

of the hollowed gourds; this is put on in order to give out a fine tone. This stuff is either obtained from bats' wings or from a spider's web (*tri palele*) found in the bark of fallen trees and in old huts. Finding everything now available a man makes up his *rongo*.

How it is played

It is played by striking the slats with two pairs of rubber-ended sticks, holding a pair in each hand — when thus played it gives out a kind of harmony with both bass and treble tones.

There are four tunes played on the *rongo* for dances; and it is accompanied by a drum, and by hollow, round-headed gourds with seeds inside, which give out noises agreeing both with the drum and the music (of the *rongo*)."

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THE PAN-AFRICAN CULTURAL FESTIVAL — TWO VIEWS

JOSEPH OKPAKU, Nigerian Playwright.

After several days of sitting in plenary sessions at the Pan-African Cultural Festival at Algiers, I wondered whether I was in the right place or had not by error strayed into an international cocktail party. Many of my fellow African writers and artists shared my feeling.

We Africans are a people who like to wrestle and it is time for politician, artist and critic to tie their wrappers firmly and prepare for the bout. The organizers of the festival succeeded in bringing together these three traditional enemies, all whetting their palms in eager anticipation of the match. But it never took place. Instead, official delegation after official delegation spent their time trying to convince fellow Africans that their particular country has a culture or that many centuries ago a national literature was in fact started. The time devoted to government policy statements on culture made the festival sound like a meeting of the O.A.U., this time with a very restless audience of artists.

Since it is obvious that every African in his right mind knows that there is a valid and rich African culture, was it not a pure waste of time to devote all that effort to state the obvious? Or perhaps it was not for the African ear. Why then all the talk about imperialism and neo-colonialism? The woman who takes off her clothes and says to a man, "See, am I not beautiful?" cannot turn around and accuse the man of having made her a prostitute.

All is not sunshine and roses in Africa. (If it were, the continent would be uninteresting.) How could we then get together in Algiers to heap praises on each other, pretending that all is well, when my own Nigeria is in the midst of a painful civil war; when other countries are plagued by grave problems; when artists are carrying guns or have taken over military propaganda; when writers and film makers are in jail? Art is not diplomacy and the artist is not a diplomat. The very nature of the festival demanded that the politicians, after organizing it, disappear through the back door as soon as the guests arrived. Instead, the artists stayed in the galleries and were forced to listen to politicians officiating at the ritual of cultural diplomacy.

The festival failed to discuss how culture can progress in the midst of political turmoil. It failed to make a clear distinction between a government's minister of culture and the guardians and bearers of culture. Where society is a castle, the minister of culture is the drawbridge. He can keep the couriers in or out of the castle walls.

Unlike his Western counterpart the African artist or writer is often an important man who can say what he wants and is often listened to. In many cases, he actually holds an important position in government, the mass media or teaching. Whatever his public role, the artist functions most effectively in society as a critic of life and death, as a dreamer, a seer, a madman, a prophet, a bard. At a time of turbulence, when the society needs all kinds of new ideas, when the continent is in its most creative period, the artist must give his best efforts to the creation of new ideas. He must at the same time defend freedom of expression from the excesses of political pragmatism and artistic irresponsibility.

Artists actively involved in politics have the same responsibility as other citizens to respect the law, or in disagreeing with it, to be prepared to face the consequences. As long as people are allowed to say what they like openly, there is never the need to go underground and the artist will never be a threat to national security merely by playing his role as social critic.

At Algiers the wrestling match between artists and politicians was postponed. The future of Africa requires that this match take place and that culture (defined as the synthesis of art and politics) triumph. The artist must not be destroyed, certainly not by the politician; because the destruction of the artist is the destruction of culture, which in turn is the destruction of society, and therefore the ultimate destruction of the politician's basis of power.

The greatness of Africa will lie in what we can do in the face of our handicaps and we can do a great deal if we begin to recognize the important role of free thought, criticism and meaningful dialogue among people of all ages and views. Africans, especially the elders, should remember that young men, like artists, may once in a while have a good idea. We so need a fresh approach that the joy of each precious idea is worth the anger and irritation produced by less worthy ones that must also be heard. Controversy is the fuel of cultural progress, not legislated uniformity or sterile exercises in cultural diplomacy. The recent release of Wole Soyinka gives one reason for guarded optimism.

