

Participants of the Forum

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Foreword

The U.S. Secretariat of the International Center for African Music and Dance at the University of Michigan hosted an international forum in Ann Arbor Michigan, April 6th through 9th, 2000. The theme of the forum was "Revitalizing African Music Studies in Higher Education", and addressed ways that educators and administrators might identify structural issues related to the role of African music in higher education, and ways in which that role might be empowered. Forum panels were broken down into eight rubrics, to include:

- African Music Studies in the Public/Private Sector
- Musical Fieldwork in Africa
- African Artists Abroad
- Teaching African Music in Sub-Saharan Africa
- New Approaches and Interdisciplinary Perspectives
- Organizing African Music Summer Camps and Tours
- Issues in Africanist Musicology
- Teaching African Diasporan Musics

Each forum panel was ninety minutes long, and included one facilitator leading up to five panelists. Panel facilitators worked with their panelists to come up with "talking points", which were subsequently distributed to all of the attendees before the forum. Panelists were asked to limit their presentations based on the "talking points" to five minutes each, in order to give all attendees ample time to respond to the presentations. Each panel had its own particular way of dealing with the talking point issue, because of the individual make-up of the panels and their facilitators.

This document is a full transcription of the presentations and public conversations that took place at the forum. Though the transcriptions of these forum sessions have been edited, every attempt was made to retain the feeling inherent in the oral nature of the presentations.

Frank Gunderson

U.S. Secretariat of the International Center for African Music and Dance,
Ann Arbor, Michigan, U.S.A.

Forum Participant Responses to Preliminary Questions

Before attending the forum, attendees were asked, "What are the most pressing issues which you feel need to be addressed at our Forum?" "How can we enhance the role of African Music studies in higher education?" Here are their responses:

How can we recruit more African students into our music/ethnomusicology programs?

How do we find funds to provide financial assistance for African students to study in our U.S.-based programs?

What can we do to establish more dialogue between African scholars/students on the continent and scholars/students/others in the United States?

The #1 most pressing issue that could be addressed at the Forum should be how to ensure that we "retain the meaning and sense of African musical thoughts and practices." I take this issue to be equally important, regardless of whether the teaching is taking place in Africa or abroad.

We need to adopt strategies for re-dressing the misinterpretations of Africa.

The most pressing issue that needs to be addressed is to give our colleagues from other parts of the world at this Forum an equal voice. Their comments, suggestions, and recommendations in addressing both the positive and negative aspects regarding the current status of African music studies will give us valuable insights. It is important for American scholars to hear other points of view, so that all of us might reach a consensus about basic issues, such as how to make our collaborative efforts more reciprocal, and to consider cooperative rather than hierarchical approaches to problem-solving.

It is my concern that after the jaw-jawings of the African music Forum, which promises to be most focused, crucial and momentous, future meetings/conferences/symposia etc. on African music need to be problem-solving oriented (specific task workshops). Normal vacation-event, paper-reading conferences are the vogue, but still premature for the current state and problems of African music studies (teaching, learning, research, writing). I confess that I have attended a number of paper-reading events, and come out with perturbations about whether we have been pursuing selfish, ego-boosting objectives, or solving the problems which are unique to African and Africa-American studies. African music can offer new dimensions to world music studies.

How can we improve standards of quality for the musical repertory being taught in Africa and abroad?

We need to improve the teaching of African languages so that the language-basis of musical repertoires can be better understood by those who have not learned the languages through enculturation.

How do we reconsider the format of presenting African performing arts? To critically assess the settings of presentation, so as to appropriately match the context of performance with the nature of the material, e.g., cultural tourism, ethnographic sampler, art appreciation, participatory involvement, trance etc.

How can we best mobilize our institutional and personal resources, taking advantage of new technologys such as the Internet, to make African music a prominent and serious topic of learning in American higher education?

Web pages are a new medium for sharing and linking info. Distance-education is one of the waves of the future. Is the Association of African Universities interested in interactive distance education courses in the arts of Africa?

We need cooperation with colleagues in all areas of Africanist music research. We need funding for African colleagues, access to the Web, fieldwork, and study abroad. New targeted areas of research should include border crossings and language training.

The most pressing issue is the comprehensive study of all music within the African world (hemispheric and intercontinental studies), as seen by their historians, linguists and psychologists, especially since there are culturally hegemonic reasons for pursuing this discursive perspective.

The study of African languages with regard to speech and song influence, and the Africanization of colonial languages, particularly English, French and Arabic.

We need to discuss local music production, the manufacture and distribution of music for the purpose of entering and controlling African products in the global market, and the impact of the processes of commodification and globalization on the dissemination of the music outside the African world.

The introduction of performance and study of African music into pre-college music curriculums, in order to balance the exposure of students to Western-oriented genres of music at an early age, especially those persons who are African-descended.

The issue of qualitative and quantitative academic and performance exchanges between performers, producers and music scholars who are recognized as having their origins in the African world.

One concern I have about the representation and teaching of African music in the academy is the position of performance in the classroom. American students (in my experience) greatly value hands-on performative experiences in the form of localized drumming and dancing traditions. How can performance best be integrated into the classroom? Should survey courses and performing ensembles be maintained as separate modalities? Or should one inform the other? What are the experiences of others in this forum concerning curricular needs?

Should we explore any form of teaching exchange between African and North American scholars in Music departments or schools?

Have recent changes in available technology (such as MP3 and Napster) effected African musicians in any way? Does anyone know of any examples of field recordings or unauthorized recordings of African musicians being made available via the net? Are there any issues that could benefit African performers in this regard?

Seeking inventive ways of addressing the unmarked entry of the music of Africa into global modernity. This includes models of music scholarship, shaped by specific political predicaments, that contribute to the social upliftment of Africa.

We need to discuss African philosophies and theories about the content and practice of traditional musical arts as a basis for the systemization and analysis of African music. A primary concern would be to define music in the African world-view versus art definitions from the West, and ways in which they interrelate.

We need to address the lack of historical analysis of music works. Tied in with research methods, fieldwork approach, and reportage in the ethnographic present, there is a general lack of historical analysis of music works, or historical development and contextualization. There is discussion on the dynamism of culture and tradition but a lack of data positing historical continuity thus negating a sense of historical development.

What are the concerns for African music scholars versus African musicians, and who sets the agenda? This determines what is performed, taught, and what is researched on, as well as how it is researched and reported on. Are there any possibilities of forums between musicians, scholars and educators to narrow the gap between their interests and concerns?

We need to consider and recognize the existence of music schools, whether traditional-ancestral or modern, in most African countries. These schools usually function without any formal or professional links with other structures outside. These institutions might not survive the general situation of political and economic crisis in Africa.

Forum Preliminary Remarks

Lester Monts: This meeting is very similar in format to a meeting that we had some years ago in Italy that professor Nketia put together, in order to share ideas with each other and to influence people from the Rockefeller Foundation and the Ford Foundation to provide funds to create the International Center for African Music and Dance at the University of Ghana. We are going to be dealing with some of the same issues here. You represent a very select group of scholars and performers who have outstanding records of success, and we're here to take advantage of your collective wisdom so that we can "prop a shield" for our study of African music and dance in our institutions, in higher education in general, and in the public sector. As I look around this room and think about the contributions all of you have made to African music studies, I can imagine that if this building were to cave in, our discipline would be in great trouble because of all the great minds that are here today!

I want to keep my words short here because we are going to be doing a lot of talking over the next few days. I just want to offer some thanks, first to Frank Gunderson. Those of you who don't know him, Frank came to us last fall as the coordinator for the U.S. Secretariat of the International Center for African Music and Dance, based here on the UM campus, and he is also the coordinator for our new Center for World Performance Studies. I am pleased to say that we have approved the funding for the Center for World Performance Studies and it will be in full force starting in the fall. I would also like to thank Michael Kennedy, who is the Vice Provost of International Affairs and Director of the International Institute. The Secretariat and the World Performance Studies Center are located in the International Institute. Also, thanks to my office assistant Gretchen Weir, who helped to cater all of the food and provide all of the materials for the forum, and to Laura San Facon, who is the lead secretary in my office. I also want to thank all of you for your work prior to coming to this forum, for working with Frank by providing your ideas and concepts that you are here to talk about over the course of the next two days. We are very pleased to have all of you here. For me, as a full time administrator, it is rare if I can get out and mix with people who are really thinking these days! I am really pleased that you all are here.

Frank Gunderson: It is my pleasure to welcome you to Ann Arbor Michigan, and to the University of Michigan Forum "Revitalizing African Music Studies in Higher Education." Our forum will address ways that educators, scholars, musicians, and administrators can identify structural issues related to the role of African music in higher education, and ways in which that role can be strengthened and empowered.

I would like to lay out for you the plan of what it is we will be doing tomorrow and Saturday, and to say a few words about our Forum process. As previously mentioned, our primary interests are to discuss the issues related to the theme of our forum, namely "revitalization." Our main focus

should therefore be on discussion and sharing, and less so on pontification. It is for this reason that I would like to emphasize that panelists keep their statements to roughly five minutes. We want to have the group discussions that take place after the panels to have equal importance to the panels themselves, if not more so!

This leads me to the next point, and that is that we undoubtedly all have something to say on these issues, and the group discussion is where we should have our chance to do so. Facilitators: your work is to provide opening remarks on the topic that you will be facilitating, introduce the panelists, facilitate the discussion based on the talking points, and wrap up the session. Lead the discussion towards outlining problem areas and problem-solving.

At this point, it is my pleasure to introduce our next speaker. J. H. Kwabena Nketia, or “Prof” as he is known by his students and colleagues, is the world’s foremost authority on the subject of traditional African music. With more than five decades of active service as a teacher, scholar, composer, musician, and philosopher, and with 213 scholarly publications, 41 musical compositions, and 193 academic conference presentations to his credit, Kwabena Nketia has shown himself to be a phenomenally prodigious scholar of the highest caliber. Nketia’s more noteworthy milestones in his career include winning the prestigious ASCAP Deems Taylor Award in 1975 for *The Music of Africa*, his directorships of the School of Music, Dance, and Drama from 1963-79 and of the Institute of African Studies 1965-79 both at the University of Ghana, his International Music Council-UNESCO Music Prize for Distinguished Service to Music in 1981, his 1989 keynote address at the SEM’s Annual meeting in Boston, his service to ASA (Board of Directors, 1986-89), and his role as director of the International Center for African Music and Dance. Nketia’s influence through teaching has been greatly felt by the several generations of students who have worked with him over the years, many of whom have gone on to become some of the finest scholars in the field. His books continue to be used as standard textbooks in African music studies. A special two volume *Festschrift* compiled in his honor and published by the African Studies Association in 1988 stands as testimony to his influence. Nketia continues to be a leader in the scholarly study of African music through his role as the founder and director of the International Center for African Music and Dance (ICAMD) in Legon, Ghana. ICAMD operates as a place for the training and presentation of performers as well as the promotion of creativity and performance, a research institute concerned with disciplinary issues as well as the systematization and dissemination of knowledge of African music and dance, and a place for dealing with development issues related to African music and dance. ICAMD has served countless musicians and scholars in its capacity as the premier networking center about African music on the continent. In sum, J.H. Kwabena Nketia has imagined, shaped, led, and inspired the discipline of African music studies more than any other living scholar (applause).



J.H. Kwabena Nketia: Thank you. Let me begin by thanking Lester and Frank for giving us this opportunity to come together, to talk together, and to think together, and to share our feelings about African music and dance, and what we hope these areas will become as opposed to what they are today. Frank wanted me to say something about the International Center for African Music and Dance. I believe that this is an extension of the idea and a good one, because based here in the United States it has provided all of us the with the opportunity of coming together and talking about its use, and also providing those of us in Africa a way of getting in touch with what goes on in this country. I am happy that we have this opportunity and a very good kind of programme, in fact an unusual kind of arrangement for discussing and looking at things. Great work from Frank for structuring this event the way that he has. Sometimes people fight but they fight privately from their stand point, but now, if you want to fight, you will fight in public (laughter), so we can do it the African way! So with Frank's discussion format it is an opportunity for all of us to share some of the things we agree on as well as some of the things that could be done in other ways. This is "Bellagio Meeting #2." Continuity is very important for what we have to do. But let me say a few words about ICAMD, for those of you who have not been in touch with what has been going on.

The idea of the center came in 1991. When I was getting ready to leave the University of Pittsburgh as a professor, I decided to go back home because I was seventy. But I was thinking about how to continue, because I had so

much experience lecturing in this country. In fact my first contact with the U.S. was in 1958 when I studied in New York. It was a very important time for me to be here, because I had already been doing some work on African music. I knew that there was something called musicology somewhere and I had heard about a very genius scholar, Curt Sachs. I decided to audit his courses, where he talked about musical instruments and explained how he came to his theories about symbolism, and how he collected his data. I was impressed. In those days he had a team of musicians who wrote down the notation and the relationship of all the parts. That is how he was able to rival everybody with a lot of data. There were other things that impressed me, because in the course of the lecture there were all kinds of footnotes and side remarks, and he could cite all kinds of experiences and discussions with people. I have never come across anyone who could match the way he writes his books. So that personal contact was very interesting, and I tried not to let him know who I was, because you know sometimes he would talk about African “primitive music”, and I would chuckle. But I never wanted him to know that I knew a little about that, because as soon as I did that, he would want me to be his informer, inquiring me in front of the class, wanting to know how I think (laughter). But it was an interesting time for me to meet him and see how he thinks, and I could appreciate his interaction with me, and of course I liked him for his sincerity and I could forgive him for his using the word “primitive” when he shouldn’t have.

I have had this kind of experience with many people, whom I have taught, all around the world. I was feeling that this was something that we could finally work out, so that we could be there for one another, interacting with one another, because African music has really become a tool for international scholarship. The idea was to provide a base, or a center, a way of promoting international scholarship in the area of African music and dance. Whatever our differences, if we had opportunities of coming together, we could appreciate our differences, and also appreciate the way they compliment one another. That was the idea that I put before the Rockefeller Foundation, and they said “Well this is an ambitious thing”, but the director was kind enough to say: “Let’s try it, why don’t we organize a conference at Bellagio, we shall provide \$20,000 dollars.” This was the time that foundations were beginning to work together, so lucky for that we invited the Ford Foundation, and we all came, and it was a very successful conference. We did not read papers, although we prepared papers (and we still have to publish those papers), but we had open and frank discussions, and the people who paid for the conference participated in the discussions.

After the second day, they called me and said that they liked the idea. After the conference I had a call from the Rockefeller Foundation and they said: “We want you to have a nice Christmas, we are sending you \$100,000 dollars for the center.” Then in January, a call from Ford Foundation said they would also give us a \$100,000 but they increased it to \$150,000 because they wanted the center to be autonomous, and we agreed to that. Then I took the proposal to the University of Ghana for it to be approved by the accrediting board, because my idea of the center was that it should be within the University, so that those who apply as lecturers would have the same

status and the same conditions of service as other members of the University. It was approved, so we had a center that was set up as a unit within the School of Performing Arts. The School of Performing Arts had the music department, drama and theater, and the arts department. So the center was more or less an addition to what existed, and that meant that we could think of different programs. Instead of organizing courses for students, we could organize courses for non-students and we could organize conferences. We could do all sorts of things, so that our relationship was with Africa in the area of culture and with particular reference to musical arts. We could teach the student performers, and we still do. I have twelve graduate students taking my course. I find it very interesting teaching Ghanaian students, because teaching in Ghana is not the same as the teachings in America.

Anyways, this is how the center began. Since it was set up, we have continued to organize several conferences and workshops, but the most important thing, is that we have been able to develop the facilities, as well as the materials of African music and dance such as documents and recordings. We have materials that are not available in the West, which are from all over the continent, written and recorded by students in Africa. These are going to be very good resources for people working in African music and dance, both in Africa and elsewhere. We have heard of so many people who are interested in this development, who send us copies of their reports, tapes, and videos. In addition, we have quite a lot of popular music. So people come to us, and I believe that the center is becoming quite an inspiration. Within Africa itself, we have been trying to interest people in the work of the center, especially in establishing collaborative projects. And so the idea of setting up our secretariats was one of the ways of getting people to accept the center as an international and pan-African center and not just a Ghanaian center. Now we have a secretariat in South Africa, in Zambia, in Nigeria, and in Kenya.

Now this is as far as we have gone with the work of the center. As for the future, we are expanding. We find that the physical facilities we have is inadequate, and we are looking forward to acquiring our own building that will have listening rooms and so forth. We are training our own staff. Everybody at the center is computer literate to some extent, including our students. The Ford Foundation has given a big grant to a small group called the African Culture Network. This is a project that is connecting six African countries electronically: Mali, Ghana, Ethiopia, Sudan, Mozambique, and South Africa. They thought that if we had a good computer system, there would be all sorts of things we could do, such as CD-ROMs, and now this has become a reality. Just two weeks ago, we received our share of the equipment, and just three days before I came here I told my sister to begin work on a little video of the center, and we were able to make a few shots and put together a video. So it seems that we are now able to catch up with what is happening elsewhere, so that we can promote the study of African music and dance. Of course we are interested in the creative aspect too, and we have a small group of ensemble performers attached to the center. The feeling has struck me very much to consider the relationship between ethnomusicology and development studies. Here we have the topic of public

sector, but we in Africa face development issues all the time. We have to think about the practical aspect of all these issues.

So I am very happy to have this opportunity to tell you a little bit about the center. I hope you all maintain some interest in it and make it grow, so that people in Africa can have access to their own materials. Again I would like to thank Lester and Frank for giving us this opportunity, and I would like to welcome all of you on behalf of the center and the secretariat in Ann Arbor to this important meeting. I think we will have a very fruitful discussion, so that we can become aware that we are part of an international community of scholars. Thank you very much.

Session I: African Music Studies in the Public and Private Sector

Facilitator:

Cynthia Schmidt

Panelists:

**Cynthia Kimberlin
Josephine Mokwunyei
Jacqueline Cogdell DjeDje
Andy Frankel
Robert Newton
Alex Perullo**

Talking Points (composed by Cynthia Schmidt and Cynthia Tse Kimberlin):

What role can U.S.-based public/private sector music organizations play individually and collectively in the promotion of African music in the United States, and in Africa? What unique qualities do public/private sector organizations possess that are particularly suited to contribute to African music studies?

What is the role of the U.S. government and that of NEA/NEH in their advocacy of the arts, and does their influence help or hinder the cause of African music studies? Has the United States' position regarding the types of collaborative efforts between the United States (in conjunction with USIS and USAID) and Africa influenced the direction of African music studies?

What issues are involved when public/private arts organizations engage in collaborative work together with organizations and institutions from Africa?

