

International Library of African Music

# ETHNOMUSICOLOGY SYMPOSIUM

**28 – 31 August 2024**

(In memoriam, Andrew Tracey 5 May 1936 – 12 January 2024)



International Library  
of African Music

— Est. 1954 —



# WELCOME

## Dear Colleagues, Students, Guests

We welcome you to this historical event to celebrate the 70th anniversary of the International Library of African Music, and the life of Andrew Tracey.

Andrew Tracey (5 May 1936 – 12 January 2024) implored music scholars to focus their research on the traditional music of the African continent. In the words of Geoff Tracey, his son, "Andrew's usage of the word 'pop' must be seen in a specific context of his regular criticisms that African traditional music was not taught, valued, or used as a serious resource for the evolution of what gets heard most. He hated the infection of a bass drum on every beat, and the tyranny of over *djembe-fying* traditional music. He wished people to be informed of the depth and complexity of the musical repository of the ancestors of the continent. He considered Dizu Plaatjies' *Amampondo* as succeeding in finding a way to continue with an Africanness which is about embracing the value systems and performance practices of Africa. I feel Andrew's use of the word 'pop' was to identify the tragedy of a lack of self-identity and worth, leading to a diminishment in local musical quality and a displacement of identity authorisation to the consumers of American rap etc. It shouldn't be mistaken for a division of music into traditional and popular, with a prejudice for the latter. It is a way to present a conversational debate. Andrew embraced musical evolution. He was blessed, or cursed, with knowing what beauty exists and existed in fragile oral histories. It's part of our

mission in that sense to keep being the voice of the voiceless in terms of indigenous knowledge systems. Which comes back to a value set, enacted through musical performance."

A great deal can be discerned in his call to music scholars. If it is at all possible, how are we going to take up, pursue and sustain this challenge? What is African traditional music and how is its authority determined? This is a clarion call which brings to attention an awareness of the following: the crisis engendered by the lack of research on the traditional music of Africa and its diasporas around the globe, particularly in the Indian Ocean World, Asia and Europe; the debate as to whether or not it is appropriate to select one style of music above all others and to ignore the rest; perceptions of the 'traditional' over the passage of time; and the roles of scholars, institutions, including museums and archives, in the conservation and preservation of the traditional music of the continent. Another critical issue is the future of traditional music, when so much popular music of the continent, such as kwaito in South Africa and highlife in west Africa, seems already to have acquired for itself the status as 'traditional' musics. The main question guiding this conference is, what does the interface between the traditional and the popular reveal about the future of African traditional music?

## Acknowledgements

As much as the success of this conference depends on the collaboration between many stakeholders

and an organising team, there are individuals who have made a significant contribution to this event. These are the administrators at ILAM: Lisa Gaybba, Tembisané Santi, and Chantelle Gertze, who have had to keep an eye on all things financial and other logistical matters. Our librarian, Andrew Mugenyi, patiently sifted through the many submissions and organised them neatly on a spreadsheet. Mandy Carver, Cara Stacey and Dominic Daula helped screen and assess the many submissions we received. They provided ongoing support which I value greatly. I am also indebted to the following:

- The national Department of Sports, Arts and Culture for their financial contribution to this event, which came as a result of the sterling efforts of Nkwenkwezi Languza.
- The Monument Theatre for providing us with a venue and logistical support.
- NISC for the publications.
- Sharon Mcleod of The Party Plate Catering.

Last, I want to thank each person who is presenting at this conference. Your participation is highly valued and I look forward to learning and enjoying as much as possible in the next few days.

Thank you.

*Lee Watkins, conference organiser and Director of the International Library of African Music (ILAM), Rhodes University*

# 28 AUGUST 2024



**Hugh Tracey, Curt Wittig, Andrew Tracey and Pinto playing hera mbira on a recording tour near Tete, Mozambique.**

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## DAY ONE 28 AUGUST 2024 — YELLOWWOOD TERRACE, MONUMENT THEATRE

16:00-17:00	Registration at the Monument Theatre
17:15-17:30	Welcome by Lee Watkins, Director of the International Library of African Music and Enocent Msindo, Dean of Humanities, Rhodes University
17:30-19:00	Cocktails and performance



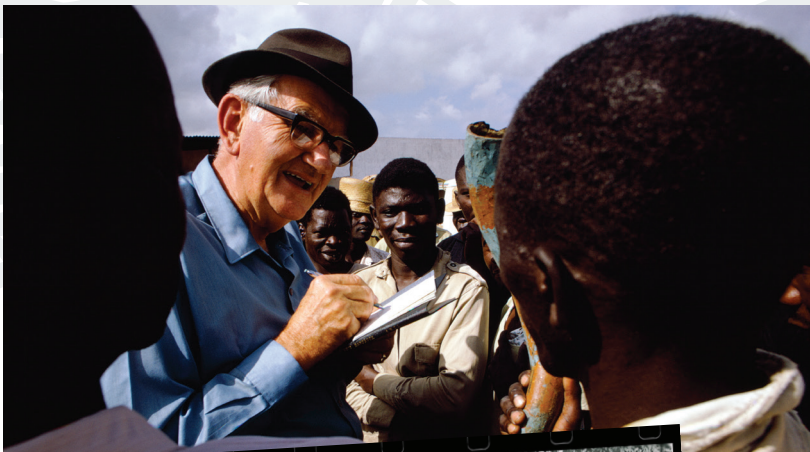
**sport, arts & culture**

Department:  
Sport, Arts and Culture  
REPUBLIC OF SOUTH AFRICA





29 AUGUST 2024



**LEFT:** Hugh Tracey taking fieldnotes as he talks with a group of Barwe musicians. **BELOW:** Hugh Tracey making notes on a drum at Inhasoro. **MIDDLE LEFT:** Hugh Tracey recording. **BOTTOM:** Hugh Tracey with Nyonganyonga player.



DAY TWO 29 AUGUST 2024		
Time	ROOM 1 — NTSIKANA ROOM	ROOM 2 — COUNCIL CHAMBER
08:30-10:30	<b>MUSIC PRESERVATION (Chair: Brett Pyper)</b>	<b>POPULAR MUSIC (Chair: Lee-Ann de Vries)</b>
	Oluwatosin John Ibitoye: Sacred implications of music and song texts in Igogo Festival of Owo people in Ondo State, Nigeria (online)	Yonela Kесе: The voice of Hugh Masekela: Analysing <i>Khawuleza</i> and <i>Sitimela</i>
	Papa Kow Mensah Agyefi: Unravelling the acclaimed origins of the seperewa musical tradition (online)	Tanesha Gibbs: African traditional music underwriting contemporary popular music
	Qhawe Giyose: Eastern Cape Jazz Heritage as present in the memories of veteran musicians of East London and Zwelithsha	Rick Deja: Competing Contexts: Considerations for Moving Local Traditions to the Global Stage (online)
	Cara Stacey & Vusi Sibandze: <i>Sesikhatsi lesidze</i> ('It has been too long') – navigating impact in collaborative musical research in Eswatini (online)	Praise Mathebula: Church music as pedagogy: An investigation through Digital Storytelling into the role that South African Christian church music praxis played in the musical development of five professional musicians.
10:30-11:00	<b>REFRESHMENTS</b>	<b>REFRESHMENTS</b>
11:00-13:00	<b>FUTURISM (Chair: Elina Seye)</b>	<b>MUSIC PEDAGOGY (Chair: John-Doe Dorzdro)</b>
	Inge Engelbrecht: The conserve undercommons: the space of an alternative musical existence (online)	Selamawit Aragaw Erkihun: Examining the Limitations of Traditional Music Education in Higher Learning Institutions: A Case Study of the Yared School of Music
	Stephen Aidoo: Exploring the Intersection of Tradition and Technology: 3D Printing in Atenteben Musical Instrument Making in Ghana	Maria Gakenye Kimotho: The Role of Traditional Knowledge in Enhancing Inclusive Vocal Music Education at African Universities
	Matlali Matabane: <i>Sing-thesis</i> — Songs on war, love and land	Mandy Carver: Mixed messages and blurry knowledge: What counts in a tertiary African music course
	Zuko Yigi: A practice-led curatorial centred on the South African jazz ecosystem in East London (2019–2024)	Vuyelwa O'Lacy Moyo: Andrew Tracey's contributions to African music pedagogy and the field of applied Ethnomusicology
13:00-14:00	<b>LUNCH</b>	<b>LUNCH</b>
14:00-15:30	<b>PANEL: REINVENTING AFRICAN TRADITIONAL MUSIC IN THE NEW AFRICAN DIASPORA — THOMAS PRINGLE ROOM</b>	
	CHAIR: Carol Muller - University of Pennsylvania	
	Echezonachukwu Nduka: <i>Sonic Safari</i> : African Art Music and Cultural Relocation	
	Kwame Ocran: <i>Sankofa Wo Nnwom</i> : Finding and Founding Sonic Lineages for Ghanaians in Diaspora	
	Kingsley Okyere: Sikyi as catalyst for stylistic transformation in Ghanaian music	
15:30	<b>REFRESHMENTS</b>	
16:00-17:30	<b>Excursion to ILAM and The Black Power Station</b>	



## MUSIC PRESERVATION

(Chair: Brett Pyper)



### Sacred implications of music and song texts in the Igogo Festival of Owo people in Ondo State, Nigeria

As an integral aspect of the cultural life in Nigeria, music is associated with sacred and social ceremonies such as festivals. However, the incursion of foreign culture has eroded several aspects of the Nigerian culture, especially indigenous festivals. As such, not much attention has been given to the concept and contexts of music and song texts that are regarded as sacred in indigenous Nigerian festivals. Against this backdrop, this study examines the sacred implications of song texts and music in its entirety as inherent in the Igogo Festival of the Owo people. Using cultural relativism theory as a theoretical backdrop, the study adopts a qualitative descriptive design method with the aid of participant observation and oral interviews. The study reveals the Igogo Festival as a major festival among other indigenous festivals of the Owo people. Its inherent musical, social, and sacred intricacies have over time served as a medium for transferring knowledge of indigenous culture through oral documentation and performance of songs in the face of prevailing cultural neglect in contemporary Nigeria. Despite a proliferation of foreign religions, the sacred rites embedded in this festival remain protected without deconstruction. While sounds, peculiar musical instruments, rhythms, transformative didactic songs and other musical tenets are found inherent and appreciated, they are taboo and forbidden in some contexts of the sacred festival. The onomatology of the name 'Igogo' is traced to 'Agogo', the Yoruba gong. Without doubt, this communal festival is capable of garnering national and global tourist attraction with proper attention from stakeholders.

**Oluwatosin John Ibitoye** is a PhD candidate in Ethnomusicology at the University of Ilorin, Nigeria. He lectures at the Department of Performing Arts and Film Studies, Kwara State University, Nigeria. His research focuses on ethnomusicology, ecomusicology, music and gender studies, performance and theatrical

musicology. He is a 2024 Doctoral Fellow of the Ife Institute of Advanced Studies (IIAS), Ile-Ife, Nigeria. He is also a 2024 Laureate of the ISA/Centre for African Studies and Anthropology, University of Birmingham, UK-Convention of Creativity Workshop supported by the Cadbury Endowment. During 2023 he was a beneficiary of Swiss National Science Foundation (SNSF) conference travel grant to the African Operatic Voice conference, at the Institute of Musicology, University of Bern, Switzerland. He was also a beneficiary of the European Union's Horizon 2020 research and innovation programme. His PhD research investigates the trends of globalisation in contemporary Yoruba folk-pop music.



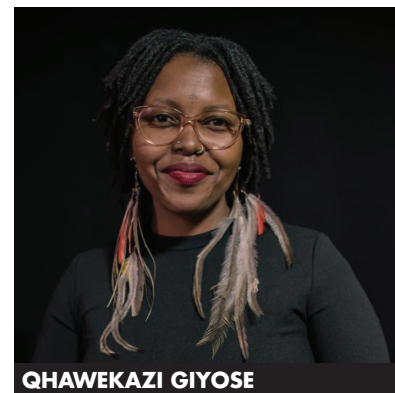
### Unravelling the origins of the seperewa musical tradition: Migration stories and cultural continuity in West Africa

This paper explores the origins and evolution of the seperewa musical tradition, a unique cultural heritage of the Akan culture in West Africa. It traces its roots through historical migrations and examines its adaptation in contemporary contexts. Drawing on academic research, scholarly works, and fieldwork findings, this paper interrogates the origins of the seperewa musical tradition. The paper delves into the intricate and confusing history of the seperewa musical tradition. The origin and migration routes of the tradition are interrogated to determine and ascertain the real origin while establishing the migration routes and migration causes within the Akan community. Interviews and research of the literature will reveal how African musicians had a different method for preserving and continuing their histories. The presentation will attempt to provide insight into the dynamic interplay between music, migration, and cultural legacy in West Africa using a multidisciplinary approach centred on performance studies.

**Papa Kow Mensah Agyefi** is a PhD candidate in ethnomusicology at the University of Cape Town's South African College of Music. His thesis, "The dynamism of change and continuity in the life of West African harps and lutes: Emphasis on the seperewa" examines how traditional West African music has changed and continued throughout time. In

2021, Papa Kow obtained his MA from the University of Cape Town, his thesis was titled "Revitalizing an indigenous musical tradition: A study of Osei Korankye's approach to sustaining the seperewa musical tradition". He started his academic career at the University of Ghana, Legon, from where he earned a Bachelor of Arts with Honours in Sociology and Music in 2017. His long essay was titled "Palajasco: An analytical study of George Ankomah Mensah's music". Papa Kow has presented papers at several academic conferences as part of his active participation in the global academic community. He wrote an important study in the *Journal of African Music* titled "Approaches and methods employed in revitalising the seperewa musical tradition in Ghana: Osei Korankye in perspective" (2022).

His general research interests include African traditional music, heritage music, migration and refugee music, and diaspora music studies. He is also curious about indigenous African cultures, particularly new ideas that emerge from ancient ones, and how Africans negotiate their identities in the face of cultural infusion, which many refer to as westernisation. He is also a player, even though not entirely perfect, of several instruments; be it Western, such as piano, saxophone, guitar; or African atenteben, seperewa, mbira (from Zimbabwe), koshkash, djembe drum. In essence, he is interested in African music, history, arts and cultures, religions and politics.



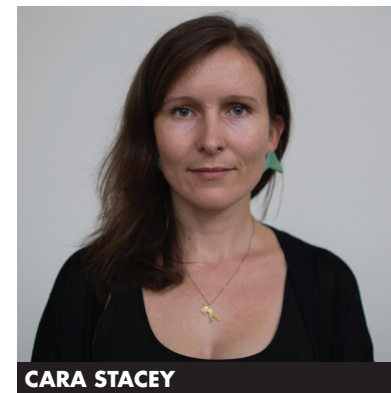
### Eastern Cape jazz heritage as present in the memories of veteran musicians of East London and Zwelitsha

This presentation explores the memories of musicians and music collectors as evident in the performance of traditional jazz songs in East London and Zwelitsha. How might research on musicians and their songs develop new knowledge about the aesthetics of jazz in the Eastern Cape and contribute to transforming notions of memories and archives? I argue that these songs are repositories of a collective memory about the musical pasts of Eastern Cape modernity. We commemorate cities such as Johannesburg and Cape Town for nurturing South African jazz but what is known of the jazz musicians who remained in the rural areas, and

those musicians whose musicality was nurtured in the Eastern Cape? Where are the stories of their musical journeys and compositions? How did these musicians contribute to the development of a form of South African jazz that now represents and forms a large part of our heritage and our various identities as musicians, fans and performers in South Africa?

This presentation is derived from the oral histories of veteran jazz musicians and jazz music collectors in East London and Zwelitsha, Eastern Cape. The presentation will describe the research methods used to understand how these musicians' songs have retained memories of their lived experiences.

**Qhawekazi Giyose** is a master's student at Rhodes University, supervised by Dr Lee Watkins. This paper is based on her research on the jazz heritage of the Eastern Cape. Her other interests include sound therapy and the preservation of indigenous knowledge systems, music and instruments.



### Sesikhatsi lesidze ('It has been too long') – navigating impact in collaborative musical research in Eswatini

This paper reflects upon over 10 years of ethnomusological, musical and managerial work with an ensemble of elderly musicians, mostly from the rural areas in the small southern African state, Eswatini. The ensemble, called *Bashayi Bengoma*, was formed by the authors (musician-researchers Vusi Sibandze and Cara Stacey) as a vehicle through which performers on rare Swati musical instruments could perform and earn needed money from their music. Over the years, the musicians have had opportunities to perform in neighbouring South Africa a handful of times and allowed for diverse recordings, festival performances and other concerts within Eswatini. This paper traces the successes and failures of our musical research, our interactions with the musicians, and our resulting fundraising endeavours. In this joint presentation, we reflect on our own responsibilities regarding this work and to the musicians. We contextualise the possible impact (and lack thereof) of our collaborative music research on cultural and social change in Eswatini, as well as to broader shifts in southern African musical academia. We highlight

prominent challenges that the traditional instrument players of Eswatini face and suggest practical and methodological ways in which we may address some of these. We evaluate ways in which our work has been collaborative and reciprocal (Magnat 2011) and how our praxis, up until this point, has defied but also been shaped by what Araujo describes as "top-to-bottom neocolonial systems of validation" (2017:68). Drawing on Conquergood's idea of the "ethical incomplete", as well as writing by Shawn Wilson and Virginie Magnat, we propose new ways of working with and for these musicians.

**Cara Stacey** is a South African musician, composer and musicologist based in Johannesburg. She is a pianist and plays the umrhubhe, uhadi and makhoyane musical bows, and is a former winner of the Standard Bank Young Artist for Music award (2021). She holds a doctorate in African music, specifically looking at the makhoyane musical bow from Eswatini (University of Cape Town/SOAS). Cara has performed across southern Africa, in the United Kingdom, Brazil, Peru, the USA and Switzerland with the likes of Shabaka Hutchings, Sarathy Korwar, Dan Leavers, Galina Juritz, Natalie Mason, Beat Keller, Matchume Zango, Jason Singh and Juliana Venter. She has released four albums with various collaborators across the globe. She sits on the executive committee for the South African Society for Research in Music and is the International Council for Traditions of Music and Dance country liaison office for Eswatini. Having served as a lecturer in African Music at North-West University until 2023, she is now a lecturer in Creative Music Technologies at Wits University.

**Vusi Sibandze** is a visual artist, musician, independent researcher and educator based in Mbabane, Eswatini. Since studying at the Lamati Technical College and the Cooperative Development Centre (CODEC), Ezulwini, Sibandze has worked as an independent artist, a freelancing musician, and as a teacher of music and visual art. Since the early 2000s, Sibandze has worked as a manager and facilitator for various traditional music projects (performance, recording and research) in Eswatini. Since 2014, he has served as manager for the Bashayi Bengoma ensemble of traditional musicians. He conducted field research and published findings relating to the traditional musical practices of Eswatini. As a guitarist and vocalist, he has performed as part of a royal cultural tour of Taiwan, and at the Luju and Bushfire International festivals on numerous occasions. He is currently a Music and Fine Art teacher at the Bahai School in Mbabane.



## POPULAR MUSIC

(Chair: Lee-Ann De Vries)



### The voice of Hugh Masekela: Analysing *Khawuleza* and *Sitimela*

The notion of voice suggests one's ability for self-expression. To be able to speak out and be heard equally indicates one's agency in social and political life. I take this approach to voice and voicing to comment critically on the position of Hugh Masekela in South African politics and socioeconomic issues throughout his adult and professional life as a musician. Having grown up in a socially and economically stratified country, wherein black people were also politically disenfranchised, this reality was part of the artist's consciousness both at home and in exile. In this presentation, I present two songs in which I discuss the various ways Masekela uses his voice to express his discontent about the social ills, police violence within the microcosm of the domestic space, and later, zooming outwards to explore the much larger scale issues of migration, urbanisation, black exploitation and general disenfranchisement within in the South African economy and politics. To achieve this investigation and analysis, I examine the musical characteristics and lyrical contents of two songs, *Khawuleza* and *Sitimela*.

I ask: In what way does Hugh Masekela use his voice as protest and critical commentary against the politics of his country and attribute injustice to the violence of the white capitalist economic monopoly system? In this way, I also argue and suggest that despite these songs having been written and popularised at different times in Masekela's career, they still hold relevance in today's sociopolitical and economic realities, where black lives are still tormented with issues of police brutality, economic marginality, and strikes for minimal wages linked to the extractionist economy of the mining sector. Thus, I suggest, Masekela's voice, as reflected in these two songs, still resonates and is as effective now as it was during the time of these songs' greatest popularity. This reflects the salient nature of music as a force for social conscience.



**Yonela Kese** hold a BMus (Hons) degree from the University of Fort Hare. She majored in Jazz Vocal Performance. She is currently in her first year of her MA degree researching the life and works of Hugh Masekela. Kese is also very much drawn to the Creole culture of New Orleans jazz, and this is a topic she follows with keen interest. Additionally, she continues to perform as a jazz artist.



