

NOTES AND NEWS

University of Natal, Department of Music.

The Department of Music at the University of Natal (in its 3rd year of operation and now under the leadership of Professor Christopher Ballantine), has become the first University in Southern Africa to offer a B.Mus. degree in Ethnomusicology. The course makes provision for concentrated studies in Non-Western music particularly African music, and in Social Anthropology, as well as historical, theoretical and practical studies in Western music; it also allows the student to choose other units from a variety of disciplines of use to the Ethnomusicologist: Zulu, African Government, Economics of Underdeveloped Countries, French and German, for example. The course leads up to the final examination and submission, at the end of the fourth year, of either a dissertation or a comprehensive report on field-work undertaken during the year.

The Natal Folk Music Association has undertaken to provide two bursaries each year for the most deserving students enrolled in the course. In addition, students following the other four specialist B.Mus. courses (Music Education, Composition, Performance and Musicology) are given a series of introductory lectures in African and other ethnic musics as a compulsory part of their curriculum in their first two years of study.

Andrew Tracey and Hugh Tracey have visited the campus to give highly successful lectures to students and the public, and in 1973 Venancio Mbande (Chopi xylophone), Bonisa Sithole (Ndaubira) and Andrew Tracey gave two concerts of African music.

Dr. Gerhard Kubik, Institute of Ethnology, University of Vienna, and Mr. Donald Kachamba, *Kwela* flautist and guitarist from Chileka, Malawi, have completed a joint lecture and lecture-demonstration tour through six African countries: Ivory Coast, Ghana, Togo, Nigeria, Kenya and Zambia. The tour started on January 13th, 1973 in Abidjan (Ivory Coast) and ended in Lusaka on March 31st. It was arranged and financed by the Goethe-Institutes in West and East Africa in co-operation with the Universities in Legon, Lagos, Ibadan, Nsukka and Nairobi.

Dr. Kubik and Mr. Kachamba's lecturing programme comprised the following topics:

1. Transcription of African Music: Methods and problems.
2. Oral Notation in African Music.
3. Collecting oral literature among the Luchazi in Zambia.
4. Meaning and cultural context of masks in Mbwele, Nkangela and Luchazi communities of Angola and Zambia. (With slides.)
5. Music and dance education in *mukanda* initiation schools. (With slides.)
6. Music and dance education in traditional African societies. (With slides.)
7. Polyphony and multi-part singing in African music.
8. Musical instruments of Sub-Saharan Africa. (With slides.)
9. Pattern perception and recognition in African music.
10. Guitar styles in Central and Southern Africa. (With slides.)
11. Popular music in Malawi: *Kwela*, *Hanyani*, *Simanje-manje* and other forms.
12. The impact of *Kwela*, Jazz and Pop in contemporary music and dance of Southern Africa.
13. Adaptation and transformation of musical material in a Malawian *Kwela* band.
14. Results of recent musicological research in West Africa.

The Institute of Ethnology, University of Vienna, Universitätsstrasse 7, A — 1010 Vienna, Austria, has published a series of articles and monographs on ethnomusicology, especially on African music. They appeared in three different publication series:

I. *RE — Review of Ethnology* (Each volume contains 26 numbers)

1. Paul van Thiel, W.F.: "An attempt to a Kinyankore Classification of Musical Instruments", *RE* — Vol. 2, No. 13, 1969.
2. David Rycroft: "The Study of primitive Musical Instruments: brief notes on some existing approaches and systems of classification", *RE* — Vol. 2, No. 14, 1969; and Vol. 2, No. 15, 1969.
3. Atta Annan Mensah: "Principles governing the construction of the Silimba — a xylophone type found among the Lozi of Zambia", *RE* — Vol. 3, No. 3, 1970.
4. Mitchel Strumpf: "Ghanaian Xylophone Studies", *RE* — Vol. 3, No. 6, 1970.
5. Gerhard Kubik: "Carl Mauch's Mbira Musical Transcriptions of 1872", *RE* — Vol. 3, No. 10, 1971.
6. Paul Seshie: "The Atopani Talking Drum", *RE* — Vol. 3, No. 13, 1971.
7. ———: Notes and News, *RE* — Vol. 3, No. 20, 1972.
8. Gerhard Kubik: "Oral notation of some West and Central African time-line patterns", *RE* — Vol. 3, No. 22, 1972.
9. John Blacking: "Field work in African music", *RE* — Vol. 3, No. 23, 1972.

