

NOTES AND NEWS

CONFERENCES

Grahamstown

The International Library of African Music and the Music Department of Rhodes University, Grahamstown, South Africa, jointly organised the 4th annual *Symposium on Ethnomusicology* which took place on the 7th and 8th October 1983, at the Music Department, Beethoven House, Somerset Street, Grahamstown. Resident and foreign scholars were invited for the occasion.

These were the main events: Prof. Jeff Opland, Director, Institute of Social and Economic Research, welcomed participants; David Yali-Manisi, Xhosa *imbongi*, gave an oral poem in praise of the occasion, with translation by Cecil Manona; Erich Bigalke, Director, East London Museum, "A Historical overview of Southern Nguni musical behaviour"; Dr Gerhard Kubik, Institute of Ethnology, University of Vienna, "How our research developed, 1959 to now" and "Tusona ideographs; results of recent fieldwork in N.W. Zambia and E. Angola"; Andrew Tracey, Director, International Library of African Music, Demonstration of the *amadinda* xylophone and *nyanga* panpipes; Prof. Chris Ballantine, University of Natal, Durban, "Taking sides; or music departments and the deepening crisis in South Africa"; Darius Brubeck, University of Natal, Durban, "Observations on the South African music scene", and his video on "jazz"; Surendran Reddy and Christine Lucia, University of Durban/Westville, Discussion on the position of Indian music and education in South Africa; Fr. Dave Dargie, Lumko Institute, Transkei, Workshop on the Xhosa *uhadi* bow, with Nofinish Dywili and group from Lady Frere, Transkei, and "Traditional Namibian music in the church"; Dr Veit Erlmann, University of Natal, Video: "Dances and instruments of Lesotho".

Panel discussion on African music and education: Prof. Christopher Ballantine (Chair), Jeff Robinson, University of Fort Hare, "African aesthetics and its implications for institutionalised music education in Black South African schools"; Debba James, Witwatersrand University, "Some inter-disciplinary problems in teaching African music"; Olof Axelsson, Bulawayo, "African music and its relationship to education". The papers will be transcribed and published. Those of the first (1980) and second (1981) Symposia are available from I.L.A.M.

The Symposium concluded with a *Music Jamboree* at the 1820 Settlers Monument, Grahamstown, in which music/dance groups from various communities participated. This was a celebration of some of the best of South Africa's 'other' musics, with Vilcabamba, South American quartet; Paresh Mahdoo and his Indian group from Durban with Urmilla Morar, dancer; Kwazakhele Catholic Church marimba group and choir, Port Elizabeth; Nofinish Dywili and group, Transkei; Shanigan, Irish trio; Victoria Girls Primary Orchestra, and Andrew Tracey's Steelband, from Grahamstown.

Paris

The Laboratoire de Langues et Civilisations à Tradition Orale of the Centre National de la Recherche Scientifique, Paris, held a three-day Round Table from the 11th to 13th October 1982, organised by Simha Arom, on the general theme of "méthodologie comparée de la collecte des données dans les domaines de l'ethnomusicologie et de la tradition orale" (Comparative methodology of data collecting in the fields of ethnomusicology and oral tradition). There were seventeen papers, of which these five referred to Africa:

Gerhard Kubik: "L'approche interculturelle dans l'étude des musiques africaines: la conceptualisation musicale chez les Luganda, Chichewa, Mpiëmon et Ngangela" (The intercultural approach to the study of African musics: musical conceptualisation among the Ganda, Chewa, Mpiëmo and Ngangela); Monique Brandily: "Quelques procédés de composition de la poésie chantée au Tibesti" (Tchad) (Some composition procedures of sung poetry in the Tibesti (Chad);

Simha Arom, Esti Sheinberg: "La description des polyphonies orales: postulat, problématique, procédures" (The description of oral polyphonies: assumptions, problems, procedures); Bernard Lortat Jacob: "La description de l'engagement personnel du chercheur sur la nature et les résultats de la recherche: quelques expériences" (The researcher's personal involvement and the nature and results of research; some experiences); Vincent Dehoux: "La nécessité d'une description des conditions de l'enquête de terrain: expérience chez les Gbaya de Centrafrique" (The necessity of describing the field research conditions: experience with the Gbaya of Central Africa).

Further information from Simha Arom, LACITO, PL 3-121 du C.N.R.S., 27 rue Paul Bert, 94204 Ivry-sur-Seine Dedéx, France.

From Gerhard Kubik:
West Berlin

Under the directorship of Dr Artur Simon, the Ethnomusicological Department of the Museum für Völkerkunde, West Berlin, organised in June 1983 a week of African music performances and demonstrations under the title "Tage Afrikanischer Musik" (Days of African Music). The occasion was marked by an extraordinary event. After many weeks of often frustrating endeavour Dr Simon was able, with the help of the German Cultural Attaché in Kampala (Uganda), to invite a prominent former musician of the Kabaka of Buganda, Evaristo Muyinda. As will be known to readers of this Journal, Evaristo Muyinda was the tutor in *amadinda* xylophone music and other Kiganda instruments both of the late Joseph Kyagambiddwa (see: *African Music from the Source of the Nile*, Praeger, New York 1955) and Dr Gerhard Kubik (see *African Music*, 1960, 1969). Evaristo Muyinda, now over 70 years old, had been out of reach for over a decade due to the turmoil in Uganda, and rumours had spread that he was no longer alive. He arrived in Berlin in June 1983 after a tiresome journey on Uganda Airlines including being diverted to London instead of Cologne. Nevertheless he was fresh and able to give a well-attended concert, and during his stay he restored some of the Berlin Museum's instruments from Buganda. In addition he constructed and tuned a large new *amadinda* for the museum.

Another renowned African musician besides Evaristo Muyinda was invited: the *Kwela* flautist from Malawi, Donald Kachamba. The programme was: Tuesday, June 21, 1983: *Traditional music from Uganda* performed on the harp (*ennanga*), lyre (*endongo*), one-string fiddle (*endingidi*) and xylophone (*amadinda*) by Evaristo Muyinda. June 23: *Kwela Music from Malawi* performed by Donald Kachamba's Kwela Band from Chileka, Malawi, with flute, clarinet, guitar and one-string bass. June 24: Lecture by Dr Gerhard Kubik, Vienna: "The traditional court music of Buganda" with Evaristo Muyinda as musical demonstrator.

All the presentations were well reviewed in the press. Tape recordings and video films were made of both musical styles by the staff of the Museum für Völkerkunde, Berlin, and the Landesbibliothek, Berlin. The artists also performed at Iwalewa House, the African Cultural Centre of the University of Bayreuth on the occasion of the Commonwealth Literature Conference (June 1983).

Lisbon

On the occasion of the 100th anniversary of the foundation of the *Junta de Investigações do Ultramar* (now renamed *Instituto de Investigação Científica Tropical*) the Museu de Etnologia (Museum of Ethnology) in the Portuguese capital organised an international Seminar under the title "New Perspectives in Ethnomusicology" from 16 to 20 May 1983. A large number of delegates and observers from Portugal and outside took part. The foreign speakers and participants who were invited included Kazadi waMukuna (Zaire, at present U.S.A.), Monique Desroches (Canada), Andrew Tracey (South Africa), Gerhard Kubik (Austria) and Donald Kachamba (Malawi). A wide range of topics was discussed, with the emphasis on methodology