**TANESHA G. GIBBS**

### African traditional music underwriting contemporary popular music

Traditions are inherent cultural practices that convey memories of the ancestors and instructions to articulate and inform present phenomena. A peculiar notion in neocolonial thought is the idea that African tradition ended with the ingress of colonialism into areas of African culture, particularly African language, space, religion, or music. African traditional music and African modern music are often conflated by the aesthetics of modern production of popular music culture and less so by conceptual production of cultural memory. In this paper, I draw on African writers such as Ngugi wa Thiong’O and Maurice Amutabi to consider the relationship between African traditional music and culture within the context of contemporary popular music industry. I argue that if African music is emancipated from the closed box of the colonial frame, then the relationship between traditional and modern can be understood beyond difference and periodisation labels. Through such emancipation, the cultural materials and practices of African worldview exemplified in music can be appreciated as conveying the cultural traditions of memories, institutions, and norms. The paper will explore the problems with the rigid dichotomy of traditional and popular on the one hand, as well as the transience of inherent cultural material and practices on the other.

**Tanesha G. Gibbs** is currently pursuing a PhD in the Department of Music and Musicology and the Rhodes University African Studies Centre at Rhodes University under the supervision of Dr Lee Watkins. Her research engages in a discourse analysis of the valorisation of slackness in dancehall music. She holds a BA in Philosophy and an MA in Cultural Studies from The University of the West Indies, Mona.



**RICK DEJA**

### Competing contexts: Considerations for moving local traditions to the global stage

In this paper I address some key issues in crossing the threshold from the local to the global stage when this is a practical necessity for maintaining the long-term vitality of local traditions. I examine two examples: the first is a Malawian banjo and 1-string bass duo, *Madalitso Band*, on their recent 2023 world tour; and the second is a southern African eisteddfod featuring numerous African music categories. They illustrate two important contexts, industry and education, in which African traditional genres and instruments often thrive.

My aim is to neither condone nor condemn any transformation of indigenous traditions along this local-global trajectory. Rather, I highlight the role of critical inquiry when reconciling sameness and difference along the roads towards the ‘universal’ when international recognition and institutional regulations are involved. The contexts that created the aesthetic palette of many indigenous traditions are fundamentally different than the new host contexts associated with international appeal, and thus sustainability and representation are constantly negotiated resulting in new (dis)associations.

I suggest that one operates on the premise that the target destination dictates the performance practices. Given this, strategies to maximise efficacy rely on understanding the least mutable aspects of the target context in conjunction with the formative factors of the original context. These factors are the ones that gave rise to the unique constellation of aesthetic principles making that artform distinct. Emphasising these attributes effectively, to maintain the creative beauty of indigenous traditions in new contexts, relies on a keen understanding of both contexts. My aim is to establish a starting point for developing best practices when moving from the local to the global stage, one that is useful to all curators of talent, from educators to entertainment managers.

**Rick Deja** is a senior lecturer in Ethnomusicology and African Music, and curator of the Kirby Collection of Musical Instruments at the University of Cape Town (UCT). His creative and scholarly output is rooted in performance-based

research and his longstanding work with Malawian musicians in Malawi, South Africa, and the American Midwest since 1990. He conducted his PhD research in South Africa and Malawi with funding from a Fulbright-Hays fellowship. His dissertation titled, “From place to placelessness: Malawian musicians, commercial music, and social worlds in southern Africa” investigates how the pragmatics of musical interaction and circulation affect social belonging and community ties in relation to pan-regional interchange. Deja’s current research, published works, and creative output focus on musical intersections between jazz and African indigenous musics, collective improvisation and composition, as well as strategies for the revitalisation of indigenous musical instruments. He performs on saxophone, guitar, and African instruments.



**PRAISE MATHEBULA**

### Church Music as pedagogy: an investigation through digital storytelling of the role South African Christian church music praxis played in the musical development of five professional musicians

Using an ethnographic and autoethnographic approach, this study investigated how the church has influenced the development and practice of five professional musicians in South Africa. This research resulted from discussions with numerous musicians who had their music genesis at church, some of them well-known professionals in the country. Reflecting on a history of church music education that can be traced back to the arrival of the missionaries on the African continent and the different types of music education settings that can be found in South Africa, this paper analyses the approach and delivery of music pedagogy that exists in the South African church setting. Thereafter, using Digital Storytelling (DS) as a methodology for data collection and Ethnographic Content Analysis (ECA) as an analytic tool, co-researchers were given the opportunity to create data or share their stories in a novel manner, which has proven to develop powerful, honest and self-reflexive results. Important pedagogic themes that emerged as being part of a shared church-led approach to music teaching and learning include

practice and consistent performance, collaboration, imitation, embodied and experiential learning, rote learning, and memorisation. Central to using DS as a methodology, this study found that musical identity and early pedagogical approaches to learning music play an important factor in further musical development and education.

**Praise Mathebula** is a South African recording artist and scholar hailing from the vibrant town of Bushbuckridge in the Mpumalanga province. He is a singer, songwriter, arranger, producer, and composer who is fascinated by an array of different genres. He released his debut gospel album titled *Overcame* in 2020. One of the songs on the album, titled *Phuxelela*, debuted at number one during the week of the album’s release on the then Google Play Chart. He has shared the stage with the likes of Inkunzi Emdaka, Dizvu Plaatjies, Blessing Bled Chimanga, Mabongi, Worship Saints, and Siculo Moya. He vocally produced Nombasa’s self-titled album *Nombasa* which was released in June 2022 and has been doing well on the airwaves. He produced an award-winning Standard Bank National Arts Festival show which won a Bronze Standing Ovation Award for singer/songwriter Nombasa in 2022. He is an Ethnomusicology PhD candidate under the supervision of Dr Lee Watkins. He has a keen interest in music education, music technology, composition and music production. He has a deep love for African indigenous music which has seen him spend a significant amount of time at the International Library of African Music at Rhodes University as a student, student assistant and, mostly recently, as a temporary junior lecturer teaching Ethnomusicology and Instrumental Music Studies.

### FUTURISM

(Chair: Elina Seye)



**INGE ENGELBRECHT**

### The conserve undercommons: the space of an alternative musical existence

Stefano Harney and Fred Moten’s text, “The Undercommons: Fugitive Planning and Black Study” (2013), describes a space found in the relationship between people who have been denied resources and those who are joined, not by the common use

or ownership of space, but by belonging within the community of the excluded (Greer, 2018). This community resides in a space Harney and Moten call the undercommons of the university, a conceptual space composed of people who have been excluded from the commons with its entailed rights and privileges.

The *koortjie*, translated as ‘little chorus’, is a musically simple Afrikaans spiritual song generally associated with coloured Pentecostal churches in South Africa, but commonly marginalised in the more colonially rooted churches in the coloured community, such as the Uniting Reformed Church. Comparably, the *koortjie* also exists on the periphery of institutionalised western art music traditions and its discourses.

What Harney and Moten (2013) describe as the commons and the undercommons of the university is an effective way to study the complicated position in which certain groups find themselves within a revealing type of institutional environment, such as Stellenbosch University’s music department, or conserve. In the commons of the conserve, the *koortjie* is cacophony, it is noise, and it is part of a ‘wild beyond’, the undercommons. The Harney and Moten text serves as a lens through which I consider the conserve as the site of two distinct spaces.

In this paper, I shift attention from the usual commons-focused narrative to the undercommons of the conserve, the ‘wild beyond’, where (an)other type of community resides and operates, and where an alternative musical reality presents itself. I posit that by doing so, the mechanisms of disenfranchisement become evident, and that the undercommons thus serves here as an epistemic device, or a way of seeing and knowing, in relation to those who are unseen and unknown.

**Inge Engelbrecht** completed her PhD in musicology in 2023 at Stellenbosch University (SU). Her PhD thesis titled “Die *koortjie* undercommons” is a multimedia project — the first dissertation at SU presented in a confluence of Afrikaans, English and the Afrikaans dialect, Kaaps — about the *koortjie* in coloured Pentecostal church communities in the Cape area. From 2020 to March of this year Engelbrecht had also been part of the research team of a project called The Genadendal Music Archive (GMA) hosted by the Africa Open Institute at SU, funded by SU and the Heritage Fund of the German Foreign Ministry. The project documented and digitised the music collections kept in the Moravian Mission Museum in Genadendal and recorded the stories of individuals who represent Genadendal’s current music life.

Her research interests include studies on what constitutes colouredness and the intersectionality of music and coloured identity, as well as the representation of musics and practices that are part of marginal and underserved communities of South Africa, particularly church music practices in the coloured community of the Western Cape. She is currently a postdoctoral fellow at Nelson Mandela University.



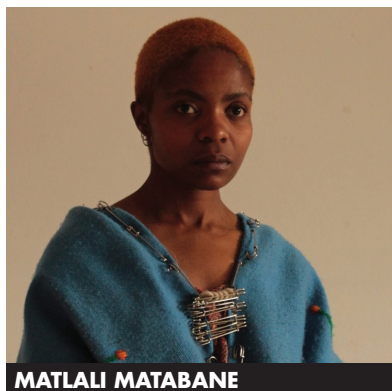
**STEPHEN AIDOO**

### Exploring the intersection of tradition and technology: 3D printing in atenteben musical instrument making in Ghana

This study investigates the incorporation of 3D printing technology into indigenous practices of atenteben musical instrument making in Ghana. It assesses the effects of this integration on craftsmanship, design innovation, and the preservation of culture. While traditional methods have long been the cornerstone of atenteben production, the advent of 3D printing presents novel opportunities and challenges to this age-old craft. It explores various aspects such as design flexibility, material properties, mass production, acoustic performance, cultural heritage conservation, and sustainability. Using the theory of Technological Indigenisation, the study investigates the integration of 3D printing within established artisanal practices, examining the ways in which atenteben making incorporates technological advancement while retaining the essence of traditional craftsmanship. Through a synthesis of empirical research, case studies, and expert opinions, this paper provides insights into the evolving landscape of atenteben instrument making and proposes future directions for research and practice in this interdisciplinary field.

**Stephen Aidoo** (PhD) is a lecturer at the Department of Music, University of Ghana, Legon. His area of study is ethnomusicology with specialisation in organology. He also has a masterclass certificate on wind instrument maintenance and repair from the Royal Conservatory of The Hague, Netherlands. He teaches courses in African music and the scientific study of musical instruments. His research area covers standardisation and innovation of Ghanaian traditional musical instruments. One of his biggest projects includes a standardisation and mass production of the Ghanaian flute (atenteben) for schools in Ghana.





**MATLALI MATABANE**

### **Sing-thesis — songs on war, love and land (performance)**

My performance is an extension of my composition thesis which studies and explores interdisciplinary performance in heritage spaces using sing-thesis as a creative exploration into analogue and digital devices. My technical set up consists of three synthesisers and handmade indigenous instruments which together explore how amplified sound interweaves in a given space. During this performance a multimedia world is created with projected visuals which accompany a live improvised set. Titled *Love, War and Land*, lyricism is incorporated into ambient soundscapes embellished by instances of indigenous instrumentation. The third space where these methodologies and technologies merge is explored as a portal to position my practice which focuses on sound practices in the Global South. I posit that indigenous music has the potential to address social issues, it is unique and rich in composition while adapting to other elements of sound, such as synthesisers, microphone feedback and sampling, which complement the intuitiveness of indigenous instruments. Music, therefore, becomes an instrument of power interrogated through a Pan-African framework. Issues of land, decoloniality and gender politics are presented in long form through song, archival material, and sampling synthesis.

**Matlali Matabane** is a sound scholar and visual artist living between Lesotho and South Africa. She is currently studying at Rhodes University towards a master's in music as a composer. In 2022, Matabane participated in *We Are Afrika: The Power of Women and Youth* exhibition (presented by the World Bank Group in Washington DC) which celebrates and explores the work of established and emerging artists from across the African continent. In 2023, Matabane was selected as one of the artists to participate in the Tankwa Artscape Residency, an annual arts residency for South African and international artists working in the fields of site-responsive sculptural art, spoken word/sound and movement/performance art.

In 2024, Matabane was the inaugural artist for the Purple Mountain Residency in Porterville where they collaborated with fellow artists, Carl Carlson and Aldo Brincat, for the Glen Carlou gallery. Matabane's locality

explores sonic culture in the context of the Global South as both an act of experimentation and identity forming through the mediums of photography and sonic storytelling. Combining electronic music with indigenous instruments, Matabane manifests a third-cultural-realm which invites collaboration, vulnerability and humanness as modes of engagement.



**ZUKO YIGI**

### **Towards a practice-led curatorial on the South African jazz ecosystem in East London (2019–2024)**

This practice-led presentation is positioned as a retrospective examination of the major thinking and practice of jazz in East London. I reflect on the scope of the curatorial and jazz praxis witnessed in East London over the past seven years (2019–2024). In this presentation I highlight the legacy of South African jazz as an essential entity that contributes to the urban creative industries. My premise is that many jazz studies tend to focus on performance, history, spirituality, and aesthetics and do not engage with the concept of the curatorial as a mechanism that underpins the jazz ecosystem. This curatorial practice is largely a reflection on South African jazz practice, particularly in ways relating to economy and sustainability. I argue that the rise of East London's industrial and urban creative economies is incomplete without the inclusion of South African jazz curatorial as one of the key socio-economic engines. Additionally, South African jazz longevity in East London could contribute verifiable growth that is directly proportional to other business activities in the city and beyond.

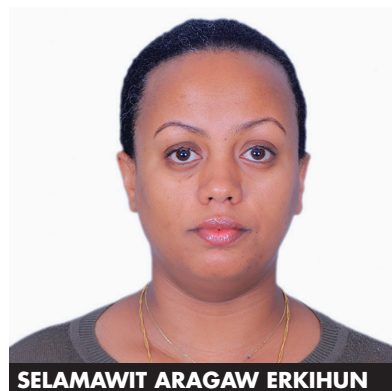
**Zuko Yigi** is a student at the University of KwaZulu-Natal pursuing a Master of Arts degree. His academic interests and practice are within musicology, African philosophy of music, South African jazz curatorial, and sustainable creative economic ecosystems.

## **MUSIC PEDAGOGY**

(Chair: John-Doe Dorzdor)

### **Examining the limitations of traditional music education in higher learning institutions: a case study of the Yared School of Music**

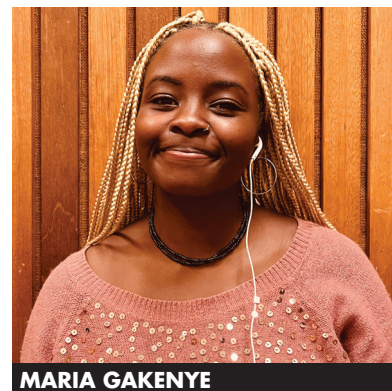
Despite Ethiopia's rich traditional musical heritage, there has been little effort to convey this knowledge



**SELAMAWIT ARAGAW ERKIHUN**

system through formal music education. The Yared School of Music, for over five decades, has been a pioneer in music education within higher learning institutions. However, its predominant focus has been on Western classical and jazz music performance. While students are required to study one traditional music instrument as part of their program, there is a glaring absence of an independent and self-reliant department dedicated to Ethiopian traditional music. This study aims to examine the challenges faced in teaching traditional music within higher education, particularly within the context of the Yared School of Music. Employing qualitative methods, including questionnaires, interviews, and observations, primary data was collected. The findings highlight various challenges such as a lack of human resources, absence of a systematised Ethiopian traditional music theory, lack of a designed educational curriculum, frequent educational policy changes, dearth of documented teaching and learning materials, and unsupportive government systems hindering the hiring of indigenous music specialists. Addressing these challenges requires meticulous efforts and interventions. This paper aims to explore potential interventions that Addis Ababa University can implement to overcome the obstacles to teaching traditional music at the Yared School of Music.

**Selamawit Aragaw Erkihun** holds a BA in Music from Addis Ababa University, Yared School of Music, and an MA in Cultural Studies from Addis Ababa University, Institute of Ethiopian Studies. Currently serving as Associate Dean of the College of Performing and Visual Arts at Addis Ababa University, she balances instructional and administrative responsibilities while maintaining a prominent role as a first violinist in the *Ethio-Classic Quartet* for over 15 years, performing both locally and internationally. With her talent as a violinist, Selamawit has showcased her musical prowess globally, collaborating with prestigious orchestras and ensembles in countries such as South Korea, Germany, South Africa, India, and the USA. Presently, she is pursuing a PhD in Ethnomusicology at the South African College of Music, University of Cape Town.



**MARIA GAKENYE**

### **The role of traditional knowledge in enhancing inclusive vocal music education at African universities**

Traditional knowledge is an emerging theme in music education discussions in Africa. In the African context, traditional knowledge refers to the information and skills originating from and developed by the peoples indigenous to the African continent. African ethnomusicologists have written broadly on the challenges presented by modern music education curricula in African schools and higher institutions of education. Most of the challenges are ascribed to an under-representation of the African voice in music education. Writers have illuminated the need for the evaluation of music training methodologies with the expansion and development of music institutions of higher learning. Several authors proposed that incorporating African knowledge systems into the teaching and learning of music may be an effective tool for realising culturally sensitive music pedagogy. Furthermore, scholars argue that using traditional knowledge systems in the teaching and learning of music in African classrooms would produce better learning outcomes for students.

This presentation draws on a recent field study conducted at Kenyatta University and the University of Cape Town. It aims to explore the scope and impact of the application of traditional knowledge in vocal music training methods by assessing how these local principles are applied by teachers of vocal music in higher institutions of learning. Additionally, the paper aims to evaluate the relevance of such an approach to the development of inclusive vocal music training methods that enhance music education in Africa. The research analyses proposed philosophical African indigenous knowledge frameworks such as inclusivity, minimalism, dualism, group centrality, and improvisation and their impact on the development of musicianship as the goal of skill advancement in musical training.

**Maria Gakenye** is a Kenyan Afro Jazz vocalist currently pursuing a masters in Ethnomusicology and African Studies at the University of Cape Town. She is completing her research on the impacts and challenges of integrating indigenous knowledge

systems in vocal training curricula at Kenyatta University and the University of Cape Town in all music genres taught. Her research interests include indigenous knowledge systems and their role in music education and economic development in African nations today. She also has a keen interest in entrepreneurship development and problem-solving mindsets, arising out of her training from the University Impact (UI) program, and design thinking from the D-School Afrika at the University of Cape Town. She hopes to embark on further research that explores entrepreneurship development as a necessity in higher music education academic systems and the impacts this would have on the economic development of music industries across Africa.



**MANDY CARVER**

### **Mixed messages and blurry knowledge: What counts in a tertiary African music course?**

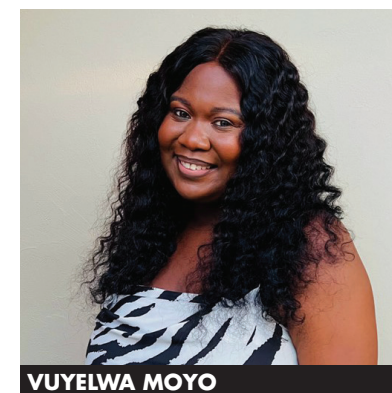
For some decades African music has made steady inroads into formal education within Africa itself and beyond. This decolonising project is an important way to respect and value African knowledge in education and in society more broadly. Andrew Tracey's contribution to this movement in southern Africa has been considerable. The complexity of taking oral traditions into formal education contexts has not been fully acknowledged and there is no broad agreement on how best to achieve it. Basil Bernstein elaborates on the challenge of moving a knowledge practice from its context of production to an educational site. He explains that this recontextualisation is fraught, that it involves power struggles amongst actors, and that all that is certain is that the knowledge itself will undergo change. African music curricula have been established in institutions which have a high degree of autonomy regarding what is taught, and who is hired to teach, as well as in school curricula intended for a national school system where specialist teachers are not guaranteed. These radically different contexts face similar challenges of recontextualisation. Put simply, what happens in the lifeworld is unlikely to stay the same when it is transferred to the classroom.

This paper considers a tertiary African music course from the perspective of the different kinds of musical knowledge it presents, whether performative,

structural, social, or spiritual. It explores how these knowledge areas are managed in an institutional setting and how different knowledge is foregrounded by different lecturers, leading to mixed messages about what counts. The paper shows how the resulting misalignments and blurred meanings undermine the effectiveness of teaching and learning. This research highlights the need for African curricula to be carefully theorised. It outlines a possible way forward by presenting a conceptual model for the management of knowledge types in African music curricula.

**Mandy Carver** is an independent researcher.

With a long career in school music, her research brings together two long-term interests: how we learn music, and the curricularisation of African music. As a teacher she was intrigued by how novice musicians integrate practical and conceptual knowledge. This question inspires and informs her research on how knowledge practices sustained in communities are transferred to formal education settings. Mandy is an associate at the Africa Open Institute, Stellenbosch University, and teaches Music Education for Wits University and Stadio University.



