

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.

* * * * *

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.

* * * * *

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.

* * * * *

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.

The student body at the College now includes 12 full-time students and some of these show very considerable promise. There have been some staff changes since our last letter. Piano, history and musical appreciation is now being done by Mrs. Faye Smith, an American musician who is a welcome arrival in Bulawayo. Her flair for handling the rather special requirements at Kwanongoma has shown itself to a marked degree. Various African musicians are brought in on a part-time basis to give instruction on the manufacture and performance of indigenous instruments and amongst them we were glad to welcome back to Bulawayo, Mr. Tapera, the Mbira player, whose work was the subject of a study in a recent issue of the African Music Society's Journal. (*African Music*, Vol. II, No. 4, pp. 44-63 and *African Music*, Vol. III, No. 2, pp. 23-26. Andrew Tracey.)

The African Schools of Bulawayo have become aware of the importance of the work being done at Kwanongoma and a recent meeting at the College was attended by 60 headmasters and teachers, who came to discuss the development of a Schools' Music Festival, organised by a Committee deriving its inspiration from Kwanongoma.

The students at the College have, in recent months, been called upon for a great deal of work outside their normal curriculum. As the only practising body of performers on a fairly wide variety of indigenous instruments, they have given public performances in various places, including an appearance on television. They have also provided the background music for two films and prepared a series of educational programmes for the African Broadcasting Service. While this sort of thing provides the students with valuable training and experience, we are conscious of the need to maintain it within limits.

Money earned by students' performances is placed in the students' Welfare Fund and this is a fund badly needing support. One of the major problems that faces many of the students is that of keeping themselves during the two years of study, when the rigorous demands of the course preclude any possibility of remunerative employment. We are attempting to create a revolving fund from which students can obtain loans-in-aid and into which such loans can be repaid when employment is obtained. Any assistance towards this aim from well-wishers will be most gratefully received, as indeed will all financial support for a venture which, by its very nature, must of necessity be almost entirely subsidised.

* * * * *