Session I

Cynthia Schmidt: We are all here because these topics are very close to our hearts. Frank has given us the special challenge of the five-minute sound bite, and I am just happy that it is not a Microsoft thirty-second sound bite (laughter). I would like to say that the panel met last night, and we definitely have six different perspectives, so I won't try to sum up what we are going to be talking about, but I would like to mention that the public sector usually involves government funding, and I think Cynthia Tse Kimberlin will address that in terms of the kinds of distinctions going on in public and private sector funding. Most of us have actually been working with a combination of public sector or private sector and university work. I think one of the things that will come up, and this is the main focus of the first and third question in our minds, is how to collaborate, both within these organizations and with our colleagues on the continent of Africa.

Recently I have joined with the Northwest Folklife Organization, which is a public and private sector organization in Seattle that puts on one of the largest festivals in the country, with a couple hundred thousand people daily. It has been a real challenge for me, especially coming from the academic world, where I still have ties and I still teach. I can see more clearly now the role that the private and public sector can play in interfacing.

I wanted to start with the second half of question one, that is: What qualities do these organizations possess that are particularly suited to contribute to African music studies? Just from my own experience, in shifting to working with a focus on representational genres such as museum work or cultural festivals, I am working right in the midst of a relationship with the community. The work I am doing now is more community-based. We have all had some experience with that but this is a very different set of factors, and it's a quite a challenging one. Anyone can produce a festival or cultural event, but to represent what story your constituents would like to present or represent, how they would like you to see their culture, can be a challenge. The biggest challenge is to keep those relationships going beyond that particular event. This is even more difficult if we are talking about the inter-continental picture.

Second, I think that what public sector organizations can bring to the study of African music studies, is that they create contexts in which we can really talk about the integration of the arts. Often the different arts become compartmentalized in African universities and in universities in the U.S. Public sector organizations are better equipped to deal with this integration, and they are better equipped to deal with an audience. Audiences are a different factor than what the university is used to dealing with.

Thirdly they can help with resources, especially if we are talking about collaboration with Africa. They can help artists to develop professionalism. Perhaps we could do more exchanges with the public sector in terms of development of skills in management, in marketing, or in networking. Andy

Frankel and some others are going to be talking about that. I am also hoping to work from the ground up in terms of our collaboration with upcoming ethnomusicology students, so that they have more of a grasp of what it takes to work with the public sector, so that they can reach out into the community in the future from their university positions. We have created an internship in which students of the University of Washington can receive credit to work with us on our festival and cultural planning, and we hope that will have a lasting influence on the academic arena.

I would like now to introduce Josephine Mokwunyei, who is from Nigeria, and a resource person for the MASA Festival that took place in Côte d'Ivoire. At the moment she is a senior scholar at the University of Ghana, and she came to us via Northwestern. We were able to steal her from a group of visiting scholars, several of whom have joined us this week.

Josephine Mokwunyei: Thank you very much. My contribution to this theme will be on the role of the public/private sector in the promotion of African music in Africa. After the UNESCO recommendation for safe guarding and preserving traditional cultural and folklore in 1989, individual nations instituted cultural missions to protect, translate, publish, monitor, disseminate and promote their diverse cultures. The missions that were set up include national museums, national libraries, national theaters, national commissions on arts and culture, and of course the arts councils. These had functioning infrastructures and personnel. These organs made a considerable impact, especially in the preservation and promotion of the performing arts. For instance the national theaters and arts councils in Accra and Nigeria recruited young talent from the society and groomed them mainly for the purpose of entertainment. These talents soon blossomed to professional status, but were retained on the same stipend, while their personal responsibilities increased. The inability of their employers to meet their needs and expectations forced them to join their numerous peers in the unemployed private market. That became a problem.

In order to provide more opportunity for the promotion and professionalization of the performing arts in the three areas of music, dance and theater, the incentive of an African festival taken by Leopold Senghor in 1966 was followed by two major Festivals. The first one was in Algiers, followed by FESTAK in 1977, which was a festival of much greater proportion. Of course this was in collaboration with all of the governments of Africa. The principal objectives of FESTAK were, like the earlier ones, to promote black and African performing artists, and facilitate their worth and access to world outlets, to bring to light the diverse contributions of black and African people to the universal current of thought in the arts, and of course to promote better international and interracial understanding among men. Some problems arose, and for two decades the continuity of this program was held in abeyance due to the economic decline of many countries in the sub-region.

In 1993, MASA was created by the Agens de la Francophonie, as a cultural and economic development event to cater for the Francophone African

countries. Today MASA is a self-financing, autonomous, biannual international program whose objectives are similar to that of FESTAK and earlier festivals. The importance attached to the performing arts in Africa has assumed a new dimension. As Nketia put it, they have come to be valued not only for their traditional role as a source of aesthetic enjoyment and a medium of communication, but for their potential and contemporary role in national development. So whereas music flourishes and performing groups and artists abound in Africa, promotional opportunities are rare, and this is where the U.S. public/private sector can come in. As to the question of what role they can play in the promotion of African music both in Africa as well as here in the United States, or how they can work with African organizations to facilitate collaborative projects, it is an answer that anyone can answer, but if you need my suggestion, they could mobilize and facilitate competent scholars and researchers who are adequately familiar with the cultural landscape of their respective countries, in order to conduct research and document aspects of African music for educational purposes. Regional and sub-regional meetings could be organized in order to discuss networking strategies with these existing organizations, both in the public and private sector. The promotion and distribution of high quality performance arts both in the U.S. and in Africa could be arranged: all it requires is money (laughter). Regular sub-regional festival opportunities such as MASA could be commissioned, especially to cater to English-speaking West Africa, for the purpose of exhibiting and marketing their music. Thank you very much (applause).

Cynthia Schmidt: We are going to move on to Jacqueline Djedje, who has recently produced African music and musical instrument exhibits in Los Angeles, and who is a professor at UCLA.

Jacqueline Djedje: Thank you. Frank proposed that I be on this panel because he wanted me to share what is happening at UCLA and in Los Angeles this year. We have defined this year at UCLA as “The Year of African Music”, so there is a lot of activity, a lot of celebration, a lot of music-making focus on Africa and African-derived cultures. This is my first time working in collaboration with a public-sector type of institution. Two issues are involved, and these are 1) the representation of African Music; and 2) the role of education. The issue of representation came up when deciding how to organize the exhibit. I should mention that there are three major exhibits taking place at three major institutions. The one at the Fowler Museum of History at UCLA, is where you have an exhibit that focuses on ten different musical ensembles. One of the things that I wanted to do as one of the core curators, was to look at Africa holistically rather than have a individual culture or idiom that would be emphasized. I wanted to have a broad kind of regional focus looking at several different regions. So we have representation from West Africa, Central Africa, South Africa, and East Africa: all in one exhibit. The other thing that I wanted to do was to have the co-existence of “the traditional with the modern”, so that people can look at Africa as it is today. So that is what has happened at the Fowler Museum.

At the LACMA (Los Angeles County Museum of Art) the focus is on the instrument as an art object, and the title of that is “Music for the Eyes.” What is wonderful about this really grand exhibit, is that all of these instruments that we have probably all seen in pictures, these very ornate kinds of lammellophones and other kinds of drums, you have a chance to see them in person, and just marvel at how wonderful and beautiful they are. So for the public, this demonstrates the importance of Africa. They realize that the music is not just based on drums, and they see that the instruments have other kinds of meaning, rather than just for the functional purpose of performing. At the CAAM (California African-American Museum), we have the focus on “Africa in the Americas”. So you see Africa historically, and then you also see what changes took place once Africans were brought to the Americas. So rather than just stopping at “Africans Arriving”, you find and see the development in religious music and popular culture. You see development in other parts of the Americas, like the Caribbean and South America. So that gives you some idea about representation.

With regards to education, one of the things that is happening is that school children are being bussed into all of these institutions on a daily basis. Hundreds of children all over Los Angeles are coming in, including fourth to the ninth grade. I think this a tremendous effort on the part of everyone involved, to present Africa to these young people who only know about Africa through the media, where you have all these negative images and everything is all sensationalized and very warped according to a Western view. At the university setting, we are doing various things in terms of trying to educate. There have been several lecture series at all the institutions involved. At UCLA I’ve had a symposium that some of you have attended. The theme at UCLA that the Department of Ethnomusicology deals with is “The Globalization of African Music.” In addition we have had several artists-in-residence, and this is the element of this project that has been most rewarding to some of the students at UCLA. We invited Donald Kachamba from Malawi during fall quarter, and he worked with our students in the lecture situation and also in a performance situation. One of the projects at the very end was to give a concert and after the concert we actually went into a studio and we created a CD. In winter quarter, we wanted to do something totally different. One of the things that I wanted to do was to try and present something at UCLA that had not been represented. We do not have very much representation from South Africa, or southern parts of Africa. We don’t have that much representation dealing with popular music. For the winter quarter, we had an individual by the name of Cheick-Tidiane Seck, who is a keyboardist who worked with Salif Keita, and who had a tremendous significant impact on UCLA. He is just one of those individuals who has so much energy, and I think we are now still dealing with the post-Seck era, he touched so many peoples lives (laughter). At all of our concerts, there has been standing-room only. So these are the kinds of things that we are doing, trying to present Africa in an innovative way, and also to educate people about Africa in the public arena and the university. Another effort was the book Turn Up the Volume, which is there (points, applause).

Cynthia Schmidt: I'd like now to introduce Cynthia Tse Kimberlin, who has been heading up The Music Research Institute in California. She wants to speak about some of the larger issues involved in public sector work.

Cynthia Tse Kimberlin: What I am going to speak about is a very different perspective that is overlooked, and that is the private sector independent research institute. In general they are very well suited as advocates for African music because of their relatively small size and their autonomy, politically as well as economic, and they have a specialized focus on fewer areas, but with greater concentration. They have a suitability for niche-publishing and for promoting the works and ideas of individual scholars, composers, and artists whose themes and philosophies resonate with the organization's objective.

Contributions of the private research sector may have been overlooked because there are very few in the United States (compared with research organizations in other countries). They tend to have a lower profile than the majority of the private sector organizations in the U.S., that focus on music performance, the presentation of music events, and educational training. U.S.-based institutes are nearly always university-affiliated, whereas private independent research institutes are found in greater numbers outside the United States, and are partially or fully supported by the government. Particularly in Africa (in the form of NGOs), they contain a broader range of activities, and are more evenly-distributed among performance, exhibition, education and research.

There are four categories of private or quasi-private sector research institutions that I can think of. There are those in the United States. Three examples are the Music Research Institute in Richmond, California; The Music Computer Research Institute in Palo Alto, California; and the ZDG Music Research in Silver Springs, Maryland. The Music Research Institute and the others have links to universities, as their members are faculty or staff, or through their participation at professional meetings like CTN, SEM and SEMA. Outside of the United States (this is a second category), there are focuses on African music by independent organizations such as the Center for African and Asian Studies in Havana, Cuba; The Netherlands Institute for Southern Africa; and the Nordic Africa Institute in Upsala, Sweden. A third category is a university government-sponsored organization. An example is the Kyota University Center for African Area Studies. They are unusual because they have links to commercial components in Japan, such as the Japan International Cooperation Agency, and its aide projects in Africa, Japan's Ministry of Foreign Affairs and its embassies, the Export Import Bank of Japan, and its lending program. A fourth category of course is the well-known International Center for African Music and Dance at the University of Ghana and the U.S. secretariat here at the University of Michigan.

Another question all of this brings up is why there is this disparity between the very few U.S. private institutes, and there being so many more in other countries. One of the major reasons is that the United States has no Ministry

of Culture and no Ministry of the Arts (laughter). Several countries such as Ethiopia, Germany, Japan, Croatia, or France have a Ministry of Music or Arts, which have policies on music, and they subsidize music projects conducted by their own scholars, like the Musee Delone for example. In many instances teams of musicians, composers and scholars are sent at government expense to conduct research and participate in national and international conferences and music festivals. In the United States, the promotion of the arts and music is accomplished not by the government and its subsidies, but through private interest groups, and these private interest groups can use music as a means to exert influence on public opinion and legislation.

I'm just going to touch on two things regarding collaboration. From the domestic perspective we have the NEA, and on the international perspective we have USAID. With regard to the domestic, the NEA is in a very tenuous position. Every year it comes up that the Senate and Congress want to cut it out completely. I have found out a very important point regarding the attitude of the American government towards music, particularly music in Africa. Did you know that the budget for a military band in the U.S. does not come under the NEA, but under the Pentagon budget, and in 1989 our ninety three million dollars was devoted specifically to military bands in the United States, which is twenty two million more than the entire budget of the NEA for 1990? I talked to the U.S. and to the USAID in Ethiopia, and Eritrea, and asked, "Why doesn't the United States present and fund more projects in Africa?" Their answer to me was rather disturbing to me. They said that the United States taxpayer doesn't want to pay for this. I asked, "What are you focusing on?" They replied specifically, "On the expansion of democracy and help initiatives." So that is the attitude of the United States with regard to government, and that is why the private sector needs to take up where the government is weak or lacking. Thank you (applause).

Cynthia Schmidt: I would like to introduce Andy Frankel next. Andy is in Seattle as an arts coordinator, and has worked for years with the public program at the Seattle Arts Center. He is a producer and manager for King Sunny Ade, and is doing a project for The Ford Foundation setting up web sites for artists in Nigeria.

Andy Frankel: Thank you. There are two things I would like to talk about, and squeeze them in before I get the five-minute napkin (laughter). If I had to make a framing statement, I guess I would say that there is this massive industry that is going on, especially in America that is in the business of presenting or representing Africa, and quite often it is done terribly and there is a lot that could be gained, by all sorts of alliances between people who are scholars and have deeper relationships with Africa and Africans, than some of the people who make a living off of the industry of presenting it. So a frustration with the presentation of Africa was what drove me toward working in the popular arts and culture. I don't need to go through a list of all the dubious ways that Africa gets presented, you can see them all for yourselves.

Some of the projects that I am working on currently include something that was originally proposed in 1992, a project designed to feature African artists that immigrated to the U.S. and live in the Pacific Northwest, to try and get them some exposure, and show off what they do. There is a very small network: I'm trying to think of what you call it, people call it the "Celt Dancing Network" in the Northwest, that is, hippies that patronize world music. They support African music in the nightclub scene in the Northwest, and those were the people supporting many of these local musicians. By pulling together a coalition of radio, public performance facilities, very large festivals (in this case the Folklife Festival and a variety of other partners), we were able to pull together a project which received a lot of local and regional arts funding, as well as some NEA funding. We were able to create radio features that presented each of those artists with a five-minute feature, which was disseminated free via satellite. We were able to create some publicity material, both to give to the artist, and to present publicly. We created a CD recording that was just released last week on Smithsonian Folkways. And we had a large free concert in 1998, where thousands of people came to see these artists, in a very different context than I think they normally get presented. This was the kind of project that really could only have happened with collaboration. None of those individual organizations were capable, or had the vision to pull such a thing off by themselves, but by bringing all those groups together we were able to do it. The Smithsonian is trying to do more stuff like this. The other project that I am working on, that is very interesting, is an Internet project with a focus on Nigeria right now, but it evolved in a very odd way. I think a lot of these public/private partnerships do that. I was originally asked to go to do a survey in West Africa for an Internet company called Arts Pages, which is based in Norway. They are a part of a new range of companies that are emerging now that are very content-hungry. There is this "content frenzy" going on, where people have established this great infrastructure, where they can move information around and suddenly they realize they don't have anything useful to move around (laughter). So they are running around trying to figure out where they can gobble up rights, and get content and put it on the Internet, and there is a lot of money being thrown around out there in a lot of places. This particular company is working very hard with local copyright societies. Their idea is to work with the artist, so that their rights are protected, and help them get their artistic works of various sorts on the Internet, so that they are more broadly accessible, which is a great concept, but of course in many places in Africa there is poor access to the Internet and infrastructure. So I initially went to do some assessment for them on this project, and was ultimately able to connect up with a West-African arts, media and culture officer from the Ford Foundation. Needless to say, Nigeria is one of the most communication-starved places in the world, and we are now working on a long-term strategy to develop training in Internet access, and to train artists of various genres, not just music, but literature, film, or any other artistic endeavor you might imagine. To give people access to present their own voices, and get their own works on the web, and help them link up with international commerce opportunities, so that they can revitalize themselves, rather than having outside stimulus do it (applause).

Cynthia Schmidt: Now we will move to Robert Newton, who is an arts coordinator at the University of Wisconsin, and who also deals with web activities.

Robert Newton: Thank you. I want to talk about two projects that I am involved in. One is the African Performance Clearinghouse, which I have been working on for the past couple of years, and the other one is something fairly new, called Africa Focus, which is a web site. Africa Focus is based at the African Studies Program at the University of Wisconsin, with 3500 images, and almost fifty hours of sound, that are accessible by all teachers and all students to use at any time. This is from a grant from the Institute of Museums and Library Services, and is about getting that content up there, so people can actually use these things in the class room, whether through Power Point or Corel Presentation (a new kind of slide show that is coming in). It's also an extensive database, that is searchable and displayable in several different modes.

What I really want to talk about here though, is the African Performance Clearinghouse. Obviously the problem here that everybody knows is that there is limited money, and we are all competing for the same money, so that is always a challenge, and we are always trying to do three or four different projects at once. What the Clearinghouse was trying to do was to link performers, agents and troupes in Africa with centers in the United States. The way this has been done is through my chasing after them when I have the time, to find out what is out there. Further, I am constantly receiving information from troupes on tour. Included on the site are high profile people, like Salif Keita, Baba Maal, and so forth. Generally, they take care of themselves, that is they have their own web sites, and all they have to do is make their own links with our site, therefore I don't have to do much. What I am more concerned about are the "low profile" folks that I think most of us here are interested in, at least in the classroom, or working with our African studies programs. We would like to see more of those folks coming over. In order to do that, there has to be more coordination amongst us, in order to help them coordinate their tours. It costs too much money to bring somebody over, who usually comes over because they know somebody in some department at some school. So how does that happen? On campuses everybody is so busy that you have to find one or two people who are going to stay in touch. I usually find out what is going on when I receive some departmental newsletter that so-and-so was here, so I learn about it three months after they have had their residency, which is nice to know, but doesn't really help to get that person more gigs, nor does it help people in the region to find out about that person being there.

One way to address this is to create and maintain a database. That takes a tremendous amount of funding, and a tremendous amount of work. What I would like to see are regional clearing-houses. If people can find grad students who love to cruise the web and keep in touch with what is happening, this could work. One of the things that I have on our sight is the Wisconsin Regional Clearinghouse, which covers events from the Twin Cities down to Chicago. If we had something like that for each area of the

country, we could just make links to those areas where we know what is going on, and people could check in. I get questions all of the time from people who read the lists at the African Performance Clearinghouse, ask "What is going on New England, what is going on in Florida?" I really can't tell them anything, other than the major name artists. Another possibility, is to develop a listserv, so that people who are actively interested in looking for people to perform or who have connections with performers, can discuss events with each other. Thank you (applause).