**VUYELWA MOYO**

### **Andrew Tracey's contributions to African music pedagogy and the field of applied ethnomusicology**

Missionaries pioneered formal education in southern Africa in the 19th century, with colonial governments establishing education departments and institutions. This affected African music as it was not regarded as real music, and academics' perceptions at the time were that it did not deserve inclusion in the curriculum, either at schools or universities. Andrew Tracey assisted in shifting the narrative of African music at the tertiary level in South Africa. His contributions to African music pedagogy are shown through his publications on different types of instruments. He wrote extensively about the history and origins of various African instruments and dances and played a major role in the making and developing some of them. Tracey put these on paper as reference points for teaching and preserving traditional musical styles. In so doing, he developed resources to aid African music pedagogy. Tracey committed his life to research, disseminating



knowledge, and promoting the performance of African music. From the late 1960s, he used his research to develop a deep understanding of pedagogical strategies to teach the performance of various African musical genres. This paper will highlight Andrew Tracey's contributions to African music education and applied ethnomusicology through his publications on instruments such as the marimba, mbira, timbila xylophones, nyanga pan pipes and valimba xylophones.

**Vuyelwa O'Lacy Moyo**, born in Bulawayo, Zimbabwe, is a PhD (Ethnomusicology) candidate at Rhodes University, supervised by Dr Boudina McConnachie. Vuyelwa has a keen interest in ecomusicology, ethnomusicology, indigenous African music education, and mbira music.

## PANEL: REINVENTING AFRICAN TRADITIONAL MUSIC IN THE NEW AFRICAN DIASPORA

(Chair: Carol Muller)



ECHEZONACHUKWU NDUKA

### Sonic Safari: African art music and cultural relocation

For over four decades, the performance of African art music has been on the rise in many locations around the world. This was brought about, in part, by Africans who took the music along while relocating to new cities and continents. In this paper, based on my redefinition of cultural relocation, which is the movement of art music and musicians from the African continent to America, and the transfer of skills and knowledge to new audiences through teaching, performances, and other means which involve creative interactions with people, I evaluate the processes through which the Intercultural Music Initiative (IMI) as an organisation relocates African cultures to St. Louis, Missouri. Some of these processes include collaboration and networking, music publishing and recording, sonic safari workshops, masterclasses, and live performances. I argue that the transfer of skills and knowledge to new audiences through these processes form a basis for the introduction and relocation of cultures. This includes textual analysis of two sonic safari songs composed by

Joshua Uzoigwe, arguments on cultural relocation, its significations and immediate impact, and the fundamental role of media productions by the organisation within the context of cultural diversity. In consideration of further critical perspectives on African art music, which forms the basis of this paper, I present views on interculturalism which traces its origin to colonialism and the advent of missionaries on the African continent. In addition to works by Fred Onovwerosuoke, music by other composers, including Akin Euba, J.H. Kwabena Nketia, and Gamal Abdel Rahim, serve as paradigms. A study of the archives of the IMI, as well as interviews with the director, will be the primary methodology for this paper.

**Echezonachukwu Nduka** is a pianist, poet, and author. As a recording artist and performer, he focuses primarily on art music for piano by composers of African descent, particularly those from Nigeria and Ghana. His research interests include African pianism and its sociocultural meanings, African art music, performance studies, and postcolonial literature. A Booth-Ferris Graduate Fellow in 2024, his recent album *The African Serenades* has been described by *Afrocritik* as an "intense, emotive listening experience." He is a Benjamin Franklin Fellow and PhD student in Ethnomusicology at the University of Pennsylvania, USA.



KWAME K. OCRAN

### Sankofa Wo Nnwom: Finding and founding sonic lineages for Ghanaians in diaspora

American-born Ghanaians experience adulteration of musical ties to their ancestors. Hegemonic assimilation leads some to reject their ancestral culture outright. Following the philosophy of *Sankofa*, which roughly means "to go back and get" in Akan (Twi), I on the other hand strive to learn, embrace and preserve ancestral traditions.

At present, Ghanaian and American identities are in imperfect tension. The product is an incomplete engagement with Ghanaian music that requires further development. My sense of Ghanaian music as mediated by the diasporic community in the Bronx is as follows. Far from being fully aware of the Ghana's beautiful and numerous musical forms, I am the Ghanaian whose "fading memories" of Ghana are

replenished through forms of "sonic nationalism" abroad (Shipley 2013). Contemporary Ghanaian cultural exports have proven popular throughout the diaspora due to their availability on network channels. One export is hiplife, which joins other Ghanaian musics in sonic linkage, thus instilling greater pride in nationals who are geographically dispersed. Ultimately, the preservation of these links will take the form of a podcast on Ghanaian-Bronx musical ties for outlets such as afropop.org.

This project curates genealogical archives of Ghanaian music in motion, from traditional to Afrobeats. Seeking to advance and establish curated mobile platforms that feature the sonic linkages between ancestral and contemporary forms, the project aims to understand the functionality at specific outposts within the Bronx as a major site of Ghana's diaspora. The aim is to provide diasporic Ghanaians with sonic routes home to Africa. As descendants of the diaspora enjoy both popular and traditional forms, the project realises a capacious sonic nationalism.

**Kwame K. Ocran** is a lover of popular music who meditates on the history, drama, and uncanny presence of pop as a sonic zeitgeist. In his third year at the University of Pennsylvania, he is a Bronx native and son of naturalised American citizens from Ghana. Ocran explores how criticism can discover, celebrate, and venerate good music.



KINGSLEY K. OKYERE

### Sikyi as a catalyst for stylistic transformation in Ghanaian music

This paper outlines how a timeline rhythm from sikyi, an Akan traditional youth dance music, became a predominant Ghanaian rhythmic identity and a tool for stylistic transformation in musical genres in Ghana, ranging from traditional to popular and sacred to secular. As a predominant musicking timeline rhythm, sikyi rose to popularity following Dr K. Gyasi's *Sikyi Highlife* album, although its use in Highlife predates Gyasi's work. Being a major definitive aesthetic of the Highlife genre, the triple off-beat rhythm has gone on to become a representative element of different genres of Ghanaian music, extending its influence to other primarily West African genres that draw

from Highlife. The sikyi rhythm's close association with Ghana means it has become a clear sign of rhythmic identity and a way to trace the country's influence in the West African region and globally, especially in newer genres and among the sonic aesthetics of Afrobeats. This paper provides historical and musicological evidence of the rhythm's popularisation and its strategic and embodied use in musicking. I show, through analyses of selected songs from the past five decades, the processes of alteration over the years and sikyi's role in stylistic change. I draw from traditional and popular music recordings, primary and secondary source interviews, and more than two decades of listening

to and engaging with music from the West African region. This paper hopes to address some issues surrounding a purported identity crisis in Ghanaian music, and to highlight the state of traditional music's influence in contemporary times.

**Kingsley K. Okyere** is a composer, arranger, and researcher with a strong interest in public scholarship. His academic interests include West African popular music aesthetics, studio musicking, and African and Afro-diasporic musical circulations and interactions. He is currently pursuing a PhD in ethnomusicology at the University of Pennsylvania.

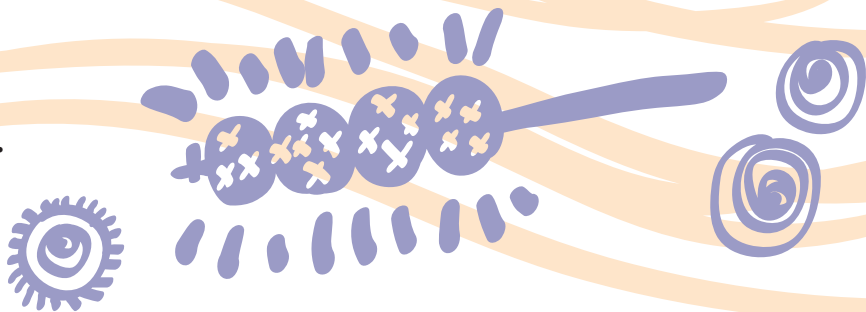




30 August 2024



TOP: Andrew Tracey with male Xhosa diviner who is beading a wand which is part of his paraphernalia. Ngqoko village, former Transkei, Eastern Cape, South Africa.  
MIDDLE: Andrew Tracey with Nyanga players.  
BOTTOM: Andrew Tracey recording an mbira dzavadzimu player at a gathering of traditional healers' association in Harare.



DAY THREE 30 AUGUST 2024		
TIME	ROOM 1 — NTSIKANA GALLERY	ROOM 2 — COUNCIL CHAMBER
		COFFEE
	MUSIC ANALYSIS (Chair: Mandy Carver)	SOCIOPOLITICAL (Chair: Tanesha Gibbs)
08:30-10:30	Lewis Peterman: Njari Music of the Makonde District of Zimbabwe (online)	Lee-Ann De Vries: The Scramble for African Music: the institutionalisation of South African music, the American commercial music market, and the Grammys
	Elijah Madiba: Bahananwa tradition's unique tuning systems	Kamo Maloka: From townships to the world: Gender dynamics in Amapiano (online)
	Mohau Mogale: (Re)Constructing Tswana Indigenous Art Song and Choral Composition	Themba Vokwana: <i>Lo ngumhlaba wethu</i> — This is our land!: Place, memory and dispossession in selected choral compositions by RT Caluza and JM Khumalo
	Alfred Adda Quay: Harmonizing Crescendos and Credits: Orchestrating Equitable Acclaim in Ghana's Symphonic Tapestry of Musical Artistry	Dion Malcolm Eaby-Lomas: Kwaito as History: Complicating Urban Historiographies through Amapiano
10:30-11:00	REFRESHMENTS - YELLOWWOOD TERRACE	REFRESHMENTS
11:00-13:00	AFRICAN MUSIC ON THE GLOBAL STAGE (Chair: Rakesh Kumar)	POPULAR MUSIC (Chair: Dion Malcolm Eaby-Lomas)
	Jacob Sunshine: <i>Música Folclórica</i> and the Recontextualisation of "Traditional" African Music on the Caribbean Coast of Colombia (online)	Lindokuhle Gushu: The role of popular and traditional music during the <i>umgidi</i> initiation ceremonies of the AmaMpondo
	Patricia Opondo: Dynamics of African Traditional Music: Local, Global, and Virtual Perspectives in KwaZulu-Natal Province, South Africa (online)	Paulette Coetzee: The fabulous fifties in the city of gold: representations of African music
	Elina Seye: Is there a future for traditional African music in the African diaspora in Finland?	Timoteo Francisco Lidia Cuche: Marrabenta, pandza, and other Mozambican music genres
		Geoffrey Smuts: The Xhosa Bow Music Revival: An application of folk music revival theory to contemporary performance of uhadi and umrhube in South Africa
13:00-14:00	LUNCH — YELLOWWOOD TERRACE	LUNCH
14:00-16:00	MUSIC PRESERVATION (Chair: Diane Thrall)	MISCELLANEOUS (Chair: Vuyelwa O'Lacy Moyo)
	Sylvia Bruinders: Revitalisation, Sustainability and Repatriation: Dialogue of Lesotho Music and Culture through Space and Time	Nomonde Makamba: <i>Le Ballo La Basadi</i> : Basotho Women's Initiation Music
	Bronwen Clacherty: Performing "Herstory": where performance and historical research meet	John Doe Dorzdro: Adaptation of indigenous approaches to teaching and learning of music: Perspectives from local brass bands in Ghana
	Mieke Struwig: Documenting ILAM's "John Blacking experiment"	Moses Adjei: Reviving the Past: The Odeheh Minstrel Group's Mission to Reintegrate Ga Folk Songs into Modern Ghanaian Life
	Brett Pyper: Rethinking the locus of culture and African musical tradition today	Amanda Pheteni: A Comparative Study of <i>Umpahlo we Ndlavini: amaXesibe</i> and <i>amaMpondo</i>
	REFRESHMENTS — YELLOWWOOD TERRACE	REFRESHMENTS
16:30-18:00	PANEL: POSITIONING AFRICAN SCHOLARSHIP ABOVE THE GLOBAL FOLD — THOMAS PRINGLE ROOM	
	CHAIR: Anri Herbst: Performance-based knowledge systems	
	Wilhelm Delpert: Revisit and refine: Avoiding common pitfalls hindering the publication of academic articles on the musical arts in Africa	
	Emaeyuk Sylvanus: Exploring theoretical frameworks for research outcomes in African Music scholarship	
	Mike Schramm: Conventional and unconventional strategies, including artificial intelligence, to shine a light on African scholarship	
	Lee Watkins: An analysis of trends in article submissions to the journal <i>African Music</i> the perspective of a Global North and Global South continuum	
19:00-21:00	CONFERENCE DINNER - MONUMENT RESTAURANT	



## MUSIC ANALYSIS

(Chair: Mandy Carver)



LEWIS PETERMAN

### Njari music of the Makonde district of Zimbabwe

Of the several different types of ancient and modern Shona lamellophones of Zimbabwe, the heptatonically tuned njari remains one of the least well known among both indigenous musicians and the international scholarly community. This paper represents an initial investigation into one specific type of njari – the njari Makonde. It is based upon participant-observer data collection (private lessons) with the multitalented Shona master musician (*gwenyambira*) Jacob Mafuleni and is shaped by his experience, knowledge, and expertise with the njari Makonde – the unique njari type associated historically with the Korekore people of the Makonde district of the Mashonaland West province.

The principal focus of the paper is concerned with how the physical properties of the 30-key, 2-octave njari Makonde contributes to the production of its sound as a cultural system – that is, culture-specific sonicities that richly express traditional Shona aesthetics. More specifically, the paper investigates how the nexus between the spatial keyboard layout of the instrument and the performer's finger movements (kinetic patterns) upon it interface to produce, or suggest, a veritable plethora of culturally meaningful patterns (explicit or implicit): melodic patterns (motifs for singing); rhythmic patterns (motifs for drumming, clapping, and dancing); harmonic-textural patterns (polyphony, heterophony, and dyadic homophony for group participation); and structural patterns (models) that guide progress toward the actualisation of potential variations.

**Lewis Peterman** is the retired Director of Musicology and Ethnomusicology at San Diego State University. He is also the former president of The Center for World Music in San Diego. He studies and performs on the mbira dzavadzimu, karimba, matepe, mbira dzaVaNdau, and njari. He has studied, taught, and performed traditional music from Asian and African cultures, with special focus on those of Zimbabwe. He has presented in

Europe, Asia, Latin America, and across the USA. He has also published scholarly works in musicology and ethnomusicology and has performed on instructional recordings for *Mbira with Video Lessons* in collaboration with Erica Azim of MBIRA, the non-profit. He has conducted numerous research fieldtrips to Asia and Africa. His principal Shona informant-teachers include the following mbira masters (*gwenyambira*): Cosmas Magaya, Leonard Chiyanike, Patience Munjeri, Musekiwa Chingodza, Luken Pasipamire, Forward Kwenda, Stella Chiweshe, Tute Chigamba, and Jacob Mafulani.



ELIJAH MADIBA

### Resonance and resistance: The dynamics of tuning and cultural identity in the Bahananwa musical tradition

This paper focuses on the Bahananwa tradition's unique tuning systems. The Bahananwa live in Senwabarwana in the Limpopo province of South Africa. Central to this tradition is the harepa instrument, whose tuning practices and playing styles are described through personal encounters with seasoned musicians. Unlike the rigid tuning standards of Western music, southern African tuning systems are highly flexible and context-dependent, influenced by factors such as emotional state, environmental conditions, and cultural context. The paper challenges Western tuning methodologies' adequacy in capturing African music's character. It emphasises the paramount role of auditory perception in tuning processes.

Through an in-depth analysis of musical compositions, tuning practices, and the integration of drums and dance in performances, the paper underscores the resilience of the Bahananwa's cultural identity in the face of colonial and missionary influences during the nineteenth and early twentieth centuries. Instead of doing away with their traditions, as demanded by the missionaries, the Bahananwa adapted their ways of doing music to an instrument brought to them by the missionaries. The paper concludes with a call for ongoing dialogue and research to develop methodologies reflecting the unique cultural contexts of musical traditions worldwide, fostering an inclusive approach that enriches the global soundscape.

**Elijah Madiba** is the manager and sound engineer for the International Library of African Music (ILAM) at Rhodes University. He holds degrees from the University of Port Elizabeth (NMU) and Rhodes University and is pursuing his PhD under the supervision of Dr Lee Watkins. He has been published in the Ethnomusicology Forum and has contributed to numerous research partnerships globally. Notable are projects focused on the repatriation and revitalisation of ILAM recordings, the latest being the *Generations of Jazz*, focusing on the revival of Eastern Cape jazz in Gqeberha, Komani, King William's Town, and East London, and *Beyond the Digital Return: New Heritage/s, Sustainability, and the Decolonisation of Music Archives in South Africa, Kenya, and Ghana*.



MOHAU MOGALE

### (Re)constructing Tswana indigenous art song and choral composition

This presentation is set within the decolonial premise of decentering knowledge and praxis from the margins while equally giving voice to what has been silenced. Unlike isiZulu and isiXhosa compositions which are pervasive across South Africa, there is a notable paucity of choral works in Setswana and even fewer composers and choirs making a significant contribution to South African black choral compositions of the amakwaya genre. Amakwaya is an indigenised Southern African vocal genre based on western hymns and standard four-part SATB choral music. As a Motswana composer, my central research question is: what is the inherent Setswana identity in choral compositions by Batswana composers?

To investigate this question, I interviewed leading Setswana composers and choral composers, namely: Shole, Motsilanyane, Tsambo and Pule. I asked them to look at selected compositions and identify aspects of 'Tswananness' in these compositions. From this range of compositions, I then postulate and generalise on what can be read as SeTswana elements in choral music. Given the range of possibilities that emerged from the interviews and analyses, I argue and suggest that 'Tswananness' in choral compositions presents itself in varied registers, textures, and characteristics. Equally, while general characteristics might be observed, each composer

presents aspects of their identity in multiple and often complex and evolving ways. To conclude, in this presentation, I then argue that as a Tswana (South) African composer, what matters most is gesturing to a musical identity that centralises a sense of being indigenous, local and truly authentic to one's roots.

**Mohau Mogale** has always been involved in music since the age of 16 as a student choir conductor. This motivated him to study for his Diploma in Contemporary Music with the Contemporary Music College. Mohau became actively involved as a composer, having composed a range of vocal works for various eisteddfods and being a renowned choral conductor for more than 27 years. He pursued his BA (Hons) Music and his MA (Music) with the University of Fort Hare. His research interest is in the indigenous art song composition of the Setswana idiom.



ALFRED PATRICK ADDAQUAY

### Harmonising crescendos and credits: Orchestrating equitable acclaim in Ghana's symphonic tapestry of musical artistry

This presentation explores the paradoxical relationship between effort and recognition in Ghana's thriving music industry. It examines the systemic injustice that lesser-known musicians endure in exchange for their efforts. They receive insufficient recognition and remuneration. By conducting an extensive qualitative analysis incorporating empirical investigation and comparative studies, this presentation reveals that the pervasive nature of not being appreciated in the Ghanaian context transcends national boundaries. The research sheds light on a significant underestimation of ability, in which the lack of financial reward could dampen the desire of even the best musicians to continue pursuing their craft. The discussion reveals the consequences of such systemic neglect, which affects not only the fortunes of individuals but also the industry as a whole. I propose an innovative concept for reforming the industry: supporting a paradigm that goes beyond the surface-level significance of fame and instead values the inherent artistic integrity and commitment of musicians. This proposition advocates for a re-evaluation that acknowledges and rewards musicianship fairly and

economically, thereby cultivating an environment in which the endeavour to attain musical excellence is valued in a sustainable manner.

**Alfred Patrick Adda Quay** (PhD) is a faculty member in the Department of Music, University of Ghana, Legon. His research focuses on the analysis of Ghanaian music, including art music, traditional, popular, folk, and many other kinds of genres. He is well known for his dexterity as a keyboardist and singer. He is in the unit of Theory and Composition in the Department of Music, University of Ghana. He has several compositions to his credit including the oratorio 'Laudateur Christus', a cantata titled *Afe nsakrae*, *Kyekyekule Sonata*, *Sanku Concerto*, amongst other compositions.

## SOCIOPOLITICAL

(Chair: Tanesha Gibbs)



LEE-ANN DE VRIES

### The scramble for African music: the institutionalisation of South African music, the American commercial music market, and the Grammys

The globalisation of music has led to the integration of a diverse range of traditional and popular African music into mainstream commercial markets around the world. This has facilitated an interesting dynamic of an interplay of cultural flows that are positioned at various points between the traditional and contemporary music spectrum, alongside the constant negotiation through global trends, industry dynamics, and technological developments. This proposal stems from my ongoing PhD research, which interrogates the self-presentation (Goffman 1959) and mediation of South African music through exploring its circulation in the US commercial music market. This research seeks to explore the institutionalisation of South African music and the implications of this mediation and Grammy recognition, through a discussion on recent trends towards re-centering the Grammys as the pinnacle of global music industry success and the Recording Academy's introduction of the African Music Performance award category in 2024.