- II. *Bulletin of the International Committee on Urgent Anthropological and Ethnological Research* (Appears once a year)
1. Walter Graf: "Das Verhältnis der Musik zu ihren Trägern", No. 9, 1967.
 2. Claire Holt: "Dances vanish too", No. 9, 1967.
 3. Gerhard Kubik: "Aufnahme und Erforschung der Hofmusik von Uganda", No. 9, 1967.
 4. Hugh Tracey: "Project for the Codification of African Music and the Compilation of Textbooks for Educational Purposes", No. 10, 1968.
 5. Gerhard Kubik: "Court Music in Uganda: Recordings of Xylophone Compositions preserved in the Phonogrammarchiv of the Austrian Academy of Sciences", Vol. 10, 1968.
 6. Wolfgang Laade: "The Situation of Music and Music Research in the Pacific — A Call for Increased Activity", Vol. 10, 1968.
 7. Gerhard Kubik: "Transmission et Transcription des Eléments de Musique instrumentale africaine", Vol. 11, 1969.
 8. Eno-Belंगा: "Musique traditionnelle et Musique moderne au Cameroun", Vol. 11, 1969.
 9. Juana de Laban: "Urgent Research in Dance", Vol. 12, 1970.
 10. Maurice Djenda and Gerhard Kubik: "Traditions orales littéraires Mpyemo, recueillies en République Centrafricaine et au Cameroun en 1964, 1966 et 1969", Vol. 13, 1971.
 11. Atta Annan Mensah: "Performing Arts in Zambia", Vol. 13, 1971.
 12. Jyotindra Jain: "Invocation Songs of South Rajasthan", Vol. 13, 1971.
- III. *Acta Ethnologica et Linguistica*
1. Engelbert Stiglmayr: *The Bavela-Bhilala and their Songs of Creation* — Franz Födermayr: "Musical Analysis of the Songs", Series Indica 4, Vienna 1970.
 2. Franz Födermayr: *Zur gesanglichen Stimmgebung in der aussereuropäischen Musik*. Ein Beitrag zur Methodik der vergleichenden Musikwissenschaft, Band 1 und 2, Series Musicologica 1, Vienna 1971.
 3. Gerhard Kubik: *The Kachamba Brothers' Band*. Text zur Schallplatte AEL Series Phonographica No. 1, Vienna 1972. (This book is accompanied by a 12 inch L.P. record.)
 4. Pie-Claude Ngumu: *Les mendzân (xylophones) de la Maîtrise des Chanteurs à la Croix d'Ebène de Yaoundé*. Series Musicologica 2, Vienna 1974.

An International Conference on New Musical Notation will be held at the University of Ghent, Belgium on October 22-25th, 1974. The objective of the conference is to help reduce the unintentional ambiguities, duplications, and contradictions in contemporary musical notation, and to strive toward an international consensus on new notational standards by way of determining which of the multitude of existing notational signs and procedures are the most effective (for music that will benefit from such notational standards). Extensive work toward this objective has already been undertaken by the *Index of New Musical Notation* which was established in 1971 in the Music Division of The New York Public Library at Lincoln Center.

African Music Society members who are interested in the subject of notation may like to contribute their views by writing to the New York Public Library at Lincoln Center, 111 Amsterdam Avenue, New York, N.Y. 10023, USA and asking for their "Questionnaire on New Musical Notation".

In May 1974 Donald Kachamba, the *Kwela* flautist and guitarist from Malawi and Dr. Gerhard Kubik, Vienna, were on another concert tour in West Germany with their band. This time Maurice Djenda and Atta Annan Mensah, known to readers of *African Music*, took part in the tour. The programme was varied. Besides *Kwela* music a new kind of (Malawian) *simanje-manje* with the instrumentation: guitar and mouth organ (Kachamba), clarinet (Kubik), rattle and string bass, was played for the first time with great success to West German audiences. A series of single items of this music is to appear on commercial records in South Africa.

There was also a display of older forms of African music. Kubik and Kachamba played and sang *likembe* tunes from south-eastern Angola. Djenda played a *kuli* (slit-drum) from his part of the Central African Republic, and Mensah, who was also responsible for the lecture part of the concerts, played a Ghanaian flute. Djenda, Kachamba and Kubik also played the *amadinda* xylophone. Highlights of the tour were several improvised street concerts in various cities which were much appreciated; newspapers covered the tour with extensive reports.

Gerhard Kubik

CORRIGENDA

Dr. Gerhard Kubik has asked that the following corrections be made in the last issue of *African Music*, Vol. 5, No. 2, 1972:

p. 34-35: Sada Gbonjenji. The e is a phonetic character resembling a 3 backwards.

Aloyã. The o, similarly, should be the c backwards character.

The y should have a looped, not a single tail.

Axosi. The o should be the c backwards character.

p. 121 (Notes and News) para 4, line 1: One culture, *not* our culture.

ED. NOTE: Please find enclosed in the present issue a copy of Fig. 10, p. 38 of the last issue, which was not printed in some copies. It is on gummed paper, and readers may stick it in if they wish.

CONTRIBUTIONS TO *AFRICAN MUSIC*

Contributions to this Journal from all sources are welcomed by the Editor. We publish articles under the following general headings, but contributions, in English or French, on all aspects of African music and arts are considered.

Please write to:

The Editor, AFRICAN MUSIC,
African Music Society,
P.O. Box 138,
Roodepoort, 1725,
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South Africa.

- SOCIOLOGY . . . The place and function of music in African society and African culture. The contents of songs, their social setting, meaning in music. The use of music in modern industrial townships, compounds, in broadcasting. Taste in music among African people of different social classes and economic standards.
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- ALLIED ARTS . . . The study of other African arts, mural design, pattern making, sculpture, in their relationship to the aural patterns of music.
- RELIGIOUS . . . The use and adaptation of African music for religious purposes both indigenous and foreign.
- AFRO-AMERICAN . . . The connection between the music of this continent and African-derived musics elsewhere.

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