

## NOTES AND NEWS

Dr. Gerhard Kubik has recently been engaged in a new kind of field work. In contrast to his usual approach to African ethnomusicology which includes the hardships of travelling in remote areas of Africa and living in villages, this time he has apparently reversed his methods. Recently he brought two outstanding musicians from Malawi to Europe to live with him for several months; and he also joined their band as a rattle player, singer and clarinet player. The two musicians are: Mr. Daniel J. Kachamba, 25 years old, and his young brother, Donald J. Kachamba, 17 years old.

Dr. Kubik reports about them "The two brothers have performed in the modern Malawian idiom for many years. Their music is basically inspired by *Kwela* and *Simanje-manje*. From these southern forms of contemporary African music and some elements of Katangese guitar playing they have developed a new Malawian style. Most of the Kachamba Brothers' songs are in Cicewa, the most important vehicular language in Malawi, some in English. The repertory of the two brothers, who have been playing this music since they were boys, is very extensive. Daniel Kachamba remembers 269 songs, many of which he composed himself; some other songs are adaptations from popular South African records. Donald Kachamba, the younger brother, is probably the most important player of the *Kwela* flute in southern Africa today. His style is different from that of Spokes Mashiyane or Lemmy Special. Donald's long-phrased and accented variations, particularly in Blues-based items such as "Chipiloni" are often close to early American jazz. His flute style sounds less "arranged" and is more varied than that of his South African counterparts.

"The objective of my present study is to assess the musical behaviour of African musicians pertaining to a certain style cluster when suddenly transplanted into a different cultural environment and to carefully observe their reactions within their new situation. A scientific study of this kind appears never to have been made. For the first time experimental methods can be introduced into this field of study of musical transculturation. A basic experimental aspect of this approach already lies in the fact that the carriers of the cultural material are transplanted into another cultural environment while they are at the same time under constant observation. Transplantation has incessantly taken place in history, but it has rarely been provoked for the sake of achieving a model study of musical transculturation.

"The impact of our culture on another and the interaction between cultures can be studied here in the initial stage of an encounter which works both ways. Not only has their stay in Europe some influence on the musicians from Africa, but their presence also has a considerable effect here. It is a novel aspect in the local music scene of a city like Vienna to see a leading musician from Africa walking with a guitar in the streets, as Mwenda Jean Bosco used to play walking in Jadotville (Zaire) in 1949 when he was discovered. Daniel Kachamba finds it natural to continue his habit from home of playing "walking guitar" for his own delight and that of many other people, in spite of the change in the environment. The stay of the Kachamba Brothers in Vienna is also a very rare opportunity for a European public to hear and to see authentic performances of African music by musicians who have not adapted their music to commercial demands and who have not been "organised" by anybody except by themselves. It is for the first time here that the concert audience listens to modern music from southern Africa and obtains an impression of the high standards of performance of Malawian musicians.

"When the music of the Kachamba Brothers' Band was played from tape recordings at the First Meeting of the International Society for Jazz Research held in Graz in 1969, two years after I had discovered the group in the streets of Blantyre, it aroused vivid interest. In March 1972 the Kachamba Brothers were invited to Nairobi by the Goethe Institute, and participated in the Goethe Institute Music Festival, Nairobi, March 7-16. This was a great success. After several concerts in East Africa we flew to Europe to participate in the Second Meeting of the International Society for Jazz Research at Strobl, Austria from April 17-22, 1972. Their next performances took place at the Fourth International Music Forum in Viktring, Austria, and in Berlin at the Ethnographic Museum, where they were invited by the State Institute for Music Research".

A comprehensive paper dealing with the music of the Kachamba Brothers against the background of music in southern Africa has been completed by Gerhard Kubik and was due to appear in German (with a summary in English) in *Jazzforschung/Jazz Research* III 1972, published by the Institute for Jazz, Hochschule für Musik und Darstellende Kunst in Graz, Leonhardstrasse 15, A-8010 Graz, Austria. Other publications by Gerhard Kubik dealing with contemporary music in Africa are:

1. "Neue Musikformen in Schwarzafrika. Psychologische und musikethnologische Grundlagen", *Afrika Heute*, Sonderbeilage No. 4, 1 Mar. 1965 (German Africa Society, Markt 10-12, D-53 Bonn-W. Germany).
2. "Die Popularität von Musikarten im Afrika südlich der Sahara", *Afrika Heute*, No. 23, 15 Dec. 1966.
3. "Modern music in Malawi" (Part I and II), *The Times* (Malawi), Blantyre, Sept. 28, Oct. 2, 1967.
4. "Musikaufnahme in Malawi — Probleme der Durchführung", *Afrika Heute*, Sonderbeilage No. 4, Mar. 1, 1968.
5. "Afrikanische Elemente im Jazz — Jazzelemente in der populären Musik Afrikas". *Jazzforschung/Jazz Research*, No. 1, Graz 1969.

A new collection of songs and stories of the Baganda, by Moses Serwadda, is due out early in 1973, published by Thomas Y. Crowell. Mr. Serwadda was the co-author of an article in Vol. IV, no. 2 of this Journal.

An INDEX OF NEW MUSICAL NOTATION is being established in the Music Division of The New York Public Library at Lincoln Center (Research Library of the Performing Arts). The project, expected to last three years, is funded by the Rockefeller Foundation, and is directed by Kurt Stone, music editor, writer, and lecturer, assisted by Gerald Warfield, formerly of Princeton University.

The new index is focusing on problems inherent in the notation of much of the music of the last twenty years. The Project's approach to these problems is to examine pertinent scores in the Library's present collection, to solicit additional material, published and unpublished (from individuals as well as publishers), to categorize and index the notational devices and systems utilized in these works, and to analyze the findings. Collaborative working relations with publishers, institutions, and individuals have already been established in the United States and in Europe. The results of this investigation, which will be presented and scrutinized at conferences with musicians from all sectors of the profession, will be in the form of suggestions towards the standardization, when appropriate, of the notation of contemporary music. It is hoped that these standards, which will be published, will become a valuable tool both for the professional and for the student and thus make a significant contribution to the composition, performance, publication, understanding and enjoyment of today's and tomorrow's music.

We welcome further collaboration from composers, editors, educators and other interested persons. For example:

- (1) We would like to know of any unpublished scores containing notation of interest, especially those for which the interpretation of the notation is explicit.
- (2) We would like to know of any little-known writings on contemporary notational practices.
- (3) We invite comments or suggestions concerning any part of our project as outlined above.

Please write to:

Kurt Stone,  
Index of New Musical Notation — Music Division,  
The New York Public Library at Lincoln Center,  
111 Amsterdam Avenue,  
New York, N.Y. 10023, U.S.A.