

## TOWARDS A TEXT BOOK OF KIGANDA MUSIC

by

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In the last five years there has been a growing interest in Kiganda music and particularly in Kiganda xylophone playing. When the first *Akadinda* and *Amadinda* scores were published by the African Music Society in 1960, I did not expect to find that within so such a short period so many people would take up the art of the Kiganda xylophone as a subject of serious musical practice. Many of these young musicians have never been to Uganda and some of them have never even heard this music on a recording.

I had an interesting experience recently among Azande musicians in the Central African Republic. The Zande xylophone *Kponingbo* is both in its structure and its tuning similar to the *Amadinda* and *Embaire* xylophones of Uganda. In order to see how they would react, I got two boys who played *Kponingbo* well to learn the Kiganda tunes "*Olutalo olw'e Nsinsi*" and "*Enyana ekitudde*". Although the interlocking-style playing is alien to the *Kponingbo*, they learned it in a short time, and they may have already taught others. It was amusing to see how astonished the Azande villagers were on hearing the unusual sound of this kind of music from their *Kponingbo*.

But one of the important events of the last year is that Kiganda xylophone music — authentically performed — has been heard on the stage and television in Europe and will shortly spread to New York. The performers, Andrew Tracey, and other members of his successful theatrical show "Wait a Minim", were not born in Uganda and have never taken lessons there. They learned the music from my transcriptions and play it with such skill that you could not guess from the recording whether it was played by Uganda musicians or not.<sup>1</sup>

These are significant facts. If a well developed form of African music such as Kiganda music can be reproduced from transcriptions and sound exactly like the original, we have arrived at one of our foremost aims — to preserve this music in its exact shape for coming centuries.

Kiganda xylophone music represents one of the important musical arts of East Africa and I would not hesitate to propose that it should be included as a subject in the curriculum of any school in Africa that takes advanced musical studies, particularly in University Colleges, Music Academies and Music Schools. The transcriptions already exist and the music can be learned from them by any devoted group of musical enthusiasts, regardless of their language and country of birth.

The writing of a text book on Kiganda music could be accomplished within a comparatively short period. There are more than hundred original transcriptions of *Amadinda*, *Akadinda* and *Ennanga* harp music in the African Music Society's possession, all of which are still unpublished.

ERRATA: "African Music" Vol. III, No. 3.

(a) "The Structure of Kiganda Xylophone Music".

Page 23: ("Omusango gwa balere"). The 13th note of the Okwawula should be an A instead of an E.

" 25: ("Nandikuwadde enyanja e kalide"). The 12th note of the Okunaga is a D instead of a C, and the 16th note is an E instead of D, with its consequences on the Okukonera.

" 30: ("Bogerera mwogerera"). The Ikwawula part should be played as a whole one key higher, thus reading: E/A, D/G and C/E.

(b) "The Phenomenon of Inherent Rhythms in East and Central African Instrumental Music".

Page 25: ("Basiibira malayika"). The 1st and the 9th note of the Abawuzi should be a D instead of F, and the notes sequence C/F (7th and 8th respectively 15th and 16th note) should be played an octave higher.

<sup>1</sup> Recently a record including the composition "*Kalagala ebwamba*" played by Andrew Tracey, Paul Tracey and Jeremy Taylor became available. (Decca LK 4731).

Name	Place where recorded	Tribe	Type of soundboard	Number of reeds	Mode	Devices for sound modification	Method of tuning
CHISANJI	Munengole near Dinde/ Quilengues South-west Angola	Vahumbi	board plus calabash resonator	16	heptatonic	Buzzers on wire attached to the front end of the sound board	by attaching black wax to the reeds
CHISAZHI CHA KATENDE	Sa-Katuta/near Cazombo, Eastern Angola	Valwena	board plus calabash resonator	8	heptatonic	"	"
CHISAZHI CHA LUNGANDU	Sa-Katuta/near Cazombo, Eastern Angola	Valwena	board plus calabash resonator	13 Two manuals	hexatonic	"	by adjusting length of reeds over the bridge, and attaching black wax
(CHISANZI CHA) NDIINGO or simply: "CHISANZI"	Numerous places in the Distrito Cuando-Cubango, South-east Angola	Vankangella and Vambwella	board plus calabash resonator	10	heptatonic	"	"
(CHISANZI CHA) NDOMA or simply: "CHISANZI"	(a) Mariti, (b) Chissende, near Longa, Distrito Cuando-Cubango	Achokwe		10	heptatonic	"	"
MUCHAPATA (CHISANZI CHA MUCHAPATA)	(a) Mariti, (b) Chissende, Distrito Cuando-Cubango	Achokwe	bell	one bad 19, one 17	heptatonic	Rattling metal pieces attached to the resonator, small rings on wire inside the bell	by adjusting length of reeds over the bridge
LIKEMBE (CHISANZI CHA LIKEMBE)	Numerous places all over eastern and south-eastern Angola	Achokwe, Vambwella, Vankangella, Aluchazi, Valwena, 'Kung'	box	8	<i>Type I:</i> heptatonic. <i>Type II:</i> six notes, the two top notes are tuned in unison	(a) vibrato hole. (b) metal buzzers on those reeds called "ntangi", the three or four lowest notes. (c) small pieces of metal inside the sound box	by adjusting length of reeds over the bridge
(CHISANZI CHA) LUNGANDU	(a) Chissende (b) Sangombe Distrito Cuando-Cubango	Vambwella, Vankangella	board plus calabash resonator	12 Two manuals	hexatonic	Buzzers on wire attached to the front end of the sound board	by adjusting length of reeds over the bridge and attaching black wax for fine tuning
MANDUMBWA (CHISANZI CHA MANDUMBWA)	(a) Mariti (b) Chissende (c) Kumboyombacho Distrito Cuando-Cubango	Achokwe, 'Kung'	board plus calabash resonator	12 Two manuals	hexatonic	"	

NOTE: All instruments in the list are played by thumbs. The reeds are made of iron beaten-out in the forge.