

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.

Fortunately, through the generous support of the Rockefeller Foundation, Mr. Mbabi-Katana has been able to concentrate his efforts since 1962, on reviving the Art in Schools. The publication of this extensive collection of songs, carefully selected from many heard during his journeys, is the first tangible contribution. It was right to begin here, so that no school in East Africa has now any excuse for the laboured rendering of "On the Banks of Allen Water" in tonic-sol-fa.

It is my earnest hope that it will be universally adopted, so that not only will the African folk-song be more widely known and performed, but children through learning and enjoying the songs of tribes other than their own, will grow in understanding of their African heritage and of the peoples in different parts of East Africa.

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Father Giorgetti, whose contributions to *African Music* from his mission in the south of the Sudan, have been well known to members for many years, is one of the Italian Missionaries who were summarily ejected from that territory this year (1964). His present address is c/o MISSIONI AFRICANE, VERONA, and he is planning to return to Africa to work in the northern Congo among the Azande with whom he is so popular a figure on the other side of the border.

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#### REPORT ON THE 1964 ANNUAL MEETING OF THE SOCIETY OF ETHNOMUSICOLOGY

The paper which was greeted with most enthusiasm was Eric Werner's, which questioned some of the fundamental precepts of our field. I hope the paper will be published in our journal. The symposium on "Music, Dance and Anthropology — Ten Years of Co-operation" included restatements of the positions that anthropologists in the United States fully accept the contributions of research in music and dance to their field, and that anthropological theory benefits from findings in these areas. Some of the projects currently being carried out, particularly in dance, were reviewed, and some statements of future hopes were presented. In general, it seemed to be the consensus of some of the participants that the last ten years have yielded a tremendous increase in quantity of research, but that the fundamental views of the researchers have not changed much.

In general, at the meetings, it was evident that African studies have continued to increase in importance in the work of American ethnomusicology. This is also evident, by the way, in the contents of the September, 1964 issue of *Ethnomusicology*. At the meetings, the papers by Klaus Wachsmann (the final title was "Some speculations regarding the presence of a drum chime in Buganda"), Judith Hanna, Norma McLeod, James Downey (Afro-American) were cases in point.

Finally, it seemed to me that at this meeting, students of ethnomusicology coming from music and anthropology were about equally represented, and the papers indicated equal involvement in the structure of music and in its role as an aspect of culture.

Bruno Nettl.

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#### THE KWANONGOMA COLLEGE OF AFRICAN MUSIC

(A branch of the Rhodesian Academy of Music)

NEWSLETTER — JUNE, 1964

by the Director MR. LESLIE WILLIAMSON

Three students entered for their final examinations at the end of last year and, of these, two were successful — one obtaining an aggregate in excess of 75%. Of the two who qualified for a diploma, one is now working in Youth Clubs in the Bulawayo Municipal Housing and Amenities Department and is developing an enthusiasm for indigenous music and its performance amongst the young people in one of the African Townships. The other remained at Kwanongoma for two more terms and has been busy working on transcriptions of indigenous songs and instrumental music. The need for material of this sort is very great indeed and Emanby Chiradza's work will make available music in staff notation for the future use of schools and youth organisations. In September, Emanby will become available as the first specialist Music Teacher in African schools.

With the approval of the Ministry, the course in English, to comply with the requirements of the P.T.H. qualification, has been altered to emphasize Speech Training in English. Teachers capable of speaking and teaching English adequately are in great need in schools in Southern Rhodesia and Music Specialists who can also deal with this problem will be of even greater value in their future employment. Students will be examined by the Trinity College examiners at the annual examinations conducted in Bulawayo.

Musical subjects in the College curriculum are examined by the Associated Board of the Royal Schools of Music and by the Joint Board of the Rhodesian Schools of Music. The latter body handles indigenous music and those subjects which it is inappropriate for an Overseas Examining Board to deal with. Last year there were more examiners than examinees for the wide range of subjects concerned!

News continues to come from Wankie about the valuable work being done by an ex-Kwanongoma student, Basil Chidyamatamba. His indigenous opera, first performed last year, received a repeat performance early in 1964. He is busy organising the first Music Festival to be held in the area, which will take place in August.