Cynthia Schmidt: Our last panel member is Alex Perullo, who is currently writing a dissertation on copyright in Tanzania.

Alex Perullo: What I want to talk about is the underlying theme that I think can connect a lot of these different talks today, and that is the issue of copyright. Most people in this room have been involved with copyright in some way or another, whether you have published a book or have done work with music recordings or publishing. Whether in the public or private sector, copyright has been a major issue. Instead of talking about copyright in the U.S. and how scholars working in the public sector are working with copyright, I want to bring up the issues that are happening in Africa at this time, specifically in Tanzania. I think that there are a lot of issues that we can discuss, to help alleviate some of the problems that are happening there. Tanzania recently passed a law in 1999 for the protection of copyright. The law was based heavily on the WIPO convention for copyright, that is, the World Intellectual Property Organization. The first thing one might question, is how these laws from Western countries are going to work in African countries, especially Tanzania. You have to have an author, you have to have an original piece of music, you have to fix that piece of music in a stable medium such as a record or tape. These types of things aren't as easy to do in an African country. For instance there aren't any places in Tanzania to register copy rights in the first place. So how do you even deal with these issues if there are no places to register them? Then how do you begin to deal with these issues? The other problem in Tanzania is that there are no lawyers who know about copyright. I went to the University of Dar es Salaam to speak with lawyers, to find out what they are doing, and to find out what they know. As it turns out, there is little they can do, because the law is so ineffective at this point, and the lawyers don't know the real scope of what copyright is supposed to do, as it hasn't been in effect for very long. With that said, right now in Tanzania it's reported that ninety five percent of the music recorded is pirated music. So that means that musicians are making little if nothing from their music. That means that they are just giving in to the piracy. They try to fight it by not releasing master tapes to anyone, and only distributing the music themselves, or by actually selling their master tape to one specific music pirate for a large sum of money. So they've been fighting piracy in certain ways, but now they are looking to copyright for the answers. Every musician that I talked to in Tanzania is thinking copyright is going to save the day, but I think that is a mistake, because without the infrastructure, without forming copyright societies, without the copyright registration, without the government backing, there is going to be very little that can be done to protect copyright. Maybe in a few

instances, they will be able to help, but in the bigger picture they can't do anything. So again, we are getting to the problem of how we get the protection to the musicians, how do we get money to the musicians? This is an area that I think a lot of collaboration can be done between scholars in the United States and elsewhere, and with scholars in Africa as well. Lastly, I would just like to just make one point with the Tanzania case. There were two performing copyright societies in Tanzania, Chamudata, and the Tanzania Music Copyright Association. Chamudata was receiving a lot of money from Norway to fund copyright promotion. However, the head of that organization has just left, and taken all the recording studio material, in order to start his own copyright piracy business! So you can see that there are a lot of problems, just with establishing the basic idea of copyright, because there are people within the industry fighting against the cause. So it is a major issue, and one that I think scholars here and in Africa could help alleviate (applause).

Cynthia Schmidt: There are so many things that we can pick up on here. There is something I think would be good to mention in relation to Alex's work. I don't know if you are aware of how copyright was set up in Ghana. Did you want to address that briefly, prof. Nketia? I believe that the money that was needed to set up some of the infrastructure in Ghana, was paid for by Paul Simon.

J.H. Kwabena Nketia: Well, let me just say that we have a copyright society in Ghana and we have the Musicians' Union. The copyright society is a sort of clearinghouse for people who want to record others privately or commercially, so that what they have to give to the artist can go through the copyright society. Mick Fleetwood of Fleetwood Mac was the first to draw our attention to the need for paying something for the help in recordings he obtained in Ghana. He came and did some recordings, and then showed us that he had a lot of money to give back to Ghana. At that time we weren't organized, and for a long time we could not just write back and say, "Pay this money to this account." So when we came to realize that there was this kind of thing, we set up those organizations. When Paul Simon wanted a bit of Yamponsah high-life, he also sent some money, you know. This helped to strengthen the bureaucracy for copyright, because there were funds that could be used immediately to do this. Arising out of this, was another board that has been set up, the Folklore Board, which is there to look at the legal protection of folklore, and to make sure that when traditional musics are used, there is some compensation that can be collected by the Folklore Board for the artist. The money goes to the Board when they cannot identify particular individuals, but eventually the money could be invested in some cultural investment. So what we have now is an interesting transition from community or communal ownership. The traditional sense of ownership was where an individual created something that was immediately shared by the community, or by a close group, or a group that is close to the individual, where people identified that property as belonging to all of them. So that group had the right to make variations. This fact is not recognized by those who pirate these things. We all have some entitlement to something written traditionally, and they do not see why they cannot use the material or make it

available by some other means. This is the problem, and I know that WIPO has had several meetings on copyright in Africa. We had one in South Africa, we had one in Ghana, and recently another one in Geneva, so it's an ongoing thing. Now, web sites are creating new complications, and we don't in fact know how to deal with the material we can display on the Internet.

I would like to know what you think about the role of private sector groups encouraging participation in the promotion and development of music in Africa. Private sector participation by African people themselves, because we have been so government-oriented from the colonial period on, we have always relied on the government to do things. We have cultural policies framed by the government, we have commissions on culture, etc. Private contributions are now something that is getting into our consciousness. How do we encourage this? How do we help the development of this? Perhaps through the private sector groups that are already there, and who have some experience in this. There are NGOs that are doing it in other areas, in the area of crafts for example, that are helping to stimulate the making of certain artifacts that can be sold abroad. They have identified markets, so that bead workers have now got together and are doing this independently of government. There are musicians in Ghana who have retired from their business, and are wondering why the government is not paying them something so they can live. "I was a great musician and now I am dying a pauper." They are looking to the government, instead of to some other mechanism that might help.

Cynthia Schmidt: It is an interesting issue. In 1990 I was in Sierra Leone, where we had a conference on cultural planning, and the idea of privatization of culture came up. There was an uproar because the Sierra Leoneans at the meeting said "No, the government should do it, the government should contribute." We had that kind of resistance a couple of years later, when private radio companies began to mushroom in the country. I think this is happening everywhere, and it is something the organizations we work with could give some assistance to, in terms of the management and skills needed to channel funds to these kinds of events.

Lester Monts: Let me just make a quick statement so that we don't lose a moment here. The purpose of each one of these sessions is to discuss these issues and then come up with what we are going to call "the next steps." Whether we are talking about a panel at ASA, or SEM or AAA. I think we need to say at the end of each one of these sessions exactly what we are going to do, or to assign a task to individuals that they can carry forth, because otherwise we are engaging in discussion for discussions sake. So what are our next steps? I think it's very important for all of the facilitators to make sure that we move in that direction, so we have something that comes out of this.

Cynthia Tse Kimberlin: One thing that has already been started is a non-profit consortium. I am one of the founding members. It deals specifically with African music and the diaspora. What is interesting about this consortium is that we share ideas, we share resources and we pool our

money. What I like best is that it is international, and it is not only university institutions that are but it also deals with other kinds of private organizations. I think it brings fresh new ideas to the table, when you have a diverse group international people.

Cynthia Schmidt: I think the consortium is an excellent idea. I would like to open this up a bit, because the public sector discussions tend to be so marginalized within the larger conferences. We would like to hear more from some of you as to ways that you know, or questions that you might have, so that we can proceed to pull together solutions.

Louis Anderson: I would just like to ask if there are any people here who have ever attended an annual meeting of recording industry professionals. Certainly they have their annual meetings, but has anybody been in contact with them, so that we can make our needs known to them? This is another kind of private sector.

Cynthia Schmidt: There are people who are represented here today who attend these kinds of meetings, I think Andy (Frankel) is one.

Andy Frankel: I would say akin to that, any kind of networking that can be facilitated on an ongoing basis like a listserv, would be helpful. By the time things show up on a website, quite often the event has passed. It's nice to have people's websites, but it doesn't help you get involved in the projects and help things in their formative stages. So maybe if there was a broad-based contact list that was updated, maybe if the center here or some other center could post a database of contact information, ie where people are working and what they are doing, and post that on the web so that people can say "Oh, Tanzania is doing this and this about copyright..."

Robert Newton: I would also strengthening coordination with groups like Africa Exchange, the World Music Institute, AfroPop, the Kennedy Center, MASA etc. I posted the materials that I got from UCLA on our site, so that people could be aware of what they are doing. The earlier this information gets out, and the farther it gets, the better. The purpose of the listserv would be for those who actually want this kind of information, about what's coming up as soon as it comes up, so that it is very focused. We would know who is getting the list and that they want it, rather than just a general blurb that people throw away because they have received seven hundred e-mails a day.

Cynthia Schmidt: This might be something that the African Music Caucus could take on. We have a little bit more of an infrastructure now, with people who are willing to do these types of projects.

Kelly Askew: I was going to say that one public sector segment that hasn't been addressed, is the popular journals that get a wide-spread readership, like the Beat magazine, which is based in L.A. They are struggling, and could use people to write columns. We could all contribute here and there to make it a wide-spread readership, so that more people could know about

different areas of African popular music. We had a symposium three weeks ago here in Michigan, that was on Congolese popular music. It attracted a completely different crowd than who is normally seen at academic conferences, ie disc-jockeys & journalists, and it is amazing how much these people know! It is surprising that there is no interface between academia and these record jockeys, who can tell you the name of every single song that Franco ever produced.

Lester Monts: I think it is also advantageous to create these collaborations between the university-presenting organizations and private sector organizations. We are doing that quite effectively here at the University of Michigan, between our University Musical Society, and various groups like the Afro-American Museum, the History Museum in Detroit, as well as local community-based organizations here in the Ann Arbor/Ypsilanti area. Those organizations don't always have the infrastructure to do certain things, and they don't have the resources, but on the other hand they can draw people to the events. So those collaborations have worked out very well here, and I know that all of our campuses have those kinds of organizations. We have here at Michigan a very resourceful president of our University Musical Society, who really branches out and pulls these public sector organizations and individuals into our orbit, and it's just worked out beautifully. The Africa Exchange that we are doing here has worked out marvelously. Important spin-offs of events have happened, and because of that, I would encourage you to look into that as well.

Jacqueline Djedje: I want to address Professor Nketia, and ask him about what can be done in Africa regarding funds for musicians. I wonder to what extent wealthy businessmen in Africa, who are a part of patronage systems, could help. I remember this musician from Nigeria who had a tour in the United States about five or six years ago, who was actually being sponsored by someone who was his primary patron. I don't know to what extent those kinds of individuals could be contacted, and if they would be interested in a funding projects if their name was represented.

J.H. Kwabena Nketia: You are right, there is now a lot of interest in corporate sponsorship, getting firms that are growing in Africa to sponsor things. We have an awards ceremony that we perform every year in Ghana called ACRAAG, organized by the Arts and Critical Reviewers Association of Ghana, and we depend on corporate sponsorship every year to organize this. What has happened now is that everybody is turning to corporate sponsorship including the government. There is now a kind of "donor fatigue" among cooperate sponsors.

Andy Frankel: I have a lot of experience in the music industry in Nigeria, and I think that there are similar issues facing artists there. One of the problems with the private sector, is that the failure of the music industry almost everywhere in Africa is really a private sector failure, not a government failure. It's been individual record companies, and individual businessmen who have profited and become very wealthy at the expense of artists, and piracy of course is a very lucrative business. It is the lack of a

music industry, and a lack of a consciousness about copyright and how musicians earn a living, that is killing the music industry. Anywhere I have been in Africa, I don't think there are any claims of a music industry outside of South Africa. Every artist fends for himself, so every artist is their own record company, and everyone has their own fight against the pirates, and there is no collaborative effort. Maybe ten or twelve years ago there were still some sort of centralized record companies, but they all ran off. It goes back to the days of Decca, where they used to pay E.T. Mensah twenty pounds for a record, with no royalties and no earnings, and that has just carried through. Maybe something that needs to be stimulated is to help people craft a foundation for an industry that is sustainable.

Cynthia Schmidt: It is clear that we need a lot more discussions on the topic of this session alone, and perhaps our next step would be to plan some kind of symposium.

J.H. Kwabena Nketia: There is a conference on cartel industries taking place some time in June in Benin, in order to address these kinds of issues, and I believe the Ford Foundation is assisting that conference.

Cynthia Schmidt: It is important that the process of thinking that is going on here gets documented, so that everyone can glean something from it. Now that this is being recorded, hopefully some of this information will come back into our hands.

Leo Sarkisian: Just to confirm again what Nketia said about the government asking for private funding. A great example of that is right where I work. At Voice of America we have a special office called the "Office of Development." We received outside money in order to set up a correspondence bureau in Angola. Two of my trips to Africa were sponsored by this office, and they have received private funding from Ghana Airways.

Session II: Musical Fieldwork in Africa: Problems & Issues

Facilitator: Lois Anderson

Panelists:

**Jean Kidula
Isaac Kalumbu
Frank Gunderson
Peter Wekesa
Robert Newton
Gregory Barz**

Talking Points: (composed by Lois Anderson)

In the new millennium, old and new topics and problems need to be addressed in fieldwork in Africa. Such basic topics as language and "music", gender studies, popular music, repatriation, "neglected areas" in research, and funding should be addressed.

Language and music is a crucial topic: what are the concepts of "music" within a society? What are the basic genres of "music" within a society? A basic question is, is there a general term for the performing arts, individually, or together? In a discussion on the African music Listserv discussion list Afrimuse, few responses were given to the question: what is the term for "music" in various societies? In Bantu-speaking areas of Africa, "song" is the prevailing term for various genres, further qualified by context or instrumental ensemble, e. g. "songs of twins", "songs of children", "songs of the lyre ensemble," and "songs of the harp." In Muslim countries, where "music" is a controversial topic in terms of interpretation of the Qur'an, again we find the term "song", where vocal performance is the focus or name for specific genres.

Scholars often study one specific genre, without relating that genre to other genres within the same society. Language dictionaries provide valuable information on performance genres, and individual terms can be utilized to elicit valuable information, to determine corrections, and to add to the vocabulary of performance practice. Historical studies need to be incorporated into contemporary work. Do current performance genres include genres mentioned in historical works? What is the history of scholarship in a particular society?

Focus on popular music is one of the current topics in ethnomusicology. Few such studies relate popular genres to other genres within the same society. Some popular musicians or musicians in exile compose songs in the "world music" vein, and present new songs, based on traditional genres and languages only as token items.

National and local languages are crucial in determining areas of fieldwork. Depending on national language or language of university instruction, target areas tend to be those countries where the national language is the same language as the researcher. Yet, some English-speaking countries are neighbors with French-speaking countries, and comparative studies remain to be done among societies who straddle borders of countries with two different national languages. How does one learn another European language in order to do research in a neighboring country with a different national language? How does one learn an African language, if one is not a native speaker? There are as many as two dozen African languages currently taught in the U. S. at a few select universities. Which languages can be studied at a university in Africa?

Gender studies have long been called for in any number of disciplines. In the Garland Encyclopedia of World Music: Africa Volume, the index item for gender differentiation includes forty four references. Are there differences in research, depending on the gender of the fieldworker?

A scholar who does fieldwork collects data using different media. Are only text materials returned to the university library or to the musicians with whom one worked in a particular country? Is technology available within the country so that scholars and musicians can hear the music that they provide to the researcher? The Internet provides a new type of accessibility to African materials

Funding is a crucial issue for fieldwork. What resources are available for scholars in Africa, or Africans doing graduate study in an American or European university? If funding is available, is equipment allowable in the research budget?

"Neglected areas" in research include examining the continent in terms of countries where little research is done, and areas within countries where little research is done. Are related disciplines such as folklore, dance, and drama incorporating music into their study, or are music scholars incorporating other disciplines?

Session II

Lois Anderson: So the first talking point is language and music. What are the concepts of “music” in the given society? What are the basic music genres in the society at question? You all are familiar with areas where there is no such term as music. One of the classic examples of that is the Hausa Dictionary of Music. There is no term “music” in the whole dictionary, it only appears in the title. So I think we have to be careful when we are using the term “music”. Also, we tend as scholars to study only one particular genre. How does that genre relate to other genres in the society? Sometimes we just jump in and give very detailed information about one particular genre to the exclusion of all others, so think of that perspective.

The focus on popular music is one of the topics. How does popular music relate to other music within that society? Do immigrant communities, those with musicians in exile, develop music as part of the world music phenomena that I call the “McDonaldization” of music?

A very important topic is national and local languages. We know that in American graduate schools at the Ph.D. level, you usually have to have familiarity with two European languages in order to become familiar with scholarship, plus you have to have local languages in order to do field work in a particular country. How does one learn another European language? How does one learn another European language if one is in Africa? How does one learn another African language if one is in Africa or if one is in Europe?

Another thing that we have to be concerned with is gender studies. In the Garland Encyclopedia of World Music, Africa volume, we find in the index that there are forty four references for gender differentiation in various African countries, so that is a wonderful resource to start with if one is interested in looking at gender. Are there differences in research depending on the gender of the field worker? We hope that Jean will address that.

The idea of repatriation. A scholar who does field work collects data using different media. Are only text materials returned to the university library or to the musician with whom one worked in a particular country?

What about all those sound objects, what about all those videos? We can return sound materials to musicians, to universities, but is there technology there for people to be able to listen to those sound objects or to view those videos?

Of course funding is a crucial issue for fieldwork. What resources are available for scholars in Africa, or Africans doing graduate studies in American or European universities? I provide two web links here on resources for women scholars (see **“Useful Electronic Contacts”**). African women scholars, whether they are in academia, whether they are professionals, there are scholarships and grants that are available to them.

The final topic, and it is a very important one, is neglected areas in research. We need to examine the continent in terms of countries where little research has been done, and areas within countries where little research has been done. Our related disciplines such as folklore, dance and drama incorporate music into their study, but are music scholars incorporating other disciplines? I did a preliminary study of the Society of Ethnomusicology journal which just came out with their ten-year index. For coverage in Africa, only five countries were covered in the past five years, in eleven articles.

It is time to turn to the panel. Isaac Kalumbu will be first panelist. He is an assistant professor at Michigan State University, and he is interested in popular music and the recording industry in Africa, the Caribbean and the U.S.