GERHARD KUBIK, Musicologist I.L.A.M.

Newspapers I collected in Algiers claim that there were at least 5,000 Africans in town during the Festival week who were participating officially. Besides, there was an inestimable number of visitors and journalists, as well as members of several radio and television stations. That this caused some very serious problems as to lodgings and other facilities is evident. The Algerian authorities in charge of the Festival were literally overrun by the afflux of strangers.

Already at the airport one could see that effective control was gradually gliding out of their hands. One of the first alarming news I got at the airport was that not a single bed would be available in town. Youth Hostels and University accommodation was also "complet" I was told, up to the last bed, table, board or any other suitable device for sleeping . . . After all I found a room in a hotel near the harbour calling itself Royal Hotel. Dear Dr. Tracey! I have stayed in many places during my travels in Africa and Europe in the last 10 years. I am happy with houses in African villages, I am content with a mat, if there is no bed available, I do not even mind sleeping in a kitchen, a warehouse, on the seats of a bus, train, or whatever device may be suitable, but this ROYAL HOTEL was really a new kind of experience to me . . .

The opening of the show was organised as a "street-parade" in the crowded streets of Algiers. The nature of the Festival was soon clear to me. I would characterise it as a cultural festival with a *strong political accent*. How wide, in fact, the political side was may be seen from the two photographs taken of the "street-parade", which I enclose for your information (Ed.: Groups carrying slogans and pictures of political leaders).

The political alignment of the Festival is also illustrated by statements on the purpose of the *Symposium*, the meeting of the political "élite". I am quoting from News Bulletin No. 5 of the Festival: ". . . a symposium has been included in the Festival programme whose theme will be: African culture — its reality, its rôle in the liberation struggle, in the consolidation of African unity and the economic and social development of Africa". Several other statements are also indicative, for example the declaration by M. Pierre N'Zé, vice-president of the Revolution Council of Congo-Brazzaville: "La culture, un instrument de lutte" (Culture, an instrument of battle).

Part of the Festival was the inauguration of an Afro-American Center under the slogans "FREEDOM BY FESTIVAL" and "FREEDOM IS ONE". The delegation was sent by one of the most militant freedom groups of the United States, the Black Panther Party.

Most of the revolutionary exile governments of European-occupied African territories were present: Frelimo (Mozambique), sent a group of Makonde musicians. They used traditional Makonde drums, such as I have seen in Mozambique in 1962, as a rhythmical basis for revolutionary songs. Women and men were dressed in uniforms and they passed in goose-step before us.

Zapu (Rhodesia) sent a modern dance ensemble; Swapo (Namibia) sent a group of traditional musicians, and A.N.C. (South Africa) was represented by a vocal group comprising 20 to 30 members.

The musical quality of the performances was varied. Among the representatives of the liberation movements there was only one group that really concentrated on performing genuine African music. You may be surprised to hear that it was the South African one, mainly Zulu and a few Xhosa. They performed multi-part vocal music in the traditional way, really very beautiful and most moving. The song texts, according to their indications, were not usually concerned with political subjects but rather with themes taken from the traditional world of their South African home. Only at the beginning of their performances in the theatre El Mouggar on Tuesday they gave a political manifestation. We all in the concert hall, about 500 people, had to stand up and remain silent for a minute as a sign of mourning.

The delegations from independent African countries gave performances of rather varied musical and artistic quality. The sort of songs performed by Tanzania was nothing but European school music as it used to be taught in Tanganyika secondary and primary schools during the worst period of musical colonialism. All they did was to freshen it up with new texts of political nature, and they call this type of music now "National Service Songs". Strangely enough they had two very good traditional musicians with them, one playing a fiddle, the other a long calabash horn, but these were put in action as interludes.

