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The Journal is sent to subscribers as it appears, together with the current invoice. Subscribers who renew in advance will have their subscription(s) credited to the next number(s) to appear. Payment further than two numbers ahead will be returned. An attempt is being made to catch up on the year numbering: Vol. 6, No. 2 (1982) appeared in early 1984, this number, Vol. 6, No. 3 (1983) appears in mid 1984 and Vol. 6, No. 4 (1984) should appear in late 1984. After this we should be on an even keel.

Four of the six “Newsletters” from 1948 and all twenty-two back numbers of “African Music” from 1954 are available. Please request the list of I.L.A.M. publications for prices.

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COVER ILLUSTRATION
Soapstone carving of a player of the mbira dza vadzimu (mbira of the spirits) of the Shona/Zezuru, Harare area, Zimbabwe, 7½” high, by an unknown carver, sold at a hotel in Harare in 1983. Note the ngundu bark fibre hat, the debeze calabash resonator with its shell buzzers, the two hosho gourd rattles, and the empty hari beer pot. Although decried by some as “tourist art”, the choice of the mbira and its players by present-day carvers is indicative of the state of Shona national consciousness. The mbira was at a low ebb fifty years ago — see Hugh Tracey’s article on the mbira class of instruments in Rhodesia in 1932 in Vol. 4 No. 3 — but around the 1950s, coupled with the resurgence of Shona nationalism, a revival started that is still continuing. Other current carvings represent a complete biria ceremony, with several dancers, mbira and rattle players (see Paul Berliner’s article on the biria in Vol. 5 No. 4).

A welcome development for an instrument, and a ceremony, that only a decade ago were suppressed as ‘subversive’!
CONTENTS

A WORD FROM THE EDITOR ................................................................. 3

1. RHYTHMIC DESIGN IN THE SUPPORT DRUMS OF AGBADZA
   Jeff Pressing ................................................ S.E. Ghana ........... 4

2. NOTES ON MUSICAL INSTRUMENTS AMONG THE FULANI
   OF DIAMARE (North Cameroon)
   Veit Erlmann ........................... N. Cameroon .......... 16

3. ENSEIGNEMENT ET IDENTITE CULTURELLE
   Pierre Augier ............. Ivory Coast .................. 42

4. ZULU WOMEN'S MUSIC
   Rosemary Joseph .......................... South Africa ........ 53

5. MALAWIAN PANGO MUSIC FROM THE POINT OF VIEW OF
   INFORMATION THEORY
   Wim van Zanten ............... Malawi .................. 90

6. THE USE OF METAPHOR AND CERTAIN SCALE PATTERNS IN
   TRADITIONAL MUSIC OF BOTSWANA
   Elizabeth Wood ................ Botswana ........... 107

7. REVIEWS .................................................................................. 115

8. NOTES AND NEWS ..................................................................... 128

   REPORT ON CULTURAL FIELD RESEARCH IN MANGOCHI
   DISTRICT, MALAWI FROM GERHARD KUBIK .................. 132

   ERRATA .............................................................................. 138

9. BACK NUMBERS OF AFRICAN MUSIC ........................................ 41

10. CONTRIBUTIONS TO AFRICAN MUSIC ........................................ 52

11. CONTRIBUTORS TO THIS ISSUE ............................................... 106

12. MAP AND ORIGIN OF ARTICLES ........................................... Outside Back Cover

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