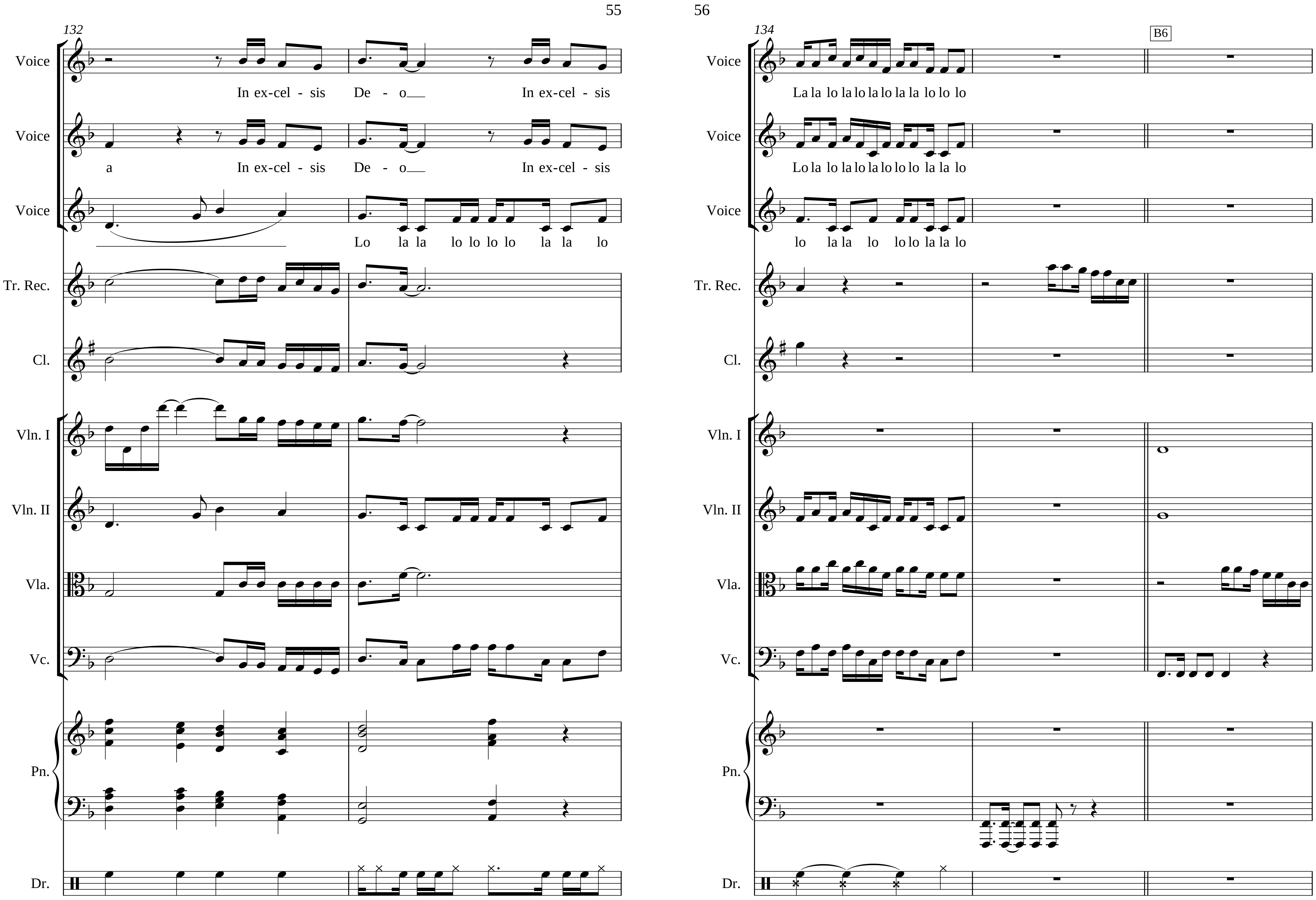

51
52
123
126
Voice
De - o
Voice
De - o
Voice
Lo la la lo lo lo lo la la lo lo la la lo lo lo lo la la lo lo la la lo lo (clap)
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
S
S
Lu_ lu lu lu lu lu lu
Glo - ri - a___ Ah! Glo - ri -
Hum...
SOLO

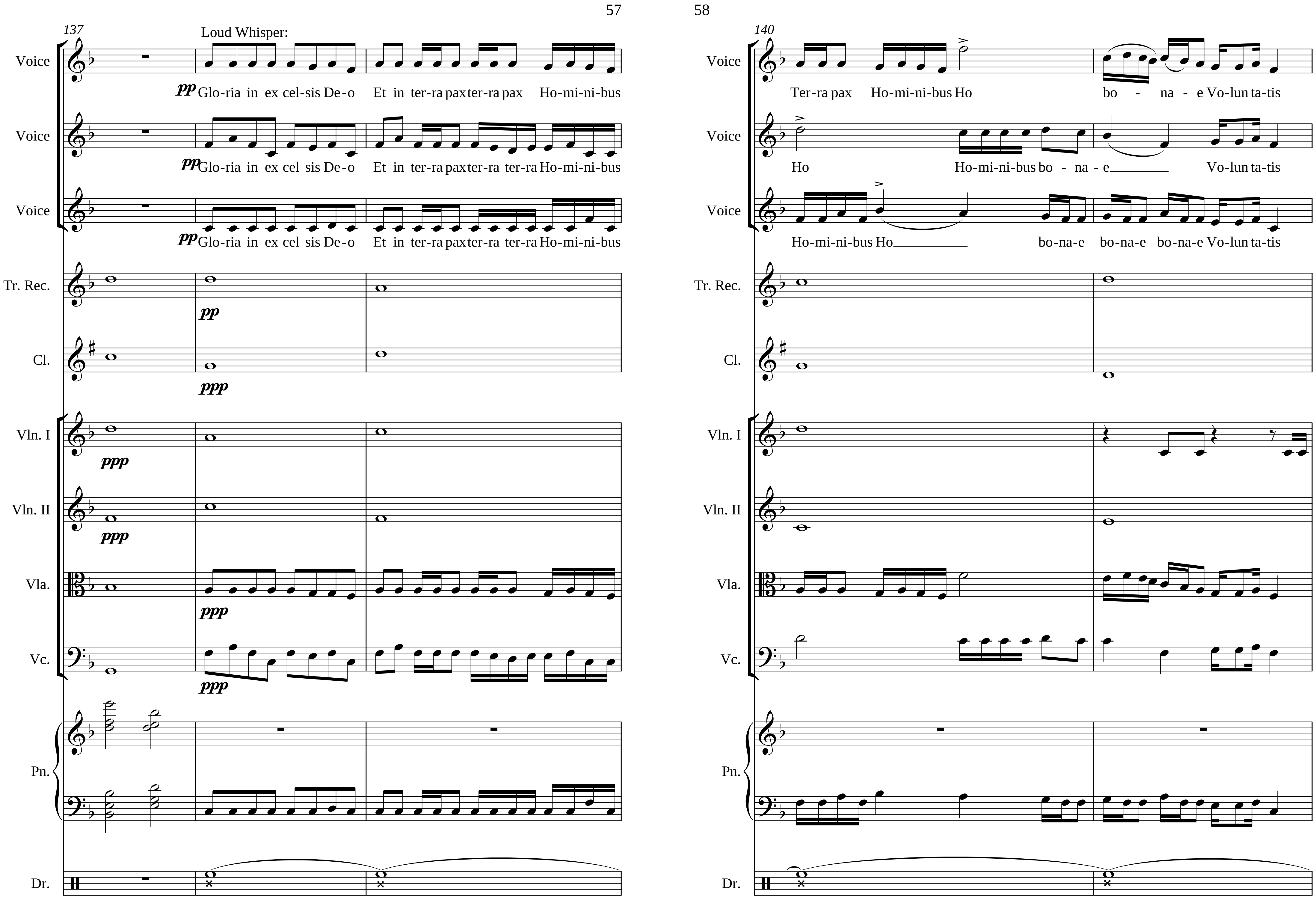
53

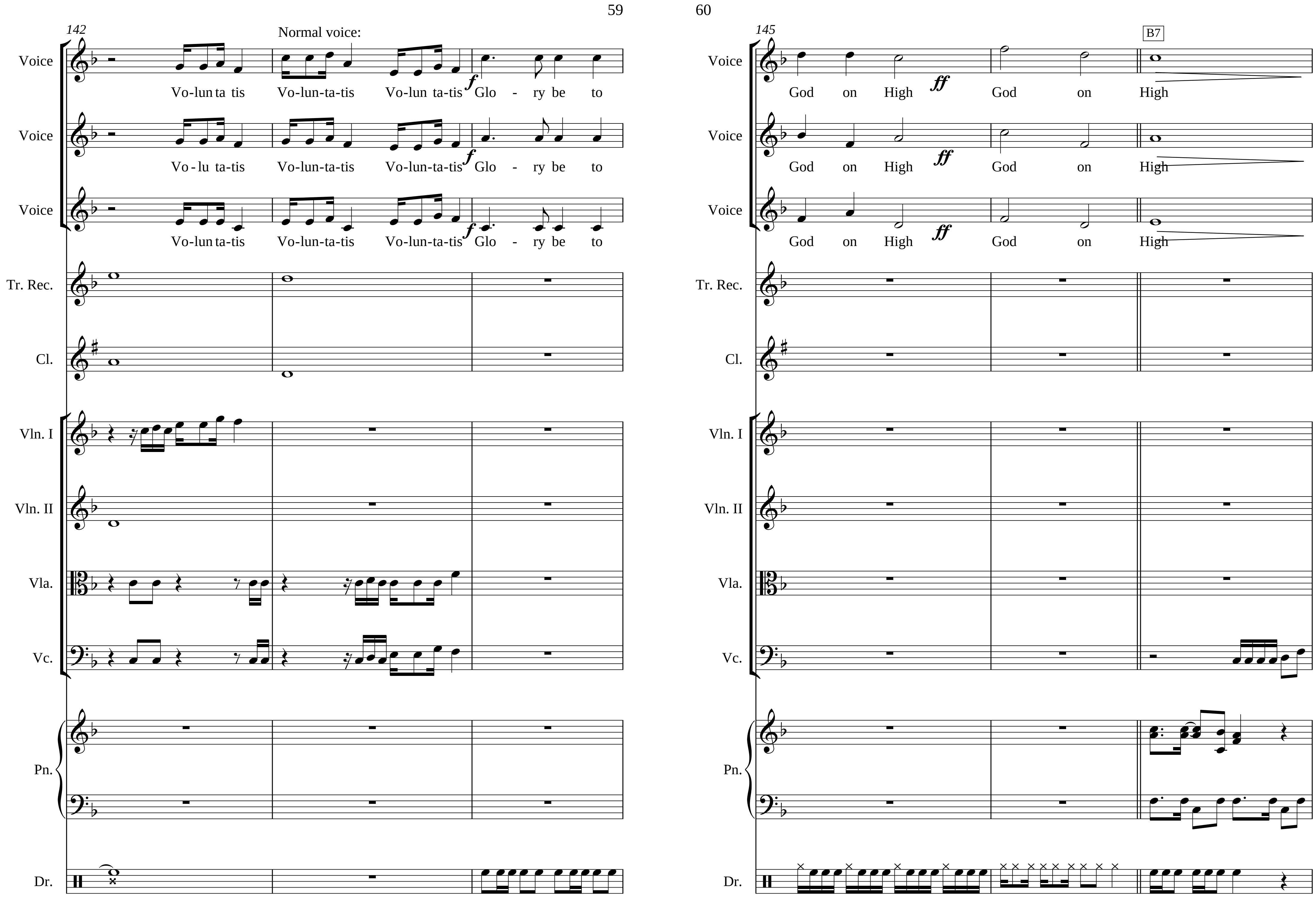

128
Voice
Lu_ lu lu lu lu lu lu
Voice
a
Glo - ri - a___ Eh! Glo - ri -
Voice
Hm! hm! hm! hm! hm! (clap)
Tr. Rec.
Cl.
Vln. I
f
Vln. II
Vla.
Vc.
Pn.
Dr.

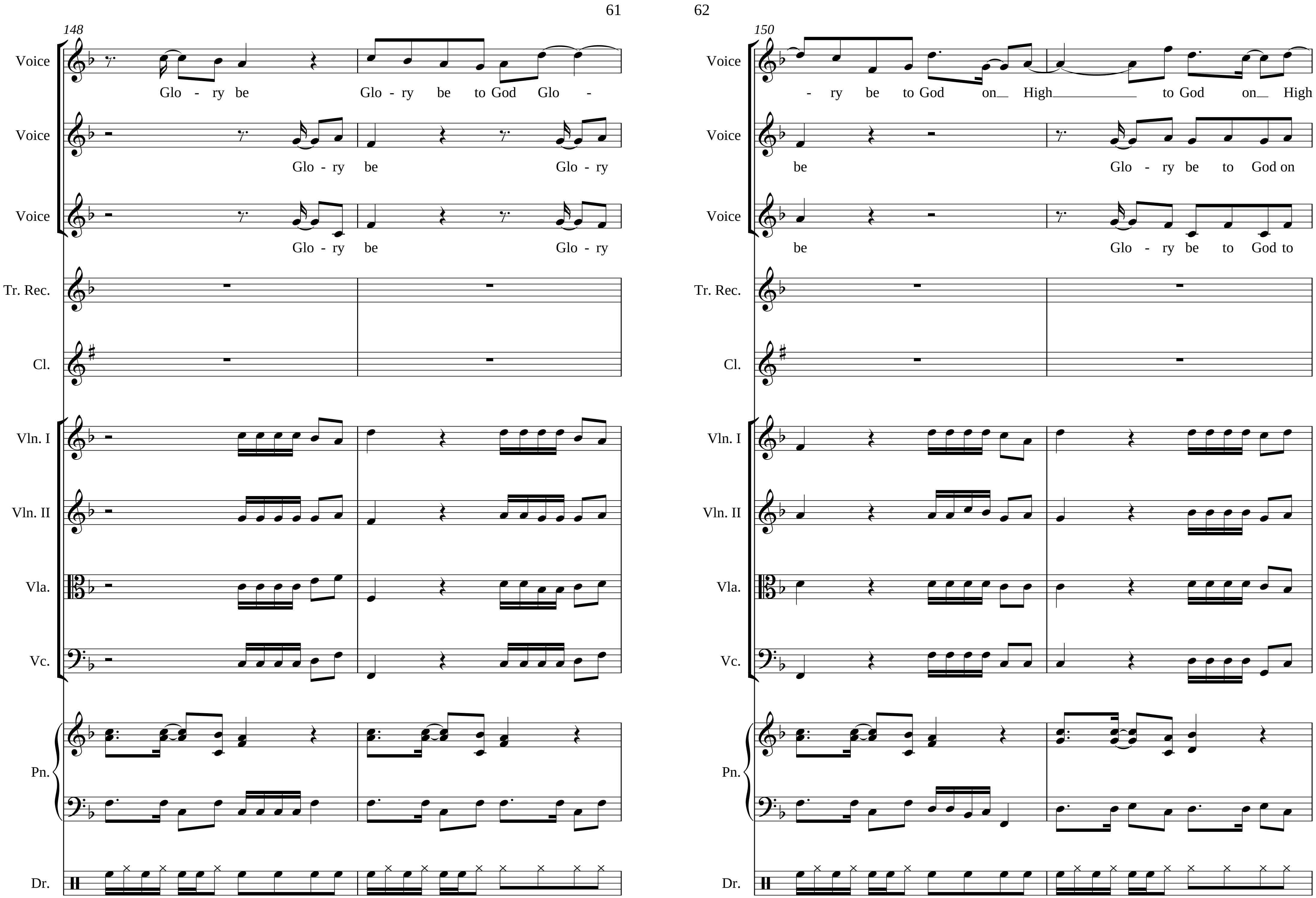
54


130
Voice
Lu_ lu lu lu lu lu lu lu
Voice
a
Glo - ri - a___ Oh! Glo - ri -
Voice
Hum...
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

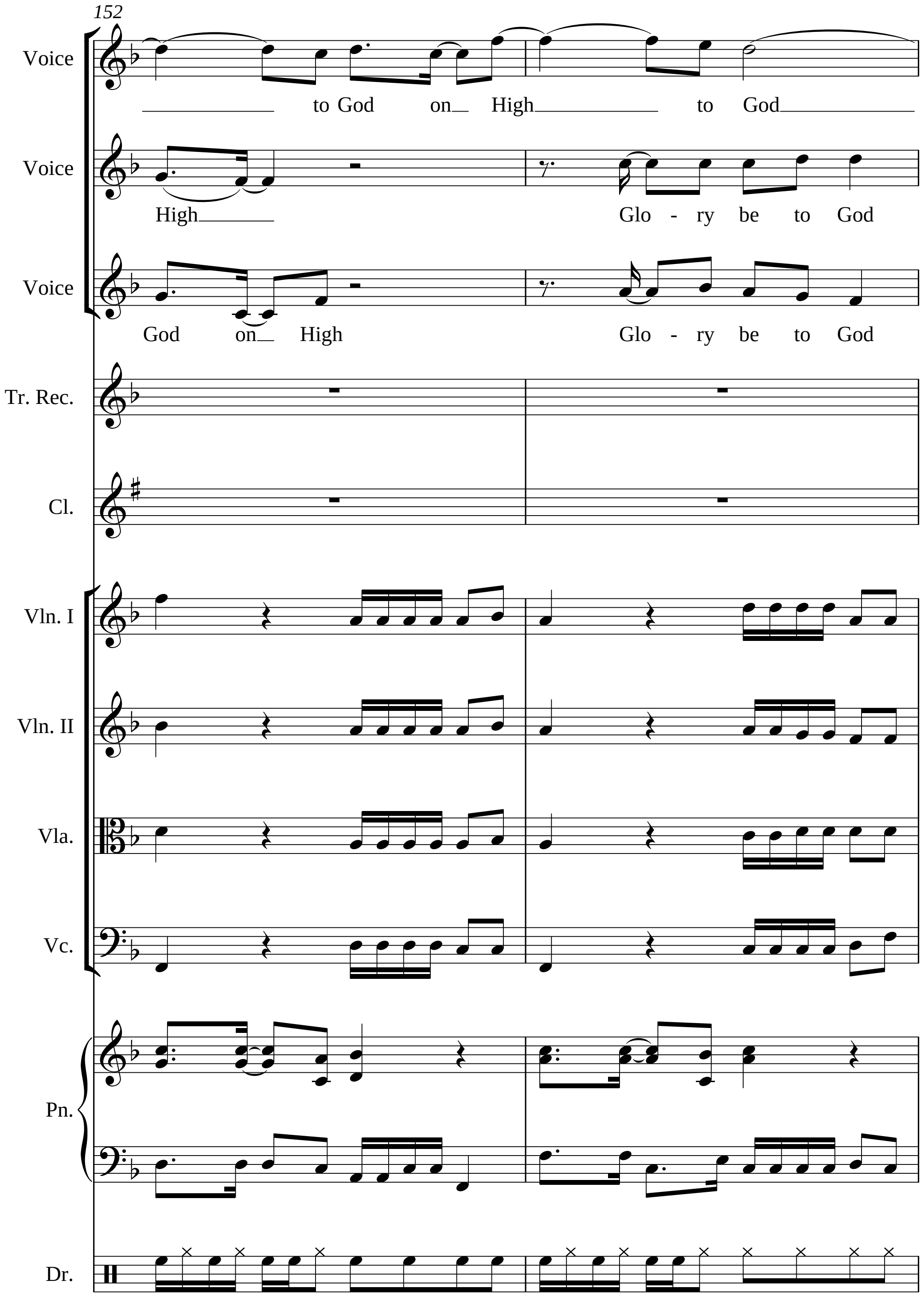

55
56
132
134
B6
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
In ex-cel - sis De - o In ex-cel - sis
a In ex-cel - sis De - o In ex-cel - sis
Lo la la lo lo lo lo la la lo
La la lo la lo la lo la la lo lo lo
Lo la lo la lo la lo lo lo la la lo
lo la la lo lo lo la la lo


57
58
137
Loud Whisper:
Voice
pp Glo-ria in ex cel-sis De-o Et in ter-ra pax ter-ra pax Ho-mi-ni-bus
Voice
pp Glo-ria in ex cel sis De-o Et in ter-ra pax ter-ra ter-ra Ho-mi-ni-bus
Voice
pp Glo-ria in ex cel sis De-o Et in ter-ra pax ter-ra ter-ra Ho-mi-ni-bus
Tr. Rec.
pp
Cl.
ppp
Vln. I
ppp
Vln. II
ppp
Vla.
ppp
Vc.
ppp
Pn.
Dr.
140
Ter-ra pax Ho-mi-ni-bus Ho bo - na - e Vo-lun ta-tis
Ho Ho-mi-ni-bus bo - na - e Vo-lun ta-tis
Ho-mi-ni-bus Ho bo-na-e bo-na-e bo-na-e Vo-lun ta-tis

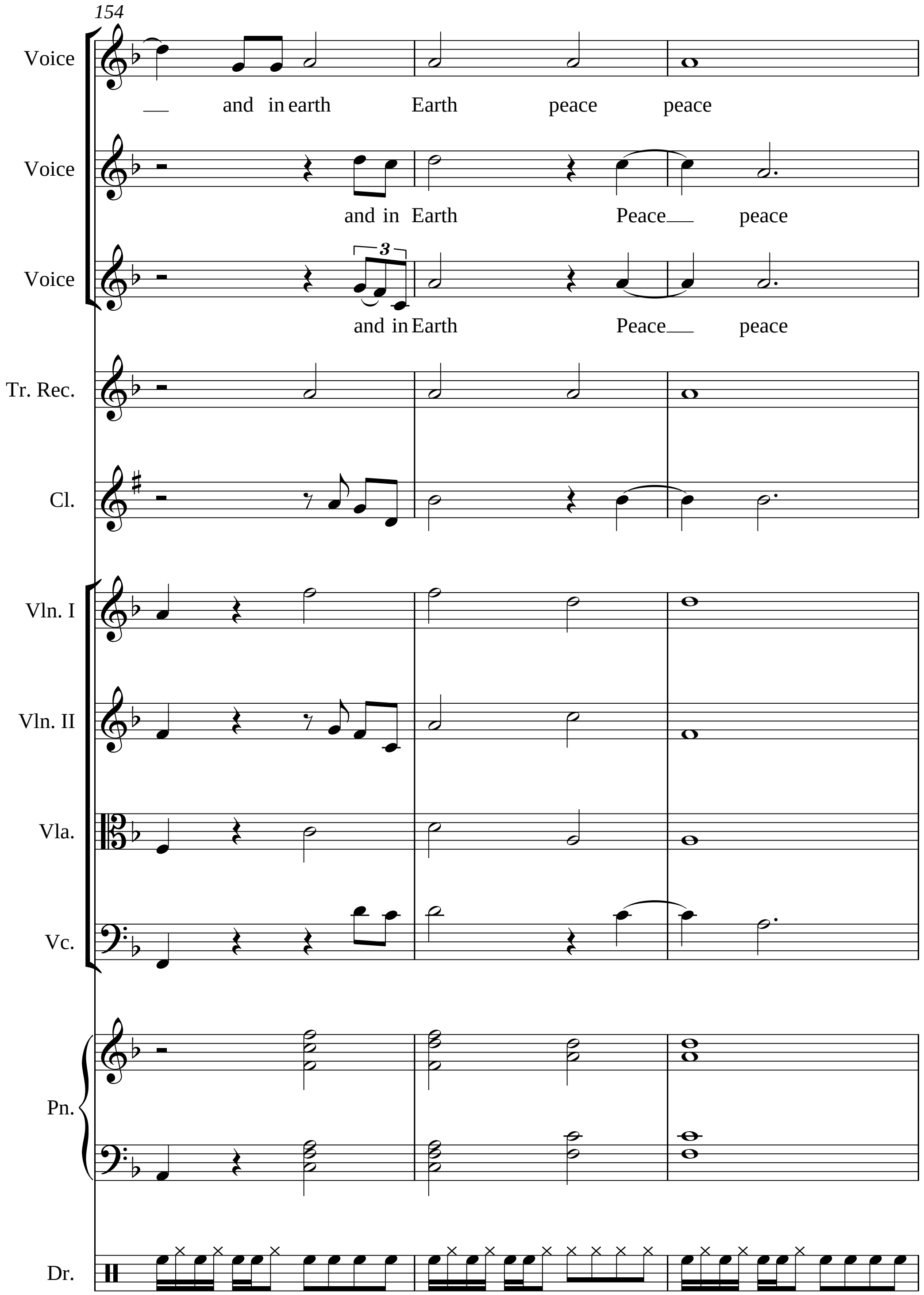

59
60
142
Normal voice:
Voice
Vo-lun ta tis Vo-lun-ta-tis Vo-lun ta-tis Glo - ry be to
Voice
Vo - lu ta-tis Vo-lun-ta-tis Vo-lun-ta-tis Glo - ry be to
Voice
Vo-lun ta-tis Vo-lun-ta-tis Vo-lun-ta-tis Glo - ry be to
f
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
145
B7
God on High God on High
God on High God on High
God on High God on High
ff

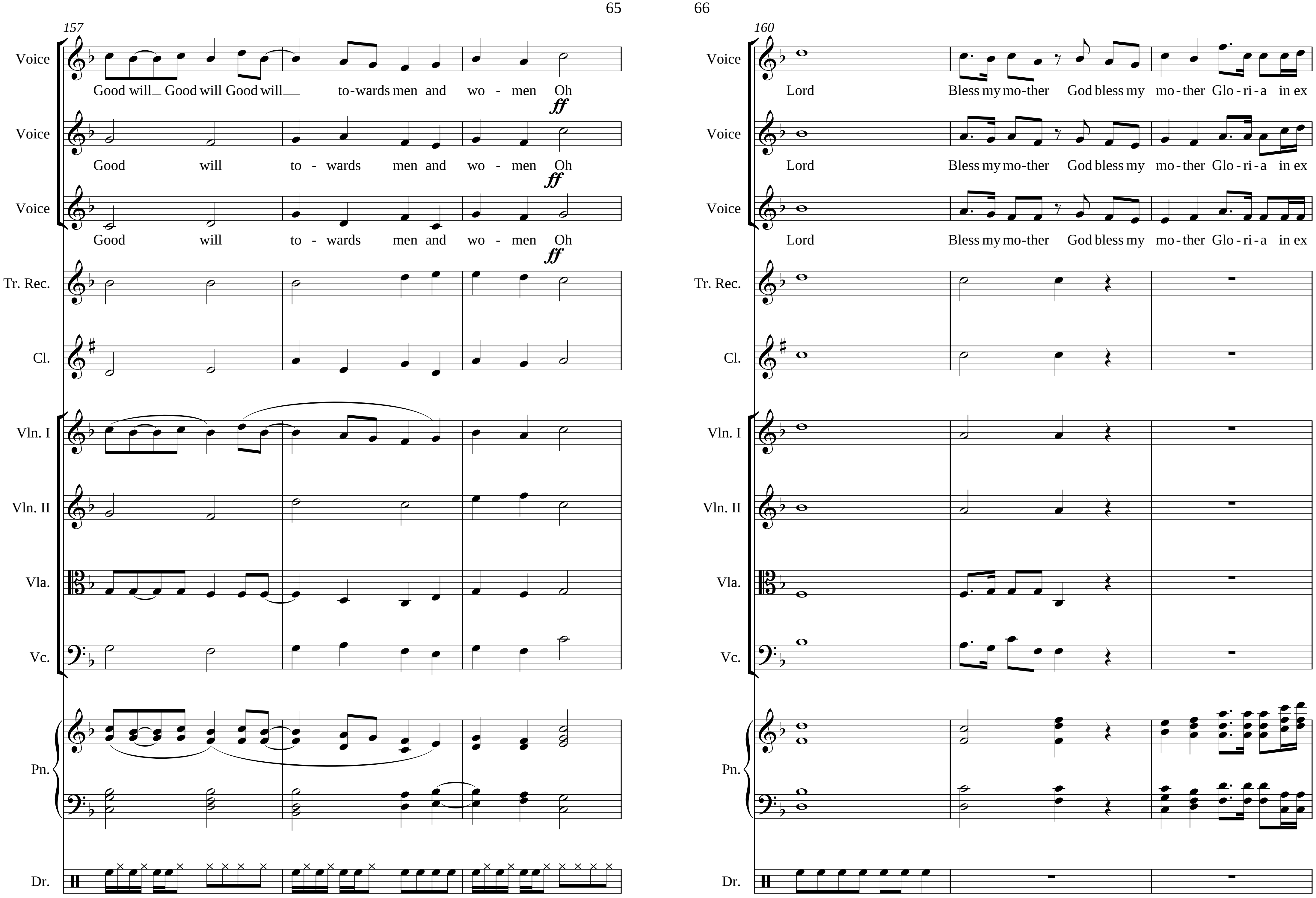

61
62
148
150
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
Glo - ry be Glo - ry be to God Glo -
Glo - ry be Glo - ry
Glo - ry be Glo - ry
- ry be to God on High to God on High
be Glo - ry be to God on
be Glo - ry be to God to

63

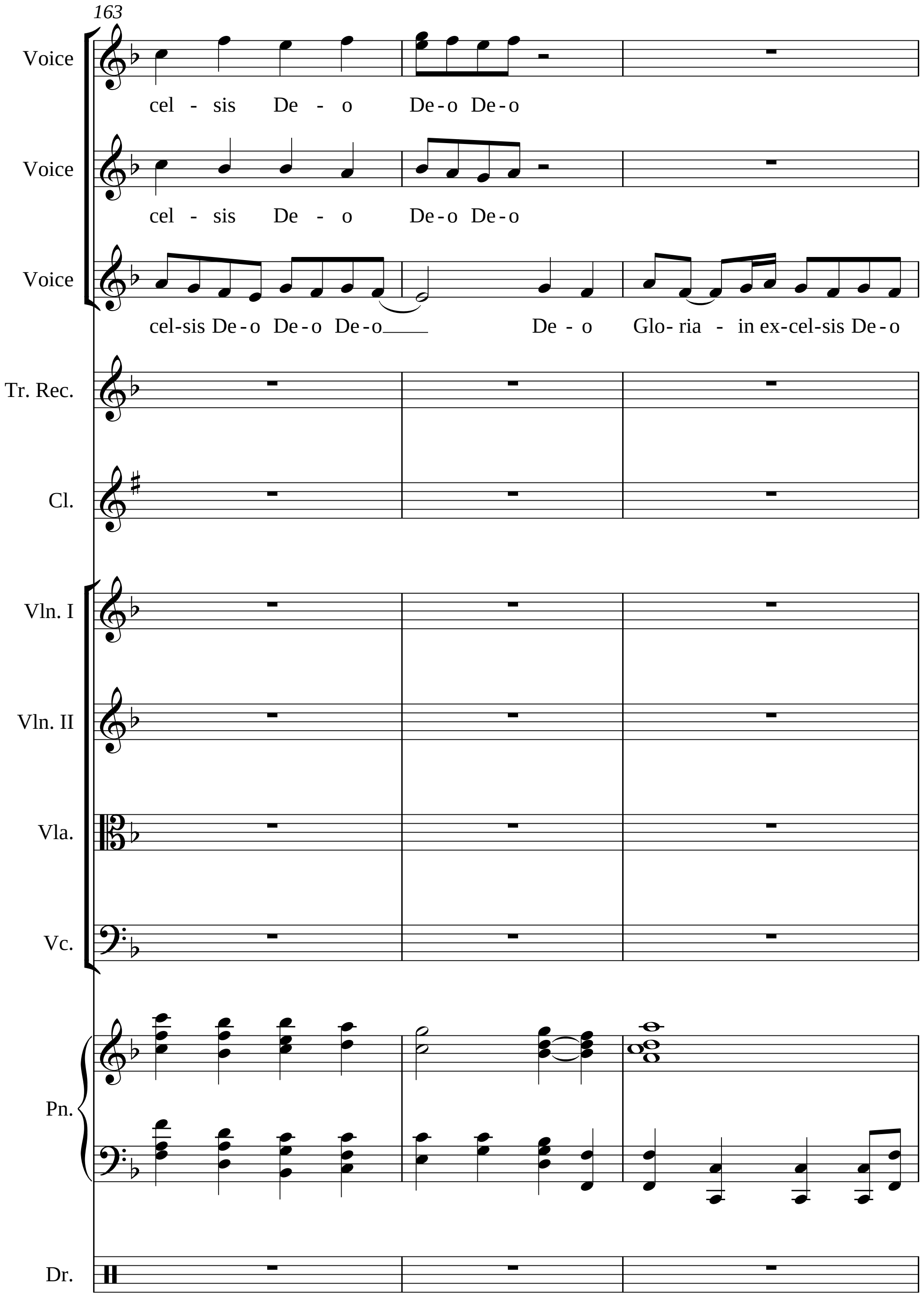

152
Voice
to God on High to God
Voice
High
Glo - ry be to God
Voice
God on High
Glo - ry be to God
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

64

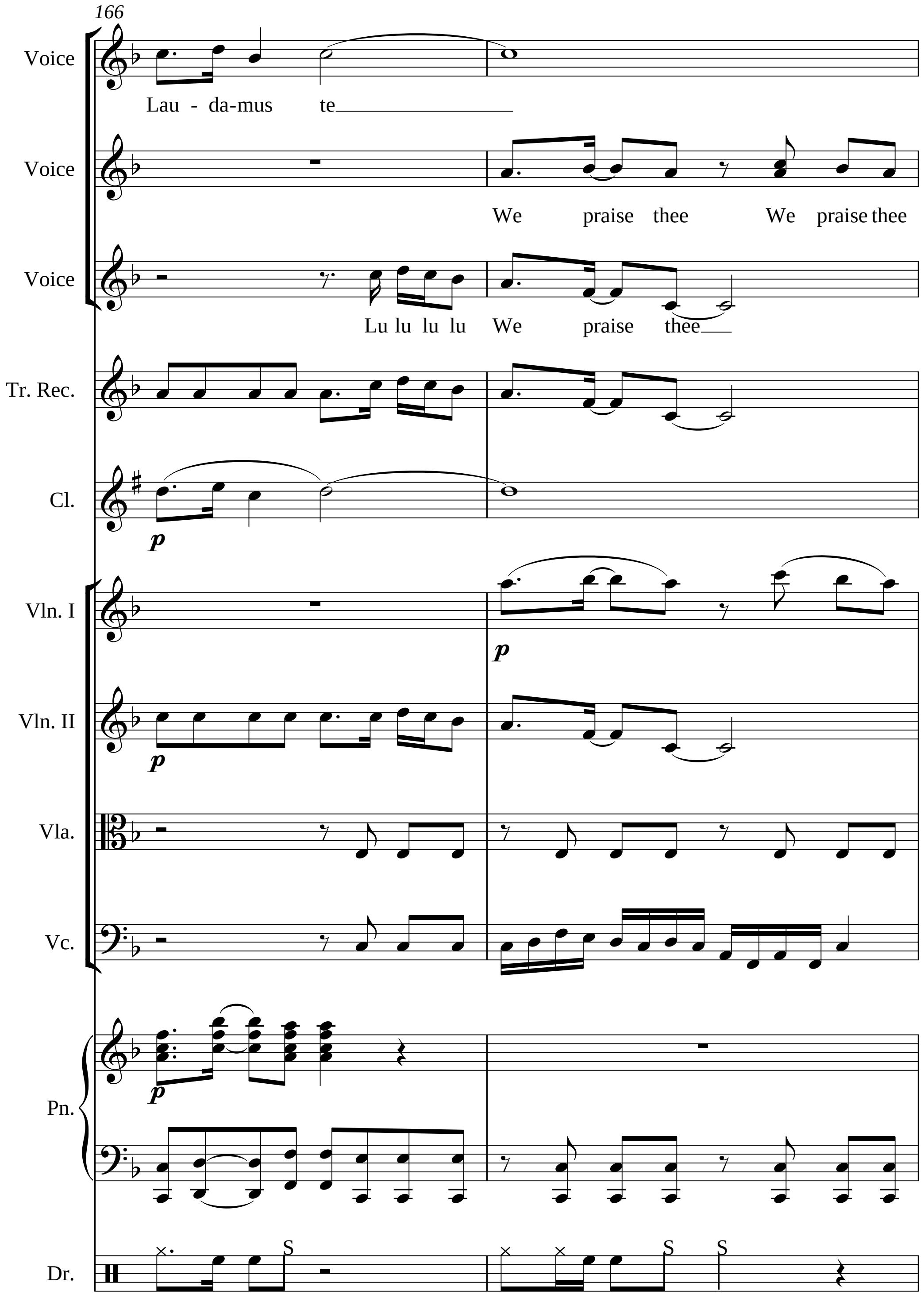

154
Voice
and in earth Earth peace peace
Voice
and in Earth Peace peace
Voice
3
and in Earth Peace peace
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

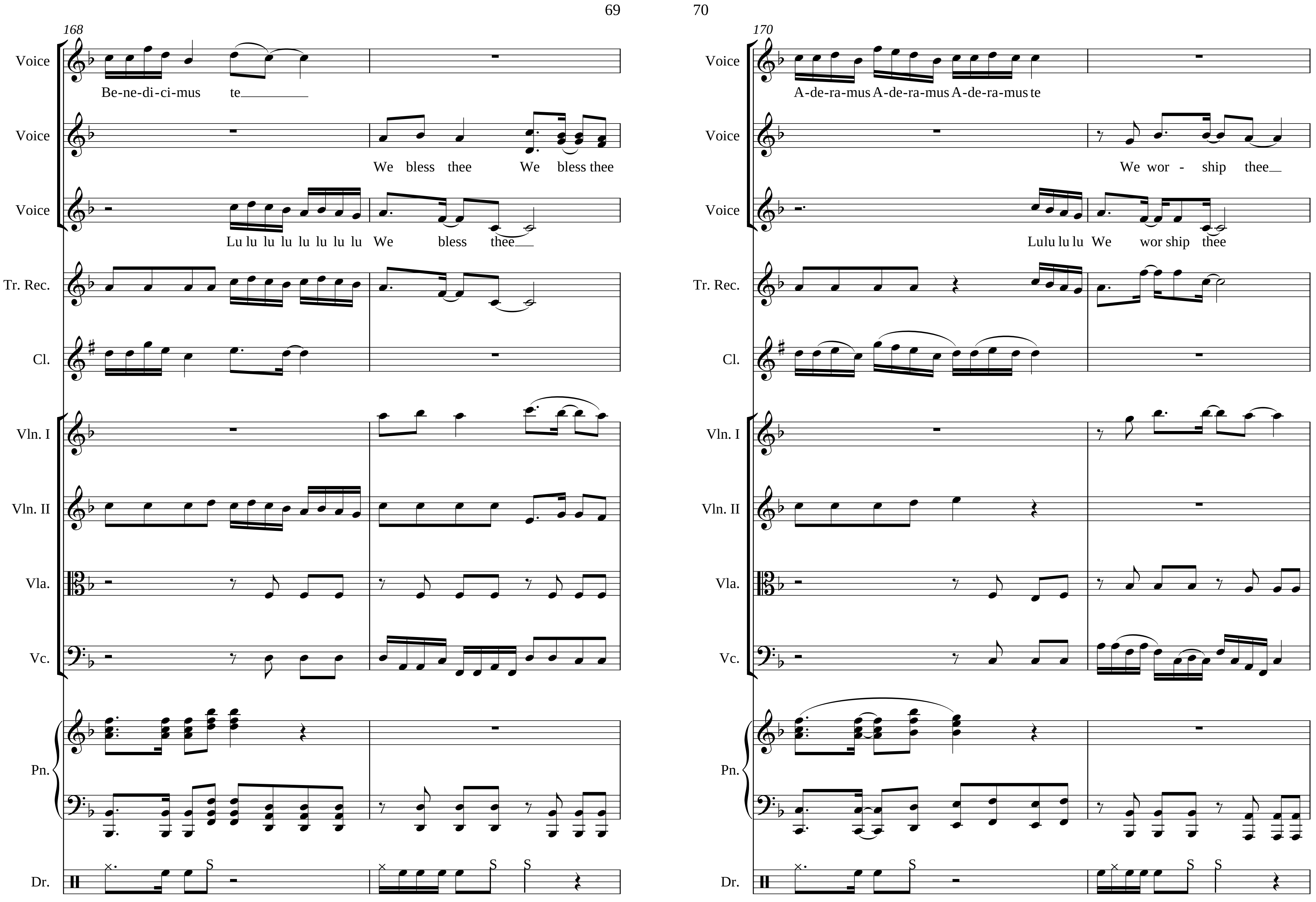

65
66
157
160
Voice
Good will_ Good will Good will__ to-wards men and wo - men Oh
Lord Bless my mo-ther God bless my mo-ther Glo-ri-a in ex
ff
Voice
Good will to - wards men and wo - men Oh
Lord Bless my mo-ther God bless my mo-ther Glo-ri-a in ex
ff
Voice
Good will to - wards men and wo - men Oh
Lord Bless my mo-ther God bless my mo-ther Glo-ri-a in ex
ff
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

67

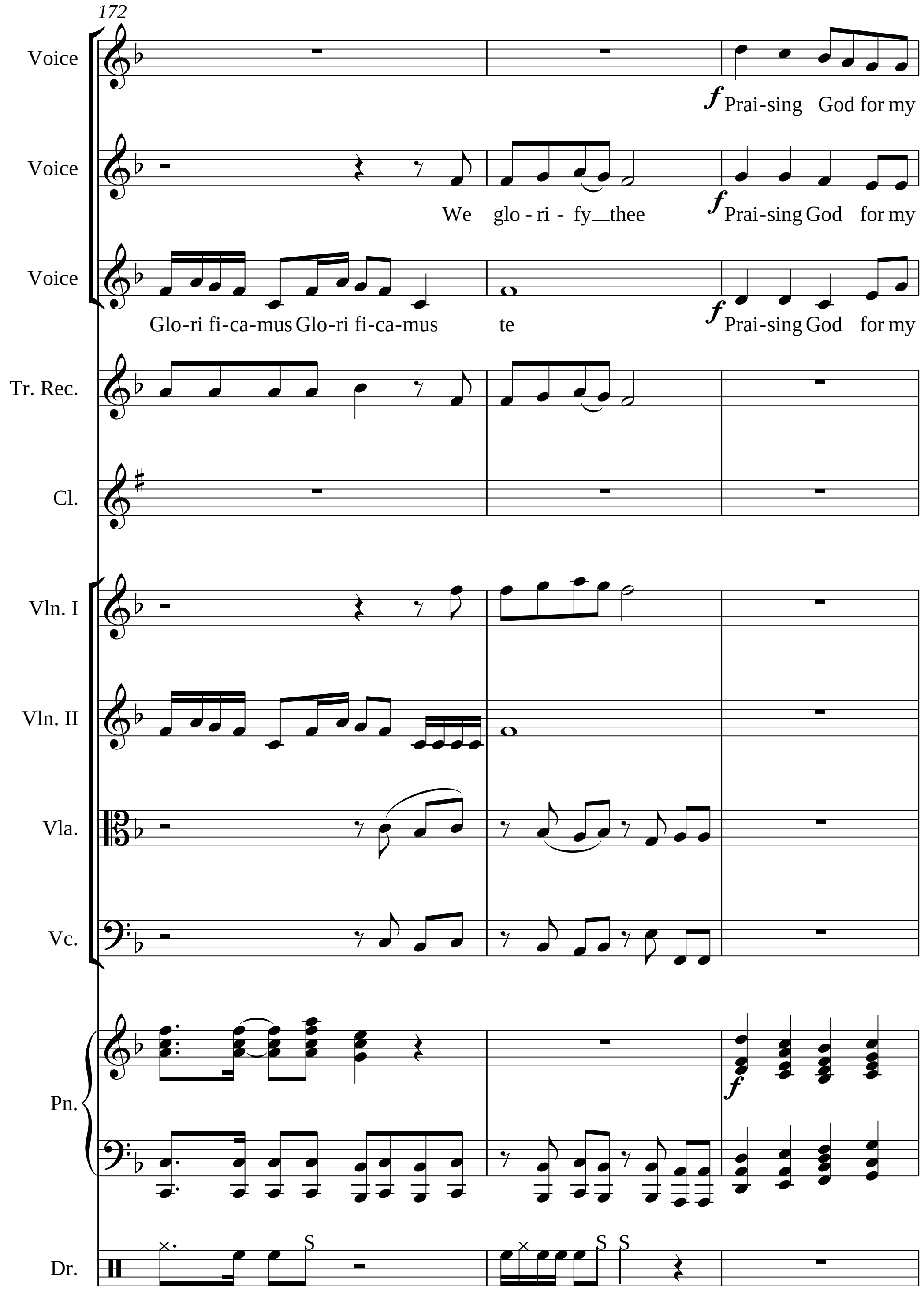

163
Voice
cel - sis De - o De-o De-o
Voice
cel - sis De - o De-o De-o
Voice
cel-sis De-o De-o De-o De - o Glo- ria - in ex-cel-sis De-o
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

68

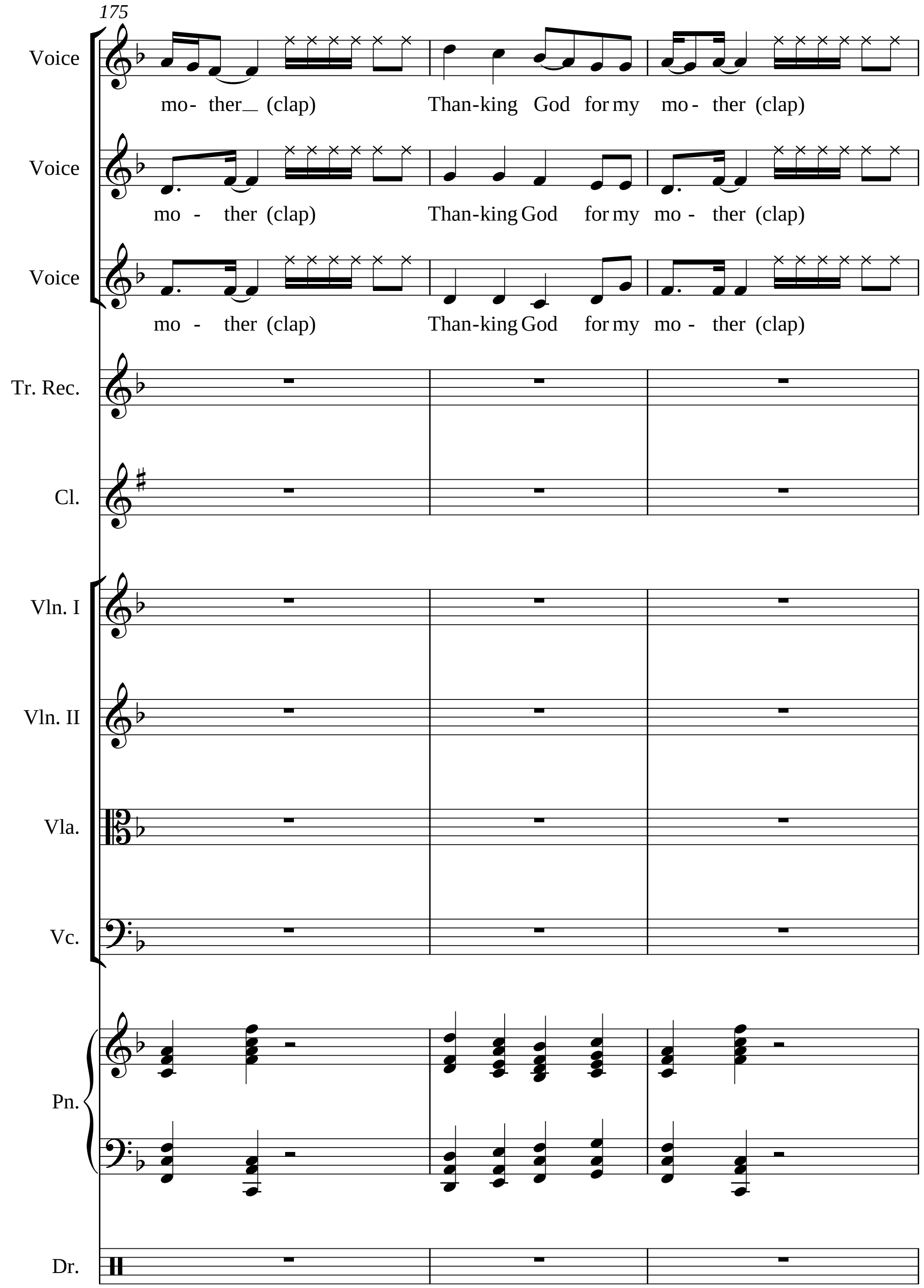

166
Voice
Lau - da-mus te
Voice
We praise thee We praise thee
Voice
Lu lu lu lu We praise thee
Tr. Rec.
Cl.
p
Vln. I
p
Vln. II
p
Vla.
Vc.
Pn.
p
Dr.
S
S S

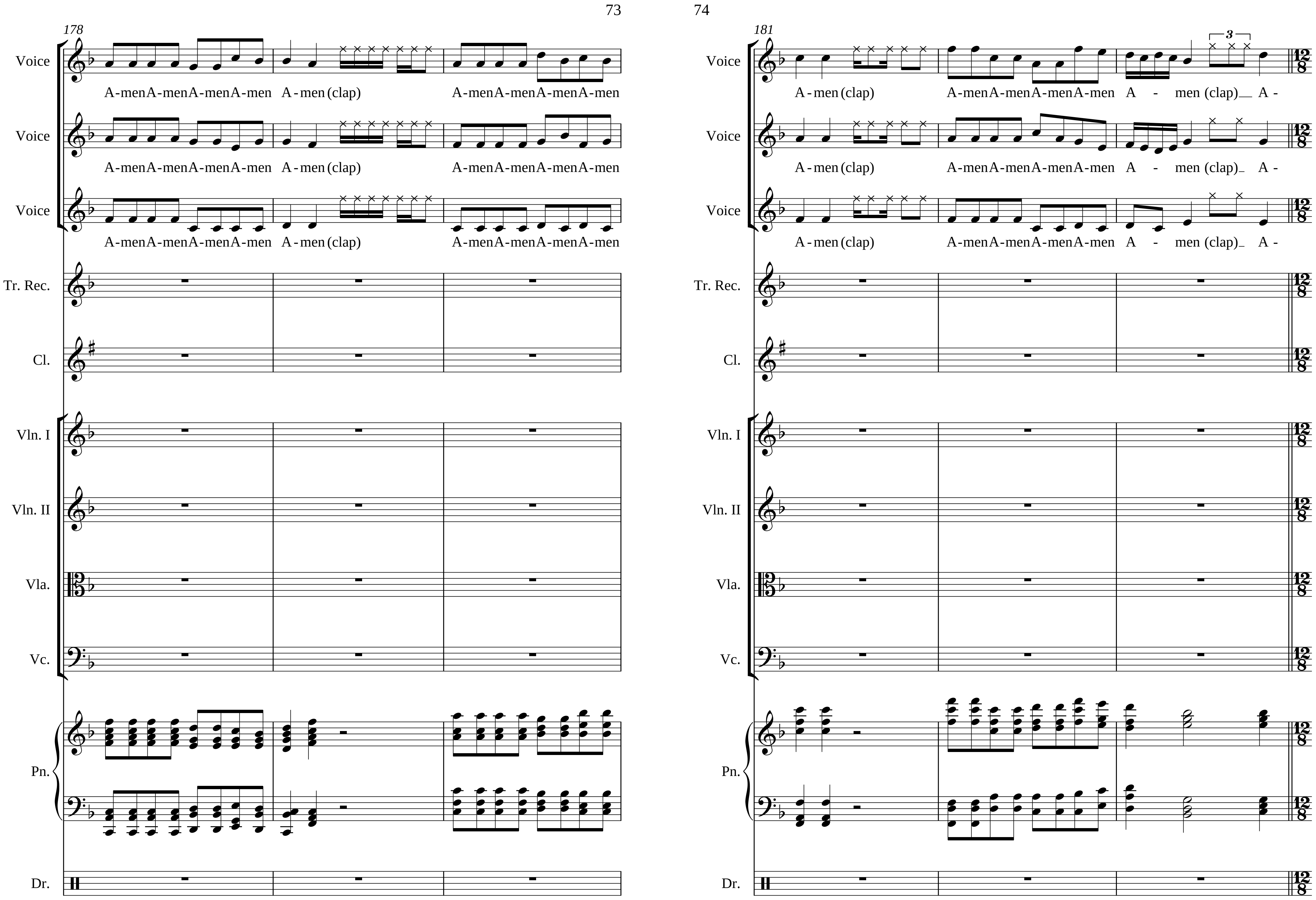

69
70
168
170
Voice
Be-ne-di-ci-mus te
A-de-ra-mus A-de-ra-mus A-de-ra-mus te
Voice
We bless thee We bless thee
We wor - ship thee
Voice
Lu lu lu lu lu lu lu lu We bless thee
Lulu lu lu We wor ship thee
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
S
S S

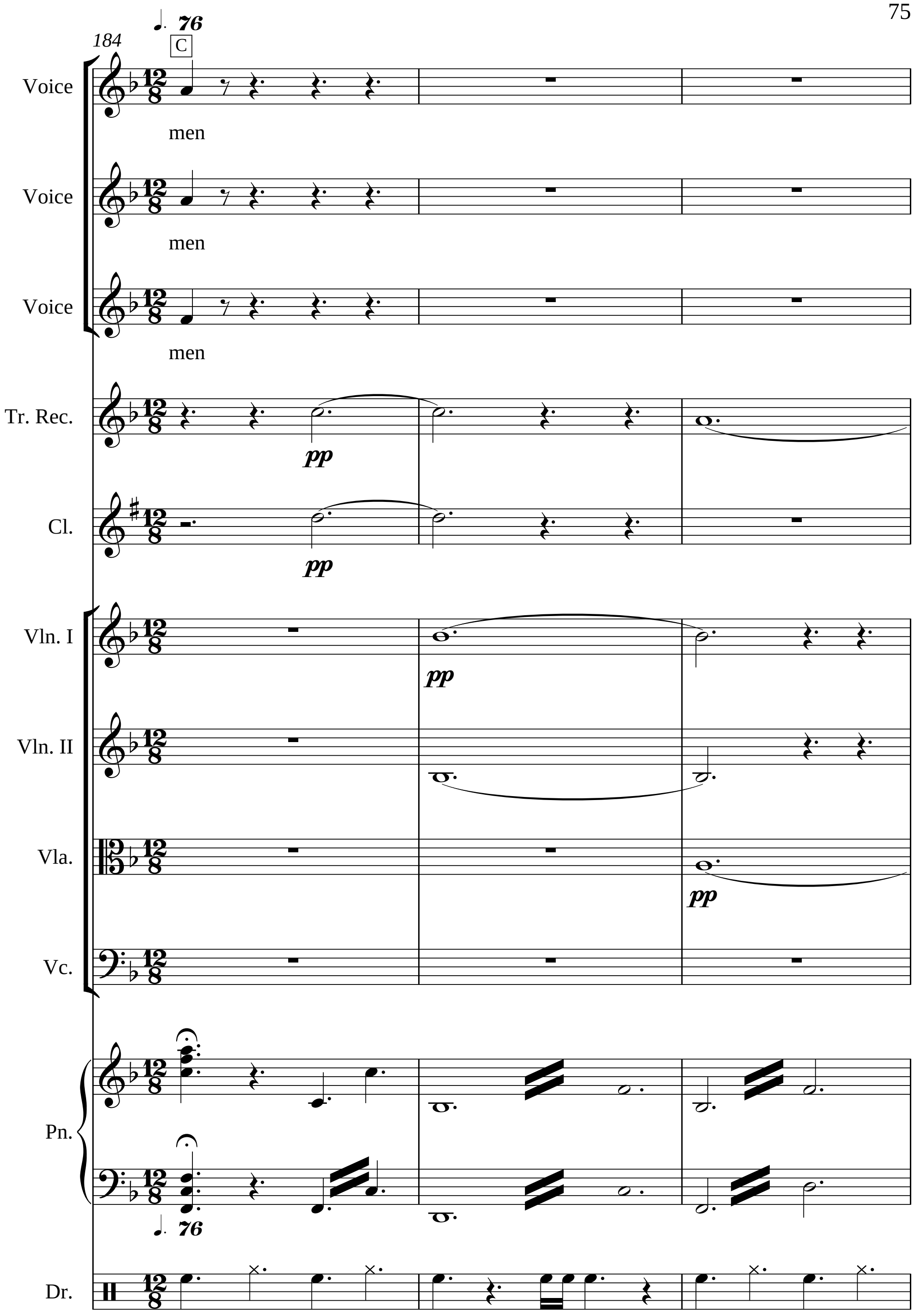
71

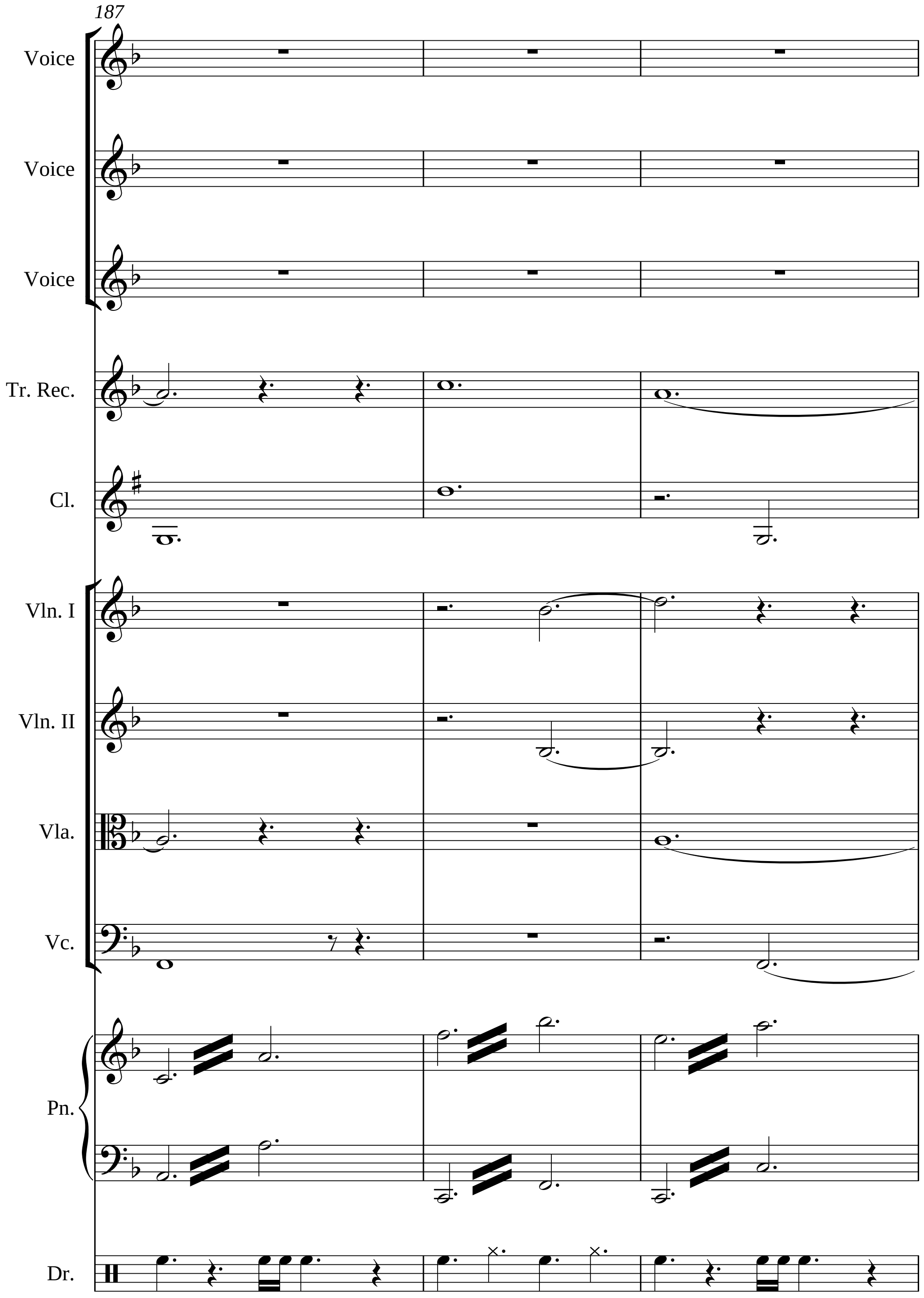

172
Voice
f Prai-sing God for my
Voice
We glo - ri - fy_thee
f Prai-sing God for my
Voice
Glo-ri fi-ca-mus Glo-ri fi-ca-mus te
f Prai-sing God for my
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
f
Dr.
S
S S

72

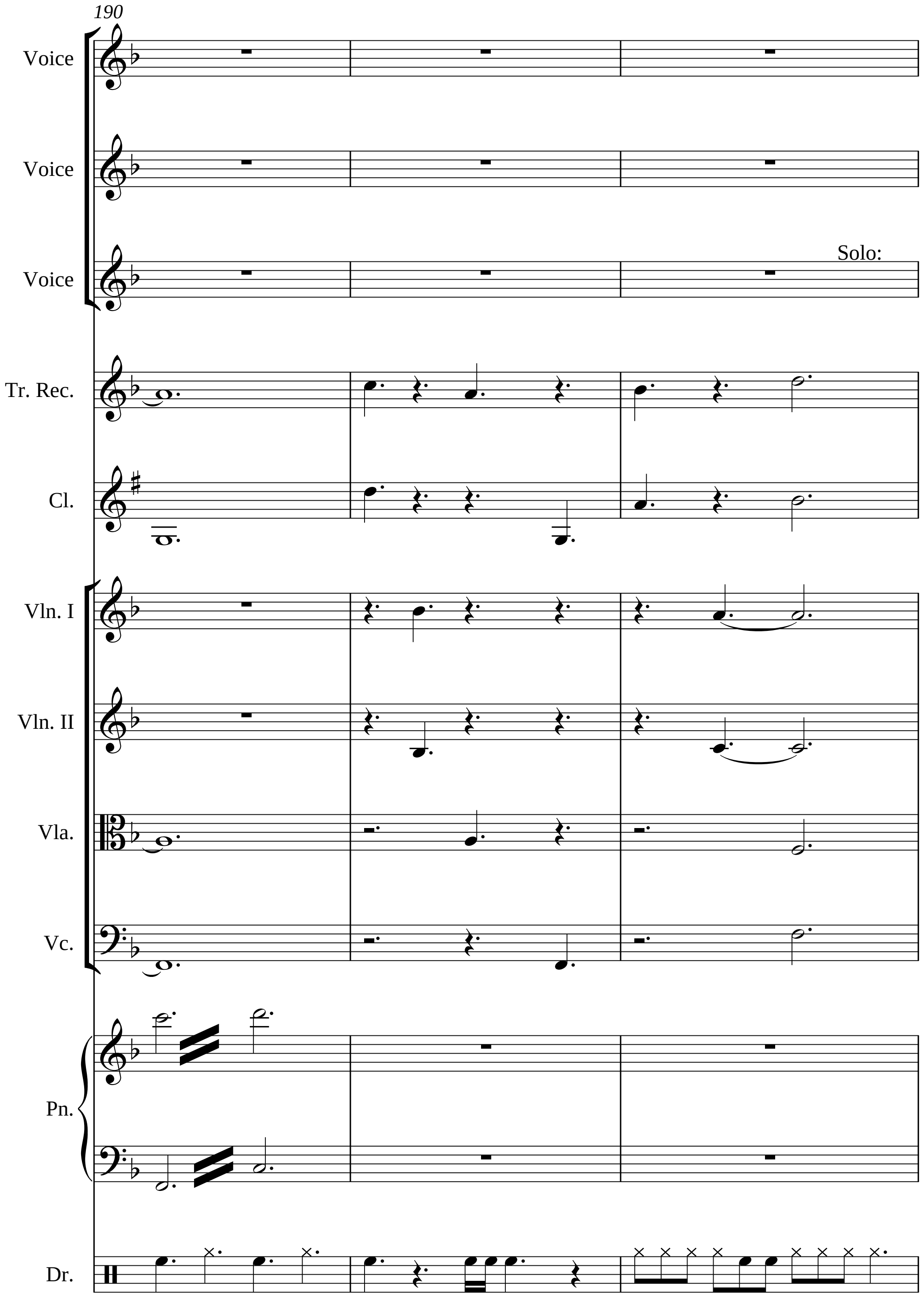

175
Voice
mo- ther_ (clap) Than-king God for my mo - ther (clap)
Voice
mo - ther (clap) Than-king God for my mo - ther (clap)
Voice
mo - ther (clap) Than-king God for my mo - ther (clap)
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.


