

NOTES AND NEWS

KWANONGOMA COLLEGE
of the
RHODESIAN ACADEMY OF MUSIC

The applications for enrolment in 1966 are heavy and 16 have already been accepted. There is no doubt that the social and artistic forces emanating from Kwanongoma are beginning to make themselves felt. Four years ago, only one performer on the Marimba (African Xylophone) could be found in the Bulawayo African Townships and he was an old man. In August this year, no less than 70 young people at one of the Youth Clubs gave performances on these instruments, under the guidance of their teacher, a graduate from Kwanongoma.

The future is likely to witness even more spectacular advances. In 1967, if the appeals for capital funds that are being made are successful, Kwanongoma College will become the Music Faculty of the large new Teacher Training College — the United College of Education — which is to be established in Bulawayo by a consortium of the principal religious bodies concerned with Teacher Training in Rhodesia. Its activities will then be extended to embrace the non-specialist music training of up to 400 students as well as retaining its present responsibility towards music specialists. Kwanongoma will, however, maintain its existing status as a College of the Rhodesian Academy of Music with the primary aim of encouraging the development of the indigenous African idiom as a significant feature in the future music of Rhodesia.

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“The Mindolo Ecumenical Centre, Kitwe, sponsored another Church Music Workshop from December 14, 1965 to January 4, 1966. The Rev. John E. Kaemmer, director of the All-Africa Church Music Association, was in charge of the instruction. Mr. Isaiah Mapoma of the Kitwe Training College was on the staff, as well as Mr. A. S. Cox of Kimpese, Congo. Instruction this year was provided in both English and French.

One of the aims of the workshop was to encourage creation of hymns for the Church in the style of African music. On January 2 a closing concert was given which included compositions in the African style, or arrangements of traditional tunes by ten of the workshop participants. These were all in different African languages of the four countries represented by participants.

Persons wishing further information about future workshops or the All-Africa Church Music Association may write to Rev. Kaemmer, P.B. 636 E, Salisbury, Rhodesia.”

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SPECIAL ISSUE OF 'COMPOSER'
(*Journal of the Composers' Guild of Great Britain*)

The April 1966 issue of the quarterly music journal 'Composer' may be of special interest to you. It will contain papers delivered at the Conference of Music and Education in the Commonwealth, held at the University of Liverpool in September 1965, as part of the Commonwealth Festival. This material will be invaluable for students, musicians, anthropologists and those concerned with music education, as it gives a unique view of the various musical cultures of the Commonwealth.

The April issue will also contain articles by Benjamin Britten and the contemporary American composer, Morton Feldman, with some reactions of students in London colleges of music to the recently published Gulbenkian Report—Making Musicians.

The following is a complete list of the Conference papers:

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| <i>The meaning of the Conference</i> | Dr. Yehudi Menuhin (Conference President). |
| <i>Introduction</i> | Professor Basil Smallman (Conference Chairman). |
| <i>A plan for African music</i> | Dr. Hugh Tracey (Roodepoort). |
| <i>Negritude in music</i> | Professor K. Wachsmann (California). |
| <i>Artistic values in African music</i> | Professor J. H. Nketia (Legon). |
| <i>The impact of Western music on the musical traditions of Ghana</i> | Mr. A. A. Mensah (Legon). |
| <i>Music and education in Africa</i> | Mr. Graham Hyslop (Kenya). |
| <i>Nigerian music and musicians: then and now</i> | Mr. Fela Sowande (Nigeria). |
| <i>Compositional technique of Nigerian traditional music</i> | Mr. W. W. C. Echezona (Nsukka). |
| <i>Music of Western Nigeria: origin and use</i> | O. A. Laoye I, The Timi of Ede (W. Nigeria). |
| <i>Music education in Ceylon</i> | Mr. W. B. Makulloluwa (Ceylon). |
| <i>Indian classical music</i> | Report on lecture demonstration by Mr. Ravi Shankar. |
| <i>A composer's heritage</i> | Mr. Malcolm Williamson. |
| <i>Some recent developments in Australian composition</i> | Professor Donald Peart (Sydney). |
| <i>Challenge and reward in New Zealand</i> | Professor Peter Platt (Otago). |

The Toronto Royal Conservatory of Music . . . Dean Boyd Neel (Toronto)
Music in Western Canada . . . Mr. John Avison (Vancouver).

Single copies of the special issue of 'Composer' cost 7/6, but orders of twelve or more are allowed a 10% discount. (Twelve copies, for instance, will cost £4. 1. 0. instead of £4. 10. 0. and pro rata.)

Address:

SPECIAL APRIL 1966 ISSUE 'COMPOSER'
 Journal Representation, 46 Crooked Billet, London, S.W. 19.

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FRONT COVER ILLUSTRATION — "THEY PASSED ON"

The cover illustration for this edition of the Journal is taken from '*The Zambezi and its Tributaries*' by David and Charles Livingstone, published in 1865 by John Murray, Albemarle Street, London.

The caption to the engraving is *Women with water-pots listening to the music of the Marimba, Sansa and Pan's Pipes*.

Charles Livingstone and Dr. Kirk were the photographers to the expedition and the engravings for this publication were taken from photographs by these two men and subsequently re-drawn in London by the engravers who made fanciful assemblages of figures taken directly from separate photographs. This illustration and the one used as the cover illustration for our Journal—Volume II, No. 4, were both composite pictures of this kind. This can be deducted musically with some assurance because in no known instance are the three instruments illustrated played together as an ensemble in the Zambezi valley. Their respective scales are not likely to have coincided if modern evidence is accepted, although it would be possible to tune them together. Nevertheless, it is interesting to revive this impression of music-making in the Zambezi valley of just a hundred years ago.

The paragraph in the book which refers to this woodcut illustration says . . .

"A band of native musicians came to our camp one evening, on our way down, and treated us with their wild and not unpleasant music on the Marimba, an instrument formed of bars of hard wood of varying breadth and thickness, laid on different-sized hollow calabashes, and tuned to give the notes; a few pieces of cloth pleased them, and they passed on."

The use of the incorrect name *sansa* for *Mbira* by David Livingstone, was perpetuated from the entries in this book, about which we published an article in the same Journal. A similar *Mbira* with gourd resonator has recently been played in public both in London and New York by Andrew Tracey and raised considerable interest among music critics.

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The University of London, School of Oriental and African Studies is setting African music as a subject for Master's Degree for the first time.

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The Royal Anthropological Institute, 21 Bedford Square, London. W.1., has arranged a series of lectures for the new year to include the following:

- 12 January 'Elements of African Music'
An informal Demonstration of African Instruments
By Andrew and Paul Tracey.
- 19 January 'African Drum Sounds'
By the Rev. A. M. Jones.
- 2 February 'Instruments of Africa in World Context'
By Jeremy P. S. Montagu.
- 9 February 'Flutes and other Instruments of Nigeria'
By Dr. Brian Woods.
- 23 February 'Traditional Zulu and Swazi Music'
By David Rycroft.
- 2 March 'Zulu and Swazi Music of the Towns'
By David Rycroft.
- 23 March 'Music of the Court of the Emir of Kano'
By Edward Williams.

In addition to these, the Royal Anthropological Institute Ethnomusicology Colloquia arranged for the following:

- 10 February 'Work Songs' by David Rycroft.
- 10 March 'New Musics' (including High Life etc.) by David Rycroft.
- 26 May 'Ritual and invocation music' by Antony King.
- 23 June 'Drums of variable pitch and drum chimes' by Antony King.
- 7 July 'Praise Music' by Antony King.

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