Through an analysis of the music and paratexts surrounding the South African Grammy nominees, this

study will explore how cultural intermediaries such as the Grammys shape the visibility, accessibility, and commercial viability of African music expression in the American market, and thereby have an influence of the broader perceptions and framing of South Africa. This research seeks to contribute to a deeper understanding of the processes that sit between of the production and consumption of African music and how it becomes entrenched within global institutional frameworks. Additionally, this study aims to fill the gap in critical engagement surrounding African music at the Grammy Award show, and more particularly, the Grammys as a representation of the US-centred music industry, its subjectivities, and the centering of an Americentric complex within its worldview.

This interdisciplinary study draws on perspectives from ethnomusicology, sociology, cultural studies, media studies and decolonial studies. This research engages the work of scholars like Meintjes (2003), Gilroy (1993), Agawu (2003) and Charry (2018) in tracing the US gaze and transnationality, in relation to the construction and circulation of African music in global popular music industries. In this way, this study revisits discussions on world music and global music by scholars like Roberts (1992), Erlmann (1994), Stokes (2012) and Howard (2010).

**Lee-Ann De Vries** is a PhD candidate in the Interdisciplinary Arts and Culture Studies (IACS) department at Wits University whose research emerges from her master's research in the field of Popular Music Studies (UKZN). She currently serves as a tutor and teaching assistant for both first-year and honours courses, and has served as a sessional lecturer and co-supervisor for honours research on music and film scoring. Lee-Ann also co-organises the IACS department's annual research colloquium in the Wits School of Arts.



KAMO MALOKA

### From townships to the world: Gender dynamics in Amapiano

South African townships are sites of artistic convergence from which various identity-signalling musics have emerged. Amapiano is one such genre which emerged in 2016 through the collective agency of actors from different townships in the



Gauteng province of South Africa. With its roots in Kwaito, Amapiano's rise to prominence was aided by sociopolitical realities. Furthermore, the COVID-19 lockdown became the vehicle for popularising the genre due to increased social media presence, aiding Amapiano's popularisation. The popularity of the genre was further enhanced through its associated eye-catching dance challenges, making Amapiano internationally renowned. Amapiano, like other popular genres, is also a phenomenon in which gender issues are topical and contested. In this paper, through a review of literature and multimedia analysis, I focus on an iconic musician, DJ Uncle Waffles, a 24-year-old producer from Swaziland who is a proxy for gender contestation in Amapiano. Based in Johannesburg, the commercial hub of the Gauteng province, Uncle Waffles is well-known for his unique display of DJing skills and Amapiano hits. He has released three albums, winning numerous international awards for these contributions to the genre. In this paper, I consider how gender is performed and critiqued by Uncle Waffles. Aspects of Uncle Waffles' performance of gender speak of non-conformity to societal expectations by challenging masculine/feminine binarism. I submit that Uncle Waffles' music and persona deconstruct and challenge mainstream notions of gender.

**Kamo Maloka** is a Bachelor of Arts Honours student majoring in Ethnomusicology and Arts Management at the Odeion School of Music, University of the Free State. Her research interests are based on her experience growing up in Soweto. She holds a Diploma in Music and a Bachelor of Arts in Music and Communication Sciences from the University of the Free State.



**THEMBELA VOKWANA**

**Lo ngumhlaba wethu – This is our land!: Place, memory and dispossession in selected choral compositions by R.T. Caluza and J.M. Khumalo**

In this presentation, I provide a critical discussion of two songs *iLand Act/Silusapho* by R.T. Caluza and *KwaDedangendale* by J.S.M. Khumalo. Both songs deal with intersecting themes of land, place, memory, loss, history and heritage. Caluza lays

bare the trauma of land dispossession and directly speaks to the 1913 Land Act in South Africa, the ultimate effect of which was the disenfranchisement of indigenous people, ensuing forced removals and further domination by successive white governments, especially as cheap labour in farms and the cities. Khumalo (using a text from B.W. Vilakazi's similarly titled poem) affectively invokes a place: KwaDedangendale (Valley of a Thousand Hills in present day KwaZulu-Natal), its environmental attributes and how the topography functions as a custodian of history, memory and heritage. Through a close reading of these songs, I seek to demonstrate the many ways in which sentiments and themes contained in *amakwaya* (choral) music played a significant role in the struggles of black people in the 20th century. Additionally, I also place the theme of the land within current political economic discourses for a critical reflection on continual struggles and calls for complete emancipation of most South Africans. Evidently, the land question still resonates as a site of socio-political and economic struggles upon which mass transformation of the South African society is largely predicated.

**Thembela Vokwana** lectures Musicology and World Music at the University of Fort Hare. His research interests are in the fields of South African black choral music (*amakwaya*) and themes on blackness in opera, especially within the South African context. He has published work on the relationship between music performance, stigma and HIV/AIDS in South Africa.



**DION MALCOLM EABY-LOMAS**

**Kwaito as history: Complicating urban historiographies through Amapiano**

Adapted from the first chapter of my thesis, I propose a paper which uses kwaito and its literature to unpack important historical concerns with the newer township electronic dance form, Amapiano. While it is true that Amapiano emerged in a similar fashion to kwaito in its relationship to the township, aesthetics, position in the world and various other musical similarities, it also emerged from the tradition of kwaito.

I will consider Amapiano as a post-kwaito form, thus sharing a longer history with other popular township forms. Kwaito, then, is treated as a tool with which to study Amapiano's history. My aim is to unravel the complicated historiographies of these musics by paying careful attention to the plethora of global trajectories which converge in the emergence of these forms. In the process I wish to position Amapiano in a tradition of popular township musics while simultaneously insisting on its distinctiveness from earlier styles as a new, independent form which results from newer forms of global contact.

While kwaito certainly marks a shift in the longer tradition of this music as it emerges around the time of the first democratic elections in South Africa, Amapiano should be seen against the backdrop of a much longer history of township dance music, including mbaqanga and bubblegum (specifically through figures such as Brenda Fassie). I then offer a summary of the kwaito history for how this might aid the historicisation of Amapiano. Finally, I draw from a variety of voices and influences, both local and global, to draw out important historical threads in the development of Amapiano, while recognizing that there cannot be one single account of its origin.

**Dion Malcolm Eaby-Lomas** was awarded a Master of Music (with distinction) from the University of Cape Town in 2023, with a thesis titled "Kwaito's legacy of aestheticising freedom: Amapiano in Langa Township and the world". This work highlights the distinctive way in which the black, township, electronic dance music uses a wide array of sensory forms to imagine and aestheticise freedom and connect listeners throughout the world. His interests lie in the way that South African music travels and empowers its interlocutors on a global stage. He is increasingly excited about music technology, and its use in the production and dissemination of the music. He also won the JMAA Young Voices Essay Competition for his earlier work on closely related form, gqom.

In between research projects, he is teaching guitar at a high school and various courses on African and world musics at the University of Cape Town.

## AFRICAN MUSIC ON THE GLOBAL STAGE

(Chair: Rakesh Kumar)

**Música Foldórica and the recontextualisation of traditional African music on the Caribbean coast of Colombia**

Since 1968, the massive, custom-built, colourful sound systems of the Caribbean coast of Colombia known as *picós* have circulated, collected, and played vinyl records of African guitar music at outdoor parties known as *verbenas*. While much of this music (*soukous*, *benga*, *highlife*) is understood to be "popular" music, there is also a class of music known



**JACOB SUNSHINE**

colloquially as *música folclórica*, an umbrella term for either acoustic or field recordings of traditional African, Caribbean, and Brazilian music. These recordings are unleashed at the high points of an evening's proceedings, encouraging certain forms of dance and expression in the working-class, mixed-race communities in which *picós* operate. Members of the scene share that such recordings not only allow them to connect with their African heritage which "sits in their blood" but also, paradoxically, their perceived rural indigenous heritage. This paper traces the circulation of African *música folclórica* in La Costa. Drawing from years of ethnographic and archival research in Barranquilla and Cartagena, Colombia, it looks at the anecdotes around the circulation and public reception of three recordings within the *picotero* circuit, *Mekua Mu Murako* by Congolese musician Musengene Alphonse, *Nhemamusasa* from "Soul of the Mbira", and *Edzade Tom Daa* from "Togo: Music of West Africa". While the largely white, lettered elites of Colombia deployed epistemologies of purification throughout the 20th century, creating distinctions between the folkloric and the popular to aurally situate themselves within modernity (Ochoa 2006), this paper suggests that *picoteros* deploy recordings of foreign traditional music to disrupt such practices of purification. In cultivating popular imaginaries around the African traditional in an urban popular music scene that hinges around technological innovation, *picoteros* problematise global antinomies of race, rural/urban, and modern/traditional.

**Jacob Sunshine** is an Assistant Professor of Music at Rhodes College in Memphis, TN. He holds a PhD in Ethnomusicology from Harvard University and a BA in Anthropology from Columbia University. A scholar of sound cultures in the Caribbean, Africa, and the United States, his current book project, *Déjala Correr: The Sonic Infrastructure of Sociality on Colombia's Caribbean Coast* focuses on sound system culture in Barranquilla, Colombia, the West and Central African guitar music that these sound systems play, and urban conflict over sound in public space. He has presented his research at the Society of Ethnomusicology national conference, and given guest lectures at the University of

Michigan, Universidad del Norte, La Universidad del Magdalena, and Berklee College of Music. His research has been supported by the David Rockefeller Center for Latin American Studies and the Mellon Urban Initiative. Along with his research on Caribbean music cultures, Sunshine has a research and performance background in rock, jazz, R&B, Latin, and African popular music and works closely with the Memphis musical community through the Mike Curb Institute. He is also an electric guitarist, writer, solo artist, and producer and has collaborated and recorded with a diverse array of Memphis, New York, and Boston-based groups and solo artists.



**PATRICIA ACHIENG OPONDO**

**Dynamics of African traditional music: Local, global, and virtual perspectives in KwaZulu-Natal province, South Africa**

This paper delves into the intricacies of African traditional music, exploring how it traverses from local contexts to global platforms and into the virtual realm. Focused on the rich cultural landscape of KwaZulu-Natal (KZN) province, the study illuminates the dynamic interplay between tradition and modernity, authenticity and innovation, as manifested in the musical practices of the region.

This research underscores the resilience and adaptability of African traditional music amidst evolving sociocultural landscapes. It examines how local musicians in KZN negotiate their musical heritage within the globalised marketplace, navigating between preserving authenticity and embracing innovation to appeal to diverse audiences.

Specific examples from KZN shed light on various facets of this phenomenon. Traditional Zulu music, deeply rooted in oral traditions and community rituals, transforms as it encounters modern recording technologies and commercialisation. The emergence of fusion genres blending traditional rhythms with contemporary elements exemplifies the dynamic nature of cultural exchange and hybridity in the global music scene.

Furthermore, the paper explores the burgeoning virtual spaces where African traditional music finds new avenues for expression and dissemination. From

online platforms to virtual reality experiences, digital technologies offer both challenges and opportunities for traditional musicians in KZN to engage with audiences beyond geographical boundaries while grappling with questions of authenticity and cultural representation.

By delving into the complex layers of African traditional music in KZN province, this paper contributes to a deeper understanding of the ongoing dialogue between tradition and modernity, local and global influences, and the transformative power of music in shaping cultural identities in the contemporary world.

**Patricia Achieng Opondo** is an applied ethnomusicologist and senior lecturer in African Music and Dance at the University of KwaZulu-Natal, South Africa. She is also Director of the African Music Project and curates the annual African Cultural Calabash festival. She was appointed to the South African Ministerial Committee for the National Indigenous Music Project to formulate a national strategy and plan for the collection, preservation and promotion of indigenous music of South Africa, with the ultimate objective to re-engineer the National Sound Film and Video Archives. She has served on the International Council for Traditional Music (ICTM) Executive Board and as Chair of the ICTM Study Group on African Musics (SGAM). She was instrumental in the University of KwaZulu-Natal hosting the 40th ICTM World Conference and the 1st ICTM SGAM symposium. She has served as Vice President Southern Region for the Pan African Society for Musical Arts Education (PASMAE). She is Editorial Board Member of *MUZIKI: Journal of Music Research in Africa* and serves as a panellist on the DHET Creative Outputs sub-field panel for the evaluation of scholarly creative art works. She was recently appointed as a member of the International Repertory of Music Literature (RILM) Committee Mixte.



**ELINA SEYE**

**Is there a future for traditional African music in the African diaspora in Finland?**

When approaching African traditions of music (and dance) in European contexts, people usually expect to find African diaspora communities that continue to practice the traditions of their ancestors in their



new home countries and pass them on to their children. While this may be true in some diaspora communities, my observations of how traditional African musics are transmitted and who practices them in Finland do not support this ideal image of diasporic transmission of African cultural heritage. Rather, African traditions of music are practiced in Finland by people of various ethnic and cultural backgrounds, including many white Finns, whereas a large part of the people of African descent show no particular interest in traditional African musics. Especially the younger generations who mostly prefer hip hop/rap and other African American styles rather than listening to characteristically African styles of music, apart from afrobeats, which is increasing in popularity also among audiences that do not have personal connections to the African continent. Furthermore, although traditional music can be featured in the celebrations of African diaspora communities in Finland, these communities rarely have activities that would aim at transmitting their musical traditions to younger generations. As a result, the African professional performers living in Finland are more likely to share their expertise with white Finnish enthusiasts than with children and youth of African descent. Based on ongoing research, the paper discusses this apparent lack of interest in traditional African music in African diaspora communities.

**Elina Seye** is an ethnomusicologist and dance researcher affiliated with the University of Helsinki, Finland. Her doctoral thesis "Performing a tradition in music and dance" (2014, University of Tampere) focuses on social relations and interactions in Senegalese sabar dance events, and her postdoctoral project dealt with sabar dance in different performance contexts. She has also conducted research on African music and musicians in Finland, as well as women musicians in Senegal and Mali as part of the project World Wide Women – Female musicians crossing borders and building futures that she also led. Currently she works as a researcher in the project Diversity of Music Heritage in Finland, where her focus is on the transmission of African music and dance in Finland. At present, she also serves as chairperson of the Finnish Society for Ethnomusicology.

## POPULAR MUSIC

(Chair: Dion Malcolm Eaby-Lomas)



LINDOKUHLE GUSHU

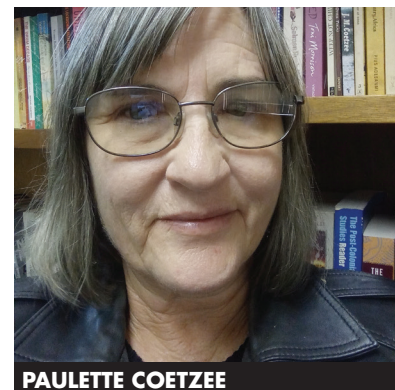
### The role of popular and traditional music during the *Umgidi* initiation ceremonies of the Amampondo

Music is part of the Xhosa community of life. Over the years, change in African traditional ceremonies and their associated music has taken place due to the modernisation of institutions such as education, entertainment, political and economic situations, technological breakthroughs, revolution, growth of urban centers, etc. What began in the cities as dramatic, educational, and propagandistic work soon developed into music and related performance arts and spread across communities. Contemporary music has a strong following among the youth, helped by its strong anti-colonial and anti-apartheid content, and genres such as Amapiano carry an image of modernity. This has led to traditional ceremonies such as *Umgidi* being influenced by modern popular music.

The influence of modern popular music today has long been recognised by the music industry (African music). However, in many places during *Umgidi* circumcision ceremonies there have been delays, ignorance, or disrespect for the tradition itself. Wanyama argues that "there is a dilemma that has given rise to three protagonists: the traditionalists, semi traditionalists and modernists" (2009). This means there are those who believe in the traditional music only, those who understand the modern and traditional aspects, and those who feel the traditional music is no longer relevant. These perspectives might be the limitation to trends that influence African music during these ritual ceremonies, including written text dwelling more on the influences of African music during these rituals, and recorded African music influenced by these trends.

**Lindokuhle Gushu** is an assistant lecturer for the voice studio in the Department of Music and Performing Arts at the Nelson Mandela University. She holds a BMus, PGCE, and an MMus from Nelson Mandela University, where she completed her thesis on traditional and popular music. She has been actively involved in music competitions, community

development, workshops, teaching and vocal training. She is best known for her performances, including some collaborations with the Southern Methodist University from Dallas, USA.



PAULETTE COETZEE

### The fabulous 50s in the City of Gold: representations of African music

70 years ago in 1954, ILAM was officially established under the directorship of its founder, Hugh Tracey (HT), in Roodepoort, Johannesburg. In celebrating ILAM's history and the life and legacy of HT's son and successor, Andrew Tracey, the call for this conference invites us to ponder the interface between popular and traditional African music and its future implications. Looking back to the past, my paper will engage with representations of African music from the place and decade of ILAM's beginnings.

After his move to Joburg and into full-time research in African music, HT initially received support from the Gallo Record Company. At the time of ILAM's founding, the gold and copper mining industries provided the largest slice of funding for the new organisation. The expeditions that covered a large section of sub-Saharan Africa, from which most of ILAM's sound archive were comprised, relied on the most up-to-date recording equipment of the day, along with HT's expertise honed through years of radio broadcasting and the talent of the musicians he selected, for their superior sound quality and lasting aesthetic impact. ILAM's project to institutionalise, preserve and promote traditional music of Africa can therefore be viewed as thoroughly modern. HT's construction of the traditional tended to disparage commercial popular (or 'town') music. Nonetheless, as his relationship with Gallo and the contents of the archive show, it was impossible to exclude the popular and, in practice, various styles proved inseparable and often tended to blur together.

ILAM was founded during a very significant decade in South African history, in the city at the centre of national economic, political and cultural life. The *Drum* decade was a vibrant and fraught time of expanding urbanisation and creative productivity under the looming shadows of apartheid enforcement, banning and exile. In reflecting upon the complicated

binary between 'tradition' and 'modernity' which informs the relationship between traditional and popular music, my paper will examine representations of African music from the 1950s, placing textual fragments concerning ILAM's history alongside other fragments from literature and film that also reference various styles of African music being performed in Johannesburg at the time.

**Paulette Coetzee** lectures in English literary studies at Nelson Mandela University in Gqeberha. Her previous employment history includes three years as a library assistant at ILAM, from 2001 to 2004. Interests piqued in this period resulted in her PhD and related publications, that analyse texts by and about Hugh Tracey in relation to his work in, and constructions of, African music.



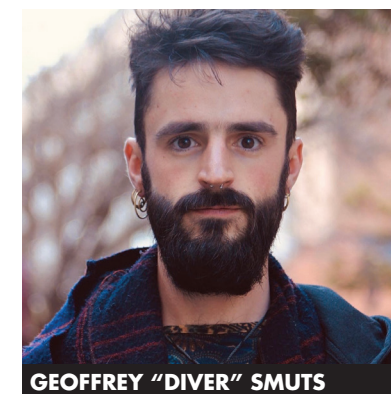
TIMÓTEO FRANCISCO LÍDIA CUHE

### Mozambican popular music: Marrabenta, pandza, and beyond

This study explores Mozambican popular music, focusing on marrabenta, pandza, and other genres within the urban city of Maputo. The aim is to understand the importance of collaborative networks and musical creativity in the Mozambican capital. Marrabenta emerged from traditional genres Dzukuta and Marabi in the 1930s and 1940s (Laranjeira, 2005), while pandza originated from the fusion of marrabenta with hip hop and other genres in 2005/6 (Bahule, 2017; Laranjeira, 2010). Popular music genres evolve within creative circles where innovative musicians interact directly (Lena, 2012). These genres do not belong to isolated, self-sufficient communities but thrive by moving through environments rich with diverse musical influences, promotion, and distinct iconographies (Laurie, 2014). This study analyses the intersection of Mozambican popular music genres by observing, classifying, and mapping the collaborative processes among performing musicians. This research is part of a doctoral dissertation titled "Musical practices, society, and creative interactions in Maputo".

**Timóteo Francisco Lídia Cuhe** is a saxophonist and Mozambican musician, and is an assistant lecturer at Eduardo Mondlane University, Mozambique. He is a PhD candidate in Music (Ethnomusicology) at the University of

Aveiro, funded by the Foundation for Science and Technology of Portugal. He obtained his master's in music from the University of Aveiro in 2021 with a dissertation entitled "Mozambique in Portugal: An ethnomusicological study of migrant musicians". He holds postgraduate degrees in International Marketing and Business & Digital Marketing from Coimbra Business School, Portugal, and an MBA in Project Management from the Institute of Management, Administration, and Education of Mozambique (2014). He received his bachelor's degree in music from Eduardo Mondlane University School of Communication and Arts (2011). He received a research scholarship from the University of Aveiro for the Atlantic Sensitive Project (2022) and a master's scholarship (2019-2021) from the European Union Program Procultura Palop TL. He received saxophone lessons from professors Orlando da Conceição (Mozambique), Will Ramsay (Germany), Petri Puolitaival, Jussi Kannaste, and Kaisa Sirala (Finland), and João Martins (Portugal). His interests include Mozambican popular music in the diaspora, collaborative processes, creative interactions, migration, the music industry, marketing, post-colonial studies, music education, and music and dance as intangible cultural heritage.



