

The listing of priorities was important. It was necessary to have planned programmes of research geared to the immediate needs of African countries. And, if these were organized on a wide continental basis, there could be a series of surveys by teams of research workers for the music of Africa on the lines of the Ethnographic and Linguistic Surveys of the International African Institute, volumes of anthologies of African oral literature along the lines usefully started by the Clarendon Press, and a series of good studies of African dance forms. If programmes in the arts were started in the various institutes of African Studies in Africa and were co-ordinated to provide not only for local training but exchange of recorded material, visiting scholars, and visiting artistes, a great deal could be achieved within a reasonably short time.

Professor Fortes, recalling that Professor Nketia had stressed the importance of studies on the meaning and significance of artistic products and the central position of field ethnography and anthropology in these investigations, suggested that specialists in the various fields of art could help in the education of ethnographers by providing advice and guidance, perhaps in the form of handbooks, indicating the material to look for and the questions to follow up in their field studies.

EDITOR'S NOTE: The African Music Society thoroughly agrees with these conclusions, as for many years it has demonstrated the prime necessity for field workers to undertake the discovery, recording, and selection of authentic examples of African music, so that the text-books can be written and published. These are urgently required for study at all levels, from the simplest African school up to honours degree status at Universities. Without this foundation work, little effective progress is likely to be made in the study of African arts, and in particular, music.

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The Rev. Father P. v. Thiel, w.f., hopes to return to Uganda soon. He will probably be given the opportunity to do some research work, not only in the field of African Sacred Music but also in the domain of African Traditional Music.

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Mr. and Mrs. Robert Kauffman, who have been well known in Rhodesia for their work on African music and for the development of African Hymnody are leaving Rhodesia in March to return to America. We understand Mr. Kauffman is going to take up a course at the University of California in Los Angeles for his Doctor's Degree. The Society wish him all success and a speedy return to Africa.

The work he started is going to be continued by the Rev. John Kaemmer and the Headquarters will be transferred from Panalonga to the Nyadini Methodist Centre near Mtoko, which is about 80 miles northeast of Salisbury. It is considered that there will be more opportunity for music teaching at that centre. He will continue the various workshops and the production and sales of musical material. Mr. Abraham Maraire, a young talented composer, will be working full time with Mr. Kaemmer, combining music study with composing and teaching of new music. Correspondence should be addressed to:

CHURCH MUSIC SERVICE, P.B. 636 E, SALISBURY.

Before leaving, Mr. Robert Kauffman announced the appearance of three publications, the outcome of his work:

1. DRUMS IN THE CHURCH. A new 7-inch gramophone record featuring Shona hymns including many of the compositions of Abraham Maraire.
2. A book of traditional songs for use in schools, called NDWIYO DZETVU DZEFCHIKORO. This book is intended to give teachers-in-training some African songs to teach their pupils and includes the words of the songs though it should be used together with a tape-recording which can also be supplied.
3. A new Methodist Hymnal under the title of NGOMA (not to be confused with the booklet of the same name published by the African Music Society). This Hymnal includes 21 new hymns in African Style together with translations.

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#### AFRICANS' CULTURAL DILEMMA

by JOHN NKOSI

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Africans almost invariably prefer Western culture — Western dress, manners, usages and speech — to their own. Western culture is associated with economic advantage as well as with status.

But this preference places the African in a dilemma. He has a seemingly desperate choice of becoming a forlorn imitator of the Whites or of retaining his African identity and abandoning all the symbols of progress.

What is he to do?

A good many of us think it possible to take the best out of our Africanism, adapt it and build it into our future. Traditional dress may not be suitable for workaday purposes, especially in town. But it has an unusual splendour, it fits the climate and at least can be retained for ceremonial purposes. This could be done a great deal more easily if politicians did not make a kind of capital out of the use of traditional dress in an attempt to prove that Africans are still barbaric.