Isaac Kalumbu: One of the themes that has emerged from my research in Zimbabwe, is the pan-African nature of the process of making records, in terms of the influences that musicians draw upon. It appears that in much of the literature on popular music in Africa, this pan-African element is downplayed, or has not been explored enough. If we look at the country where I have done research, Zimbabwe, we see that popular music is a meeting point of many different popular musics of Africa, to the extent that if you look at any one popular musician who is making records today, you will see that there are influences from South African music, the Congolese tradition, and some influences from West African Ghanaian high-life. You also find heavy influences from Jamaica, with reggae music. You also find in recent years the use of rap, both in the Shona Language and in English. I think there is evidence of a pan- African musical cultural family, which has not been emphasized in research methodology, or in the results that come out of popular music work. I think there are reasons of course that connect these regions other than cultural. I think there are also political reasons that connect these areas.

Another thing that I would like to point out in terms of neglected areas has to do with what Lois has already mentioned. I think there is an artificial separation of music, out of the whole cultural milieu in which it functions. In Africa, music is performed along with the presence of artistic artifacts such as masks, or decorations on instruments. In other words, the visual arts play a very significant role in the ceremony in which music is performed and consumed. There is a need for an interdisciplinary approach in our studies of African music so that we incorporate dance, the visual arts, language, and of course the proverbs and idioms, that are used not only in so-called traditional music, but that are used even in popular music forms. Another important issue that comes to mind, has to do with the idea of problem-oriented research and collection-oriented research. I think that we as academics have tended to be involved in problem-oriented research, which is fine, but I think collection, the mere collection of musical genres, styles, and context in which musics are performed, should be given more emphasis. With the “McDonaldization” of the cultures of the world, we are seeing less and less importance being placed on local folk forms. Not only in scholarship, but

also in the use of these forms in everyday life in the countries, as they change economically and politically. I think some of the evidence of excellence are imbedded in the folk forms that a country like Zimbabwe has created. It might be useful to have some projects which are interested only in collection and documenting musical genres. If in fact musicians knew where to go to archives to listen to the music of their culture, and to see how they may incorporate what they find there in the things they are doing, it would be great.

My last point has to do with the collection or the return of research materials to Africa. Many of the Africa-based institutions that support foreign researchers do not get the results of this research back in their libraries, and these include dissertations, articles, books, and of course recording materials. There tends to be an idea that perhaps these products are more useful here in the United States than there in Africa, but indeed they are useful there, in the sense that there is very little money for people to actually go out and collect recordings or to process the data themselves. Thank you (applause).

Lois Anderson: Jean Kidula is next on our panel. She is at the University of Georgia, and is interested in religious and popular music.

Jean Kadula: I was asked if I could look at issues pertinent to women in the field, I suppose because I am an African woman (laughter). My preparation for this was to talk to a number of African women, who are either on the continent or in different parts of the world, and find out how they have worked through some of the problems that have arisen when they were in the field in their own countries. The consensus was that there really was no problem being a female scholar or musician. The problem arose in terms of when you get into the job, then you start suddenly becoming “a woman.” You might not get a scholarship for further studies because you are a married, or you are not married. You will not get a scholarship because you are too young, or you are too old. It was very difficult to get out of the country because of this. It happened to me, so it was interesting to get a consensus of many other women who had a similar problem getting out, because they were either married, or married too young or too old, had just had a baby or didn’t have a baby. At the university level, at least the government has a very strong hand in Kenya.

The other concern that came up, was a concern about the agenda of the institution you come from as a researcher. Also, what is the agenda of a U.S. institution training an African woman? What do they expect them to research? When your institution in Africa sends you off to study, what do they expect you to study? What do they expect to get out of it? Sometimes you find you are self-conflicted by your own interests and strengths, or by the agenda of a U.S. university or a European university or an Australian University, and the agenda of the sending university in Africa, because the needs and the concerns of the different institutions are diverse and different. Then there is also the problem of the kinds of reportage that goes on about what you study and how you present it, because those different institutions with their needs expect you to bring forth quality in specific ways. Your

advisers expect something like this. Women were told that they have to study this particular thing, whether they are interested in it or not, because the government needs to train somebody in that area. That was an issue that rose up often. What kind of topic? What is the methodology? If you are in a U.S. university, they have a certain approach. You go through classes and they tell you that this is what you have to do to get this, to get that. When you go out in the field, if you are from a country that is a tourist country like Kenya, people are used to being asked questions and providing answers. So they know that when those white people come they will ask those questions, and we will tell them this as part of our tourist industry. It is not necessarily what people are really doing. You have to actually reconstruct and find out what the philosophical under-feeling for these people is, versus the philosophical under-feeling for the West, and how do they relate?

Another issue is that those who are not in the academy, are side-lined for being musicians, because they are not literate. Talking to musicians about being musicians, so they can talk to you about what it is they actually do, and how they do it, became an interesting question. As a scholar going there, I didn't have problems. As a woman, I had to think about how to define, how to legitimize the musicianship of the people who I was talking with, because they are producing music. They are musicians, but they are not considered musicians by the general Western academy.

The other issue was that of education. There are a lot of women music educators, and a lot of women who found that they could not go on in the music field, then ended up taking music education, or some other aspect of education, as an entryway to what it is exactly that they want to do. African women are the ones who actually continue the music tradition much more than the men. It is problematic when that music is not perceived as serious music. So those are some of the issues that were raised (applause).

Lois Anderson: Frank Gunderson is next, and he is going to be our model for the five minute presentation (laughter). We all know who he is. He is the coordinator of the U.S. Secretariat. We have all been in constant contact with him. So Frank, I think you have decided to talk about repatriation.

Frank Gunderson: The point I would like to talk with you about is short and sweet, and it is basically a plea. It is a post-fieldwork concern, but by its very nature it is a concern inextricably linked to fieldwork. In all honesty, this plea is directed primarily, but not exclusively, to my colleagues here of non-African descent. This is the subject of repatriation, repatriation of knowledge gained in the course of fieldwork. Whether knowledge in the form of songs recorded and stored in audio or visual media formats, whether it is the knowledge we produce in the forms of our dissertations, articles, and books, or the knowledge gained as a result of our learning experience as teachers. I am making this simple plea: that we make deliberate and conscious acts toward returning this knowledge to the communities that we work with. These acts of returning, should go beyond our own personal ethical sensibilities, beyond the mind frame of obligation, beyond charity. The act of returning, in our field, should be a natural part of our work.

The devil's advocate speaks up. Regarding audio-visual media, finding a safe archive to put audio-visual media in Africa is difficult. Tropical climates in archives without air conditioning wreak havoc. Recordings: do we place them in less than ideal environments where the hot tropical sun will devour them in a matter of years? There are few archives with long-term institutional support. Publishing: African presses don't have distribution in the states or in Europe, and this impacts on credibility in future career decisions. We want our colleagues in the states or in Europe to read our works because that is where the academic "cultural capital" is.

How do we return? How do we repatriate? How do we get around these valid concerns? It isn't easy. There are no hard and fast rules as to how to do it. There are difficult decisions to be made. The point is that we should be making these decisions. In the case of recorded audio-visual media, do the research. Find out where solid archives are with air conditioning. Such places exist, thus we need to seek them out aggressively. If archives don't exist in your areas of research, look for places with long-term institutional infrastructure support: museums and universities are a good place to start. Get involved with networking, and grant-writing to create archives. In the case of presses, seek out African presses, with distribution in Europe and the States as well, in order to publish your works. Any perusal of the ASA bookstand, and you will see that more and more African presses are getting distribution here. Or, try and get the European publisher you are dealing with to strike collaborative deals with African presses. More and more European presses are beginning to do this, Heinemann and James Curry, to name a few. finally: we have this new factor, the "I" word (Internet). Learn about mp3 technology, develop web sites and get your recordings online, get your publications online. Granted, Africa isn't as wired as it could be, but this is happening, very quickly. Even at the rural level, as prices come down and the processors and chips get more powerful. Well, this is all I have to say, and we can talk about it further in our discussion (applause).

Lois Anderson: The next speaker is Robert Newton. We have been introduced to him before, he is from the Wisconsin African Studies program, and he is going to discuss among other topics sister disciplines and neglected geographies.

Robert Newton: Neglected geographies could be anything that hasn't been done. So what are the obstacles? Everybody here has probably done a "neglected geography", and before it was done it was considered neglected. So what are the obstacles for people exploring new areas? The main themes that I would like to get across reflect my own bias in my own research. One is the importance of language. The second is the importance of time, which is obviously a concern on this panel (laughter). As there are more demands by departments to get done faster, people are expected to do more with less time during their research, and you have to be focused all of the time. I would like to argue against that prevailing pressure. I come to music studies through the back door. I was introduced to my topic on the epic tradition in Bamana Segu initially from my history professor Jan Vansina at the University of Wisconsin. Then I went to the African Languages and

Literature Department, which is where I got my Ph.D., and only happened to get into the music because it was related to the epics. So I didn't take the normal ethnomusicology path to get there, and then when I did get there, what I ended up writing on was epics found on cassettes. I was going to do research on performances of epics, and found that ninety five percent of Malians had never seen a performance. Yet they all knew the Sunjata story from cassettes.

French was only an entree into the country, useful in terms of getting past the Ministries. After that, you really have to learn whatever languages you are going to be working in, and this is true for Europeans, Americans, for Africans. Unless it's your first language, it is always going to be something you are going to have to be dealing with. It is essential because you are not going to know the terms for genres, you are not going to know which word fits into the dense history of various cultural forms and social relations.

The other important thing besides language acquisition, are social relations. I would have done absolutely nothing without social relations, being connected to a family, and having introductions to people. That also allowed me the time to find collaborators. So this is talking about giving something back. I was there for a year before I found someone that I could work with, who was somebody who taught in the Bamana language schools, who was one of the very few people in Mali writing Bamana language books, who was also connected to musicians' families. He had his own projects going on. I had my projects, I had my motorcycle. We were able to go out and do things together and collaborate. Being able to speak in Bamana, I was presented with different answers than if I had spoken in French. More importantly, I learned to ask better questions, questions that I would never have thought of if I had not spoken Bamana. I'll just give one example of the importance of that. When I was going back to Paris in the middle of my research (I was there for two years), I was taking presents from my family in Segu to musicians in Paris, and I went to one of these workers-dorms in Paris, full of young Malian males. In Paris I was speaking French, and when asking for the musicians, I got six different answers. "Gone back to Africa", "He was in hospital", "He moved over there." On the way out, I started speaking in Bamana, and within two minutes I was introduced to the person. So again, the importance of language, and taking your time, are the two things that I'd like to emphasize.

In terms of new genres, it is important to being open to what you find. I was there to look at performance, and I found the cassettes. The cassettes were first used by the popular musicians of the epics. The musicians went out in the late 60s and early 70s, and did their own research among epic performers. They brought them back, and used them in their national contests for popular dance music. There is a continuum of musical traditions, and at any point you will be studying aspects of that. You have to dive in somewhere. It really helps to take your time and know where your particular topic fits in with the rest of what is going on. I'll leave it there (applause).

Lois Anderson: The next speaker is Gregory Barz, currently at Vanderbilt University, focusing on East Africa, particularly music and religion.

Gregory Barz: Thank you, it is good to be here. It's wonderful to see how our ideas and issues are becoming interwoven with each other. I'm still chewing on Kelly's comment because I think it has everything to do with what I was thinking about, together with one of Lois's talking points. About these neglected geographies within this idea of fieldwork. At first I was very intrigued with this topic. It made me wonder whether geographic coverage, complete geographic coverage was one of our goals. I don't know if that is true. Rather than tackle this geography of neglect I decided rather to focus on one of Lois's talking points, that is, "Are related disciplines incorporating music into their study?" I began to think about that point and talked in my head for a while. We probably all have had the experience of a conversation with a colleague from another discipline, who is engaged in field research in an area where we have lived or worked. I was recently introduced to a senior colleague in a religious studies program department whose geographic interests mapped very easily onto mine. When she found out that I was an ethnomusicologist, she quickly informed me that she knew nothing about music, nothing about dance. It was clear that she was embarrassed or reluctant to pursue any conversation about music with me because of the label, what the label of ethnomusicology. Over a period of several meetings, she maintained that she was no expert. After reading some of her published research, I became increasingly convinced that she was in fact steeped in the music and dance traditions of several geographic areas that we shared in common. I stopped by one day to ask her about a particular excerpt from an interview that she had published, and she mentioned that it was actually from a song text, and she proceeded to pull down three complete field journals full of hand-written song transcriptions, texts interspersed with lengthy descriptions of dance, with which she was extremely familiar. While her materials and experiences contributed to the formation of her published work in her own discipline, I found it very interesting that she did not consider herself sufficiently informed, or empowered to dialogue with the discipline of ethnomusicology, to view her engagement of musical field research as even remotely related to or of interest to an ethnomusicologist. I am sure that this is not an isolated case. I'm sure that many of us have probably had situations like this. Now coming back to Lois's talking point, I wonder if anyone shares the concern of the limitations we create, or perhaps unconsciously reinforce, when we define fieldwork as ethnomusicological fieldwork. In so doing, do we neglect the very central role of music, whether conceptualized as such or not in other academic disciplines, specifically as Kelly was suggesting?

My second brief point concerns the assumption of neglect in terms of geography, when evidence is based solely on published materials. As my previous example illustrated, many people engage in musical field research, and not always with the goal of publishing, not always with the goal of producing, or teaching in the academy. We probably have all been surprised to find unpublished work, or recordings on topics or geographic areas that we didn't know had been approached, or areas that we thought had been neglected. We probably have all come into contact with university level scholarship, important African scholarship, serious unpublished research by African students and scholars based on extensive, often home-based well-

informed field research and musical analysis. Now there are many layers of scholarship and music field activity going on in Africa, in Europe, in Asia and in North America that are typically not taken into account when we label and identify neglected geographies. So I end with a question rather than a summary. What are we going to do about this neglect? Thank you (applause).

Lois Anderson: Peter Wekesa is one of the scholars in residence at Northwestern University. He is concerned with historical methodology and field work. He's a graduate student in history from Kenyatta University, and hopes to look at music as an agent of political expression in western Kenya, during the multiparty era.

Peter Wekesa: Thank you Lois. My colleagues have mentioned the importance of history. I have not had any training in music, and when Frank suggested that I be on this panel I was quite undecided on what to talk about, given that I didn't know much about music. But before I could express my fears to him about being on this panel, I thought of the project that I have now undertaken, which is the study of music as an agent of political expression in western Kenya. I seek to utilize the resources in music to analyze our peoples' history. So I quickly thought of what to speak about on this forum, given so far what I have gained in the field in terms of experience, and I have realized that in the field there is so much similarity in doing historical research and doing music research. The more a researcher goes into a collaborative effort, trying to link up his studies, the more he becomes better able to understand his studies or discipline. But having said this, I want to mention my own bias in history. Out of the few works that I have examined in western Kenya which deal with music, there have been very few works that have gone into exploring historical domains of research like archives, or have gone into collecting relics from the past, visiting where scholars have visited, visiting historical sites to collect information that could help in the analysis of their works. This has been missing in their works, and I believe that when such an effort is done, more will be realized in our studies, and we may have something to base on as upcoming researchers in the field when such efforts are looked into. Thank you (applause).

Lois Anderson: So we open the panel now for discussion. We look to you for the solutions (laughter).

David Locke: Well, I found that an effective way of repatriating materials is simply to give a good quality audio cassette to the artist from whom you got the material. There is a widespread existence of cassette culture in Africa. I made a recording of a collection of praise names of the paramount chiefs of Dagbon, and Abubakari Lunna says to me every year that he comes here, "Make me another twenty copies." Every time I go back it's the most popular thing going, everyone is harassing me for copies.

Eric Charry: On a related level, if it does get into a local archive, and somehow gets into the hands of a pirate, that represents serious problems to

the researcher, because the artist then comes back and says, “Well you recorded me, and this is now on the commercial market.” These archives need to be well-protected.

Joseph Mbele: About this little question of neglected geographies, I’m a folklorist, and nowadays people are saying that if you collect narratives from somewhere and you are publishing it, there is the question of who’s name appears on the publication. There is a professor of mine at the University of Wisconsin, a folklorist, who is leading the way in some ways by naming the storyteller first. It is a matter of acknowledging our sources.

My second point is that traditionally we tend to be in the mode of assuming that we go to meet the informants, we come back, we do the theorizing, yet these people who perform the songs and the dances, they are the true philosophers. They have the aesthetic understanding of what they are doing, and why they are doing it that way, and we have failed to take that in to consideration first, to understand the dynamics based on indigenous aesthetic principles. They are the primary philosophers, and we who are sitting in the office and theorizing, that is a secondary activity. Finally, there has been a tradition, I hope we are correcting it, of looking at ourselves as researchers, and everybody else who helps us in the field, and everybody who teaches us in the field are the “assistants.” You read the literature, it is always “so and so” is the scholar, and then there is an “assistant.” When the scholar goes into the field, they may not even know the language, and the “assistant” does all the donkey work, and they are still called the “assistant.” Thank you.

Kelly Askew: I have a couple of issues regarding repatriation. I think that when we talk about building up and strengthening archives in Africa, it will force a rethinking of how we see the role of archives here in the West. For instance, regarding what David had suggested, giving copies of the tapes that you make to our sources. I gave the masters of all my recordings back, and I just kept a copy for myself. Subsequently I tried to deposit the materials in an archive, and was told that since I didn’t have a master, they were not proper field recordings, and secondly, since I gave the master away with the full knowledge and intention that that master was going to be used for commercial purposes, these now constituted “commercial recordings”, and therefore are not field recordings, and have no place in an archive. I think this is problematic because it really seems to shift attention away from the music.

My second point was in regard to written materials. I am now in the process of getting a book published, and my major fight has been too insure that it is co-published in Tanzania. This has been a major battle from a variety of perspectives. I have located a Tanzanian press wanting to do this, but they don’t have the funding with which to contribute, and the Western press doesn’t want to do all the underwriting, so trying to find funds to enable this co-publication to occur is a problem. A possibility I would suggest to those people who are similarly concerned, would be to get your publisher to give you the plates which you can then take to Africa and run off at an affordable price, otherwise if you just get wholesale copies and sell them at your cut

rate price, that is still far and beyond the means of most scholars in Africa.

Akin Euba: Why do they have to be in Tanzania, if Tanzania does not have the resources for publishing? There are other centers in Africa that one could explore. It doesn't necessarily have to be in Tanzania, it could be Nigeria or Ghana or elsewhere.

Kelly Askew: You are right, it could be, but my worry is that a sort of academic underdevelopment cycle occurs where you are taking raw materials, processing them, and redistributing them in the West, and then selling them at a high price back to Africa. If the source is Tanzania I would like to be sure that Tanzania has access to it first. I agree with you that it could be elsewhere.