73
74
178
181
Voice
A-menA-menA-menA-men A-men (clap) A-menA-menA-menA-men
A-men (clap) A-menA-menA-menA-men A - men (clap) A -
Voice
A-menA-menA-menA-men A-men (clap) A-menA-menA-menA-men
A-men (clap) A-menA-menA-menA-men A - men (clap) A -
Voice
A-menA-menA-menA-men A-men (clap) A-menA-menA-menA-men
A-men (clap) A-menA-menA-menA-men A - men (clap) A -
3
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
12
8

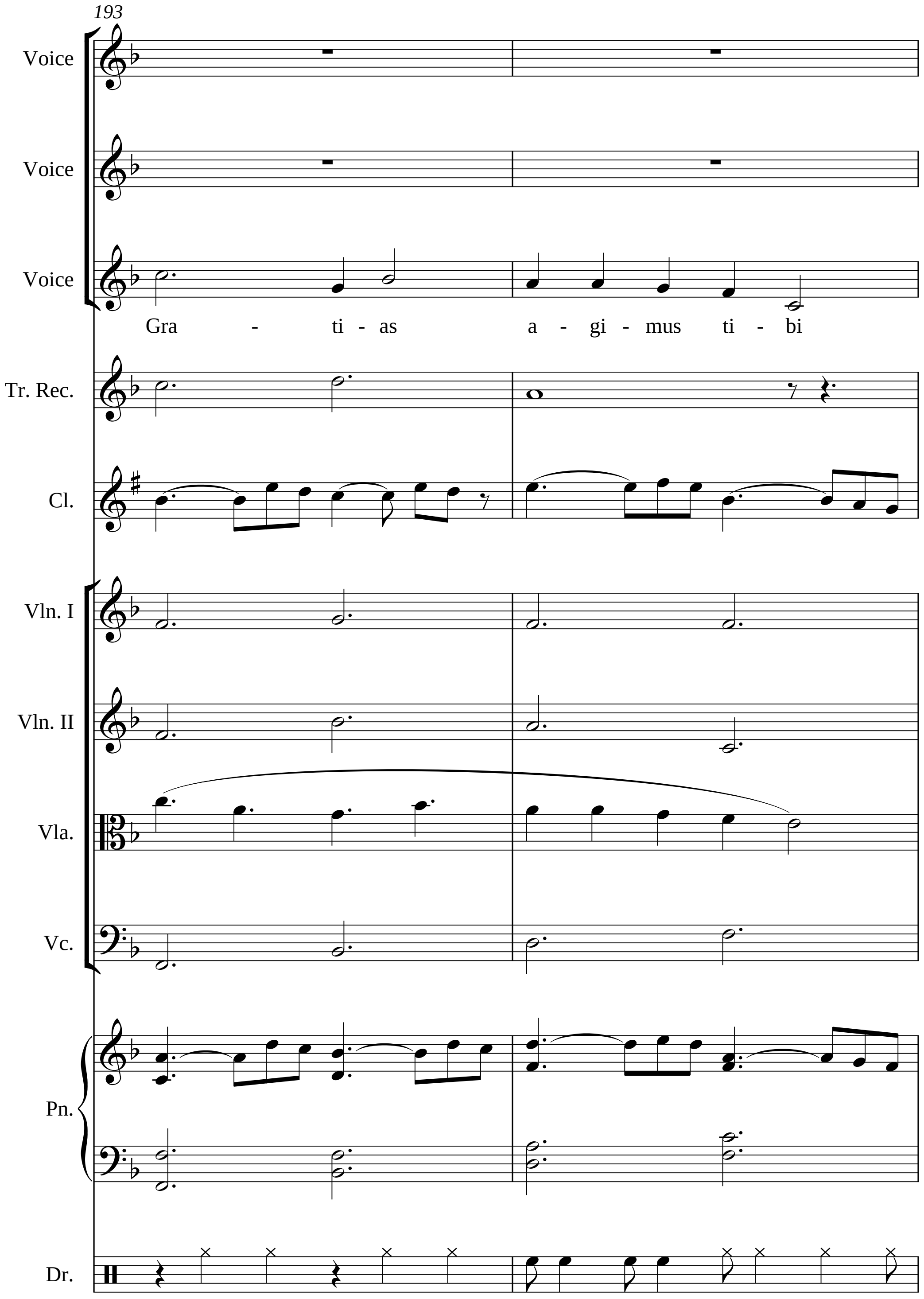

♩. 76
C
184
Voice
men
Voice
men
Voice
men
Tr. Rec.
pp
Cl.
pp
Vln. I
pp
Vln. II
Vla.
pp
Vc.
Pn.
♩. 76
Dr.


187
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

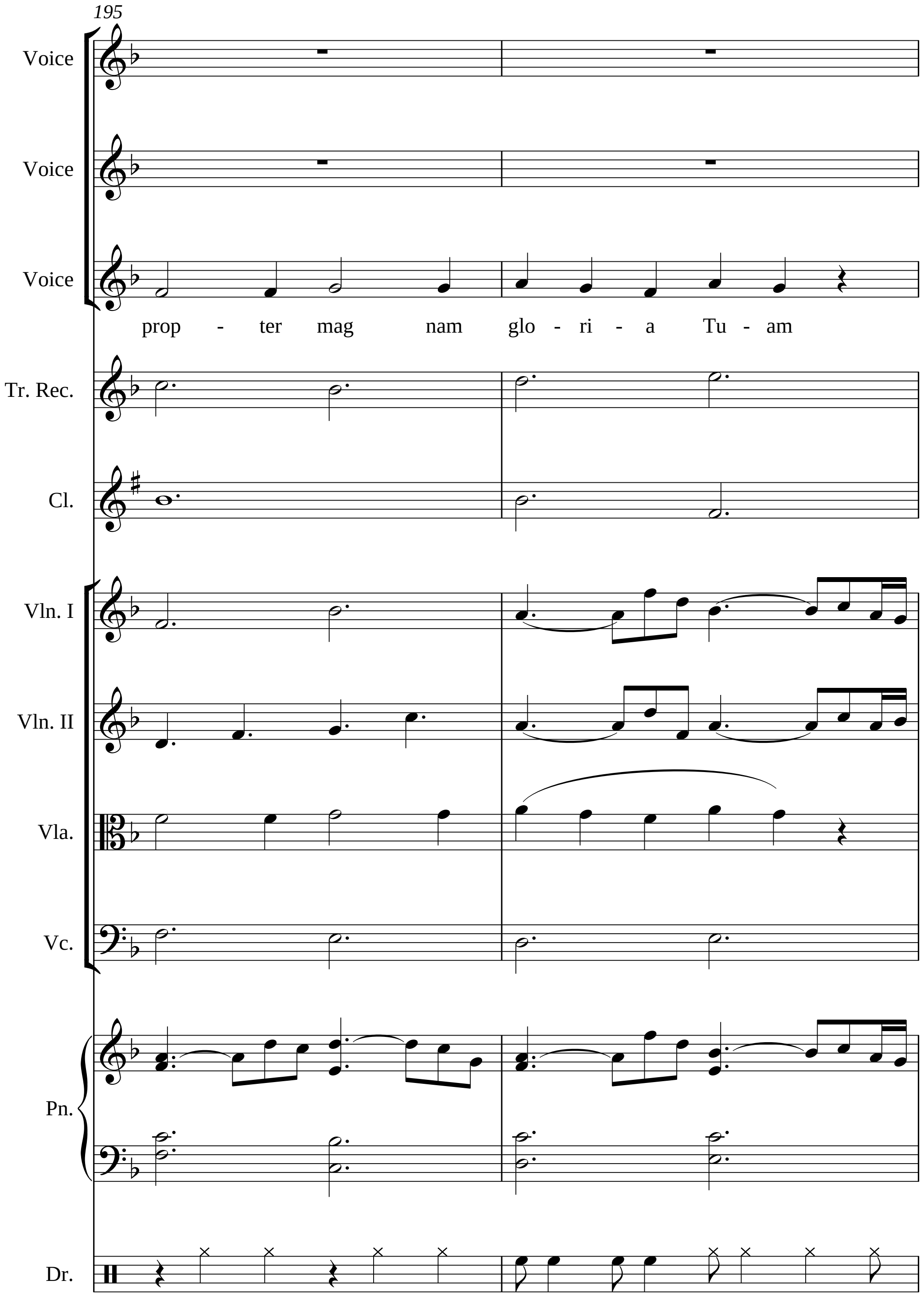
77


190
Voice
Voice
Voice
Solo:
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

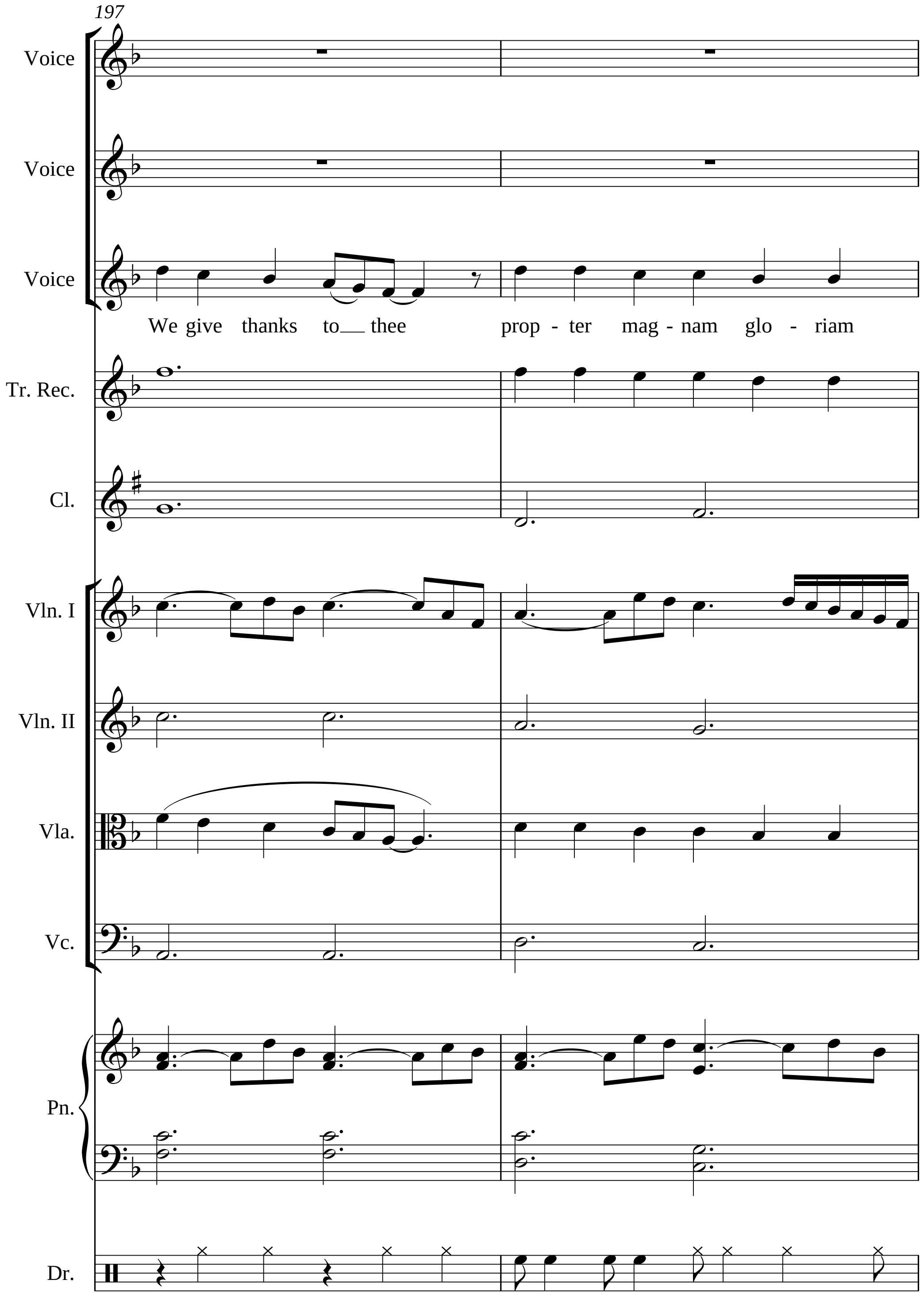
78

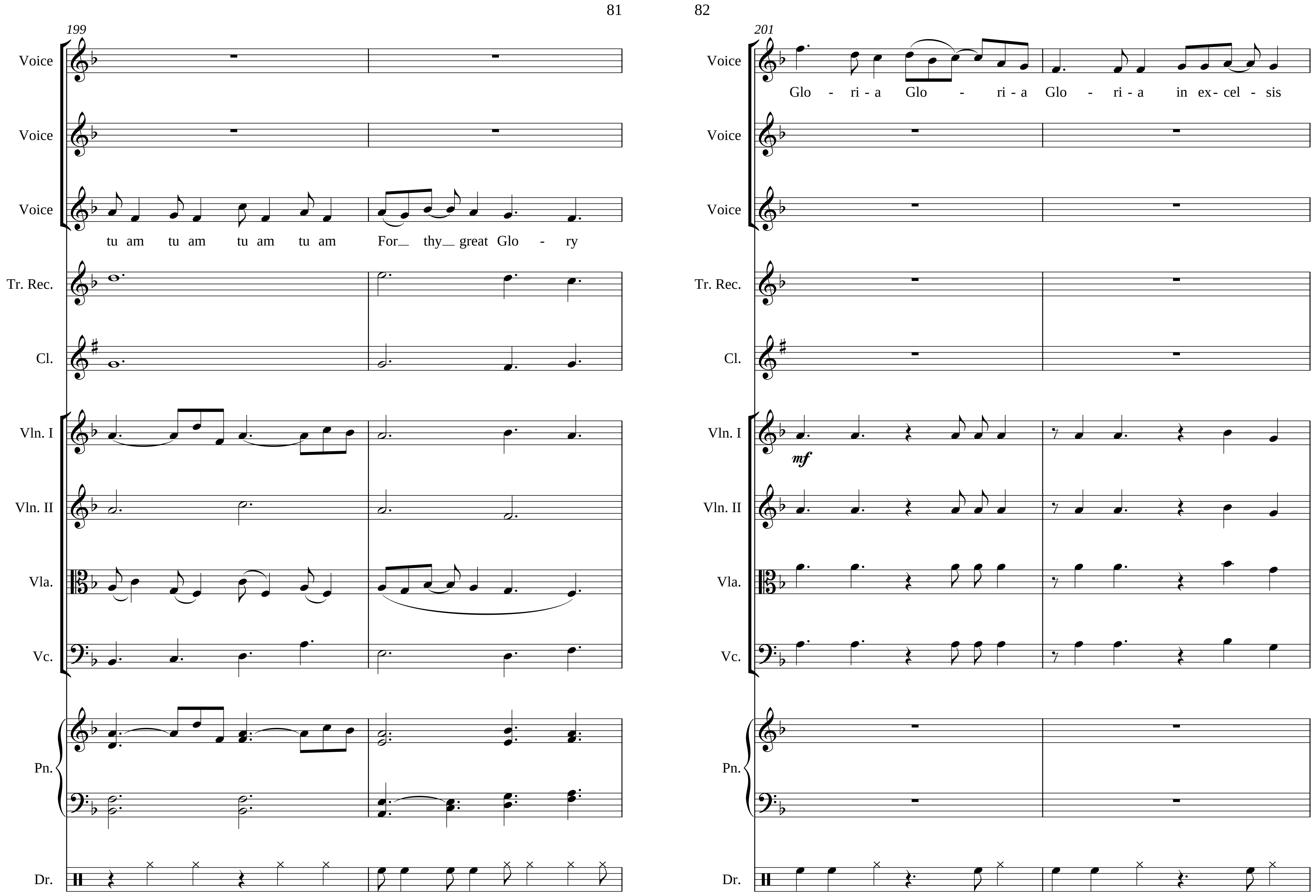

193
Voice
Voice
Voice
Gra - ti - as a - gi - mus ti - bi
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

79

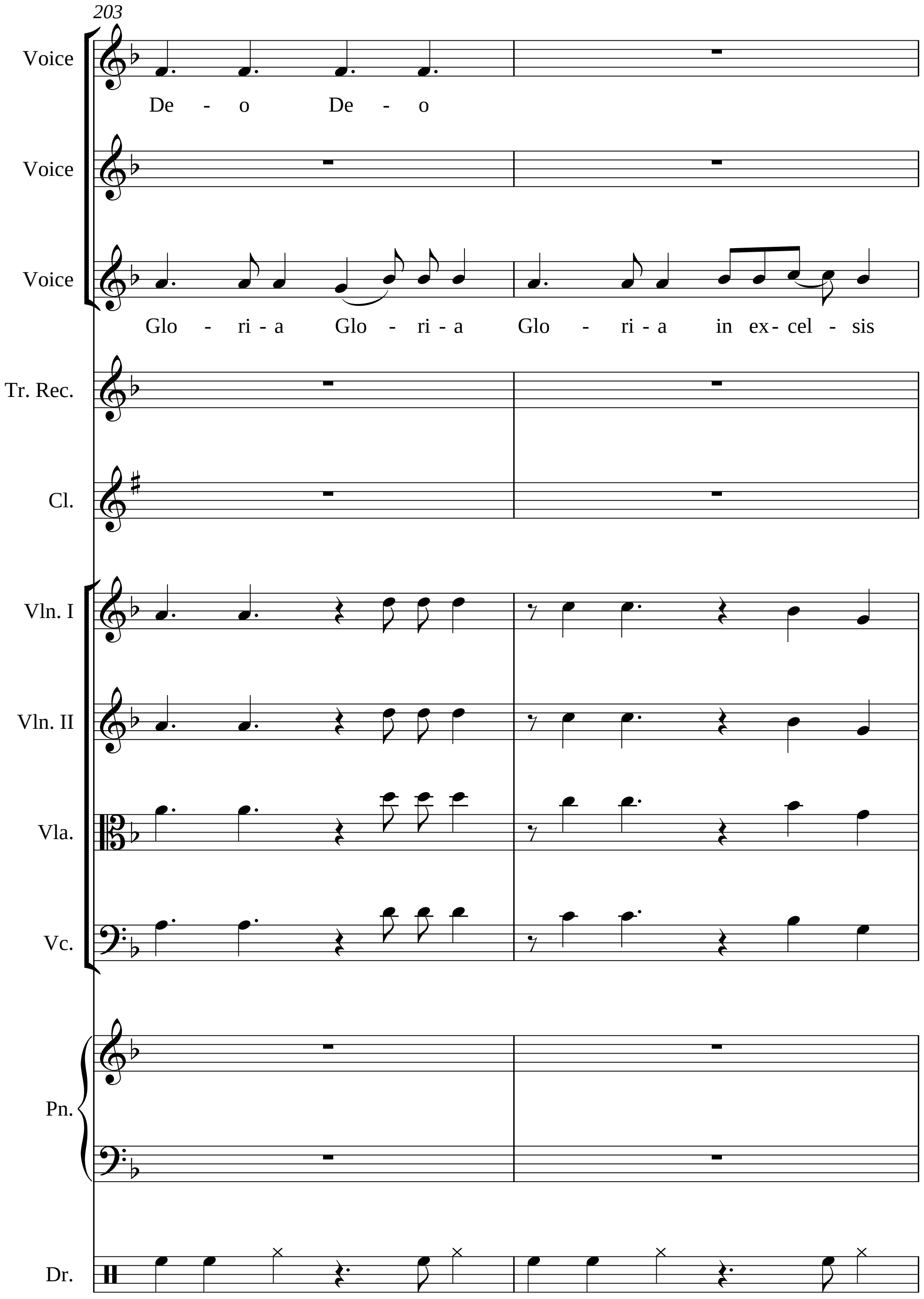

195
Voice
Voice
Voice
prop - ter mag nam glo - ri - a Tu - am
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

80

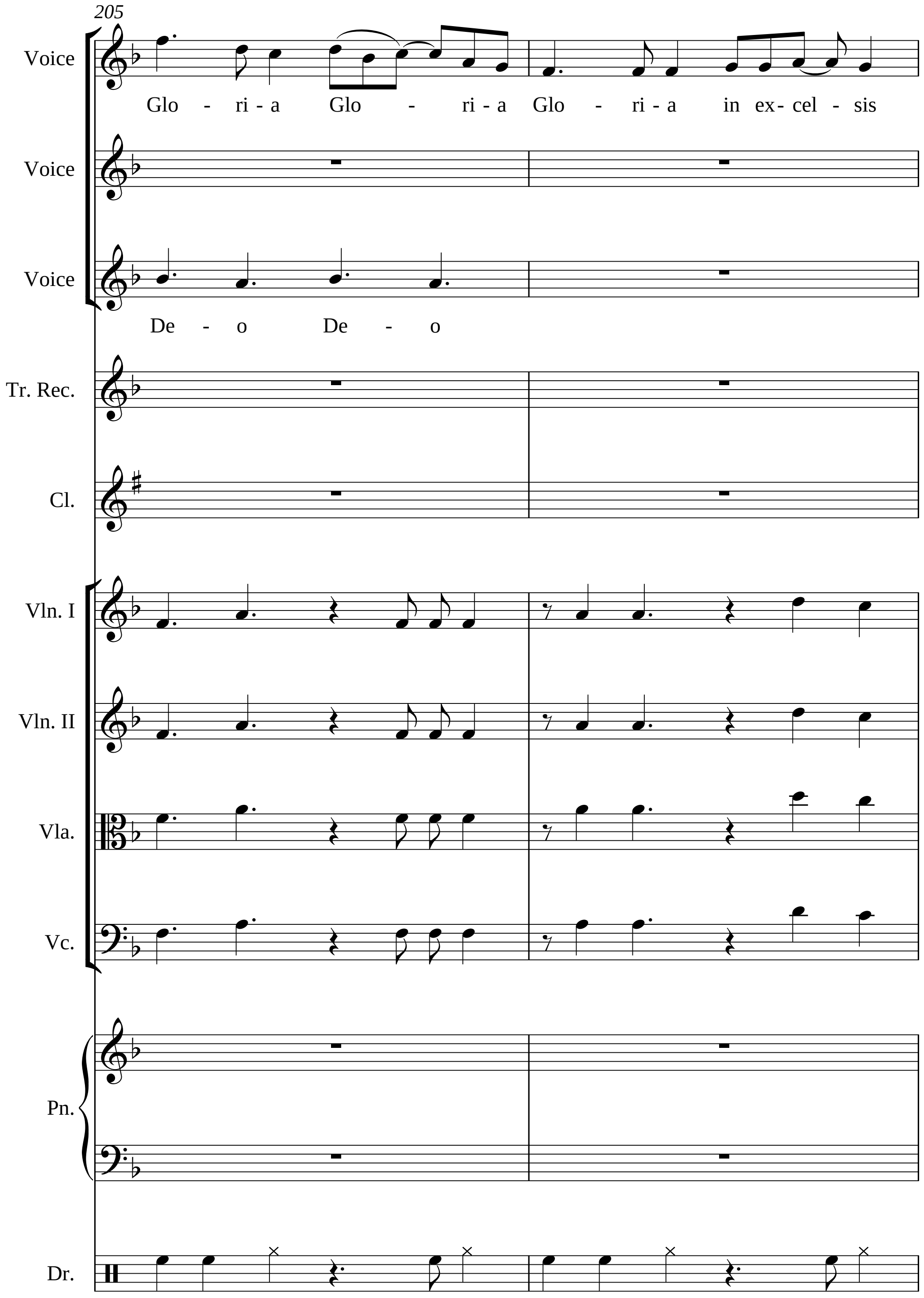

197
Voice
Voice
Voice
We give thanks to thee prop - ter mag - nam glo - riam
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

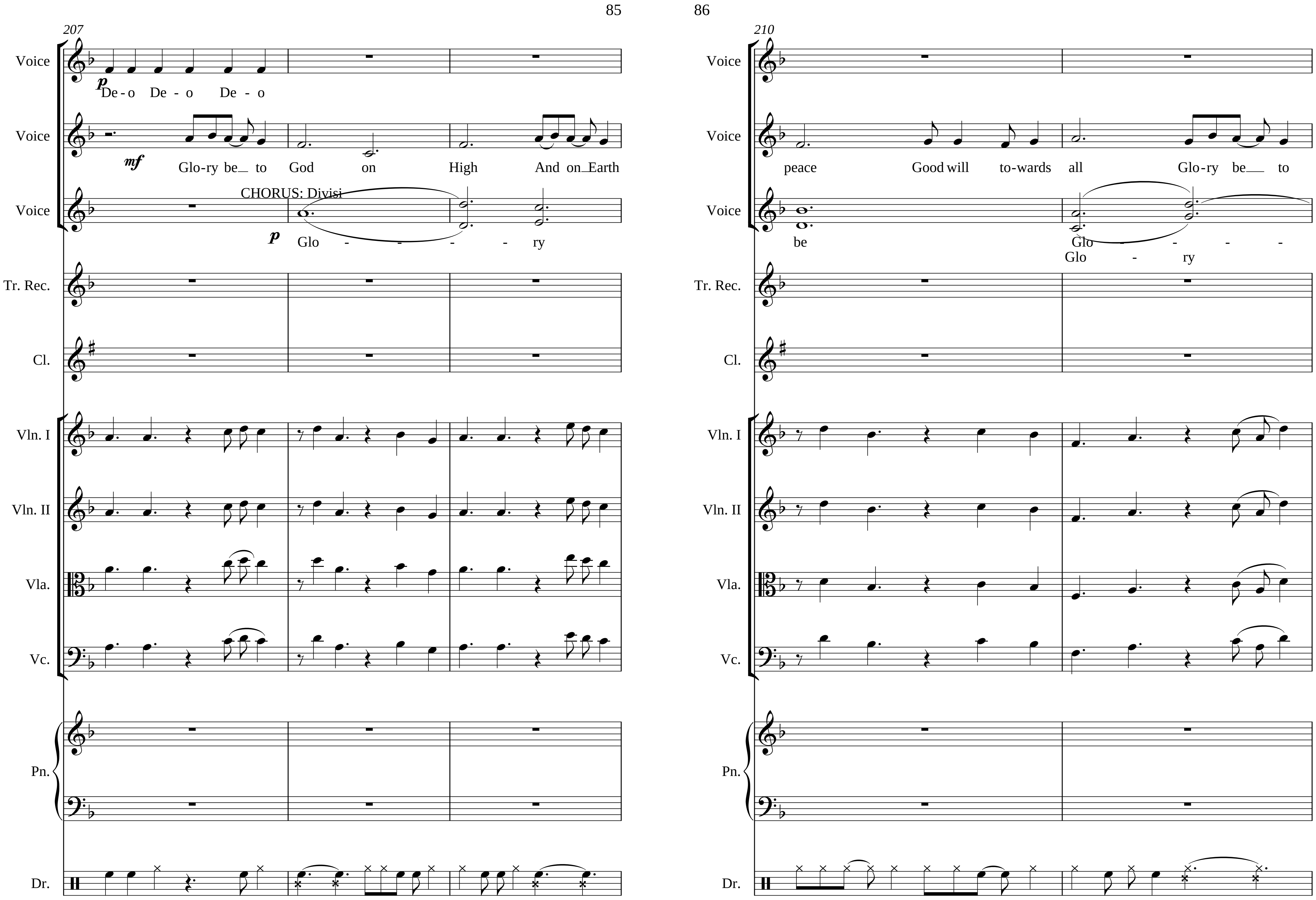

81
82
199
201
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
tu am tu am tu am tu am For_ thy_ great Glo - ry
Glo - ri - a Glo - ri - a Glo - ri - a in ex- cel - sis
mf

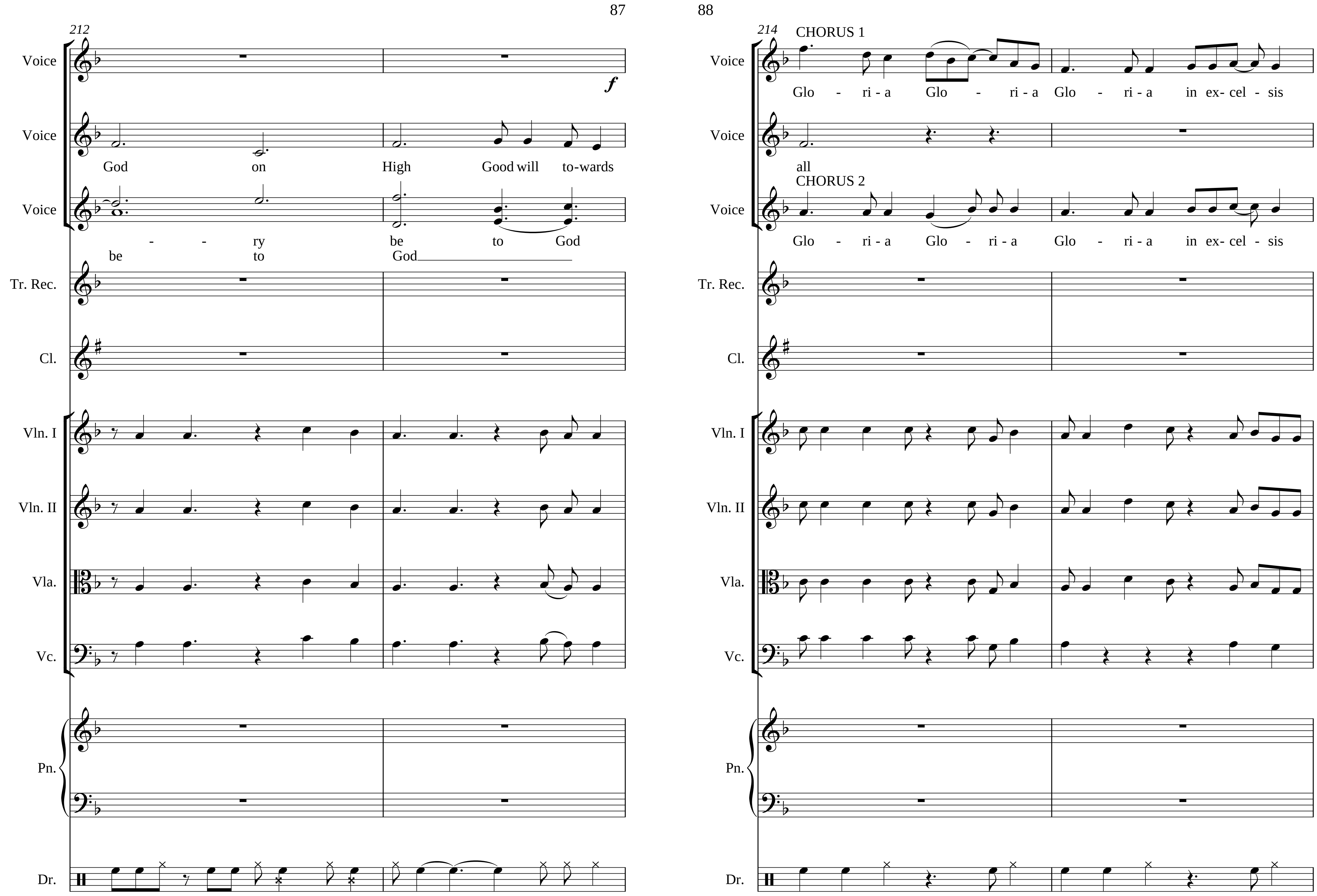
83


203
Voice
De - o De - o
Voice
Voice
Glo - ri - a Glo - ri - a Glo - ri - a in ex - cel - sis
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

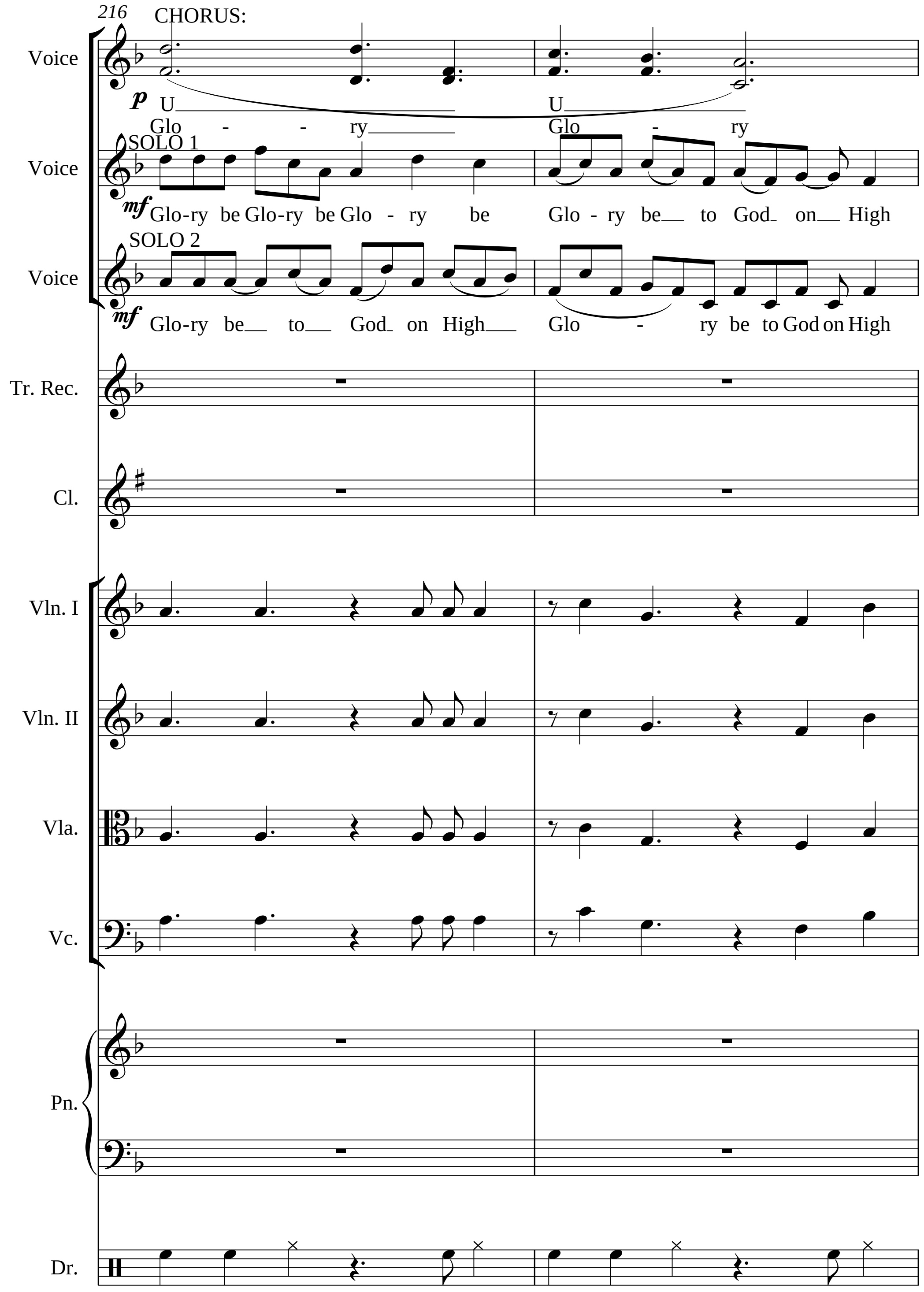
84


205
Voice
Glo - ri - a Glo - ri - a Glo - ri - a in ex - cel - sis
Voice
Voice
De - o De - o
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

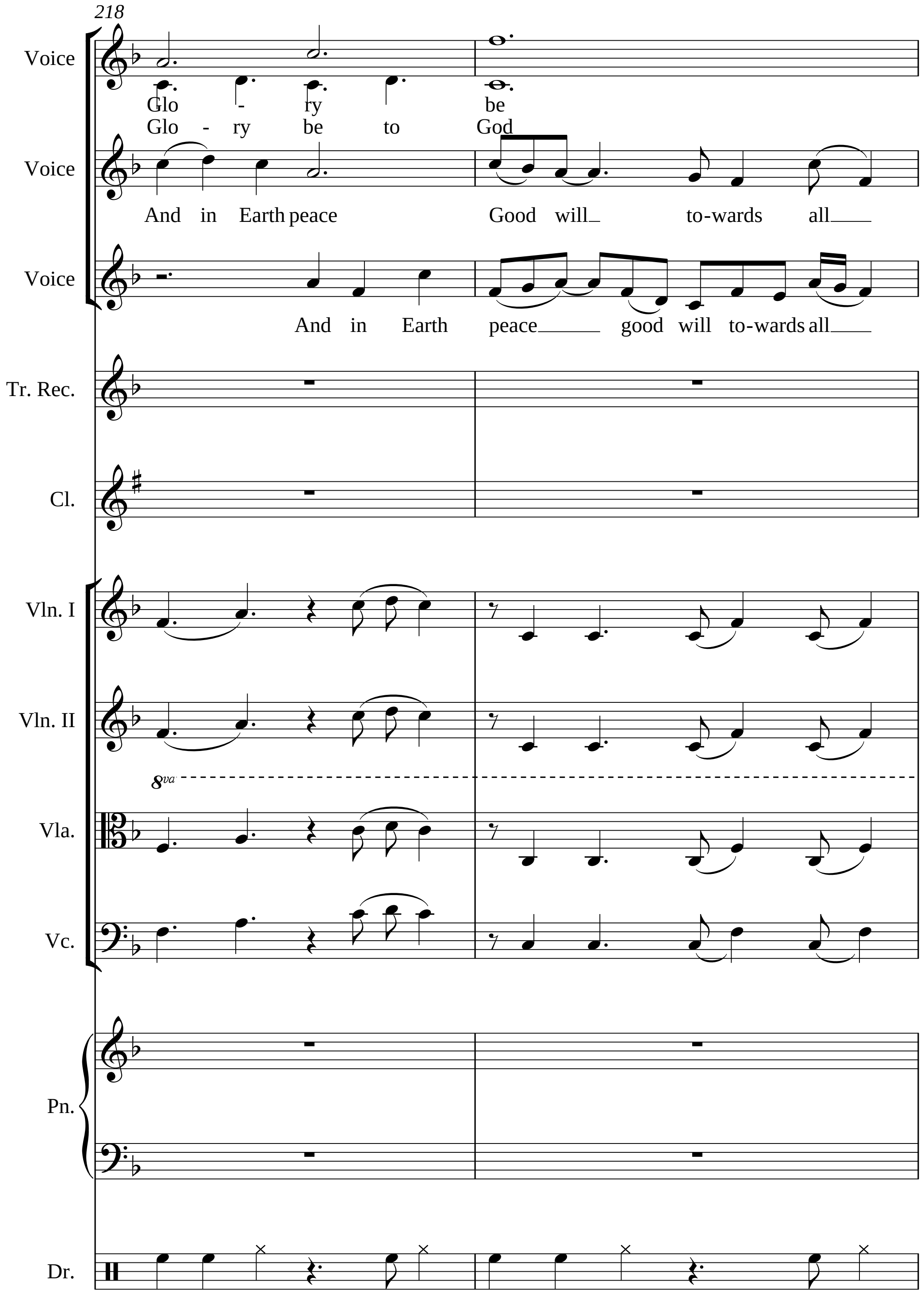

85
86
207
210
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
p
De-o De-o De-o
mf
Glo-ry be to God on High And on Earth
CHORUS: Divisi
p
Glo - - - - ry
peace Good will to-wards all Glo-ry be to
be
Glo - - - -
Glo - ry


87
88
212
214
CHORUS 1
CHORUS 2
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
f
God on High Good will to-wards
- - ry be to God
be to God
Glo - ri - a Glo - ri - a Glo - ri - a in ex- cel - sis
all
Glo - ri - a Glo - ri - a Glo - ri - a in ex- cel - sis

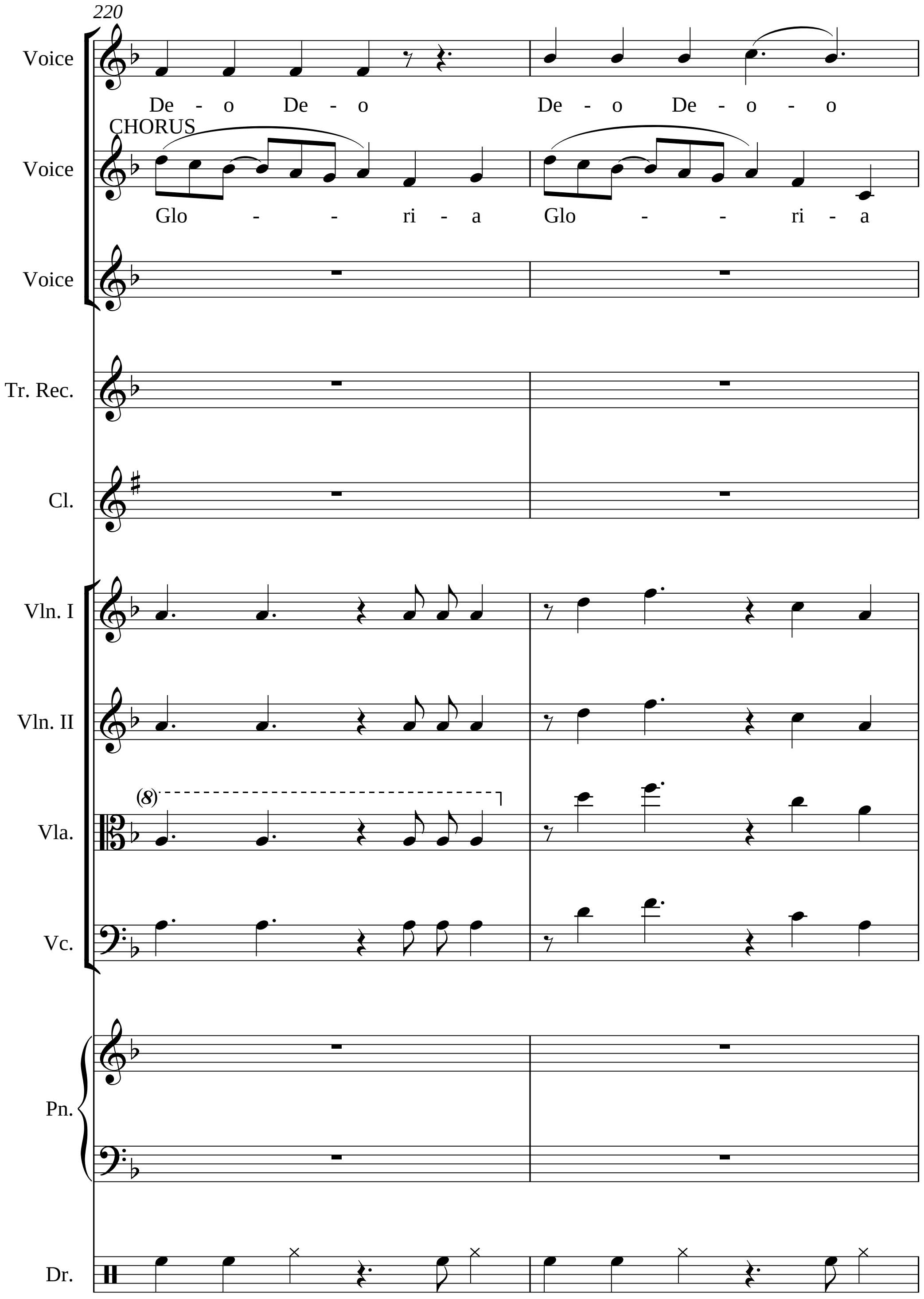
89


216
CHORUS:
Voice
p
U
U
Glo - - ry
Glo - ry
SOLO 1
Voice
mf
Glo-ry be Glo-ry be Glo - ry be Glo - ry be to God on High
SOLO 2
Voice
mf
Glo-ry be to God on High Glo - ry be to God on High
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

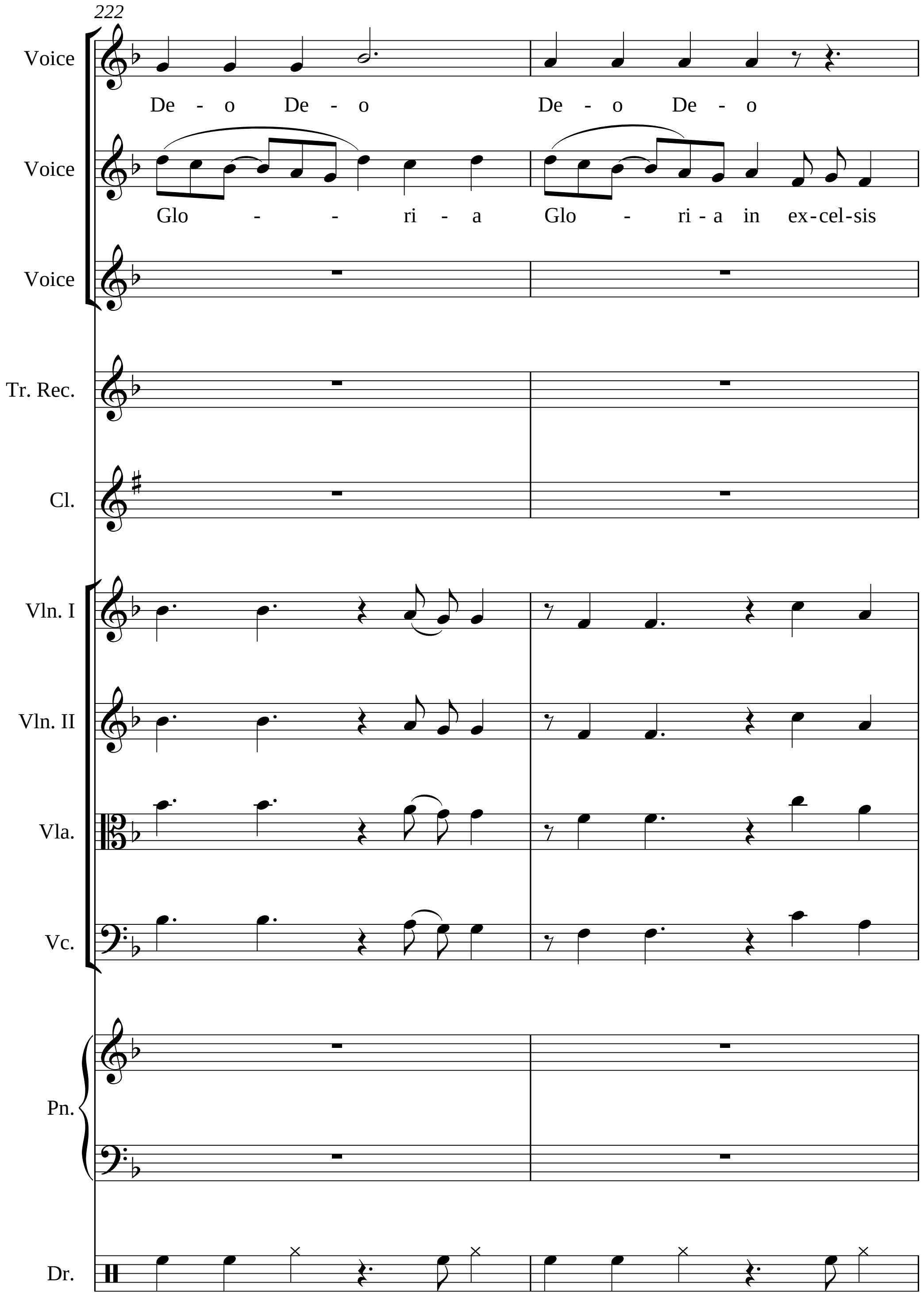
90

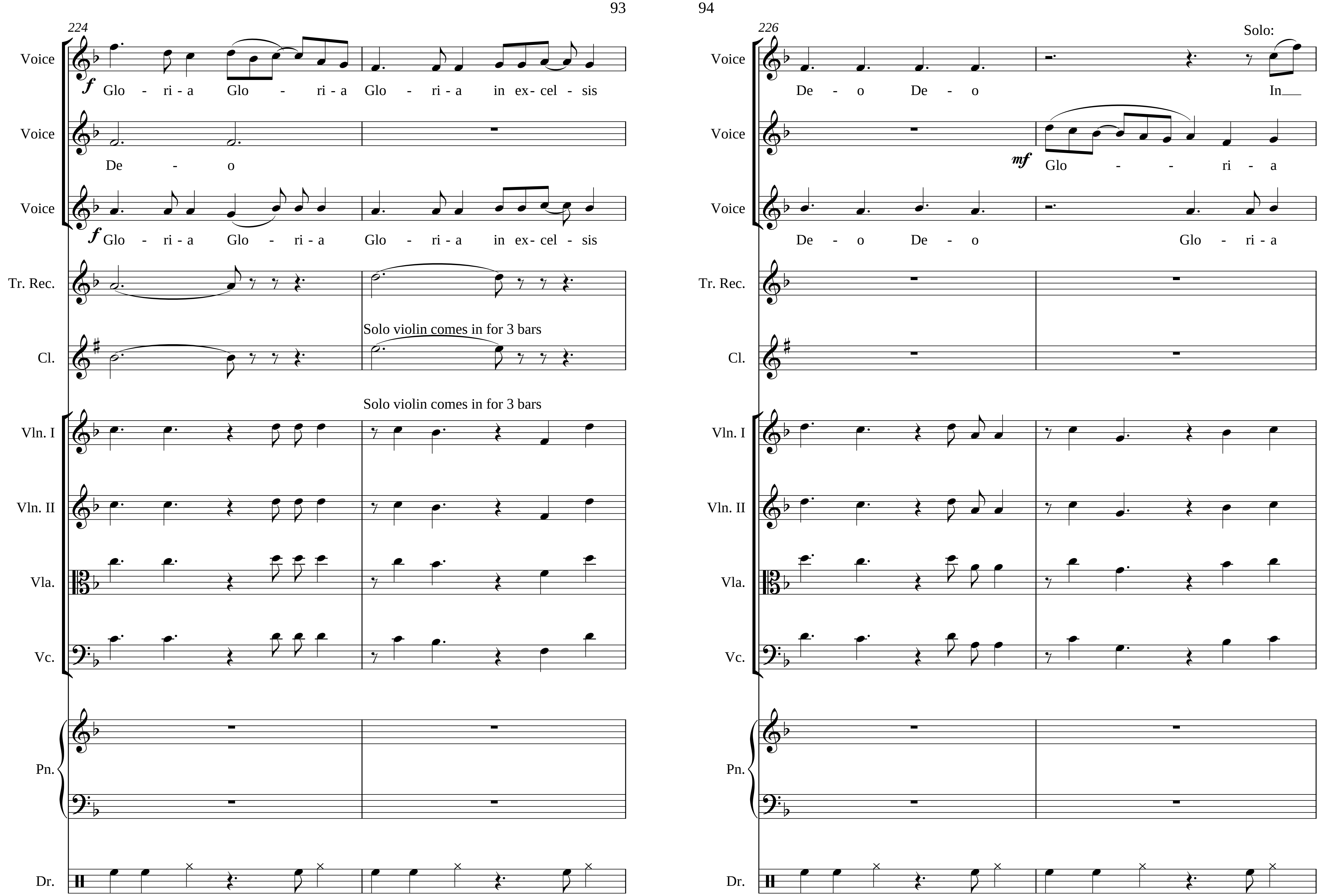

218
Voice
Glo - ry be
Glo - ry be to God
Voice
And in Earth peace Good will to-wards all
Voice
And in Earth peace good will to-wards all
Tr. Rec.
Cl.
Vln. I
Vln. II
8va
Vla.
Vc.
Pn.
Dr.

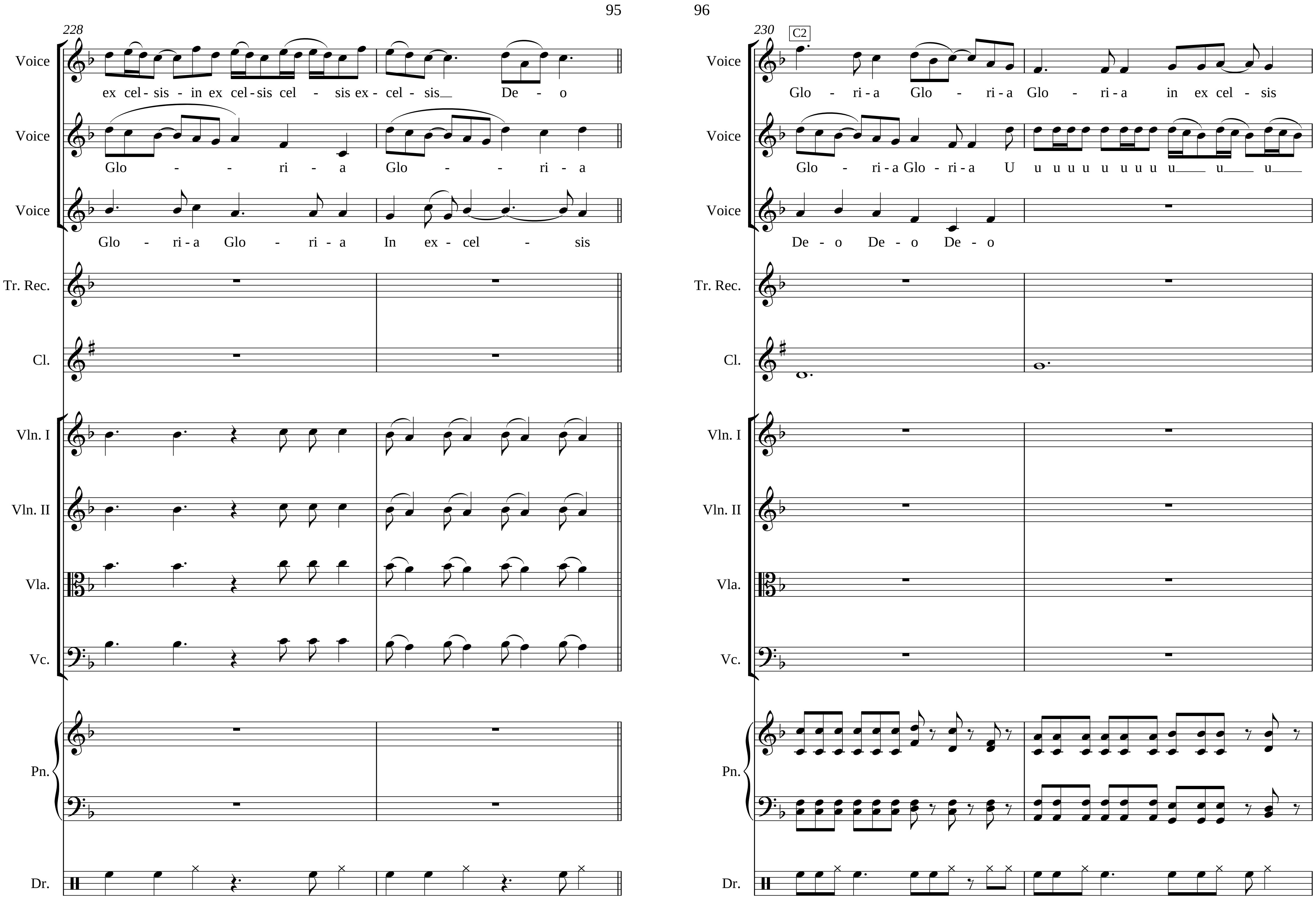
91

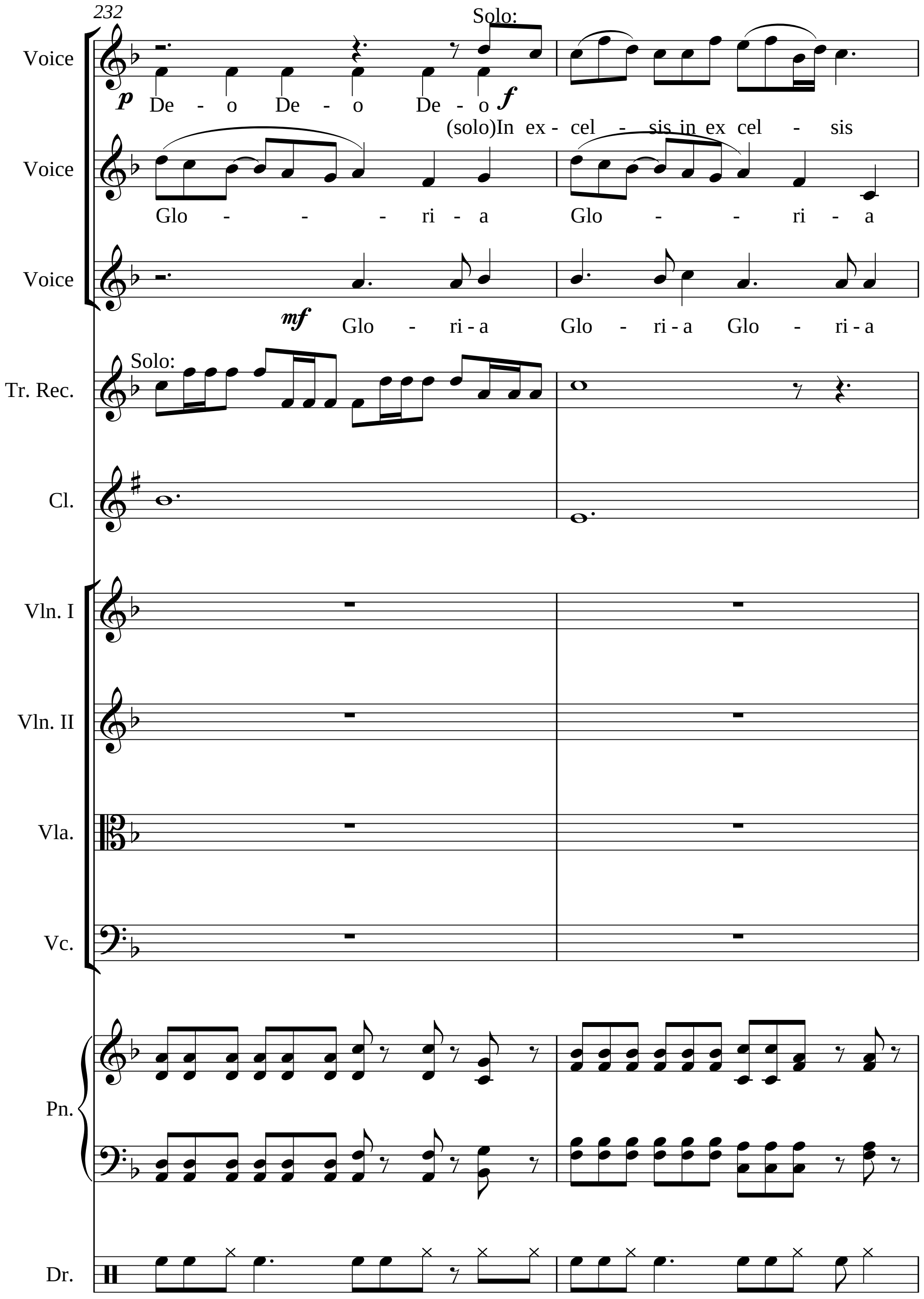

220
Voice
De - o De - o De - o De - o - o
CHORUS
Voice
Glo - - ri - a Glo - - ri - a
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
(8)
Vla.
Vc.
Pn.
Dr.