On the other hand there were countries very well represented musically with traditional and modern ensembles. Cameroun, Chad, Mauretania and Congo-Brazzaville were most impressive. I was particularly enthusiastic about the groups of musicians and dancers from Cameroun. Not a single word was said about political issues, only very good music was played. They also had a very good compère who knew remarkably much about traditional music. They brought several types of xylophones with them, as well as slit drums, bells and other instruments. Besides traditional xylophone music there exists a modern kind of xylophone music in Cameroun which can be regarded as an original creation of present-day musicians. The now very famous group called "Richard Band de Zoe Tele" was there with three "table"-xylophones, two rattles and two drums. I have known them before and they gave a sparkling and most inspired performance.

Congo-Kinshasa had sent a good modern guitar ensemble from the capital, the "Premiers Bamboula". They are not as well-known as "O.K. Jazz", who had played at the Festival in Dakar, but they played good music in the Western Congolese guitar style.

Congo-Brazzaville, apart from traditional groups, was represented by the "Orchestra Bantou". This is a very well-known guitar orchestra that has already toured most parts of the world. But this evening

the "Bantou" were disappointing. They did not play the kind of music one knows from their records, but were trying to adapt themselves to the demands of the Arab public. And the Algiers crowd was desiring nothing but *American pop music!*

... Looking back I feel that the Algiers Festival has given us at least a realistic assessment of what may be expected under similar circumstances . . .

(Extract from letter to Dr. Hugh Tracey)

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CORRIGENDA

Vol. II, No. 3, 1960. Gerhard Kubik, "The Structure of Kiganda Xylophone Music".

Page 16—3rd line: Endingidi, *not* Endigidi.

Page 17—1st para, 1st line: Omwawuzi, *not* Omunazi.

Page 23—Omusango gwa balere: the 13th note of the Okwawula part is A, *not* E.

Page 25—Nandikuwadde enyanja e kalide: the 12th note of the Okunaga part is D, *not* C. The 16th note is E, *not* D. Consequently the 6th note of the Okukonera part is D, *not* C, and the 10th note being a D, must disappear.

Page 26—Omwawutwa wakyeye: the 14th note of the Okwawula part is D, *not* E. Consequently there should be a D at the same place in the Okukonera.

Page 30—Bogerera mwogerera: the complete Okwawula part should be transposed one key higher at the same place, reading thus: E-A, D-G, C-E.

Page 24—the correct title is "Atalabanga mundu agende Buleega".

Vol. III, No. 1, 1962. Gerhard Kubik, "The phenomenon of inherent rhythms in East and Central African instrumental music".

Pages 34, 35 and 36—Basubira malayika, *not* "Basibira malaika", according to the new Ganda orthography.

Page 35, Fig. 2—in the Abawuzi's parts (I and II), notes 1 and 9 are D (below the F that is written). Notes 7 and 9, also 15 and 16, which are C and F, should stand an octave higher.

Page 35—3rd para, 3rd line: phrase, *not* vase.

Page 37, heading, Fig. V—Composition for Likembe of an Azande musician.

Pages 38 and 39—From the last para. of page 38, the correct version of the text is this:

The player of the second drum has two possible positions for each of his hands. I wish to refer to them as LB (left, "big" tone), LM (left hand, middle tone), RM (right hand, middle tone) and RB (right hand, "big" tone). On the drum the four positions are these: (Fig. VIII).

And this is the combination of rhythms as used in one particular part of the *Vimbuza* dance: (Fig. IX).

Fig. VIII

Fig. IX

Mohambu I: etc.

Mohambu II: etc.

Women's clapping: etc.

s = small tone
m = middle tone
b = big tone

l = left hand
r = right hand

Vol III, No. 2, 1963. Gerhard Kubik, "Discovery of a trough xylophone in Northern Mozambique".

Page 11—2nd para, 3rd line: Milange, *not* Milango. 5th line: Makua, *not* Maku.

Page 11—Footnote 2, 3rd line: Bangwe, *not* Bangwa. 4th line: Board zither, *not* broad zither; Makua, *not* Maku.

Page 12, penult. para: Key No. 1 is 922 v.p.s., *not* 932.