Akin Euba: With networking within Africa, then it is possible to make sure that whatever is published about Tanzania eventually reaches Tanzania, whether or not they have contributed to publishing the material. If there are resources in Ghana or Egypt or South Africa, those resources could be made used to publish the work, then recycled to Tanzania and to other African countries. If you wait for the Tanzanians, it will never get done until someone has founded the resources (laughter). In the mean time you could do the work in other countries so long as it is Africa. It doesn't matter, when a man sees a snake and a woman kills the snake, you don't really care how this snake is killed, so long as the snake is killed.

Steve Friedson: I would just like to emphasize David's point that not only cassettes, but now video can be sent back into the field. I sent back a video into Northern Malawi, where people have videocassettes everywhere now. On Greg's point, this is very interesting about scholars, but my experience with scholars is that they tend to marginalize music, and it's not so much that they feel incompetent. Though I think that's a part of it, there is also the Western bias that music "accompanies" these other ritual activities. So they have the research, but they just don't look at it, it's not essential to what they are doing. The "incompetence" thing is a cover, a dismissal of the importance of music. Just to respond to Joseph's point, I think that it has been true to a large extent, the way research assistants have been treated in the field and depicted in the literature. However I think that has changed quite a bit, and I don't think beating that horse continually serves a purpose these days, because I think a lot of ethnographies have come out in the past ten to twenty years that treat their research associates with equality, especially with the advent of reflexive anthropology. So I think there has been a lot of positive movement in that respect.

Lois Anderson: Could I ask a performing musician, who is recognized as a master drummer, and who works here in the U.S. and has probably has dealt with these researchers in Ghana, to give some response to some of our topics?

Midawo Gideon Foli Alorwoye: Most of us artists have people coming out here to do research with us. What happens most of the time, is we give some

of the information to them. The outcome of the result sometimes we don't know exactly what has been published. Sometimes, some of the tapes we will hear, before we realize there was to be an album, and we are surprised! Because of that, it's just like being ripped off, because we were able to give the information, through what we did, but the outcome, we don't know about most of the time.

Amandina Lihamba: I want to follow with what has been said on reparations. I think there have been attempts at various levels to try and send materials and books back to the countries or to the institutions from where they came. But how do we repatriate materials to the community? Communities are becoming research-fatigued. We need to try to create a kind of continuous relationship between the researchers and the community so that it does not become, "Thank you very much, we've taken and gone." What happens to the communities? Somehow I feel we need to be a bit more creative. How will we repatriate our work to the communities? Whether it is actually the work itself, I don't know, maybe there are other ways we can make that relationship. How do we benefit these communities?

Lester Monts: Two points, one following up on Greg's comment. I think we need to tackle the sources of these biases that exist between various disciplines. I think embedded in what we do is a strong sense of interdisciplinarity, but I don't think it is the case with a number of our cognate disciplines. I think that we as educators can do something about that, in terms of building our courses so that they are not purely ethnomusicological, so that we can create a comfort level where cognate disciplines can ask questions about what we do, and we can ask questions about what they do. We have grown up with these biases and disciplinary silos that don't seem to connect in any way. The second point has to do with repatriation. I think that it is important to have materials go back, but I think it is even more important, especially in a number of places that have suffered from famine and civil wars, to think about the royalties and other kinds of monetary benefits we derive from the materials we take from Africa. While I know these amounts are very small, I think that even two or three hundred dollars for a musician to put a roof on his house is very important. I do this my self, and I think that if we all did that, we would go a long ways towards making a much smaller connection. I don't send my tapes back, because people can record themselves. They don't need my tapes.

James Makubuya: In 1995, I went and did fieldwork in Uganda, and went and recorded a very good group with seven musicians. When I went back in 1997, I took back over twenty five cassettes. In 1998, what did I hear? That music was already selling, in the capital city of Kampala. This was a sign that we were being ripped off, because somebody in the group found a recording company. The music was excellent, because it was recorded on a DAT. So my point is an ethical one. As much as we like to repatriate this stuff, for the benefit of the people we do research with, this issue of copyright is a big problem. I don't think I would do this again, unless I could be sure that the people with whom I did research, are going to benefit materially in some way.

If I take that material to an archive, I think that the chances are that people are not likely to copy it, at least for the time being. It isn't the thing I would have liked to do, but I feel I am in a dilemma now. As Lester says, there is a musician who needs a roof on his house, and if we could have protected that money, there is someone who would have a very big house right now (laughter).

Lois Anderson: Since we are about four minutes to ending, I would like to ask anyone who wants, to address funding. Do we need more funding or less funding?

Unknown: We need more fun! (laughter).

Jean Kidula: As an African coming to study here, the funding was very very limited. Not just that, but trying to find out "who funds who" was very difficult. If you come straight from the continent, and you don't know the American dynamics of the funding institutions, it is a maze, it is a war. I didn't get much advice about it. So I went to the field with \$3000 dollars and a ticket, and to think about what ways I could give back to the people I was working with, it was very difficult. I was just fortunate that I was working with people who are working in the music industry, so I was able to educate them on issues of copyright, and because of my presence in the field, they got legitimized as musicians, because I was appearing on programs with them, and they knew I was a musician. Being a woman also helped me in some respects, because those men looked at me, saw I was not very tall, and they decided that I needed feeding (laughter). But it was extremely embarrassing for me that I couldn't pay them better than I could.

Ruth Stone: I would just like to follow up on Jean's comment. For years I have talked to funding agencies about the lack of funding for students from Africa, because a Fulbright for example is not something that is possible for them. I wonder if there is any way we can lobby groups in Washington to make scholarship funding available for fieldwork for students from abroad. This is a critical area that hasn't been addressed, and there needs to be some parity.

Session III: African Artists Abroad: Supporting Visiting and Touring Artists of African Performance

Facilitator: James Makubuya

Panelists:

Steve Friedson

Midawo Gideon Foli Alorwoyie

Kenichi Tsukada

Andy Frankel

David Locke

Talking Points (composed by James Makubuya):

Address the problem of justifying visiting and touring artists to our funding sources, whether theatrical, cultural, or academic institutions.

Once the need for a performing artist is justified, what collaborative teamwork efforts need to be taken in order to expose their performance work in different forums/departments/concert environments?

Performing artists need to be prepared in various ways for what they are expected to do in their performing and touring environments. What tools and techniques can we provide that will enable them to assess and build strengths, overcome weaknesses, identify and create opportunities, negotiate contracts, and avoid getting ripped off?

In what ways can we educate our audiences beyond the stereotypical perceptions about African performing artists? How can we demonstrate or articulate the interdisciplinary nature of our artists' presentations? There is need to argue positively that these African performers can be equally useful in other disciplines like anthropology, linguistics, therapy, rather than simply considering them for example as just "drummers" or "dancers" per se.

Session III

Frank Gunderson: We will start this session on the topic of supporting visiting artists of African performance, and this is lead by James Makubuya.

James Makubuya: Thank you very much, Frank. It was a coincidence when Frank gave me a call about this, as this was an issue that I had battled with for quite some time. As you all know very well, we do not need to over emphasize the fact that a musician of whatever type, especially from African, always needs to have somebody there to supplement what he he or she does. It is very clear that revitalizing African music studies as a whole, lies to a great extent in our ability to bring over visiting or touring artist to supplement what we do. These artists are not just masters, but are walking encyclopedia themselves. A lot of the stuff they deal with is not written down, so there is no better way of really revitalizing our music then by getting them here.

I have the simplest of jobs here today, because I will be introducing a very distinguished panel of people who are going to talk about their various experiences, and I am also waiting in anticipation for the discussion that is going to arise from the floor. Between Frank and I, we got down to four talking points, and we also trust that there are going to be other issues that are going to arise from the floor. I trust that in the end, as Lester suggests, we can come up with a check list of things that we need to do in order to support visiting and touring African artists of African performance abroad. The panel and I have been talking about these points, and the interesting thing is that they are interrelated. It is important that we form a network, a collaborative team effort for embarking upon ways we can expose these people. It is not just a matter of bringing them here, we need to be trained in ways to prepare for their arrival. We must prepare the artist in various ways for what they are expected to do in their performing and touring environment. I personally have experienced this, because every time I have received the honor of being on tour myself, for instance in Europe last year, I found out that my audience was not ready for me. So I had to back track a little bit and prepare my audience. Then I was able to get back to my focus. A lot of these artists, as a lot of speakers have said here, are not scholars, so we need to help them to discover how they are going to go about their work in the Western context. We are going to now have our first speaker, professor Steve Friedson, from the University of North Texas.

Steve Friedson: Thank you. Amazing coincidence I was just talking about this issue this morning with Gerald Ford¹ (laughter). Regarding traditional artists, and I think the telling point here is either “visiting” or “just passing through”, I want to present a different paradigm that we were able to do at University Of North Texas, and talk about that issue in regards to supporting artists. I started out at the University of North Texas as an ethnomusicology

¹ Gerald Ford and Henry Kissinger were in the building as guests of a conference commemorating the end of the Vietnam war.

department of one, as I am sure many other of my colleagues do, bringing in visiting artists to raise the awareness of African music on campus. It's an easy sell in many ways, as I am sure you all know. It brings up the visibility of diversity, and upper-administrative level types are very keen on this. Some of the resistance that I have received is more from within the college of music, then outside of it, interesting enough. Through the years, and a set of circumstances, we were able to secure a tenure track line for a traditional artist, Professor Alorwoyie, who is sitting to my left, one of the most famous drummers in West Africa. I don't need to tell you his long history, but it really offered a new way of approaching bringing in traditional artists within the academy, not as visiting but as permanent faculty. It is a message that the University of North Texas sends to the community within the university and to the academy at large, that traditional artists, and traditional ways of knowing, are as valued, and as important to share, as traditional academic kinds of approaches to the study of African music or music in general. So it's just the fact of the position that has symbolically raised the stakes and the level of what happens at University of North Texas for us. It's been a tremendous benefit, not only to the college of music and our students, but for our faculty at the university, because we were able to reach out across departments and different colleges there, and bring them in to what Gideon does at the university. University of North Texas has just opened a new Dallas campus in South Dallas, specifically to bring the university to the African American community in Dallas. We just instituted a new course under ethnomusicology, "Music and Movement in Africa", that Gideon teaches there. So it's very positive for African American students at the university. I guess what I want to emphasize is that I think too often in the academy that we push for the visiting artist position, and we don't think about pushing for tenure-track lines. I think there are more opportunities then we might realize to actually secure more tenure track positions for artists. As I said, the University is looking for ways in many different kinds of contexts to incorporate these artists into the university setting. I have found that what's most effective for us has been to proactively define the context for Professor Alorwoyie, instead of letting the administration and other divisions define the context for us. I think that has been very important for ethnomusicologists that are in a position to do this, to be an advocate, showing how traditional knowledge and a traditional artist can fit into the context of the university, bringing a whole different dimension to it.

James Makubuya: I don't think I am in a position to introduce the next speaker, I'm going to ask the previous speaker to introduce Professor Alorwoyie. Will you please do that?

Steve Friedson: I'd be glad to, but actually let me defer to professor Locke who was one of the first people to study with Gideon.

David Locke: Midawo Gideon Foli Alorwoyie, a prodigy in his time, started out when he was very young, in the late 1950s and early 1960s. He was there at the start of the folklorization of Ghanaian traditional music, with the Mbeko research group, and at the beginning of the Arts Council, and then the formation of the National Dance Ensemble's early hire there. He worked

with some of the great early founders of the National Dance Ensemble. I don't know the names of the Ashanti musicians he had the fortune to study with, but he was very very gifted at learning another cultures' music, particularly Ashanti music, and Ashanti's love to hear him play their royal music. So he was just one of those people who took to it naturally. He came to the U.S at the University of New York in Brockport, when Opoku was starting up a dance program there, and then he had a period of looking for work in the U.S., some hard dues paying time. Then Professor Friedson secured this position at University of North Texas. Midawo was recommended, and he has made his way successfully there, so yes, he is a living treasure.

James Makubuya: I think we are very privileged to hear from one of the hundreds of master musicians about whom this session is about, Professor Alorwoyie (applause).

Midawo Gideon Foli Alorwoyie: Thank you. Before I start, I would first of all like to have this opportunity to thank Professor Nketia, who was my first director and my first employer for my art. I would like to thank him very much for his support and his advice. Also thanks to David Locke, who has always been my advocate in so many things, before I finally found professor Friedson. What I was dreaming about was to get a place to do my work. I was roaming the U.S. from here to there, so basically God found me this starting job. I wanted to sit down and do exactly what I wanted to do with my art.

We need to develop an organizational structure for artist-in-residence programs with universities in the United States. Regarding funding, including travel, budget, living expenses, meals and housing. Regarding what I do as a master drummer. Being in an academic area, you know African drumming and dancing has no notation, just the fact that it was there, and you learn it from infancy. So what we use is the vocables, the rhythm vocables, that is what I introduce to my students, that is the way I teach my African music. If you are expecting notation from me that one is out, because it wasn't there when I was born and I didn't want to make it up. So the best way to teach the students in general is learn the music through hearing and listening. That is the basic method of learning African music, listening and hearing. What it takes is memory, because it is not Classical. You are not going to look at it and play. You have to have a good memory, to establish in your mind what you are going to do with the rhythm. So I use that kind of concept, using the vocables, then I try to elaborate them with the language. The moment they get the vocable, then I tell them a little about what this word means, then I tell them about what it means in the whole context of the music, so that gives them more understanding about how they can approach it. So, either they go by the vocables or they go by the small hand out that I give them. Most of the time, I always tell people that notation is very good to do, but the first approach to African music is to get it by yourself, then you can recognize it yourself. That means that you have to get the rhythm to the beats, you have to find the tempo, the timing. If you get the rhythm and you are making it, you are not making music, you are making

noise. Therefore you have to let the rhythm, the beat, work with the time, then you are making music. Then when you get that, you can automatically sit down and notate it in your understanding of Western music. That is how I teach my music. Other artists may have the same problem, because they may not have notation from their home music. The colleges and universities have to accept them, to let them teach how they were trained. You can't change their concept, because it is academia. That will not work with them because they will get confused. I get confused sometimes when the notation business comes in. So at the interview, I mentioned to them from day one, I have to teach it how I was taught. If they give me a shot, that is how I will implement it.

I also want to emphasise that there is a problem of “master drummers” that I am sick and tired of. When you are talking about a master drummer, there are so many things that need to be acquired to be a master drummer. Not just to go and play lead drum, and call yourself a master drummer. That is disgracing some of us. I have used this title for thirty five years, and then some guy just jump on a drum and calls himself a master drummer, and what is my category? It is very painful, so I am also advising that all the universities and all the scholars need to straighten this out. Before they hire a master drummer, find out where, what, and how he knows about what it takes to be a master drummer. Thank you.

James Makubuya: Thank you. I pray none of us can testify to that effect, and I think the underlining theme here is to prepare our audiences, whether they are students or they are cultural institutions. It is difficult for a visitor to start setting that kind of thing up, it is a good idea to prepare the audience for what they are going to get into, and then we get straight into business. Our next speaker is going to give us another perspective from abroad, professor Tsukada from Hiroshima, Japan.

Kenichi Tsukada: Thank you. I am the only Japanese here, thus the only minority (laughter). Just to introduce to you the current reception of African music in Japan, then, I will move on to reporting on my experiences involved in the project of supporting performing artists from Africa in Japan. Amid the vogue of so called “world music” in the late 80s and early 90s, Japan enjoyed the music scenes very similar to those of the European countries and the States, especially big cities like Tokyo and Osaka. Those days, far more than twenty African artists and troupes visited Japan every year to have their concert tours, and if they had successful concert in, say, fifteen cities in Japan, it was possible to attract more than fifteen thousand people in all. Such prosperous situations of African music reception do not seem to exist any more in Japan, but still, music magazines advertise concerts by Doudou N'diaye Rose this month, and by Youssou N'dour next month in Tokyo.

Now, there is a large private sector music organization in Japan called the Min-on Concert Association, which has been interested in bringing performers of “traditional music”, rather than pop music, from Africa, for the Japanese audience. The company successfully organized concerts by the

Kenyan National Dancers and Drummers in 1991, the National Troupe of Nigeria in 1992, and Amampondo from South Africa in 1995. Each of them gave about fifteen concerts in different places in Japan, and had an audience of about eighteen thousand people. I worked for these projects. The first difficulty we faced when we organized the concerts, was the Kenyan Troupe in 1991 was concerned with the fact that most of the audience, ordinary Japanese, had little knowledge of the African traditions. Two strategies were taken to educate the people before hand. Most of the audience were expected to be subscribers of the Min-On magazine, the monthly periodical of the Min-On Association, which had a circulation of about 200,000. So I wrote an introductory essay on African traditions and Kenyan music in particular for the magazine in advance. The other strategy was that the first 20 minutes or so at each concert were spent for giving the audience a general picture of Kenyan music as an introduction by employing beautiful slides and films with suitable sound effects and narrations, which made the audience visually and auditorily prepared to enjoy the first program, the Kalenjin dancing. Though this part of the concert was rather educational, the final result of the concert was very good with lots of applause from the audience at the end. Another aspect of the Min-On project is their academic contributions. I was requested by the Min-On to investigate the music and the musical instruments during the concert tours of the Kenyan and Nigerian troupes. Interviews were conducted at hotels and sometimes back stage, and the documentations, including plenty of photos, are kept in the Min-On museum for public reference.

Collaborative team efforts are also indispensable for achieving successful performance events. My experience in organizing Amampondo concerts in 1995 suggests that there are several stages of staff collaboration in the process of organization. The first was the selection of performing artists to be invited, according to what we thought the Japanese audience would expect from African music. South Africa was chosen, because those days the country drew international attention. Seven months before the concerts, the Min-On sent a group of four people to South Africa to make a selection of artists, negotiate contracts, and set details, including a concert program. A producer, a stage director, a cameraman and myself, in the capacity as a music supervisor, stayed in Cape Town for a week. We were already given an idea about which group should be targeted. That was Amampondo. We auditioned them, while a local film maker, at our request, took a video of their performance, which was later used to produce a promotion film for advertisement in Japan. The Department of Music at the University of Cape Town, helped us in many ways, such as providing us with their concert hall for the audition. Such local support is also essential for the success of this kind of project. We found out that the stage production Amampondo made was too simple for the Japanese audience, who are used to a gorgeous stage. We had to revise their original program a great deal, according to the expectations of the audience, and also to make a lot of stage arrangements under the supervision of the director. After all this, Amampondo had one of the most successful concert tours, as a Min-On project.