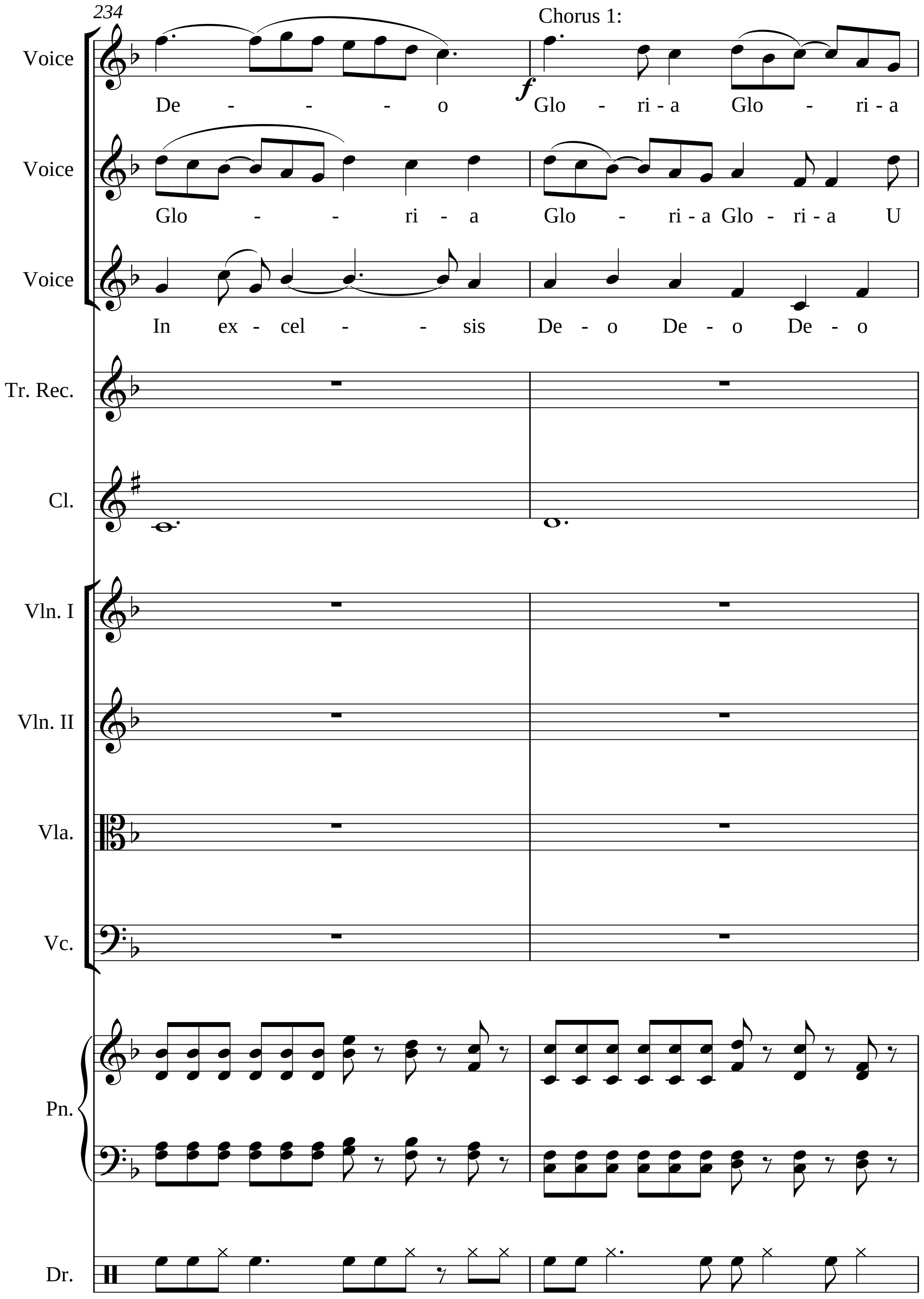
92

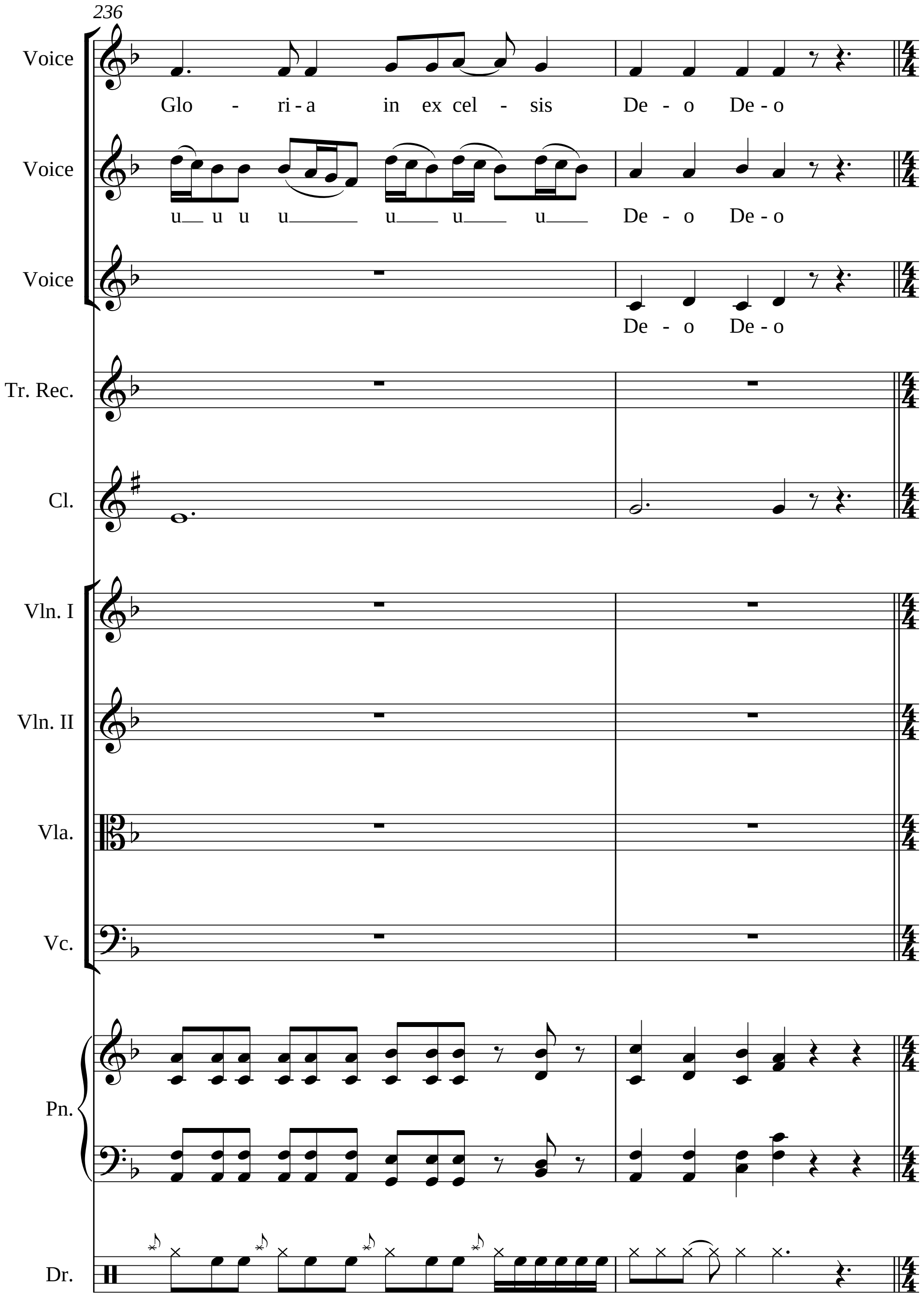

222
Voice
De - o De - o De - o De - o
Voice
Glo - - ri - a Glo - ri - a in ex-cel-sis
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

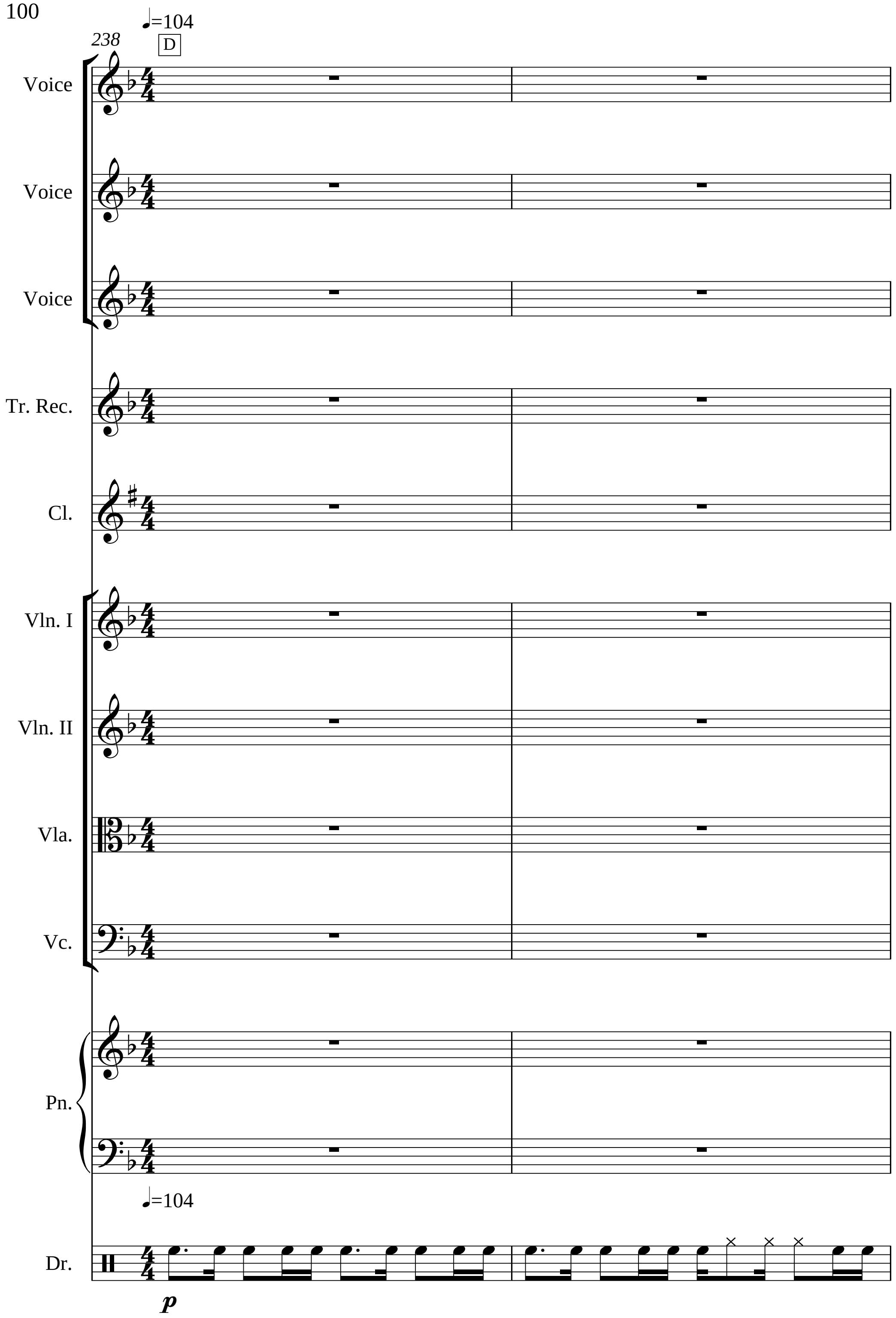

93
94
224
226
Solo:
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
f
mf
Glo - ri - a Glo - ri - a Glo - ri - a in ex- cel - sis
De - o
Glo - ri - a Glo - ri - a Glo - ri - a in ex- cel - sis
De - o De - o In
Glo - ri - a
De - o De - o Glo - ri - a
Solo violin comes in for 3 bars
Solo violin comes in for 3 bars

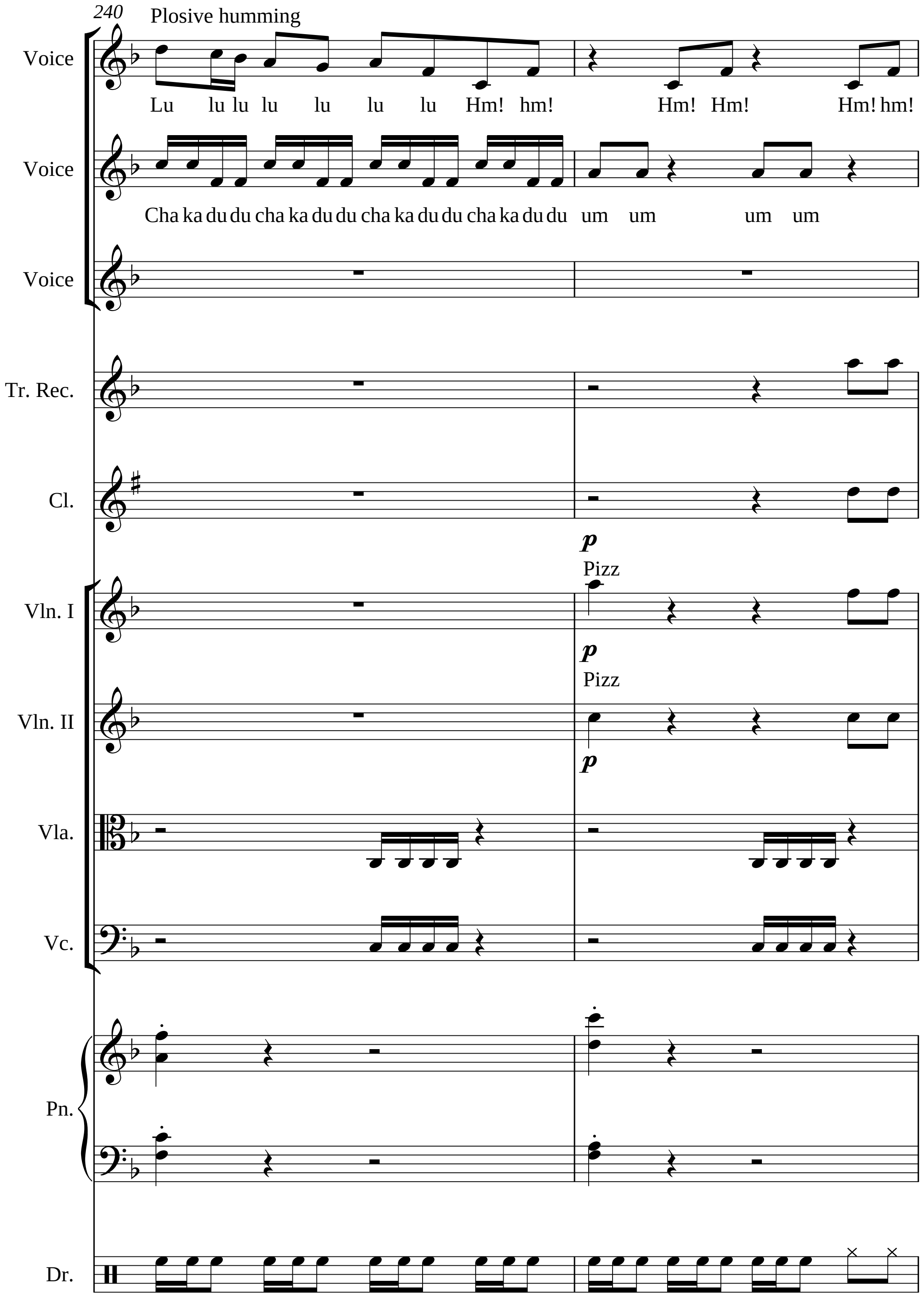

95
96
228
230
C2
Voice
ex cel - sis - in ex cel - sis cel - sis ex - cel - sis De - o
Voice
Glo - - ri - a Glo - - ri - a
Voice
Glo - ri - a Glo - ri - a In ex - cel - sis
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
Glo - ri - a Glo - ri - a Glo - ri - a in ex cel - sis
Glo - ri - a Glo - ri - a U u u u u u u u u u u
De - o De - o De - o

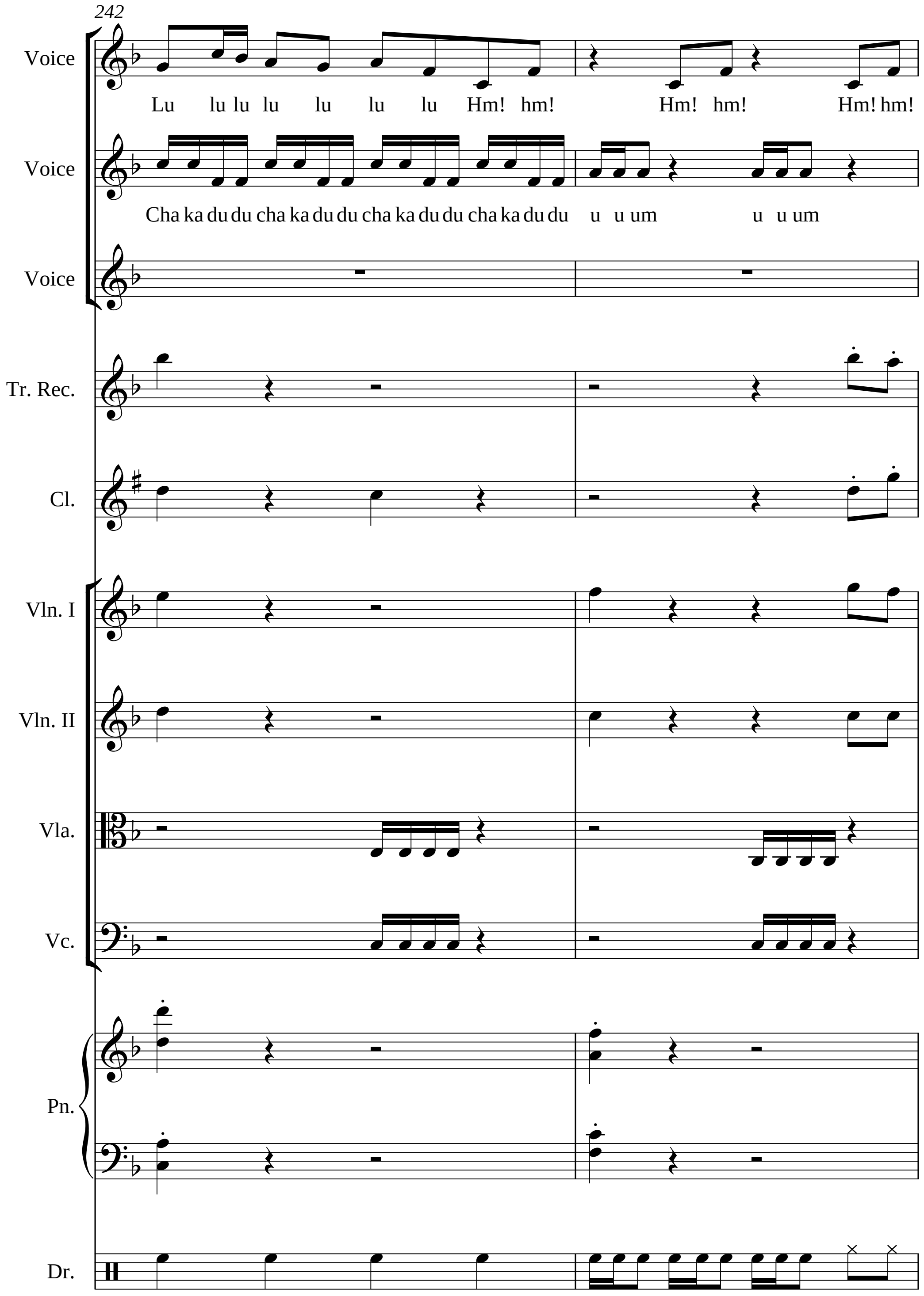

232
Solo:
Voice
p De - o De - o De - o *f*
(solo)In ex - cel - sis in ex cel - sis
Voice
Glo - - ri - a Glo - - ri - a
Voice
mf Glo - ri - a Glo - ri - a Glo - ri - a
Solo:
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

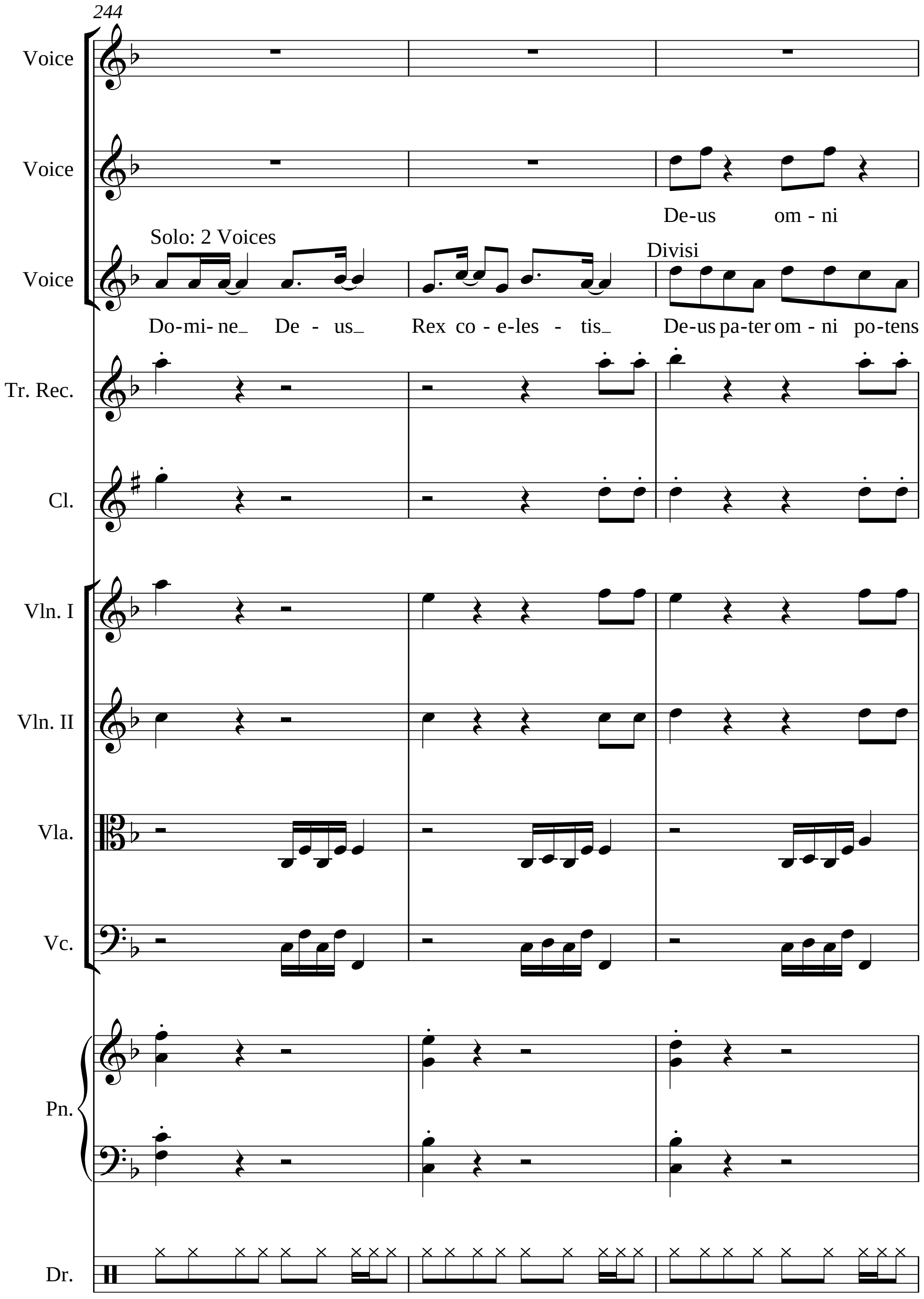

234
Chorus 1:
Voice
De - - - - o *f* Glo - ri - a Glo - ri - a
Voice
Glo - - ri - a Glo - ri - a Glo - ri - a U
Voice
In ex - cel - - sis De - o De - o De - o
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

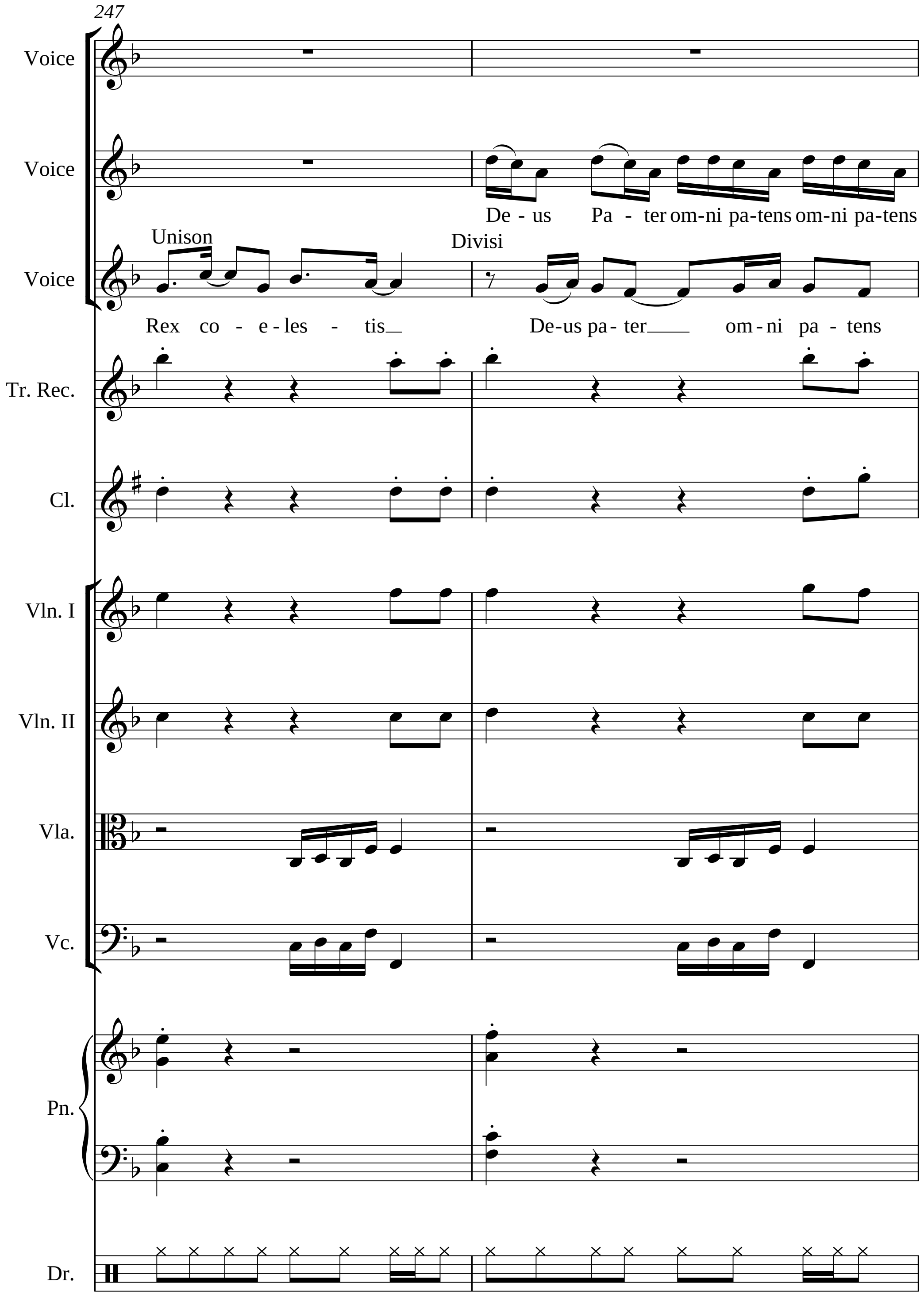

236
Voice
Glo - ri - a in ex cel - sis De - o De - o
Voice
u u u u u u u De - o De - o
Voice
De - o De - o
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.


♩=104
238
D
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
♩=104
Dr.
p

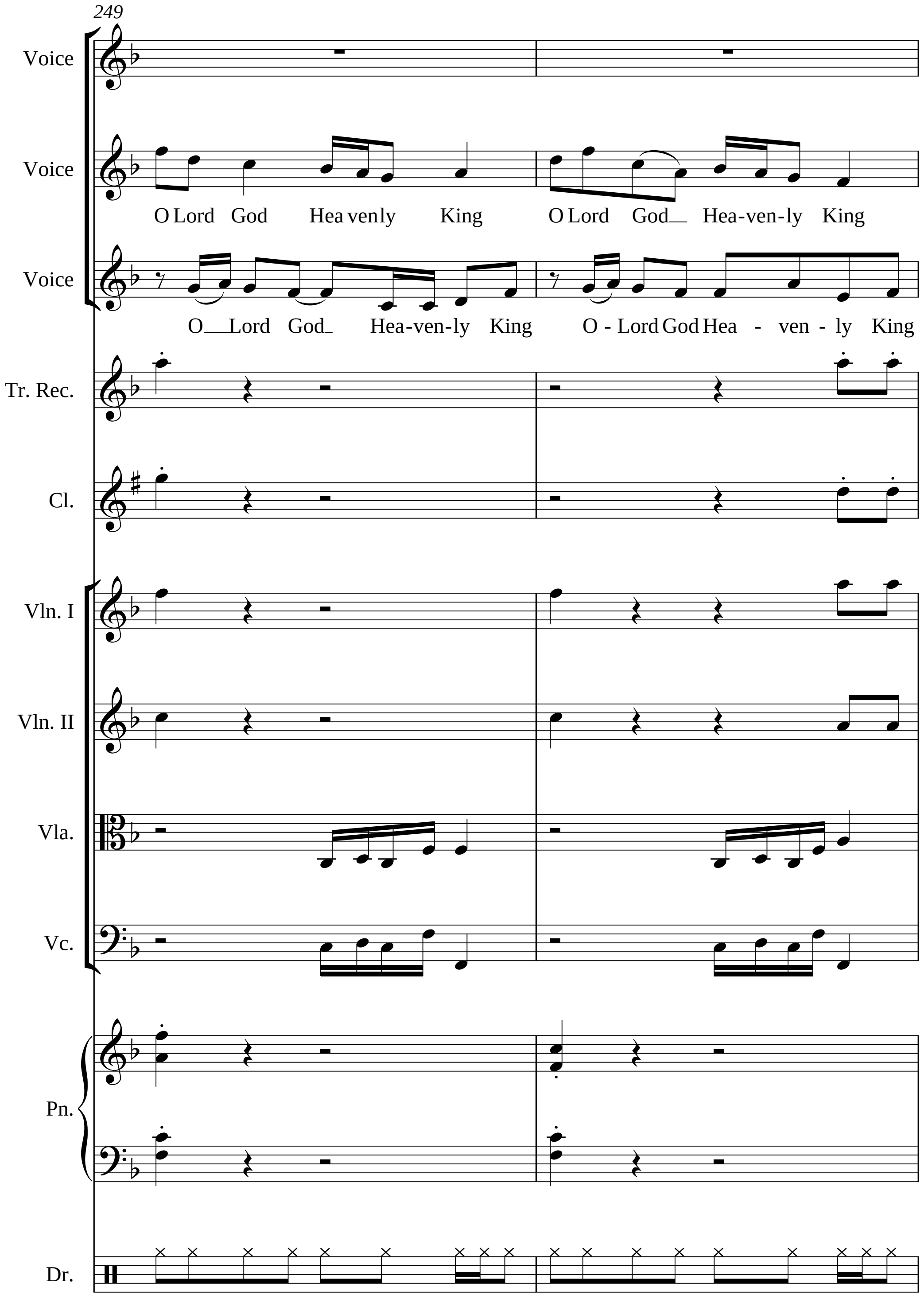

240
Plosive humming
Voice
Lu lu lu lu lu lu lu Hm! hm! Hm! Hm! Hm! hm!
Voice
Cha ka du du cha ka du du cha ka du du cha ka du du um um um um
Voice
Tr. Rec.
Cl.
Vln. I
p
Pizz
Vln. II
p
Pizz
p
Vla.
Vc.
Pn.
Dr.


242
Voice
Lu lu lu lu lu lu lu Hm! hm! Hm! hm! Hm! hm!
Voice
Cha ka du du cha ka du du cha ka du du cha ka du du u u um u u um
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

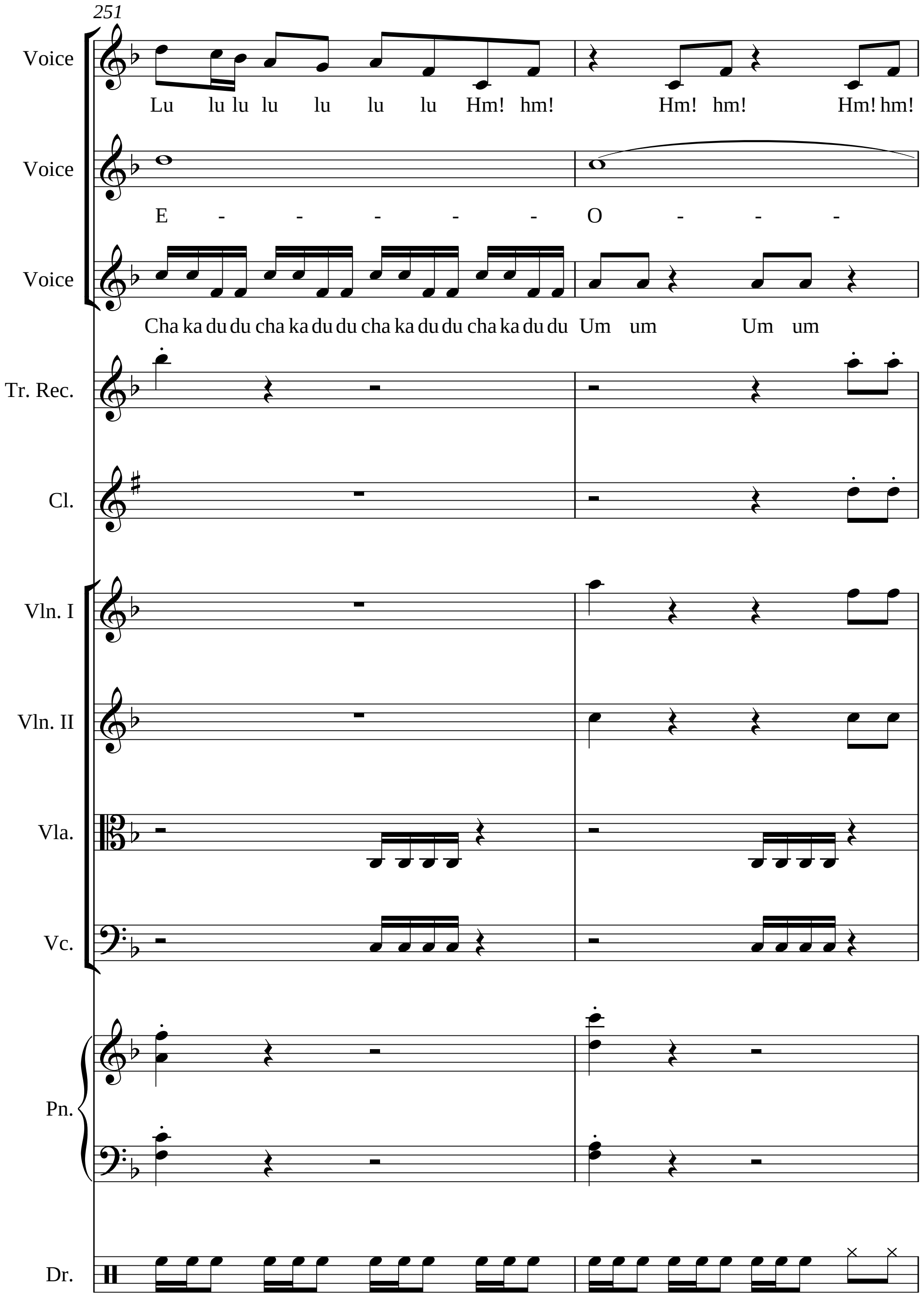

244
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
Solo: 2 Voices
Divisi
De-us om - ni
Do-mi-ne De - us Rex co - e-les - tis
De-us pa-ter om - ni po-tens

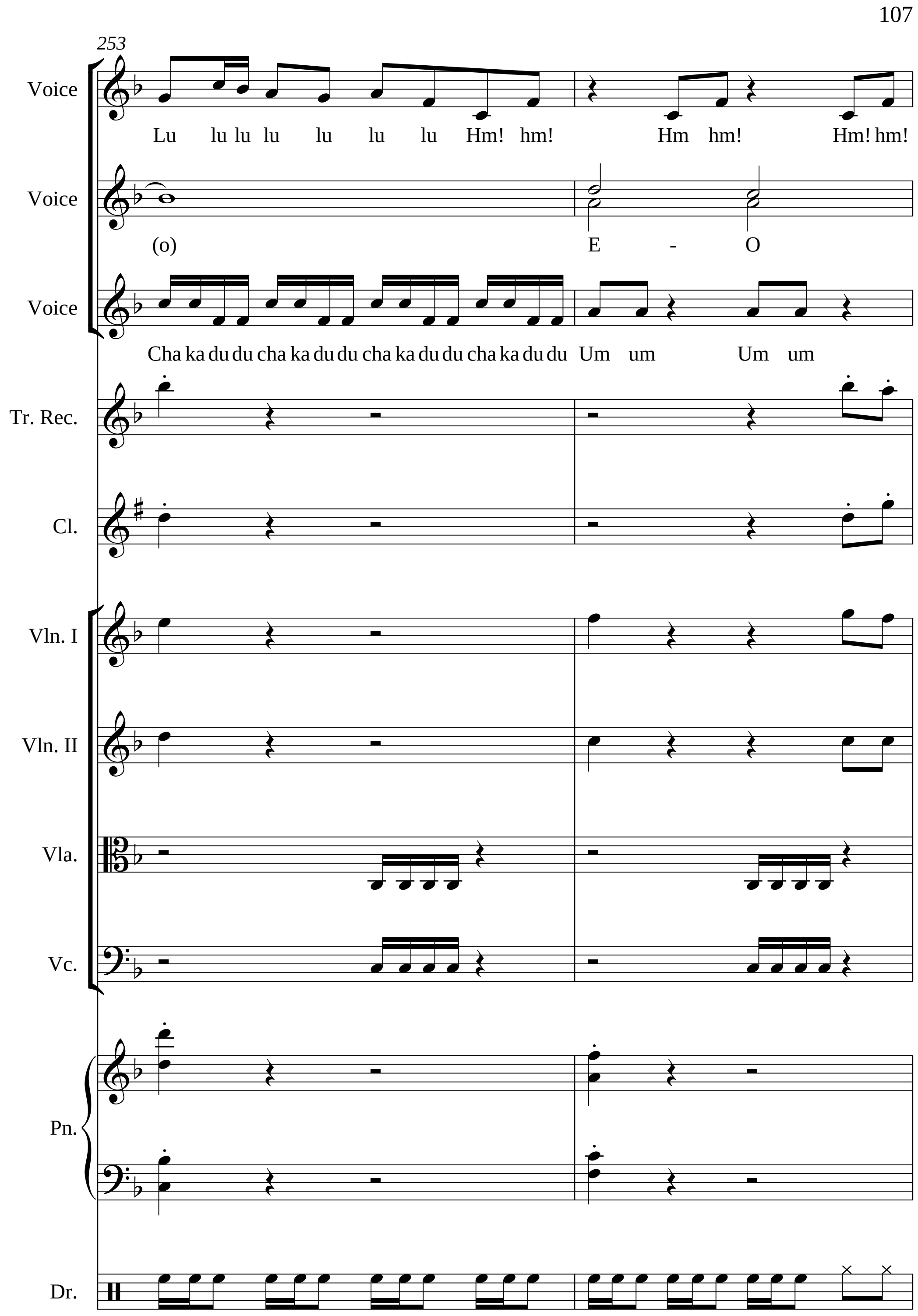

247
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
Unison
Divisi
De - us Pa - ter om-ni pa-tens om-ni pa-tens
Rex co - e-les - tis
De-us pa-ter om-ni pa - tens

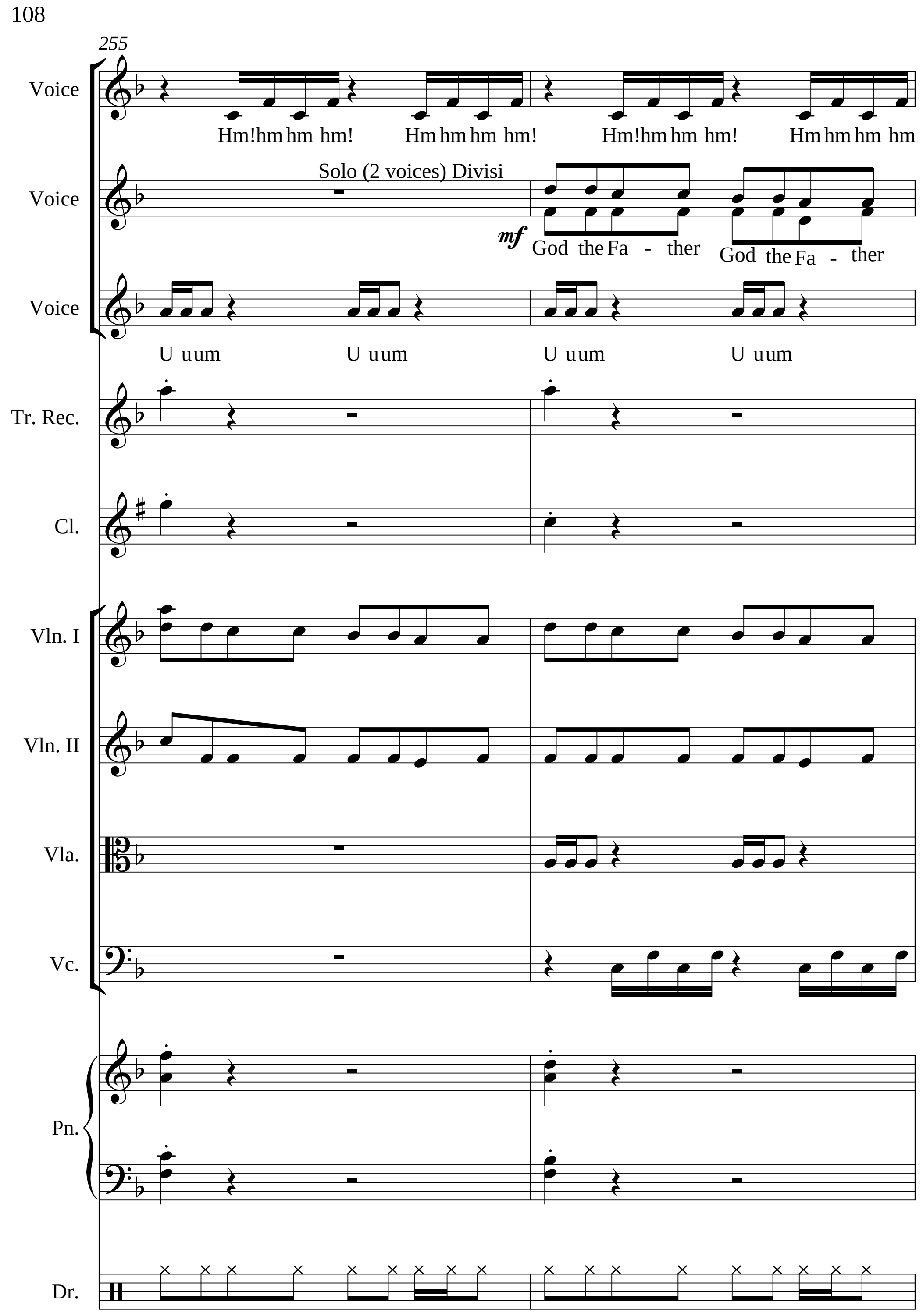
105

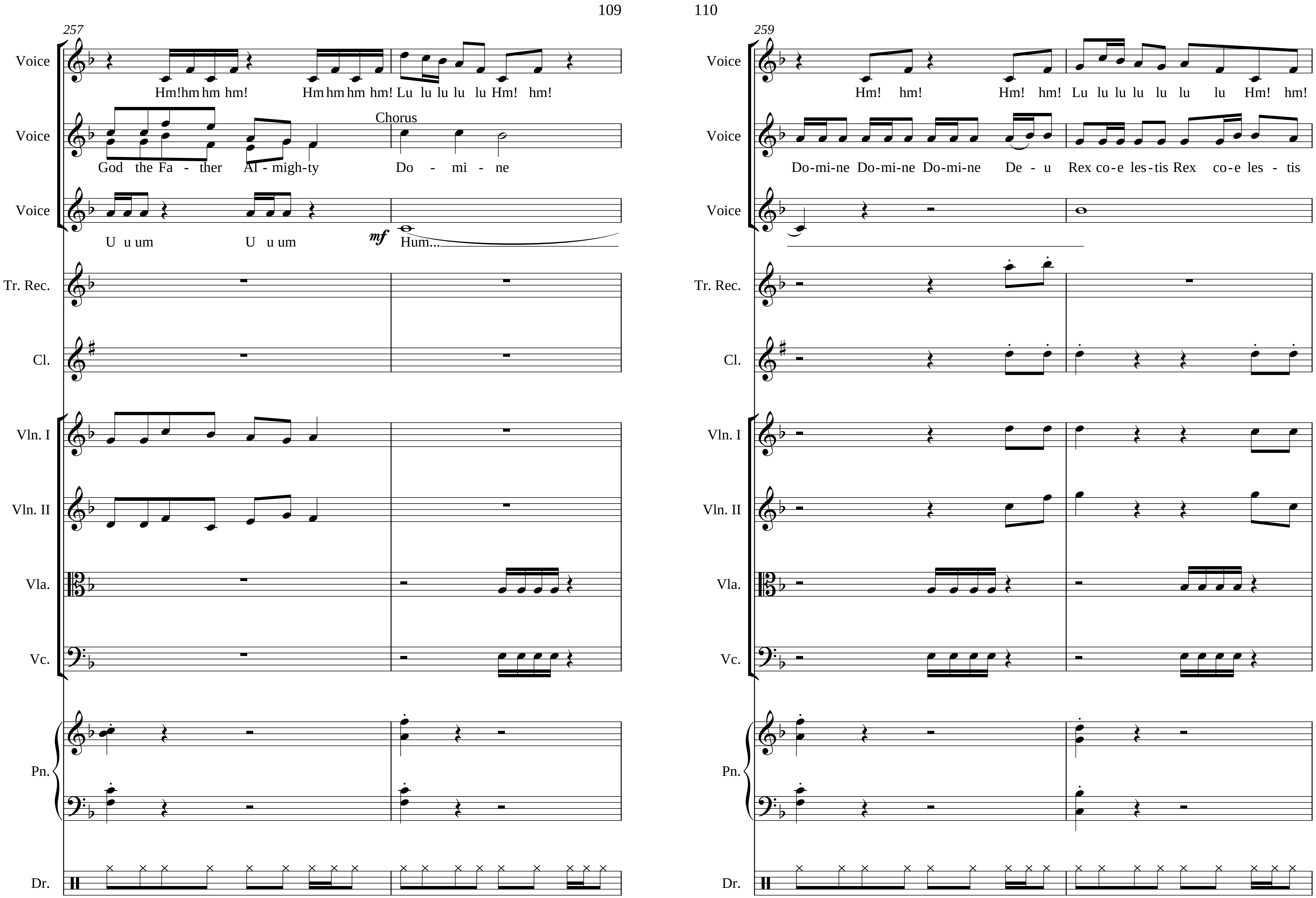

249
Voice
Voice
O Lord God Hea venly King O Lord God Hea-ven-ly King
Voice
O Lord God Hea-ven-ly King O - Lord God Hea - ven - ly King
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

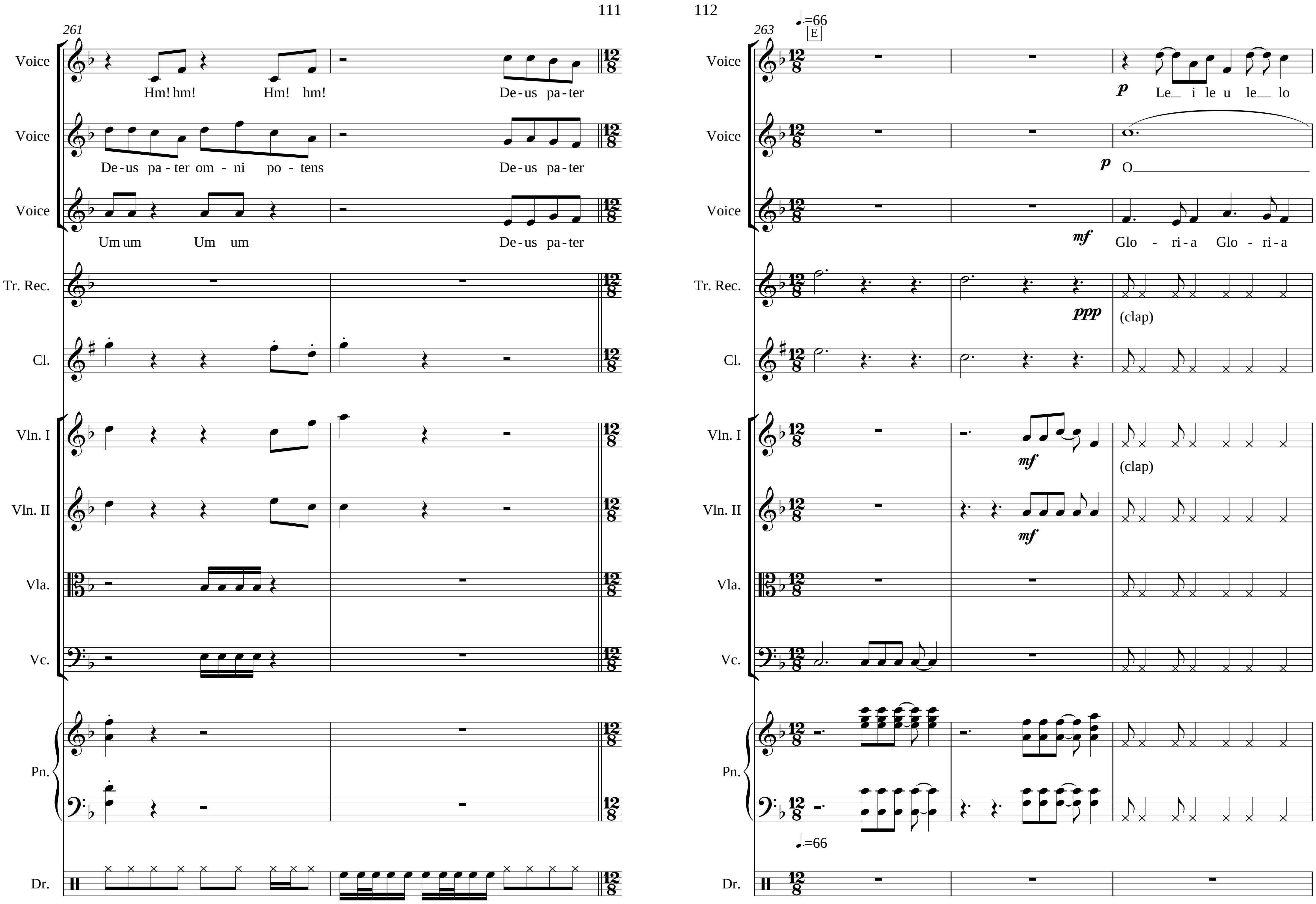
106


251
Voice
Lu lu lu lu lu lu lu Hm! hm! Hm! hm! Hm! hm!
Voice
E - - - - - O - - -
Voice
Cha ka du du cha ka du du cha ka du du cha ka du du Um um Um um
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

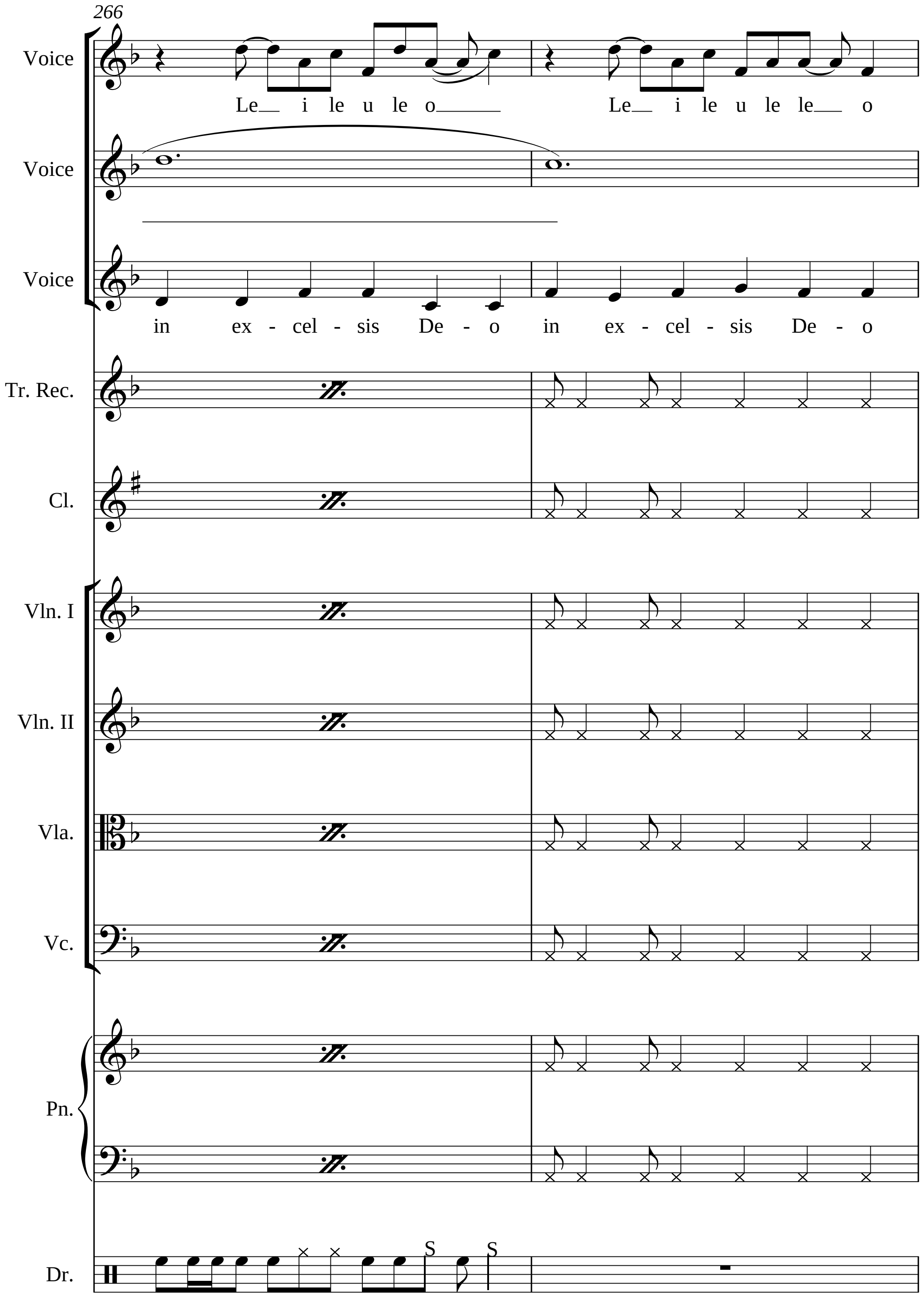

107
253
Voice
Lu lu lu lu lu lu lu Hm! hm! Hm hm! Hm! hm!
Voice
(o) E - O
Voice
Cha ka du du cha ka du du cha ka du du cha ka du du Um um Um um
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.