It goes without saying that African songs should be preserved and African singing cultivated, especially of the kind that Miss Makeba has made so popular overseas. The handicap here is that singing is apt to have tribal significance and to promote tribal rivalries. To counter this there will have to be built up a sense of inter-tribal pride in the achievements of the great African "stars."

But, of course, the principal things that have to be preserved are the African languages — and not as museum pieces but for everyday use.

Here the Bantu Education system, which has obviously been designed to do exactly that, is proving the great obstacle. Teachers say they find it difficult now to advocate love for one's mother tongue without being suspected of being a Government stooge.

African languages can in the last resort survive only through the endeavours of Africans. The more White politicians try — with the best motives no doubt — to promote these languages, the more they will deteriorate.

A factor in African life that is also "worth preserving" is African manners and standards of social behaviour. These are easily eroded by contact with Western influences. But it is a matter of common observation that where African codes of conduct survive — as they do in an African township in the Eastern Transvaal which I know — there is genuine and effective discipline, and almost no crime.

EDITOR'S NOTE.—The writer of this interesting article postulates an alternative which is, in fact, a false premise. The choice before the intelligent African is not that of progress with the West versus stagnation with Africa, but rather a realisation of African potential with all the material aids which the West has now put at his disposal, in addition to African sensibilities. The problem is essentially an intangible and spiritual one, not only material and economic. The word "culture" is ambiguous in this connection. The problem involves integrity of character and the choice between shallow imitation of others and the deeply rooted sensibilities of oneself.

This dilemma has been the preoccupation of many writers. Rabindranath Tagore the Indian philosopher wrote:

"Thus placed between two contending forces, we shall mark out the middle path of truth in our national life; we shall realise that only through the development of racial individuality can we truly attain to universality, and only in the light of the spirit of universality, can we perfect individuality; we shall know of a verity that it is idle mendicancy to discard our own and beg for the foreign, and at the same time we shall feel that it is the extreme abjectness of poverty to dwarf ourselves by rejecting the foreign."

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The third All Africa Church Music Workshop took place at the Mindolo Ecumenical Centre, Kitwe, Zambia, from Tuesday, 15th December, 1964, to Wednesday, 13th January, 1965. The purpose of these workshops was to give general training in music as used in the church with special emphasis on the development and composition of African music.

Tuition was given in the Theory of music, voice production, history of church music, choral repertoire, choir conducting and training, composition, the structure of African music, African church music, African music research methods.

The programme also included meetings of the All Africa Church Music Association, recitals, films and games.

The Course Director, as previously, was Mr. Robert Kauffman, of Rhodesia.

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#### MAKERERE UNIVERSITY COLLEGE OF EAST AFRICA, KAMPALA

A report was issued in July (1964) of progress in the first programme in African music which has been in action since October, 1961, with the assistance of a Rockefeller Foundation five year grant of £17,930.

The report included details of training classes for Music Teachers; the Research Programme in East African vocal music; the Music Records Lending Library; and a list of some of the songs collected by the Lecturer in Music, Mr. Solomon Mbabi-Katana. He details approximately 150 songs, a hundred of which are from Uganda, and 25 each from Kenya and Tanzania.

Professor Eric Lucas in his foreword to the collection of songs wrote:

"My colleague, Mr. Mbabi-Katana, has already made notable contributions to African music. While teaching at Budo he developed African instrumental music as a secondary school subject of quite remarkable power and educational value, contributing to the emotional and aesthetic side of the pupils' development in an unique manner. He also composed and produced three full-length operas in an African musical idiom, which moved great audiences by their beauty.

And yet it seemed like a losing battle. Students at the University are devoted to modern ballroom dancing; there is often a flourishing English folk-dance society, and Scottish reels are not unknown. Yet only on the rarest occasions can an African dance be seen or African music be heard on the University campus. Bearing in mind the fact that this is a cultural field in which Africa holds its own with any continent in the world, this decline of interest in African folk-music is surely a severe criticism of the impact of Western education.