

International Library of African Music

PAPERS PRESENTED AT THE SYMPOSIA ON ETHNOMUSICOLOGY

1ST SYMPOSIUM 1980, RHODES UNIVERSITY (OUT OF PRINT)

CONTENTS:

The music of Zulu immigrant workers in Johannesburg	Johnny Clegg
Group composition and church music workshops	Dave Dargie
Music teaching at the University of Zululand	Khabi Mngoma
Zulu children's songs	Bongani Mthethwa
White response to African music	Andrew Tracey

2ND SYMPOSIUM 1981, RHODES UNIVERSITY (OUT OF PRINT)

CONTENTS:

The development of African music in Zimbabwe	Olof Axelsson
Towards an understanding of African dance: the Zulu isishameni style	Johnny Clegg
A theoretical approach to composition in Xhosa style	Dave Dargie
Music and body control in the Hausa Bori spirit possession cult	Veit Erlmann
Musical instruments of SWA/Namibia	Cecilia Gildenhuis
The categories of Xhosa music	Deirdre Hansen
Audiometric characteristics of the ethnic ear	Sean Kierman
The correlation of folk and art music among African composers	Khabi Mngoma
The musical bow in Southern Africa	David Rycroft
Songs of the Chimurenga: from protest to praise	Jessica Sherman
The music of the Rehoboth Bastards	Frikkie Strydom
Some aspects of my research into Zulu children's songs	Pessa Weinberg

3RD SYMPOSIUM 1982, UNIVERSITY OF NATAL and 4TH SYMPOSIUM 1983, RHODES UNIVERSITY

CONTENTS:

The necessity of theory	Kenneth Gourlay
Music and liberation	Dave Dargie
African humanist thought and belief	Ezekiel Mphahlele
Songs of the Karimojong	Kenneth Gourlay
An analysis of semi-rural and peri-urban Zulu children's songs	Pessa Weinberg
Western elements in Shembe's religious dances	Bongani Mthethwa

An historical overview of Southern Nguni musical behaviour
How my research developed
Music, music depts., and the deepening crisis in South Africa
African music and education
African music and education
An examination of Umzansi dance style

Erich Bigalke
Gerhard Kubik
Chris Ballantine
Discussion
Discussion
Johnny Clegg

5TH SYMPOSIUM 1984, UNIVERSITY OF CAPE TOWN
CONTENTS:

The origin and social significance of Malombo – Venda
The state of Venda chordophones
Zulu melodic and non-melodic vocal styles
Some recent discoveries and recordings in Xhosa music
Music and Islam
“Cape Malay” Music
Meaning and cultural context of masks and masked dancing in Central Africa
Old and new in the musical cultures of Israel
Jewish Yemenite wedding ceremonies
Vietnamese music
Indian musical instruments

Victor Ralushai
Jaco Kruger
David Rycroft
Dave Dargie
Achmat Davids
Desmond Desai
Gerhard Kubik
Uri Sharvit
Uri Sharvit
Tran Quang Hai
C.G. Henning

6TH SYMPOSIUM 1987, RHODES UNIVERSITY
CONTENTS:

Performing arts and politics in South Africa
Making African music relevant in the schools
Shifting tonal levels
From marabi to exile: black jazz in South Africa
Some observations on Xhosa dance in the 1980s
I am a performer (dance)
The songs of Alfred A. Kumalo
Music among Indian South Africans 1920-1948
Transcription of African music
The construction of the Venda xylophone

Luvuyo Dontsa
Alvin Petersen
Peter van der Merwe
Chris Ballantine
Jasmine Honore
Tossie van Tonder
Bongani Mthethwa
Melveen Jackson
Andrew Tracey
Jaco Kruger

Percy Grainger's contribution to ethnomusicology

John Blacking

7TH SYMPOSIUM 1988, UNIVERSITY OF VENDA

CONTENTS:

Africans in America, Harlem in Johannesburg

Chris Ballantine

Music into the Indian South Africa economy

Melveen Jackson

A transcription method of Xhosa dance-songs

Jasmine Honore

Syncretism in church music

Bongani Mthethwa

Traditional culture in the modern world (Nigeria)