108
255
Voice
Hm!hm hm hm! Hm hm hm hm! Hm!hm hm hm! Hm hm hm hm!
Voice
Solo (2 voices) Divisi
mf
God the Fa - ther God the Fa - ther
Voice
U uum U uum U uum U uum
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

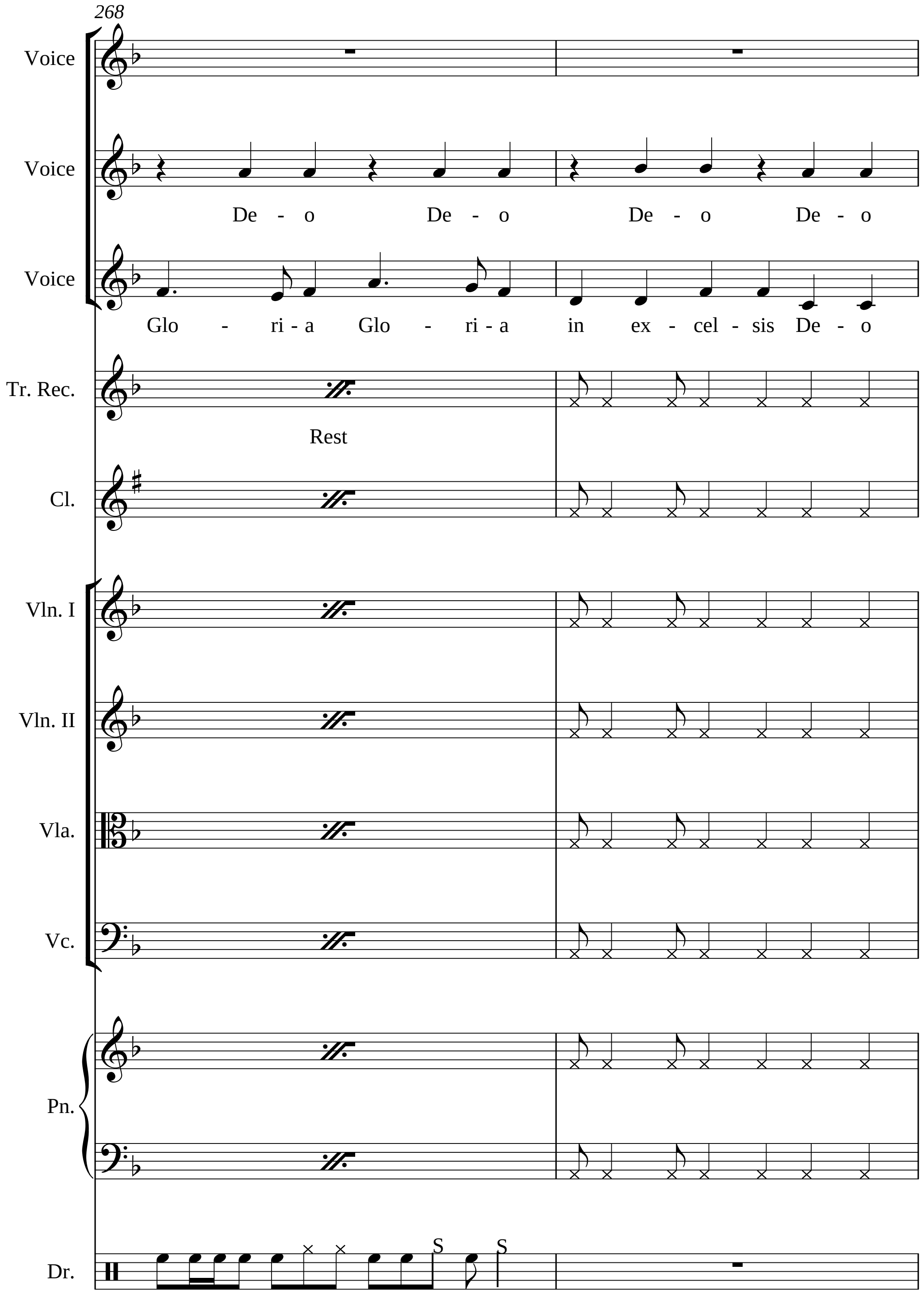

109
110
257
259
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
Hm!hm hm hm! Hm hm hm hm! Lu lu lu lu lu Hm! hm!
Chorus
God the Fa - ther Al - migh-ty Do - mi - ne
U u um U u um
mf
Hum...
Hm! hm! Hm! hm! Lu lu lu lu lu lu lu Hm! hm!
Do-mi-ne Do-mi-ne Do-mi-ne De - u Rex co-e les-tis Rex co-e les - tis

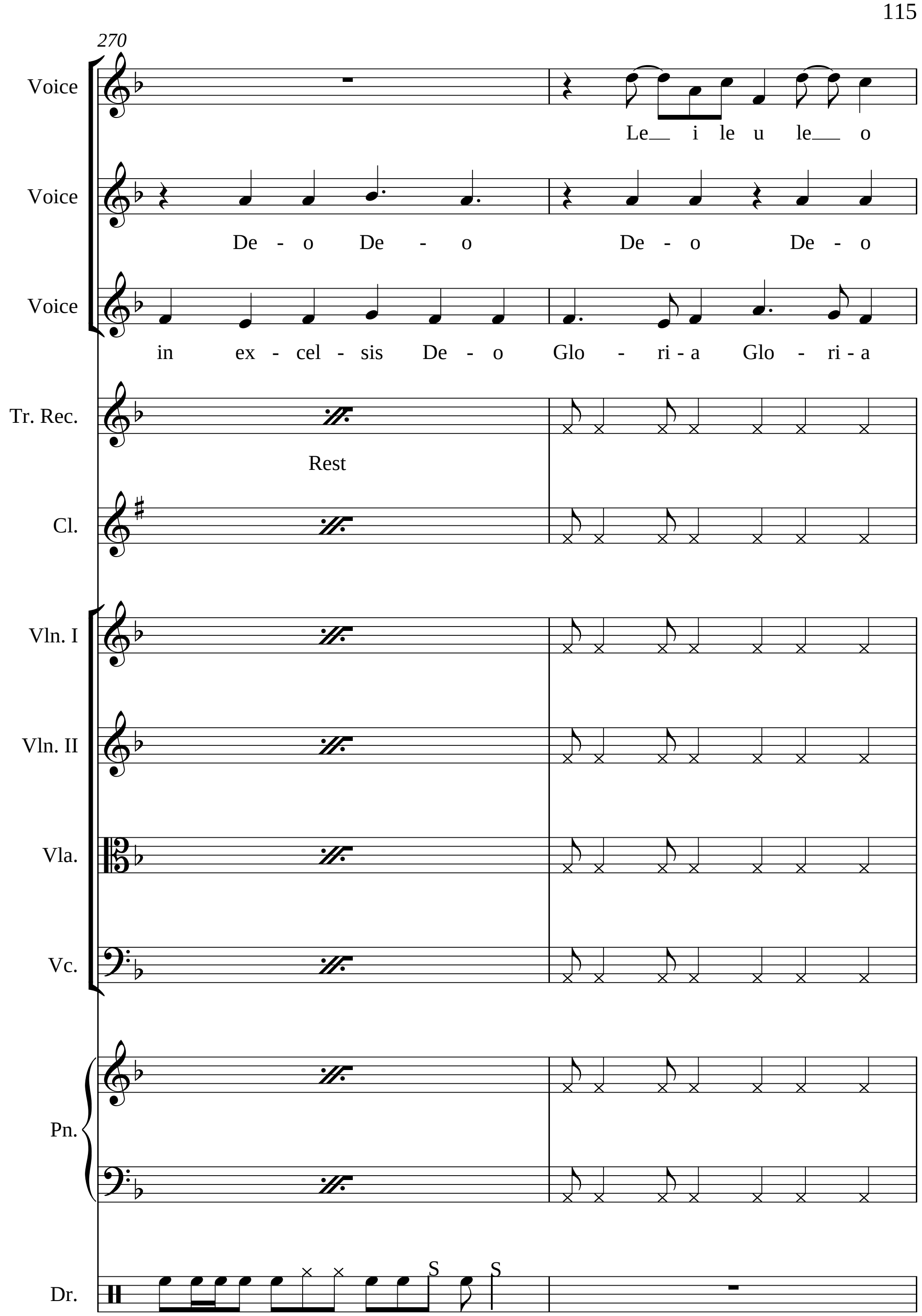

111
112
261
263
♩.=66
E
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
Hm! hm! Hm! hm! De-us pa-ter
De-us pa-ter om - ni po - tens De-us pa-ter
Um um Um um De-us pa-ter
p Le_ i le u le_ lo
p O
mf Glo - ri-a Glo - ri-a
ppp
(clap)
mf
(clap)
mf
♩.=66

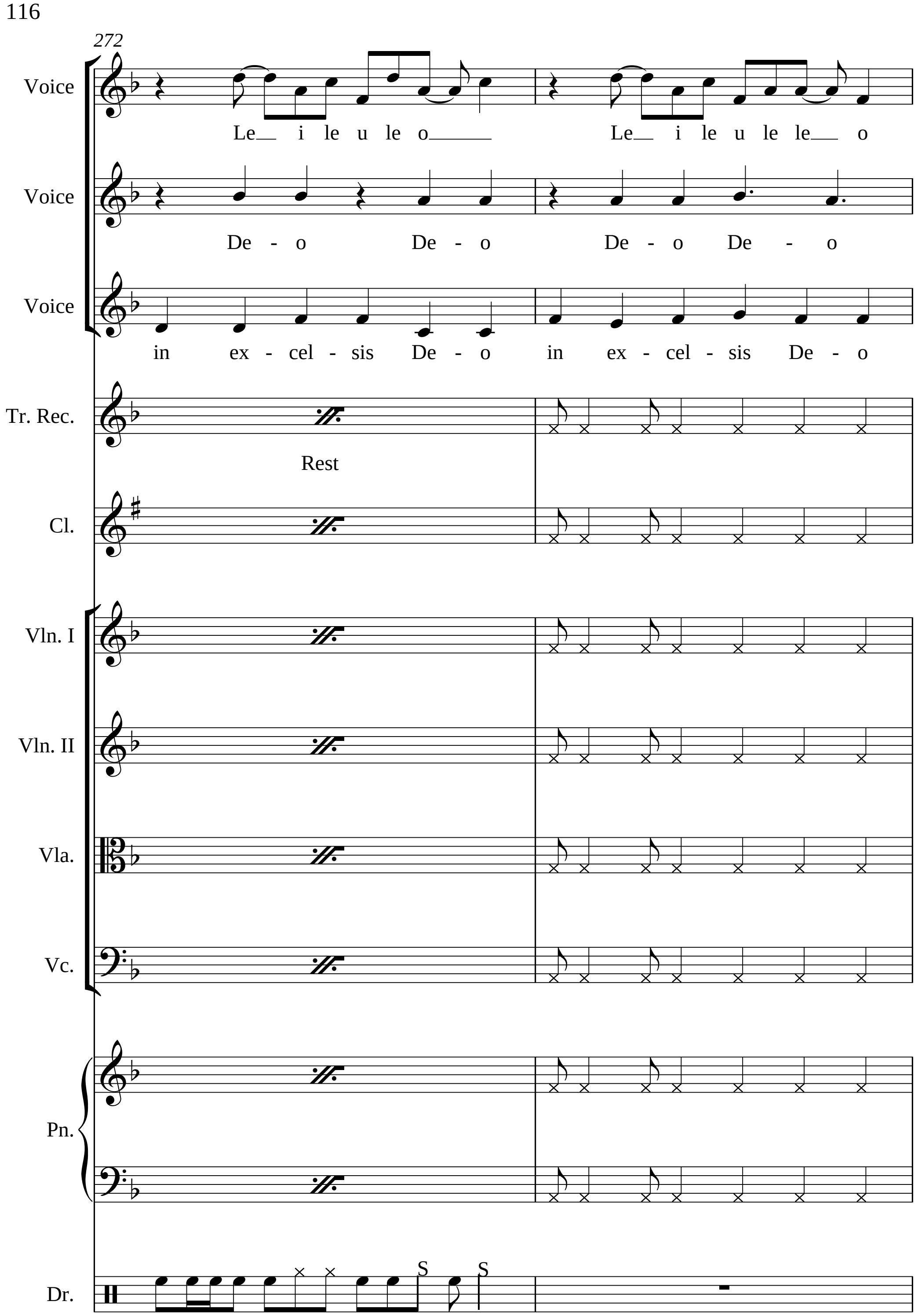
113

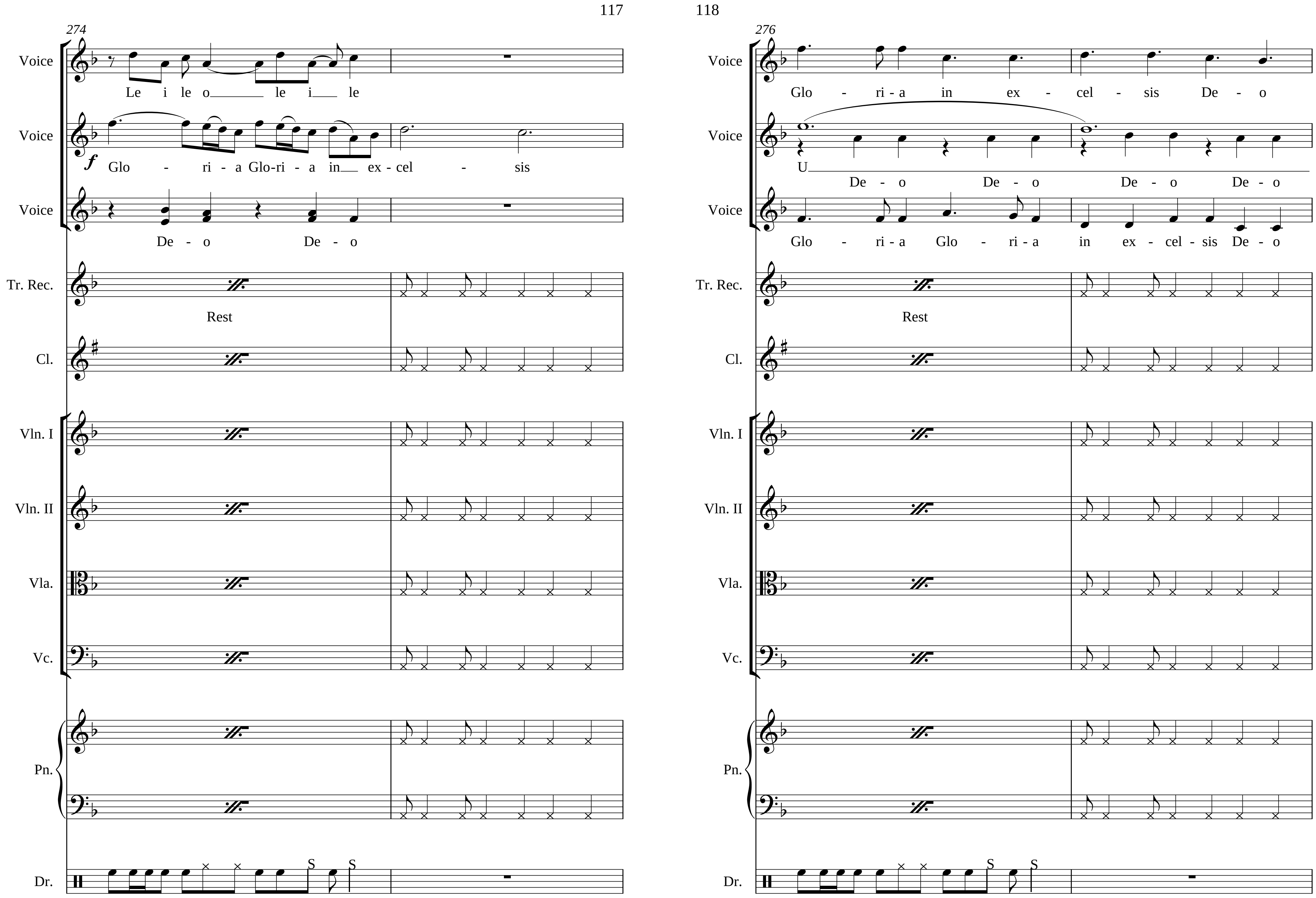

266
Voice
Le_ i le u le o___ Le_ i le u le le_ o
Voice
Voice
in ex - cel - sis De - o in ex - cel - sis De - o
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
S
S

114

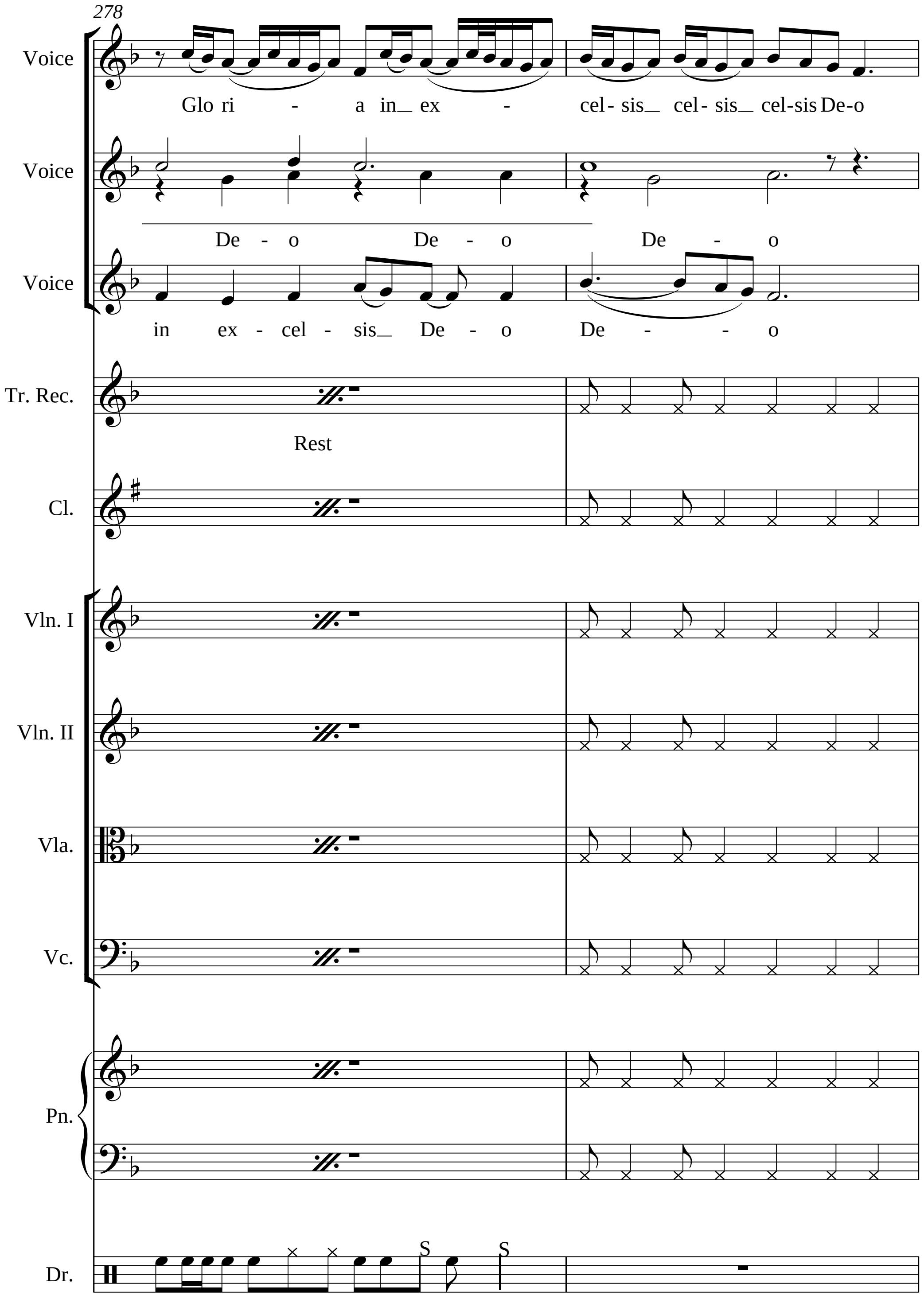

268
Voice
Voice
De - o De - o De - o De - o
Voice
Glo - ri - a Glo - ri - a in ex - cel - sis De - o
Tr. Rec.
Rest
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
S
S


115
270
Voice
Le— i le u le— o
Voice
De - o De - o De - o De - o
Voice
in ex - cel - sis De - o Glo - ri - a Glo - ri - a
Tr. Rec.
Rest
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
S
S

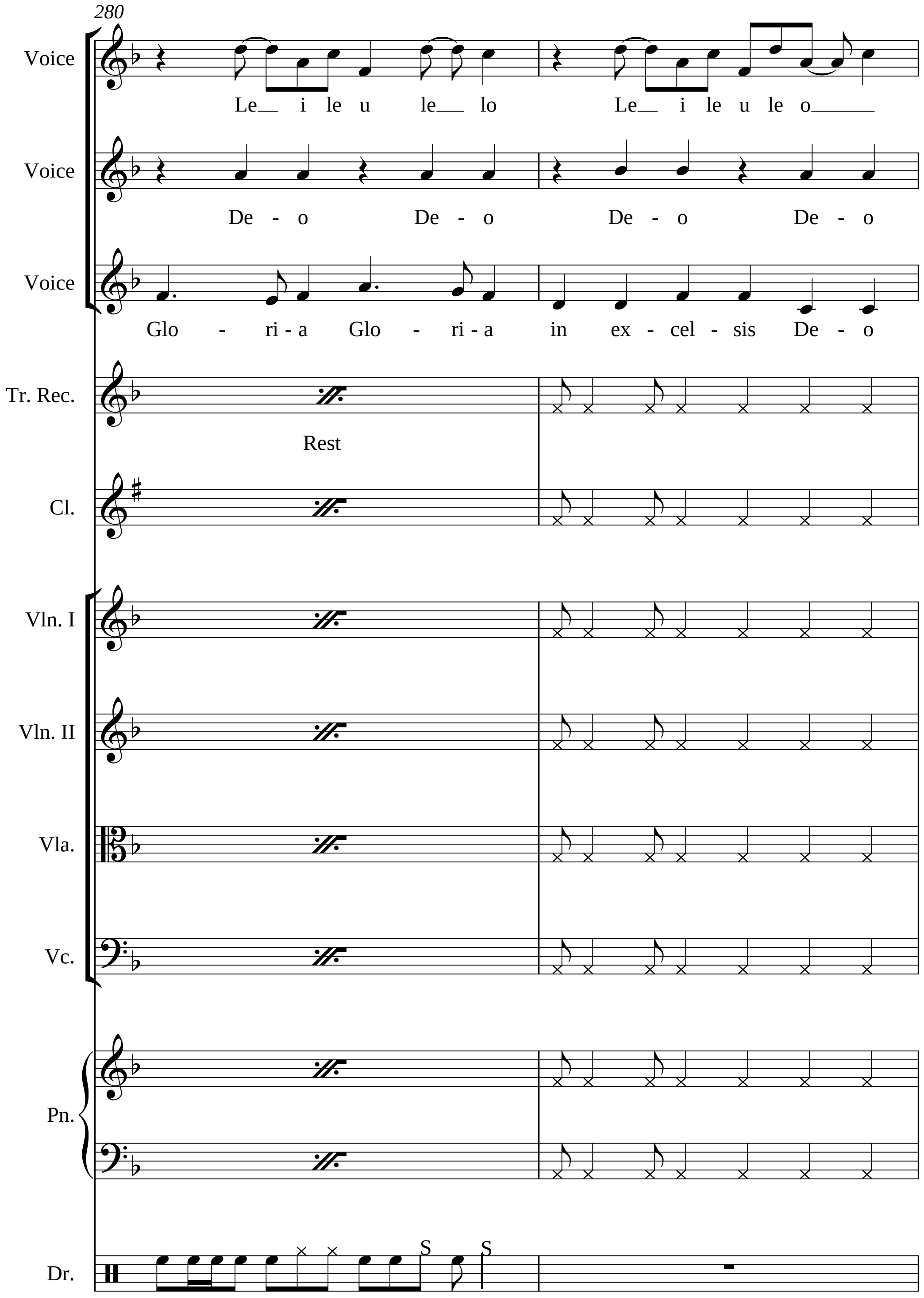

116
272
Voice
Le— i le u le o——
Le— i le u le le— o
Voice
De - o De - o De - o De - o
Voice
in ex - cel - sis De - o in ex - cel - sis De - o
Tr. Rec.
Rest
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
S
S

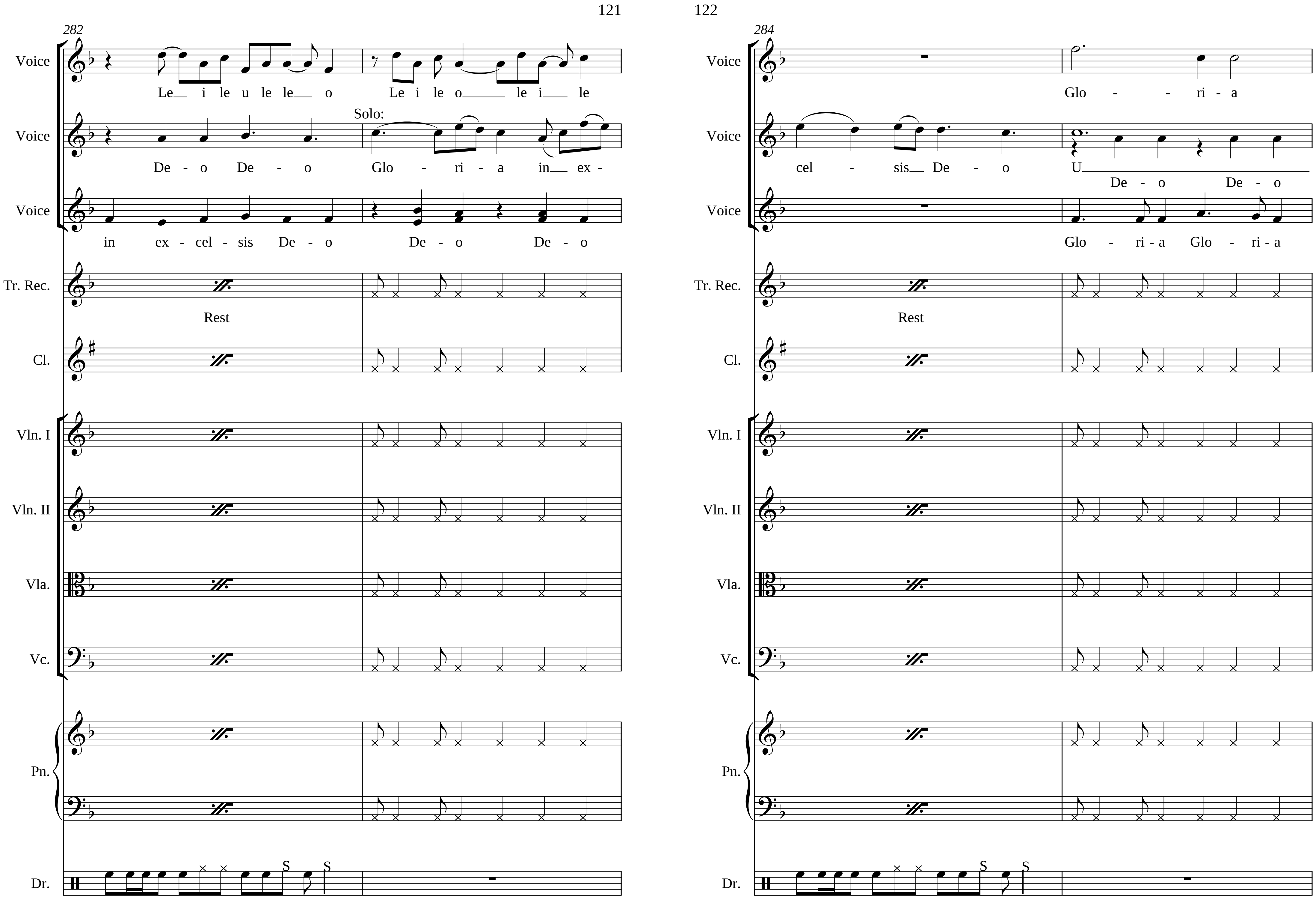

117
118
274
276
Voice
Le i le o le i le
Voice
f
Glo - ri - a Glo-ri - a in ex - cel - sis
Voice
De - o De - o
Glo - ri - a in ex - cel - sis De - o
U
De - o De - o De - o De - o
Glo - ri - a Glo - ri - a in ex - cel - sis De - o
Tr. Rec.
Rest
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
S
S

119

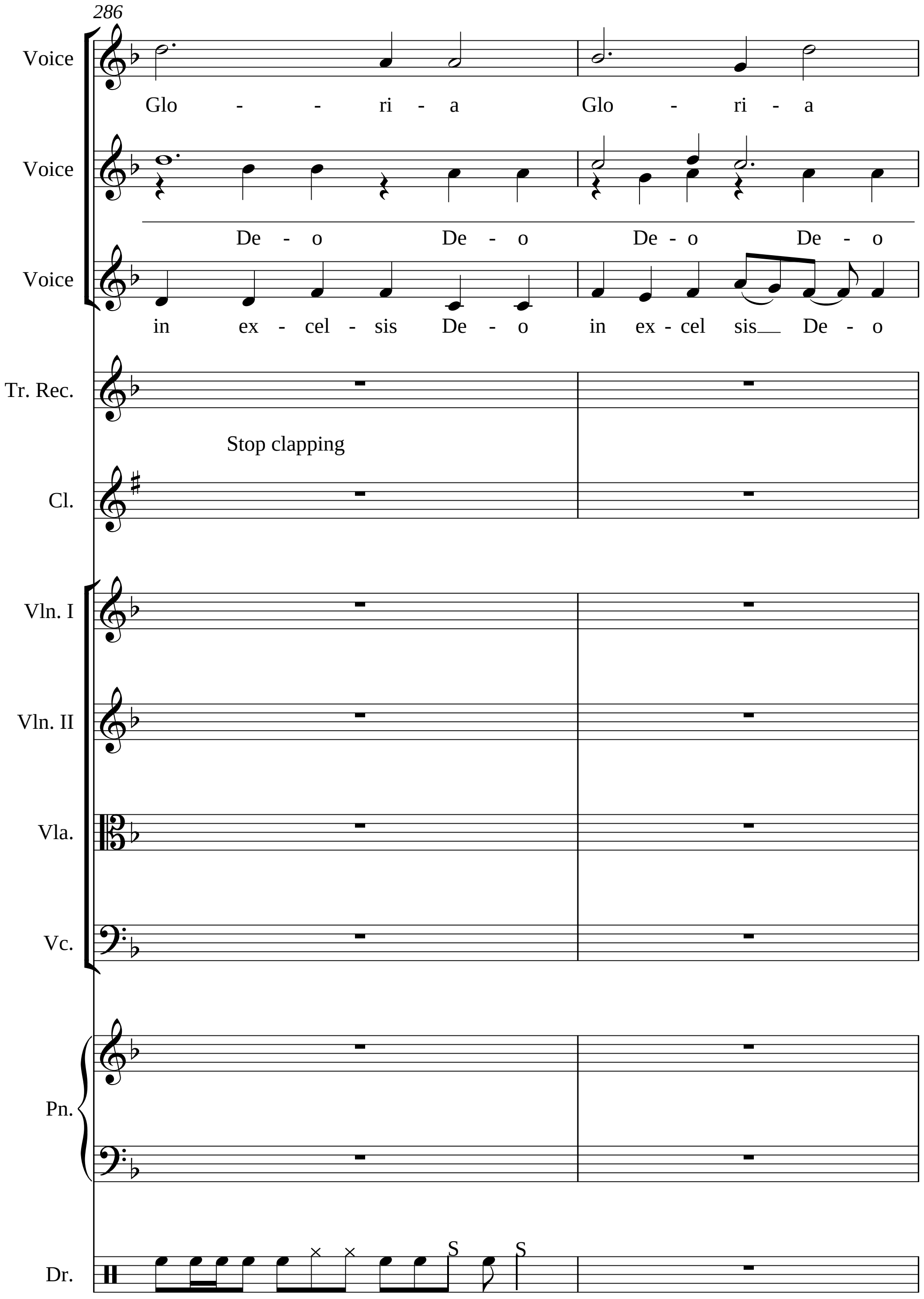

278
Voice
Glo ri - a in ex - cel- sis cel- sis cel-sis De-o
Voice
De - o De - o De - o
Voice
in ex - cel - sis De - o De - - o
Tr. Rec.
Rest
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
S
S

120

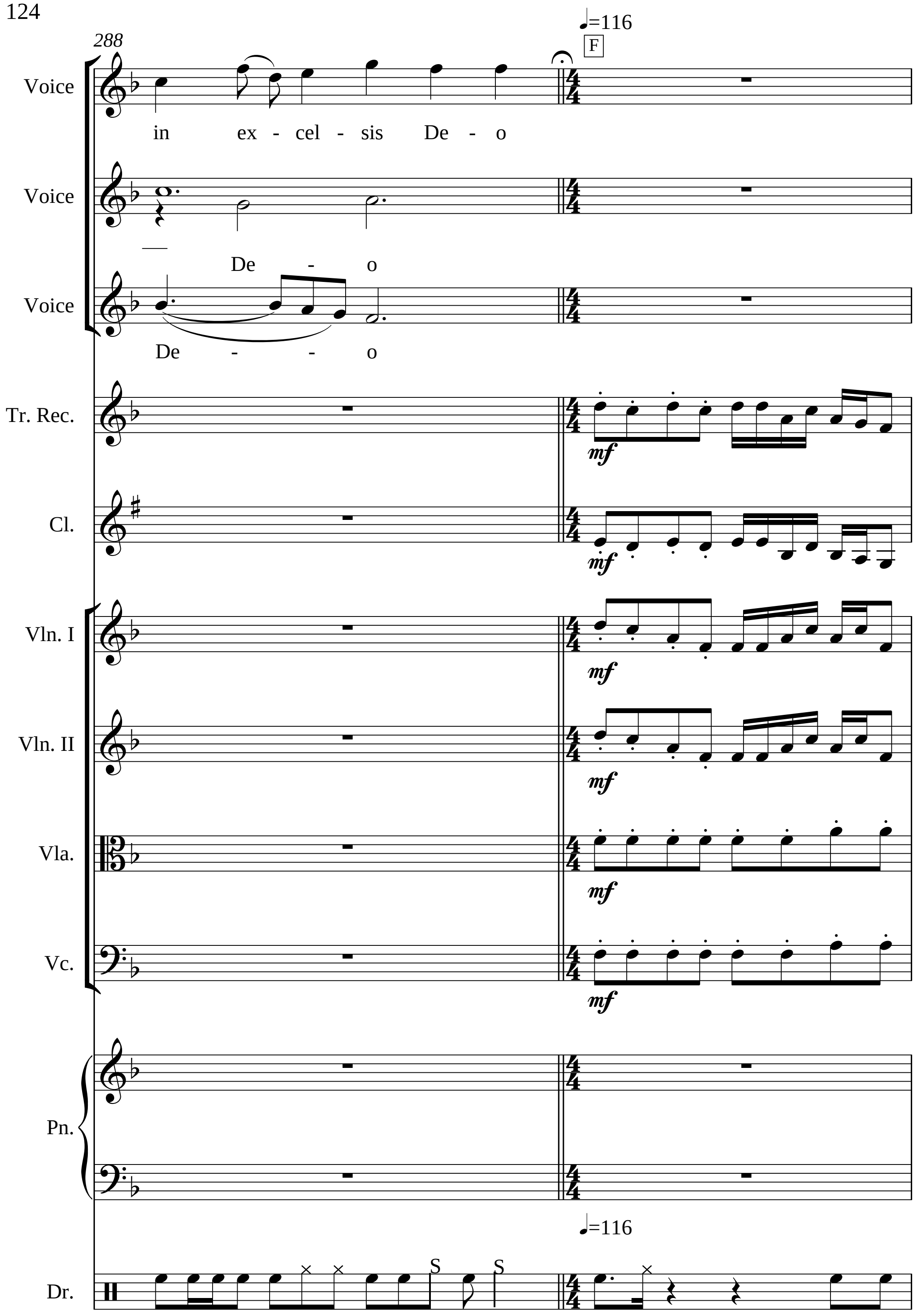

280
Voice
Le i le u le lo Le i le u le o
Voice
De - o De - o De - o De - o
Voice
Glo - ri - a Glo - ri - a in ex - cel - sis De - o
Tr. Rec.
Rest
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
S
S

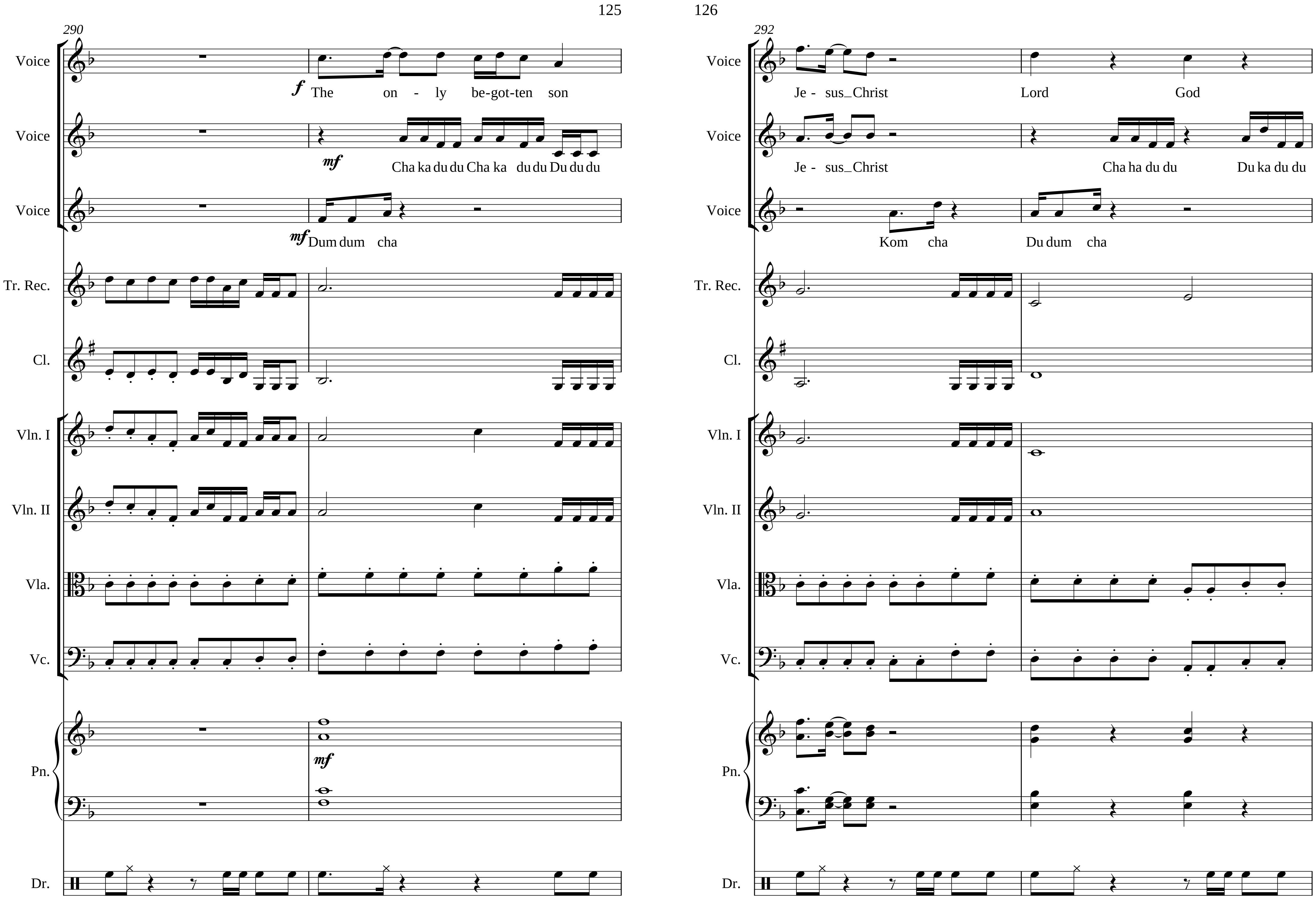

121
122
282
Voice
Le i le u le le o Le i le o le i le
Voice
Solo:
De - o De - o Glo - ri - a in ex -
Voice
in ex - cel - sis De - o De - o De - o
Tr. Rec.
Rest
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
S
S
284
Voice
Glo - - ri - a
Voice
cel - sis De - o U
De - o De - o
Voice
Glo - ri - a Glo - ri - a
Tr. Rec.
Rest
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
S
S

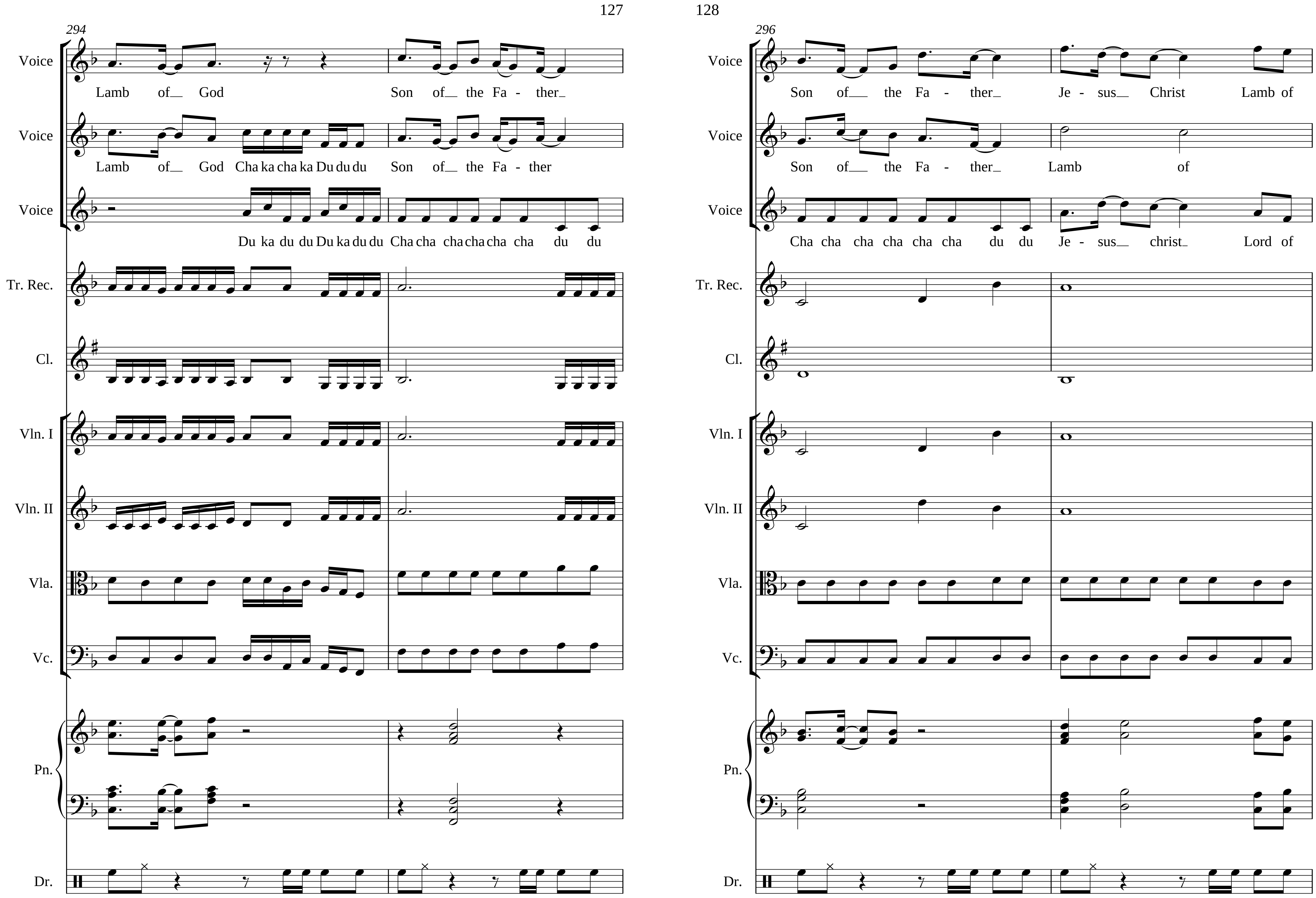
123

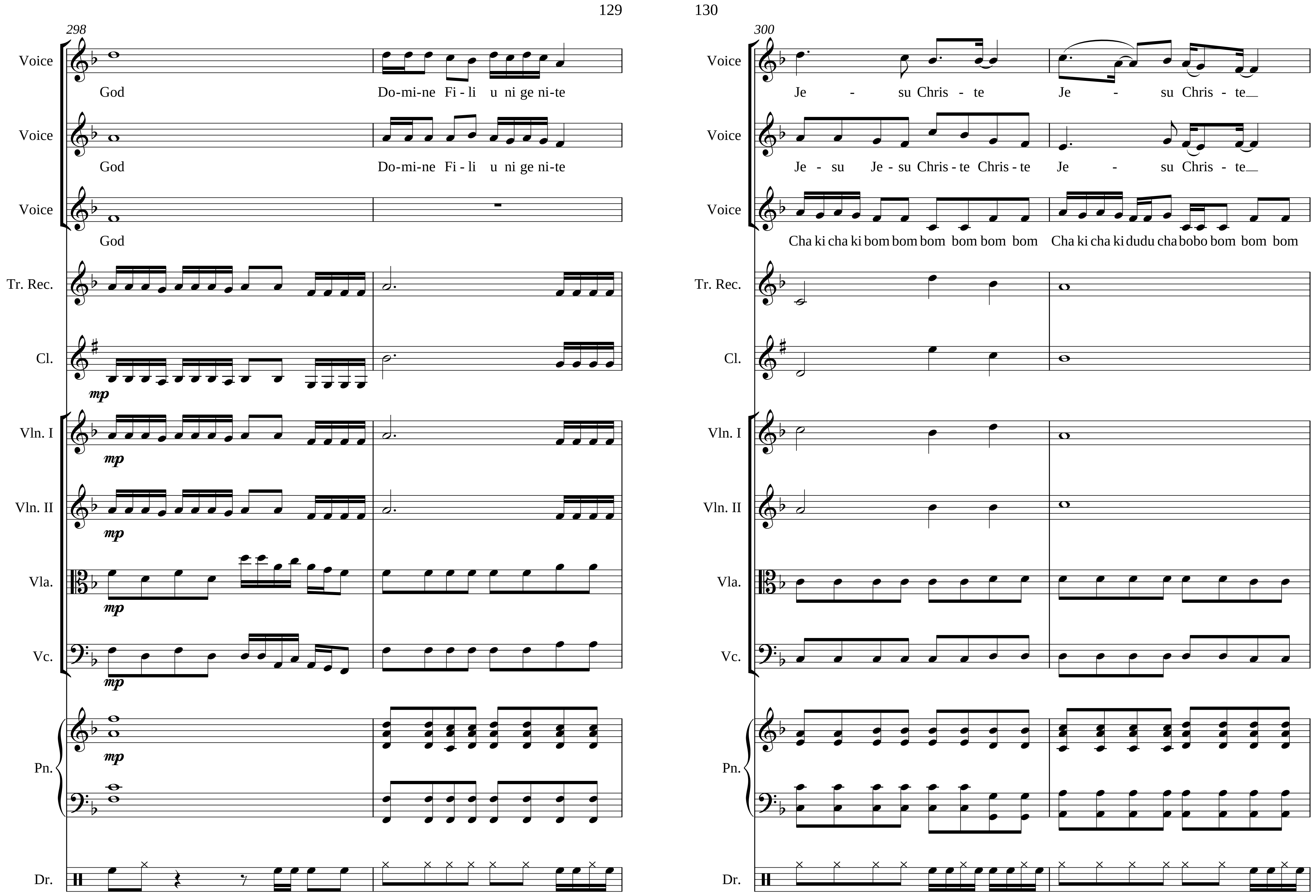

286
Voice
Glo - - ri - a Glo - ri - a
Voice
De - o De - o De - o De - o
Voice
in ex - cel - sis De - o in ex - cel sis De - o
Tr. Rec.
Stop clapping
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
S
S

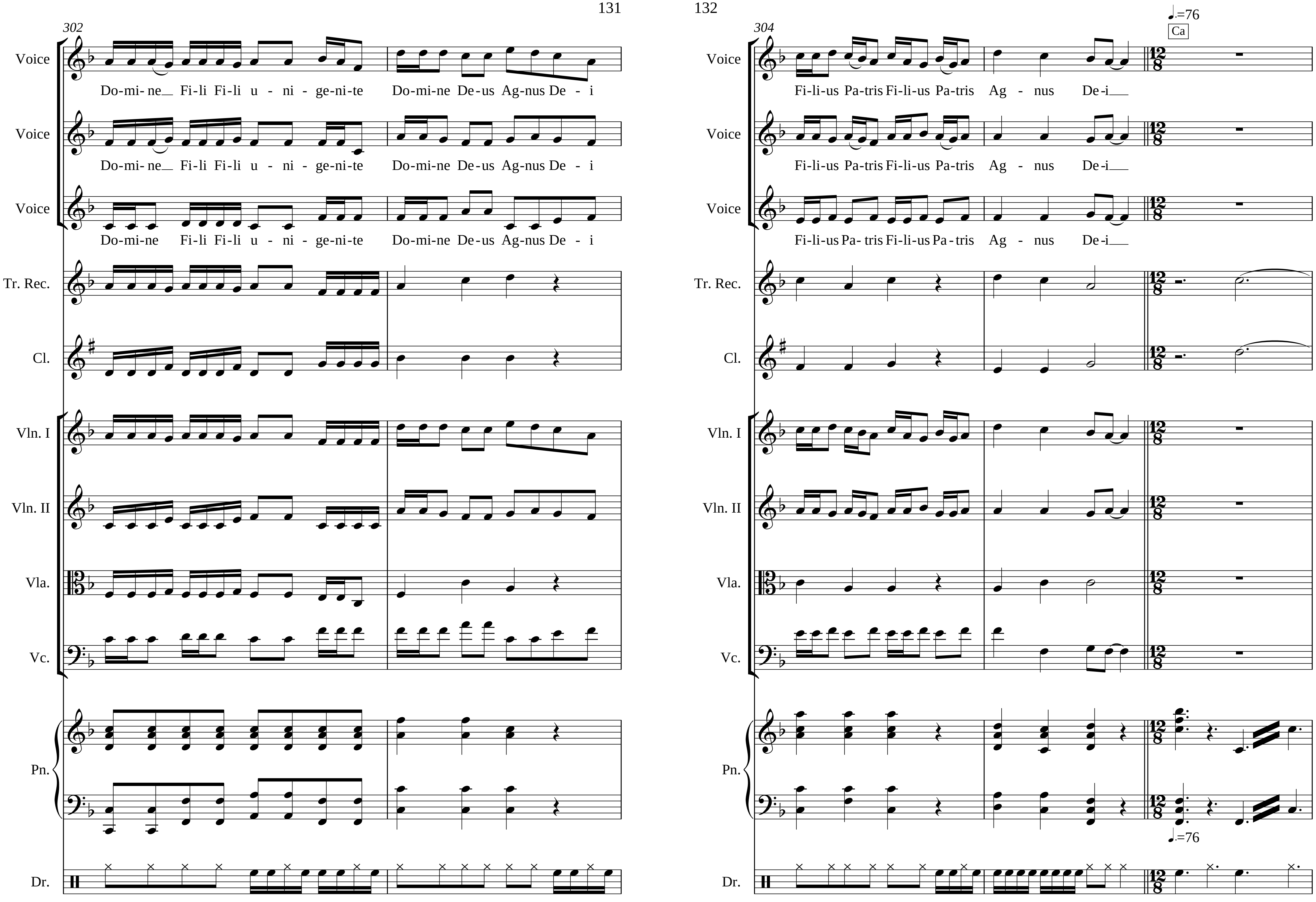
124

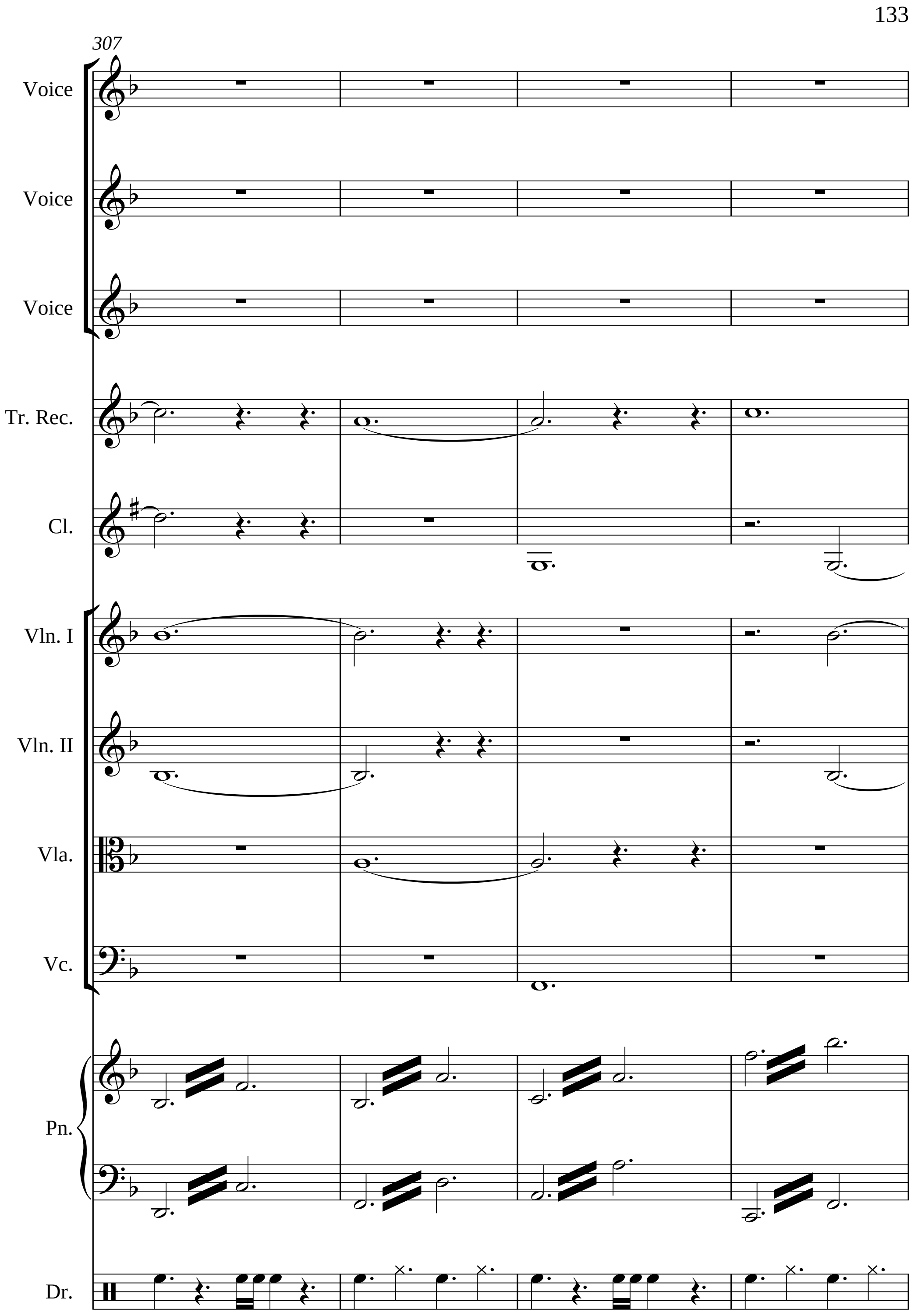

288
♩=116
F
Voice
in ex - cel - sis De - o
Voice
De - o
Voice
De - - o
Tr. Rec.
mf
Cl.
mf
Vln. I
mf
Vln. II
mf
Vla.
mf
Vc.
mf
Pn.
♩=116
Dr.
S
S

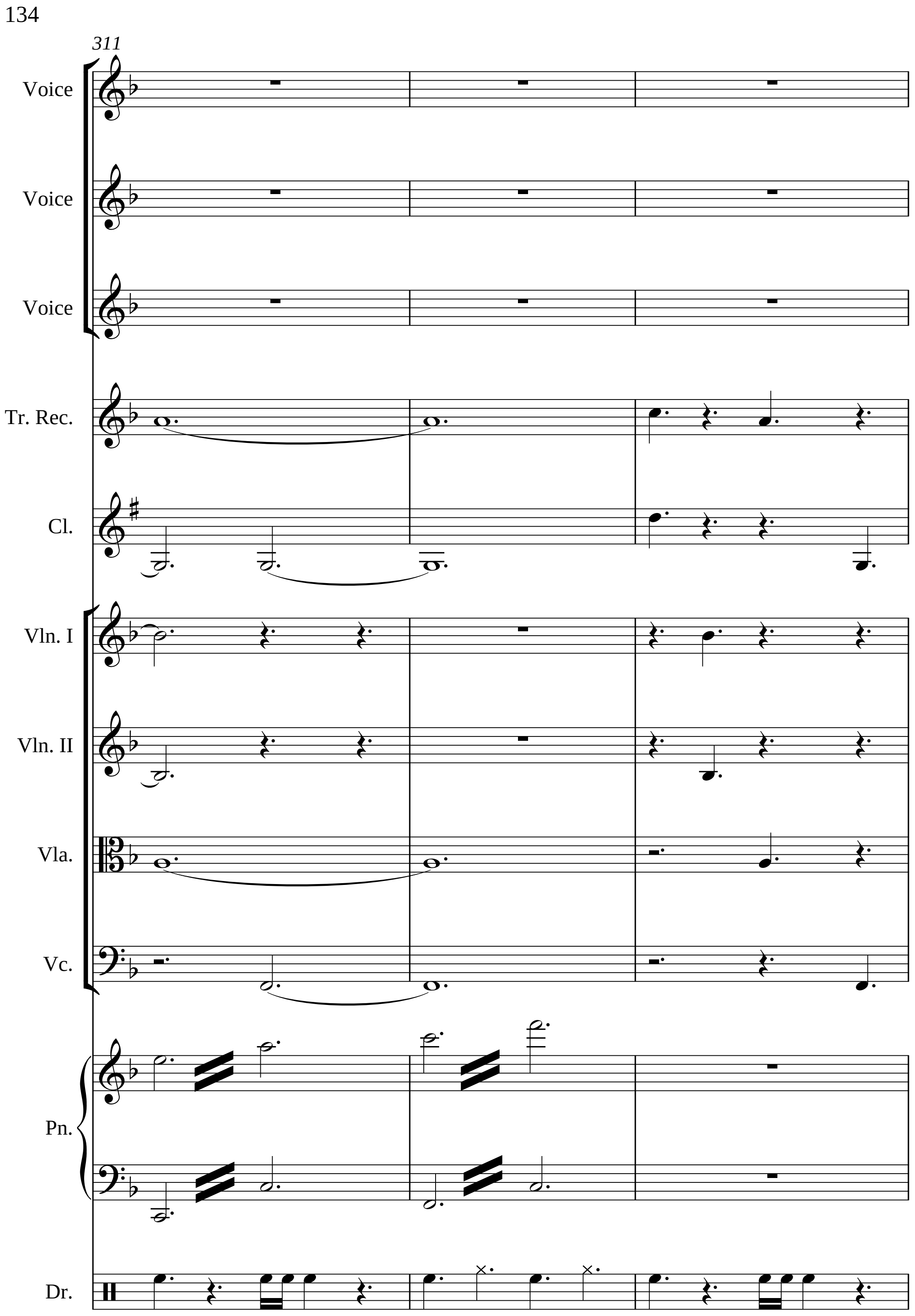

125
126
290
292
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
f The on - ly be-got-ten son
mf Cha ka du du Cha ka du du Du du du
mf Dum dum cha
mf
Je - sus_Christ Lord God
Je - sus_Christ Cha ha du du Du ka du du
Kom cha Du dum cha


127
128
294
296
Voice
Lamb of God Son of the Fa - ther
Son of the Fa - ther Jesus Christ Lamb of
Voice
Lamb of God Cha ka cha ka Du du du Son of the Fa - ther
Son of the Fa - ther Lamb of
Voice
Du ka du du Du ka du du Cha cha cha cha cha cha du du
Cha cha cha cha cha cha du du Je - sus christ Lord of
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

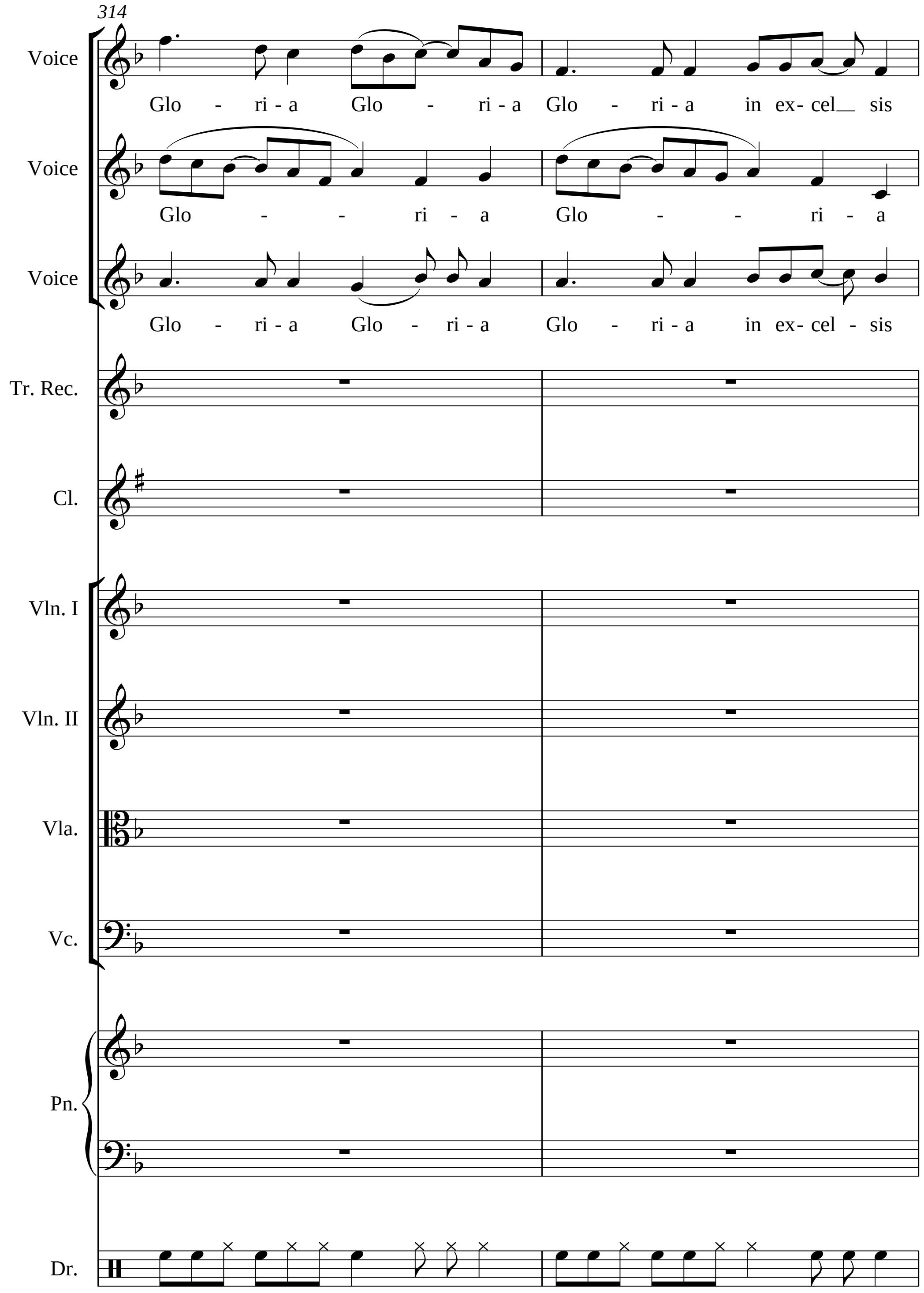

129
130
298
300
Voice
God
Do-mi-ne Fi - li u ni ge ni-te
Je - su Chris - te
Je - su Chris - te
Voice
God
Do-mi-ne Fi - li u ni ge ni-te
Je - su Je - su Chris - te Chris - te
Je - su Chris - te
Voice
God
Cha ki cha ki bom bom bom bom bom bom
Cha ki cha ki dudu cha bobo bom bom bom
Tr. Rec.
Cl.
mp
Vln. I
mp
Vln. II
mp
Vla.
mp
Vc.
mp
Pn.
mp
Dr.


131
132
302
304
♩.=76
Ca
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
Do-mi-ne Fi-li Fi-li u - ni - ge-ni-te Do-mi-ne De-us Agnus De - i
Do-mi-ne Fi-li Fi-li u - ni - ge-ni-te Do-mi-ne De-us Ag-nus De - i
Do-mi-ne Fi-li Fi-li u - ni - ge-ni-te Do-mi-ne De-us Ag-nus De - i
Fi-li-us Pa-tris Fi-li-us Pa-tris Ag - nus De-i
Fi-li-us Pa-tris Fi-li-us Pa-tris Ag - nus De-i
Fi-li-us Pa-tris Fi-li-us Pa-tris Ag - nus De-i
12/8
♩.=76

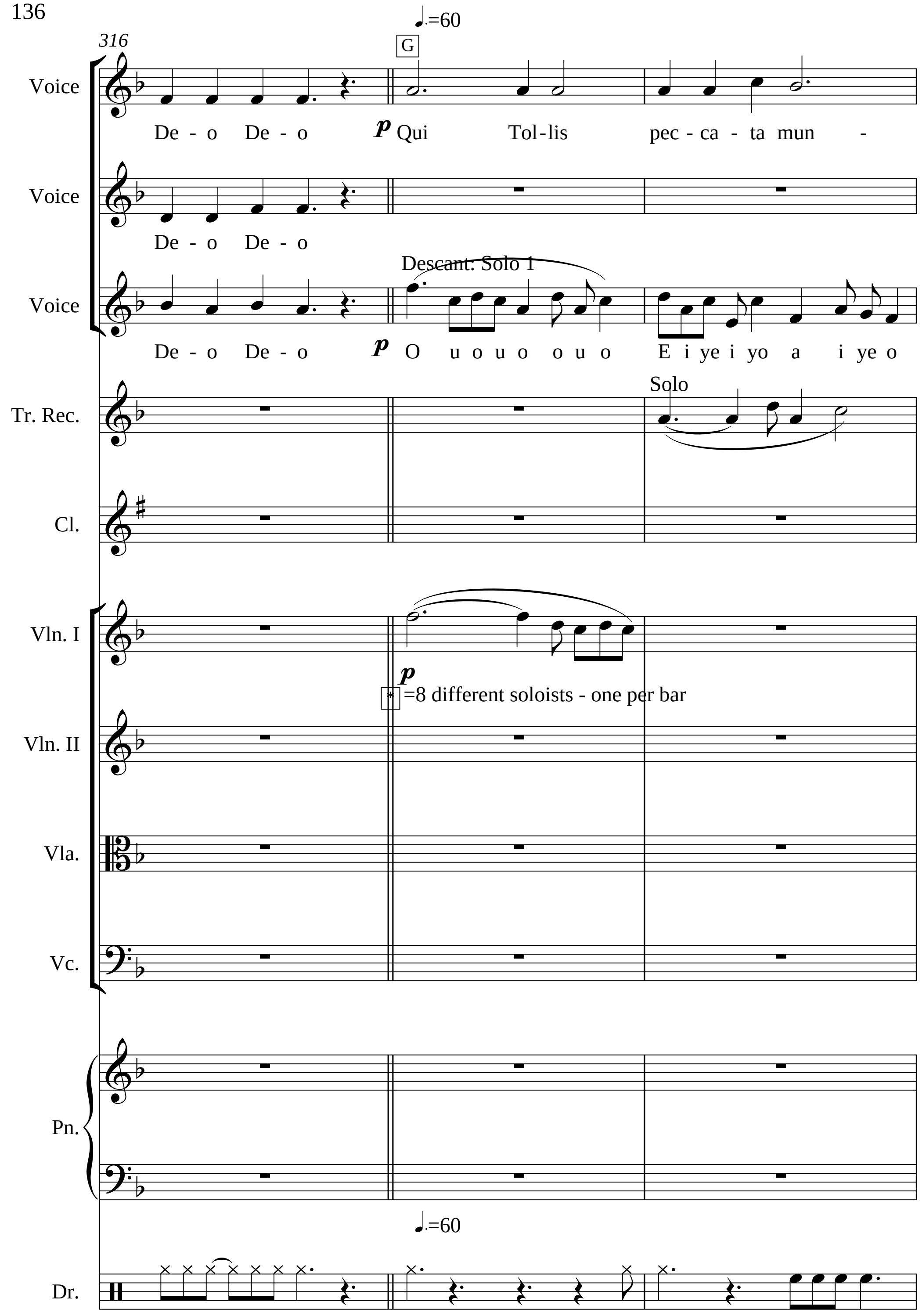

133
307
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.