Despite the ample funds of the Min-On, and their contributions to the Japanese music scenes, one of the important lessons I learned from my experiences, was that such a commercial-based music organization like the Min-On Concert Association is NOT always reliable, in terms of promotion of African music abroad. Their decision-making heavily depends upon the social environments, and even the internal power relations within the company. After the success of the Amampondo concerts, they brought me a grand plan to hold five biennial African music festivals, for ten years, beginning in the year 2000. That project was aborted in the planning stage. The real reason was that the personnel in charge of the project were replaced by others, who happened not to be interested in Africa. Thank you.

James Makubuya: Thank you very much. Some of us are impressed by your preparation stages. I think we need to adopt that, and I think without further ado, we need to introduce professor David Locke, from Tufts University, who is going to talk exclusively about program development.

David Locke: I wanted to share some things that I have been doing. I am less interested in promoting tours or being a producer, although the ideas of sending a team into the country and doing a short educational documentary video, and preparing a decent program that would be shot at the beginning of a program, seems like a fine idea. I usually find that as a scholar, I am less interested in the sensational stage-shows. That isn't what turns me on about African performance arts. I like to see the traditional stuff in context, it is much more satisfying and beautiful to me. What I would encourage people at the university level to develop, is study-abroad programs that link from universities with African institutions. Tufts has an emphasis on international relations, and a strong programs-abroad tradition. We started a programs-abroad link between Tufts and the University of Ghana. The University of California has the oldest of those links, and it is quite long-standing and successful. It's a broad-based one, it is not only music, it is any discipline or major interest of the student, who can go to the University of Ghana and study. I am sure there are other African institutions that would be pleased to have a linkage relationship. The Tufts in Ghana program is in its' fifth year. We send about eighteen to twenty students every year, and it is a reciprocal relationship, as students from the University of Ghana come and study at Tufts. Part of the faculty group that planned this, one of their goals was to generally increase African studies awareness on campus, and it is starting to be successful. There is a sort of critical mass of students that have been to Ghana, and have come back, as sort of reversed "been to's", and we find that's having a positive impact. It provides a basis for faculty-to-faculty exchange, or collaborative research projects of various types. It is a good structure, and that is the gist of the theme of my talk, to try to build long-lasting institutionalized structures that don't depend entirely on individuals, but on the institutions themselves. They develop momentum and budgets and infrastructure. Another institution that I created, was a private organization of amateur enthusiasts for African music, that studied drumming and dancing with me in the greater Boston area. It began when I was not particularly lucratively employed, for a lot of years, scrambling to

feed myself, and I used to teach a private class in greater Boston that went on for fifteen years, every Sunday night from seven to ten, you could count on there being drumming and dancing in Boston with me. That became the AgBekor Drum and Dance Society, modeled after the Ewe communal credit unions, or funeral benevolent societies, where everybody puts in their ten cents. So we used that sort of African concept as a model on how to build an organization here, and through that organization we started to deal with teachers I had worked with in Ghana before. So that is another thing, develop an institutionalized base, whether at your university or at a private institution. There are a number of private organizations that you could build, then you can get more power from numbers. Bringing artists to America is so much more lucrative for the African musicians then going to study with them in Africa, and by facilitating my teachers coming to America, they were able to change their standard of living and sort of ratchet up in the economic ladder. Godwin Agbeli was able to use his money that he made, to invest in a facility in his hometown and build a school in his village for drumming. That is now a part of the Tufts-in-Ghana program. That is one of the things we need to realize, that a lot of the traditional artists sometimes are not part of the infrastructure for the educational, or cultural infrastructure in their home countries. They are independent of those institutions, or they have a complex relationship with those institutions. There is also a certain amount of class resentment, and the same sort of ethical issues that Midawo mentioned about there being so many master drummers. The same way that the informant-scholar relationships have problems in America, the informant-scholar relationship has tensions and complications in Africa. That is another thing that we, the outsiders, come into. One of the dynamics that is going on, is that the traditional artist and their relationship to the infrastructures in the institutions in their own country that specialize in traditional music is complicated, and we become implicated in that complex situation. Thank you.

James Makubuya: The nature of our session is actually so interrelated, when we bring this back to the house we need to get down to the specifics of what the vice provost mentioned, coming up with solutions. I think last but not least, it is also important that having heard from the presenters, having heard from the master musicians, having heard from everybody, we want to hear from somebody who is directly connected with bringing these people over, and the kind of problems you go through, and maybe some recommendations. Andy Frankel is going to be our next speaker.

Andy Frankel: A lot of artists do want to come over, and there are great financial opportunities here for them. Residencies and institutions are one of a great ways to educate people, and I think scholars miss a lot of opportunities to educate a broader public. I will say anecdotally for instance, one of the organizations that I work with is the Seattle International Children's Festival, I advise them. It is the biggest independent children's festival in the U.S. They tried last year to branch out from their typical African programming, by bringing someone from Madagascar who plays a variety of string instruments. They found out that when they put a picture of him, and not a traditional African drum dance picture in the catalogue, their

student sales bottomed out, and they didn't sell anything. I think that is a real telling disaster about the failure of scholars to reach out and broadly educate people in the public. What I do want to say is that I have also worked extensively with the visiting artist program of one university, who was bringing the artist over and representing them. I think there are some great opportunities that are not always taken advantage of in timing with presenting institutions. For instance I know that many of the visiting artists that come over don't have advice or simple preparatory support in getting materials out which would help people learn about them broadly, or help in creating such things as press photos or things like artist bios. Working with visiting artist programs, where they can help artists prepare those sorts of things, and tie them in to the performing arts networks, and establishing long-term relationships, would create new opportunities for these artists, which would not only benefit the artist but might benefit the institutions and make the programs more high profile. So I would imagine that within institutions for instance, there was a point here about building strengths and negotiating contracts to avoid artist getting ripped off, yet most universities have theater arts programs, they have law schools, so there are resources here to bring to bear on visiting artist programs, but based on my experience, those connections are not being made. Artists come in, and they stay within the realm of a small program, within the orbit of a very small group of people, and they really aren't exposed to the outside. I would say there are great opportunities and I hope we can all seize on them (applause).

James Makubuya: I would like now to thank the panel for giving us their introductory remarks on this theme, and I think now we are going to refer our direction back to the house. Your contributions could come in the form of remarks or questions to these people, some of whom have given us their experiences, or you can bring up other issues that we have had little time to mention or have overlooked.

Joseph Mbele: Thank you. I really appreciate the comment of the master drummer, and also the knowledge that the University of North Texas has broken this huge barrier that we all face, of not seeing the other side as being a source of knowledge. As a folklorist, in the last few years I have been seeing exactly this kind of thing, where we collect narratives and performances, and we scholars think we are the only ones who can theorize. We have not seen the aesthetic principles that organize their productions. They must have a very elaborate and very profound understanding of what they are doing, otherwise they would not be able to put that song together or tell the story the way they tell it, or to play the drum the way they do. So this for me is absolutely phenomenal, and I have to salute the University of North Texas for breaking the barrier. For you to hire someone who says on the first day "I don't do notation and you will deal with me on my own terms", and you said yes, do it. I really like that.

Daniel Avorgbedor: My comment is in relation to Friedson's example of the exchange university, which seems very unique to me, because some of the problems we come across in terms of exchange, is that people from the African continent don't always get a chance to participate, even though it is

an exchange program. That is why I am so fascinated by David's example. Did it truly have students sent in from Ghana coming to Tufts?

David Locke: It's a not that altruistic of Tufts. It is balanced, the money works out, so it is equal. The cost of university in the U.S. is so high, and the kids pay tuition to us, and then we send them to Ghana. The cost of living and tuition in Africa is so cheap, that when you compare, for every three Tufts students, we can accomodate one Ghanaian student. So the number of Ghanaian students is not eighteen, the number is whatever number we send, divided by three. Then we get over, and they come here all expenses paid. It is basically a sort of a nice scholarship deal for the African student. So it is a factor of the international economy that enables us to do that.

Josephine Mokwunyei: I would like to comment on some of the very important issues and points made by this panel. Number one, I want to assume that we all agree that traditional forms of knowledge are as valuable as other forms of knowledge. Now the first thing is the selection of artist. We notice the passion with which this master drummer talked about mediocrity in this business. So when we are bringing artists away from Africa as a showpiece, that is what they should be. If you are taking them out as a showpiece, they should be selected for meeting certain standards. This should be determined by both the people who want them, and the people who are giving them out. There are people who are competent to tell you who is a good drummer, who is a master drummer, there are standards for these things. The second one is the preparation preparing the performers. Before they come out, there are certain things, you don't teach them their business but there are certain other things you need to tell them as narrated by the facilitator. The third one is preparing the audience. Just as the audience in Africa needs to be prepared if something is being brought from the West to Africa, you also need to prepare the West when bringing materials from Africa, these are very important issues we should look at.

Kenichi Tsukada: In terms of selection of the artist from Africa, I have experienced those sorts of private sector organizations that are very concerned with the profit gain principle, that is, the commercial value of the artist. For example in the case of Amampondo, we researched a lot on the artists of South Africa before hand. They wanted to bring rather unknown musicians to Japan, so that it would be considered their achievement of making unknown musicians known through Japan. They still tried to make a fantastic stage production, with Min-On assistance. I think that with the combination of those two factors, it was successful, but they might have compromised standards in a very undesirable direction. I was chosen because I know so much about African music, so in this case they depended on my decision, fortunately. But before I was involved in this project, they did everything by themselves, and before 1991 they did two projects of bringing African artists to Japan. I am not sure what kind of process was involved, and the problem with them was that they are really concerned with profit.

Martin Scherzinger: I am with Columbia University, a music theorist and a South African. I just wanted to cast a bit of gloom over what Kenichi was saying, and also over the issue of standards, because Amampondo actually has quite a bad name in the South African context, certainly among certain professional musicians, as being sensationalist, giving into the commercial value of what they do, and playing for certain audiences that come for the exotification of the African way of doing things.

Kenichi Tsukada: Yes, it was not true South African music, it was a pan-Africanist thing, based on their own revisions. The Japanese were very concerned with what is going on in South Africa, and they expected a certain harmonious political situation in South Africa. They felt that the sort of pan-Africanist attitude found in the case of Amampondo, was acceptable in terms of ideology. So that was maybe one of the reasons they were chosen.

Ruth Stone: One of the things we at institutions face, at least I have experienced, is a barrage of e-mails from artists or people promoting artists, often at the last minute. "The group is coming in two weeks from now, can you host them?" I am wondering if there is anything that this secretariat can do to provide a listing or a link to a listing, so that we can plan a year in advance for those people we might want to host. What Indiana has found, is that the money for this sort of thing does not reside in the departments with the faculty, it resides in the student fees, so it is the students, the graduate students, who can access the money, and they have done a wonderful linkage. In fact this weekend, they are bringing three artists from abroad. The promotion is being done by our Lotus Festival, a local organization in the private sector. It is a wonderful linkage where the students don't have to do all of the promotion. They don't have the time to produce the concert, but they can do the fundraising. They can provide some workshop venues, and they have some close contact with the artists. The thing that I find constantly is this e-mail, if we knew a year in advance, who might be coming, what the opportunities are, we could make some choices and the students could then go seek the funding.

Lester Monts: Is there some way that we could work out something between Andy and Rob on a consultancy basis, to give us that kind of information, and to perhaps line up those musicians, and maybe circulate info amongst our various universities with enough notice?

Andy Frankel: The information is out there, it is just making it known to people that you want to receive it, and I'd certainly be happy to help in any way that I can. I'd say it would be more profitable to have the secretariat have an eye towards things like the Folk Alliance Conference that happened in Cleveland three of months ago, where they are trying to create a core of people interested in world music. There is a strong core of African music interest in that, which involves agents and presenters and other people, and if someone were to connect with them, it would be very easy for these institutions not only to receive information about artists coming, but also to disseminate interest and information about artists that are here in-residence, that people might be interested in having. But all these networks exist. I

would be happy to help.

Robert Newton: A lot of the time the information still doesn't get to me early enough, so I'm not getting much more notice. I might get two months notice or something like that. Then the question is what do I do with it? I have a place for performers seeking venues, as well as presenters seeking performers. I get very little from presenters seeking performers, and it would be useful to have a list of everybody ahead of time, who are looking for performers, and give them the lead time that is needed, so that they know when they are going to an institution. Mostly I get stuff from agents, and these people don't need the clearinghouses, as much as the people who don't have agents. Again, there are maybe half a dozen at any given time, of presenters seeking venues that are more than two or three months ahead of time.

James Makubuya: In addition to that I would also like to recommend that if it were possible, these institutions should individually connect with the New York-based World Music Institute. Robert Browning, who is the director, is not only going to help to bring the group to your school, but he is also going to maybe commit fifty percent of the funding. If you notify him in advance at least a year, things can work out. I have had artists come and go overnight, so long as you have given him notification.

Leo Sarkisian: A couple of weeks ago there was a half-page review of a three year series called African Odessey, that took place at the Kennedy Center in Washington D.C. That was probably the biggest funded series ever for our African musicians and African groups. The review was quite interesting because it also covered a lot of the drawbacks. There is not enough information ahead of time for audiences to come to see the performances. I think that was one of the main points of this whole half page review, there was not enough information ahead of time for the audiences. It was the biggest funded series that has ever been done in this country, for African music. It's very interesting because they did bring in some of the biggest groups and very top musicians in Africa.

David Locke: Sometimes I get frustrated with the ethnographizing of performance, sometimes I want the thing to be taken on it's own terms as art. It's a sort of balance, a tension, you never know where to go with it, but sometimes you just have to say, "This is beautiful." Sometimes I just want to say, "Here it is, deal with it."

Mellonee Burnim: I would like to respond to that, but I had a question for Gideon and for Steve first. If you could address the issue of how you created the climate of acceptance for bringing in the master drummer to a tenure track position, and also discuss the issue of the faculty evaluation. In as traditional a school of music as North Texas is, I know that it will be a challenge evaluating someone who is not performer out of the Western European tradition, especially when the faculty members who will be evaluating him are musicologists, not an ethnomusicologists.

Midawo Gideon Foli Alorwoyie : That is a very good question, I am glad that you brought it up. It started this way. There is a committee called the the PAC (Personal Affairs Committee). Every year they have to review or evaluate my work. So I have to turn in my student evaluations, plus evidence of all the activities. When I came in, my assignments were teaching, community service, and work with the general administration. So those were the three things they told me, and that was what I was working on. It is very unfortunate in my case, because some of the people that have been invited on that committee don't know anything about what I do. Therefore the most they do is come to my classroom to see the way I teach. They have to sit down, and read the information, and try to make up their review or report. I have to say to myself this is not the right thing to do. One, the music that I am teaching, the approach I take is quite different from what you do in your classroom with your students. Therefore you have to understand the context of what I am teaching, what I am presenting here, before you try and evaluate me. So it's just a question that you have to have people who understand really what you are doing, and that takes time. Now they have realized how to really address my evaluation. So to be honest with you all, this is my fourth year, and things are clear, and they are making sure that my tenure will be granted at an appropriate time. So we are at an understanding.

Melonee Burnim: I raised that question because when I first went to Indiana University, my responsibility was to start an ensemble of African American Music. It was a choral ensemble, which was one of three organizations or performing units under the auspices of the African American Arts Institute, so at the time of tenure, one of the things that has to be assessed in terms of performance is how it is conceptualized and presented, and the way the performance is ordinarily evaluated is via reviews, or via the recordings that have been done, and the way those were reviewed. This was a student ensemble when I initially started it. I was simply gathering in warm bodies, and you are probably doing the same, so you are not talking about people who have years and years of training that are coming to be simply developed as professionals, but rather you are taking somebody from scratch, and you are introducing them to a tradition that they are completely unfamiliar with, as are the audiences that you will be presenting to. One of the things that we did, again now this addresses David's question, my philosophy was to present the performances within the context of narration, which was a part of the performance that constituted of prose and poetry by black writers, some of which I wrote. So it was a subtle form of bringing in the mention of scholarship, at the same time promoting the creative dimension of the work and musicianship with professionalism. I think all I really wanted to point out is the complexity of that, and how, even though you may be getting things established for you, how does this work in the long-term, in terms of other artists and other places?

Steve Friedson: Let me just address a few things. I will give you an example. When we were first filling out forms for Gideon as to his terminal degree, we put down "master drummer", and that was expected by the university as equivalent to a Ph.D. (laughter). That's the way we presented

it, that is what Gideon knows, and has learned, and spent thirty years doing. So in a certain sense you have to be creative in the context to make things happen, and once again you have to define the context. You have got to thrash it out there and go fight for it. These are not easy things to do, although the ethnomusicology department and University of North Texas, we get along great (laughter). Gideon technically is in the division of instrumental studies, and he has an adjunct appointment in ethnomusicology. So there is a negotiation going on. I think what Gideon was addressing was that in the PAC committee, you have violinists going there with their reviews etc. But through the years, what you have to do is go in and educate them to the context with which Gideon is working in, and I think after four years we've successfully done that now.

Sharon Friedler: One thing that may be useful for all of us, and it goes along with what Steven was saying, is that at my institution we face similar things, and one of the things that we have insisted on is that one of the evaluations that these people under the PAC committee read are evaluations that are given by people who are also master drummers. We insisted on the evaluations being peer evaluations, not chosen by those outside the field.

Steve Friedson: In our institution there is a policy in effect. That is not an option. The faculty evaluates the rest of the faculty. We can ask for outside letters to be put in, but that PAC committee has to evaluate, so you have to educate them.

Ruth Stone: To that point, let me say that it is one of the ways ethnomusicologists as well as other performing artists have lost tenure in this country, where inside committees have insisted on maintaining control. I would argue that if you go to the upper administration for peer review, especially at the third year or the fifth year review before tenure, you set the stage for success. So I think earlier on, try and get some of that outside evaluation.

Lois Anderson: I would just like to add that at my University, at the professor level, you have a review committee set the first year, and that review committee must attend your classes. So for six years you are working with a review committee, the review committee is meeting with you, and the review committee also has certain responsibilities.

Friedson: I just wanted to say that Gideon in a high Ewe priest, and we have made that known to his faculty peers (laughter).

Session IV: Teaching African Music in Sub-Saharan Africa: Issues and Possibilities

Facilitator: Amandina Lihamba

Panelists:

Meki Nzewi (in absentia)²

Jean Kidula

Mbala Nkanga

James Makubuya

Sharon Friedler

Josephine Mokwunyei³

Talking Points (Composed by Meki Nzewi):

There are original African philosophies as well as systematic theories determining the content and practice of the traditional musical arts in Africa. These should constitute the core knowledge in all disciplinary ramifications of modern music education in Africa at all levels. They should also inform African music studies anywhere in the world.