GEOFFREY "DIVER" SMUTS

### The Xhosa Bow Music Revival: An application of folk music revival theory to contemporary performance of uhadi and umrhubhe in South Africa

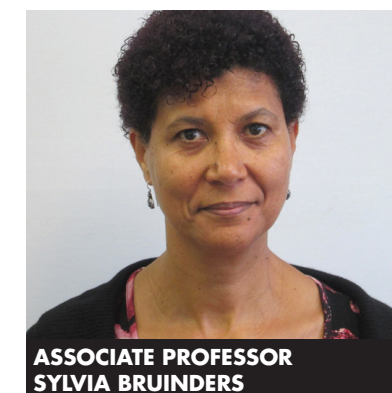
For decades, scholars have considered the performance of the Xhosa musical bows, the uhadi and umrhubhe, an endangered musical tradition, at risk of dying out due to the scarcity of players and knowledge bearers. However, recent years have seen a burgeoning interest in the construction and performance of these instruments among young people in the urban areas of the Eastern and Western Cape. By integrating uhadi and umrhubhe into contemporary musical performance contexts, often in fusion with other musical genres, these young performers are not only preserving but also transforming the tradition for future generations. Folk music revival theory provides a useful framework

with which to consider the extent to which these historically obscure instruments may continue to garner public attention and permeate popular culture. In this presentation, I discuss the main developments and the attempts by artists at reviving an interest in these instruments.

**Geoffrey "Diver" Smuts** is a Johannesburg based musician, sound designer and visual artist. He received his BA in Drama, Anthropology and Ethnomusicology from Rhodes University in 2016 and his Honours in African Musicology from the University of Cape Town in 2021. He also served as an archival intern at ILAM in 2022. His academic interests include indigenous knowledge systems, music and religion, trance states, and ecomusicology. As a musician and sound designer, he has produced sound-scores for several Ovation Award winning productions on the National Arts Festival Fringe.

## MUSIC PRESERVATION

(Chair: Diane Thram)



ASSOCIATE PROFESSOR SYLVIA BRUINDERS

### Revitalisation, sustainability and repatriation: Music and art in Lesotho

In 1936, Professor P. Kirby commissioned the artist, Samuele Makoanyane, to produce small figures in low fired clay, illustrating the use of eight traditional Sotho instruments. These unique miniature sculptures, which form an important component of the Kirby Collection of Musical Instruments, housed at the South African College of Music at the University of Cape Town, offer a rich opportunity for interdisciplinary studies on traditional musical instruments and early artistic production.

Research for this presentation involved identifying living performers of these instruments in Lesotho, interviewing and recording them. These recordings as well as the photographs and video recordings of the figurines form part of an innovative digital exhibition published by Iziko South African Museum in July 2021. This exhibition will be part of the launch of the new Lesotho National Museum and Art Gallery currently being built in Maseru, Lesotho. This presentation will focus on how research on the Sotho instruments depicted in miniature figurines



by Samuele Makoanyane problematises pertinent contemporary academic concerns around indigenous music research, such as the notions of revitalisation, sustainability and repatriation, as well as around museum and archival studies.

**Associate Professor Sylvia Bruinders** is Head of Ethnomusicology and African Music at the South African College of Music at the University of Cape Town where she teaches courses in ethnomusicology, African and world musics. A former Fulbright scholar, her dissertation on the Christmas Bands Movement in the Western Cape received the Nicholas Temperley Award for Excellence in a Dissertation in Musicology at the University of Illinois, Urbana-Champaign. From this research she published several journal articles and book chapters. Her monograph, *Parading Respectability: The Cultural and Moral Aesthetics of the Christmas Bands Movement in the Western Cape, South Africa* (NISC 2017) was supported through a postdoctoral fellowship of the African Humanities Program, funded by the Carnegie Corporation of New York through the American Council of Learned Societies. She is currently the Director of the multi-institutional Pan-African Mellon-funded research project, Mapping Africa's Musical Identities, which includes six universities on the African continent. She enjoys hiking, swimming, tai chi, and Pilates.



**BRONWEN CLACHERTY**

### Performing “Herstory”: where performance and historical research meet

This paper explores performance as a tool to deepen research on Zanzibari women's lives in the past and present. The available historical information about this area of study is held in physical and oral archives and can be brought to life and made accessible to the non-academic world through musical and artistic performance pieces. This topic is explored by reflecting on the process of creating my PhD performance, *Tia Maji*, which explores a song collection that forms a transgenerational song archive of women's experiences. This paper explores the ethics of performing people's historical narratives while discussing the responsibility of creating as a reflexive, self-aware and self-critical researcher. The position

of representing research data involves inhabiting a liminal space where the boundaries between what is ethically acceptable and performatively effective in ethnographic and historical performance are not always clear. Performance can be presented as a dreamlike, ritualised representation of the reality, one that is highly influenced by the researchers' and performers' perception of the world under study. Despite the challenges and responsibilities of creating such a performance, transforming historical narratives into musical and artistic theatre performances enables audiences to access historical information that may not have been available to them, a move towards destabilising the colonial hierarchy of knowledge and making historical information accessible.

**Bronwen Clacherty** is a lecturer in African Music at the South African College of Music, University of Cape Town. Bronwen has a Bachelor of Music from the South African College of Music, University of Cape Town and a Masters in Community and Participatory Arts from Goldsmiths College, University of London. She completed her PhD in 2021 through the South African College of Music and the Re-Centring AfroAsia Project, at the University of Cape Town. Her doctoral and current research investigates Zanzibari women's history, drawing on oral history, particularly songs and stories. Bronwen's work also explores performance and creative work as an output for research studies. Bronwen is a performing musician, recording artist and composer and has released an album titled “Uyandibiza” with her ensemble, *The Tholakele Project*, which is available on streaming platforms. She has performed as a percussionist and soloist with orchestras such as the Cape Philharmonic Orchestra and the Johannesburg Philharmonic Orchestra. She has performed in musical theatre productions, chamber music ensembles, performance art pieces and experimental theatre productions. Bronwen co-directs, composes, and performs with the multi-disciplinary, cross-continental *Kukutana Ensemble* with musicians from South Africa, Tanzania, Ethiopia, India and the US.

### Documenting ILAM's “John Blacking experiment”

South African ethnomusicology, and particularly the study of African music, was profoundly shaped by the scholarship and legacy of Hugh Tracey and John Blacking. As the founder of the International Library for African Music (ILAM) and long-time editor of *African Music*, Hugh Tracey provided one of the first platforms for the study and dissemination of African music in South Africa. Whilst never occupying an academic position in ethnomusicology, Blacking was an internationally acclaimed anthropologist and ethnomusicologist who influenced generations of scholars through his work, “How Musical is Man” and “Venda Children's Songs”, as well as his tenure at both the University of the Witwatersrand and the



**MIKE STRUWIG**

Queen's University Belfast. The two men's paths had crossed early in their careers, leading to Blacking's appointment as the then recently established ILAM's full-time ethnomusicologist in 1954. ILAM's “Blacking experiment”, as Hugh Tracey once referred to Blacking's tenure there, would last until 1957, a period which would prove to be seminal for ILAM, Tracey and Blacking. This paper draws on extensive archival research to give an account of ILAM's “Blacking experiment”. I set out the institutional mechanisms of Blacking's appointment, document the personal relationship between the two men and draw on previous work by Noel Lobley (2010, 2022) to show how the at times-strained relationship between the two is emblematic of larger differences in their ideological and theoretical approaches to the study of African music. I also consider the influence of this period on the men, and ILAM's, future work and initiatives. In its documentation of this rarely studied period in the institutionalisation of the study of African music in South Africa, this paper not only contributes to a better understanding of the intricate workings of our discipline's history but offers a new lens on still-relevant debates in the study African music.

**Mieke Struwig** is a NRF Innovation Postdoctoral Fellow at the Africa Open Institute for Music, Research and Innovation at Stellenbosch University and the secretary of the South African Society for Research in Music. Mieke's work focuses on the intellectual and institutional history of South African music studies, motivated by the belief that studying the past can shed new perspectives on present disciplinary biases and problematics. Her doctoral studies, completed in March 2024 under the guidance of Dr Carina Venter and Prof. Stephanus Muller, constructed a history of institutionalised music studies in 20th-century South Africa. She also holds a BMus: Performing Arts (Cum Laude) from Nelson Mandela University (for which she received the Vice-Chancellor's medal in 2019 for the best first degree in the university) and a MMus: Musicology (Cum Laude) from Stellenbosch University. Her work has been published in *SAMUS* and *Qualitative Research*.



**BRETT PYPER**

### Rethinking the locus of culture and African musical tradition today

The musics of Africa deemed to be traditional have, over the decades marked by Hugh and Andrew Tracey's careers, been reconceived in the light of substantial transformations in indigenous repertoires resulting from migrations, external influences attending colonisation, and deep mutations in social and cultural patterns. Nonetheless, these reconceptions have still tended to be couched in geographic or demographic terms with musics primarily being ascribed to particular places and peoples. While designating musical traditions to be expressions of particular spatial or cultural entities has commonsensical purchase, as changes in African lifeways have accelerated in the 21st century, it has, I will argue, become increasingly questionable to posit one-to-one relationships between musics, locations, and cultural identities. As the typical unit of musical analysis has broadened from the village and ethnic group to the cosmopolitan city, to nationally bounded notions of habitation and citizenship, and then to the diasporic and transnational, and even the supranational virtuality of the world wide web, the frames we use to understand musical traditions have been challenged to account for an ever-wider range of more complex manifestations and dynamics. Among the deep mutations referred to that continue to refigure life across Africa, intensified urbanisation within nation states, together with migration across national borders (or at least attempts to migrate), are profoundly complicating the question of the locus of culture: where it resides and thus what it is. As a leading scholar of contemporary African urbanism, Loren Landau, has put it, the life experiences of African people increasingly straddle multiple, distinct yet connected social worlds that could be characterised by metaphors of “estuaries” and “archipelagos” (Landau 2019) rather than fixed and stable locations and the identities that cohere in them. This theoretically oriented paper draws on ongoing dialogues with Landau and other colleagues at the African Centre for Migration and Society at Wits University and argues that African musical tradition can most meaningfully be preserved and

conserved when it is perpetually renewed, and least so when it is institutionalised, curriculated, and canonised as heritage.

**Brett Pyper** is an interdisciplinary South African arts practitioner, cultural scholar and former festival director. Since the early 1990s, he has combined critical arts practice with academic study at local, national and international levels. He grew up between Johannesburg and Pretoria/Tshwane, where his background as a classical musician informed his efforts to open up programming at the former performing arts councils as a young arts organiser. He holds an MA in Interdisciplinary Study from Emory University in Atlanta and a PhD in Ethnomusicology and Popular Music Studies from New York University. He served as founding chairperson of SASRIM in 2006, CEO of the Klein Karoo National Arts Festival (KKNK) from 2008 to 2023, and Head of the Wits School of Arts from 2014 to 2021, where he is currently an Associate Professor in Curatorial, Public and Visual Cultures. His teaching and research interests include contemporary refigurations of public culture, South African music, curating and theorising festivals, the South African “post-apartheid”, sound studies and the urban humanities. He was principal investigator for the Arts Research Africa project, prioritizing decolonial perspectives from the global South. Since 2020, he has worked with members of the jazz appreciation societies as co-curators of public and community-based concerts presented by the Cosmopolitan Collective. He is a PI of a Sound Praxis exchange with practitioners of social pedagogy in Brazil, India and Mozambique, as well as the Re-centring AfroAsia project, a transnational, transdisciplinary collaboration that explores the circulation of peoples, musics, and ideas between Africa, the Middle East and the rest of Asia. He also serves as a mentor for The Festival Academy, a non-profit that trains young festival managers worldwide, simultaneously providing a professional network of reflection and practice for many of the world's senior festival managers and arts leaders.

### MISCELLANEOUS

(Chair: Vuyelwa O'Lacy Moyo)

### Le Bollo La Basadi: Basotho women's initiation music

This study investigates the cultural preservation, social cohesion, and spiritual connection of the Basotho women's initiation music, *le bollo labasadi*. In this presentation, I explore the musical elements such as vocal characteristics, lyrical content, melody structure, rhythmic aspects, dances, and instrumentation. Through this research I ask in what way this musical performance culture is an effective means of transmitting and maintaining the customs, values and identity of the Basotho people? While the focus is on women's music making practices, I also refer



**NOMONDE MAKAMBA**

to men's initiation music, a genre more studied than the one I present here, to highlight important issues for this discussion. This performance culture is a rich cultural heritage experience embodying the heritage of Basotho people. To gather data, I will use ethnographic methods such as participant observation and asking questions to gain critical insights into the surface and deep structures of knowledge and practices carried in this music.

**Nomonde Makamba** majored in classical voice and holds a Bachelor of Music (Honours) from the University of Fort Hare. She is in her first year of her master's degree in which she investigates the effectiveness of the Artists in Schools program offered through the Guild Theatre, East London, that supports the curricular activities of the music section of the Creative Arts curriculum in basic education. Parallel to the research, she also maintains a keen interest in Basotho female initiation music practice during rites of passage through ethnographic observation of her own people in the Sterkspruit district of the Eastern Cape.



**JOHN-DOE DORZDRO**

### Adaptation of indigenous approaches to music pedagogy: Perspectives from local brass bands in Ghana

Currently, music education in Africa emphasises Western models, thoughts, contents, practices, and pedagogy as most worthy of study. Conversely, musics that may use alternative transmission practices, express elements of music differently, or utilise indigenous learning

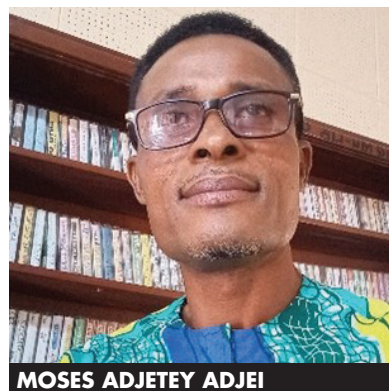


systems, have a marginal place in the curriculum. There have been several attempts over the past decades to decolonise the study of music in African higher institutions. Yet, such efforts have largely been limited to adding some local content to the curriculum. In the Ghanaian context, brass bands constitute one of the major musical legacies of the colonial enterprise and are a clear enactment of decolonisation, but they are considered mere entertainment bereft of deeper significance. Little is said about them in the discourse on decolonisation. Drawing on indigenous learning systems, frameworks, and methodologies used by local brass band musicians in Cape Coast and Elmina townships of Ghana, I demonstrate that indigenous knowledge systems of music instruction are as valuable as Western methods. The notion of the university as the only place for the advancement of thought and knowledge production should be challenged by African music scholars. Community ensembles must be valued for their contribution to musicological ideas, knowledge, and discourses as well as preservation and transformation of music knowledge. I conclude that this decolonisation effort requires more work. Not only research into African teaching methods but also more experimentation with them.

**John-Doe Dorzdro** is an AHP Fellow of the American Council of Learned Societies, and University of Michigan Presidential Scholar. He is a Senior lecturer in Music Education, the instructor for Applied Music (brass and woodwinds), the director of the University of Cape Coast Wind Ensemble, and in charge of many wind bands and choral groups across Ghana. His research interests are in instrumental music pedagogy (wind instruments), brass band music in Ghana (community music), music teacher education and general issues in music education. His publications include influences on basic school band pupils' instrument choices, basic school head teachers' perceptions on the role of school music, brass band music in Ghana, the impact of COVID-19 on brass band musicians, and emotions in Ghanaian highlife music among others.

### Reviving the past: The Odehei Minstrel Group's mission to reintegrate Ga folk songs into modern Ghanaian life

This presentation offers a fresh perspective on music repatriation, spotlighting the Odehei Minstrel Group's initiatives to rejuvenate Ga folk songs among the younger generation in Accra, Ghana. These songs include work songs, game songs, traditional religious songs, and recreational songs. Traditional views of repatriation often overlook the crucial aspect of revitalising music within its original communities, extending beyond mere return to its place of origin. Through performance as practice, this initiative not only resurrects historic Ga traditional music from the archives of the Ghana Broadcasting Corporation (GBC)



**MOSES ADJETEY ADJEI**

but also embeds it into the daily lives of today's youth, ensuring its long-term preservation and relevance. This presentation advocates for a broader understanding of 'repatriation' that includes active community involvement and revitalisation of traditional music, thereby enriching the cultural fabric of the community. By deeply engaging with the subject matter, this research adds valuable insights to the ongoing discourse on music repatriation, offering guidance for future research and practices in cultural preservation and heritage music revitalisation. This presentation demonstrates how the Odehei Minstrel Group's repatriation and revitalisation of traditional Ga folk songs can reintegrate lost cultural traditions into community life in Accra, Ghana, and it highlights the benefits and challenges of such efforts.

**Moses Adjetei Adjei** is a PhD student at the Music Department of the University of Ghana, studying Ethnomusicology. He is a passionate music enthusiast and cultural preservation advocate with a strong commitment to exploring the intersection of tradition, technology, and heritage in music archiving. Moses works with the Ghana Broadcasting Corporation (GBC) as a database personnel. As a multitasked person with a background in Sound Archiving, Ga Language Teaching, Television News Anchoring, and hosting of TV shows in the Ga language on Obonu TV, Adjei brings a wealth of knowledge in archival studies, cultural preservation, and community engagement in broadcasting.

Moses has a BA in Music and Information Studies, and an MPhil in Musicology at the University of Ghana, Legon. His MPhil research focused on Sound Production and Preservation at the Ghana Broadcasting Corporation.

### A Comparative Study of Umphahlo we Ndlavini: amaXesibe and amaMpondo

The Eastern part of the Eastern Cape province is inhabited by two Xhosa minority sociocultural groups, the amaMpondo and amaXesibe. The former from Mbizana and the latter Mt Ayliff. These groups bear close cultural similarities, while other traits are unique to each group. In this presentation my focus



**AMANDA PHETHENI**

is on a little studied male performance style called "Umphahlo we Ndlavini", an all-night song, beer and dance gathering of young men and women, also referred to as *umtshotsho* (Hansen, 1981). Beinart explores the historical and social dynamics of Indlavini without delving into the music elements (1991). By comparing *Umphahlo we Ndlavini* of both amaMpondo and amaXesibe, I focus on the music aspects of the practice of *ukuphahla/umphahlo* as practiced by these two groups. Furthermore, I discuss the sociocultural dynamics to demarcate and highlight their related as well as different stylistic aspects. I suggest that focusing on each of these groups does much to undo the assumption that amaMpondo and amaXesibe are culturally similar. I argue that over time, each cultural group has developed unique cultural traits that are worth investigation. At a broader level, amaMpondo and amaXesibe are often categorized under the broad ethnic group of amaXhosa in the Eastern Cape. Yet these groups have notable differences in language and history. Further, because they occupy the borderlands between amaXhosa, amaZulu, and amaBhaca; these groups have developed significant individual traits, over time, in part due to their unique position of each in a transitional space. The paper's close study reveals inherent music and social characteristics distinct among indlavini of the amaXesibe and amaMpondo.

**Amanda Phetheni** is a graduate of the music department of the University of Fort Hare. He majored in Classical piano under the tutelage of Dr Martin Goldstein. As a master's student at the same university, he is working towards a thesis exploring the broad theme of African pianism, focusing on the piano works of Bongani Ndodana-Breen. Parallel to that, he is also interested in traditional amaMpondo music exploring themes of violent and competitive masculinities in the performance culture of *Indlavini*.



## PANEL: POSITIONING AFRICAN SCHOLARSHIP ABOVE THE GLOBAL FOLD

(Chair: Anri Herbst)

'Above the fold', a well-known phrase in the newspaper publishing industry, refers to the way in which newspapers are folded to display top stories on the top half of the front page. Since the 1990s the term also found its way into webpage design, creating a continuum between analogue and digital worlds. In similar fashion acoustic music instruments and recordings entered the world of digitisation exemplified by the International Library of Music (ILAM) and the Kirby Collection, amongst others.

Building on the contribution of these archives, this roundtable explores perspectives and initiatives that will enhance African scholarship 'above the global fold' to secure its position as one of the key role players in academia. As part of the discussion the term 'global' will be scrutinised, drawing on the notion of Bhambra (2007) that globalisation is a Western concept tolerated by non-Westerners. Alternatively, Bhambra argued that European (or global Northern) knowledge should be seen as one of the provinces of world knowledge systems in the search for multiple perspectives.

In similar vein contributions focus on (a) avoiding common 'potholes' when entering the world of scholarly publication, (b) the importance of using appropriate theoretical frameworks, (c) finding new avenues for performance-based research output, and (d) interventions, including Artificial Intelligence, that can support publication of African scholarship.

