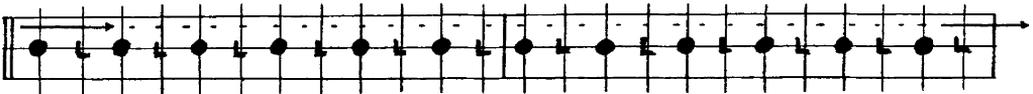


step would start on pulse 1. If it ended only two pulses before the end of the cycle, i.e. on pulse 23 (as in '*Kutunda*', Step 18 above), the waiting step would start on pulse 3. In any case, after the first time through '*Nyakanyaka*', which ends on pulse 21, all remaining repeats of this step would start on pulse 1.

23. ENDING STEP



This is a continuous dance to the right, much like '*Comboio*', Step 19, but with no stopping at all. It is done about six times in a row, to end off the occasion.

CORRIGENDA

- Vol. 5, No. 1, 1971, p. 84 in Andrew Tracey: "The nyanga panpipe dance", part No. 10, Magunte, is out by one pulse. All the notes should be written one pulse-line later, in the manner of part 20, Mbecho. Correspondingly near the bottom of p.78 Magunte should be moved to the 'PAUSE' column.
- Vol. 6, No. 4, 1987, p. 173, in Notes and News, line 5 of paragraph starting "Gradually it has been possible...", replace the word *jando* with *lupanda*.
- Vol. 7, No. 1, 1991, p. 87 in Andrew Tracey: "Kambazithe Makolekole and his valimba group: a glimpse of the technique of the Sena xylophone", the following text is missing at the bottom of the page:
(zither) and *nsansi* (mbira), in respect of octaves, and of consistent patterns repeated in each octave, and (2) there is a noticeable preference for intervals from about 150 to