A lot of the current theories and "discoveries" about the genius, contents and dynamics of African music are inadequate. The research, analytical and theoretical perspectives are extraneous to African thought systems. Strategies for re-dressing the misinterpretations of Africa are imperative.

The pedagogical approach to music education in Africa is not Africa-sensitive. Traditional pedagogic systems need to be re-orientated for relevance in modern education.

Adequate textbooks are of the gravest concern, that is, modern books derived from cognitive studies and original African music perception.

The problem of atomizing modern performance arts studies in Africa a la European and American scholarship conventions.

The issue of a literary approach to African instrumental music studies and the bogey of extraneous principles of standardization.

The issue of the dire need for recruiting traditional masters as instructors, and prioritizing African music instruments as compulsory principal instruments of study.

² Meki Nzewi was unable to attend the forum, due to unforeseen problems procuring a plane ticket from Nigeria at the last minute.

³ Transcription of Mokwunyei's discussion is not provided here, due to a faulty audio recording.

The issue of diasporan music studies as part of secondary music education; and world music studies as part of the tertiary level of music education.

The issue of emphasizing original research before serious mental exposure to Western theories about the African mind generally, and performance arts intellection in particular. African traditional theories must prevail.

Session IV

Amandina Lihamba: I'm in a privileged position (or unfortunate position), because I feel obligated to present Professor Nzewi's talking points, so that we know precisely where the participants are coming from. In the talking points I think there were several highlights that he directed the participants to take issue to or to expand. I would like to read to you his presentation.

Meki Nzewi: ISSUES AND POSSIBILITIES OF TEACHING THE PERFORMANCE ARTS OF AFRICA IN SUB-SAHARAN AFRICA.

The concept, philosophy, psychology, methodology, content and materials of available modern performance arts education in Africa induce mental disorientation and produce cultural profanity. There is little affinity between the musical knowledge offered and the cultural background of the teachers as well as learners. The knowledge about African performance arts as taught in most institutions in the world, and indeed the global contemporary perception of African performance arts thoughts and practices are defective. What most of the available literature and performance manifestations portray about African performance arts thoughts and constructs are the intellectual fancies of the nevertheless, dedicated scholars and researchers. This assertion pauses for some emotional retorts and rebuttals. How about pondering the simple musically human rationalization of inter-rhythm, that is, inter-structuring two with three on a common pulse-sense (a unifying perception of seeming differentness)? This common African music magic has been consistently fantasized as "cross rhythm" or "two-against-three" (a conflict-perception of differentness).

Omibiyi (1973) proposes that: "If African music is to constitute a body of knowledge peculiar and significant to African peoples, it must have implicit sets of theory and organization that distinguish it from other kinds of music." It is hereby asserted on the authority of traditional masters as well as the true facts of their intellectual bequest that African performance arts do constitute a body of knowledge, uniquely configured and systematically operated. To apply a non-African perspective or rationale is to misperceive and misinterpret and mis-theorize the peculiar merits of the African creative mind. For instance, it is not the lengthiness of a melody/theme that makes an ingenious creative mind or produces a profound affect as much as the potent energy of a terse melodic statement. Even then, there are samples of African melodic themes that are twelve bars and more in length.

Modern performance arts education in, and about Africa is mentally and culturally wayward because it has not been based on African mental authority and creative-performance indices. For instance, there is a traditional theory about the practice of African drum music; yet the teaching and practice of African drum music in the modern institutions in the world have little theoretical or systematic content - African drum-singing is still mal-perceived as percussion. The faulty representations of the African mental arts manifestations in the available literature on African performance

arts are already under redefinition.

The authorities on African music whom we must recognize in African performance arts scholarship are the traditional masters. Their thought systems as well as creative theory and logic must be penetrated before our understanding of the unique musical sound-facts and sounds-capes of Africa can be sensitized. Mechanical measurements and abstractive sensing (lack of feeling) have inhibited mental immersion into the underlying nature of African artistic manifestations. For instance, how is the simultaneous deployment of multiple body rhythms by an African dancer possible? Latent systematic theories inform the consistent structural frameworks of traditional performance arts styles and types of Africa. Absence of philosophical basis for creativity and theoretical referencing would recommend random creative activities. And nothing about formal African performance arts creativity is random, even though performance-composition judgement is discretionary.

There is well-formulated and unique pedagogic approach to performance arts education in traditional Africa cultural systems. (Nzewi 1997). Systematic pedagogic principles and methodology are validated by interactive performance procedures and practices. When discerned and distilled into literary formats for contemporary relevance, these should furnish the foundation as well as fundamental procedures for all disciplinary ramifications of modern performance arts education in Africa at all levels. In essence then, genuine studies and practices of African performance arts anywhere in the world should source unique African perspectives, theories logics and methodology. Otherwise, music has universal definitions but cultural distinctions; so, why determine Africa by extraneous cultural referencing? Our objective then is to first of all acknowledge the inevitable circumstances of the defective scholarship and educational initiatives so far, and use the moment to address strategies for re-dressing the prevalent misrepresentations and misdirections.

There has been the assumption that the modern human and mental systems as well as practices which are distinctively European-American can easily be implanted and contrived to be effective in the African human-mental environment, simply because the Africans already read and write. This has achieved the repression or bastardization of the original African mind since colonial contact. The African pedagogic strategy relied on the meta-science strategy of folktale, which engendered sublime, psycho-managed mental disposition for the dissemination of cultural knowledge. The modern pedagogic strategy stresses scientific realism, which endangers sublime mental disposition in knowledge exposition. The African art of transmitting knowledge needs to be re-orientated for primary relevance in modern, literary education. The fundamental folkloric approach is strategic: the Africa's innate spiritual disposition needs to know through belief, even scientific knowledge. As such traditional education became a system of stories, which imparted specialized as well as general knowledge in pleasant and unforgettable medium of instruction.

In recognition and advancement of the effective traditional pedagogic strategy, the manuscript of a book on the science as well as ethnology of African performance arts perceptions and practices, OKEKE, was written as a fictional prose. The style challenges the establishment, European-American, prescriptions about books for modern music education. OKEKE excited the publication interest of an American publisher of African music texts. But when he sought the approval of a powerful African music scholar, as per modern scholarship conventions of the omniscient god-father, he was discouraged from publishing it. An innovative German publisher later took interest in the uniqueness of the OKEKE style of music education text, but went bankrupt before she could publish. I am now sourcing independent funding to publish OKEKE as a necessary statement on how the African pedagogic model disseminates the scientific as much as human sense and meaning of the performance arts.

Prescriptions about how to, and what would enable relevant-meaningful music education in Africa always been broached without any practical initiatives. The nature and content of modern education is, of course, predicated on the textbooks as well as human and other material resources available. In 1972 a "Symposium on African and Afro-American Music" was convened at University of Ghana to "explore other approaches to the study of [African and Afro-American] musical traditions" among other objectives. (1) . In his presentation at the symposium Nketia (1973) proposed "the development of curricula materials [that] must be backed by scholarly research into African and Afro-American music, research designed to provide the materials needed so much by music educators, composers, performers, and others." Conferences and advocacies had, and have continued to indicate the need for Africa-sensed texts. Practical realization of the need has tended to be elusive.

Some ten years ago I decided to tackle the grave issue of textbooks that make African perspective sense for modern music education in African and elsewhere. This implies books that derive from cognitive studies and sensing about how Africans perceive, content and deploy music. Two progressive series of such books (curriculum cum text cum evaluation guidelines) have been written: a series of six books for Comprehensive Primary Music education, and a series of three books for Comprehensive College Music education. The Secondary Music Education series have not been written for reasons of collaboration reasoned below.

The philosophy informing the series of books for music education in sub-Saharan Africa recognizes that primary music education should emphasize indigenous music studies and resources within any given school locale. At the secondary level of education, African diasporan music should be added in the curriculum; while world music studies should feature at the Tertiary level. The publication of the written series have been impeded by negative forces which need not be exposed here, but which include independent financial enablement to accomplish what one is committed to. The relevance of the texts is timeless. Any time they must be published and assessed.

The foreign scholarship convention of atomizing and separating the performance arts disciplines of music, dance, drama and poetry a la European and American mental-human drives are against the African creative disposition, and propose psychic health syndromes. At the worst, the performance arts disciplines in the African environment should be rationalized as Creative and Performance arts Faculties in which disciplinary specializations become phased in the penultimate and final years of tertiary education.

Traditional master musicians in Africa (musically literate or non literate) should be recruited as instructors at every level of instrumental music and dance education in Africa. African music instruments and vocal techniques should be the compulsory principal instruments of study. At the critical level of musicianship training, the African creative principle informing drum music practice is probably the most effective technique for coercing concentration as well as sensitizing critical listening abilities.

The bogey of modern European practice of standardization has been used to abuse the African practice of standardization, which relies on the scientific relativity principle. Advancing the African theory of standardization, the modern study of African instrumental music performance must emphasize a literary process, employing well-reasoned notation devices. It must be noted as well, that there are theoretical principles and pedagogic procedures to performance and creativity on African instrumental or ensemble music. The negation of a literary approach to African instrumental music studies anywhere in the world insults the African music genius, and leads to absurd, exhibitionist gimmicks. We have researched, written and tested (in performances) a repertory of instrumental music studies and compositions for the literary study of African instrumental and vocal music, indigenous and inter-cultural.

Applying the European scholarship conventions without discrimination to music scholarship in Africa intimidates as much as mis-orientes the potential African music scholar, black or white. African music studies require original and different research as well as analytical strategies. The African music scholar who aims to capture the original African musical thinking and creative paradigms should finish fieldwork, data processing and preliminary deductions before being seriously exposed to literature about the subject of area of African music research. The new researcher should be compelled to depend mentally on the local experts, and rely on the communications, verbal and interactive transacted in the field location. There are traditional philosophies and theories/explanations about music and its performance practice. These must prevail over any extraneous extrapolations, prescriptions and notions.

This is the subject and title of a book manuscript the publication of which has been sabotaged by celebrated, privileged authorities on African music for the past twenty years. There is a distinction between making musical sense and making musical meaning in the African cultural milieu. The body of literature on African music has concentrated on deciphering, with

considerable mechanistic mis-perceptions/misinterpretations, the sense of African music, without relating to the meaning of music from the African perceptions. The meaning is basic to human issues, and has eluded many who have meticulously documented, analyzed and theorized contextual as much as systematic studies.

One can conclude that music education in Africa has so far been wayward, as a result of the inevitable wrong introduction of modern music education fraught with strange, mentally remote pedagogic and theoretical frameworks as well as resource materials. The foundation of music studies is remiss, and has been producing improperly educated, mentally vague, culturally disoriented if not alienated modern trained musicians who infest the modern music education milieu. The task of redressing the abnormally is immense because it has to be both radical and surgical. It will involve the cooperation and collaboration and funding empowerment of African and non African music scholars who are genuinely concerned about rescuing the African mind as well as what original African music genius can contribute to the overall global pool of human music and creative inter-sourcing.

NOTES

1. See "Report on the 1972 Symposium On African and Afro-American Music" in *The Black Perspective In Music*, 1, 1, pp 5-6 (1973).
2. In the Ama Dialog Creative Continuum based in the Ama Dialog Foundation, Nsugbe, Nigeria, we have developed education materials which include concert repertory for classical African drumming - the Tuned Drum row and the Single Membrane drum types. The repertory includes solos, duos for each drum type and Voice/Saxophone/Classical flute/ Notched African flute, and mixed African and Western classical instrumental ensemble combinations.

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Amandina Lihamba: I think that sets the tone of the discussion (laughter). So with that, I would like to introduce Jean Kidula, whom you have already met, from the University of Georgia, who will address issues of pedagogy.

Jean Kidula: I don't know that I am the most qualified person to do this, but I will raise issues as I have encountered them. I'll speak from my own experience, because different African countries have different policies about music and music education, and how they are implemented. The Kenyan case is very interesting. The first time I was introduced to studying African music at a formal level in high school, my high school teacher, who was a white British musician, told me, "We are going to start learning African music now, and you people in Kenya are not Africans, because Nketia's

book said that you should have drum ensembles” (laughter). That is how she understood Nketia’s book. I was in Form Two, thinking “What am I supposed to do with that kind of information?”

Prior to that, in primary school, I was privileged to have been introduced to all kinds of music growing up. My first music teacher told us that the British system says that you can not compose African songs because according to the rules for the music festivals, all these songs are folk songs, and folk songs are African pieces, which nobody composes, they just come from who knows where (laughter). “Although we are going to make up songs in this class, in our language, we won’t call them “our compositions”, they are called folk songs, and we are not going to give anybody credit for composing them.” So we made up songs in two different languages, my own language and his language, from a different group. We didn’t assign authorship because the music festivals required a folk song, so the African songs were relegated that way.

The third encounter I will describe, was in university in my third year. I did my first degree at Kenyatta University in Kenya, and in my third year, we had an American who was very interested in studying music of other cultures, and I had a facility for listening and transcribing really fast, so if there was anything difficult to transcribe, everybody said, “Go find Jean, she can transcribe anything.” So she had these pieces of music from the Hugh Tracy collection and she was interested in using them for class. So she came and said “Jean you have to transcribe this”, and I sat listening to the pieces of music. From my own experience, I know that I cannot put a time signature to this without seeing the movement, because the movement has something to do with who emphasizes what. So I did this exercise for about two weeks, as a twenty year old, struggling to figure out how to do this. Finally I went back to her, and said, “I can’t do this”, and she’s like, “why?” I said, “I can’t quote on paper these rhythms”, because there were a lot of rhythms that she had found. I can put these on paper, but I cannot give you a down beat on them, because I think I need to see the movement and to see the context. She was surprisingly accommodating about the whole issue, because at first she told me, “I have to I have to”, and I am like, “I don’t know how to approach this.” Then when I described what I felt she said ok, I understand that. Then she went to look for videos from South Africa, those drum and xylophone videos, and she made me watch then for a long time, to try and decipher the thing. It was a very interesting exercise to go through, and it gave me an aversion to transcriptions (laughter). Every time I sit down to transcribe some African thing I would start thinking of all kinds of possibilities and freak out!

So that is the kind of history we get, as African students in a school system that emphasizes a British system, where the theoretical systems that you are introduced to are a British-based understanding or European understanding, where every major composer that you are supposed to emulate is German or Italian, where the type of vocal production you are doing as a voice major is trying to sound like a primadonna from the 16th, 17th, 18th, or 19th century. That is what you are studying, and at the same time, you experience outside

classes that are totally different. So during my third year at the university, I started completely ignoring my voice teacher, and she was not amused, because I was one of her better students. I refused to let my voice become set in a European system. Because of that experience, I started thinking to myself that there are different systems in the world with different types of vocal production. There is an African vocal production, there is a Luo vocal production, there is an Indian vocal production, because there are a lot of Indians in Kenya, and there is an Arabic vocal production. I was being forced to acknowledge only one system, and I think that is what started my revolt against the Western system. Not because I don't enjoy their music, but I just became aware of the wide spectrum of possibilities that one can have. That system is what operates in Kenya. You have to struggle with trying to make people understand, to change people's psyche. This system of voice production is just as valid as this other system. The other problem that I found, was that because of this concept of folk song, African songs were not taken seriously, African composers were not taken seriously, African pieces were not taken seriously, and the only way to get the music to be taken seriously, was to make these adaptations of African folk songs, that is to harmonize then to Western harmonizes to make them elevated and acceptable. But acceptable to who? If the European agenda was to see how these African tunes could be harmonized to sound European, then that has been achieved, but the African agenda might be totally different. So I had to rethink that whole thing in my own system, then try to figure out how to educate the rest of my African colleagues at Kenyatta University. How do I educate them about this, because they are sold onto this idea of adapting African melodies to Western harmonies, and they have to be in a certain bar configuration because that is where the British got stuck. So you are forced to rethink your own system like that.

Amandina Lihamba: I hope also that as we are listening to the issues, we are also looking to ways out, or to what we need to do. Our next speaker will be professor Mbala Nkanga, who is here at the University of Michigan department of theater and drama.

Mbala Nkanga: Thank you Amandina. I don't think I am the most or even least qualified to talk about African music, coming from a theater background, but at least I went through an experience in my country as the head of the research center at the National Institute of Art for at least two years. That experience allowed me to learn more about teaching music, and doing music research in my country, which is the Democratic Republic of the Congo.

I thought that I could talk to you about the experiences that are going on in Kinshasa. There is an interesting project which started in 1967, when President Mobutu decided to create a national conservatory. It was a national conservatory created on the Western model, based on the Royal Conservatory in Belgium, and the teachers all came from that conservatory, as well as from other schools in France. What they did was to teach Congolese students how to play Western instruments and how to read Western music. That experience went on from 1967 to 1971. 1971 was the

starting point of the Reafricanization movement that Mobutu launched. So at that point things started changing, there was a need to Africanize programs, and so in 1971 the conservatory was integrated with the national university. Then things started seriously changing, when they introduced research systems based on Nketia's writings. Later on he was brought into the country as a counselor/adviser, to improving the Africanization of the program. He was brought many times into the country to teach, as well as to present at conferences and try to change things. His contribution has been great, and it brought a few changes.

The first one is of course Africanization, by introducing African instruments in the curriculum, and therefore instead of having just doctoral teachers, they brought in masters from ancestral traditions. Most of them were performers at the National Ballet, so they were brought in to teach students African instruments, and there were basically two that were introduced, the xylophone and the African drums. The second improvement was the creation of specialized high school programs in music and theater, in Kinshasa first, and then in two other cities, Bandundu and Kananga. In those schools, young students were taught music from early stages of high school to the end, and they had high school diplomas in music and theater.

There were some problems with all of this. The facilities were often not prepared for the changes, and also the integration of what I call traditional ancestral institutions of learning, was not taken into account in putting up or setting up these programs. So what do we do about these institutions of learning that still exist in Africa? So I will stop there. Thank you (applause).

Amandina Lihamba: Thank you. I think the issues are repeating. I think they are coming from different directions, but they are pointing to some very pertinent areas that we might want to look at, in terms of what we should do about them. Our next speaker is James Makubuya, whom I met a long time ago but he forgot (laughter). You have already met, and he will also address this issue about teaching African music. He wants to talk particularly about instruments.