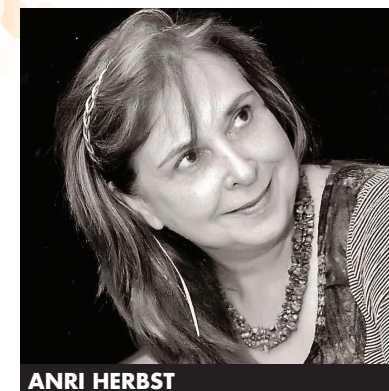
### Performance-based knowledge systems

It is only in recent years that some South African universities started to acknowledge music compositions, performances and the curating of exhibitions as research output deserving of financial compensation. The mere notion that knowledge 'output' should be measured financially is a result of Western hegemony and one which we seemingly cannot escape.

This presentation argues for the inclusion of various forms of non-written research output to form part of news items worthy to be 'above the fold', drawing attention to oral composition alongside written composition and other artistic installations as different but equally valuable research outcomes.

Collectively the performing arts on the African continent hold a key to unlock pluralist perspectives that would not only secure their place in world academia, but also to become a leading global force.

**Anri Herbst** is an associate professor at the South African College of Music, University of Cape Town and head of Music Education. As a DAAD scholarship holder, she researched aural perception for her PhD (1993) and expanded her interdisciplinary



**ANRI HERBST**

research to include Music Psychology and Neuroscience. Not only has she led several projects sponsored by the National Research Foundation in South Africa and the Harry Oppenheimer Memorial Trust, but she also founded the ISI-accredited *Journal of the Musical Arts in Africa* as Editor-in-Chief. She is currently spear-heading an interdisciplinary project on auditory processes, perception and sense-making.



**WILHELM DELPORT**

### Revisit and refine: Avoiding common pitfalls hindering the publication of academic articles on the musical arts in Africa

Within the realm of academic scholarship, the imperative to publish in peer-reviewed journals stands as a cornerstone for professional advancement. Amidst the pressures of publication, the critical final stages of reviewing and refining scholarly work before submission are often neglected. This presentation explores the peer review process of the *Journal of the Musical Arts in Africa* within the broader context of developing African academic scholarship for the global stage. Through qualitative analysis of reviewer reports and a review of relevant literature, this presentation explores some of the most common pitfalls hindering academic publication. Findings reveal that largely avoidable issues such as grammatical errors and editorial inconsistencies often lead to the rejection of articles by peer-review panels. The presentation highlights how the pressures of publication often lead to hasty submissions,

resulting in manuscripts lacking theoretical rigour, coherence of argumentation, novelty of insight and linguistic precision. By emphasising the iterative process of reconsidering, revisiting and refining scholarly work, this presentation contributes to the broader development of African academic scholarship. It offers actionable insights for authors seeking to navigate the peer-review process effectively in the field of musical arts, thereby promoting a culture of rigorous academic inquiry and advancement within Africa and on the global stage.

**Wilhelm Delport** completed a PhD in Musicology at the University of Cape Town (UCT) in 2020 with a dissertation on the continuous reinvention of the piano sonata paradigm by South African composers to reflect the country's dynamic cultural identity. He is an Honorary Research Affiliate at UCT, the Editor-in-Chief of the internationally refereed *Journal of the Musical Arts in Africa* (ISSN:1812-1004) and a member of the IAML Outreach Committee. Delport holds a master's degree in Musicology from UCT (2015) and completed his earlier music studies at the Universities of Massachusetts (Amherst) and South Africa. His research on musical arts in Africa has been included in various international publications and conferences.



**EMAAYAK SYLVANUS**

### Exploring theoretical frameworks for research outcomes in African Music scholarship

The aim of a theoretical framework is to provide the necessary foundation that supports the associated research outcome. This requires a researcher to go beyond analysis and general interpretation of data to offering very clear statements of existing knowledge (often in the form of theories) that connect with and firmly underpin the research outcomes. The understanding here is that there are specific theoretical frameworks that support certain research findings, at least within African music scholarship. The challenge, therefore, inheres in a researcher's capacity to identify and integrate the most appropriate theoretical framework with the related research outcome. The musical arts and cultures in and of Africa present different possibilities for the application



of theory-driven thinking and action. This presentation will offer some useful suggestions regarding the specific ways to unbundle and link theoretical frameworks to aspects of the research process and outcome in African music scholarship.

**Emaeyak Sylvanus** is a senior lecturer, former Head of Music at the University of Nigeria, Nsukka and an Associate Editor of the *Journal of the Musical Arts in Africa*. Holding a PhD in Music from City, University of London, UK, his research interests straddle popular music, film music and ethnomusicology. As the pioneer scholar on Nollywood film music, he has contributed several articles to high-impact journals in the arts, humanities, and social sciences. His ongoing projects include film music archives and archiving practices in Nigeria, as well as an extensive study of the interplay of popular music and aspects of public culture in Nigeria. He is currently completing a full-length book on Afrobeats for publication by the Ohio University Press, as well as a chapter on music as storytelling in West Africa in the *Routledge Handbook on African Storytelling*.



LEE WATKINS

#### An analysis of trends in article submissions to the journal *African Music* from the perspective of a Global North and Global South continuum

*African Music* was established in 1954, the oldest journal on the continent dedicated to the music of Africa. Over the decades it has published a variety of articles ranging from the polemical to the descriptive. The authors of most of these articles resided in countries of the global north. Using their command of academic English and having received rigorous training in all the requirements of the academic world, it was obvious that these scholars had the final say about the music of the continent. Black African music scholars were few and their voices were most often muted.

This presentation examines the contributions of young, African-based scholars to *African Music*. Special reference is made to the so-called the quality of their writing, the topics that dominate, ways in which topics are presented to the reader, and attention paid to discernable objectives.

The following questions are asked: Is it possible to imagine a cohort of scholars who all cohere around a single purpose or are they at odds with one another? What can an examination of these contributions by African-based scholars reveal about relations of power through the written word, often in academic English, a language which is alien to most Africans? How can these power relations be managed in a manner that will enable African-based scholars to become the leading voices on the music of Africa? An examination of the “African presence” in *African Music* will provide several answers to these questions.

**Lee Watkins** is the Director of the International Library of African Music at Rhodes University in South Africa. He is also the Editor of *African Music*, the oldest journal focusing on the music of Africa and its diaspora. He has published on diverse topics such as decolonialism and the music archive, hip hop and rap music, and migrant Filipino musicians in Hong Kong. He is a leader of several research projects such as ones on the jazz music heritage of the Eastern Cape, South Africa and another dealing with the prospects of returned, digitised musical artefacts.



MIKE SCHRAMM

#### Conventional and unconventional strategies, including artificial intelligence, to shine a light on African scholarship

The African continent continues to produce scholars and scholarship able to stand alongside the best that emanates from the institutions of the global north that are traditionally considered to set the benchmark for academic quality. However, almost all countries on the continent face challenges in supporting academic institutions in ways that will allow scholarship to flourish.

Africa contributes only a small percentage of global peer-reviewed published literature, well below what would be expected given the number of institutions and scholars on the continent. There are many reasons for this but amongst these are inadequate support for emerging scholars that will enable them to publish in mainstream journals and get their work noticed. In addition, much of the research activity on the continent is taking place in areas where English is not the dominant language.

In these parts, notwithstanding the good quality of the underlying scholarship, for many authors, getting their work prepared to a standard where the language is not an impediment to peer review and publication in English-language journals is too difficult, even for well-established scholars. Therefore, there are large sections of the continent, and important subject areas, that remain underrepresented in the scholarly literature. As publishers we can help to improve this situation.

This presentation will share some of ways in which conventional strategies — such as mentoring and development editing — that NISC (Pty) Ltd and Taylor & Francis, as academic publishers, have used to support scholars in getting their research prepared and published. As a consequence of these interventions, more work hitherto hidden in the recesses will now appear in the mainstream literature. We will also discuss the ways in which artificial intelligence (AI) is already deployed to facilitate this process in a timely and cost-effective fashion. We will draw attention to the challenges posed by nefarious use of generative AI — something to which the continent is not immune — and some options for identifying and dealing with such fraudulent outputs.

**Mike Schramm** is a former biologist, university lecturer and published researcher with academic interests in the natural sciences. A stint in science education with schoolteachers transitioned to a publishing management role with an eminent schoolbook publishing company. Mike is recently retired as Managing Director of NISC (Pty) Ltd, a specialist scholarly publisher in South Africa producing databases, books and academic journals that showcase the best of African scholarship to a global research community. He continues to co-ordinate the company's expanding scholarly book programme and is chairman of the board of directors. Mike also heads up the board of African Journals Online, an organisation that showcases the scholarly journal output of the continent.



# 31 August 2024

**RIGHT: Diane Thram interviewing Chadi Obuyi in Kenya.**

**BELOW THREE: Diane Thram on a Singing Wells Digital Return project in Kenya in 2014.**





DAY 4 31 AUGUST 2024	
TIME	ROOM 1
	REFRESHMENTS
09:30-11:00	MUSIC PRESERVATION (Chair: Bronwen Clacherty)
	Joshua Alfred Amuah: An Exploration of African Traditional Music Elements in Contemporary Ghanaian Choral Music Compositions (online)
	Rakesh Kumar: Media inscription and performer's reinscription of Goma-Dhamal performances
	Diane Thram: The Tracey/ILAM Legacy for preservation and sustainability of African traditional music in the 21st century
11:00-11:30	REFRESHMENTS - YELLOWWOOD TERRACE
11:30-13:00	SEMINAR: CAROL MULLER: Reflections on the [African] origins of Human Music Making - TP ROOM Discussant: Dominic Daula
13:00	LUNCH
	CLOSURE
	EXCURSION — TBC

## MUSIC PRESERVATION

(Chair: Bronwen Clacherty)



### An exploration of African traditional music elements in contemporary Ghanaian choral music compositions

The presence of missionaries from Basel (Switzerland) on Ghanaian soil beginning in 1828 with the aim of introducing Christianity shelved all Ghanaian traditional musical practices. In the 1920s, Ephraim Amu and his contemporaries, such as Gaddiel Acquah and Isaac Daniel Riverson, led a crusade to explore and develop the use of traditional musical elements in choral compositions. The objective of this paper is to explore the efforts on the application and development of Ghanaian traditional music elements in choral compositions as initiated by Amu and his contemporaries. Choral compositions from selected composers will be subjected to musical analysis to reveal the source of traditional elements and how they were applied. Indicators such as melody, rhythm, harmony, modulations, cadences, and so on, will guide this presentation. Interviews will be conducted among potential composers, choral directors and choral music enthusiasts. A review of the literature

obtainable at the University of Ghana will supplement the interviews. It is argued that the exploration of Ghanaian traditional musical compositions has contributed to the resuscitation of the use of Ghanaian traditional music elements.

**Joshua Alfred Amuah** is an Associate Professor of Music Theory & Composition, and former Head, Department of Music, University of Ghana, School of Performing Arts, Legon. He holds a PhD in Music from University of Ghana in collaboration with University of Rochester, USA, and teaches Music Theory and Composition and other courses related to African Art Music.

His teaching credentials extend to Augustana School of Music in the United States of America, Department of Music, Dublin City University, Ireland, and the Department of Music, University of Education, Winneba.

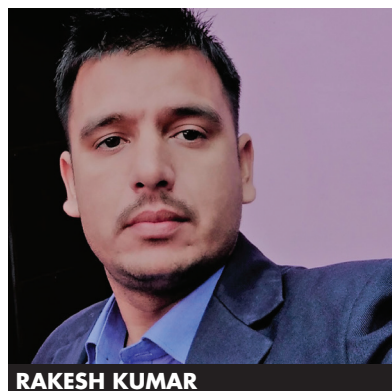
He currently serves as the Chief Examiner to Music 2 at the West African Senior High and Creative Arts and Design Examinations, the External Examiner to the Department of Music, University of Cape Coast and Baccalaureate Music Examinations, England, United Kingdom.

He is a fellow of the African Humanities Programme of the American Council of Learned Societies, and a member of American Choral Directors Association.

He has authored 10 books and has enormous research publications on Ghanaian choral musical analysis, composition, and performance practices. He has patronised innumerable international and local conferences.

### Media inscription and the Siddi performer's reinscription of Goma-Dhamal performances in Gujarat

Sensationalised print media tends to deploy cheeky stereotypes to grab the attention of readers and



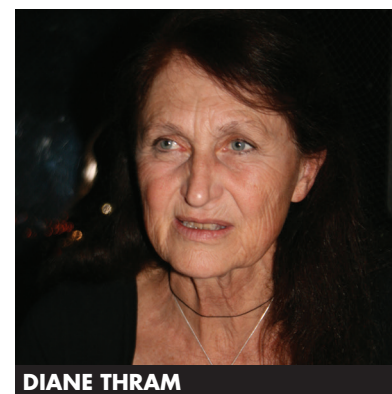
inscribe the people portrayed in their stories. But people are not passive recipients of these inscriptions. This is evident in the representation of Siddi Goma-Dhamal performances in Indian newspapers. The Siddi is an Afro-Indian community that arrived in India 700 to 800 years ago. They are primarily found on the west coast and in South India. Goma-Dhamal is a syncretic, vibrant and expressive performance tradition that includes drumming, singing, *zitr* (Sufi devotional chanting), and daring acts or stunts.

Contemporary Indian journalists often invert and reinscribe tropes associated with colonial Africanist literature with humour. Yet, the potency of stereotypes minimises the deeper cultural and spiritual significance of the performance, reinforcing superficial and often inaccurate stereotypes about the Siddi community, as well as their otherness. The process of reinscription — where the performers themselves annotate and comment on these clippings — offers valuable insights into the agency and the interactions between the ascribed and prescribed identity for performers.

Through an examination of annotated newspaper clippings in the personal collection of one key Goma-Dhamal group leader, Mustaq

Siddi, this presentation shows the discrepancies between media sensationalism and the perspectives of those represented. Such representations underscore the importance of considering both external representations and internal reinscriptions in understanding cultural performances, strategic consciousness and agency in the African diaspora.

**Rakesh Kumar** is a PhD student at Rhodes University in his final year of study. He is being supervised by Dr Lee Watkins. Rakesh is trained in Indian classical vocal music. This presentation is based on his doctoral research on the Goma-Dhamal performances of the Siddi, a community of the African diaspora in India. His other research interests include Indian music pedagogy and embodied experiences, Ethiopian music and Hindustani music in the Indian diaspora.



### The Tracey/ILAM Legacy for preservation and sustainability of African traditional music in the 21st century

Relating to the topic, African traditional music and its preservation and conservation, this paper considers the Tracey legacy and its influence on 21st century archival ethics and practice as well as on the discipline, ethnomusicology. It considers the work of both Hugh Tracey and his son, Andrew, from my 'insider' perspective, having served as ILAM's director from 2005–2016. I argue that Hugh Tracey's work established precedents for documentation, dissemination and academic use of field recordings that influenced practice by ethnomusicologists from the 1960s to the present. Andrew Tracey set precedents for ethnomusicologists in his mastery of performance of the traditional African music he researched, his transcriptions and his generous sharing of them, his pulse notation transcription method,

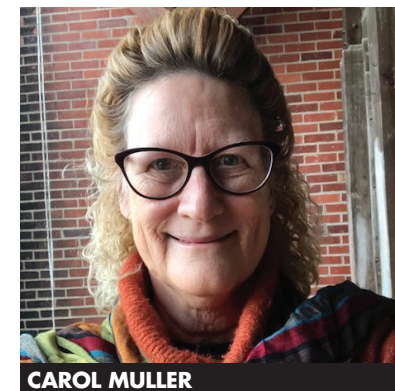
and his commitment to teaching performance of the music. The values embedded in African traditional music and their importance in social life inspired both Hugh and Andrew Tracey's work. Andrew's commitment to sustainability of African traditional music through his seminal research and publications and subsequent teaching dovetails with the outstanding quality of Hugh Tracey's field recordings and their present-day usefulness to promote music heritage revitalisation and sustainability. Finally, we need to celebrate ILAM's continued commitment to research and sustainability of African music heritage. ILAM thrives due to the firm foundation provided by the Tracey legacy on which it rests.

**Diane Thram** is Professor Emerita at Rhodes University where she served as Director of the International Library of African Music (ILAM) and Editor of ILAM's annual academic journal, *African Music* from 2006–2016. As Director of ILAM, she secured funding for cataloguing and digitizing of ILAM's holdings and created online access to ILAM's audio and photo collections. She edited two ILAM music education textbooks and managed professional conservation of the Tracey African Instrument Collection at ILAM (2014–15). Her research, outreach and education, and repatriation (digital return) initiatives included the launch of ILAM's "Pilot Project in Restudy and Repatriation of Hugh Tracey Field Recordings" in Tanzania and Kenya (2014). Digital return of Hugh Tracey recordings was later carried out in Zanzibar, Mombasa, Zimbabwe, Mozambique, Malawi, Botswana and South Africa. Viewed as a step toward decolonisation of the ILAM Hugh Tracey Collection, her work seeks to promote sustainability of the music heritage Tracey preserved.

### SEMINAR: REFLECTIONS ON THE [AFRICAN] ORIGINS OF HUMAN MUSIC MAKING

(Discussant: Dominic Daula)

In the past two decades there has been new interest in thinking about the origins of music, though the focus has remained largely a perspective of and about the Global North. While there has been some description in this writing of contemporary hunter gatherers and their use of what we call music in ceremony, hunting, and everyday life, the theorising about the origins of music rarely references the archaeological and ethnographic evidence from the African continent. This is a surprising omission when



current evolutionary biology argues that anatomically modern humans originated in Africa, and that when they left what we call the African continent, they had the capacity for symbolic communication, i.e., it is likely they had language, and increasingly we are coming to understand that music as we know it now preceded the capacity for language. In this presentation I will open up the conversation about the African origins of music (and language) drawing on recent archaeological, ethnographic, and linguistic research focused on a growing body of evidence from South Africa, as well as my own speculation on these beginnings. This material will be published as the opening chapter in the book *Music of Contemporary Africa* (published with Routledge in 2025).

**Carol Muller** is Professor of Music at the University of Pennsylvania in Philadelphia. She has published widely on South African Music: *Focus: Music of South Africa* (Routledge 2008, going into 3rd edition); *Rituals of Fertility and the Sacrifice of Desire* (on Shembe Women, Chicago 1999); *Shembe Hymns* edited by Muller, translated by Bongani Mthethwa (UKZN 2011), *Musical Echoes: South African Women Thinking in Jazz*, with Sathima Bea Benjamin (Duke 2011), and more than two dozen articles on South African jazz, mostly in exile/diaspora. She has done extensive academically based community service teaching in Philadelphia with gospel, Muslim, and recent African diasporic communities, but is now focused on issues of music, trauma, and healing, with a project on Personal Music Listening and Emotional Regulation tied to smartphone music use for young people living with everyday trauma. She will complete a master's in public health in 2025. Muller is writing a book, *The Music of Contemporary Africa* for Routledge, hopefully published in 2025, and is currently building out a Podcasting South African Jazz project.



# IN MEMORIAM ANDREW TRACEY

## A PRICELESS LEGACY

On behalf of ILAM and its 1000s of admirers around the world, I thank the Tracey family for inviting me to speak on this very special occasion, that is, the passing of a man who has been an integral part of the success ILAM has enjoyed over the years, as the first African music archive on the African continent. It is with great sadness that we at ILAM bid our farewell to Andrew Tracey. But we will also treasure the memory of him, his work, and his being, above all, a person of great honour and integrity.

Since arriving at ILAM in 2016, I came to know Andrew on much better terms than before. I remember him always having the time to ask, how are you? It was not merely out of duty that he asked, but as a gesture of genuine interest. This is one lesson I have learnt from him — to not only ask how the person is, but to look that person in the eyes, while waiting on a response, no matter how busy that person appears to be. I remember, he would briskly walk into ILAM, like a man with a mission, do his business, and leave as briskly to leave us to our tasks. He was always available to share the vast amount of knowledge he had about southern African music: be it with students, visitors to ILAM, and sometimes, enquiries from abroad or elsewhere via email messages. It was always a relief to know that there was someone we could turn to for help whenever we received music related enquiries which were beyond our capacities. And, like the gifted scholar and performer he was, he was also quite happy to engage in debates about the technical aspects of many traditional musics. Although I must say, I often found it amusing when he refused to be drawn into discussions which were even vaguely political, or overtly academic. The irony was that his musical activism made his work extremely political, and highly academic. I shall remember his generosity and humility as abiding qualities which set him apart from so many of us in the academic world.

As we celebrate the 70th anniversary of ILAM, in the course of 2024, we shall remember Andrew at each gathering, be it in a performance or at a lecture, and in each publication. Through his deep appreciation of African music and its advocacy, he has conquered the minds of generations of musicians, scholars and audiences. He leaves behind a void, one not of absence, I believe, but one where he has made way for those who follow. His departure has created a space which new generations of scholars and musicians now need to inscribe with their interests in the music of Africa. They need to carry the flame of justice for the music of Africa which continues to be marginalised by so many institutions in South Africa.