Vol. III, No. 3, 1964. Gerhard Kubik, "Recording and studying music in Northern Moçambique".

Throughout: Lomwe, *not* Lomue.

p. 77, ls. 2 and 3 should read: . . . the research worker, Norberto dos Santos Junior, it seems . . .

p. 79, l. 10: Mecula *not* Meculu.

p. 80, l. 11: Norberto dos Santos Junior³, *not* Thomas Jonge. l. 26: kazoos *not* gazoos. Footnote 3 should read: Norberto dos Santos Junior: "A Chitata", *Revista de Garcia de Orta*, Vol. 6, No. 2, Lisboa 1958; "O Pango ou Panco", *Revista de Garcia de Orta*, Vol. 6, No. 3, 1958.

- p. 82, l. 7: delete (See photograph).
 p. 85, para (c): *joza*, not *moza*.
 p. 86, para 2: delete (See photograph No. 10). Para 3, l. 4: *Lupanda*, not *Lipanda*.
 p. 91, para 2: Carlindo, not Garlindo. ill: Wakulela, not Wakulele.
 p. 92, l. 25 should read: . . . by 74 cents. This is approximately . . .
 p. 93, l. 7: 6.75, not 6.65.
 p. 94, l. 2: Yaua, not Vaua. Para 4: Makonde, not Mokonde.
 p. 96, l. 5: delete Makua. l. 9: the, not other.
 p. 97, para 7: *bango*, not *banjo* (twice). Norberto dos Santos Junior, not Thomas Jonge.
 p. 98, para 2: *mtama*, not *utama*. Last para: *kujalula*, not *kujalola*.
 p. 99, para (b): Makonde, not Mokonde.
 p. 100, paras 1 and 2: *bango*, not *banjo*.
- Vol. III, No. 3, 1964. Gerhard Kubik, "Generic names for the mbira".
 p. 28, and p. 29, para 3: the O of MBO should be crossed, as in Norwegian.
 p. 29, last line: *Endongo*, not *Endogo*.
- Vol. III, No. 4, 1965. Gerhard Kubik, "Transcription of mangwilo xylophone music from film strips".
 p. 38, Fig. 3: add v.p.s. figures under the six notes respectively 887, 784, 653, 603.6, 534, 481.
 p. 39, Fig. 4: delete Triple-division type interlocking.
 p. 40, Figs. 5 and 6: the figures are wrongly numbered. 5 should be numbered 6, and 6, 5. Head the correct Fig. 5 Triple-division type interlocking, and Fig. 6 Duple-division type interlocking.
- Vol. IV, No. 3, 1969. Gerhard Kubik, "Composition techniques in Kiganda xylophone music".
 p. 45, para 5: Read "*Ab'e mbuga basengejja*".
 p. 47, last para: 42.53.14. not 42.53.14.
 p. 62, No. 22: *Ab'e* not *Abe*. Insert *e* thus: ". . . eyawa e Kkunywa".
 p. 63, No. 38: The Ok. part has .4 left out. It should read:
 5.4.4.2.4.3.4.5.4.4|1.1.4.3.3.1.5.4.2.3.2.5.2.2.
 p. 64, No. 43: *Atakulubeere* not *Atakulubere*. The Ok part should read:
 5.4.5.1.2.3.4.4. (not 3.)3.3| etc. No. 48: *Ab'e* not *Abe*.
 p. 65, No. 51: The spacing in the Ok. part should be regular, i.e. bring back the first 2 by one place.
 p. 66, No. 61: The alternative note in the Okw. part should be one place on, under the 3, not under the 2.
 p. 67, No. 76: The alternative notes in the Ok. part should be spaced with two dots between each, so that they fall directly under the 5. . 1. . 5. .
 p. 68, No. 80: All seven 41. groups in the Okw. part should read 41̄. No. 87: The two 5's in the Ok. part should read 5.
 p. 69, No. 88: Okw. part should read 35.41̄. No. 94: Okw. part should read 42.53.14. No. 98: Okw. part should read 53.25.25.41̄.