134
311
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

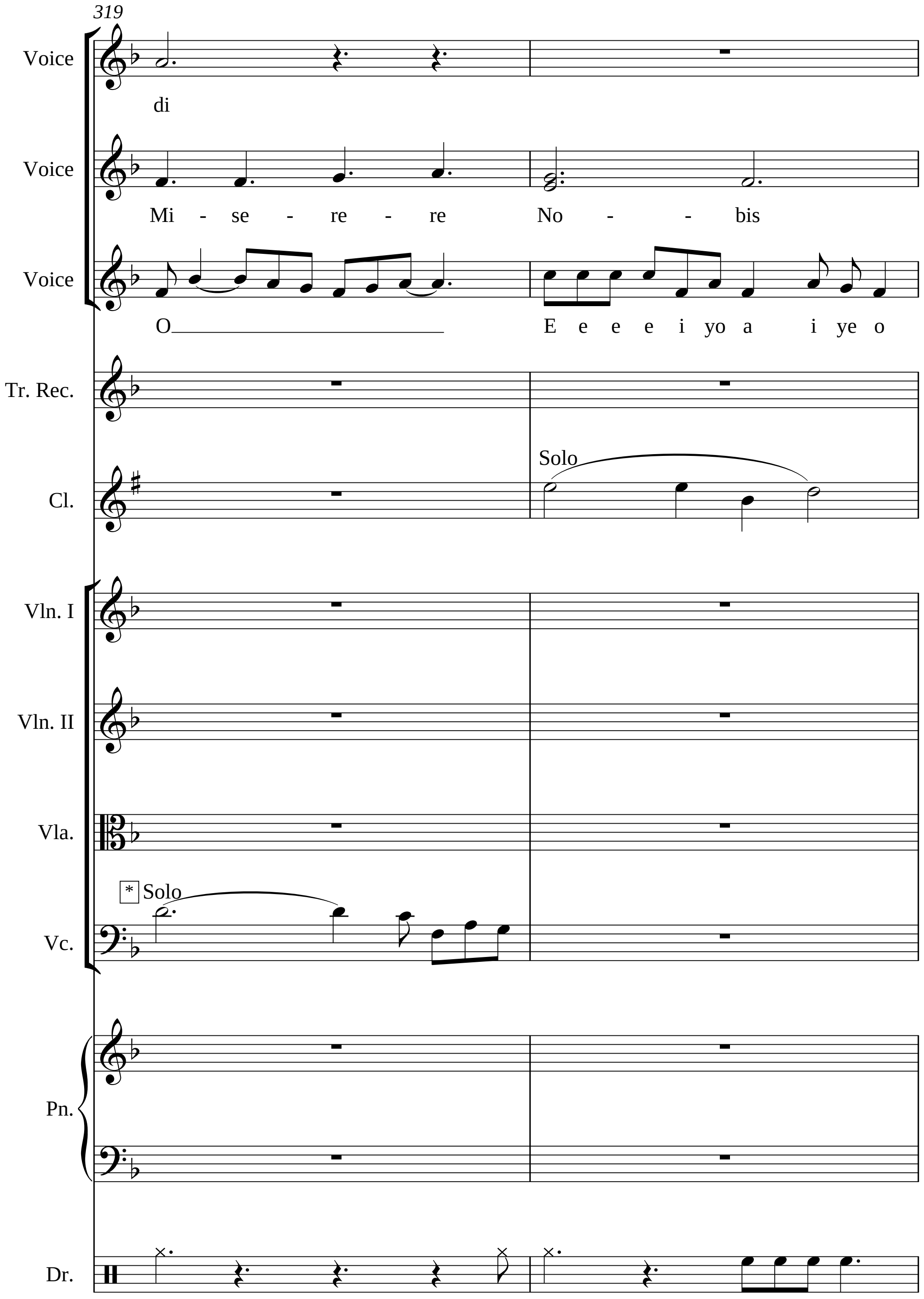
135


314
Voice
Glo - ri - a Glo - ri - a Glo - ri - a in ex- cel__ sis
Voice
Glo - - ri - a Glo - - ri - a
Voice
Glo - ri - a Glo - ri - a Glo - ri - a in ex- cel - sis
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

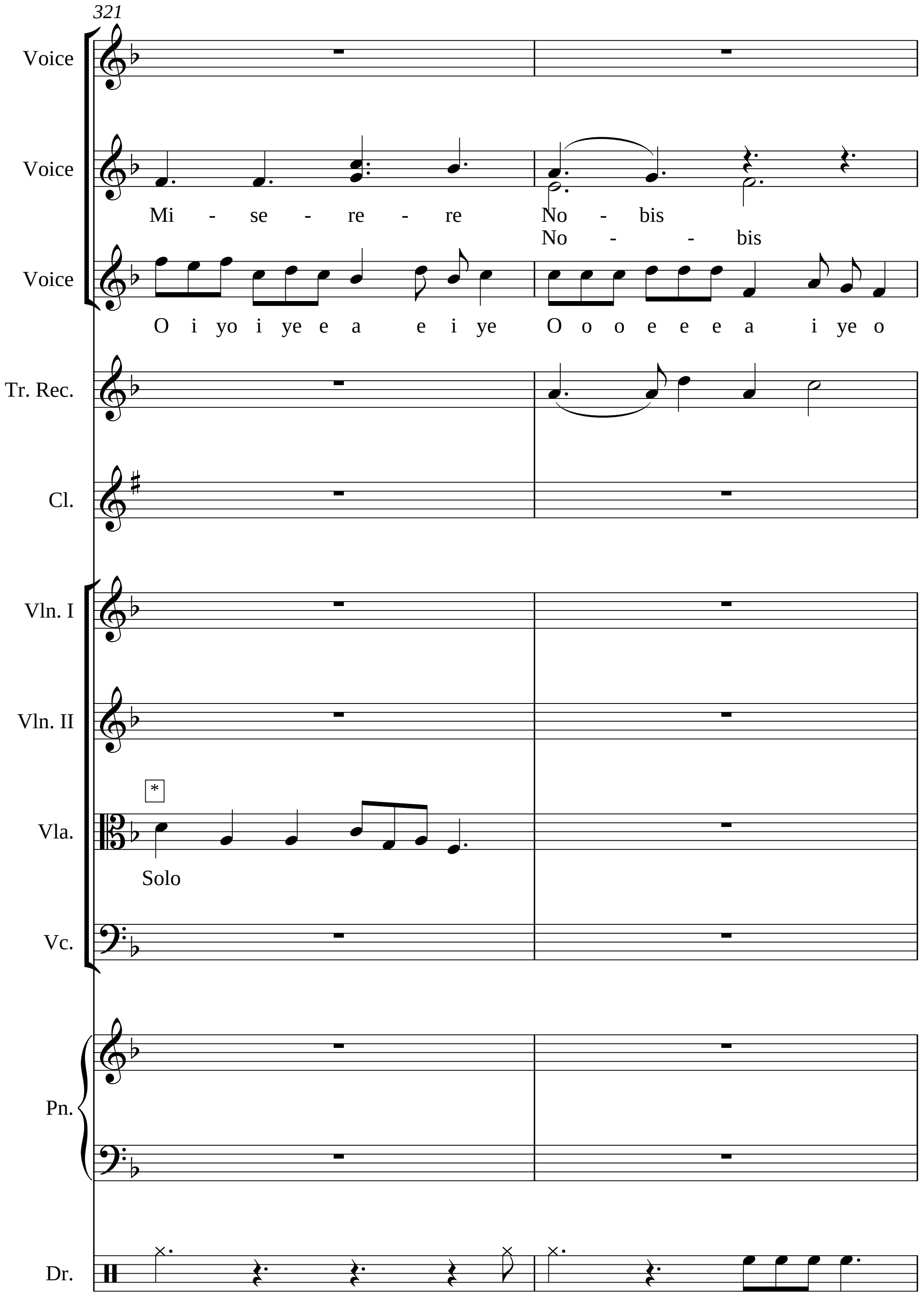
136

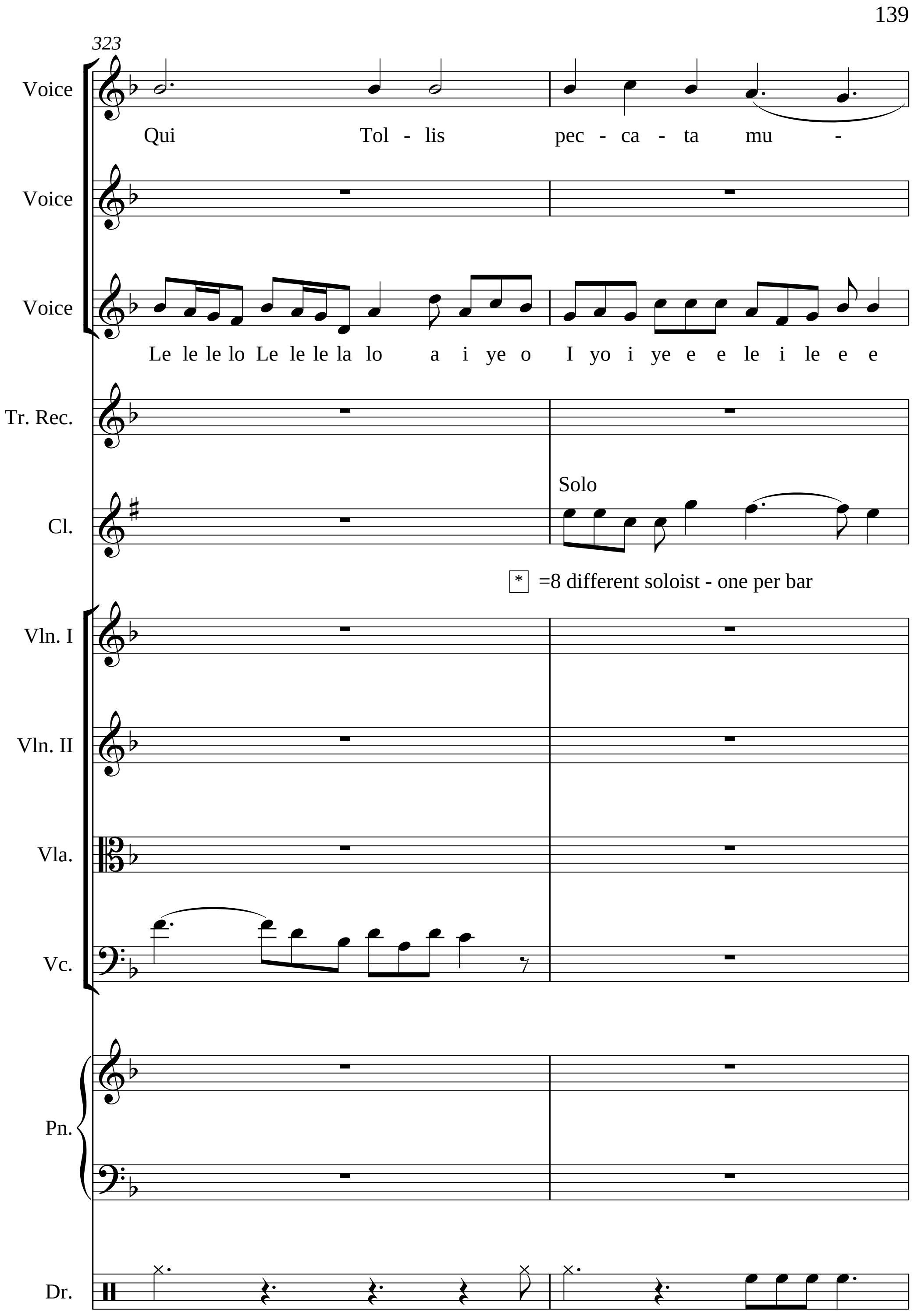

316
♩.=60
G
Voice
De - o De - o
p Qui Tol-lis pec - ca - ta mun -
Voice
De - o De - o
Descant: Solo 1
Voice
De - o De - o
p O u o u o o u o E i ye i yo a i ye o
Solo
Tr. Rec.
Cl.
Vln. I
p
* =8 different soloists - one per bar
Vln. II
Vla.
Vc.
Pn.
♩.=60
Dr.

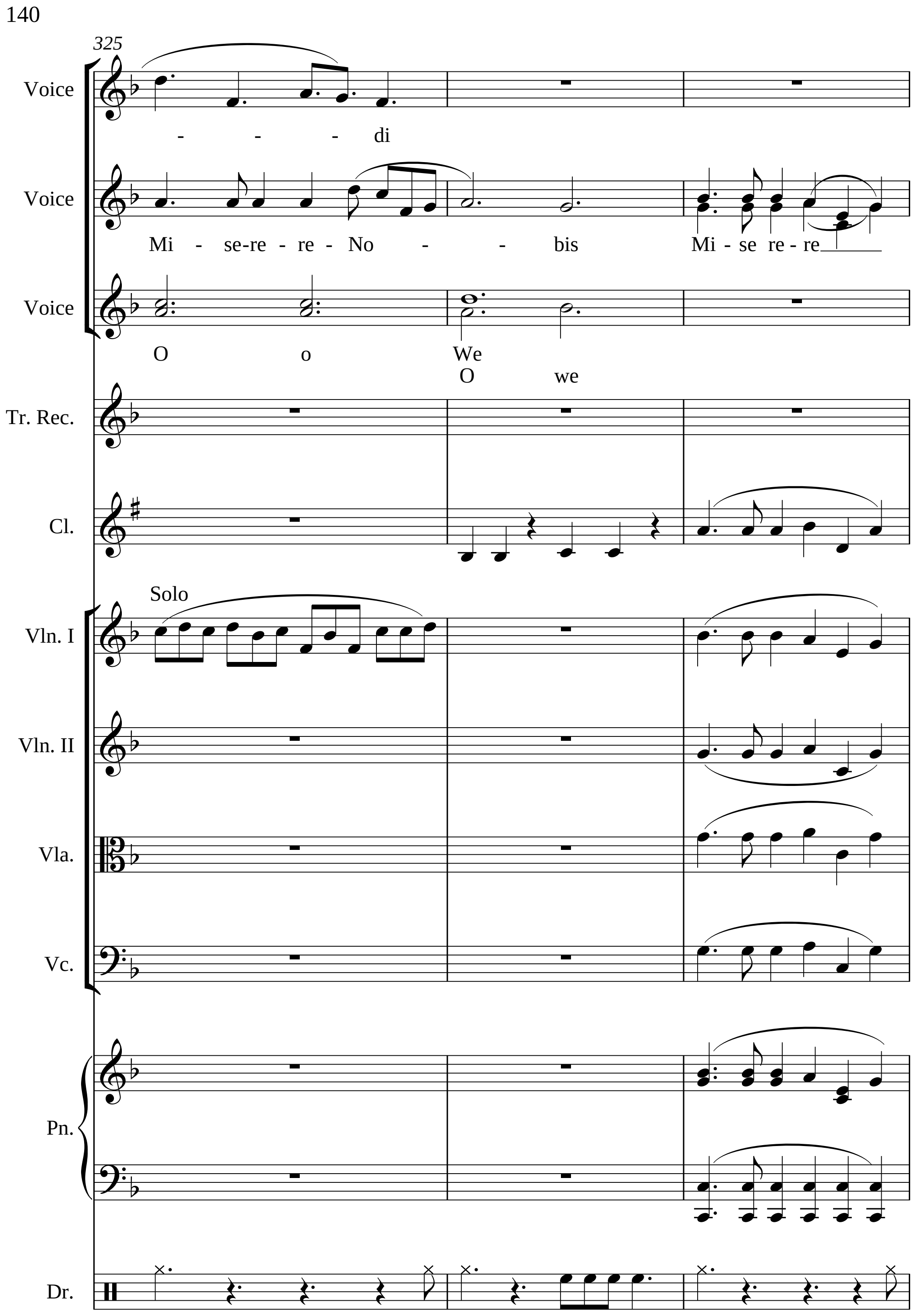
137

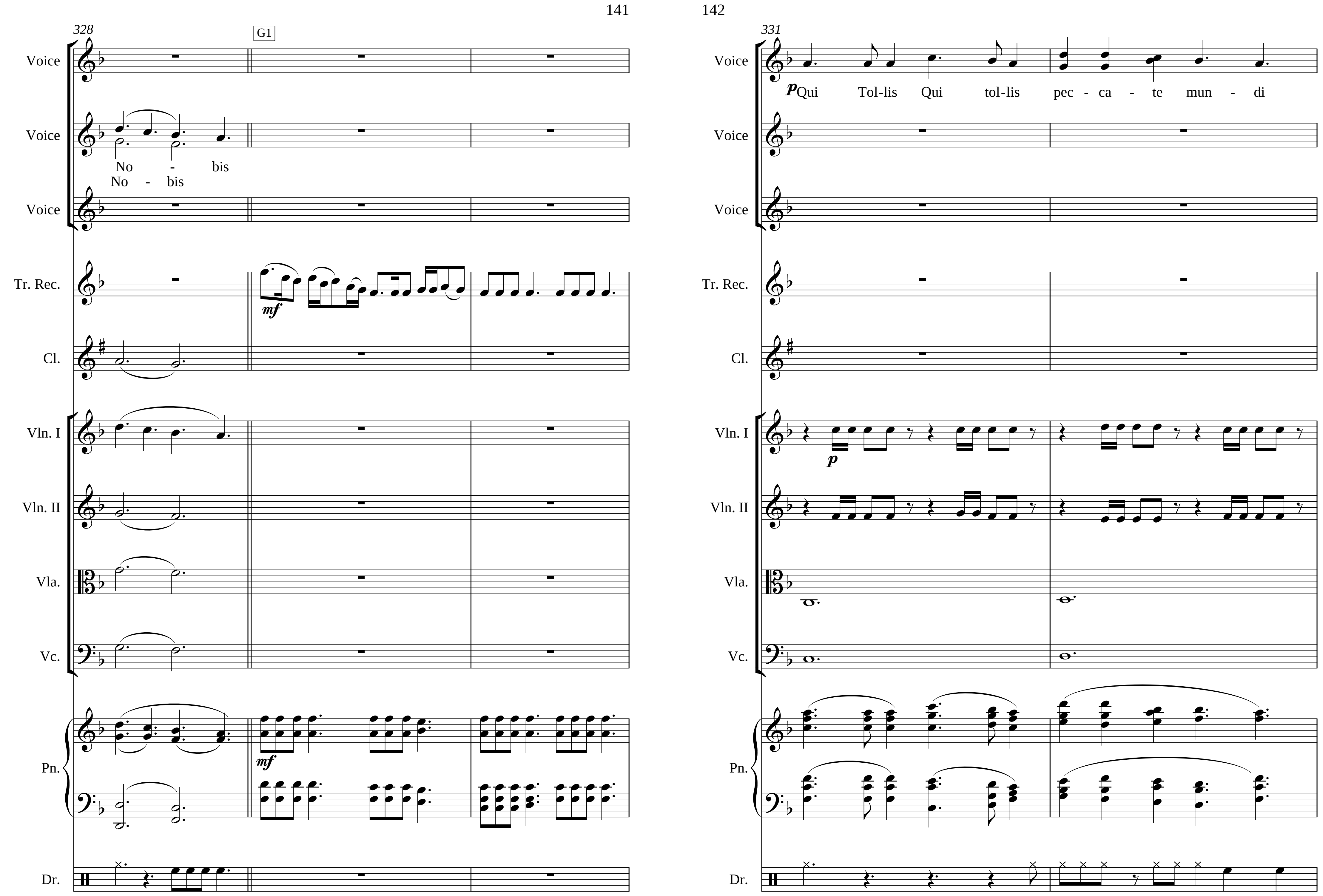

319
Voice
di
Voice
Mi - se - re - re No - - bis
Voice
O E e e e i yo a i ye o
Tr. Rec.
Solo
Cl.
Vln. I
Vln. II
Vla.
* Solo
Vc.
Pn.
Dr.

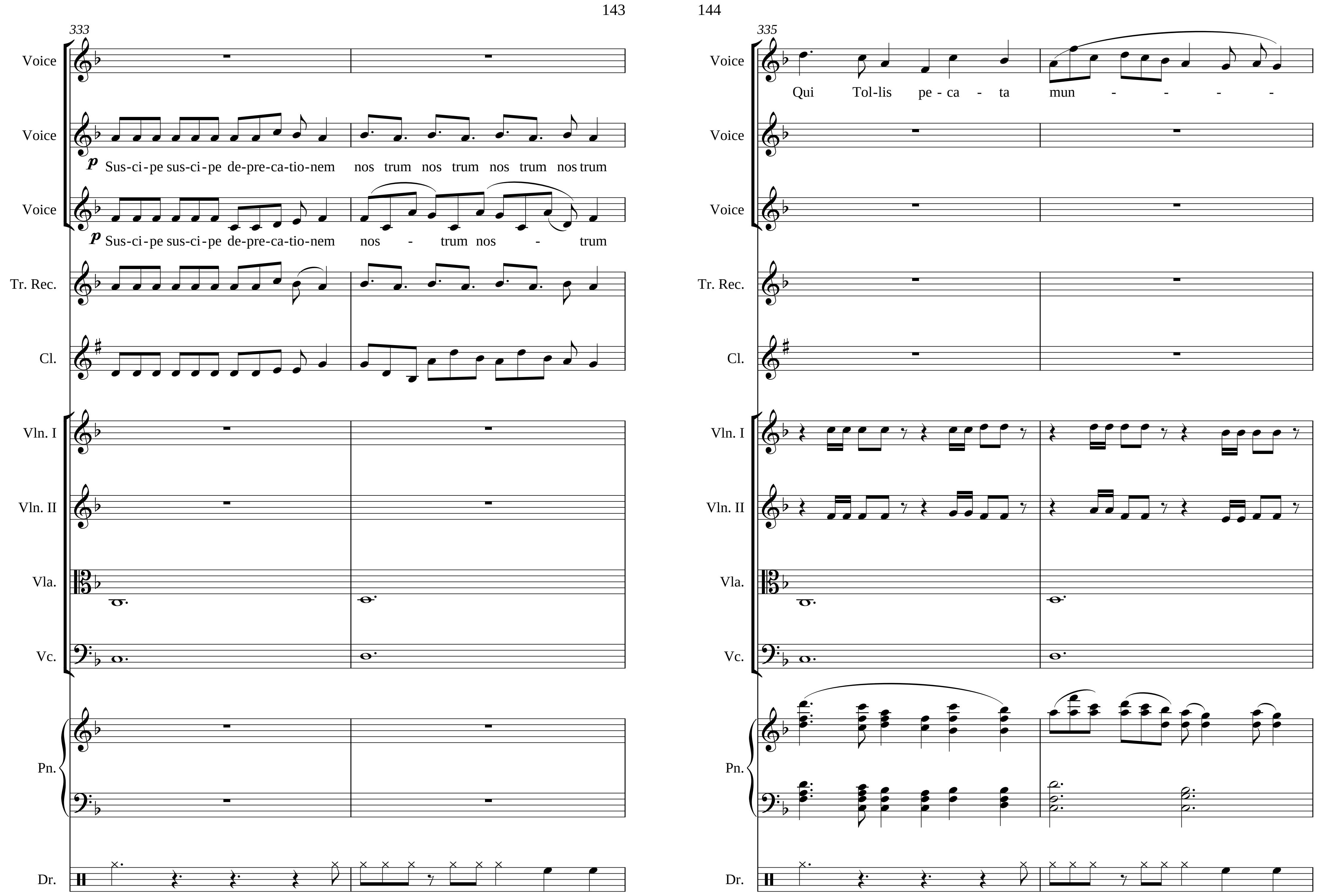
138

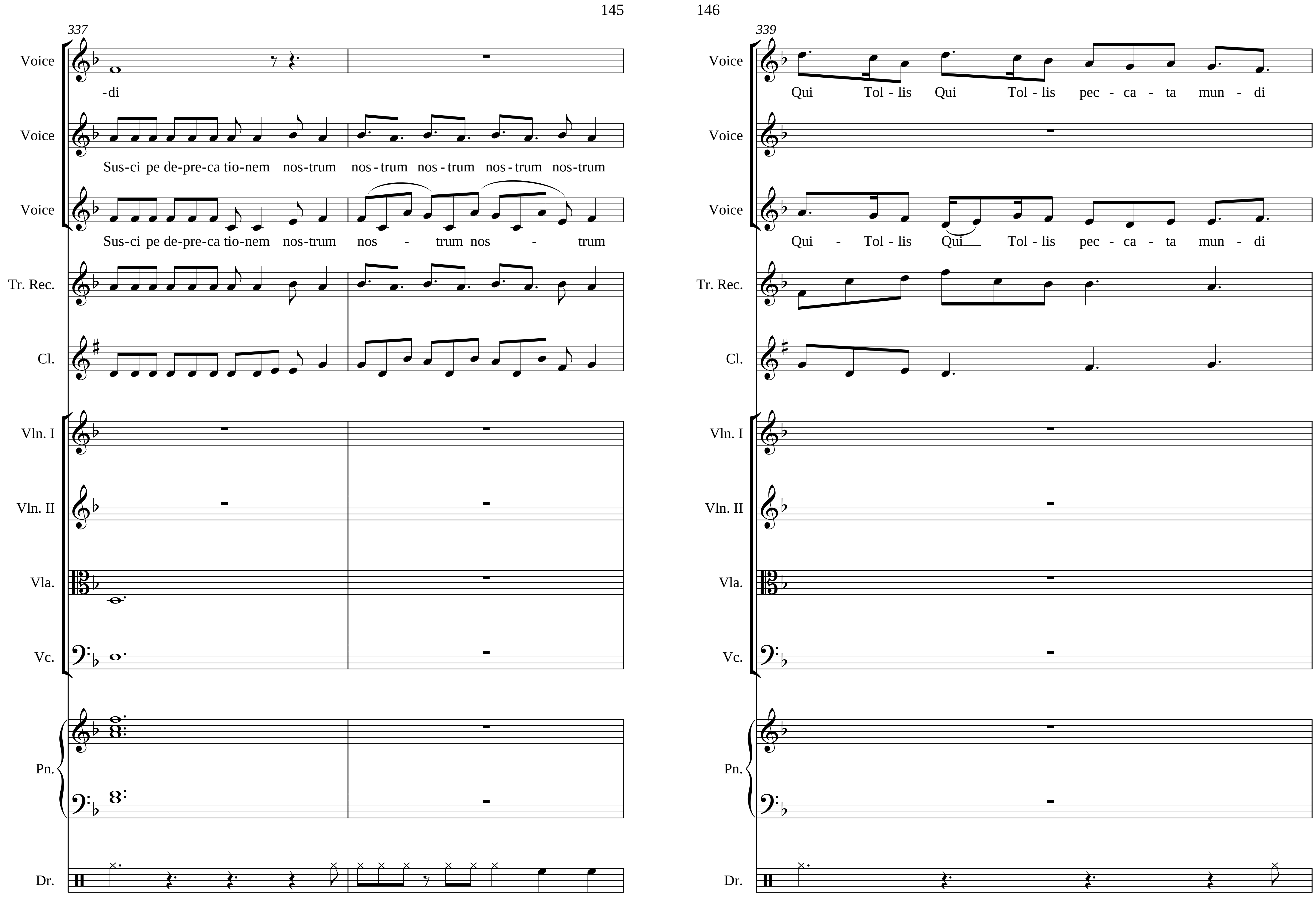

321
Voice
Voice
Mi - se - re - re No - bis
No - - bis
Voice
O i yo i ye e a e i ye O o o e e e a i ye o
Tr. Rec.
Cl.
Vln. I
Vln. II
*
Vla.
Solo
Vc.
Pn.
Dr.

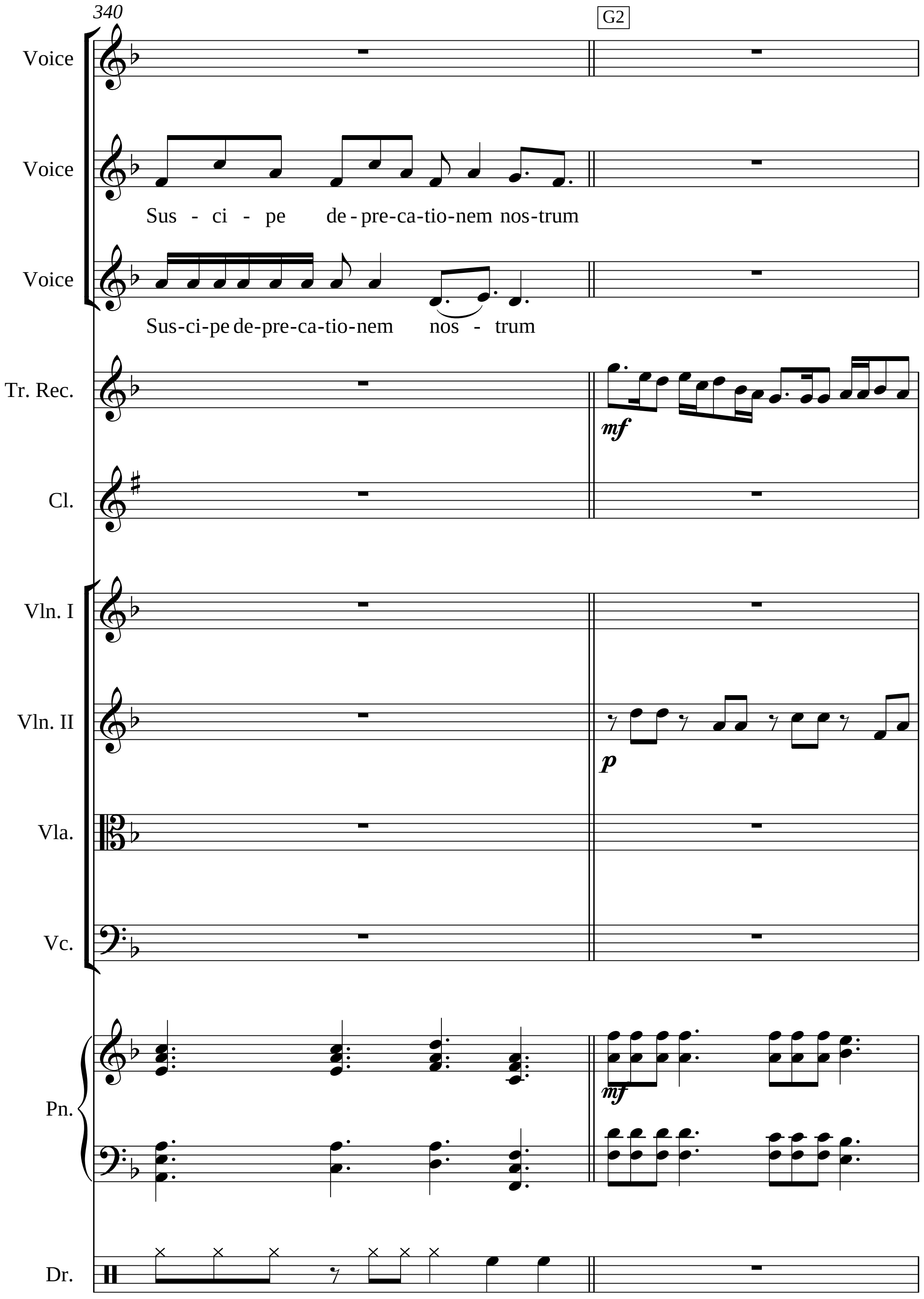

139
323
Voice
Qui Tol - lis pec - ca - ta mu -
Voice
Voice
Le le le lo Le le le la lo a i ye o I yo i ye e e le i le e e
Tr. Rec.
Cl.
Solo
* =8 different soloist - one per bar
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

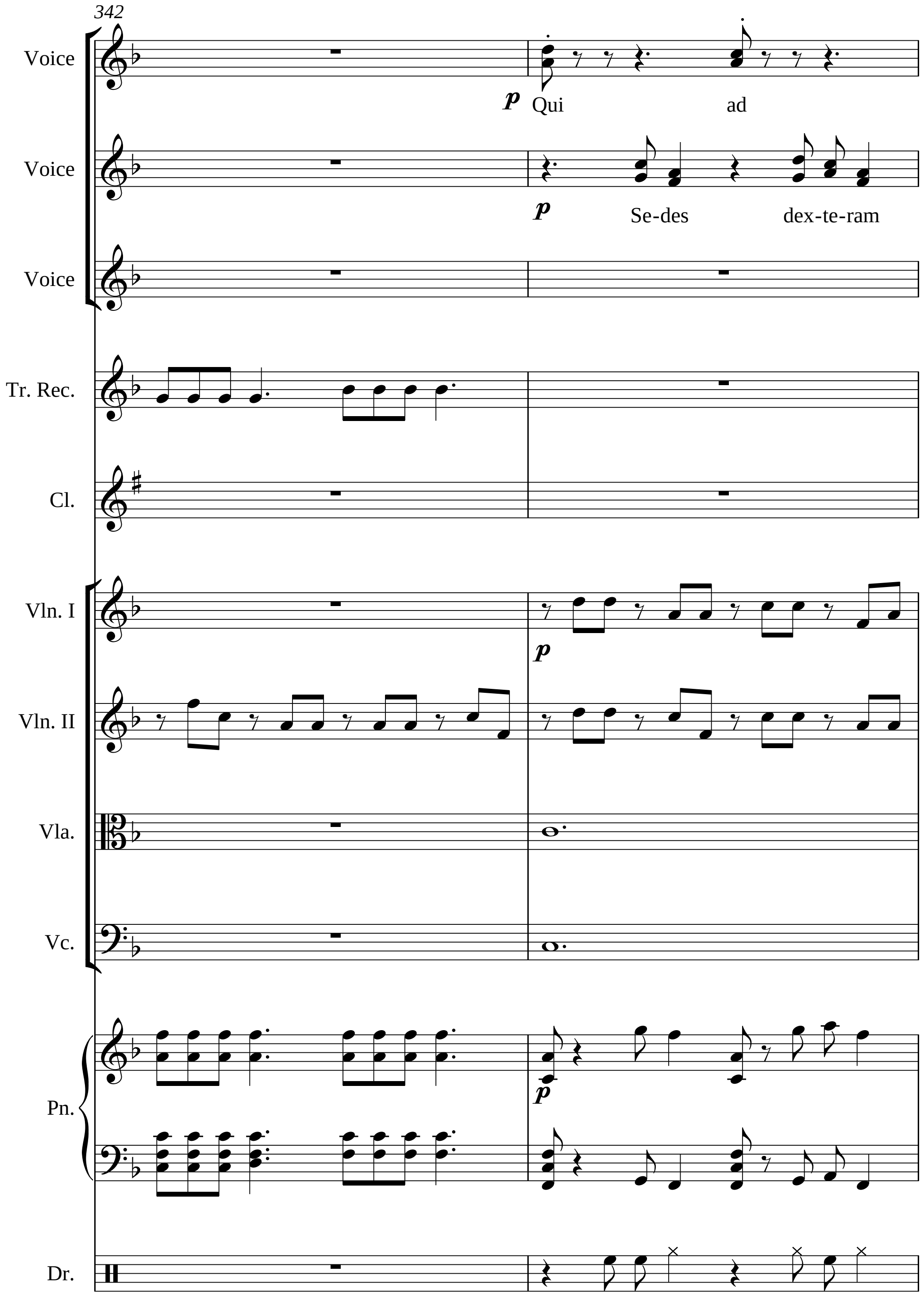

140
325
Voice
- - - - di
Voice
Mi - se-re - re - No - - bis Mi - se re - re
Voice
O o We
O we
Tr. Rec.
Cl.
Solo
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.


141
142
328
G1
331
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
No - bis
No - bis
mf
p Qui Tol-lis Qui tol-lis pec - ca - te mun - di
p

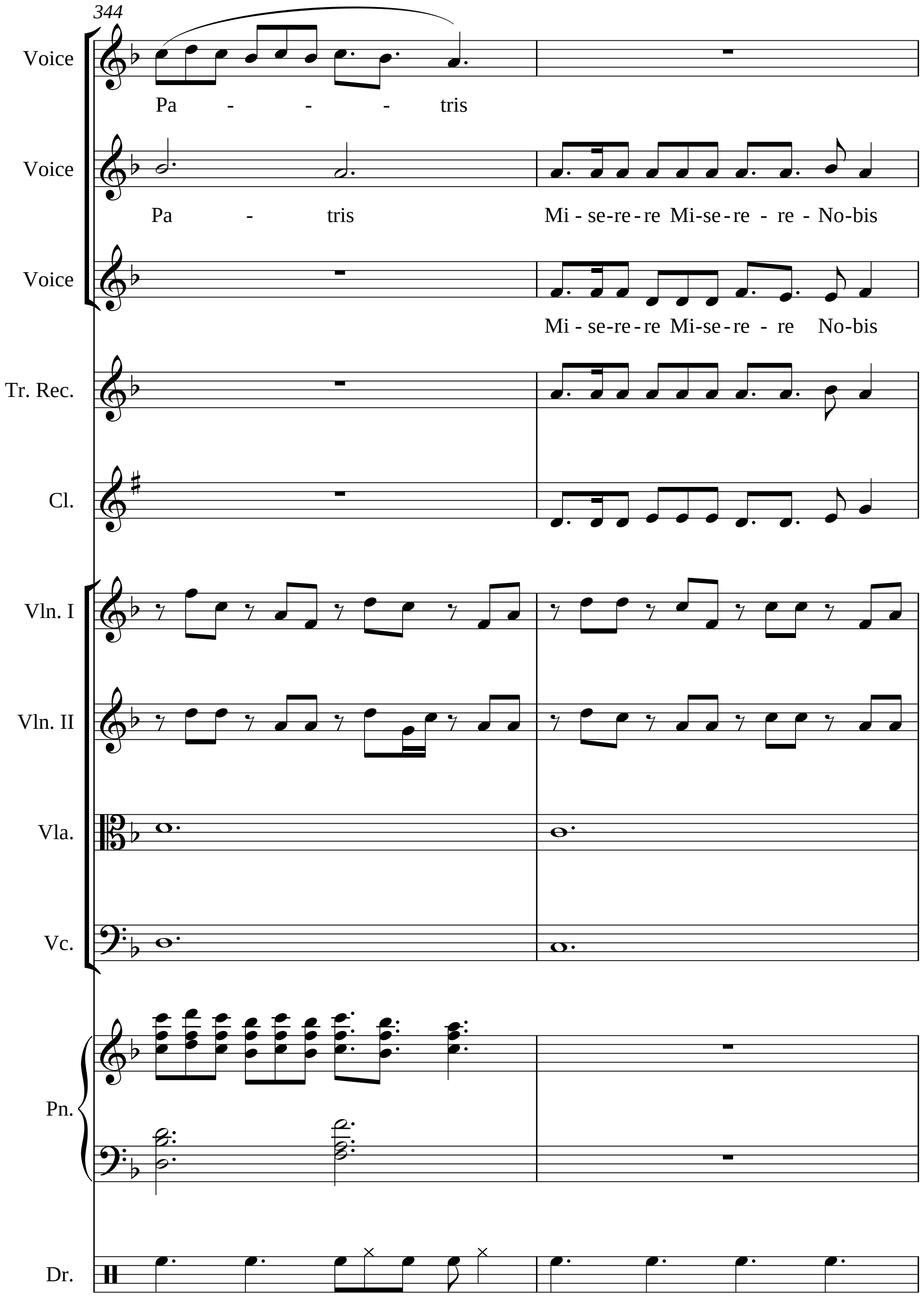

143
144
333
335
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
p
Sus-ci-pe sus-ci-pe de-pre-ca-tio-nem nos trum nos trum nos trum nos trum
Sus-ci-pe sus-ci-pe de-pre-ca-tio-nem nos - trum nos - trum
Qui Tol-lis pe-ca - ta mun - - - -


145
146
337
339
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
-di
Sus-ci pe de-pre-ca tio-nem nos-trum nos-trum nos-trum nos-trum nos-trum
Sus-ci pe de-pre-ca tio-nem nos-trum nos - trum nos - trum
Qui Tol-lis Qui Tol-lis pec - ca - ta mun - di
Qui - Tol-lis Qui Tol-lis pec - ca - ta mun - di

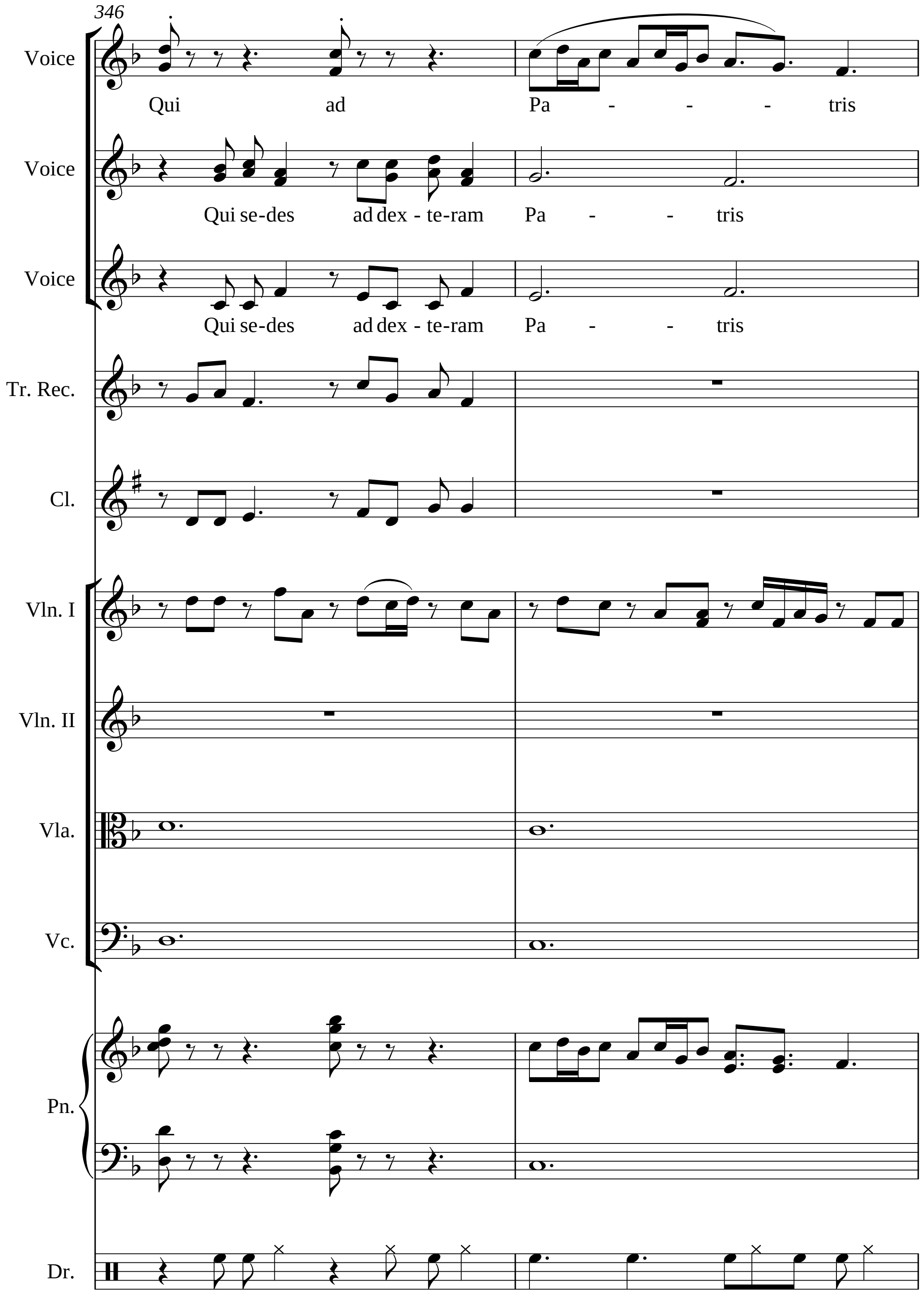

340
G2
Voice
Voice
Sus - ci - pe de - pre - ca - tio - nem nos - trum
Voice
Sus - ci - pe de - pre - ca - tio - nem nos - trum
Tr. Rec.
mf
Cl.
Vln. I
Vln. II
p
Vla.
Vc.
Pn.
mf
Dr.

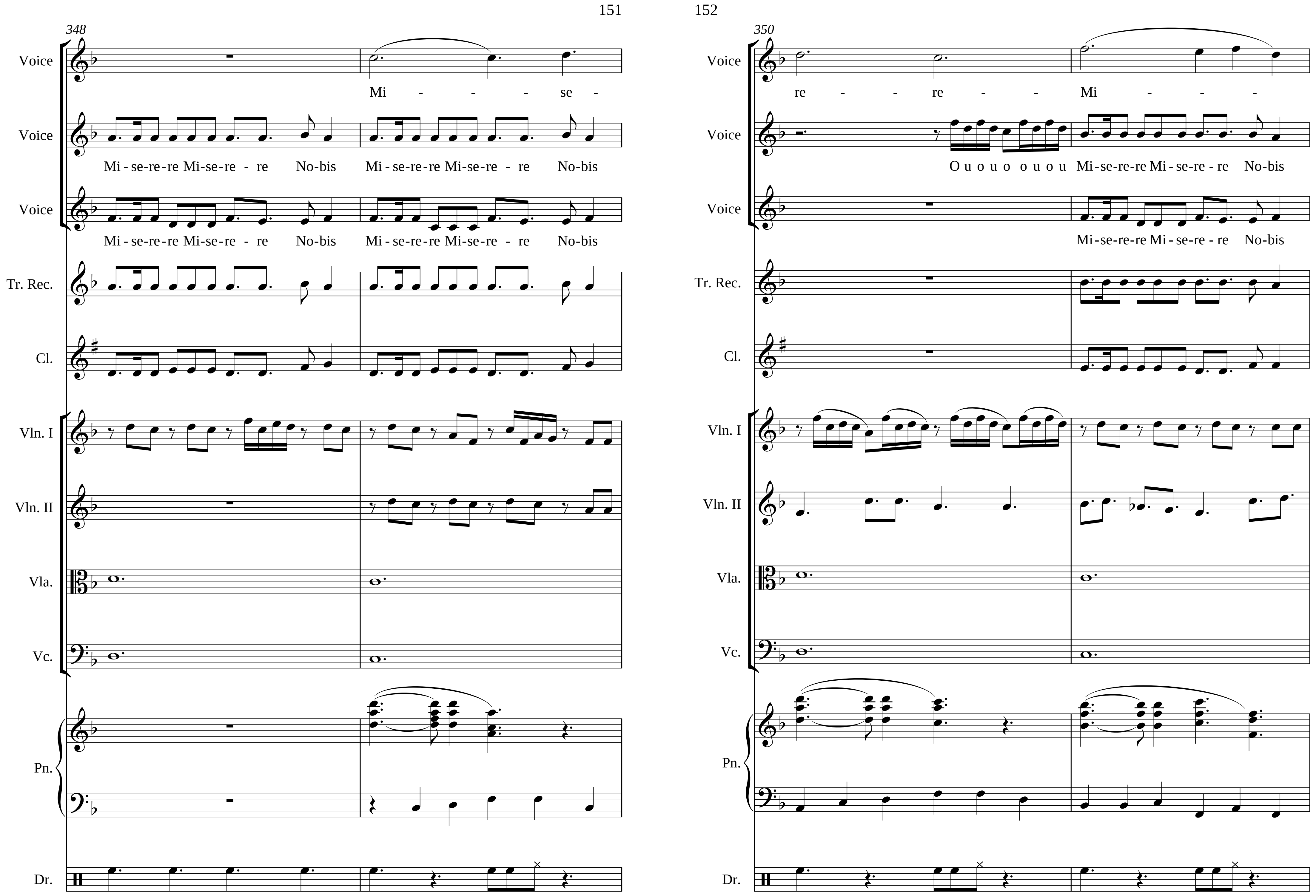

342
Voice
p
Qui
ad
Voice
p
Se - des
dex - te - ram
Voice
Tr. Rec.
Cl.
Vln. I
p
Vln. II
Vla.
Vc.
Pn.
p
Dr.

149

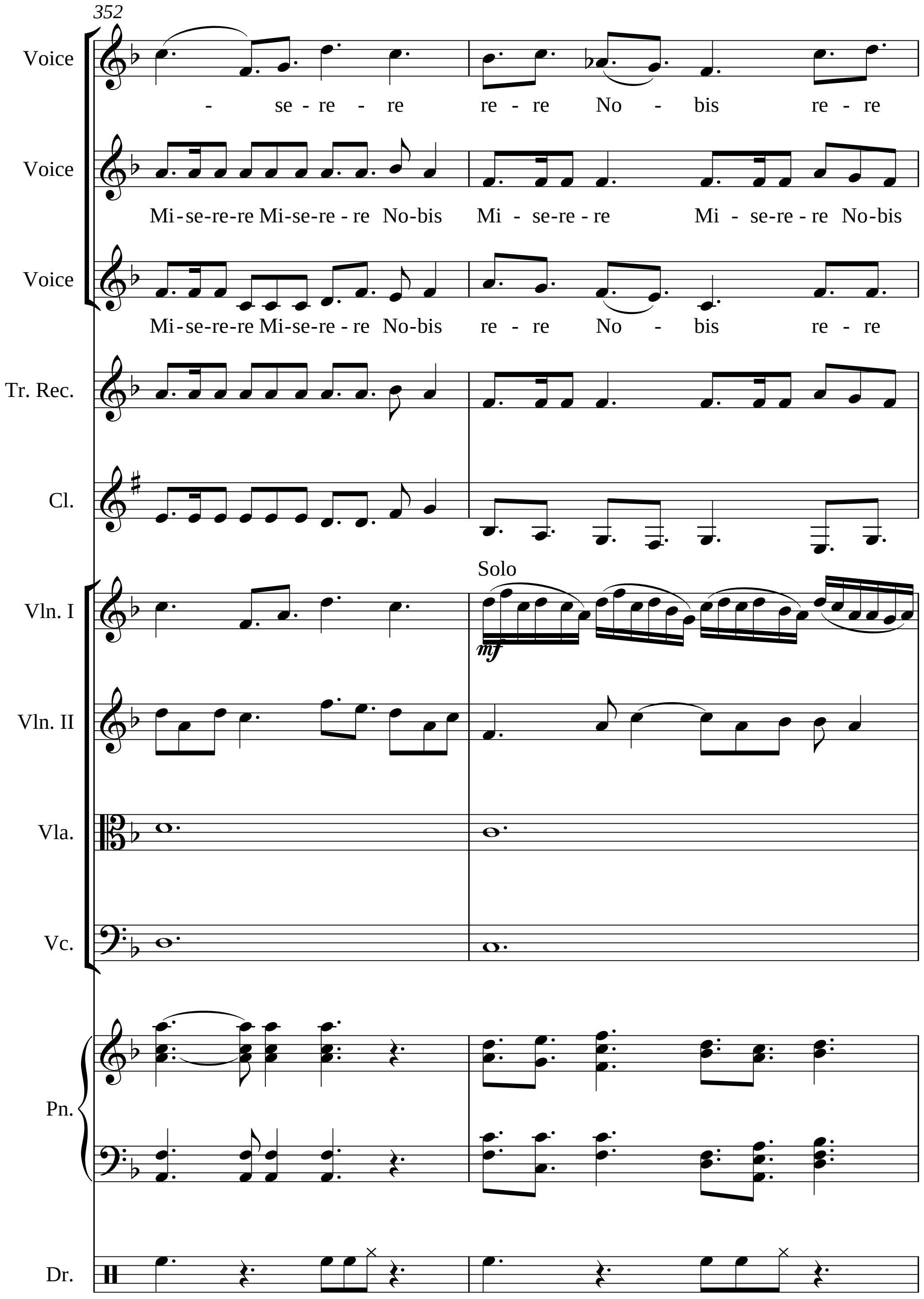

344
Voice
Pa - - - tris
Voice
Pa - tris
Mi - se-re-re Mi-se-re - re - No-bis
Voice
Mi - se-re-re Mi-se-re - re No-bis
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

150

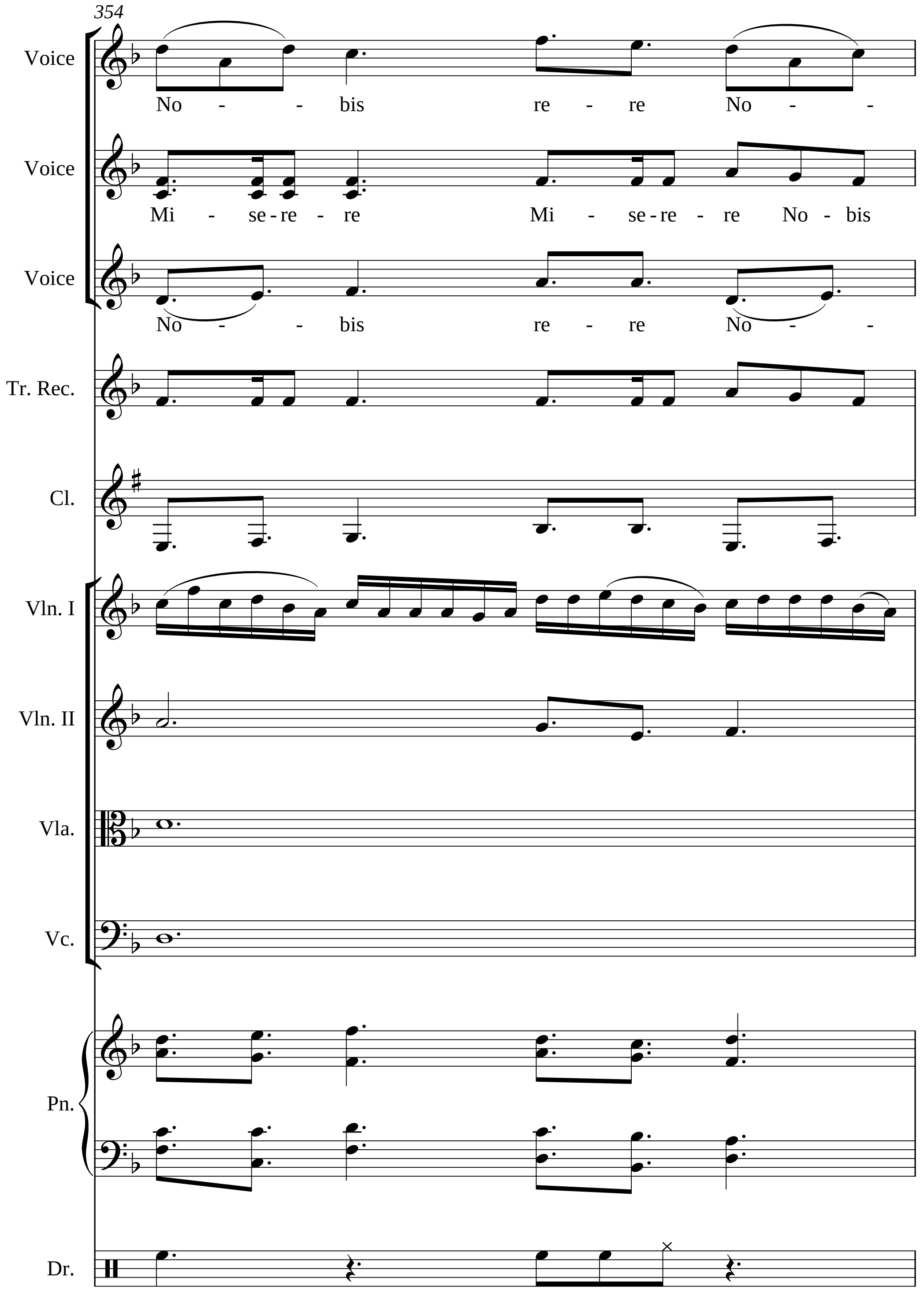

346
Voice
Qui ad
Pa - - - tris
Voice
Qui se-des ad dex - te-ram
Pa - - tris
Voice
Qui se-des ad dex - te-ram
Pa - - tris
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.