In all aspects, I believe that Andrew has exceeded his humanity. We stand forever in awe because we as human beings, musicians and scholars from around the world, have inherited a priceless legacy thanks to his work and that of his father, Hugh Tracey. Together with the loved ones he left behind, especially his son Geoff, daughter Mary Clare and his spouse, Heather, we shall make sure that this legacy is always treated with the respect and the care it deserves. *Dear Andrew, may all the sounds of Africa and the voices of your loved ones accompany you on this, your final journey. Rest in peace.*

Lee Watkins

## OBITUARY: ANDREW TRAVERS NORMAN TRACEY

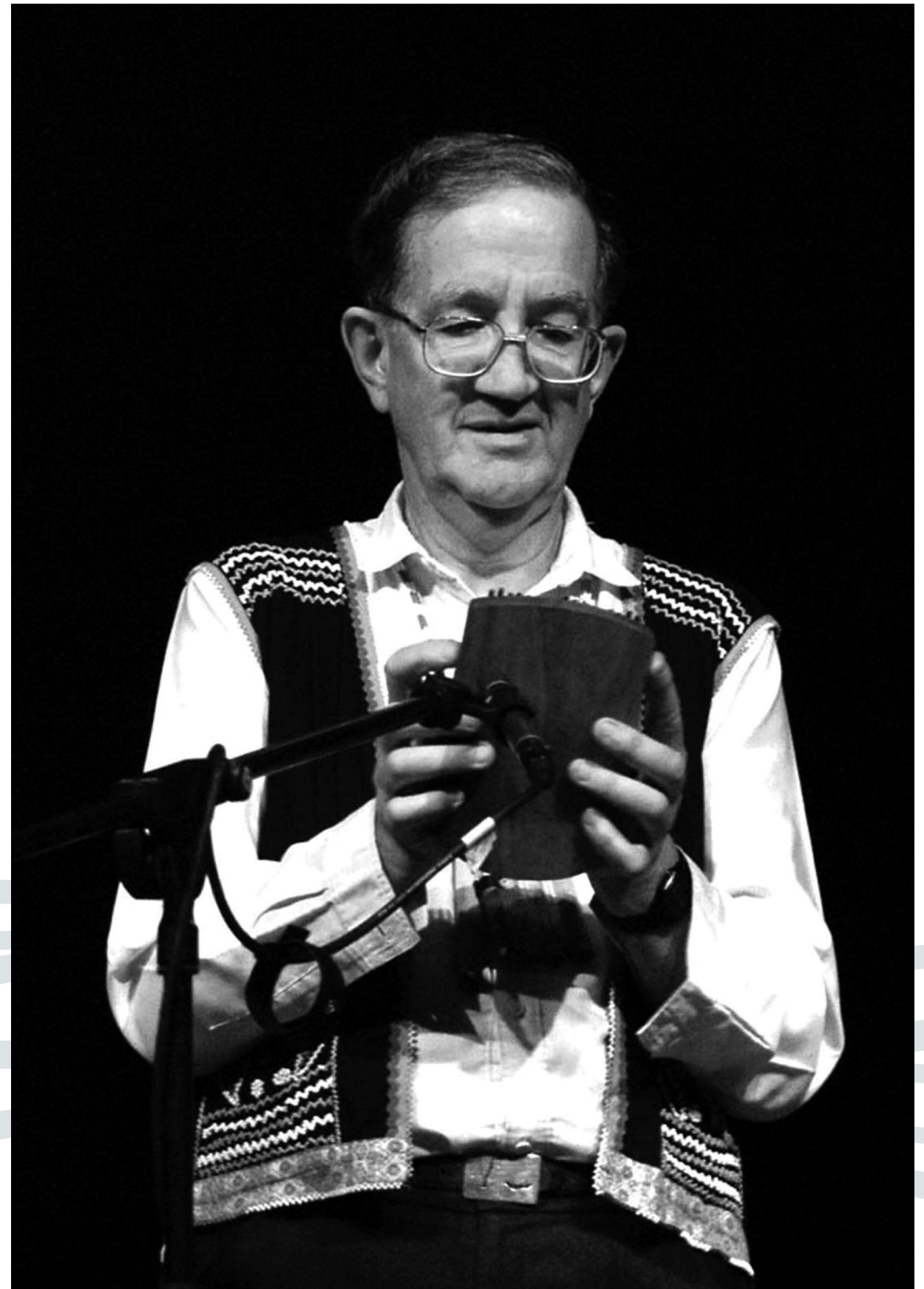
Andrew Tracey was born in Durban, South Africa on 5 May 1936 to Ursula Tracey (nee Campbell) and Hugh Travers Tracey, who was then Director of the SABC in Durban. When Andrew first heard African music at a dance arena on the Witwatersrand, he

jumped up to join in with the competing teams of Zulu dancers. In the family's garden he was exposed to a 16-piece Chopi timbila xylophone orchestra from Mozambique in residence to assist with Hugh Tracey's research. He lived there until 1947 when he moved with his mother and brother Paul to live in England at his mother's family home to be 'properly educated'. He excelled academically at Rose Hill boarding school in Gloucestershire and received a scholarship to complete high school at Charterhouse. He learned to play clarinet during the years at Charterhouse and performed in trios and quartets in the drawing room with his maternal grandmother, Amy Campbell, and his uncle and aunt, Ian and Peggy, on piano, cello and violin respectively. With his gift for music, he taught himself to play guitar from field recordings of Congolese guitarist Jean Bosco Mwenda his father sent to him along with a guitar when he was a teenager. He loved the occasional visits to his father in South Africa while he was growing up and he knew he would return to Africa to work with him as soon as he finished his education.

After high school Andrew completed his two years of mandatory service with the British army in Kenya. Having a flair for languages, he became fluent in kiSwahili during this time. He then returned to England and enrolled at Exeter College, Oxford for a MA in Social Anthropology, German and French (1957–1959). While at Oxford, Andrew served as president of the folk music society and honed his skills as a guitarist and arranger by learning folk songs from various international students, and calypsos by Lord Kitchener, singing and accompanying himself at local venues during the height of the folk music revival in England. When he graduated, Andrew bought a motorbike and toured Europe before crossing from Marseilles to Mombasa and riding up through Uganda and Rwanda and then on down through Kenya, Tanzania and Zambia to South Africa to join Hugh Tracey at the International Library of African Music (ILAM) founded in 1954 as a research institute and repository for his numerous field recordings and African Musical Instruments (AMI). Here, Andrew produced Hugh's signature kalimba intended for use in African music education in schools. Both ILAM and AMI were based in Roodeport, near Johannesburg.

Andrew's first assignment was to assist Hugh Tracey and to establish the Kwanongoma College of Music in Bulawayo to specialise in African music instruction and teacher training to safeguard and promote the African music traditions of Zimbabwe. There, in 1960–61, he learned to play Shona mbira and, with his naturally inquisitive nature, began studying the form and structure of mbira music to understand how it 'works'. His father was thrilled when he returned from Bulawayo able to play mbira and sing mbira songs with the same yodelling technique of Shona master musicians, with these songs absolutely true to how they sounded on the recordings he made in the 1950s. Andrew's work from that time forward had an emphasis on primary research on instrument technology and the form and structure of the music created with the instruments being researched via transcriptions and learning to play and build the instruments himself. He later assisted with the design of the marimba sets developed at the Kwanongoma College of Music that went into schools throughout southern Africa to provide an easily learned instrument for African music education that is still widely used today.

In 1962, diverted from his African music research, but not the playing of African instruments, Andrew embarked on a stage career as musician, musical arranger and actor for the smash hit musical comedy *Wait a Minim!* This show, given its title by Hugh Tracey, produced by Leon Gluckman and choreographed by Kendrew Laschelles, enjoyed a seven-year run (1962–1968) that included two years on Broadway and the West End respectively in NYC and tours throughout South Africa, USA, Britain, New





Zealand and Australia. Andrew was the arranger for the musical revue featuring more than 50 instruments (many of them African) played by himself, his brother Paul, Michel Martel and Nigel Pegram. Jeremy Taylor co-wrote with Andrew and Paul many of the songs for this highly acclaimed satirical show that made audiences roll with laughter about the absurdities of apartheid in South Africa.

While the show was running in London, Andrew met Heather Beard, from Cape Town, who was then living in London. A courtship flourished and the two married on 22 May 1966 when the show moved to Broadway. It was during the show's legendary long run in New York City that Andrew first heard Trinidadian steel band music and fell in love with it. Andrew got a 'pan' and was responsible for bringing steel band music into the show and to South Africa when he returned to resume work with his father after *Wait a Minum!* closed in 1969. Andrew lived with his wife Heather and their young children, Mary Clare, Shaura and Geoffrey, at his father's farm, Saronde, in Krugersdorp from then until he moved ILAM and AML to Rhodes University in 1978.

From 1969–74 Andrew undertook multiple field excursions to Zimbabwe, Mozambique and Malawi where he documented matepe/hera mbira among the Korekore, Budya, and Sena/Tonga in Zimbabwe plus the Nyungwe and Chikunda in Mozambique where he also studied nyanga panpipes and the timbila xylophone of the Chopi his father had researched in the 1940s. With this work he defined the music genres in the region and documented the various mbira, xylophone and panpipe traditions mentioned above. Andrew documented valimba xylophone and the bongwe board zither of the Sena in Mozambique and the Mang'anja in Malawi in 1970. He also researched the Ndaub mbira in southeast Zimbabwe and documented its presence in Mozambique. He literally 'followed' the music to identify and determine the extent of music of similar structure and the geographic borders of the 'musical family' in each region. This work was extended to nyonganyonga mbira among the Barwe in Mozambique and Malawi, njari mbira among the Karanga, Zezuru and Korekore, and mbira dzavadzimu and the ngororombe pan pipe tradition among the Zezuru in central Zimbabwe, always learning to play each instrument, the technical aspects of the instruments themselves and the structure of the music created with them.

From this research Andrew published the instructional booklet, "How to play mbira Dzavadzimu" (1970) and seminal articles on Shona mbira music, most notably "The Original Africa Mbira" (1972), "The Family of the Mbira" (1974) and "The System of the Mbira" (1984) plus others on the xylophone and panpipe traditions he studied. Andrew collaborated with Gei Zanzinger during this time in the making of three films of Chopi timbila orchestra performances in Mozambique (1973, 1980) plus six films on Shona mbira music in Zimbabwe (released in 1975 and distributed internationally). These films and publication of ILAM's scholarly journal, *African Music*, kept the International Library of African Music in the forefront of research on African music in the 1970s, despite worldwide sanctions against South Africa, then at the height of apartheid. 'Pulse Notation', the transcription method Andrew devised and taught was first presented at the Sixth Symposium on Ethnomusicology (1987) and later expanded in 1997 under the title, "Transcribing African Music in Pulse Notation". Many students taught by Andrew and scholars worldwide benefitted from this comprehensive and detailed system for the very complicated process of putting musical sound onto the page.

Finally, following on Hugh Tracey's observations about the importance of music in social life, Andrew's essay "Values in African Music" published in the festschrift in honour of Gerhard Kubik's 60th birthday (1994), articulates how the theory and philosophy that governs the form and structure of African music also govern the values of social life found in African societies — cooperation, coordination, group participation (call and response), unique individual parts combined to create a cohesive multi-part, often interlocking whole, and repetition. All of these elements merge to make music a unifying force that is learned by the doing of it, not by talking about it or analysing it. As Andrew said of learning to transcribe, he said of learning to perform and about learning to understand African music, 'it takes a lot of listening'. The depth of Andrew's passion to carry on his

father's legacy has created his own, based on their mutual realisation of the values embedded in Africa music and the need to preserve them.

Andrew formed the *Andrew Tracey's Steel Band*, the first steel band ever in South Africa, in Johannesburg in 1970. Through it Andrew influenced many a young musician with his exceptional musicianship and great ability as an arranger. The band and its leader became legendary for the tremendous popularity of their shows staged for 27 consecutive years at the National Arts Festival and many other venues over its 37-year life from 1970–2007. Throughout these years Andrew was tirelessly fund-raising for ILAM, conducting African music workshops for school groups and others and teaching numerous students to play mbira and other African instruments, notably kundi harp and amadinda xylophone from Uganda, the nyanga pan pipe dance and timbila xylophones from Mozambique as well as steel drums (pan), in Johannesburg and then in Grahamstown at Rhodes University, when he moved ILAM there in 1978 to give it an institutional home.

While Director of ILAM and editor of ILAM's journal (1977–2005), Andrew's 25-year sponsorship of annual Ethnomusicology Symposia (1980–2005) brought together scholars and performers from throughout sub Saharan Africa in various locations in ways only Andrew, with his inclusive relationships with African musicians and researchers, could accomplish. *The Symposium Papers* published by ILAM continue to provide a rich resource for scholars of African music. Andrew's gentle effervescence and untiring work to promote understanding and respect for African music and musicians captivated everyone from school children to corporate executives, to his students and colleagues. The many diverse audiences who enjoyed performances of Andrew Tracey's Steel Band, his band members and participants in his African music workshops and/or ILAM tours over the years need to be added to this list. In the years since his retirement in 2005, Andrew remained active as a performer regularly singing and playing his pan or guitar and telling Shona folktales at ILAM Outreach Concerts where he charmed audiences with his buoyant performance style. He wrote many arrangements for music performances and concerts at the Grahamstown Anglican Cathedral, where he led the Cathedral marimba band, and sang in the Cathedral choir.

Andrew passed away on 12 January 2024 at St George's Hospital in Port Elizabeth/Gqeberha due to complications after colon surgery. Preceded in death by his daughter, Shaura (d. 1977), he is survived by his wife Heather, daughter Mary Clare, son Geoffrey, brother Paul and grand-daughters Tamara, Bethany, and Ash. A last message of Andrew to his son Geoffrey, as he demonstrated in his life work, was a plea for support for researchers of the indigenous music of Africa and the musicians who perform it.

Diane Thrum

## MEMORIES OF ANDREW TRACEY

### Some Happy Thoughts from Dave Dargie

### BACKGROUND

In the early 1970s, Archbishop Denis Hurley, the leader of anti-Apartheid Catholics in South Africa, told me about the increasing need to bring genuinely African songs and hymns into use in the Church in South Africa. I would very much have liked to help, but knew very little about African music, and knew of no way I could learn about it. In 1976 two German missionaries working in the Diocese of Aliwal North, Oswald Hirmer and Fritz Lobinger, approached me on the same topic. I was invited to a workshop to try to find music people who could help. I was one who said yes, and in 1976 I took on the task of promoting composition of the required songs. Once again, I felt the need of learning about African music. But this time Andrew Tracey was in the process of moving himself and the International Library of African Music (ILAM) down to the Eastern Cape, my birth area and my area of work.

I knew of Hugh Tracey, even had some of his LP records. So, I went to see Andrew, to get his advice. When he heard that I, a Catholic Priest, wanted to stick my nose into African music, he gave me a severe dressing down. Missionaries had caused the destruction of traditional folk music all over the world: people like me. How much



**LEFT: Andrew Tracey, Dave Dargie and Bernhard Wolf, at Nyangana in 1988 – Andrew is wearing his "cooler hat".**  
**BELOW: Oswald Hirmer, at the left, priest of the Lumko staff, shows the "Lumko Marimbas" to Andrew Tracey (on Oswald's left) during a church music workshop at Lumko in 1979.**

**BOTTOM LEFT AND RIGHT: Andrew discussing the Lozi Silimba xylophone with Messrs Mashala (builder, right) and (colleague) Mr Mulonga, Ngwezi, Katima Mulilo, 1988.**





destruction was I about to cause? As a person born and raised in the area inhabited by the amaXhosa, I had no intention at all of trying to “civilise” their music. With some difficulty I managed to convince Andrew that I was not a wowser bomb waiting to explode, and so not long afterwards I registered for and took part in a workshop he conducted. For the first time I tried to perform the rhythms and (sort of) learn to play a few notes on the instruments. Andrew watched me and assured me that I would never be able to dance. I confess that when I see video recordings from that time, in which I (sort of) took part in dancing, I do feel totally embarrassed. I still prefer not to be videoed trying to dance.

## AFRICAN CHURCH MUSIC WORKSHOPS

My first effort for promoting the composition of new church songs in African style was at a workshop organised by Hirmer, at the Catholic Church in Zwelitsha over the Easter Weekend of 1977. The workshop was an incredible success, producing 52 new songs, including some using isiXhosa harmony, and lots of rhythm. I went on from there to running such workshops in several places in South Africa, leading to my becoming a staff member of the Catholic Lumko Pastoral Institute, starting a new Lumko department of church music, in 1979.

My group composition efforts reached a high point when I gave a demonstration of the group composition system I was using at the first Symposium organised by Andrew in 1981. The method of group composition which I used at composition workshops was a process of going from speaking to singing. The virtue of this was that it not only fitted in with the participants awareness of their own language, but the resultant melodies also tended to fit the speech tones and accents of the text. This avoided the problems caused by putting African words onto European melodies. In every case the European melody did not fit with the speech tones, and the beats of the rhythm did not fall on the correct syllables. This led to delightful (or otherwise) misunderstandings of the text on the part of normal church members. Famous examples include “There is no sorrow in heaven” becoming “There is no egg on the bicycle” and “Lamb of God who takes away the sins of the world” becoming “Pig of God which is not going to be shared out”. When I was given the chance to demonstrate the system of group composition, with all the dignitaries taking part - ethnomusicologists and experts attending the conference - as my “victims”, I stepped forward with some diffidence. I need not have worried. The noted Professor Khabi Mngoma proposed the text “Ethnomusicologically we enjoyed our stay.” A short period of combined recitation of the text established suitable melody and rhythm, and soon all were singing. Andrew put the cherry on the top by creating a continuously overlapping response “... logi-**ca** - lly, logi-**ca**-lly...”, with a very Caribbean kick to it, and all went swimmingly.

## LUMKO

When I began at Lumko, I made a good resolution, responding to Andrew’s fears of my causing destruction and mayhem in the field of traditional music in South Africa. I decided very firmly to try to record and assist the preservation of the local traditional music wherever I went for church music work in Southern Africa. As a start, and as a way of trying to learn something about traditional African music, I set myself to investigate the music of the people living around Lumko. The Lumko priests told me not to hope for much. The mission at which the institute was situated had been there too long. The old missionaries would have stamped out all traditional music. I was amazed and delighted to find that they could not have been more wrong. Lumko was at the heart of a truly marvellous preservation of the old music. The people simply did not bother to consult the missionaries on their home use of music. The Catholic converts saw no problem in continuing to take part in all the traditional rituals. The doyen of the musicians was a redoubtable lady called Nofinishi Dywili, who was a master of the most important traditional musical instrument,

the uhadi musical bow, and one of the two most important song and dance leaders in the village, which was and still is called Ngqoko.

It did not take long for me to start working on the treasure of the local music, with the help of Nofinishi and other locals, and with nuns (and others) helping as translators. I told Andrew about the music, and at his request invited a group of musicians of Ngqoko and Sikhwankqeni (a further a few kilometres south of Ngqoko) to perform at one of his series of Ethnomusicology Symposia at Rhodes University.

It was more than fortunate for me that one of the world experts on African use of rhythm should have come to Rhodes University, and brought ILAM, founded by his father, with him. In 1984 Gerhard Kubik, a major figure in Ethnomusicology and an old friend of Andrew, visited ILAM. At that time, I was registered to do a doctorate in western music composition at Rhodes. Colleagues had already pointed out to me that, working with wonderful African music, I should change my topic from western to African music. Guided by Andrew, I had begun trying to transcribe some of the wonderful songs of Nofinishi. Andrew had given me some instruction in the use of pulse notation. I came down from Lumko and pitched up at ILAM, in those days not yet set up in its own buildings and premises, borrowing space under the Department of Anthropology at Rhodes. Gerhard was with Andrew when I came in with examples of my efforts at transcription. Gerhard immediately took an interest, and within minutes I had made the firm decision to change my topic to isiXhosa music. He assured me that my attempts at transcription were the right way to go. Andrew looked at my efforts. I was not able to decide whether the pulse patterns in the music were groups of 3 or 4 rapid beats and had used groups of 4. Andrew pointed out that the groups were patterns of 3 rapid beats. Later he taught me about additive rhythms and cross rhythms, and very much more. I came to realise that the music of Ngqoko



was a continuous unrolling of cross-rhythms, patterns of beats rolling along together, some being groups based on 2s and 4s, moving simultaneously with groups based on 3s.

## ANDREW’S STUDENT

I went to the Rhodes Music Department to sort things out with Professor Rupert Mayr, my supervisor. He told me that he could not take on full supervision of a candidate in African music, so in a very short time I had the great advantage of having Andrew as my supervisor, together with Rupert. Probably the unkindest thing one can do to a fellow academic is to load her or him with being the supervisor of one’s doctoral thesis. I offer the following as witness to this.

In 1986 I took a sabbatical to work on writing the thesis. I had amassed quite a good quantity of recordings on which to base the thesis. My first big task was to prepare transcriptions of the songs on which the text was based. Then I had to tackle the written part of the manuscript. Whenever I finished a chapter, I would pass it on to Andrew for him to check and judge.

Perhaps the most important thing that I learned from Andrew is that, to understand music somehow scientifically, it is vital to try to make a music score, a transcription of the music being studied. I spent six months putting my dissertation together.