Leon New

The system of the mbira

Andrew Tracey

Social context of tshikona and tshigombela (Venda)

Jaco Kruger

African stories in education

Pedro Espi-Sanchis

8TH SYMPOSIUM 1989, UNIVERSITY OF DURBAN-WESTVILLE and 9TH SYMPOSIUM 1990, UNIVERSITY OF NAMIBIA

CONTENTS:

African Music in Education

Pedro Espi-Sanchis

The Role of Devotional Music in the Homogenisation of Hinduism

Sally Ann Goodall

Musicology in Terms of the Sociology of Knowledge

Klaus F. Heimes

Music Traditions in Independent India

Melveen Jackson

Jabulani Buthelezi: Profile of a Zulu Troubadour

Mario H.A. Koppers

Wada: Story of an African Drum

Jaco Kruger

Ethnomusicology and Music Education

Logan Naidoo

Scathamiya: A Zulu Male Vocal Tradition

Caesar Ndlovu

Emerging Music Education Trends in Africa

Elizabeth Oehrle

Structural Opposition as Composition

Andrew Tracey

Counter-Harmonic Melody in Popular, Folk and Classical Music

Peter van der Merwe

The Zulu Wedding as a Musical Event

Musa Xulu

The Social Significance of Zulu AmaHubo Songs

Musa Xulu

The Structure of Kwela Music (1954-1964)

Lara Allen

Politics in Music: African Style in Jazz and Vaudeville

Chris Ballantine

Developing Local Church Music for the Catholic Church in Namibia

Dave Dargie

Women in the Music Industry in Zimbabwe

Angela Impey

Some Observations on Teacher Training for the Future in Namibia
South African Considerations in Ethnomusicological Research
Herero Day

Caesar Ndlovu
Musa Xulu
Gerhard Zeze

10TH SYMPOSIUM 1991, RHODES UNIVERSITY

CONTENTS:

Repressive State Policies on Development of Kwela (1955-1965)

Lara Allen

The African Elements in Early Black South African Jazz

Chris Ballantine

“People Must Share” the “Music for Liberation”

Jürgen Bräuninger and
Zithulele Mahaye

Should Bach Survive in the New South Africa?

Johann Buis

African Methods of Music Education

Dave Dargie

Aspects of Zulu Maskanda Music

Nollene Davies

My Research Among the Tembe-Thonga

Deidre Hansen

Song in Civil War: Pietermaritzburg 1985-1989

Patti Henderson

Teaching Indian Drums in Durban

Melveen Jackson

Idiosyncracies of Musical Worship at St Bernard Mizeki the Martyr

Christopher James

Evolution and Spread of Kiba, Performance Style of Migrants

Deborah James

Contradictions of Artistic Expression in Venda Musical Culture

Jaco Kruger

Urban/Rural Interaction in Central African Guitar Styles (1960s)

Gerhard Kubik

The Guru-Sisya-Pampara in a University Context

Christine Lucia and
Deepak Ram

Stringed Instruments in Southern Malawi

Moya Malamusi

Conditioning to One's Ethnic Music

Sheila Morkel

Re-Incorporation of Musical Instruments in Isaiah Shembe's Hymns

Bongani Mthethwa

Sathima Bea Benjamin: Domesticity, Jazz and Power

Carol Muller

Should African Music Be Notated?

Caesar Ndlovu

Basil “Mannenberg” Coetzee's “Sabenza”

Norbert Nowotny

Education through an Emancipatory Curriculum

Elizabeth Oehrle

Multilingual and Cross-Cultural Musical Dictionary

Maria Smit

Socio-Political change and the National Anthem in South Africa

Musa Xulu

Revitalisation of AmaHubo Song Styles and Ideas in Maskanda

Musa Xulu

11TH SYMPOSIUM 1993, UNIVERSITY OF NATAL
CONTENTS:

Drumbeats, Pennywhistles and All That Jazz	Lara Allen
The Identities of Race, Class and Gender	Chris Ballantine
From Bows to Bands	Nollene Davies
The Musical Context of the Ratiep Performance	Desmond Desai
Whistling: A Component of Performing Arts	Luvuyo Dontsa
Africa Civilised, Africa Uncivilised	Veit Erlmann
Workshop Sample	Pedro Espi-Sanches
The Bhajan as a Means of Hindu Instruction	Sally Ann Goodall
Structural Relationships between Music, Social Life	Deidre Hansen
Ritual Happiness: Music and Human Rites	Charles Keil
Mmino wa Setšo Traditional Music	Deborah James
Historical and Philosophical Trends in Music Education	Elizabeth Lowerenthal
Work in Progress: Mzilikazi Khumalo	Sikelela Msibi
Singing of Struggle and Sanctuary	Carol Muller
Kwangoma Workshop	Philip Nagle
Mbaqanga and Mahlathini	Norbert Nowotny
Netiem: Progress, Questions, Plans	Elizabeth Oehrle
Playground Rap	Alvin B. Petersen
Applications of Algorithmic Composition	Vevek Ram
The Role of Women in Taarab in Zanzibar	Janet Topp
The Origins of “Secondary Rag”	Peter van der Merwe
The Lion Sleeps Under Many Covers	Christopher Waterman

12TH SYMPOSIUM WAS NEVER PUBLISHED

13TH SYMPOSIUM 1995, UNIVERSITY OF ZULULAND and 4TH SYMPOSIUM 1996, RHODES UNIVERSITY

CONTENTS:	
Methods of teaching African music: a report on some experiments	Dave Dargie
White pop and an imagined English-speaking community in South Africa 1950-1990	Carol Muller
The songs of the Venda Murundu school	Kaiser Netshitangani

The world of Jazz in inner Cape Town 1940-1960	Michael Nixon
Work songs: stylistic differences based on gender in Basotho adult songs	Flora Ntshihlele
The Talking Drum	Betsy Oehrle
Ethnomusicology and us	Elliot Pewa
Taking the homestead into the studio: the politics of production, Industry and new alternatives	Toine Scholtz
Rap and the music	Simon Stevens
A socio-cultural basis of ethnic music with special reference to the Music of Ladysmith Black Mambazo	A.J. Thembela
White, male African music ensembles in South Africa	Geoffrey Tracey
Music and commercial radio broadcasting in relation to the Reconstruction and Development Programme	Lee Watkins
Some aspects of tradition and change in Zulu music: an ethno-historical perspective	Musa Xulu
Speech	V.T. Zulu
The little jazz town: the social history and musical styles of black Grahamstown in the 1950s and 1960s	Gary Baines
Making visible the invisible: creative processes and the music of Joseph Tshabalala	Chris Ballantine
Significance in songs: a look at three traditional Xhosa songs	Dave Dargie
The West Sumatran Dabuih and the South African Ratiep	Desmond Desai
The incredible voices of Igongqo	Luvuyo Dontsa
The Little Library Project	Pedro Espi-Sanchis
Strumming is for beginners: on the social roots of musical style	Jaco Kruger
Multipart singing in sub-Saharan Africa: remote and recent histories unraveled	Gerhard Kubik
The Thojane: Sotho women's initiation ceremony	Tsokolo 'Musu
Red-carpet treatment of western classical music in black South African music competitions	Caesar Ndlovu
The musical essence of Venda folktales	Flora Ntshihlele
Restructuring the narrative of womanhood through song: the women Dodo	Patricia Achieng Opondo

singers of Kenya

Panel discussion: Education and ethnomusicology chaired by Chris Ballantine, with Lumkile Lalendle, Sipho Dlamini, Dave Dargie and Betsy Oehrle

15TH SYMPOSIUM 1997, UNIVERSITY OF CAPE TOWN

CONTENTS:

“Three indigenous peoples of the United States of America and Mexico: contrasting strategies to sustain their dance and music”	Joann W. Keali’inohomoku
Xhosa rhythms: links between voice and body rhythm in Thembu dance songs	Dave Dargie
Sama: its nature, purpose and function in the Islamic world with reference to South African Islamic music.	Desmond Desai
Current issues and trends pertaining to the advent of neo-traditional genres of music and dance in the contemporary African societies: an assessment of the Kenyan situation.	Beatrice Obonyo Digolo
The Kirby Collection	Deirdre Hansen
Mitambo: Venda traditional dance theatre	Jaco Kruger
Discovering some of the characteristics of Namibian dance/music	Minette Mans
The famous invincible Darkies: Cape Town’s Coon Carnival: aesthetic transformations, collective representations and social meanings	Denis-Constant Martin
Expressing an explicitly African aesthetic in neo-traditional dance expressions	Patricia Achieng Opondo
Exploring the waterfall: an analysis and application of compositional processes in Venda music	David Patrick
The incorporation of ‘foreign’ concepts into the ‘traditional’ cosmology of the Xhosa-speaking people and its subsequent effects upon Xhosa ritual music	Kathy Stinson

16TH SYMPOSIUM 1999, UNIVERSITY OF NAMIBIA WINDHOEK

CONTENTS:

African musical instruments into the next century	Andrew Tracey
Performance as art: therapeutic efficacy of Dandanda song and dance in Zimbabwe	Diane Thram
Education, genres and tradition in Southern Africa. The survival of	Minette Mans

cultural traditions in a changing world

Crossing the great divide: reflections on applied Ethnomusicology in South Africa

Angela Impey

Role of Ethnomusicology in society

Francois Haipinge Tsubaloko

Ethnomusicology: technology, 'development' and tradition at crossroads

Christo Caleb Okumu

Gender, migrancy and popular music in South Africa 1948-1960

Chris Ballantine

The music of South African history – a discussion – the radio documentary

Jim Chapman

“when the west meets the south”

Dolores Buthelezi and the quest for 'authenticity' on sampling

Jürgen Braüninger

17TH SYMPOSIUM TO BE PUBLISHED IN 2007

18TH SYMPOSIUM 2004, RHODES UNIVERSITY

CONTENTS:

South African music industry exploitation: an historical perspective

Rob Allingham

The bow project: composers re-imagine the bow songs of Nofinish Dywili

Michael Blake

Island style: Séga as a source of resistance, meaning and heritage in

Rose Boswell

Mauritius

Performance of place: how musical practices in Cape Town recreate a displaced community

Sylvia Bruinders

Music, culture & identity: pasts, presents and futures of San musical tradition

Claudia Cancellotti

The formation of an African orchestra

Anthony Caplan

The importance of ending on the off-beat in Umzantsi & Isishameni dancing

Johnny Clegg

Contesting versions of Handel's Messiah in South Africa: the politics of distinction, authenticity and performing style.

Christopher Cockburn

Langarm in Grahamstown: the dance, the social history and the music

Boudina Coetzer

The use of the African end-blown flute and pipes in school

Pedro Espi

The 'Mfudzimu Uripo' ngororombe panpipe group: Murewa, Zimbabwe

Laina Gumboreshumba

Representing African traditional music in choral performance

Rene Human

Imagining a history of South African music

Christine Lucia

The post-apartheid South African gospel music genre in a nutshell

Sipho Malembe

Developments in 'The Talking Drum'

Betsy Oehrle

Ethnomusicology, world music and Shiyani Ngcobo: reflections on the

Kathryn Olsen

production of tradition in contemporary maskanda	
Participation of Ikusasa Lethu at the East African Folklore Festival, Mbarara, Uganda Sept 2-6, 2004	Patricia Opondo
The contextual nature of the music of Africa	Elliot Pewa
The Click Song: representations of African indigeneity in the early exiled career of Miriam Makeba and her associates	Brett Pyper
Heart music in the African church	Joyce Scott
Paying the piper to propagandise history: media control and music Nationalism in Zimbabwe	Diane Thram
Youth Day Suite: a study in cross-cultural composition	Gareth Walwyn
Symbolism of the Zulu bow, umakhweyana, in the area of Epaphala outskirts of Eshowe in Kwazulu-Natal province	Len Zulu