151
152
348
350
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
Mi - - - se -
Mi-se-re-re Mi-se-re - re No-bis Mi-se-re-re Mi-se-re - re No-bis
Mi-se-re-re Mi-se-re - re No-bis Mi-se-re-re Mi-se-re - re No-bis
re - - re - - Mi - - - -
O u o u o o u o u Mi-se-re-re Mi-se-re - re No-bis
Mi-se-re-re Mi-se-re - re No-bis

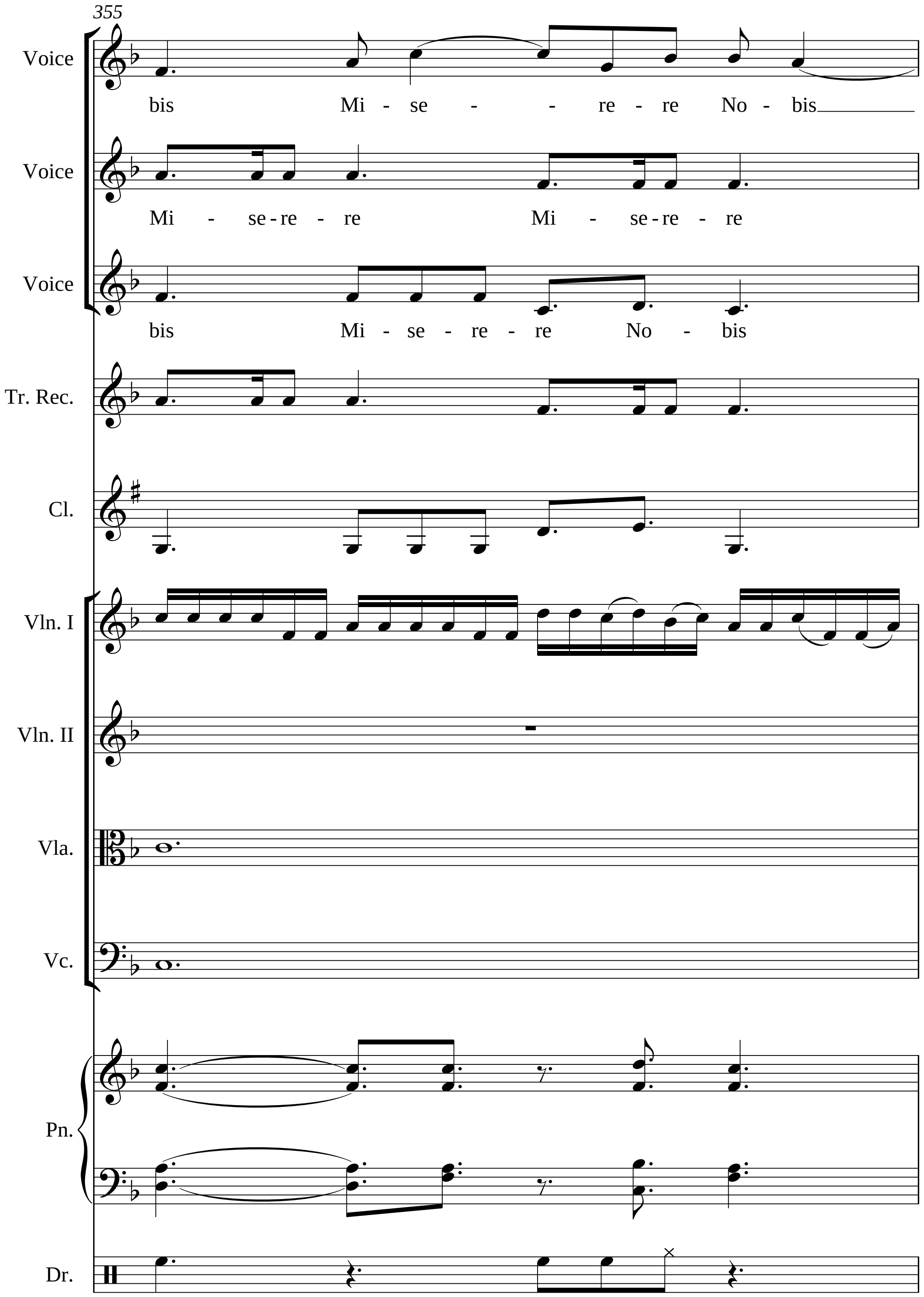
153


352
Voice
- se-re - re re - re No - bis re - re
Voice
Mi-se-re-re Mi-se-re-re No-bis Mi - se-re-re Mi - se-re-re No-bis
Voice
Mi-se-re-re Mi-se-re-re No-bis re - re No - bis re - re
Tr. Rec.
Cl.
Solo
mf
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

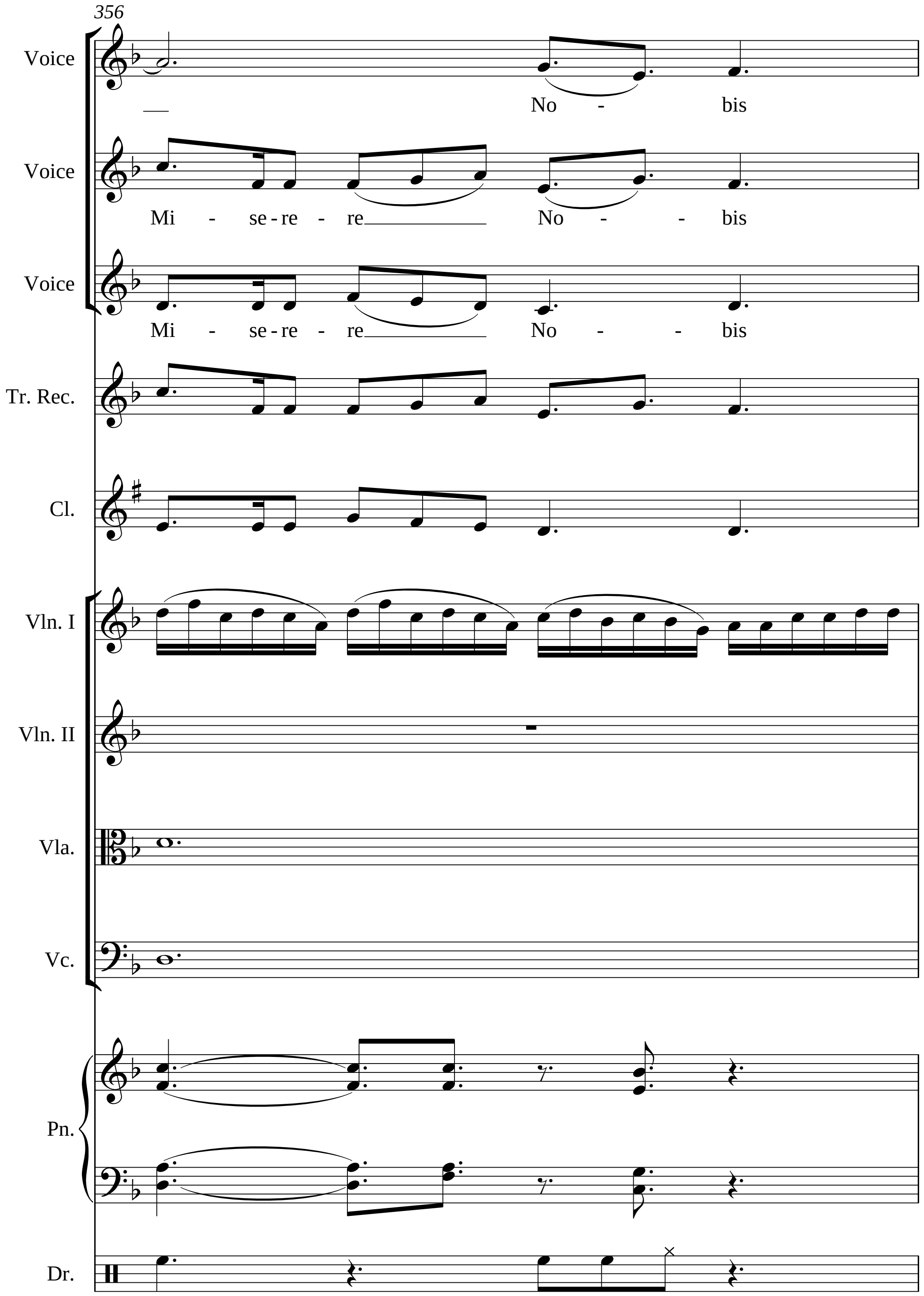
154

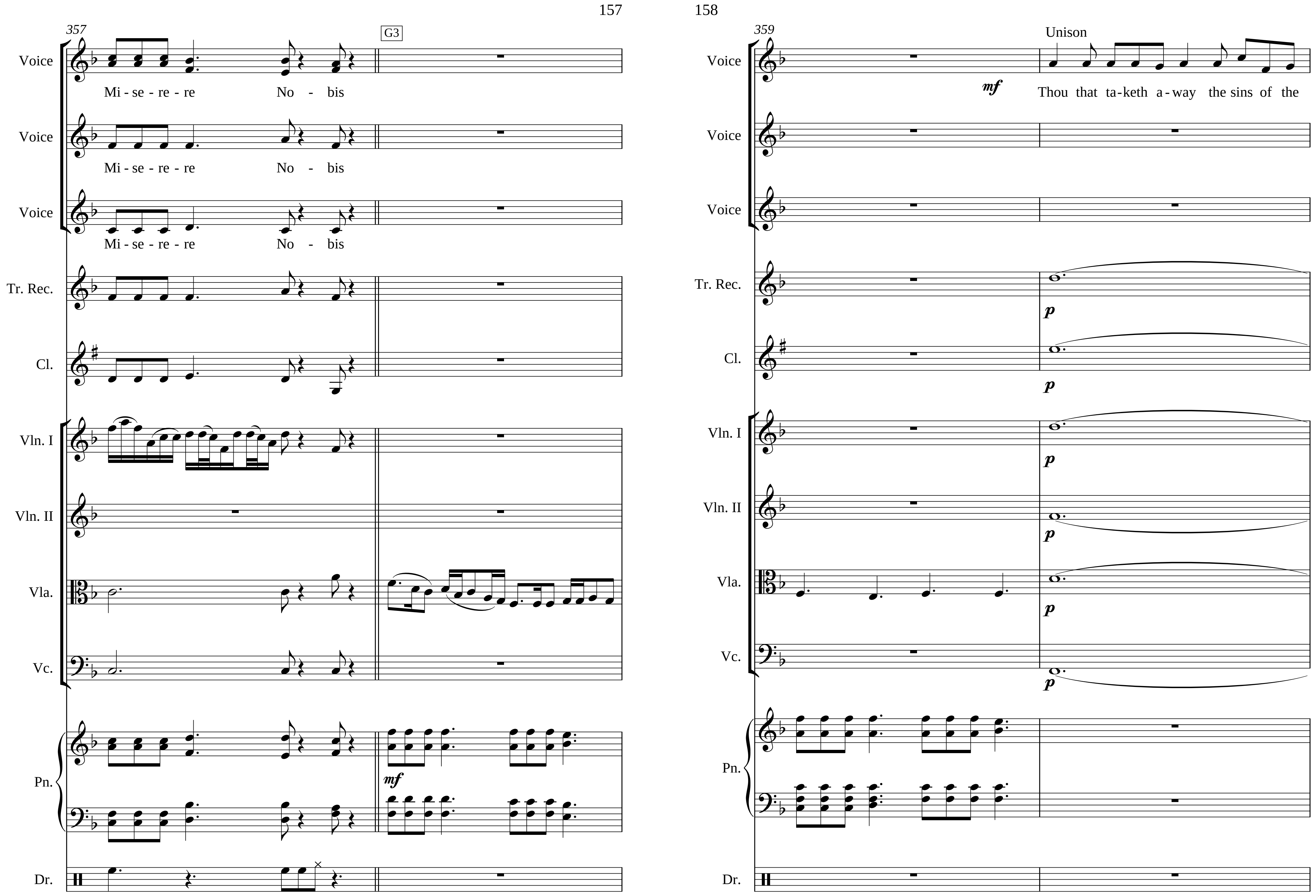

354
Voice
No - - bis re - re No - -
Voice
Mi - se-re - re Mi - se-re - re No - bis
Voice
No - - bis re - re No - -
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

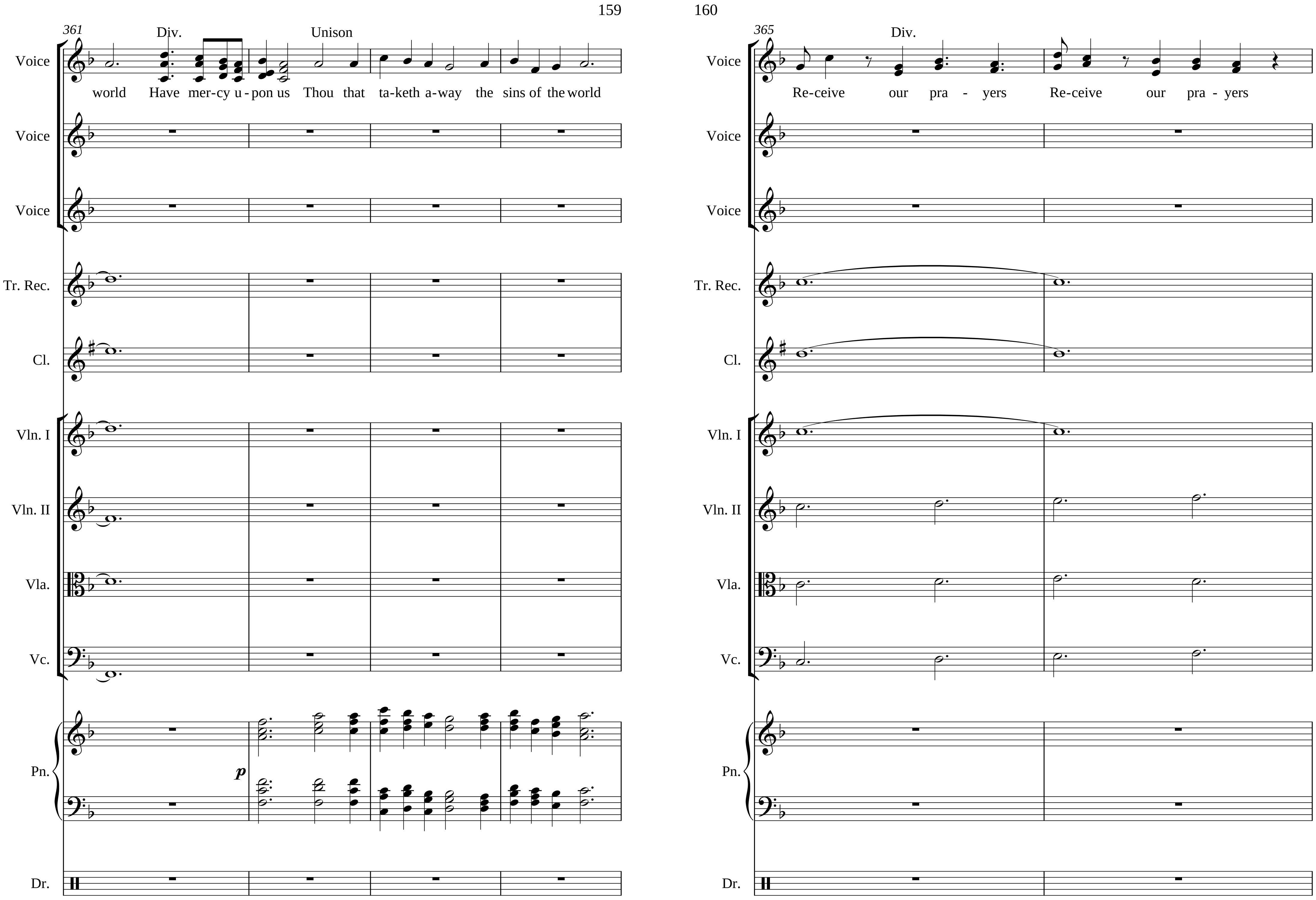
155


355
Voice
bis Mi - se - - re - re No - bis
Voice
Mi - se - re - re Mi - se - re - re
Voice
bis Mi - se - re - re No - bis
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

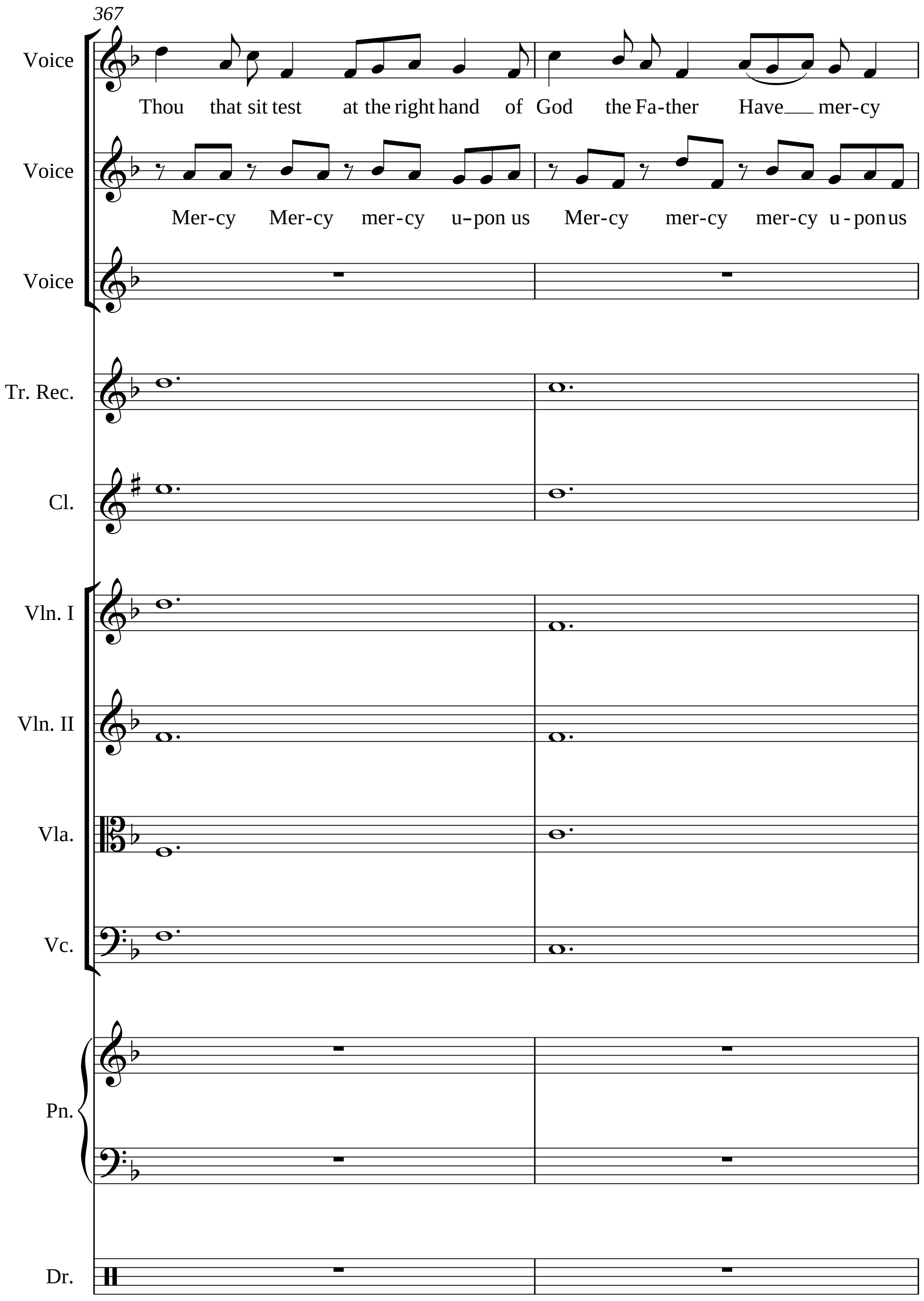
156


356
Voice
No - bis
Voice
Mi - se - re - re No - bis
Voice
Mi - se - re - re No - bis
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

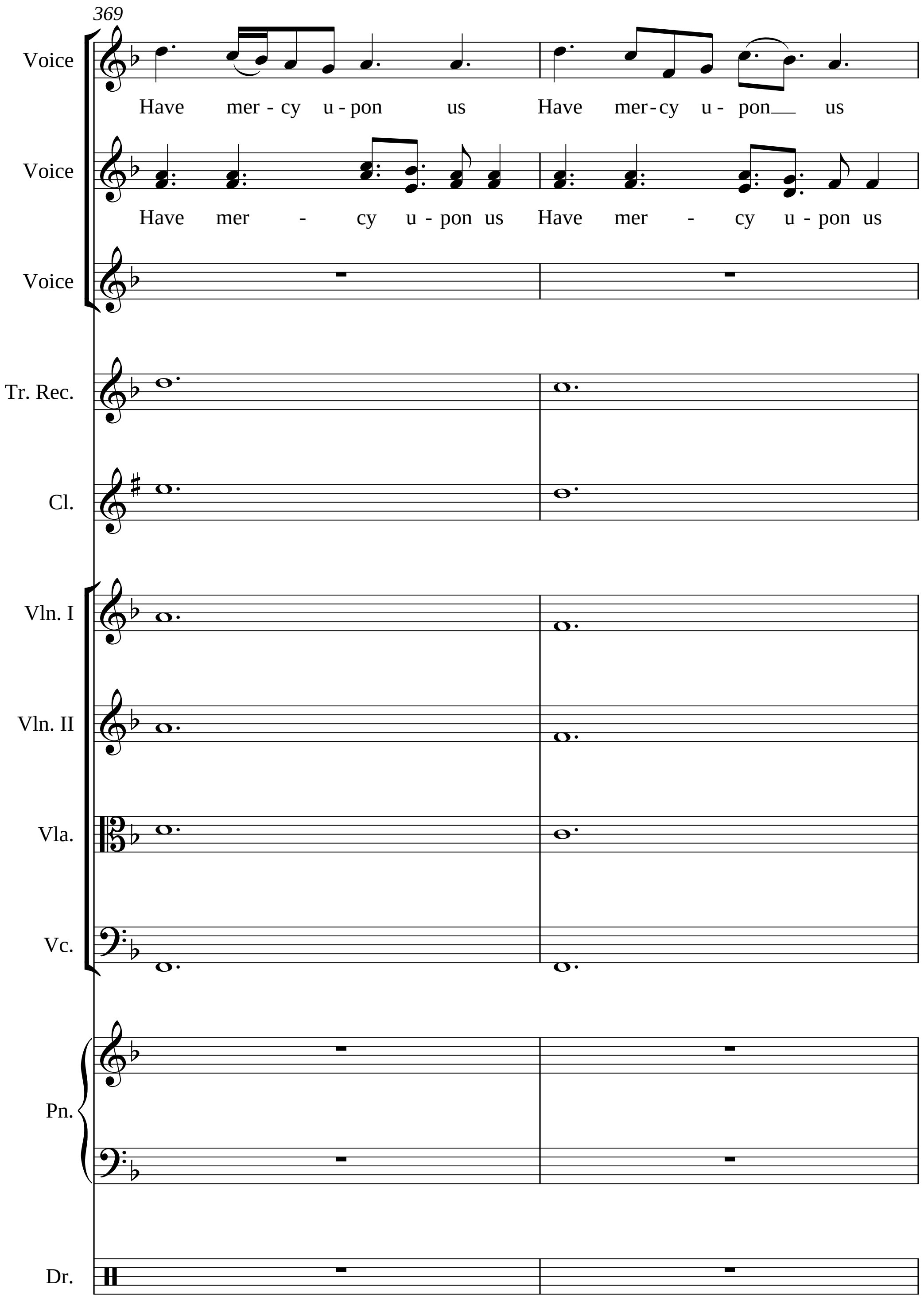

157
158
357
G3
359
Unison
Voice
Mi - se - re - re No - bis
Voice
Mi - se - re - re No - bis
Voice
Mi - se - re - re No - bis
mf
Thou that ta-keth a-way the sins of the
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
p
mf

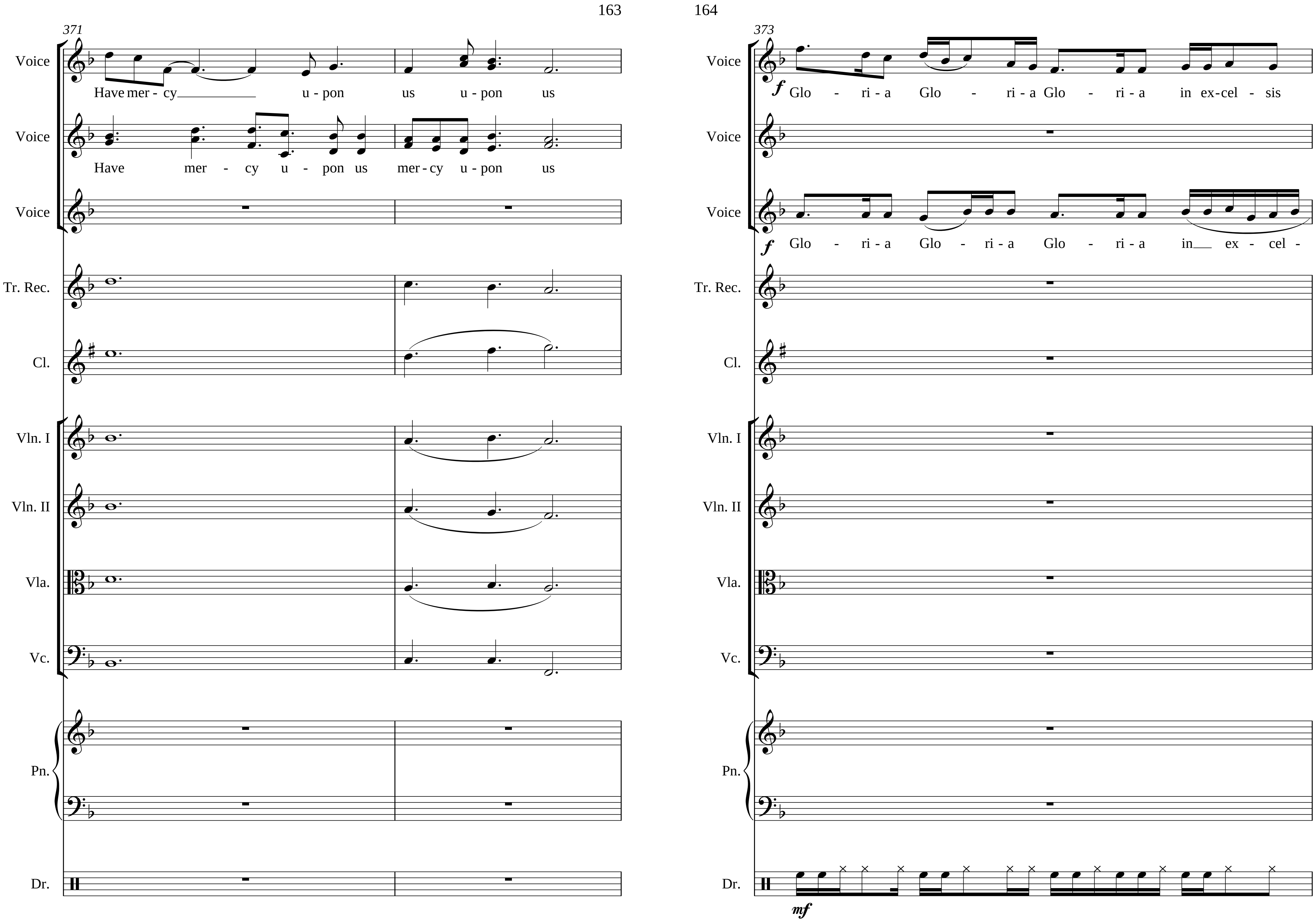

159
160
361
Div.
Unison
Voice
world Have mer-cy u-pon us Thou that ta-keth a-way the sins of the world
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
p
Dr.
365
Div.
Re-ceive our pra - yers Re-ceive our pra - yers

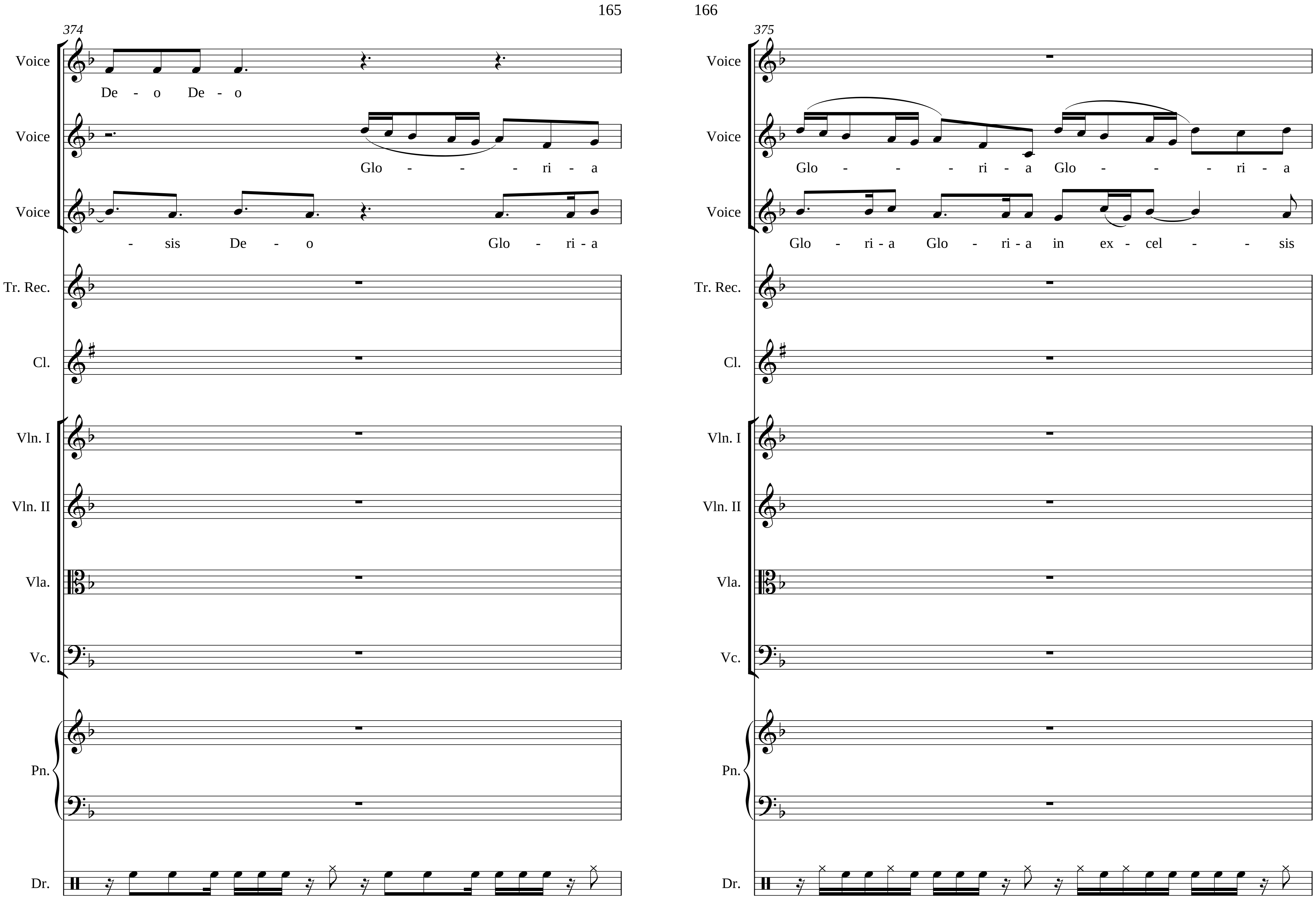
161

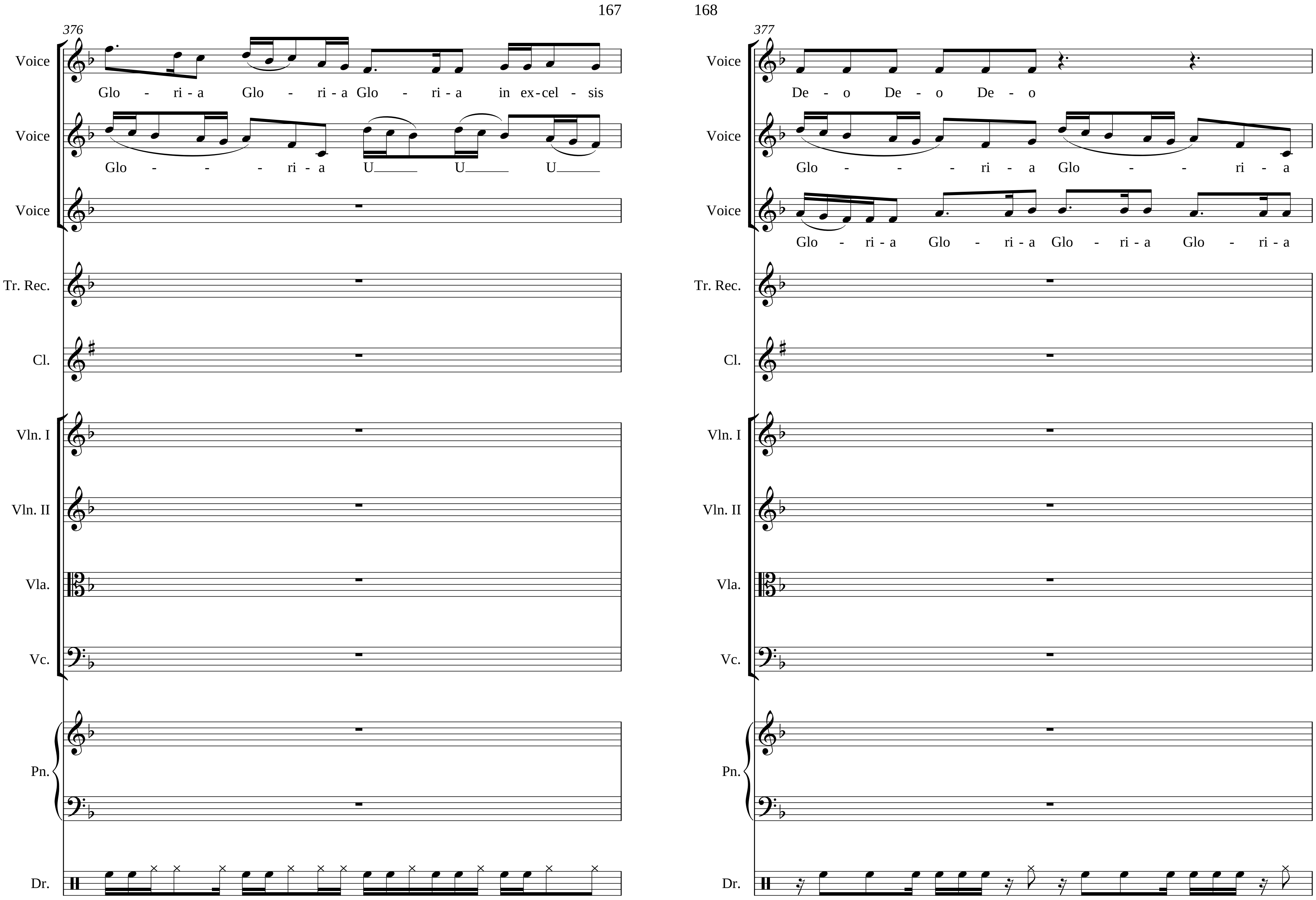

367
Voice
Thou that sit test at the right hand of God the Fa-ther Have mer-cy
Voice
Mer-cy Mer-cy mer-cy u-pon us Mer-cy mer-cy mer-cy u-pon us
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

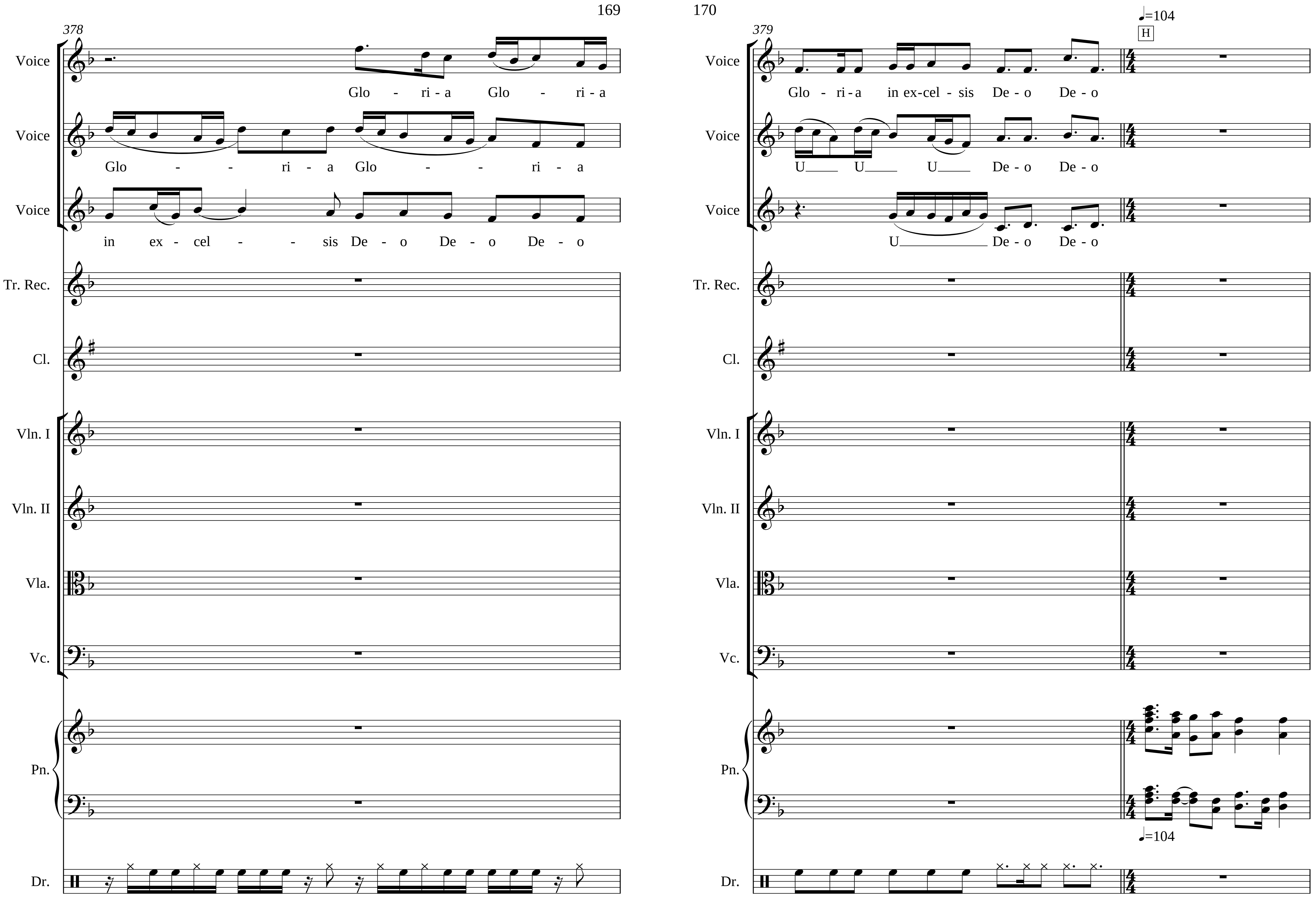
162


369
Voice
Have mer-cy u-pon us Have mer-cy u-pon us
Voice
Have mer - cy u-pon us Have mer - cy u-pon us
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

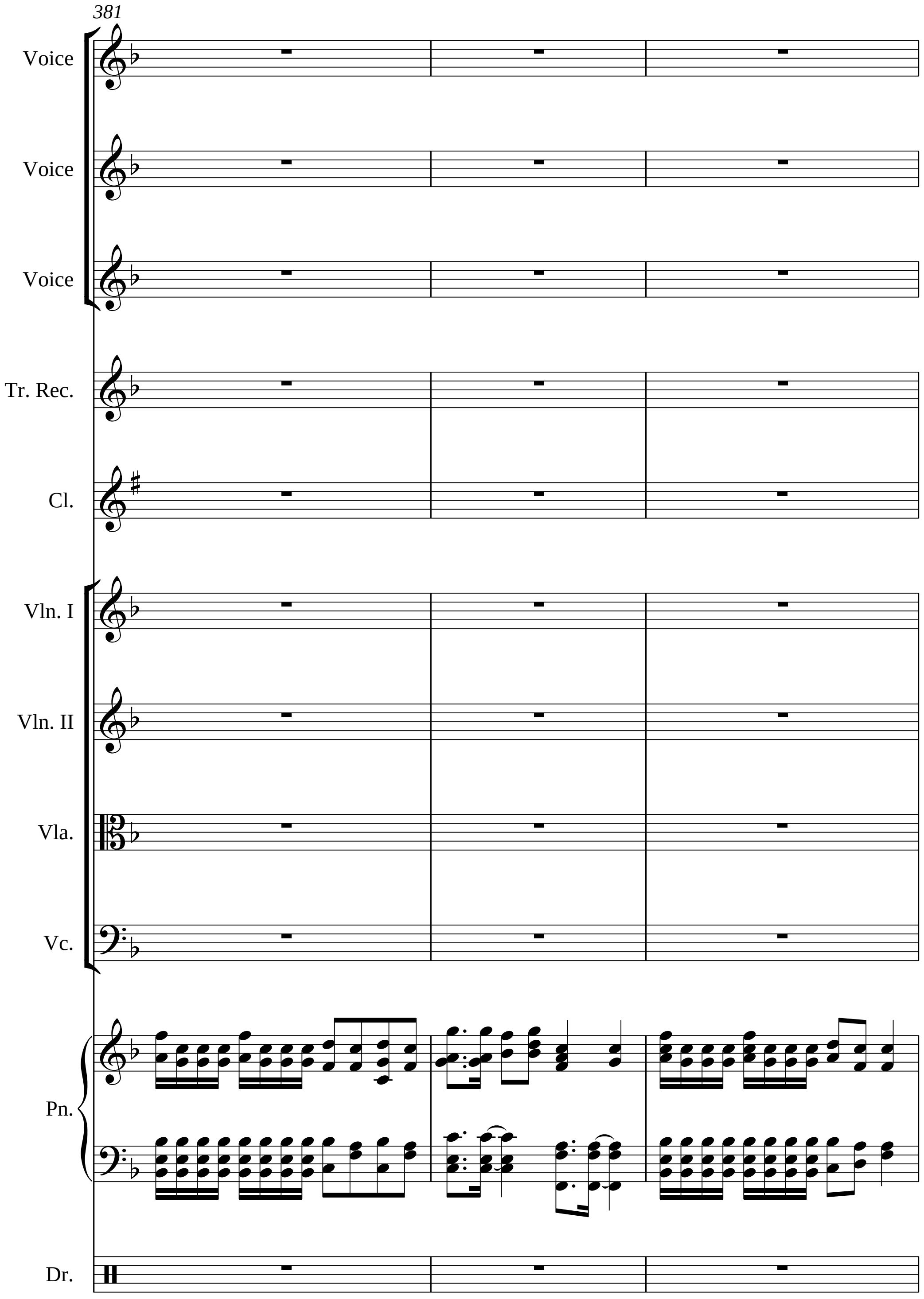

163
164
371
373
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
Have mer - cy u - pon us u - pon us
Have mer - cy u - pon us mer - cy u - pon us
f Glo - ri - a Glo - ri - a Glo - ri - a in ex - cel - sis
f Glo - ri - a Glo - ri - a Glo - ri - a in ex - cel -
mf


165
166
374
375
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
De - o De - o
Glo - - - ri - a
- sis De - o Glo - ri - a
Glo - - - ri - a Glo - - - ri - a
Glo - ri - a Glo - ri - a in ex - cel - - sis

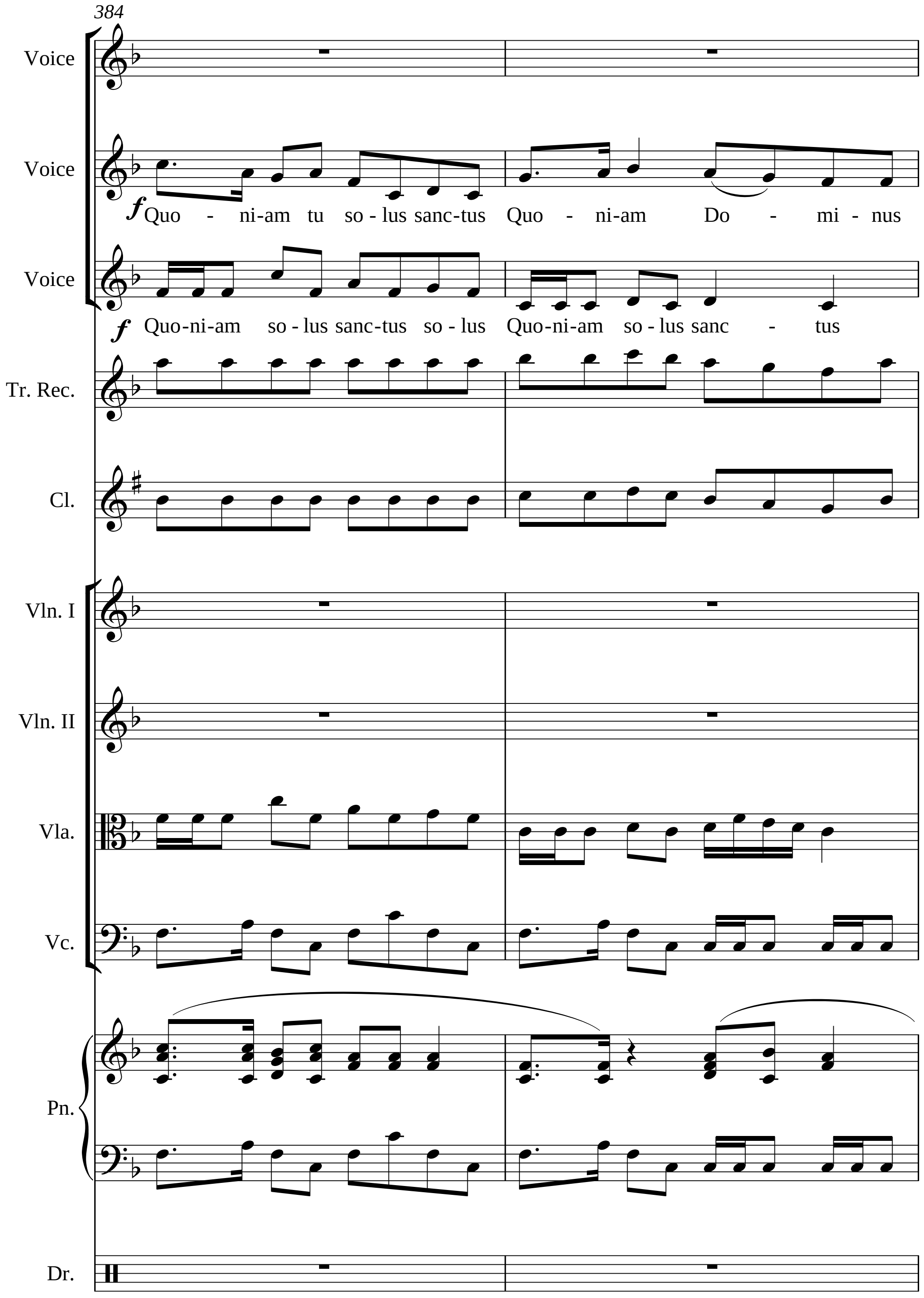

167
168
376
377
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
Glo - ri - a Glo - ri - a Glo - ri - a in ex-cel - sis
Glo - - - ri - a U U U
De - o De - o De - o
Glo - - - ri - a Glo - - ri - a
Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a


169
170
378
379
♩=104
H
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
Glo - ri - a Glo - ri - a
Glo - - ri - a Glo - - ri - a
in ex - cel - - sis De - o De - o De - o
Glo - ri - a in ex - cel - sis De - o De - o
U U U De - o De - o
U De - o De - o
♩=104

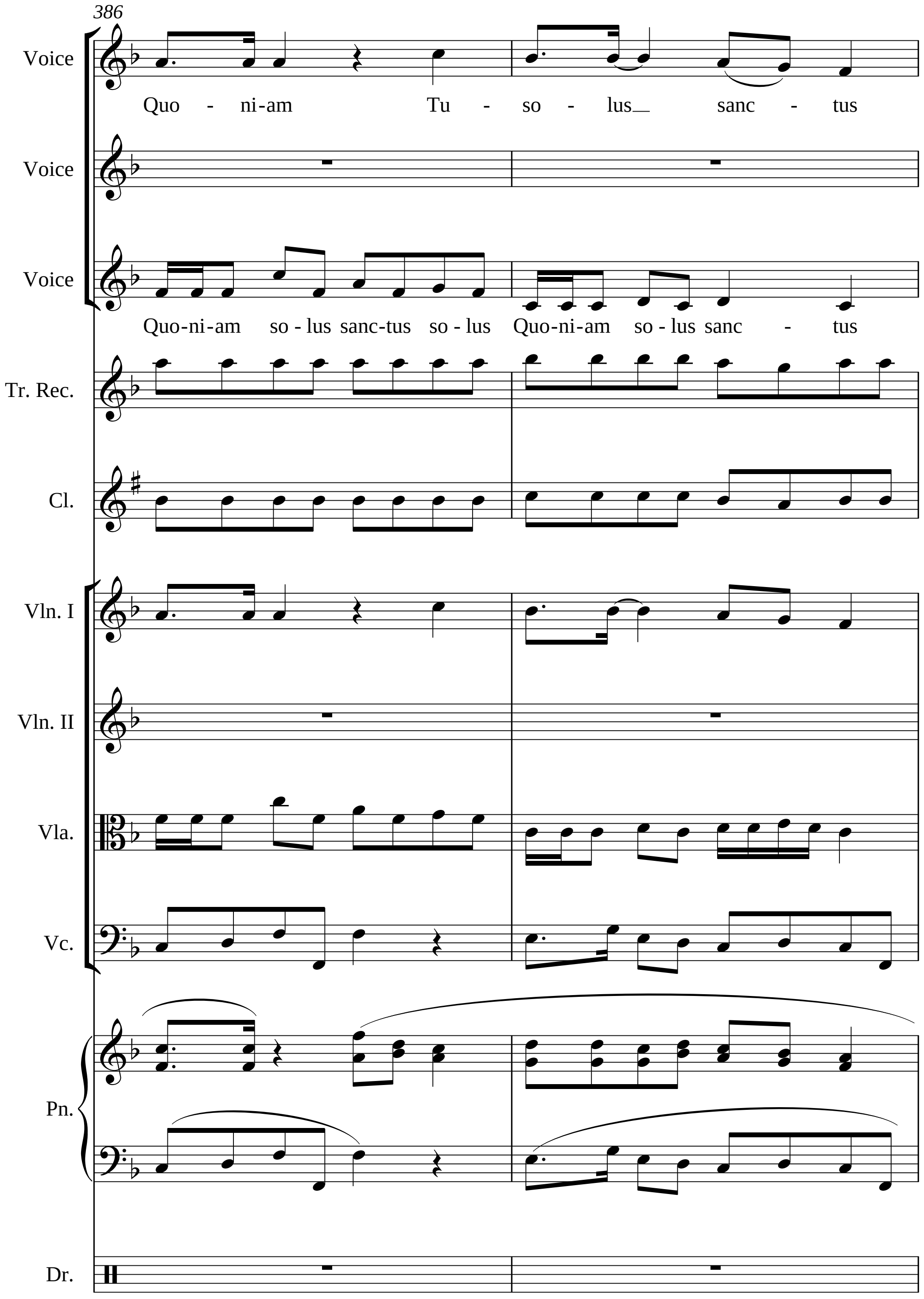
171


381
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

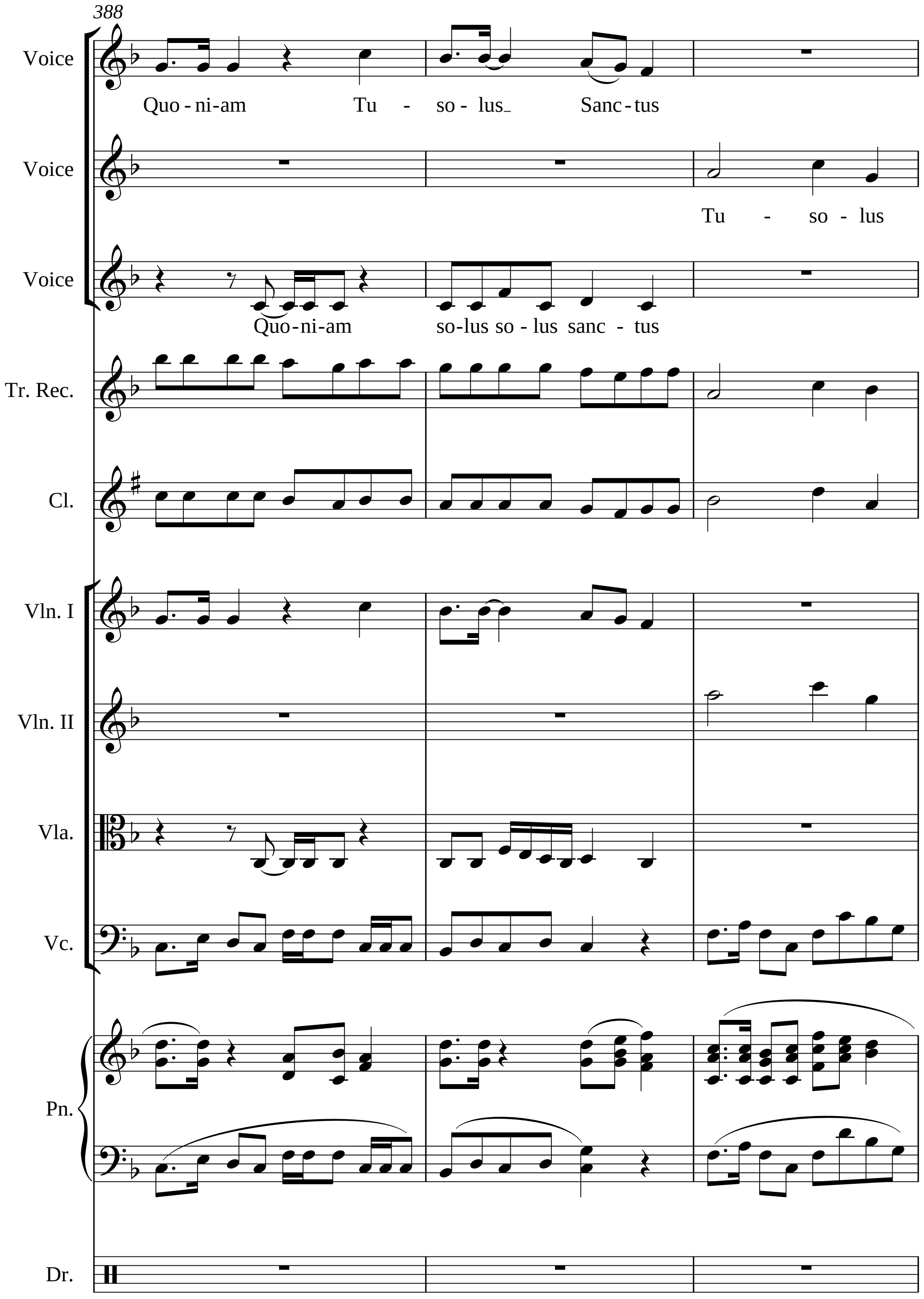
172


384
Voice
Voice
f Quo - ni-am tu so - lus sanc-tus Quo - ni-am Do - mi - nus
Voice
f Quo-ni-am so - lus sanc-tus so - lus Quo-ni-am so - lus sanc - tus
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

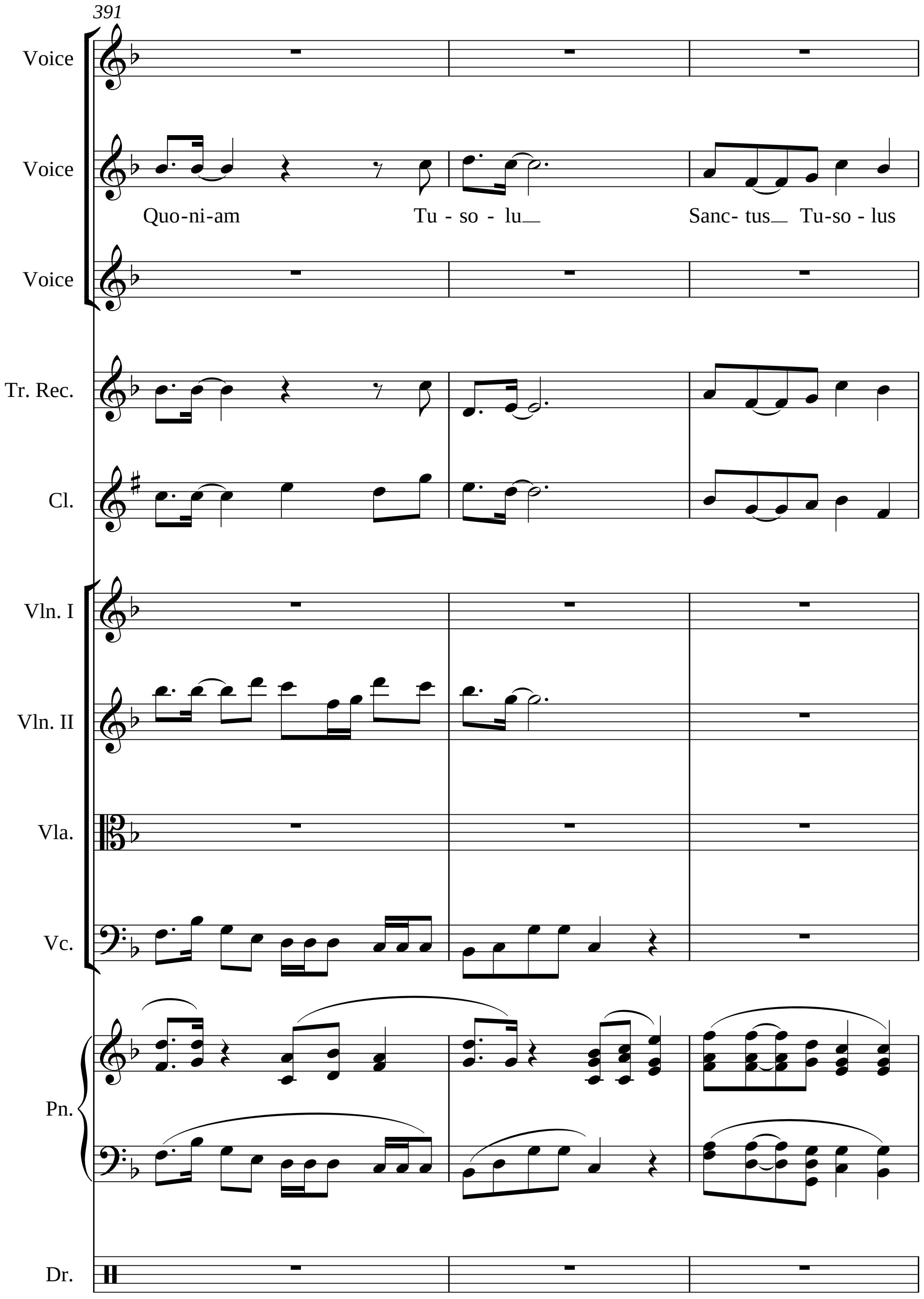
173


386
Voice
Quo - ni-am Tu - so - lus__ sanc - tus
Voice
Voice
Quo-ni-am so-lus sanc-tus so-lus Quo-ni-am so-lus sanc - tus
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

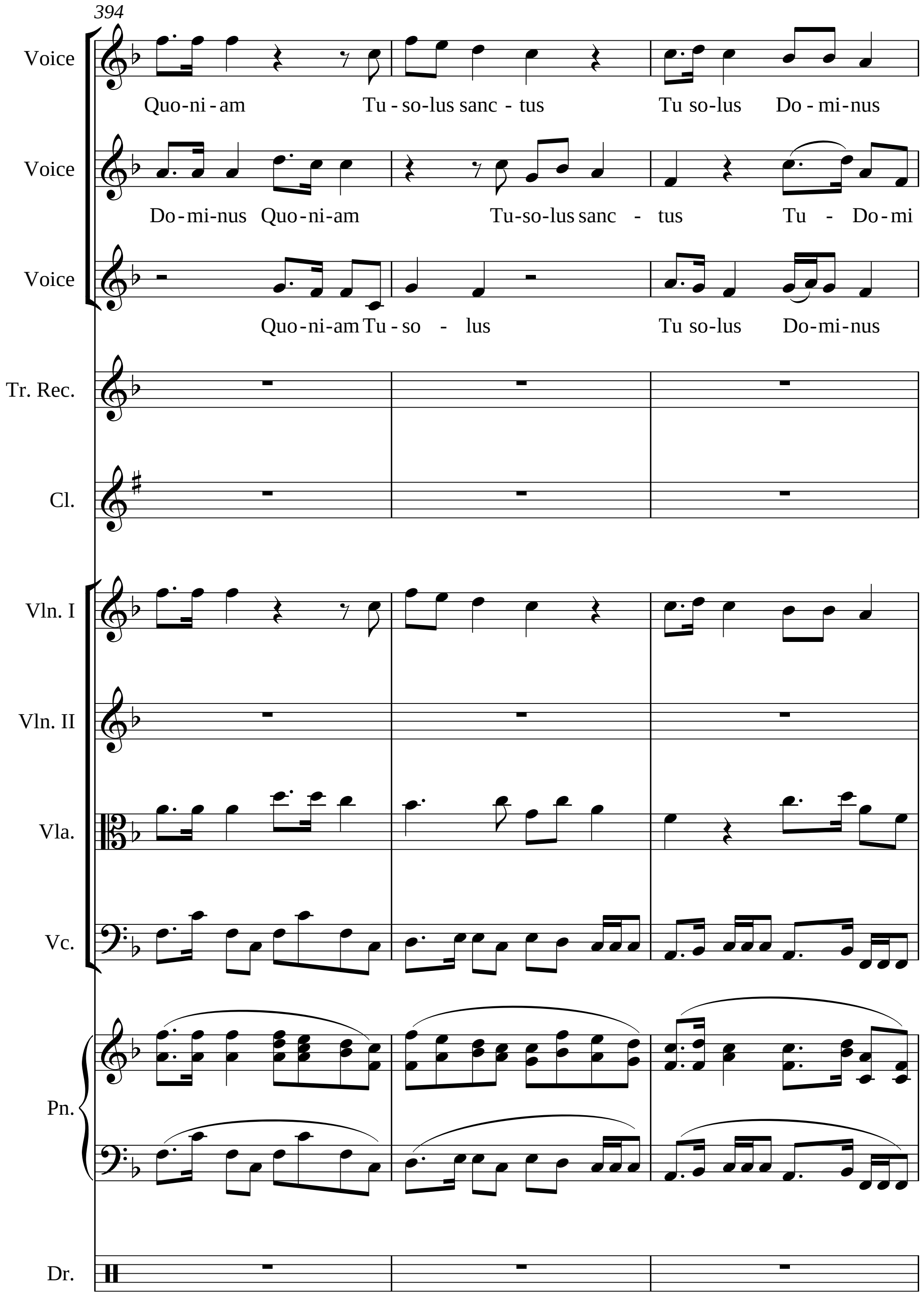
174

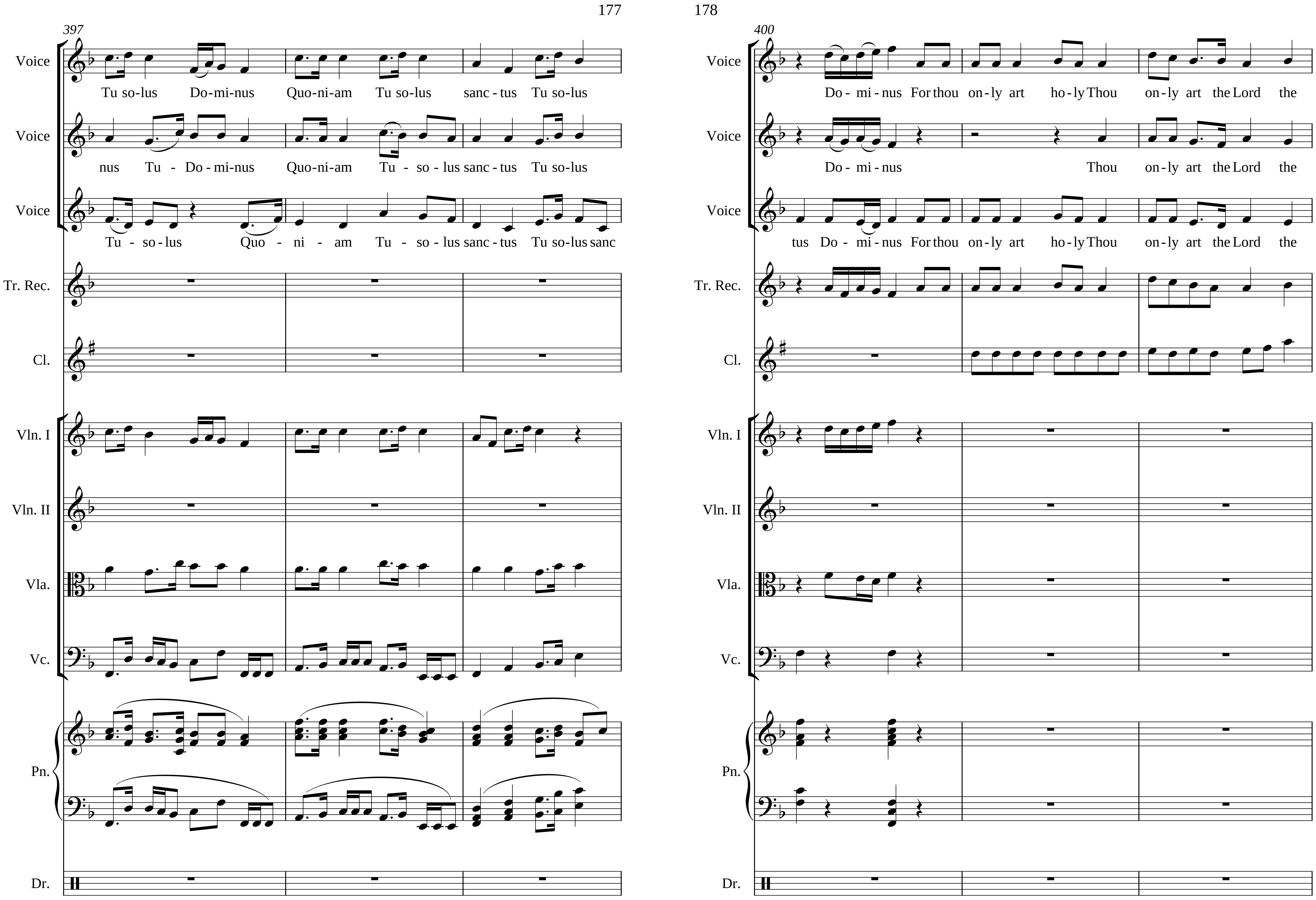

388
Voice
Quo-ni-am Tu - so-lus_ Sanc-tus
Voice
Tu - so-lus
Voice
Quo-ni-am so-lus so-lus sanc-tus
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