Transcribing the traditional isiXhosa songs which I used for the thesis was quite another matter. In the five months I spent on the task, I managed to transcribe 63 songs. Some were very highly developed, with complicated uses of rhythm, multiplicity of text lines, sometimes difficulty in identifying pitches, that I had to battle strenuously to “crack” them. I would do my best, take the result to show Andrew, and be sent back to try again — and maybe again and again. The most complex song of all, a song for beer dances and for the boys’ and girls’ *umtshotsho* dances called *Ebelele’ engeko kwaphezolo* by the girls and *Umzi kaMzwandile* by the boys, takes up eight pages in the thesis, has 39 different text lines (each with its own melody), and uses a stunning 8-vs10 beat cross-rhythm. If there are enough singers, everything can be sung in about eight seconds. Of course, actual performances of the song can last a quarter of an hour or more. It felt as challenging to unravel a song of that nature as to compose a sonata. Without Andrew’s help I might have managed to write a sonata, but not to transcribe such an isiXhosa traditional song.

When I was working in the field Andrew’s help was immeasurable. Simply to be told by an expert that I must always write down the texts most carefully, and add plenty of notes, helped me to avoid many mistakes which would have made it impossible to document the recordings properly, or to make them useable for study or even popular interest. Well, Andrew and father Hugh had been doing such work for many years. I was and always will be extremely grateful for the guidance I was given.

Andrew had a high level of genius in many spheres. The ones in which I was involved included his mastery of the use and understanding of rhythm, his knowledge of the style techniques of many forms and aspects of African music, his amazing skill with languages, and plus and plus. However, there was also his incredible genius at discovering musically and otherwise interesting people, songs and musical instruments, again plus plus plus. He moved to the Eastern Cape in 1977. By the time he visited Lumko in 1979 he had already amassed a highly respectable knowledge of isiXhosa language. I was way behind him.

## IsiXhosa music

Towards the end of 1979 we had a workshop at Lumko, as usual for the purpose of promoting the composition of new church songs, but this time also for introducing the new “Lumko Marimbas.” Brother Kurt had prepared several sets, and prospective young players were sent from parishes in many parts of the Xhosa area. Altogether there were just over 90 participants at the workshop, which made it the largest such event ever to take place at Lumko. I was delighted that Andrew could take part. In addition to the participants, participants had also been invited from Sikhwankqeni and

Ngoko, to perform for the participants and give them (and me too) some insight into isiXhosa music. I was upstairs in my room in the large Lumko hostel when I heard singing down below. I ran down, thinking — well, that use of rhythm wasn’t so hard to follow. When I emerged into the performance, I found that — sure — their sung rhythms were clear. But the way the people were dancing and clapping just didn’t fit. I had started on a long, hard road of discovery, and if I had not had Andrew driving and goading me on, I don’t know if I would ever have made a breakthrough. By the time I finished my studies on isiXhosa music, I came to realise that people like Nofinishi Dywili could know and feel at least four systems of rhythm proceeding simultaneously, but that was a lot later.

It wasn’t long before Andrew sidled up to me and sang a song he had picked up from the boy traditional performers: *Zincinci, zincinci iimpundu zomkakho*. He delightedly translated for me: “They are small, they are small, the buttocks of your wife.” A bit later he added another: *Idlakadlaka lehule lem’ emzini* — “The ragged whore has departed from the homestead.” How I would have loved to be the one who discovered those songs! As it was, I worked hard on both, learning to sing *Zincinci* myself, with the uhadi bow, and then much later digging deep into the background of *Idlakadlaka lehule*: The first was a highly entertaining song for the boys’ dances. Many times, I have used that song when dealing with people, for example, the guards at the Fort Hare University gates. It always opened gates for me. But *Idlakadlaka lehule* was just the tip of a most unexpected iceberg. In 1981 I made my first recordings of the uhadi (and other) songs of Nofinishi. The very first was the song *Inxembula*. Being most regrettably a slow thinker, it was not until years later that I realised what a stunningly significant song it was, and all the unexpectedly many songs in the Lumko area about whores and prostitutes. Nofinishi’s song describes how her friend (in song, at least) Nomadambe resorted to prostitution in December. The reason for this was that in December the men of Ngqoko came back from the mines for a short vacation, so poverty-stricken women like Nomadambe at last had a chance to earn some money. And the reason they were poverty-stricken was exactly the system of migrant labour, imposed by the colonial and apartheid regimes.

## ANDREW’S INVALUABLE HELP ON MUSIC TRAVELS: 1982

My travels to run church composition workshop started before I began at Lumko. In 1979, I had some amazing opportunities (to me anyway) to run workshops far and wide, not only in the amaXhosa area, but also with Zulu church people, and even as far away as Kavango and elsewhere in Namibia. I had two simple recording machines. Andrew advised me to get better plug-in microphones. In Namibia I began to attempt to make recordings of traditional musicians. This was perhaps a learning procedure for me. I made very few usable recordings apart from the church songs, but those songs themselves included the use of traditional techniques. Towards the end of 1979, before the workshop mentioned above, I persuaded Lumko to get a much better recording machine for me to use. It was an Uher stereo reel recorded, for which I got two high quality Bayer microphones, again on the advice of Andrew. In addition, I found a neglected, but still excellent mono Uher stuck away at Lumko, and took that under my wing. I use the stereo machine for the church recordings, which I felt was my professional duty, and the mono machine for my amateur attempts to record traditional music. I came to realise that this was a mistake, but some of the recordings I made with the mono machine were also very valuable.

Andrew was most interested in what I was discovering and recording in Namibia. In 1982 I had my third call there to do church music work, and that time Andrew asked to come with me, at least for part of the tour. I was delighted. We met in Windhoek. I was loaned a car by the diocese, and off we went.

Andrew and I headed north along the west side of Namibia. My tours were usually organised for October, a time of stable, but usually hot weather. It was one this part of our travels that I learned a most important thing from Andrew. Whenever we entered a town, our first duty was to find ice cream. This produced





different results. In some places we were able to find normal ice cream, extremely welcome, I may add. It was in Khorixas, over towards the west, that we were most fortunate to obtain something resembling ice cream at a service station.

My workshop plan for that part of the trip was first with Herero musicians at Otjikondo, then with Damara people at the oasis village of Okombahe, and then on to Ovambo (Aavambo) people at Oshikuku mission in the north. In everyplace Andrew was not only of immense help, but he also gave me insights into the musical styles which helped me then and later in many ways. The most striking were that he could identify the relationship between the Herero people and people on the east side of Africa by the style of Herero music, and between the Ovambo and peoples further to the north on the west side of Africa, again through musical styles. Damara music is very improvisational, and Andrew related this to isiXhosa multi-voice singing. Already in 1979, I had looked for relationships between Xhosa and Damara when working at Gobabis in the south-east. I found this side of our music research extremely interesting. The amaXhosa at one time long ago lived next to the Damara, but they were driven apart by the Sotho migration pushing down from the north. People at Gobabis told me that the isiXhosa word *-gqirha*, meaning a diviner in isiXhosa, also meant a diviner in Damara, but *amaggqirha*, the plural in isiXhosa, meant a “real diviner” in Damara. Andrew’s insights into scale usages were most interesting. At Oshikuku he sat with his huge box of tuning forks checking the tuning of the Ovambo unaccompanied songs. He found they used a seven-note equal-spaced scale, as he had expected. When we started at Oshikuku, some people arrived at the workshop with a priest from the west side, who had seen a bow player on the way to the workshop. Andrew at once went back with some of them while I started with the composition workshop. They returned with an elderly blind man, Mr Emanuel Namulo, who had been playing a calabash resonate bow called *okamburumbumbwa* in the marketplace, earning some food in that way. Andrew bought him a shirt for coming with him, and I made some invaluable recordings of him singing traditional recordings and composing a Kyrie

in Ovambo. Unlike the unaccompanied singers, Mr Namulo used a hexatonic scale similar to the isiXhosa uhadi bow scale. *Okamburumbumbwa* is the bow that was taken by Angola slaves to Brazil, and is now widely used and known as berimbau

To return briefly to the other sides of our trip: they had a set of “Lumko” marimbas at Otjikondo. We spent some days there, although our workshop would take only one day. Andrew found that one of the notes on a large marimba had gone dud. So he hunted around, and in a workshop he found some bits of skirting board. Great! He took a piece of skirting board, and made a new marimba note out of it. One great attraction for me at Otjikondo was a large water tank, built high on stilts to serve the mission. It did not take me long to head for a swim in it, and I could swim every day there. Wonderful!

These brief notes in fact cover a lot of musicological ground. Andrew’s musicological wisdom not only helped me at the time, it also helped me find entrance points into many other recordings I have made over the years. I had a lot to learn, and I know I still do, despite all those years of catching up.

### MUSIC TRAVELS IN 1988

In 1988, Andrew again came with me on my last work tour in Namibia. This time my work was to be with Kavango church musicians along the Okavango River eastwards, and then on to Katima Mulilo in the Caprivi strip for the first time, to work with Lozi church people. Interestingly, the Lozi are a Sotho group. Most of the Lozi live in Zambia, but some overlapped into Caprivi. They mark a way point for the Sotho migration southwards. Most interestingly, those whom I would work with brought fine church music with them from Zambia.

This time for the trip we were not only lent a car, but also a driver — Father Bernhard Wolf, a priest of Windhoek diocese, which includes these remote regions. Our first arranged work was at Nyangana, a mission approximately halfway between Rundu, the capital of Kavango, and Andara, at the western end of the Caprivi Strip.

At Nyangana we videoed a fine sung mass, accompanied by drums, laid on

their side on the floor, and played with absolute control so as not to be too loud inside the church. After the mass they held a party outside the church, with fine drumming and playing of scrapers. Andrew took part by playing a slit-drum for one of the dances. Poor Bernhard decided he would also like to take part, stepped into the circle and joined the dancers. The result was extraordinary. One of the dancing men immediately came to dance with Bernhard, facing him and then moving in on him, forcing him (sort of) dancing backwards right out of the circle. I was also able to record some of the dance songs, and the recording proved useful for analysing the traditional musical style.

From Nyangana we moved on to Andara, at the western end of the Caprivi (For those interested, there are also video recordings, on the DVD “Church Music in Namibia 1988”, in the “Dave Dargie Collection” at ILAM. We had the extreme good luck on that trip to be loaned a video camera. It was mostly Andrew who did the videoing.)

Some of the most striking memories on that trip had nothing to do with music. We left Nyangana and headed east for Andara, our next port of call, at the west end of the Caprivi. Our first halt was to observe the town of Diriku, not far into Angola on the other side of the Okavango River, which we were following. This was the result of fighting in that nasty border war. We went on, but not too far. The car finally gave in to the rough treatment it had been having, and — ping! Down went the front of the car. The CV joint had broken. Andrew and I drew lots to see which way each would walk to look for help, while Bernhard stayed with the car. I had not gone far when Andrew arrived, having managed to stop a car and get a lift. We went back to our car, and now it was my turn to stay with the car as Andrew and Bernhard rode on to Andara, which was not closer than Nyangana. Again, it was not too long before a very large lorry arrived from Andara, with a load bed big enough to take the car. Unfortunately, with the car in the load and the workers in front, I would have to sit in the car, on the truck.

Again in Katima, at the mission church in Ngwezi, Andrew starred. He did the videoing of a most interesting mass sung in the Lozi-Zambia style, with small drums and raft rattles played most expertly by the choir leader and members. Again, this is on that video. Andrew went hunting and found a traditional Lozi silimba xylophone. He studied it with the help of its maker see the photos, watched the maker and his helper play a piece which I recorded, and then he himself played a piece with its composer, who had the excellent name of Mr Stubborn Mobita. Both the recordings are on my CD “New World, Ancient Harmonies”, in the ILAM “Dargie Collection”. In a trice Andrew learned the accompanying ostinato, and off they went. Mr Mobita called his composition “New World”, an excellent name for the song and for the CD featuring it, in the collection.

The final act in the tale of this trip is that on the way back Andrew and I stopped at Sambiu (Shambiu) mission, which is not too far east of Rundu. I took the opportunity of recording some of the excellent church songs which the nuns, the schoolchildren and the people there had been working on — we found them practising as we arrived. It was again also a chance for Andrew to make his kind of special contribution to musicology. I was finishing recording the church music when he arrived back from having a walk around the local village — a situation which so often saw him making a significant discovery. In 1971 I had recorded a young boy playing a Jew’s harp called ruwenge, made by cutting the instrument out of and into a reed. Ruwenge does not play melody, but it produces amazing imitations of Kavango drums. Andrew brought another blind musician, Mr K. Karupu back to the mission. We had only a few minutes before our lift would arrive to take us on the first step of our way home, but it was long enough for me to make two extraordinary recordings, recordings which I have used time and again on CDs, because of the brilliance of the blind performer.

### CONCLUDING THANKS

Those were the days! I left Lumko in 1989, applied for dispensation and married my lovely wife in 1991. We live in Munich, Germany, but for years I commuted to South Africa to work at Fort Hare University. I have spent forty

years documenting my recordings, writing and re-writing my book *Xhosa Music*. Sadly, in the time since 1989 I have not seen as much as before of Andrew Tracey. But for practically everything which I have done in documenting those recordings, I have used techniques which I learned from Andrew, especially the techniques for transcribing the music.

Recorded African traditional music can only be raised from entertainment to study, for me anyway, if the study includes transcriptions which form the basis of the study. I have found that transcriptions are a way of stretching my mind and my feelings so that I can step out of my traditional music world into that of others, musicians who are wonderfully human people, with completely different attitudes from western attitudes. But there is nothing at all which is threatening in those attitudes. One must just build the bridges between attitudes, and then find the ways to cross them. It might be a severe challenge at first. But in the end, we are all human beings. If dear Nofinishi could describe herself as “*iqaba nomRoma*”, then I hope I can respond by saying, within my own limitations “*NdingumRoma noQaba*”. The Good Lord made us all.

*My very profound and sincere thanks to you, Andrew. I hope that anyone who feels any benefit from studying or using my work will know this.*

*Dave Dargie, Munich, Germany, January 2024.*

### A GENTLE FRIEND WITH AN INTIMATE KNOWLEDGE OF AFRICA’S MUSIC

In the name of our entire family, I would like to express our condolences as to the sudden, unexpected loss of our good friend and colleague Dr Andrew Tracey. I had been in contact with Andrew since the late 1980s when writing an article about my studies of a musician from Mozambique who had constructed a drum chime which he called *Samba Ng’oma Eight*. But we only came to know each other personally in 1990 when, as a response to his interests, I invited him to visit our research centre in Chileka, Malawi. I founded the Oral Literature Research Programme together with my sister Lidiya Malamusi, in 1989. I knew that Andrew was deeply engaged in studies of the xylophones of Mozambique and of the Nyanga panpipe dance, so I also invited two prominent groups from southern Malawi to our research centre for Andrew to meet and do a joint study: Kambazithe Makolekole and his group playing the Sena ulimba xylophone and Sakha Bulaundi with his Nyanga panpipe dance. Andrew opted to stay in the Kwela musician Donald Kachamba’s house whom he had known already from his visit to Roodepoort in 1975, and later in Portugal. The two Sena and Nyungwe speaking groups were also camping close to that compound. A wonderful daily interaction developed between all our visitors. Kambazithe and Sakha Bulaundi of the panpipe group were surprised about Andrew Tracey’s intimate knowledge of their art. He regularly played with Kambazithe on the ulimba, learning their musical repertoire. I also remember that the title Sali mbeta (She is no longer an unmarried girl) was one of their favourites, also because of an asymmetric time-line pattern involved. Andrew also danced with the Nyanga panpipe players. The results of his visit and our cooperation are published in the journal *African Music* (1991), and we wrote a joint article on the Nyanga in two parts, published 1992.

The next time we met again and interacted musically, was in 1991 in Grahamstown, when the Kambazithe’s ulimba group was invited to participate in a conference at ILAM. Gerhard Kubik and I with my five-year old son, Yohana, stayed with Andrew and Heather for several days in preparation of our research trip to Namibia. Andrew, as always, was most helpful, especially also solving our transport problem by finding an opportunity for us to buy a used car suitable for the roads in Namibia.

*I will always remember Andrew Tracey as a gentle, humorous person with intimate knowledge, both theoretical and practical, of music in south-east Africa, especially Zimbabwe, Malawi and Mozambique. We are missing him greatly.*

*Dr Moya A. Malamusi*

*Oral Literature Research Programme, Chileka, Malawi*



Obituary Andrew Tracey  
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For all of us here in Vienna, the news about the death of my life-long friend and colleague Andrew Tracey has been a shock, more so even because we were thinking that he was well and participated online in discussions at Weimar in November last year on the occasion of the ICTM Conference 2023. Andrew has been someone with whom I was sharing continuously our field experiences, in addition to an inspiring personal relationship lasting over sixty years, actually since 1962 when his father, Hugh Tracey, first invited me to visit the International Library of African Music (then: African Music Society) in Roodepoort. That year I did not yet meet Andrew personally; I understood that he was deeply involved in worldwide tours with his musical show Wait a Minim. But in 1963, when I followed an invitation to give lectures and make radio programs in London, I eventually met him and became fascinated by his interest in my studies of xylophone music in Uganda. He had even learned some of the compositions from my transcriptions. We then played together amadinda in London, and I also had a cost-free opportunity to attend a performance of his Wait a Minim show. That year was the beginning of our lasting friendship, with meetings in person from time to time. There are many humorous episodes I will always remember. As always, when visiting Grahamstown where the I.L.A.M. had resettled, I was staying in Andrew's home, reading books which he selected for me, such as Stephen Jay Gould's Dinosaur in a Haystack, 1996. Driving to his office at the I.L.A.M. in the morning, there was on the way a certain sharp street corner which he began to rename "the Gerhard corner", because I had complained that he was driving too fast round that corner. So whenever I visited him again he drove by intention just at 20 miles per hour, until I noticed it. These are those little things that have made our relationship unforgettable beyond musicology. I will also never forget that Andrew, whenever I stayed in Europe for some period, used to send me a rolo of chocolate to influence my depressions and cheer me up when needed. In my files there are many, also funny letters we used to write to each other. And once in the 1970s he visited me in Vienna, when my mother was still alive. Suddenly he fell down from an unstable sofa in my apartment. My mother got worried, but he laughed, he had not hurt himself.

In 1991, Moya A. Malamusi, his five-year old son Yohana and I were visiting and staying with Andrew and Heather in Grahamstown on our way to Namibia. The little boy discovered the swing in their garden and was very happy with it. Andrew helped us a lot finding a used car for our trip to Namibia, where we would start a three-year research project on musical traditions country-wide. The Honda car we bought with Andrew's help was an unbreakable model, and it would last for some years.

I could tell many more stories and talk about highlights and humorous episodes during our sixty-year friendship. But this will have to wait and be scrutinized

by posterity on the basis of our correspondence which is preserved in our private Culture Research Archive Kubik/Malamusi in Vienna. In my opinion, Andrew Tracey was one of the world's most outstanding and prolific researchers in African music, with continuous new discoveries particularly on mbira music, its history, tunings and performance by Shona-speaking musicians/composers in Zimbabwe. This began in 1961 with his lessons under Jeye A. Tapera, from whom he learned the first steps of playing mbira dza vadzimu. At that time we were both among the very few students of African music following A.M. Jones' approach of actually learning to play African musical instruments under instruction by expert performers in Africa. Andrew had understood A. M. Jones perfectly including the latter's experience of an individual reference beat by musicians playing together drums or log xylophone, what Jones used to call "cross rhythm". In that sense Andrew also once made a very instructive transcription of a Shona threshing song which his father had recorded in 1932 from a Shona/Karanga speaking group of workers on a farm: "Chakuruma ... " etc.

He had also learned many of Mwenda Jean Bosco's guitar compositions, playing them perfectly, including "Bombalaka" with the correct beat reference. In the timbila xylophone group of his Mozambiquan friend Venancio Mbande, Andrew often took part and once in Grahamstown I filmed their performance. But Andrew was also a wonderful performer on steel-drum in his own Steel Band which always got my lively applause, moreover since I had expanded my studies in the 1970s to "New World" African musical developments, notably in Brazil.

For me, Andrew has been part of a new 20th century young generation of musicologists with an inside or "emic" approach to the study of African music. He became a multi-instrumentalist, also trying his hands on the valimba gourd-resonated xylophone of the Zambezi valley and participating in the nyanga panpipe dance of Nyungwe-speaking people. All this enabled him to develop new ways of musical transcription based on the acknowledgement of elementary pulse-lines instead of time-signatures as in staff notation. He transcribed many of his friend Venancio Mbande's performances for a re-edition of his father's standard work Chopi Musicians, first published 1948.

My colleagues at universities in the European Union and I feel scientifically deprived by the loss of our colleague and friend, Andrew Tracey. In addition my personal relationship with Andrew had its own specific expressions which I can never forget. Andrew sometimes phoned me sporadically, or all of a sudden I happened to find a rolo chocolate roll in my postbox!

Gerhard Kubik





IMAGE CREDIT: VECTEEZY.COM

When the music changes  
So does the dance

AFRICAN PROVERB