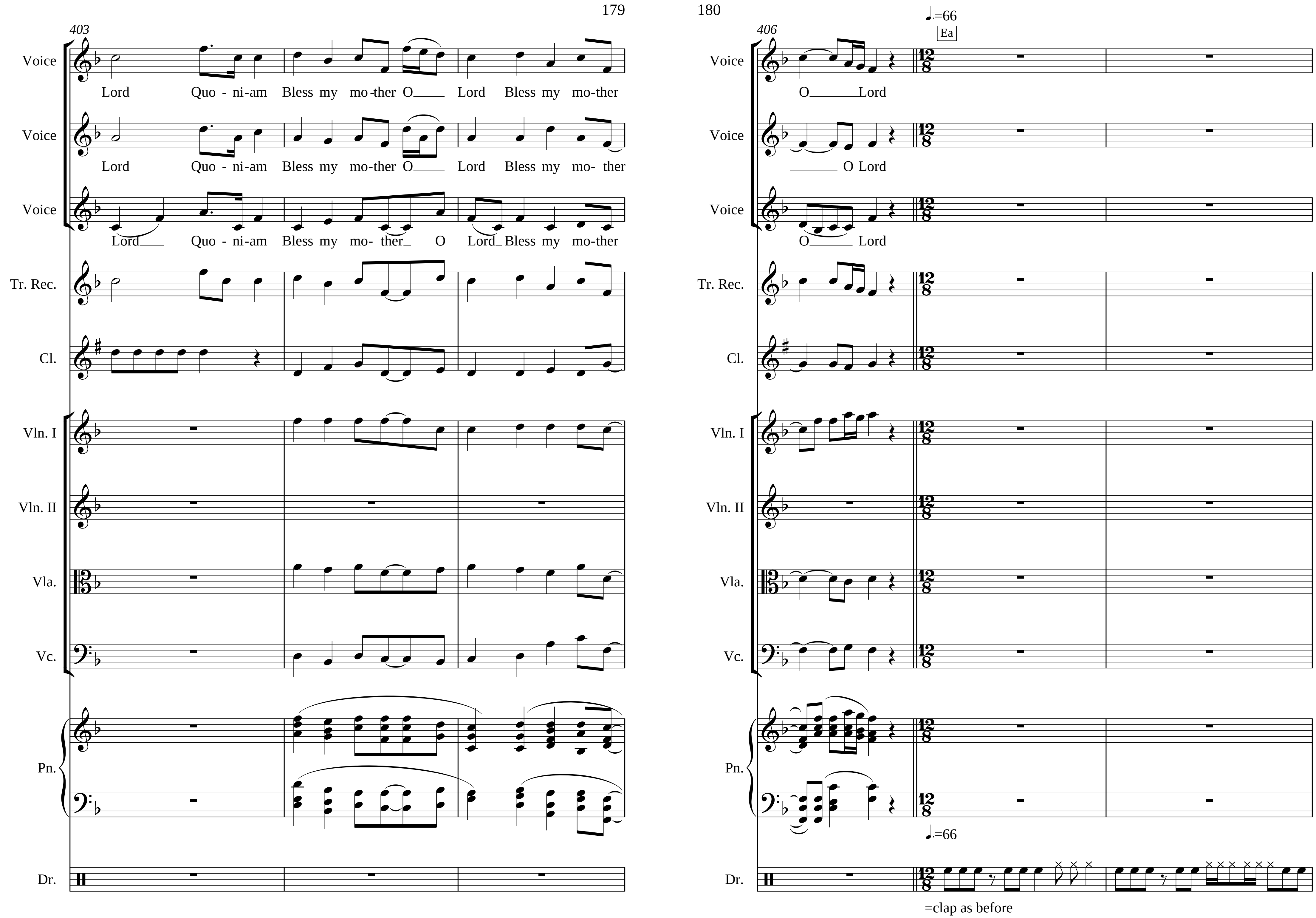
175

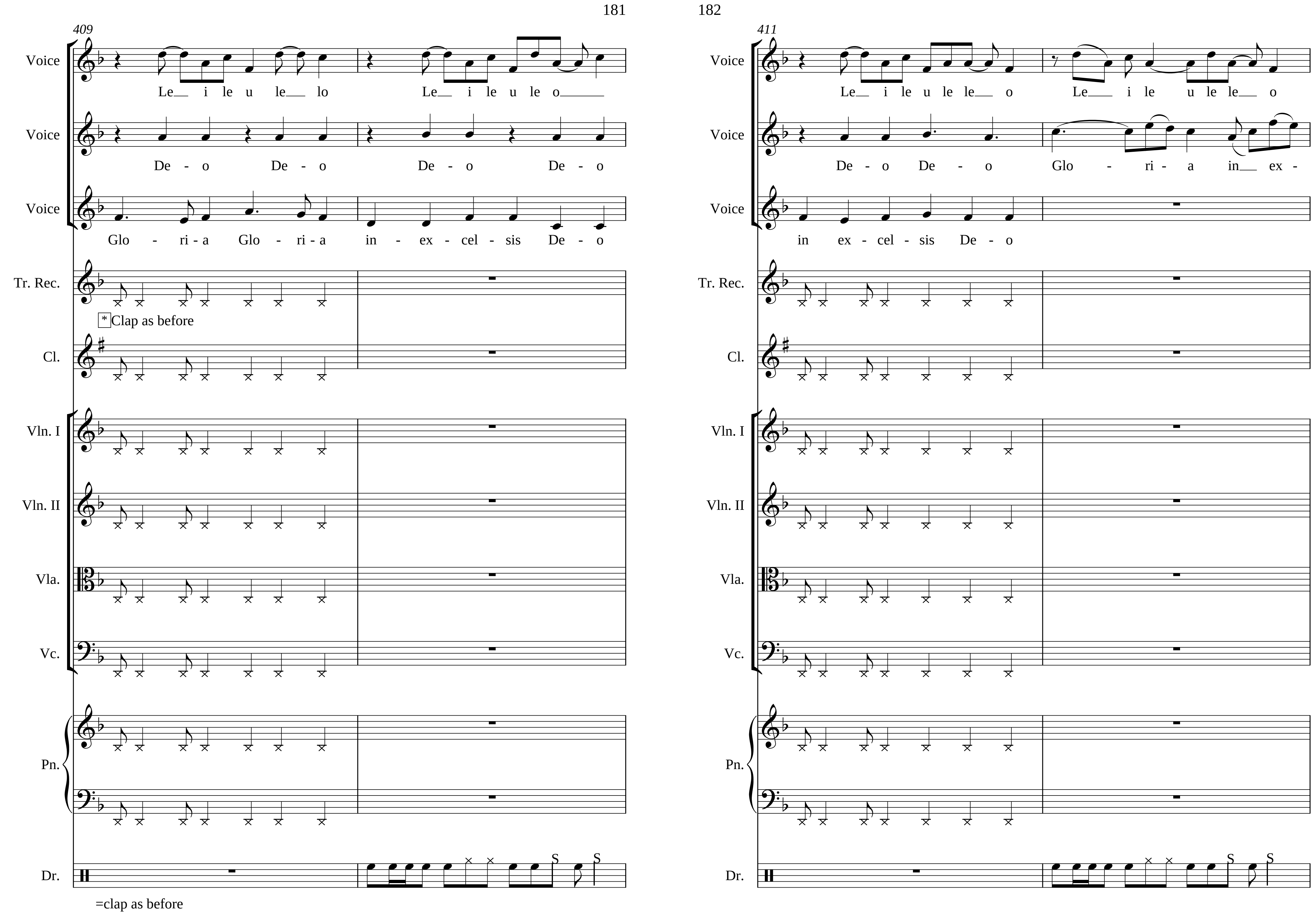

391
Voice
Voice
Quo-ni-am Tu - so - lu_ Sanc- tus_ Tu-so - lus
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

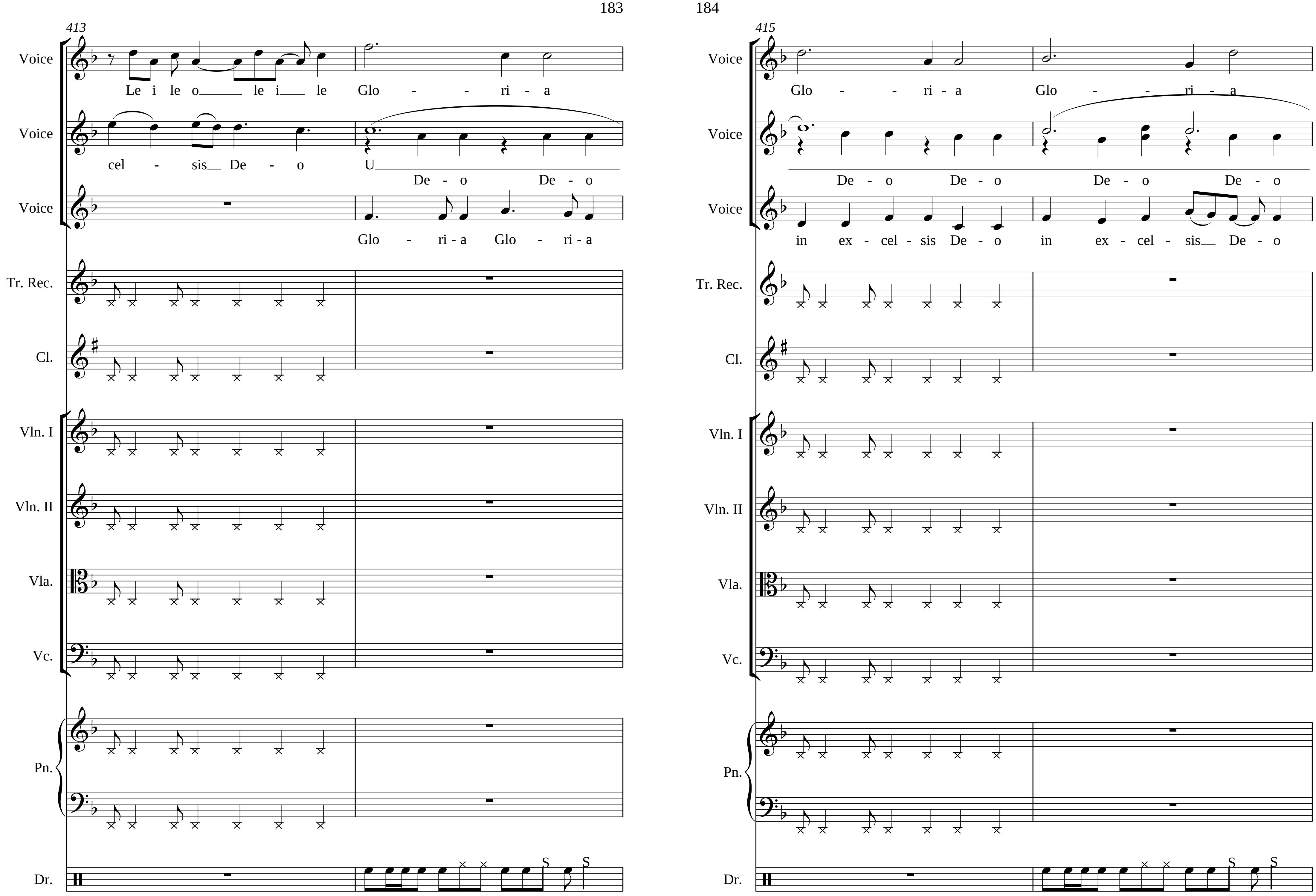
176

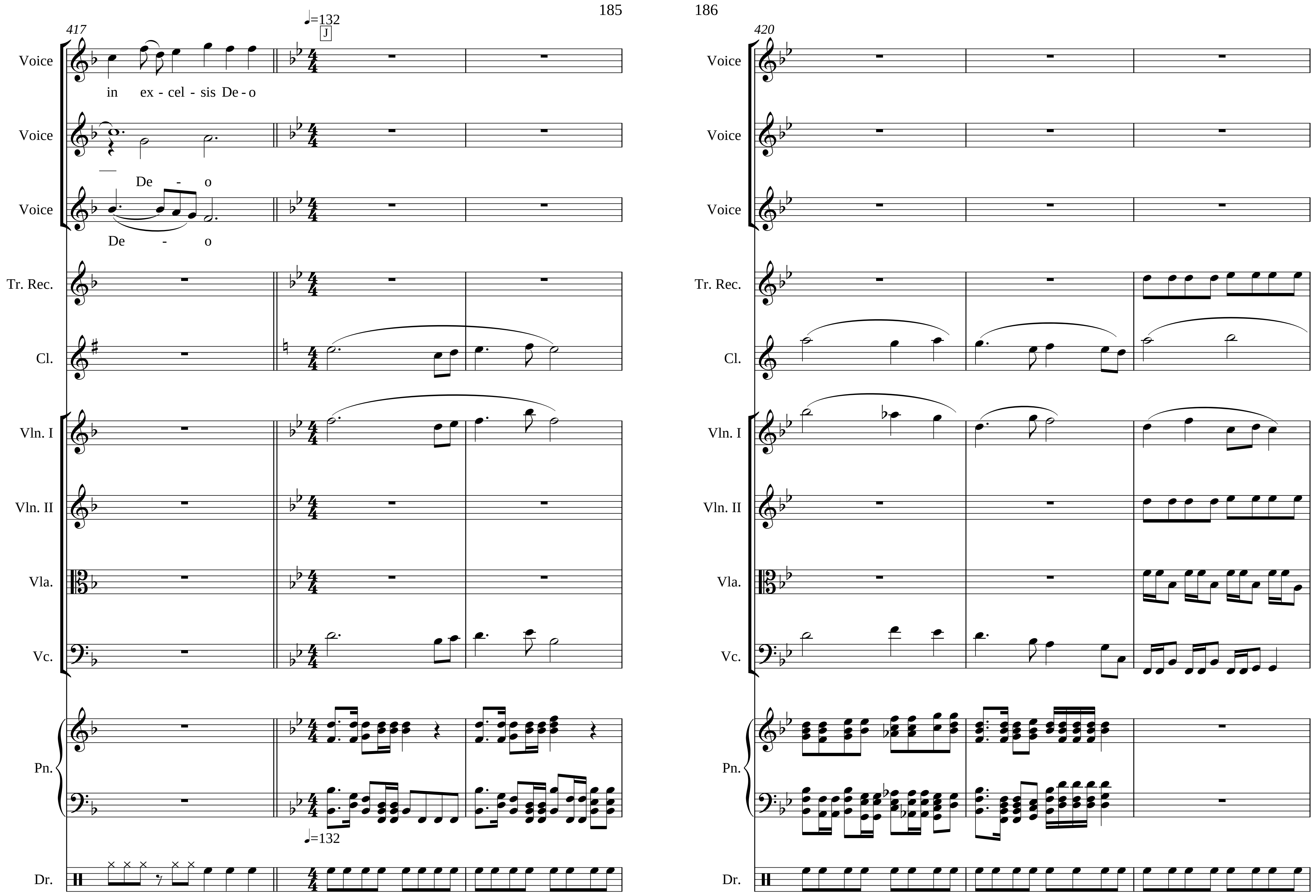

394
Voice
Quo-ni - am Tu - so-lus sanc - tus Tu so-lus Do - mi-nus
Voice
Do - mi-nus Quo-ni-am Tu-so-lus sanc - tus Tu - Do-mi
Voice
Quo-ni-am Tu-so - lus Tu so-lus Do-mi-nus
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

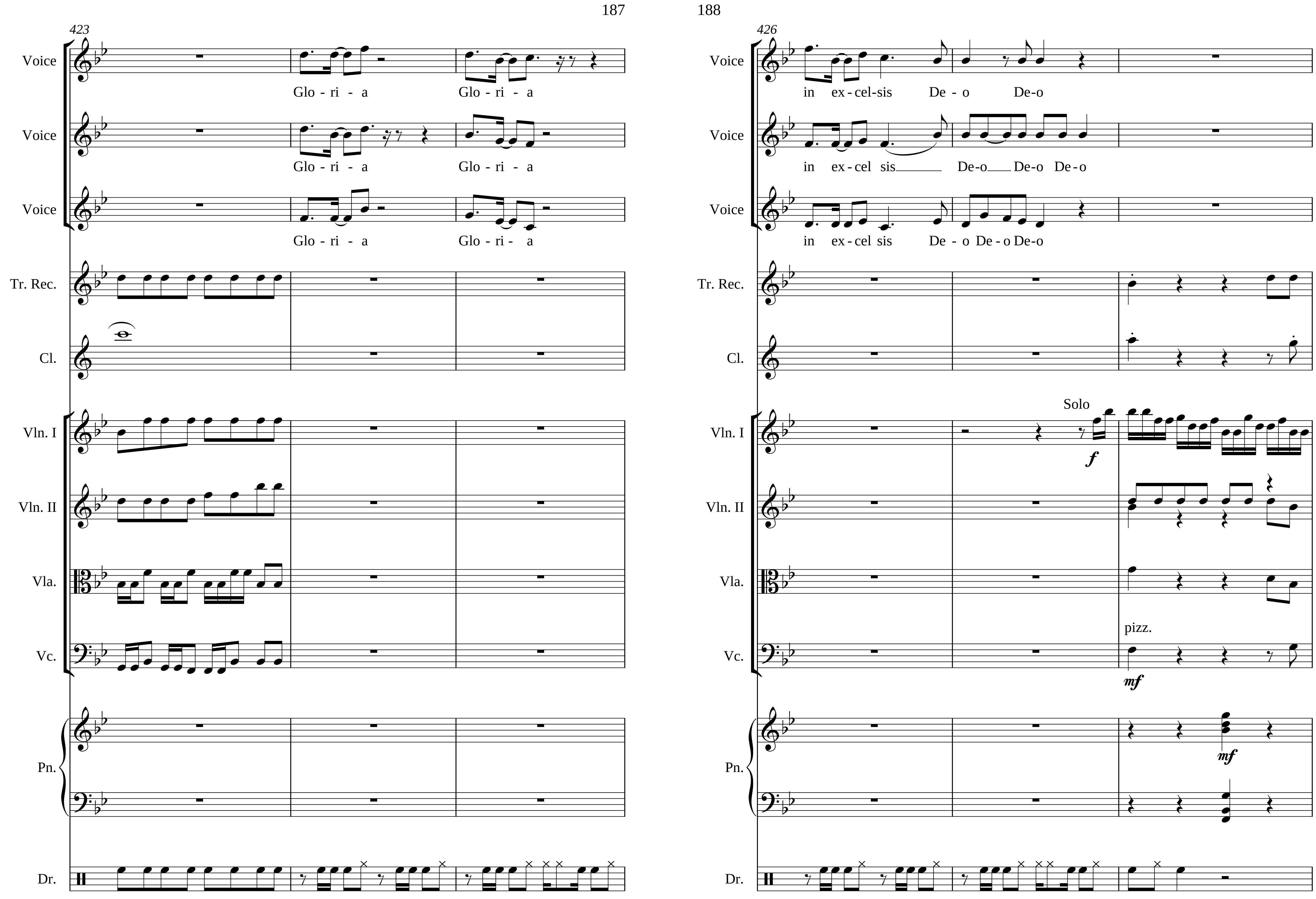

177
178
397
400
Voice
Tu so-lus Do-mi-nus Quo-ni-am Tu so-lus sanc-tus Tu so-lus
Voice
nus Tu - Do-mi-nus Quo-ni-am Tu - so-lus sanc-tus Tu so-lus
Voice
Tu - so-lus Quo - ni - am Tu - so-lus sanc-tus Tu so-lus sanc
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
Voice
Do-mi-nus For thou on-ly art ho-ly Thou on-ly art the Lord the
Voice
Do-mi-nus Thou on-ly art the Lord the
Voice
tus Do-mi-nus For thou on-ly art ho-ly Thou on-ly art the Lord the
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

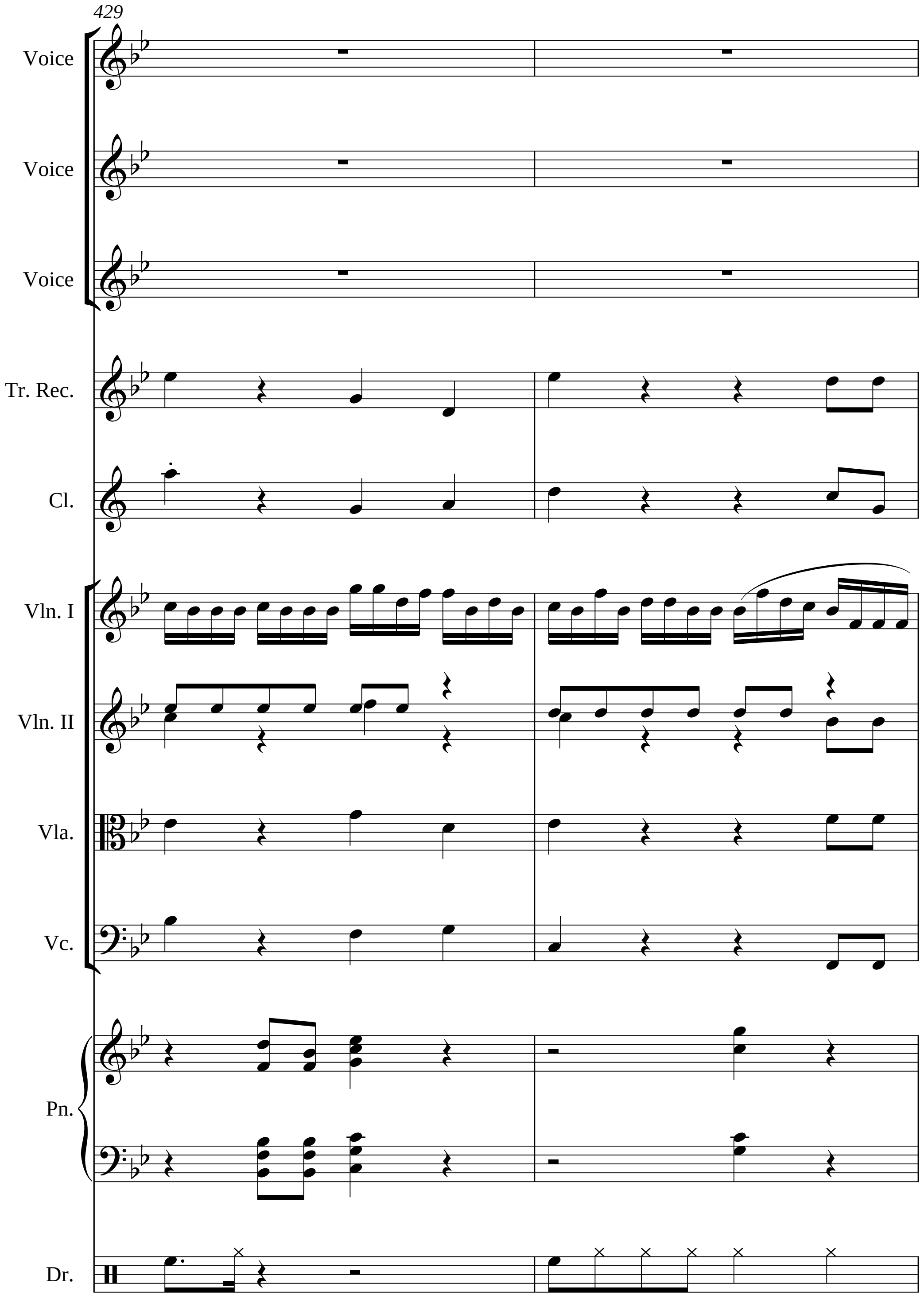

179
180
403
406
♩.=66
Ea
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
Lord Quo - ni-am Bless my mo-ther O Lord Bless my mo-ther
Lord Quo - ni-am Bless my mo-ther O Lord Bless my mo- ther
Lord Quo - ni-am Bless my mo- ther O Lord Bless my mo-ther
O Lord
O Lord
O Lord
♩.=66
=clap as before

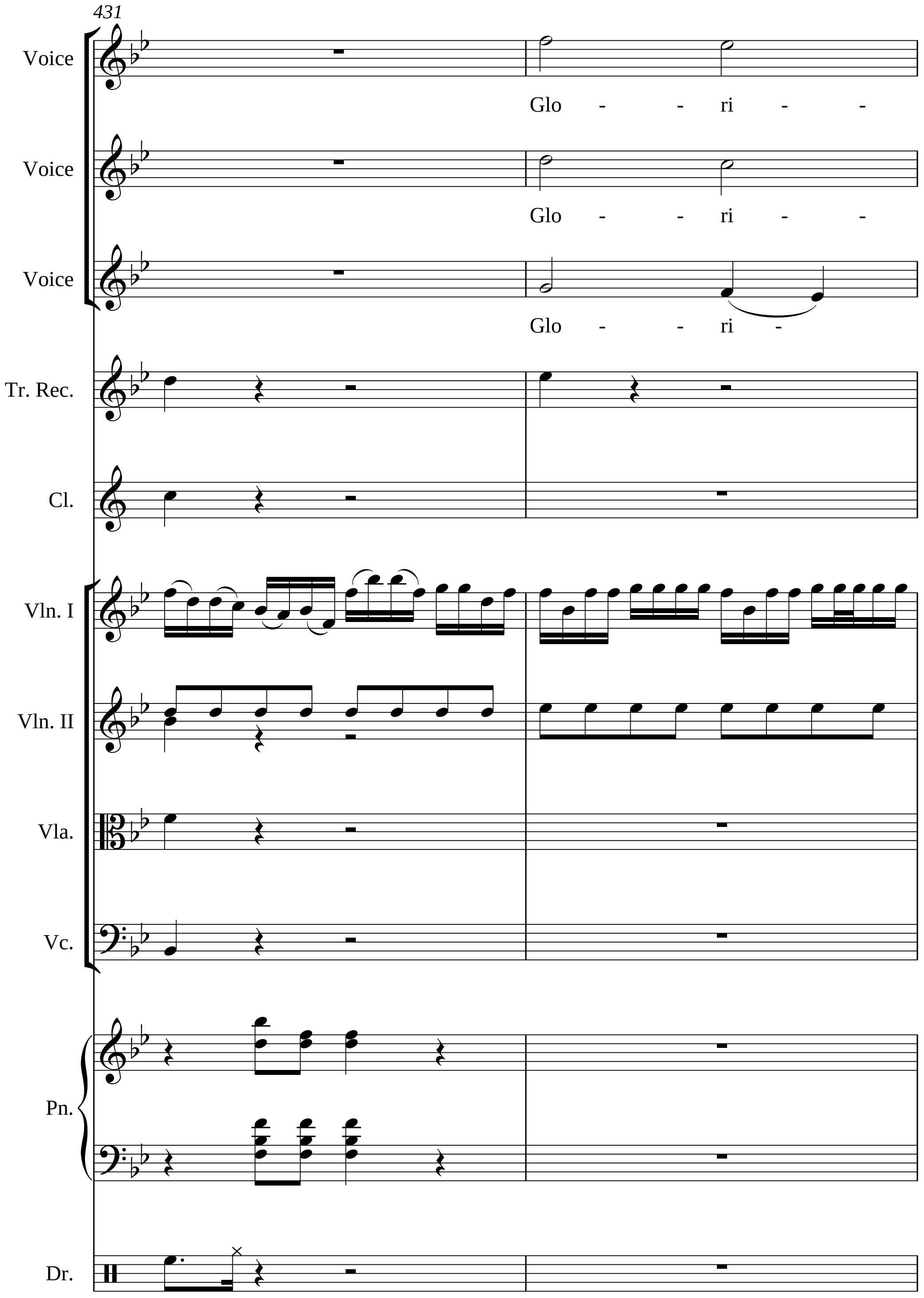

181
182
409
411
Voice
Le__ i le u le__ lo Le__ i le u le o____
De - o De - o De - o De - o
Glo - ri - a Glo - ri - a in - ex - cel - sis De - o
Tr. Rec.
Clap as before
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
S
=clap as before
Le__ i le u le le__ o Le__ i le u le le__ o
De - o De - o Glo - ri - a in__ ex -
in ex - cel - sis De - o

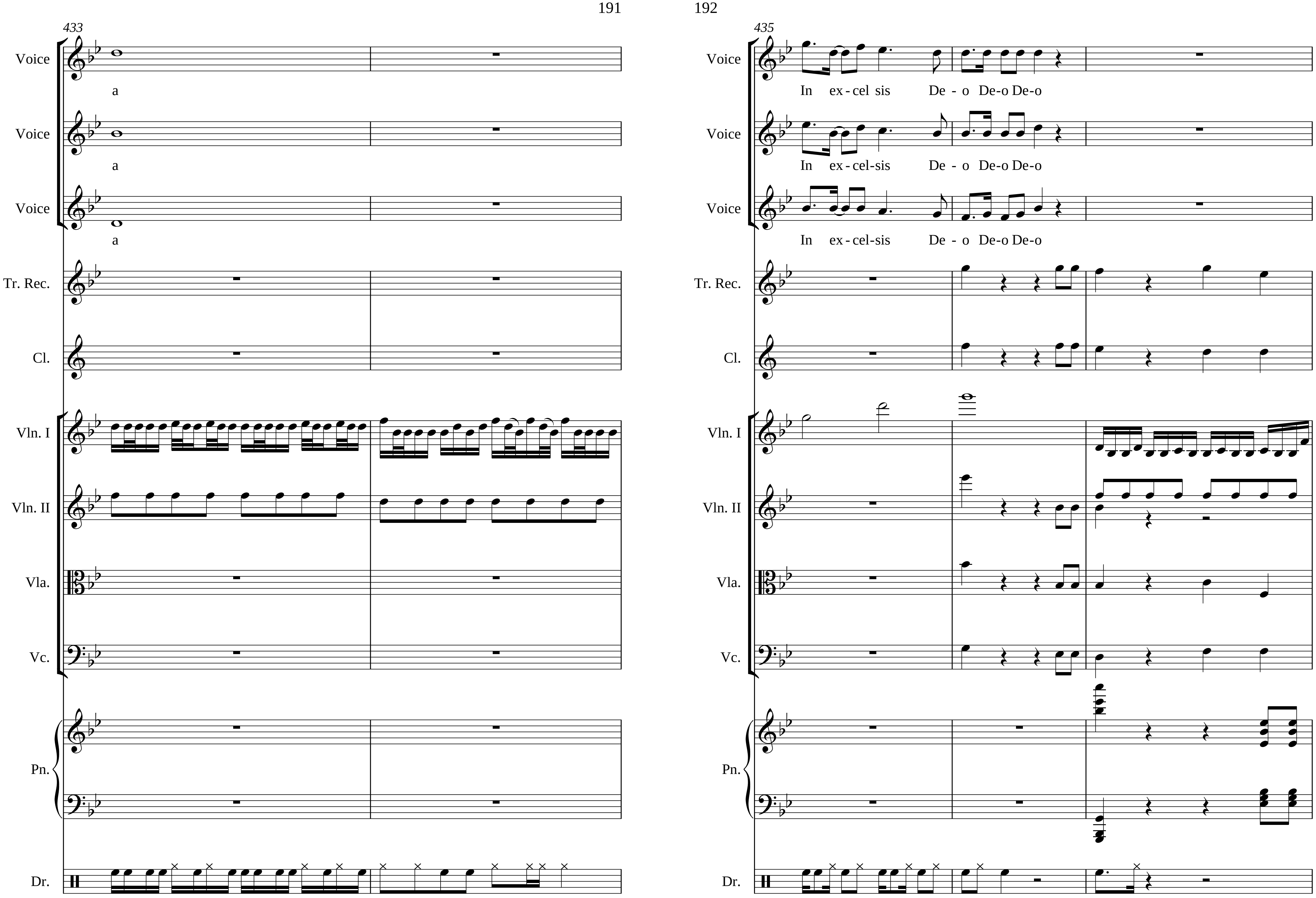

183
184
413
415
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
Le i le o le i le Glo - - ri - a
cel - sis De - o U
De - o De - o
Glo - ri - a Glo - ri - a
Glo - - ri - a Glo - - ri - a
De - o De - o De - o De - o
in ex - cel - sis De - o in ex - cel - sis De - o
S
S
S
S

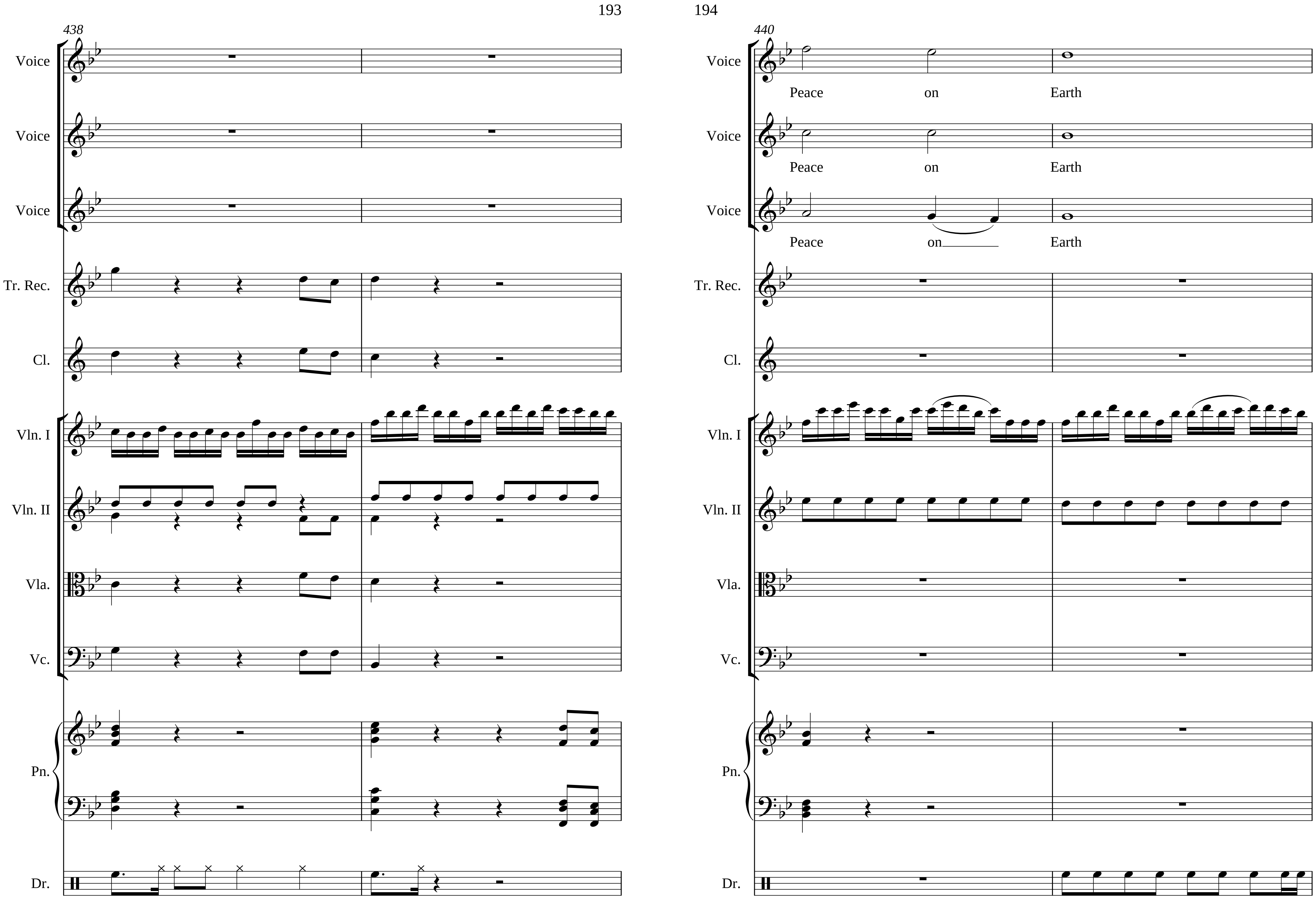

185
186
417
420
♩=132
J
Voice
Voice
Voice
in ex - cel - sis De - o
De - o
De - o
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
♩=132
Dr.

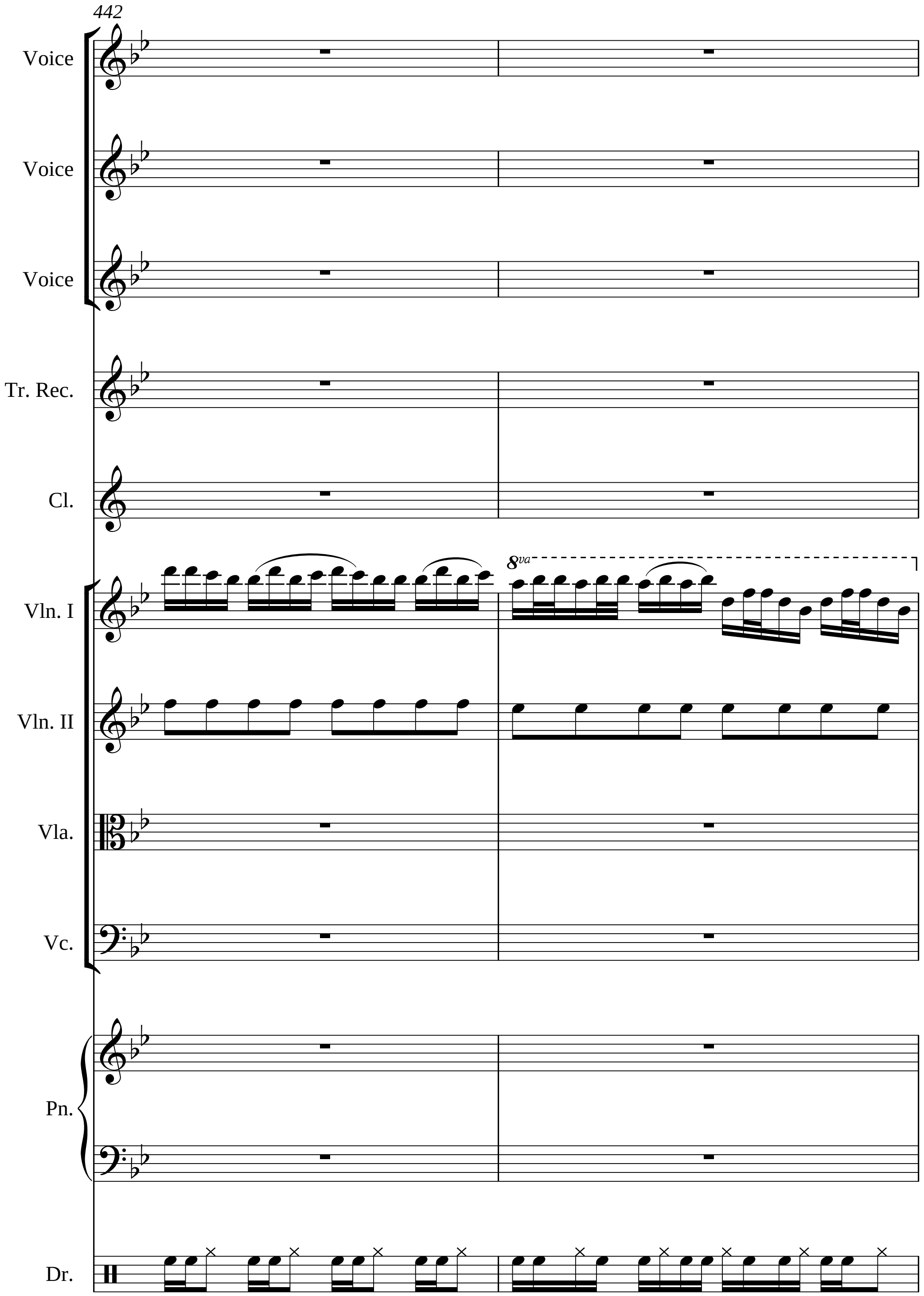

187
188
423
426
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
Glo - ri - a Glo - ri - a
Glo - ri - a Glo - ri - a
Glo - ri - a Glo - ri - a
in ex - cel-sis De - o De-o
in ex - cel sis De-o De-o De-o
in ex - cel sis De - o De - o De-o
Solo
f
pizz.
mf
mf

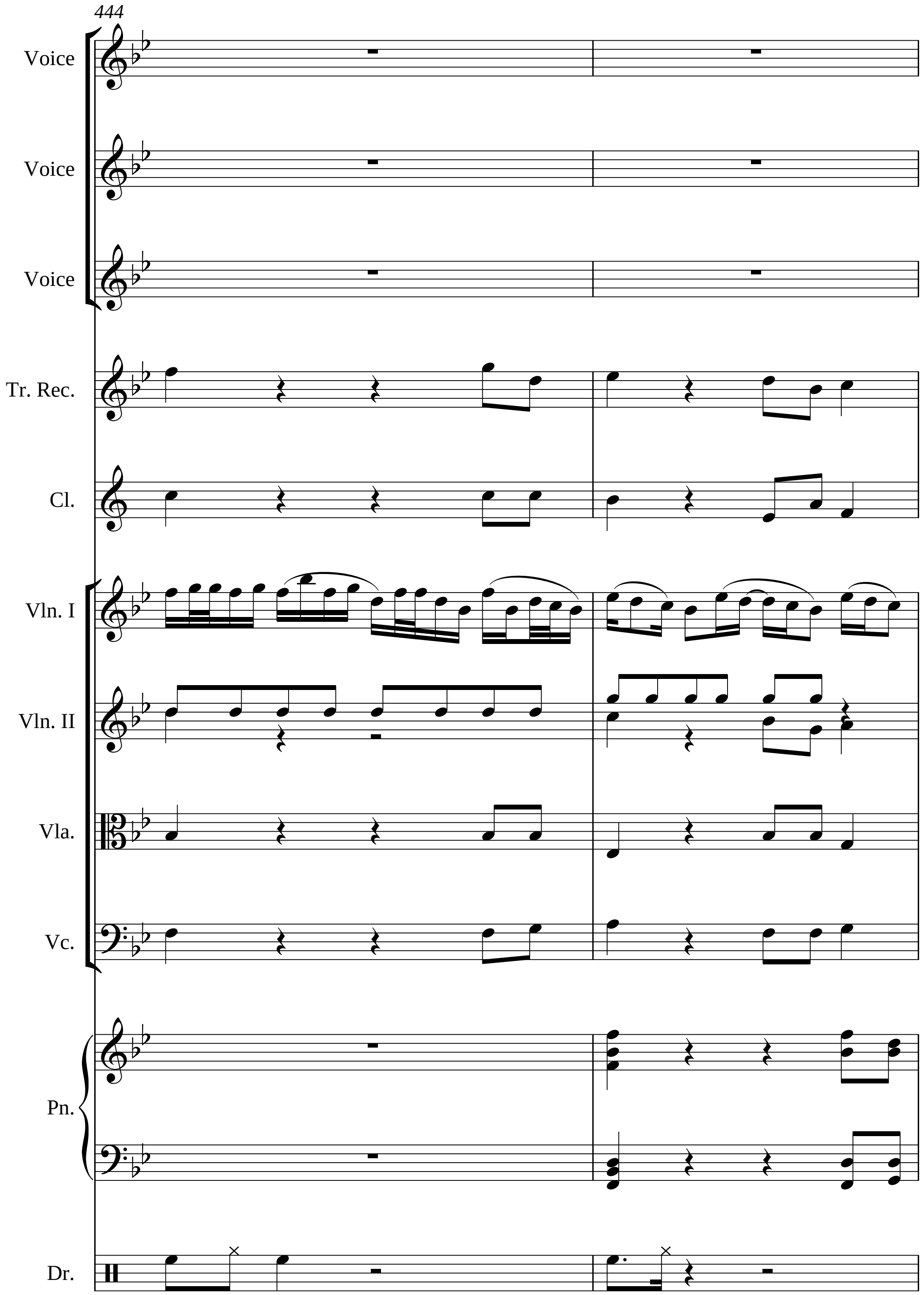

429
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.


431
Voice
Glo - - ri - -
Voice
Glo - - ri - -
Voice
Glo - - ri -
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

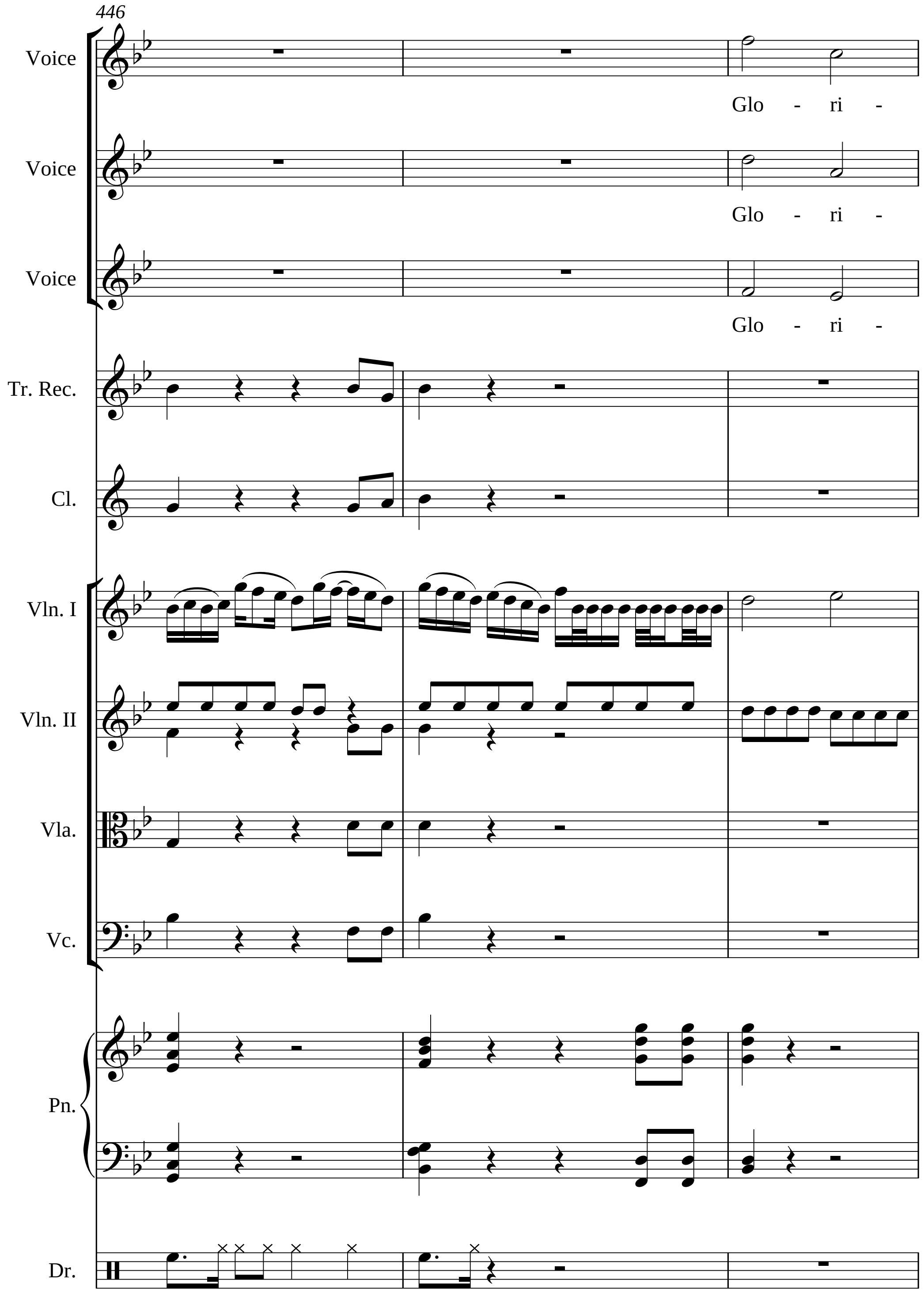

191
192
433
435
Voice
a
Voice
a
Voice
a
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
In ex - cel sis De - o De-o De-o
In ex - cel-sis De - o De-o De-o
In ex - cel-sis De - o De-o De-o


193
194
438
440
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
Peace on Earth
Peace on Earth
Peace on Earth

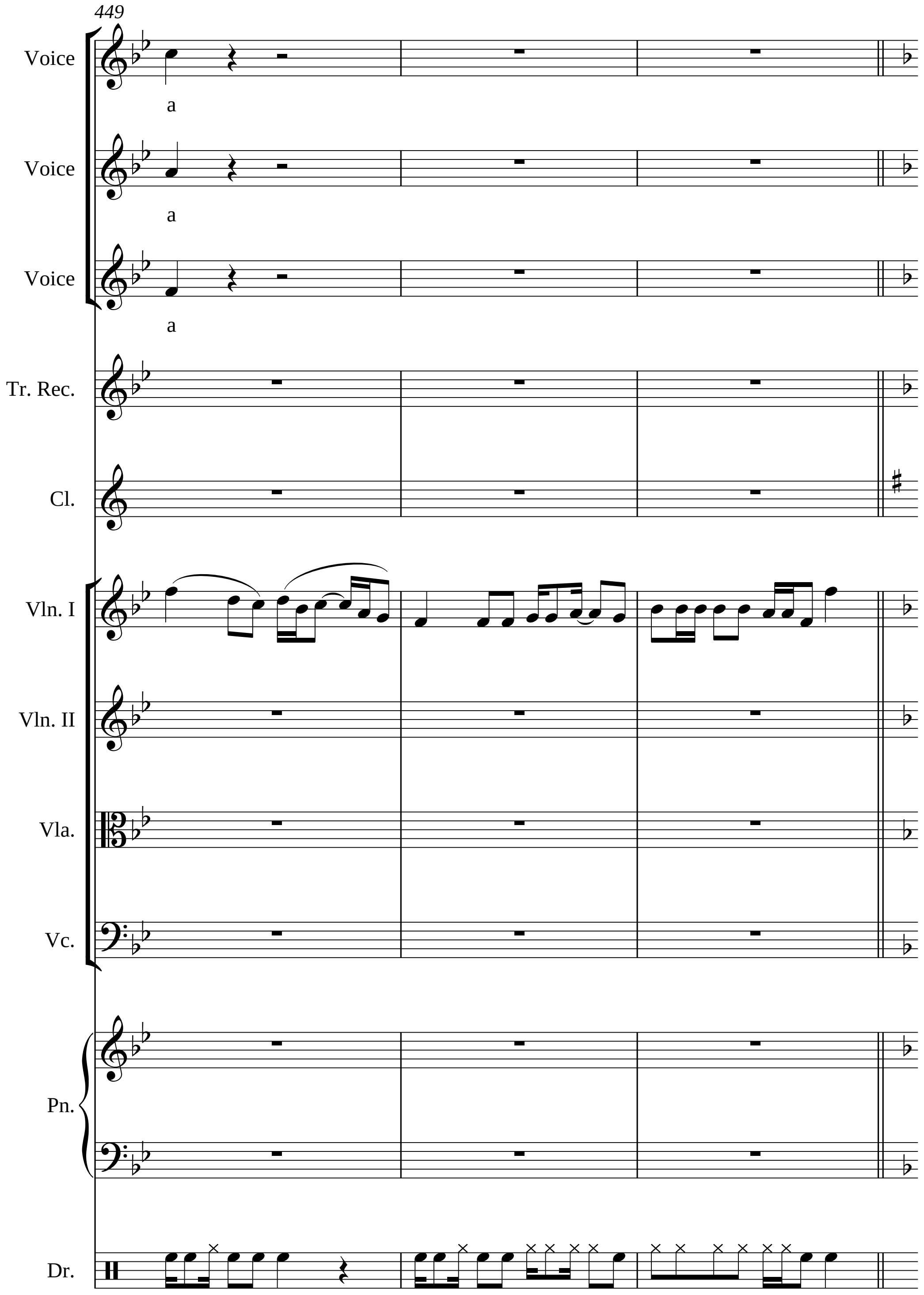

442
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
8va
Vln. II
Vla.
Vc.
Pn.
Dr.

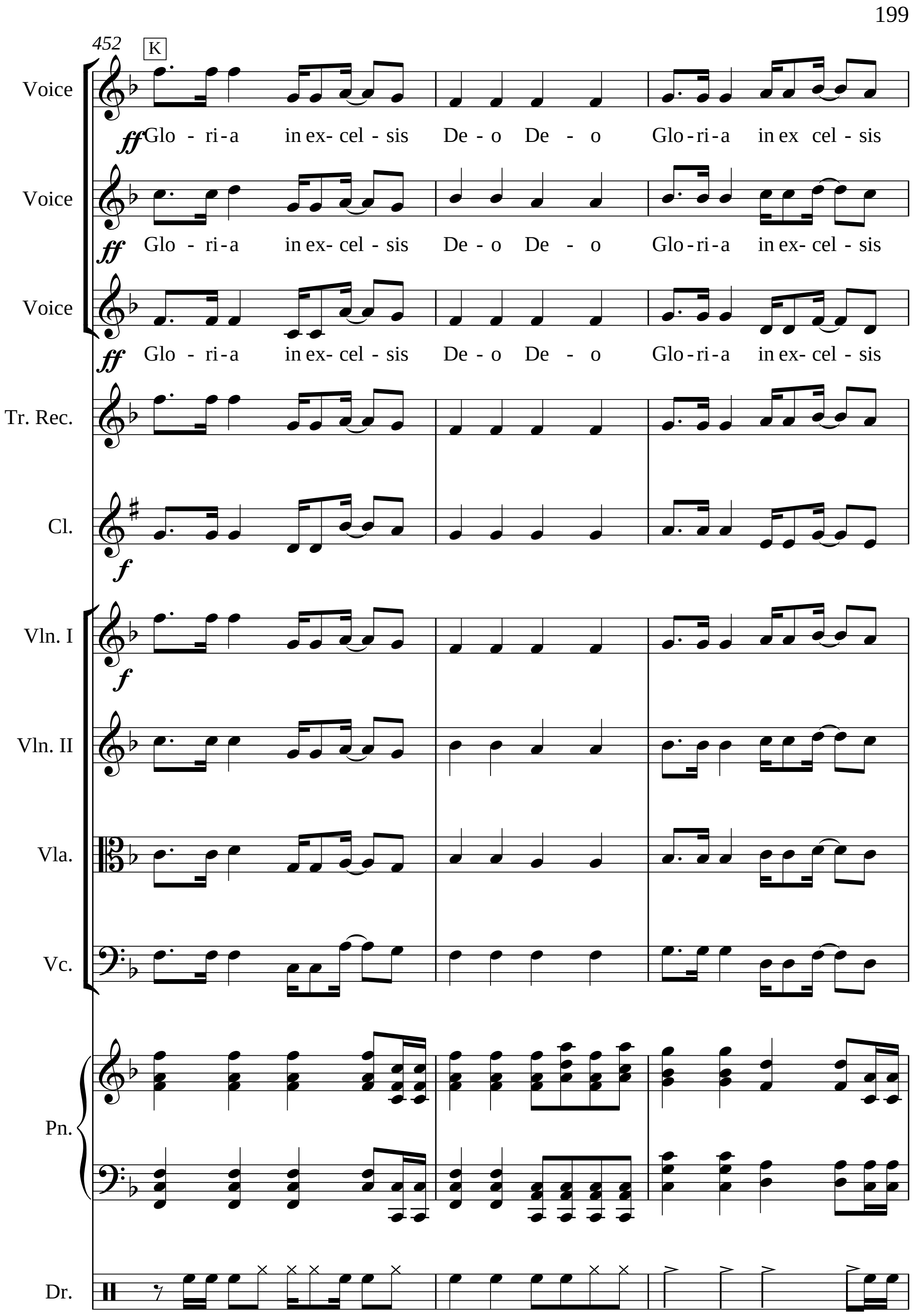

444
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

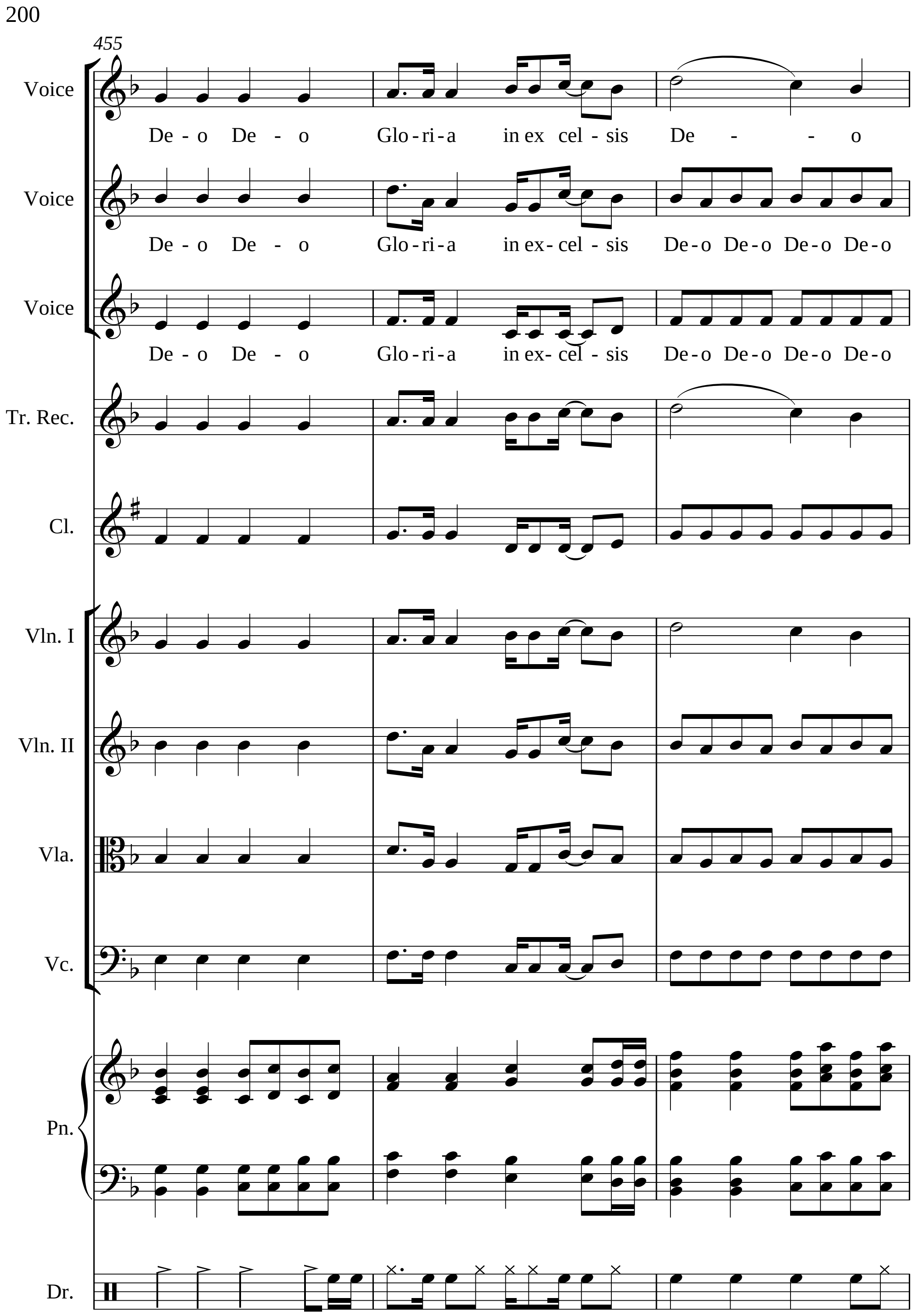
197

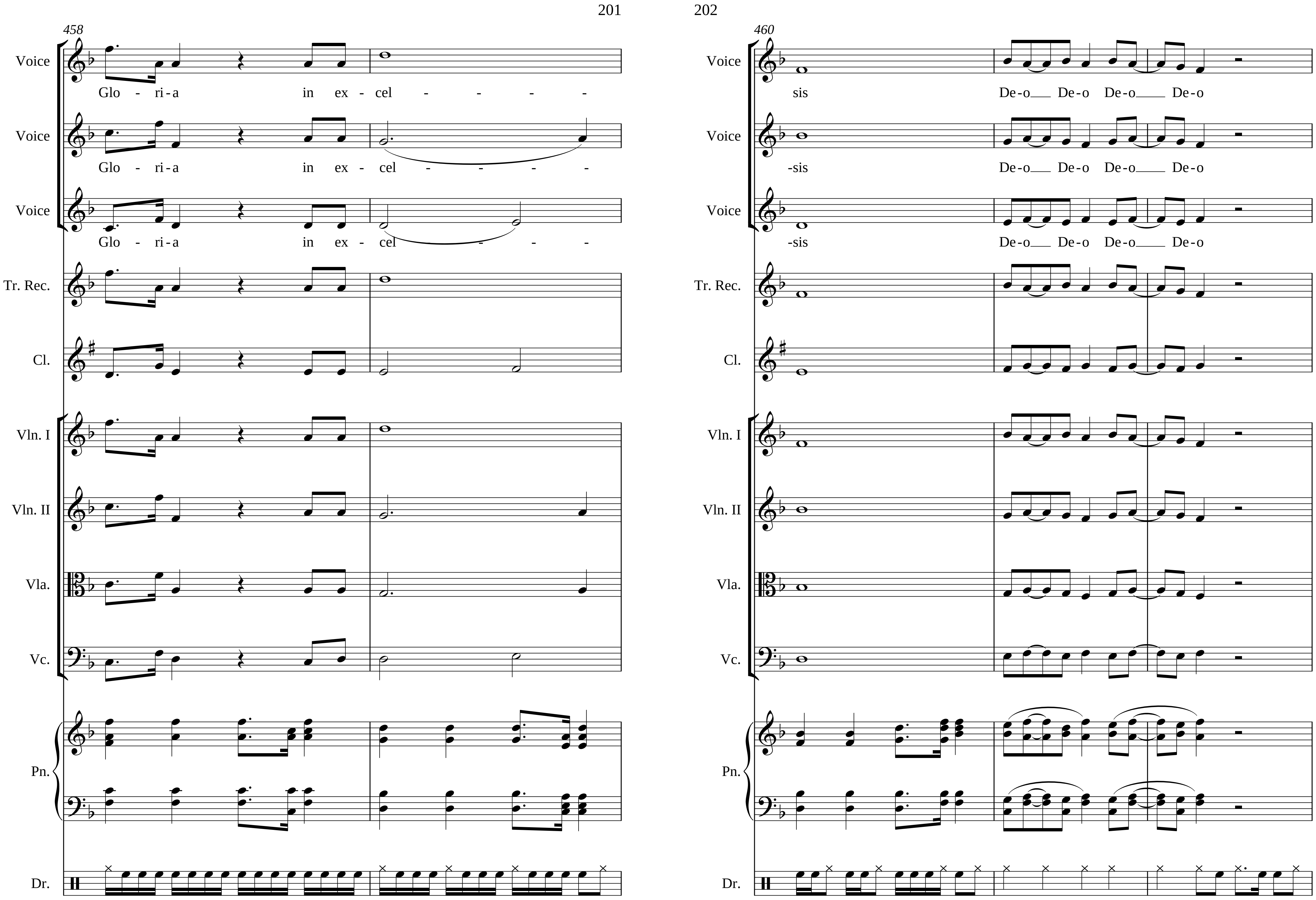

446
Voice
Glo - ri -
Voice
Glo - ri -
Voice
Glo - ri -
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

198

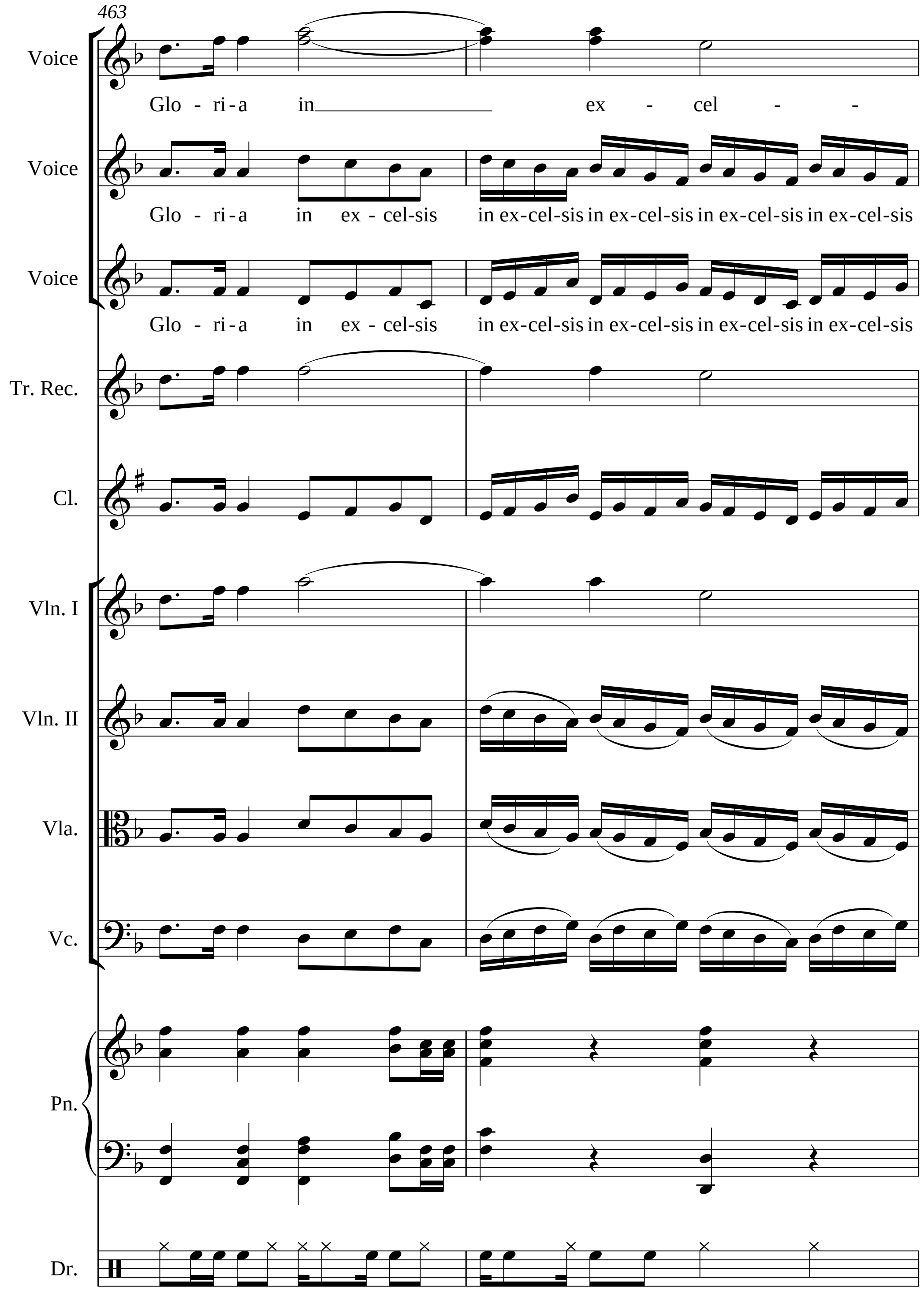

449
Voice
a
Voice
a
Voice
a
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.


199
452
K
Voice
ff
Glo - ri - a in ex - cel - sis De - o De - o Glo - ri - a in ex cel - sis
Voice
ff
Glo - ri - a in ex - cel - sis De - o De - o Glo - ri - a in ex - cel - sis
Voice
ff
Glo - ri - a in ex - cel - sis De - o De - o Glo - ri - a in ex - cel - sis
Tr. Rec.
Cl.
f
Vln. I
f
Vln. II
Vla.
Vc.
Pn.
Dr.

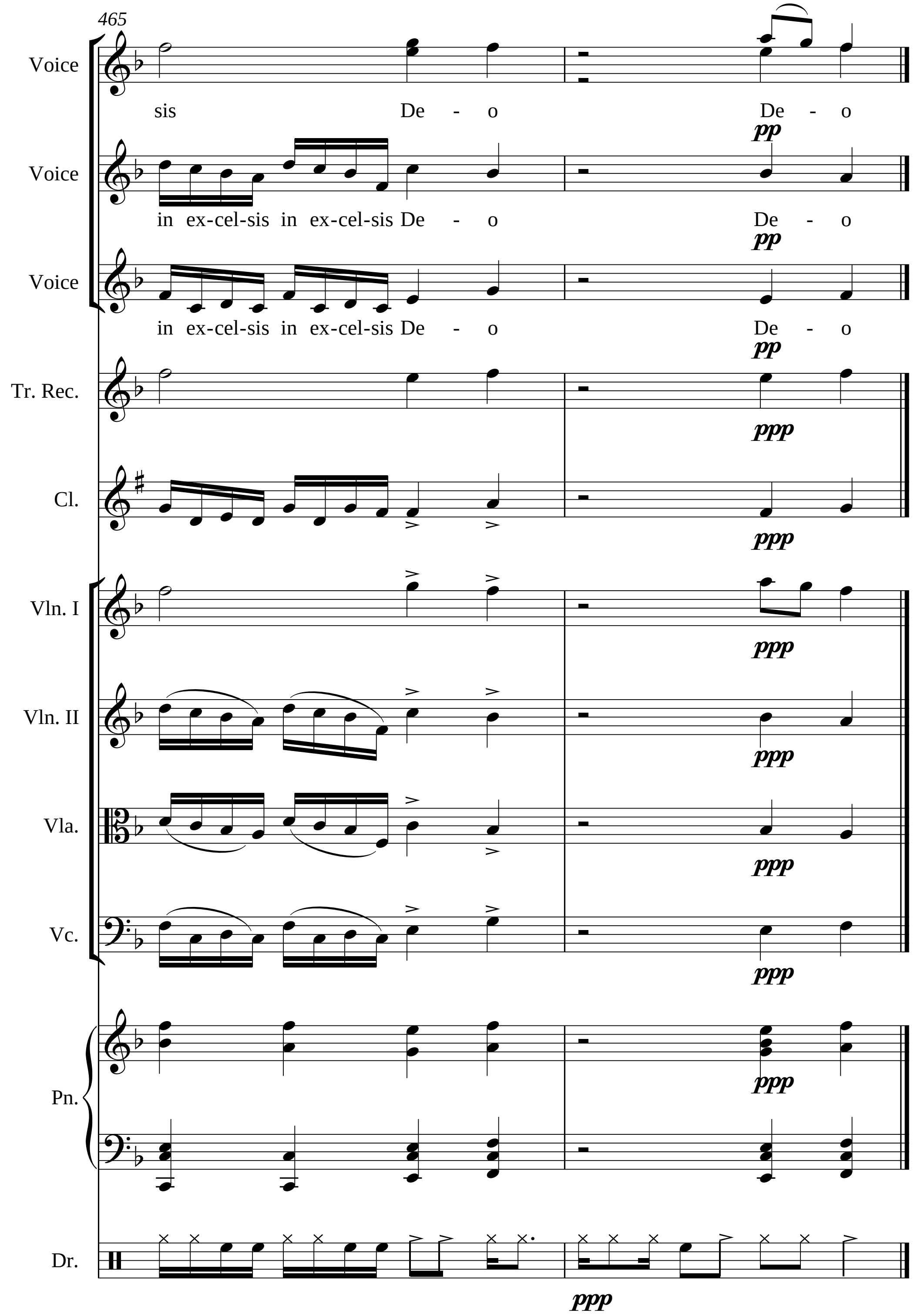

200
455
Voice
De - o De - o Glo - ri - a in ex cel - sis De - - o
Voice
De - o De - o Glo - ri - a in ex - cel - sis De - o De - o De - o De - o
Voice
De - o De - o Glo - ri - a in ex - cel - sis De - o De - o De - o De - o
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.


201
202
458
460
Voice
Voice
Voice
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.
Glo - ri-a in ex-cel - - - -
Glo - ri-a in ex - cel - - - - -
Glo - ri-a in ex - cel - - -
sis De-o De-o De-o De-o
-sis De-o De-o De-o De-o
-sis De-o De-o De-o De-o

203


463
Voice
Glo - ri - a in ex - cel - -
Voice
Glo - ri - a in ex - cel-sis in ex-cel-sis in ex-cel-sis in ex-cel-sis in ex-cel-sis
Voice
Glo - ri - a in ex - cel-sis in ex-cel-sis in ex-cel-sis in ex-cel-sis in ex-cel-sis
Tr. Rec.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Pn.
Dr.

204


465
Voice
sis De - o De - o
pp
Voice
in ex-cel-sis in ex-cel-sis De - o De - o
pp
Voice
in ex-cel-sis in ex-cel-sis De - o De - o
pp
Tr. Rec.
ppp
Cl.
ppp
Vln. I
ppp
Vln. II
ppp
Vla.
ppp
Vc.
ppp
Pn.
ppp
Dr.
ppp

Appendix: Testimonies from students who were enrolled for the module, MAM 120: Introduction to African music

The appendix provides a sampling of written testimonies (unedited) from students who took the first-year African music courses at the University of Pretoria in 2004, 2005, and 2006,[2] discussing their experiences in narrative style. Space does not allow the inclusion in this publication of the end-of-course appraisal submitted by the majority of students who have so far gone through the compulsory, semester module since 2004. The students are required to discuss their course experiences in narrative style, and are particularly urged to be as candid as possible in order to guide re-appraisal of the effectiveness of the method and content designed for the Module. Some of the sampled testimonies submitted by the students for their normal final course evaluation are given in full, and excerpts from others are provided. The participating students predominantly were white South Africans, and all had had exclusive European classical music education and practice before being admitted to the Music Department of the University of Pretoria. The pieces played by the three classes are:

2004 class – *Ensemble discourse*
2005 class – *Dancing drums and lilting flutes*
2006 class – *Dialogues*

Stephen Gericke (2004)

I came into this [MAM 120] class, not knowing what to expect, but I had a preconception that there would just be a lot of banging on drums involved. Not only were my expectations proven incorrect, but [I was] surprised.

The classes started with a lecture on the fundamentals of African music and African culture – that was my first clue to realizing how little I actually knew about the field in question. I was intrigued by what an important, consistent and influential part music plays in an African society, truthfully, feeling a bit jealous, as a musician, as to what we in our culture might have missed out on. The musician is seen as the person with the capability and the knowledge to influence and control emotions, communication, health and productivity. Typically, musicians receive a great amount of respect for that. The other inspiring thing is that all individuals are seen as having musical and creative abilities, it is not just a rare talent with which some individuals are born (Blacking, 1995).[3] Diallo and Hall (1989)[4] wrote that if ten workers were brought together, no work would be accomplished without a musician. Even working alone would be 'considered suicidal'. For example, if it became time to plant the crops, a musician would accompany a worker individually[,] praising his parents, focusing on his beneficial attributes and thus boosting his self-esteem. No one, not even the disabled, would be criticized for decreasing the work rate. The handling of the elderly in African societies, the manner in which music encourages social interaction, and how music and musicians are respected, are all characteristics of African music that I consider admirable.

Even in our limited experience with African music we have experienced some of these characteristics. In my opinion it was a good chance to witness less spontaneous, more introverted people receiving the opportunity to improvise and be placed in a solo role. In a Western music oriented situation they may either have not had the confidence or not be considered talented enough to be placed in such a role. In this context however, they had the opportunity to create music without the boundaries of being afraid of playing a note out of place while everyone is focusing on them.

The other experience ... was the bonding that formed between the participants in our performance. It was an amazing atmosphere to be part of. One of the second year students even remarked that our group has 'too much energy'. I do not know if it was directly as a result of the music, but something influenced everyone to work together and create a truly enjoyable experience.

Personally, I was also influenced by the African belief that all human beings are creative. By ... 'personally', I mean that the comment was directed at me personally. When asked who has aspirations to become a composer, I replied that I have composition as a subject, but I do not consider myself a composer yet, since I first need to acquire the necessary knowledge. It helped me realize that no amount of textbook information was going to unlock creativity as a means of expressing myself.

From a composer's perspective, this experience of African music had a positive effect on me. It is a different concept to look at music as if it is a forum where every participant contributes to a conversation. It is also different to view music as something that can always be directly transferred to the body in the form of dance. I was under the conception that I had encountered most rhythmic structures and combinations thereof that were possible, yet again my assumption was incorrect. Even though on paper certain of the rhythm's typography may seem familiar, the symbolisms they carried and their usage was new. As an example, I refer to the 'shock rhythm', which at first I had trouble ... playing. It was interesting to learn that such 'shock therapy' was considered necessary for the human psyche. I have an interest in psychology, and I found facts like these inspiring, since as a composer I would like to compose music that could affect the human psyche positively. Speech is considered a right brain dominated element, while nonverbal language such as music stimulates the left hemisphere of the brain. A combination of both will lead to complete human consciousness (Blacking, ibid). This agrees with one of my reasons for studying music, since all music needs intellectual, physical and emotional attentiveness. I felt that my experience of African music contributed to this ideal.

There were also statements discussed, with which I personally do not agree. I do not agree that increased tolerance [of] physical pain can lead to perceiving emotional pain as less hurtful. Perhaps I do not agree only because I have not yet experienced the latter. It is ... concepts like these, which the African drumming class has provided[,] that expanded my view to perceive life differently.

It has truthfully been an inspiring, enjoyable and insightful experience, and not just a lot of banging on drums as I had first preconceived.

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[2] I am respecting the wish of the students who preferred that their names be withheld. Essays or portions of essays by such students are marked NW (name withheld).

[3] Blacking, J. (1995). ***Music, culture and experience***. Edited by R. Byron. Chicago: University of Chicago.

[4] Diallo, Y.Y. & Hall, M. (1989). ***The Healing drum – African wisdom teaching***. Vermont: Destiny Books.

Sonja Phiffer (2004)

In the first two weeks of practicing in the drum ensemble, we had a few workshop-type exercises to help us get acquainted with our drums, the *djembe*. After that I volunteered to play the wooden slit drum. At first I was not sure why I wanted to play any other drum than the *djembe*, because I really did enjoy playing it. After thinking about it, I realized that I am the type of person who likes to develop all my skills, and being able to play more than one type of drum would help me achieve that goal. Reflecting on the whole experience and the performance, I am truly glad that I had the opportunity to play another drum. It gave me insight into the different sounds and tones the different drums produce.

The slit-drum played quite an important role. It was my job sometimes to give the pulse, and at all times to complement the first and second drums. The first and second drums played questions and answers to each other, and I, playing the slit-drum[,] joined in between to form an alternative rhythm. The slit-drum, like the bell, but less important[,] also helped to keep the composition together. It had parts where it took the group from one part in the composition to another, like in the beginning of part D; and parts where it helped to keep the time, like part C in the composition. I think it represented the mother-role in the composition. I had to be in control of the composition in order to keep everything together, and to enable the ensemble not only to play the notes, but also to create music.

At the beginning of the semester, as we got started, I felt quite clumsy with the drum. I didn't know how to hold the playing sticks properly, or how to sit in front of the drum in order to produce the best sound possible. After a while I learnt what worked, and what not, and playing became a lot easier. I held the sticks somewhat in the middle, and gave myself enough legroom to be able to move a little with the beat. It took me a while to coordinate myself in terms of keeping the time with the feet while playing some different rhythms to that beat with the hands. In the beginning my feet played the same rhythms as my hands. I think it must have looked quite funny and silly! Later, still struggling, I stopped using my feet altogether. That also implied that I did not use any other part of my body, I merely read the music and tried to play what is written. That was not a wise decision though. I believe it is impossible to be a co-creator of the music when you do not move with the vibe the music creates.

You can take part, and almost mechanically play your score, but you do not give any energy to the music, and you don't let the energy that the other members of the ensemble radiate influence you. In that way you are not entirely part of the music. I think that is something quite a few people in the ensemble had to learn. For the first month or so we were all stiff and rigid. No one was prepared to make a fool of himself by moving, or dancing to the beat. Later we realized that the music's full potential was not going to be realized if we do not put some energy into the composition. Later we came across self-confident while we were moving, doing our solos convincingly. This movement also lighted a fire in the composition, creating a feel-good emotion. I could not wipe the smile off my face that manifested every time we played the composition, and we actually created music. Creating music is not necessarily about playing the correct dictated notes. It is about playing, and most of all improvising, making the music happen beyond the controlling borders of a written composition.

For me, reading the notes was something very difficult to cope with. All the quavers, semi-, hemi and demi quavers had my head reeling every time we practiced. I tried to count it out, going home I'd work out a scheme to play the notes correctly. Despite all my efforts I did not master all the rhythms as they were printed, even at the final performance. What I did learn though is that it does not so sorely matter what rhythms you play. The crux of the matter is that there is no mistake – if you play something different from what is written just make sure it fits in with the beat. This way you take part in creating the music, not just interpreting someone else's musical thoughts. This also was something important we had to learn. In African music you do not have to play exactly what is written, as is required of you when you play Western classical music. In the Western culture it is seen as disrespect for the composer if you started playing and improvising your own melodies in the middle of a piece. As I struggled with the rhythms I started to listen more intently to exactly what the other instruments were playing. I identified gaps where I could play one of my own rhythms. Eventually, at the performance, I tried to improvise as much as possible, making sure that whatever I play[ed] still answered a question asked by one of the drums, asking one that they have to answer.

The day of the performance was very exciting. We all gathered on the stage an hour before the performance to go through the composition one last time. Everyone in the ensemble attended our 'dress-rehearsal', and that made our spirits rise. It felt like everyone really did his bit to make our performance a success even before we got started.

When we walked on the stage, previous groups playing before us [had] already set the atmosphere. Everyone took his seat and the bell started us into the composition. As each part came in the energy levels rose higher and higher. Yet again we did not play the notes exactly as written, but by now we all had the ability to create music out of mistakes, and improvisation came frequently. Everyone played his part with conviction, and with the end of the composition near, I looked forward to the audience's response to Paula's singing. Her improvisation also lifted the standard of our performance. She was the best person for the job because I don't think anyone else would have had the confidence to sing the way she did. When the last note fell, the air vibrated with energy, and it really felt incredibly good to be part of such a wonderful experience.

After performing the written composition, we had a few minutes to do a drum workshop. I led the workshop. I would never have thought that I had it in me to be able to improvise different, contrasting rhythms, and not only present them to the class, but also a whole audience. I realized that I have a bit of hidden talent that I am surely going to exploit in future.

This course has taught me quite a few valuable lessons, and I will carry these elements with me all through my careers as a classical music performer.

Paula Fourie (2004)

When I first learned that I had to participate in African drumming as part of my B.Mus. degree, I was very happy. I have always wanted to drum as I thought it would appeal to my impulsive wild side. Besides, I thought, how hard could it be to bash your drum in wild abandon while keeping a more or less steady beat in mind?

At the first class I learnt that it was not exactly so simple. All of a sudden there were specific techniques like the slap, and it mattered whether you used a hollow or flat hand on the drum. I also realized that it mattered where you touched the drum. The rim produced higher sounds than the centre. By the third class I got used to these techniques. They made the beating of the drum more versatile, and by producing these different sounds I felt that I had more control over the instrument. That you had to tilt the *djembe* forwards to set its resonance free was at least a concept that I understood instantly. While clenching the tilted drum between my knees I felt much more part of my instrument, and the music than before.

I also got another surprise. Instead of just being able to beat my drum when I felt like it, I had to learn to play specific motives repeatedly. In between these motives I had to leave enough space for someone else to play hers/his. The product is a complex dialogue between two forces. It is the interaction between a statement and counterstatement resulting in a colourful, interwoven dance, full of layers.

Then it became difficult. Suddenly I couldn't just get a simple beat in my mind and play it over and over again. Now we had to get our rhythms from sheet music. It wasn't fun anymore. I cannot sight-read music very well, especially not where only rhythms are concerned. I felt like a complete failure because I couldn't play the composition that well. Yet these things improved with time. Soon I felt like I was doing a better job, and that my sense of rhythm was growing stronger every day.

It seems as if African drumming never stops challenging you. I was not even completely at ease with my drumming rhythms when the next surprise came. I was supposed to sing. Even though I am majoring in voice at the university, I am very wary of singing in front of other people. I am always scared that they will think that I am not good enough, and wonder why I study music in the first place if I excel at neither theory nor practical. The part that I got to sing was high, and the rhythmical structures were complicated. To make matters worse, I got a bad case of bronchitis that made me stop singing for more than a month. I was scared of singing, my voice wasn't up to scratch, and I didn't have the time to study the sheet music.

Eventually I admitted defeat, and said that I could really not sing for the composition. Something in me was calling me a coward for not trying my best at it, and seizing the chance for trying something different for a change. So I decided to improvise something, and did my best imitation of a rain dance. I even tried to make a joke out of it so that people would not take me seriously. That way I thought that no one could judge my singing or me. I was told, however, that I had to take it seriously. So I did take the singing and myself seriously, trying my best to convey my message. The message was one of a free spirit weaving around strong rhythms, now rising above and then falling below the beat of the drums. It was about the uncontainable being contained within the boundaries of metre and beat.

I have learnt a lot in this brief semester of African drumming. I learnt that it is a precise art, just like any other musical discipline. The most important things that I learnt can be placed in context with my own life. These things were that it is good to give other people in your life a chance to come in and say something. One cannot dominate the scene all the time, and something as small as a cowbell can play a significant role in the whole process. Most of all I learnt to always try my best, and believe in myself. It is good to stand up wholeheartedly for something you believe in. I thank the spirit of [the] African drum for letting me be a part of its fascinating dance, and for showing me things that I was blind to before.

NW (2004)

... When looking back at the classes, and how it affected my classmates and me, I am amazed. I can remember sitting in a University of Pretoria orchestra rehearsal one evening, and our conductor telling us that we have no rhythm, and he was amazed at how we could live without it. And this was true. But I think that this lack of rhythm did improve in some people, namely Sonya who was playing the slit-drum. At first I wondered how she was going to manage to play her part, and keep the group together. But at the end of the semester I can quite confidently say that she is one of the best drummers (in my opinion) in the class. And [the] workshop that she led in the examination was really good, and I, along with the rest of the class and the audience really enjoyed it.

I also found the solos that people played very interesting. I know when I first volunteered to play a solo, I was really nervous, and had no idea what to do. And when I was told to prepare for the solo I had no idea what to do. Was I supposed to write something out then learn it, or just play what moved me at the time? The latter seemed more applicable. Yet more nerve racking since I did not have the security of knowing what I was going to do. Then I decided to think of the other drum parts in my mind whenever I was bored, and see what solo could be performed on top of that. So I was able to improvise on the performance stage, and I did not feel half as nervous as I did when I first started playing the solos. ...

But all in all ... it was a great experience. I certainly learned more about African performance culture, and how much I actually do lack in rhythm! As musicians it is vital that we have a good sense of rhythm, yet so few people seem to. I got to experience playing another form of music that I was not used to, and got to learn to enjoy it.

NW (2004)

... In African drumming we learnt about improvisation, something I couldn't do at all. We learnt about rhythm and moving our bodies to the beat. At the beginning all of us were really shy to move our bodies to the beat. I must admit that I was the shyest of them all as I just laughed every time somebody had to sway to the sides or shake the head with the beat every time s/he played a solo. At the end I have learnt that that was the only thing that would have taken me through the semester, as I have noticed that African drumming was not as easy as I thought. The drum was all of a sudden a person to me; a child that had to be approached in a gentle way, yet firm enough that it would want to play back to me and still not be provoked! We definitely learned that an African drum isn't just something, which must be hit, but a cat, which must be stroked, or one of our friends whose hand we have to shake and not just hit, or else it might cause ugliness in our music like it might cause trouble in friendship. Farther on we have learnt how the Africans use instruments to communicate and can warn each other when danger approaches; the drum isn't only our friend, but even talks to us and warns us when there is trouble!

I am absolutely glad that we had to do improvisation. I must say that it has really given my self-confidence a big boost as well as my creativity, and it helped me to think quickly when the spotlight is all of a sudden on me and 50 other people depend on me to get the right rhythm and not mess up.

With our practices for our practical examinations everybody ... learnt how to work together in a group as a unity. As everybody played in groups[,] we, a group of 50 people have suddenly become only two people having a conversation with each other, and although some of us made mistakes here and there, the rest of [us] would cover up one's mistake and in such a way support each other, and carry them through their mistakes. I now know that drumming can produce a positive energy towards the performers and the audience ... I have learned about other cultures; but the best and most precious thing I have learned or rather developed, is creativity and self-confidence to boost my performance.

Friedrich von Geyso (2005)

... Every human, may he want it or not, does change. We all have different phases of our lives, which we have to go through. All of these phases present their own rights, but also bring responsibilities with them.

Each new phase is a phase of unknowing. Thus, one goes through these phases, trying to obtain as much information [as possible] before moving on. To help us gain information we visit various institutions to obtain a certain amount of knowledge before moving on. This is because not all knowledge is known at the beginning, and we have to learn it by going to these institutions. At every new level of education, a student has to face new ideas, trains of thought and material he has never encountered before. It is this lack of knowledge of new concepts that ultimately inspire[s] fear in most of us (although it might turn out to be lots of fun in the end). It is so often fear that hampers the human being to accept new things and fresh information.

Yet the human has an odd way of trying to overcome these problems. We make certain mental pictures of what we will be encountering, so as to be elated with it, if it accords with our mental picture, or to quickly move away from the situation, if it differs from it or if it does not live up to our expectations. The human does this ... to try to lessen the fear of the future – to lessen the fear of the unknown.

This finally brings me to my first point concerning the student, specifically a music student. Any music student will have a certain perception or idea of what he would be doing in the near future, deciding on the best institution for him or her to attend. This gives them the opportunity to try to shape their future, which they now have to start taking into their own hands. The perception, which the individual creates with it, often contains certain requirements but also certain aspirations. As one is the unknowing human in a new field, such as the university, it often happens that one forgets aspects, and/or [discovers] new aspects, which one has not really thought about. Here, I am talking out of personal experience when I first got to the university. I had a, if I may now say so in retrospect, rather warped perception of the institution, which I was going to attend. I did not know [what] the university was going to be like, or how the classes were going to be. In addition, I did not know anybody. These all inspired fear, I guess.

.... One ... class, which was relatively new to me, was the MAM 120 class. MAM 120 being the ‘Introduction to African music’ class. At first, being of a largely ... Western background, I did not think highly of any class such as MAM 120. I can still remember, as I first heard what MAM 120 was, that I closed my mind ... to it. I did not want to go and do African music. I had no interest in the subject, and initially even showed less interest in it. I had come to the university to further my career as a pianist, and to continue learning [Western classical] composition, theory and history, so as in the end to get my degree and finish off, and to finally go and become a performer. Therefore, African music was far from being any kind of priority to me, and I tried sidestepping the issue by pushing the idea of having any such class as far back into my mind as I possibly could do.

It is with this mental ‘blockage’ that I first entered the class in the second semester. In the beginning I was quite frustrated with the whole class. In addition, now that I think of it, I was even slightly prejudiced against my lecturer, as I did look down upon the subject. To my mind, I could not understand how anybody could want to teach such a subject. I did not like the way he reasoned, as I did not understand the manner in which he reasoned, which was so vastly different to mine. Added to this fact is that one could not always understand our lecturer, for he had quite a peculiar accent. It made the situation all the worse for me. Therefore, my first two or three lessons were disastrous. I did not enjoy them at all.

At the second or third lesson our class was confronted with concepts such as a ‘mother drum’ and not a ‘father drum’. The mere thought to me seemed laughable. Other concepts such as having ‘pulse’ also made me wonder why I was really sitting in this class. We talked about finding the ‘pulse’ in nature, and then trying to find it in African music. Then the connection was made between nature, human heartbeat and the music, which is naturally in us. The concept I considered so natural that I did not spend too much time on contemplating the real connection between the human heartbeat, nature’s heartbeat, and the heartbeat of African music with a specific relation to the heartbeat of traditional music. I merely thought the concepts to be ridiculous.

Then something all of a sudden changed in me. Something inside of me woke up. I think the biggest part of this was that our class started playing the drums. All of a sudden the introductory lessons, which I had laughed off (so stupid of me) now started making more sense – and for the first time since the beginning of the second semester, I enjoyed myself and started enjoying the classes. The concept of “pulse” all of a sudden became clearer to me. At last, I think that I began to understand. I began to understand the deeper meaning of the music and concepts that we had discussed in the previous lessons that I so easily laughed off. What I understood then was merely the most upper and broader crust. Suddenly I could see that there were ... much deeper things to these concepts than I could have ever realized. Now, I could feel the pulse rushing inside of me. I think that is what changed me, changed me forever.

I started seeing my lecturer more as a teacher, someone who guides you along the path. He was not just anybody ... giving mere instructions to a class, not worrying whether his students followed or not. It had been I, me, who had been the one with all these prejudices. I actually felt like learning something new, and that this feeling was encouraged by our lecturer’s positive attitude. In the end, it was merely a fact of opening one’s mind to something new. I now realize that one CANNOT be judgmental of something if one has not opened one’s mind to it and tried it oneself.

As the lessons continued, I could not get enough. It all started out that in class we began to play all sorts of different “games”. This made the classes even more interesting. I remember that we initially imitated the lecturer, repeating rhythms that he played to us. Then we started doing our own rhythms, alternating between the lecturer and us one at a time. As a final building block students started playing amongst themselves, all after each other – with many I think this started the foundation of gaining more confidence in one’s own playing. There was no such thing as a right or wrong. And from there onwards everybody’s confidence just kept on growing.

It was interesting enough to realize that in the ten minute breaks that we had, students started staying back after the first hour of class to continue practicing their drums, or just merely to play amongst each other for fun. The enthusiasm I think reached everybody. It was those who had opened their minds to new things, like I did, who probably in the end had a wonderful time, and really enjoyed playing these instruments.

However, I noticed that the group practice sessions produced the greatest impact. It was the concept of unity through diversity (incidentally as South Africa’s motto). This was best perceived at the class sessions when students played with each other in succession. Everybody felt a sense of independent stylistic interpretation – i.e. one’s own freedom to be allowed to play whatever one wanted (or to play his or her favourite rhythm or the rhythm that just felt right at that time) – yet, without knowing, there was an instinctive sense of unity since there was a kind of predisposition for restriction. Certain “boundaries” were there, and we kept to those boundaries, and enjoyed ourselves [with]in those boundaries.

It is through this sense of unity in diversity that I started understanding the African concept of unity and diversity. If one were to take it merely one step further, one shall also notice that that is the way in which an African society is also built .... This is probably the IDEAL society where people differ in nature and in character, but also in the end work together as a COMPLETE whole. The concept of father-mother-child instruments started making more sense. Each instrument has its own characteristic, where each instrument now has its specific role. Each instrument is particular and special in its own way, but it is nevertheless also just as important in playing its own part as are the other instruments playing their own parts. It all creates a musical whole in the end.

As I continued thinking further about the subject, about why we had so many problems in the beginning trying to understand what we were doing, it probably had to do with the fact [of the way] in which most of us were brought up, which was most likely to be a kind of European household set-up. To many of us, the Western household structure had taken over. In the European structure, in contrast to [an] African household, the households tend to be "more loose". People still see each other, and still love each other, yet the fixed family idea has been lost. This is due to time factors, since people have less and less time, as more has to be completed in a shorter amount of time. That is what shaped many Western cultures as they are today. It is in such a structure that many of us were brought up. If one could take it one step further, to try to transfer this to Western communities, one will see the following: people rush off to work in the mornings, and come back late. The high walls that we have prevent the individual [from] building a special relationship with his or her neighbour. The irony of it all is that the most natural thing to come to us is to be open, and try to form a community. It is like pulse, which is there but which we do not think about any more. It is with the MAM 120 course that I think that the African spirit has been woken up in the insides of so many of us – well I know indeed of myself. One should just forget one's prejudices, and let that come what feels most natural to us.

I think these "revelations" changed my mood and attitude drastically towards the subject and the lecturer. I now had a certain amount of respect for something that I had previously dismissed so terribly. Something which I now feel ashamed of – ashamed of the way of not letting something grip me because I was afraid, and because of the whole heritage of a kind of mental blockage to music of such a kind. In the end I thoroughly enjoyed it!

This change of heart I also sensed later on when our class was busy preparing … for the performance examination. As our class leader had abandoned the MAM class, I had the feeling of taking over that role. I saw myself as a competent student who could help the class in becoming the 'one unit'. The music that Professor Nzewi had written for our examination was a demanding composition, full of rhythmic complexities and consisted of various African instruments, such as the slit drum, *djembe*, bell and some kind of rattle-ball. But in addition, flutes were added to give an undertone of European instrumentation. I think this helped the transition for many of us by combining African and European elements.

As already stated, the Professor's composition was not an easy one to grasp. Countless sessions had to be organized to help the students learn the piece. I felt an overwhelming sensation when other students in the end helped me organize other matters for the final performance. I think any leader would be overwhelmed if his fellow men and women were so enthusiastic about the whole situation. In that sense, I think that I did not feel like a leader, but more someone who helped guide a group of people. That community essence really motivated me to carry on doing it. This motivation could also be seen with the students.

One student specifically remarked, after several practice sessions, that she could feel the communication happen between the instruments. The more I thought about it, the clearer it became to me that it was so true. One was not merely just playing one's part, but also rather interacting with the other musicians. This happened at a very unconscious level, yet it was there, which helped us tie the whole thing together.

The practice had a few dips, but in general the whole process continued to improve after every session. It might have been better if students could have practiced their parts at home, but this was sadly not possible. But it still made everyone look forward to every Friday session when we could play on the drums.

With specific regard to the musical item, I think it would have been nicer if one could have had a greater diversity of classical instruments. Sadly so many people were initially not interested or either scared to contribute anything in class, that the composition initially had to limit itself to flutes and the African instruments. The whole thing could have been taken further if the initial fear was not there. As a result the drums were too loud at times, overtaking the flutes, making it difficult to hear the wonderful flute melodies, and the other instrumental conversations between the instruments. But that was quickly sorted out with a few hushes every now and then. In addition, students were motivated to practice difficult passages together, especially the transitional passages. We had ideas, made plans for those ideas. All was sorted out in the end so that everybody knew what was … expected of him or her.

And so the piece re-transformed itself into something new. Something in the sense of a caterpillar becoming a butterfly. Added to this fact was that the one girl willingly assigned herself to the part of being a dancer. This allowed for interaction, which she did so surprisingly well, between her and the solo flautists. It became rather amusing and lots of fun. This again helped us bind together even further.

So, as the final performance dawned on us, I think everybody who had participated up until this point, was captured by the African spirit. With a little bit of adrenaline in our blood the performance went extremely well – something worth celebrating.

In conclusion, I would like to say that this whole adventure turned out to be lots of fun. As a leader then I would now proudly say that I was extremely happy with what the class had accomplished, and would gladly do something like this again. We weren't just individuals anymore – but a community, at last.

NW (2005)

… In MAM 120 no information is hammered into the group's head. Interesting ideas are given and the class is encouraged to think about them some more. This means that the sessions do not take a didactic format. This is a very effective technique, and definitely more productive. Information is also exchanged between the students, and not just given from the lecturer.

It is clear that various misconceptions exist about African music. Most of these can be put right by talking to experts in the field. This was done in the MAM 120 Module, and more understanding was achieved.

A definite focal point was the sense of community present in African music, and [in] the piece, *Dancing Drums and Lilting Flutes*. Another interesting aspect is the way African music is constructed. The principle of starting by stating a basic idea, then elaborating on it is present in the rhythms and the melodies of our performance piece. Our Western background was a bit of a disadvantage with the unusual rhythms. Yet, as in life, everything is possible through hard work. This module offers several life lessons, the most important being open-mindedness. We were encouraged to think about problems from other viewpoints than our own. The results of hard work and commitment could be seen[,] as well as the results of an unenthusiastic attitude and of slacking off.

Most of the students realized that it is wrong to view other cultures as inferior. The diversity in the class helped the group understand and appreciate those differences. The last discussion the group had was very enlightening. People attach different values to music, and to hear them speak so passionately about them and defending them was heart-warming.

In a group format there are always different personalities. These include people who step to the foreground, and those who stay behind, leaders and passengers, people who take initiative and those who discourage it. A lot could be learnt of the human race in this Module.

Most importantly the classes centred on sense of community. We had to work together as a group. Yet, the leaders have to sometimes submit to the group. This is clearly seen in the music piece, *Dancing drums and lilting flutes*. The bass drum gives a sense of tempo but is not allowed to dominate it in any way. We had to be aware of the subtle shifts in the mood of the group, and cater for it in the music. Towards the end this started happening. It was more than rhythm and notes; it was a deeper consciousness of everybody in the group. It was amazing to see the group grow. We became confident with our instruments; people who are normally quiet and shy started emerging as serious musicians and leaders. The result is that when the time for the concert came, we were ready and excited, instead of being nervous or self-conscious.

Now for something on a personal note - what this course meant for me. I realized a most important thing. We live in Africa. She provides us with food, shelter and a community. It would be a sin to isolate us from the rest of the continent. As musicians, and more importantly Africans, we have a responsibility to incorporate African trends into our music, and to support local groups. After all, that is why classical composers were popular. (Well some of them.) They were open to foreign influences, and gave the societies they lived in something new and fresh. African music may seem plain to some, but there is a divine beauty in simplicity. Music should, first of all, be a natural means of expression, instead of a well-rehearsed piece of 'perfection'. I now realize why trendy, rich people pay to sit and play drums in groups. It is highly therapeutic. I walked into classes exhausted, but left with vibrancy, an energy that I could not explain.

What will I take from the course? A basic principle – never to shut myself off again! I should not live in my own little world, as has been characteristic of music students. Rather I should be open to other people, to nature, and to myself. I should remain impartial while performing and living this art form. But lastly, and most importantly, I should continue to renew myself day after day.

NW (2005)

... African music fascinates me in the sense that it sounds ... simple and monotonous, but hidden deep behind the "humming" of the instruments of this music style are sound[s] so great one has to listen and understand deeply to find them and bring them out. I experienced this in my MAM 120 lectures and contact with the *djembe* drums in class. The creative minds behind designing the different instruments used in making African music surely had [a] strong social and political foundation, and incorporated these fundamentals into making the instruments. I now realize how many diverse sounds one can get out of a drum roll, high and low slaps on the drum, and playing in the middle or at the edge of the drum, and many more. I personally experienced unity in the lectures with the other students. We worked well as a group, and were able to communicate to each other when there were disagreements. We built a family like a community, and making African music brought some kind of closeness to our class. We experienced an abundance of joy and freedom in our rehearsals, maybe so much freedom we thought we would never have experienced outside our particular musical style we are busy practicing.

Rehearsals were well attended to an extent, some students may have gotten a bit 'bored' during the rehearsals or the music may have become stagnant because we were practicing one piece for a few weeks. I personally feel that we practiced most of the time in the lectures, and I did not receive as much verbal knowledge as I would have liked to gather. I could not fully understand in the beginning of the lectures why this was so important. But after experiencing all that I did, I now know the true value of the influence this exercise has on a person's well-being. The physical practicality brought me the scope to explore my inner being, and for that I am highly grateful. Adrenalin was pumping the last few days before the performance. We all united as a community and unit for our performance. There was great anticipation, minutes before the performance, which may have had a positive influence on us delivering a performance out of this world. Our own individual participation had an equally important part in the music, and not one of the students in our class was less important than the other. The parts played by students on instruments other than the djembe brought colour and variety to the music, and every integral part of the composition made the piece what it is today. Also the piece performed brought together two worlds, both [European] classical and African worlds of music, which in our country can be seen as white and black music. South African history shows that there were not many acts of intertwining different styles and sounds of music with others, which may have left the people of the world of music with a one track mind on who should play what, and may also have restricted many a talented performer to musical instruments not suited to their potential. The two music genres worked so well put together, and I believe it brought out the best in our interpretation of music in an improvisational style. All students grasped this task with enthusiasm and performed well.

Coming from a background of a coloured tradition it was easy for me to adapt to the music, and understand the concept of what this type of music does for one's soul and life in general. It might have not been as easy for the other students, but from what I experienced in the class everyone was able to make this music their own. Spiritually, practicing this art of music has brought back my energy and love for my traditions and culture, which may have been lost somewhere to my classical practices here on campus. I might say that I have neglected my heritage. This is why I am thankful for this subject in our course of study. I do nevertheless believe that it is the individual's choice or prerogative to feel comfortable in whatever genre one fits into. That is probably why we specialize at the end of our B.Mus. course – we consciously choose ... what musical field and instrument we would most base our lives on. For me I choose to incorporate a multitude of knowledge from all spectrums of our musical families, and join them to make music unimaginable. ... We pulled off a wonderful show, and I could feel the rhythms and sounds dancing around in my soul. I will surely keep African music close to my heart, and include it in my musical career in the future.

Celeste Monteith (2005)

African music has always felt a little alien to me in the past because I did not fully understand it, having come from a Western background. ... From what I understood in the introductory lectures the community is very important when it comes to music. Once people gather to make music together, everyone is equal although there are some leaders. The debates that took place in class made me aware of the fact that people with a strong Western background, or people that have grown up with Western music, do not really understand African music making. I feel that it is a good thing for the students to learn African music ... during the four-year course because we live in Africa, and no one can really live together if they do not understand each other. I feel that I understand more about African music now.

Even though I played the flute, and not a *djembe* for the composition, I learnt much more than I initially knew about African drumming from the introductory lectures as well as from watching the other students during class. I was intrigued by the variety of sound that can be produced by the *djembe* by hitting the drum in a different way or place.

When the class first started to rehearse the piece, things seemed chaotic because everyone was still very new to this style of music. Once the class started to understand the music and 'feel' the rhythm it felt as though the rehearsals were going better. I do, however, feel that we did not always have the team spirit that we should have had. Previously, the class as a whole had not been involved in something like this, and it was difficult to put all the differences aside. For example, there was initially some tension between the flute players about who plays first flute, and who will play second flute. The composition brought the flautists together, and we eventually communicated as friends. In normal circumstances some flautists will not even talk to each other because there is an ongoing competition between the people. Playing this piece as a class enabled us to make music together, and the tension fell away, which I think was pleasing to everyone...

When the class first started to learn the piece of music it was difficult. Almost everyone in the class has had training in Western classical music, which meant that it was difficult to learn the drum rhythms through imitation. Our minds are not trained to learn music without seeing the notes and rhythms on paper in front of us. Once the class received the sheet music the rehearsals went better because everyone felt confident and assured.

The flute part is very different from the music flute players are used to, which made it interesting to learn. For example, the low register is not often used on the flute because the instruments cannot be heard above other instruments. It was sometimes difficult to be heard above all the *djembe* due to the low notes. I like the way the instruments interacted with each other in the piece. There seemed to be a type of dialogue between the flutes and the *djembe*. The other instruments such as the slit-drum, bell and the shaker added interesting sound and effect to the music.

I definitely learnt a lot from the entire MAM 120 course. It was helpful and interesting to see how the different African instruments are played, and also how they were used in the composition. I understand much more about African music now.

Watching the performers and seeing the way African music was notated was helpful to me because now I can go and compose a piece of African music while using the skills I learnt during the semester. I understand how the music should be approached and understood.

NW (2005)

... It was a wonderful piece to perform. It was very challenging due to the many changes in time signature and rhythm patterns. I have always seen the drum as a percussion instrument, but I soon found that this was only half a truth. The drum can also be seen as a type of melodic instrument if one considers the different pitches of the drum. It is in fact possible to make a drum 'sing'. I never thought that this could be possible.

On a negative note, I have to say that I did not particularly enjoy the various class discussions. It was very time consuming, and we didn't actually come to a mutual agreement or understanding. I know that some students were upset and offended by some of the things that were said ... Nevertheless, I could honestly say that I enjoyed the drumming class and the performance in the Musaion. I would like to gain even more knowledge about African music and drumming, and I look forward to MUE 200 next year.

NW (2005)

... The introductory classes that we had provided us with short excerpts of information about the African 'beat' and rhythm, and mainly what this culture's art system contained. To me, it showed how individual and unique it is, and how, once your body and heart pick up the beat you cannot do anything else but enjoy it and feel free to move. We had a lengthy debate within the second week of starting the course, covering a range of topics. To many, it was senseless and annoying, but I found it quite amusing and interesting as opinions were lifted and arguments soon arose. We discussed the meaning and importance/unimportance of competition especially. What became clear to me after a while was that each individual who had a chance to lift an opinion was trying to convince the other intellectual of what he or she thought was the truth. Instead, the healthier option would have been to listen and ponder such opinions, reflect one's own views, and eventually agree to disagree...

NW (2005)

... This module, MAM 120, has taught me a lot about African music in the way of performance, the inner effects of the music and ... most of all, the group work. This gave me the opportunity to know my classmates better. I enjoyed this module very much. Instead of learning theorems in the form of lecturing, this module offers the practical lessons within which we learn about African music while playing.

NW (2005)

... I realized that to begin to understand the nature and purpose of African music one has to think outside the 'classical box' ... One could say that there is more active participation in African music: the music is performed and appreciated by the same people who act as both performers and the audience, while classical music is performed by a group of professionals for a passive audience. There is a great sense of community and belonging in African music: Everybody has a part, and each part is important; there does not seem to be such a great 'hierarchy' of parts as in classical music (e.g. first violins are seen as 'more important' than second violins; concertos feature a soloist with the orchestra serving a subservient role). I also got the impression that 'mistakes' are more acceptable in African music. And, since a lot of the music is improvised the word 'mistake' loses its meaning, while in the classical sphere perfection (obtained by strictly following a pre-written score) is the ultimate goal and 'mistakes' (i.e. deviations from what is written) are seen in a very negative light. African music seems to be approached in a more relaxed manner; 'go with the flow' seems to be a pervading attitude.

NW (2005)

African music encompasses rhythm, melody and raw spirituality into an expressive whole that can be played and enjoyed by individuals from any cultural background. African music transcends the 'rules' so prevalent in other types of music. It allows for individual expression in balanced and unified compositions that capture the essence … and vibrancy of African music through various musical techniques. MAM 120 has broadened my knowledge and appreciation for African music, and has opened me to the potential of all ethnic types of music and dance.

The introductory discussions to the course regarding topics such as pulse and rhythm were interesting, informative and necessary to increase our awareness of the differences between traditional African music and Western music. These discussions were not just lectures about the [dis]semination of knowledge but encouraged debate and class participation in topics that were not narrowly based on any one perception.

The relaxed and amicable atmosphere of discussions was instrumental in creating an atmosphere that engendered group work and the spirit of teamwork. It was the foundation in the creation of the MAM 120 community…

NW (2005)

A good friend of mine once said to me that I should always use what talents I possess; that the woods would be very silent if no birds sang there except those that sang best. And this is what I tried to apply with every effort to do in our MAM 120 class. And after trying very hard to work out rhythms and calculate exact time structures, I found that instead of me conquering the music, it managed to conquer me. I found definite freedom without the 'boundaries' of the rhythm and pulse of the music, realizing ultimately that African music is essentially music of the heart. Thereafter, I found the music and practical lectures to be one of the most enjoyable activities, if not the high point of my week. I believe that the enjoyment of this music might even have come out of the choice that we are given to play or not to play, to dance or not to dance, and to have fun or sit back and watch others do so.

African music is not about one element, one person or one issue. Rather, it brings forward a multitude of factors concerning human life. It addresses social, political and humanizing issues simply in the way that it is played and interpreted. Because of the strong practical approach of the subject, it required us to take from the music what we should, and benefit from the diversity of the class and the music that we were going to play. There was a statement made that African music is very spiritual. I would like to state that I think it is not the music that is spiritual, but rather the people playing, making and writing the music that add meaning and spirituality to the music … The rhythms, although a bit tricky to grasp in the beginning for a few, tended to compel one to move. During our practices people loved to spontaneously clap their hands, move and dance, and there was an energy unsurpassed and unmatched in any of our other classes. I recognized normally quiet people come to life, and people that are normally shy come out of their shells. There was a definite unity that came with practicing and performing this piece. In fact, no writing of mine will be able to adequately convey the sense of community that was felt amongst us …

Taryn Arnott (2006)

Although only a short amount of time was spent learning from practical sessions in the "Introduction to the theory and practice of African music" module, the course has provided a group of young musicians with a powerful, inspiring experience. Wisdom and knowledge gained through the adaptation of students from different backgrounds to a new style of indigenous music was mirrored in the guidance offered pertaining to the practice of African musical systems in traditional African cultures.

During informal practical sessions, the MAM 120 class was given a taste of the functioning of societal structures in African civilization, by using the same methods of communication that would take place in such settings. Although we as a class do not have the complete understanding of the cultural history in African music, we were given a general awareness of the systems of hierarchy, respect and reward, as they are experienced in these cultural settings. The class was often divided into groups that were able to communicate with, and complement each other through listening and playing. Improvisation and self-expression were imperative in learning the social roles of members in a group. In this instance, the class became aware that the expression of one individual is neither correct nor wrong. It is merely self-expression. The voice of each individual should be heard and considered, no matter how small, incoherent or strong.

During these sessions, we were exposed to the different types of instruments used in African societies, and the different types of conversations and debate that could occur between these instruments. Not only were we thus able to function as a traditional group would, with respect to peers, as would be done in traditional culture in informal situations, but the class was able to present their understanding of this culture to an audience with the performance of *Dialogues*.

The composition itself demonstrates the importance of each individual's part in a societal structure. Individuals who failed to contribute time and effort weakened the performance as a whole, and slowed down the process of learning to present such a composition, though at times it allowed us to find patience with one another. The composition also taught us patience with ourselves, when not completely understanding specific parts of the composition. The strength of natural leaders in the group drew together all participants, and motivated the individuals in the group to do and understand better.

The philosophy unveiled was that the role of each person – whether as a part of a small group conforming to the same rhythms and sound of their fellow musicians (playing the same instruments), or as an individual contributing to the absolute product in the form of the performance – contributes to the overall interpretation and thus perception of the piece. The role played by each individual determined the understanding of the final production. When the weight of one person was not pulled, the entire group would be affected. Compensation for weakness appeared just as it is – compensation, rather than complete contribution of all parts. Although the final performance did not clearly demonstrate a complete understanding of the composition – that is, a dialogue between different groups with different strengths – it was successful in the aspect of each singular group fulfilling its own egocentric role. Unfortunately, our presentation was not able to demonstrate the underlying understanding of the composition – that every single voice is important.

An interpretation of the composition as it is written is that each group needs to adapt to even the smallest voice – as was needed in the ideal contrast between the different sound[s] of the different instruments. The soft-spoken flutes should not be overpowered by the aggressive *djembe*, and the conversations between them demonstrate the ideal of equality between both the weaker and stronger members of society. Though the soft-spoken may not be able to overcome the outspoken ideas of the aggressive, it is sometimes in this softness that one may find true wisdom and beauty. Beauty, in this scenario, was expressed in the form of sound.

The performance of dance in the composition by certain members showed a desire and fulfilment of inner expression that could not have been experienced in any other circumstance. This was enlightening to those who were able to do so, and perhaps even enlightening to the audience who were able to witness this.

An interesting aspect of the production was the incorporation of both traditional African instruments and newer European instruments. Surprisingly, the sound of the saxophone and flute complemented the traditional instruments. Perhaps it is a reflection of the modern day development of understanding between cultures. Although different groups may never truly grasp the essence of other cultures, it is possible for all to co-exist in a global society. As cultures continue to have patience for, and thus understand each other, so may our co-existence grow into a mutual friendship that is not only peaceful, but also beneficial to both side[s]. Each group may learn from these experiences, and may gain knowledge from these partnerships. From this knowledge and experience, we too may develop greater wisdom, which can only cause the character of the soul to grow stronger.

The lesson that the MAM 120 class was able to learn through this production, and during informal class lecture sessions, spanned far beyond an understanding of traditional African culture and society. It allowed each one of us to learn a bit about our own characters, as is so often discovered only when working with others. The roles that we were each able to fulfil as the foundation for a great, altruistic composition and production allowed us to learn of the functioning of members of a group, and thus gave us a glance into the way that we should conduct ourselves as a part of society as we grow into adults who need to function in this society.

Anina de Villiers (2006)

I must start this essay by saying that I was not too impressed when I learnt that MAM 120 entailed the learning of the playing of the African drum. I have never had a particular interest in drum playing and the various techniques that accompany it. Nor did I think there was much to the art of "just banging a drum". It did not seem difficult. In fact at a glance it even seemed rather mundane. This was all before our very first lecture.

I have always wondered how it is that African people seem to have such a good sense of rhythm. They seem to just naturally have rhythm in their beings. In our first lecture we learnt that the foundation of African music is pulse, which we Europeans wrongly translate as rhythm. This sense of pulse that permeates the everyday living of African people is, I believe, what gives them such a good sense of rhythm. Pulse is central to African musical thought and provides a structure around which everything else is built, so that in an ensemble where solos are taken the whole community of drums supports the soloist, and if you are in tune with your community and its pulse, nothing can go wrong. Our very first task, to play drum solos, was very intimidating – for me at least. At that stage I did not know yet that whatever I played, it could not be wrong because I had the full support of the community's steady pulse behind me. Also, I did not understand that the drum was my voice with which to talk to my community, the whole concept was just very intimidating, even more so because I am a shy person.

Another novel concept that was presented to us is 'community'. As we filed into our lecture hall and collected a drum to 'bang' we seated ourselves in fairly straight rows as we are taught in Western musical culture, ready to now be instructed. Then, our whole world gets turned upside down when we are told we must sit in a circle, because in African music making everyone is equal but in order to be equal we must have eye contact with everyone in the group. We are all now part of a community, a drumming community, our drums are our voices and in a community everyone must be given a chance to speak in order for that community to function properly. This was perhaps the most difficult concept to understand, since Europeans do not function on the principle of community at all. We tend to stand alone and on our own mostly. We seldom function as a community as a whole. But that also has to do with the independent nature of our upbringing.

I did not realize that the drum is such a symbolic instrument and that so many different meanings, feelings and emotions could be conveyed by how, when and where you play your drum. The way I understand it is that the drum forms the center of the community, and what you play is a musical representation of your emotional wellbeing. That is why the playing of the drum is not a concert in process, but more accurately, a dialogue. Yet another new concept was that, when playing music you should not do it for yourself only, because then the whole aim of music is not reached. The performers and listeners alike should enjoy it.

The rehearsals for our MAM performance were interesting. At first we did not have the community sense, and we could not make very much sense of the music, because it depended so much on the community interpretation that we could not give. But by and by, we learnt to let our drums be our voices, and we learnt to listen to our fellow community members through solos and dialogues. Along with this community sense we first had to let the music speak to us so that we could get the natural flow of pulse going. This took quite a while. But when eventually we had it the whole musical structure started to make sense.

I really enjoyed the performance of our *Dialogues*. It is a fantastic piece of music, and I think [we] as a first year class learnt a lot from it – from pulse and rhythm to community sense, and the art of working together and giving everyone a chance to voice their opinion. I learnt a lot from this class; for one thing, the playing of the African drum does not mean just simply 'banging it'. Every sound you make and every rhythm you play has a specific meaning. I also learnt that having a community to fit into, and being part of the community is essential for every individual, so that we can better understand the world we live in.

Andrie Drent (2006)

... The approach the lecturer had is unique and refreshing. He taught us to think in less restricted ways. We learned how a community works in the cultures of Africa. We also discovered that for quite some time, African cultures regard a woman as the highest power in the community.

From the moment we started playing the drums and learning the differences between the drums, we were enchanted, and enjoyed every minute of it. The professor taught us to feel our inner pulse and how to attune the rhythmic patterns we played on the drum to that pulse. Being part of a community also means that everyone belonging to the community must keep the same pulse to preserve the harmony between the players and within the community.

In the beginning we just drummed any rhythm given by the lecturer. Each one in the community was then given a chance to improvise a few bars of music while the rest of the community kept the pulse-rhythm. In that way we learned how to respect each other's individuality.

The professor taught us how to feel the rhythm with our bodies, and how, not to try and do it technically, trying to write out each rhythm and practicing it from that. In the beginning it was hard, but the more we practiced the better we got. Near the end of the semester all of us found that inner rhythm...

When we received the piece to play, *Dialogues*, I won't be able to say that I was overly thrilled with it. I just wanted to improvise for the rest of the semester... I struggled with the rhythms, as I was not familiar with the rhythms we had to play. In the end I prevailed with the help of a lot of people around me, and their patience with me.

The piece we had to play was uniquely African and European. Saxophones, flutes, percussion instruments and the different drums were combined to create this awesome dialogue between the different instruments. We did not have enough time to fully appreciate the dialogue between the instruments, but I believe we experience[d] a small bit of the genius of the piece. None of us would ever have thought to mix European and African instruments to create such an effect ...

Linda Schultz (2006)

My impressions of MAM 120 were very positive. I found the introductory lectures on African indigenous music and culture very interesting. It was fascinating to learn how important the community is in the cultures. I also found it very encouraging, as in today's society the emphasis is more on the individual, whether it is in business or performance. In the Western culture the person with the most money or influence is the most important. In African cultures the whole community sticks together, supporting each other, and through that creating a stronger, united force. It is also good that everyone gets the same pay after a performance, except for the person who just gives the steady beat and does not perform any solos, who gets slightly more money. I found this encouraging as it shows that everyone is considered the same and equally important.

I greatly enjoyed the drumming sessions, and would have like[d] to have played more drum as this was a new experience for me. Because I played the flute in the performance I did not get much chance on the drums. At first the thought of having to improvise and play a solo on the drum was quite daunting. But because the whole class or 'community' was there giving support in the form of the beat, it was an enjoyable experience. It was interesting to hear the different solos, and to see how they fitted with the personalities of the performers.

At first, rehearsals of the piece, *Dialogues*, were rather chaotic, as we are all trained according to the Western style, with "western" rhythms and the "western" idea of having a leader or conductor. Unfortunately this led to a bit of tension, with some people wanting to take on the role as leader. But luckily an understanding was reached, and peace was soon made. Although to a certain extent we still relied on a leader figure, we soon learnt to listen to each other, and feel a common beat, and things began to fall into place. When playing in a circle like we did during rehearsals, it reinforced the concept of the community supporting one another, and everyone working together, not each one playing his own part.

I found it interesting to see how the parts for the drums were notated, with crosses and not using the five lines of the Western stave. This was something I had not seen before, as a classically trained flautist.

I like that European instruments, namely the flute and saxophones, were added to the composition. It gave it an interesting, slightly modern sound while still keeping the traditional African feel. As a flute player I found the rhythms confusing and difficult at first. But with the help of the other wind instruments I was able to make sense of it, and enjoyed playing with the drums and saxophones, something I had never done before.

The other instruments (bells, bass drum, shakers, and slit drum) gave the composition the final touch, and sometimes were relied on to keep everything together. Unfortunately the drums were over eager, and often the other instruments could not be heard.

Louise Saunders (2006)

"Dum dum ka ka ka dum." My heart palpitating, in my mind, convinced that I am going to go into cardiac arrest. "Breathe, Louise, everyone is looking at YOU!" Oh no, it is over, and it was too bad to rekindle my reputation. My career as a world famous drummer is destroyed. My first drumming solo, and I have ruined it. My friends are laughing at me, and I can feel my face is a gleaming red from embarrassment.

This was my first introduction to an African music lecture. I was scared, shaky and never wanted to beat a drum ever again. By my second and third lectures, after practically overdosing on rescue remedy before class, I managed to relax more and realized that the art of African drumming is in tapping your foot. I was amazed at the power of the foot. All bow down and worship the foot. Not quite, but from my experience keeping the pulse is the only way that I survived this course.

The day we received our music for *Dialogues* was the day I realized, "I am rhythmically challenged". I knew that to pull off the piece, a miracle would need to take place. For the next few weeks our membrane drum group would suffer the torment of having to follow Charlotte's foot that she would lift to the sky and drop to the floor like a boulder, and we still without fail always got it wrong. We all had a feeling in our group that we were going to be the ones to let the class down, but I did not want to concur. As the African drumming lessons went by more and more concentration and energy went into our part, until two rehearsals before our performance, the miracle we had been seeking came. Our Mozartian background just fell away, and the music became a flowing entity that was almost out of our hands' control. Our feet took control, the pulse of the music beating through our bodies made *Dialogues* a success, well at least in our rehearsals.

The most liberating experience of this course was realizing that music isn't about control, but about fellowship, trust and mental communication. In African music there is no time or space for the power hungry. There is only place in the group for compassionate people who have the ability to endure the journey that we as musicians will go on as a group. In the process, and during this experience it is interesting to identify the soulful people in the group and the materialistic shallow ones. African music is a great medium in which to identify people's true selves. It is a good environment to conduct a judge of character.

Amore Dippenaar (2006)

On first hearing that we were going to have a drumming class this semester, I thought: "Yeah, at least one class that will be fun and interesting." And so, excited, I went to my first class on African drum.

During the first lecture there was a lot of talking and philosophizing, not really what we expected. What was being talked about didn't seem of any interest to anyone, all we wanted to do was play on the drum. Nevertheless, important things were said in this discussion, things about the African culture that I, as a white South African, certainly didn't know. So I realized that this was a golden opportunity to hear about the African culture, to better understand it and so, to better understand my black friends.

Through the discussion in class, I learned that the community is very important in the African culture. If you have the community's support, you can do anything. This was demonstrated on the drum. All of us played the same pulse, and then each of us had a turn to play a solo on the drum. Some played very well, really expressing themselves with confidence, and though others made "mistakes", the rest of us were still there keeping the pulse, i.e. the community was right behind that person.

Another thing, since the first lecture we all sat in a circle. This is to show that we are all equal. This brought forth unity in the group and good communication for we could all see one another clearly.

Keeping the pulse with your foot is also a unifying element. The moment somebody didn't keep the pulse, the unity was lost, because someone went faster or slower than everybody else.

Playing on the drum was absolutely great. I love rhythm! Playing on the drum, I could feel the rhythm in my body. That is one thing about black people that I have always admired: their rhythm and feel for the music.

It was somewhat frustrating at times. There was always noise, especially when you first walked into the classroom. Everybody tried out something different on the drum at the same time. It would drive me insane, for every time somebody spoke, somebody else needed to be made quiet.

When we received the notation for *Dialogues* everyone tried out their parts. We acted like small children when they see an instrument. The saxophones, the flutes, the membrane drum 1 and membrane drum 2, the bell, the slit drum and all the other instruments played at once but not together. Frustration! The tricky rhythms in which we had to concentrate so hard to play, frustration! The feeling that some people were looking down on others, big frustration!

One specific rehearsal, I remember that I got so angry over something really silly, actually. We [as] membrane drum 1 were practicing by ourselves, and each person there wanted to contribute to what should be done. It is good that everyone participates, but not so that every second person gets interrupted. So I said: "Can't we please just select somebody to be the leader, who can tell us at which bar to fall in and so on?" And so we did. But that didn't mean anything, because we just carried on the way we used to, I left the class very grumpy.

Nearer to the performance, rehearsals started to get better. Everyone was getting serious about the music, and was trying their best to make it work. Yes, certainly there was still the odd friction. For example, somebody would play wrong, and somebody else would want to help. But the person playing wrongly would just feel offended, and then there it was again... tension.

Oh! The joy of practicing, and there is a difficult rhythm coming along, and you play it faultlessly! We would look at one another, and smile about it, and then we would enjoy the music thoroughly.

Preparing for the performance. Our class representative was ill, oh dear. The organizing of the drums didn't go that well. When we got to the South campus to fetch them, there were not enough *djembe* for everyone. Then we went to the Musaion to see if they were already there...nope, not still enough. Eventually we organized enough drums, but then the setting up on the stage was a problem. Who sits where? Is everybody here? PLEASE EVERYONE JUST BE QUIET. DOES EVERYBODY HAVE A STAND? Where is the slit drum?

In the end everybody was sorted and ready to play.

The moment we started the performance everybody was enjoying it. It was the first time I could really hear what was going on in the music, and it was pleasant. At one time membrane drums 1 got totally lost, but we managed to catch up. Peter's dance caught us a bit off guard, but it made us enjoy the performance even more! In the end what really matters is that we ended together. And that day we worked as a group.

This class has not only taught me about the drum or African culture. I learned to have patience with people, learned that sometimes I must be the least in order for this group to work. I learned that I am not always right; learned that we can laugh about our mistakes.

Thanks for the privilege to play on the drum. Despite the little hang-up, I enjoyed it tremendously!