James Makubuya: Thank you. I want to talk about instruments in particular. For some reason, every time I meet with my students, I tend to work on my obsessions, one of which is musical instruments. That is the issue that I want to address to you for the next four and one half minutes. I will address briefly two aspects, one of them is technological and the other one is pedagogical. These two issues arise from my background, and partly from my experience as an instructor. I will start with the pedagogical aspect. By accident, like most of you, I happened to be exposed to both Western and African music instruction at an early age, either in the primary school, or in the high school. I think for me it was a plus, because when I come to teach today I use some of everything, there are some good points from the Western music education, and others that we need to discard totally, if you are dealing with African music instruction. But let me talk about what I like. I am obsessed with musical instruments, and one of the things I do is pick up

an instrument and learn it. I did that when I was in elementary school. Now I think one good thing about the Western music education, is the fact that after some time, they standardized the levels of instruction. When you meet with an elementary school kid in the first grade, this is what is expected, this is the achievement this kid must have by the end of the year, an elementary school kid should be able to play this tune, which is at the level of difficulty that a kid of that level can take. I like that. When I took piano at high school, it was the same story there, it was not about age but they were saying that for a beginner at piano, these are the kind of pieces one can do and should be able to do. So at the end of a series of sessions, the teacher would evaluate your achievement, given the fact that you are a beginner, or you are at the intermediate or advanced stage, and I like that. I was taught and started playing instruments when I was seven, my first instrument was a bowl lyre, and I had one of the best teachers, a legendary instructor who passed away in 1993. My father took me to him, and the guy started playing the instrument so well. I loved it, but no sooner did he put his indongo away, then he asked me to play, and I couldn't start because I didn't know where to start. I went away completely disgusted, and I told my father, "I don't want to play this instrument." I said, "It is too difficult, it is not interesting", but that was not the reason. I quit for about two weeks, then I gradually began wondering why I couldn't play that instrument. This was about the age of eight. So one day, my father brought home somebody who was an indongo player, but also a schoolteacher, who studied me. When he knew that I was there and interested, he started teaching me the very basic skills. It is extremely complex when you start playing it, because you play three simultaneous melodies at the same time, and for somebody who has never seen the instrument, left alone at that age you just quit. That is what my second teacher was able to do, he was not at the expert level of the other master, but at least I was able to start.

That brings me to my first point. This is going to vary from tradition to tradition, as it varies from instrument to instrument, as it varies from culture to culture, and that is that it is very important for the instructors who are exposed, to go back and work with the master musicians, and ask, "What is this instrument?", and ask, "What is the best way to standardize this?" From experience, when I was working in the Ministry of Education in Uganda, and I was one of the educators for the National Music Festivals, I had come across school teachers who were classifying their students, because they couldn't play their instruments, "This kid can't do anything he is hopeless," etc. They were expecting these kids to play the instruments at that level, but the kids were in elementary school. The teachers were good players, but they probably needed to go back and ask, "What is the level at which these kids can play?" I like the Royal Schools of Music, because those of you who have taken exams at the Royal Schools of Music knew whether you were a fifty or a seventy or a twenty. So we need, in my opinion, to standardize the levels of instruction.

My second and last point is the technological one. This is in regards to the technological aspect, which is a result of things that I have done, and am doing now, especially with my students. You know, on the continent, we

have instruments that have been built for ages past, but unfortunately some of these instruments are made from construction material that is becoming extinct. For example, we have instruments made from what they call monitor lizard skins. If you go to Uganda today, the monitor lizard skins belong to one of the endangered species, and sooner or later we will not be able to get the lyre the way it should look. So what I am advocating now is another way of working with our students in the lab, to develop a way to construct these instruments without compromising the tradition. This requires the collaboration of physics colleagues, or professors who are familiar with acoustics. This means collaborating with the traditional musicians, to get into the research. What is this instrument supposed to sound like? What is it supposed to look like? So I am advocating the development of the construction of these musical instruments, because we may be able to lose these instruments. After the monitor lizards have died, then there is nothing else to do. So for me I think it is something we need to look at, and that brings me to the end of my primary remarks. Thank you (applause).

Amandinah Lihamba: Thank you James. I hope you have been provocative, so that we can have a discussion on what you have presented. The next presentation is from Sharon Friedler from Swarthmore, and we share something in common, actually it has something to do with this topic of teaching music. We share a student, it is quite a pleasure to have her here. She will look at music, but from a different perspective because she is a dance professor.

Sharon Freidler: I would like to thank both Professor Nketia and Frank Gunderson for the opportunity to be here today. I am delighted to be present, and lend my perspective to a discussion that will generate continued work, and suggest direction to each of us regarding future scholarship and practice and collaboration. Humbled, because of the perspective that I bring as a dancer scholar from the United States studying Ghanaian dance forms, to a selective gathering of those focused on African music. My focus in relation to this panel is on models for integrating traditional dance into Sub Saharan educational systems.

There are models of dance education in Ghana and South Africa that may provide useful structure for consideration. The first, and the one that I know best, was established in 1962, and links the dance department and the Ghanaian dance assemble at the University of Ghana. The second is a company not affiliated with the university, established in 1978 in South Africa. I believe that both systems have much to teach us about creating programs of dance, and perhaps music education in Africa. The more that I hear my peer panelists speak, the more I know this is true. Both of these models have also influenced the core curriculum, and the establishment of a dance archive and study center in the United States, a collaboration between ICAMD and Swarthmore College, my home institution.

The first model that I would like to speak about, links a professional company that draws on traditional dance practices, mainly the Ghanaian

Dance Ensemble at the University of Ghana, with the dance department University curriculum at that school. The information that I share, is based on my own experience, when I was a faculty member in that department, as well as on the written work, as well as conversations I had with Professor Opoku and Patience Kwakwa of that faculty. The Ghanaian Dance Ensemble does what some other folks have been advocating. It creates in the context of the university, a program in which traditional artists and traditional practices are present and in conversation with the academic structures. There are intentional links, that is to say, between the traditional practitioners, professional dancers, university professors and the students. Field studies are incorporated into the work of the dance ensemble. It creates a dialog for those in Lagon, and those in village practice. The company is also an avenue for retention, clarification and reconsideration of traditional practices. The dance department curriculum is centered on traditional vocabulary structures and themes, both as reaffirmation of past practice, and as applied to contemporary circumstances. This is true specifically in terms of teaching the students history. That history begins with Ghanaian dance history, and moves out to the history of other African dance practices, and moves as well to traditions outside of Africa. The dance traditions from Ghana are applied to other circumstances in the concert work that the students produce, and what they see from the Ghanaian Dance Ensemble, both at the university and at the National Theater, as well as from the performance ensemble of theater. Further, university faculty who produce work for the students such as Paitence Kwakwa's "The Maiden", draw on past practices and apply those to contemporary situations. "The Maiden" is a piece Ms. Kwakwa made in response to the rise of teenage pregnancy. This piece was made by students at the university, who then took the piece throughout cultural centers in Ghana, in order to try to make some impact on this very contemporary problem. Finally, some of those master teachers at the university have ensembles in the community. I am speaking here specifically of an ensemble that is directed by Judson Kwasokema in the neighborhood of Alonjo Accra, it is a children's ensemble, and it tries to bring the traditional practice into the contemporary situation. Not to mention all of the fieldwork that is done by ICMD in relation to the continuing enrichment of African music education. How does the program integrate methods and tools from other contexts into university education? When Professor Opoku came to the United States and was at Juliard, there had been some interest in thinking about precisely how Western compositional practices in modern dance, ballet, and musical theater could be re navigated to make them appropriate for the African educational system (applause).

Amandina Lihamba: I am not going to try and summarize, I think people must have noticed some areas of interest. I come from an African institution where music is being taught, and we do have these problems, and all of these issues have been pointed out, so as we discuss, I think we need to focus on how to teach, and how when we talk about issues of accessing musical knowledge, how to pass the knowledge from those who have to those who don't, and how to facilitate interlinkages so that the learning sites are multiple rather than single. So the discussion is open.

Joseph Mbele: I am worried a bit about how we move with this idea of technology. We can't avoid it, so there is an instrument which you can only make with the skin of a monitor lizard. As a folklorist I know that there could be beliefs and taboos and legends about how the first instrument was made, and it could be very sacred, and that goes to what you said also about those beliefs. Now we make it in a contemporary highly industrialized MIT workshop with a physicist, so that it sounds the same. I am worried about the discrepancy between the traditional paraphernalia of this, and whether that instrument can be played back in the community in Uganda for example. I don't know what I am saying (laughter).

James Makubuya: One of the points that I mentioned, is that there must be a direct collaboration between the masters, between the culture, between the woodworkers and metal-work people, and the physicist in the labs. I also added that we must do that, without compromising the culture, it's music, and all the aspects around it. Now let me go to the aspect of the bowl lyre for example, which uses the Monitor lizard skin. One of the things I would check first is the myths, the cultural myths around that instrument. What has the monitor lizard to do with the totality of the culture as a whole? If I find that there is no problem I will go ahead. Some of you know Professor Jihad Racy from UCLA. He told me very clearly that there is a lyre in Egypt that only the ritual people must play, nobody else. If you are not one of them and you hold it, there is a myth that you might be struck dead. So you have to wait. There is no way I could allow someone to take this thing and be disrespectful to the tradition, and let them go to the MIT lab, or to any lab and make a skin. So as I said, I have checked already with Gerhard Kubik, some of you know him, but there is nothing mystical about the monitor lizard at all, but there are so many instruments that are. So you are right, we need to pay particular attention to that, but also let me add, that in addition to checking the various aspects and ramification of these instruments, we also need to make sure that we do not compromise the appearances of them. My instrument is always decorated with the end of a goatskin, or the end of a cow tail. Today you can't find some of those skins, because for some reason the species have disappeared. I went and I checked with the masters to see if I could use something else. The guys said it was ok, so I went to a store in Uganda, and I bought these ladies wigs. I took them to him, and said, "I want a lyre." Now since we can't get the goatskin, I want a lyre which looks exactly like this, but using this skin. He said, "Well, this is OK, there is no problem." To summarize, anybody would be making a big mistake to just change stuff. I could also add the notation, but even if we want to do this, we must make sure we do not tamper with anything, that is we cannot just say, "I am going to make a xylophone in the lab", without looking at what type of dimensions it must be. We should not compromise anything that has been there, but we should also try and make adjustments for things that cannot be available anymore.

Martin Scherzinger: I want to address the points given to us by Dr. Nzewi, which seem very provocative. I want to say something really obvious about them, and it is probably going to sound even more provocative. I think it is too provocative, and not provocative enough. He says for example that

current theories of African music are inadequate. Inadequate why? He doesn't exactly give us the reason, but he said that we use perspectives that are strangers to African thought systems at our European and American scholarship conventions. So here is the problem, and maybe this is my gung ho hybridized South African spirit speaking, which is problematic. He says we need adequate textbooks, and these must be derived from cognitive studies. Now here is the problem, there is an issue of translation even in what he is asking us to have. He wants a textbook. That is not part of an indigenous sort of tradition. James, I think you were talking about the best way to standardize without compromising tradition. Tradition is irreducibly compromised the moment we move into the text book, and maybe we should start looking into second best ways and not always the best ways and think about this in terms of dialectic. To be Africa-sensitive what does that mean? To produce more aboriginal kinds of perspectives or descriptions, or does it mean engaging in some particular political predicament in a way that we might want to sort out using hybridized techniques to get there, instead of always coming back to the "African thought systems" thing, which gets in the way, and that is why I love that comment about "know your enemies", because I think there are some enemies creeping in here that are not necessary.

Mbala Nkanga: I think we need to recognize that we are the crossroads between these ancestral traditions, and these other imported ways. Then there is the third way, which is a new path that we need to create which will bring these two paths together.

Amandina Lihamba: I think there are certain issues about teaching that we have not addressed, maybe it is good that we should think about it further. There is for example the issue of musicians as tutors in the academy, not in America, but in Africa. I think that has been mentioned, but we haven't discussed how we need to create these teachers at the various levels.

Plenary Sessions: Networking and Teaching

Facilitator: Christopher Waterman

"Networking" Question Panel:

**Cynthia Schmidt
Cynthia Tse Kimberlin
Jacqueline Cogdell Djedje
David Locke
Lester Monts
Lois Anderson
Ruth Stone**

"Teaching Methods" Question Panel:

**Kwabena Nketia
Eddie Meadows
Kenichi Tsukada
Steve Friedson
Amandina Lihamba
Mellonee Burnim**

Talking Points (Composed by Frank Gunderson and Christopher Waterman):

Panelists were asked to pick and respond to one of the two points listed.

1) What special resources does your department, institution or organization have that might be lent towards creative or long-lasting linkages with other institutions? These might include interactive teaching and virtual class facilities, audio-visual archives, scholar exchange programs, innovative web sites, etc

2) Share with the forum any teaching methods, either "tried and true" or innovative, that you have experienced or utilized in the classroom that you feel "worked".

Plenary Session A: Networking

Chris Waterman: I've just decided that for this panel, each speaker will speak for five seconds. I'm done, so who's next? (laughter). There are two questions that we are going to address. First is a networking question, about horizontal linkages between institutions, communities, and scholars. We are going to begin with Cynthia Schmidt.

Cynthia Schmidt: I just have a short story to tell. I would like to talk about networking in terms of spreading good will and public relations, which we often fail miserably at in the kinds of research projects that we do. We have to learn ways to hone our skills of dealing with the public that we deal with, whether it be communities or the media. I am thinking in terms of the project that I worked on, which developed into the film, *The Language You Cry In*. For the first five years of putting together the background research for this project, we had no idea that a film was going to result. I worked with an anthropologist and a linguist, where one or the other of us had naivety about how to deal with the community. We pooled our efforts, and managed to develop a kind of public interest about the project, which was very important. It started when we discovered the song that we traced back to a village in Sierra Leone. We just had a tape, and we were very excited about finding this tape from 1931, of a song sung in Mende on the Georgia coast. Well that to us was a discovery, and so we pulled some people together at the grass-roots level around the cotton tree, which is in the center of Freetown, Sierra Leone, where people gather around and discuss things. We started talking to some of the Mende people in Sierra Leone about this project. Well they were terribly interested, and wanted to know more. So three months later, we gave them an update on our research, only we shifted to the local lecture hall across the street. Then we had yet another chance to give a presentation on this, about three months after that, where we had about a hundred people who couldn't fit into the lecture hall, and the interest was building and building. This was a long detective process, and one thing lead led to another. We had many ideas about how to map these connections and tracings of the song back to its possible origin, and we had our ideas bashed around, and new leads came in each time we spoke about it. It was a very productive process for us. We had a great field of support while doing the film, and it was an ongoing process of fieldwork, where the research developed each time we spoke with people. I think it is important to keep people abreast of what we are doing, so that ethnomusicology is better understood in the light of the public (applause).

Chris Waterman: Our next speaker is Cynthia Tse Kimberlin.

Cynthia Tse Kimberlin: As far as linkages, my institute wants to push the publication of African music. MRI Press seeks to promote writings about African music, including works by African scholars. It is interested in issues that are timely, current, provocative and controversial. It seeks material that discusses 21st century trends, that are, or will have an impact world-wide, and that deserve international recognition. Outside the confines of local and

regional areas, we actively promote works incorporating different perspectives. One approach, is to encourage African and Asian scholarship with MRI Press, to make available their works in English translation. MRI Press will, if necessary, publish essays and monographs in bilingual format. If you look at the volume on Inter-Cultural Music II, the first essay on Chinese modern music was actually put together with four people: Two wrote the article and two did the translation. So sometimes it is a group effort. We will also entertain potential CD's by contemporary composers whose work deserves international recognition. I would like to heed the philosophy of the original Folkways Records producer Moses Ash. He said he likes to publish music of artistic, historical and intellectual merit, regardless if it sold one copy, or ten thousand copies in one year, or ten years, or twenty years. I think in the long-term, MRI Press feels its publications will withstand the test of time. They are not quite in the top ten of the New York Times bestseller list, but that is not what our mission is. Also MRI Press encourages joint publications, on co-operation with other publishers and organizations particularly from Africa.

Chris Waterman: Jacqueline Cogdell DjeDje is our next speaker.

Jaqueline Cogdell DjeDje: I found this topic somewhat difficult, because I thought perhaps there were some other questions we should be asking, besides implicating what we have in our own institutions. Let's just say I am at UCLA, and there is an ethnomusicology archive that we have there, the third largest in terms of resources that we have in the U.S. after Indiana and the Library of Congress. But we have commercial recordings in addition to field recordings. Also there is the education abroad program at UCLA, which David Locke alluded to. It was the first, and there is continuous exchange between students. In fact, my first visit to Africa took place through this education program, which was really wonderful. Also, there is a scholar-exchange program through the African Studies Center at UCLA, and other institutions in the UC system, where we do have the opportunity to go to Africa for whatever length of time. We also have Africans who come to UCLA. There is a great publications program at UCLA. We haven't been that active, because we are busy trying to take care of the department of ethnomusicology, and we have not had a lot of time to involve ourselves in publications, but most recently we have begun to focus on sound material, putting together various kinds of collections in certain ways, and producing extensive notes. One of the first CDs we produced, was by an Indian musician who is now based at UCLA, Sujat Khan. We are going to be having CD recordings published by African musicians, especially those who are our visiting artists.

So those are the resources that we already have, but one of the things that I would find interesting, is to look at some of the interest of African and African-derived cultures at other institutions, and establishing study groups, similar to what is what is existing in ICTM. Just from listening to some of the topics here, I think someone mentioned something about pan-African popular music. It would be great to have a group of people all over the entire continent, as well as here in the Americas, dealing with popular music

as it relates to African-derived culture. So I am looking at rap on the continent. I am looking at rap in various places in Europe, where you have African people. I am looking at rap here, as well as other kinds of popular traditions. In the case of art music, here in African American culture there are groups of people who are interested in, or who have been very creative in African-derived music, or using African resources in order to create art music. I know my friend Akin Euba is fighting to have that same kind of program of recognition. There should be some kind of collaboration there, trying to stimulate all of these cross-fertilizations of ideas, and developing ways in which they can be done. I am interested in religion, especially syncretic religion. A lot of my research here in the United States has been in American gospel music, and one of my most recent visits to Ghana this past time was to look at the impact of Christianity, and how people are becoming involved in that, and I understand from other people that this is happening throughout the entire continent. It would be great to have people in these various parts of the continent pulling together all of our resources in innovative ways, and seeing what we can do, and then maybe donating this to various archives, and making the collections accessible. So those are the sorts of things we can develop, that will help us to take our interest in Africa and Africa-derived cultures in other kinds of ways.

Chris Waterman: Appropos to Jacqueline's remarks, I think this panel is about looking at linkages, looking at what we can do with our pooled resources horizontally, to link to other institutions. David Locke is our next speaker.

David Locke: It's my observation that personal contacts with profound people move us and move others, move our students. Most of us here are into what we are doing, because we were somehow moved by somebody that was a deeply profound artist or performer. So to get back to the things that I said this morning, I mentioned the networks that Tufts has, and that I have helped to create a study abroad program, to help African artists create institutions in Africa that become places where people can visit, so they can have those kinds of transformative experiences, and to create associations, or clubs of people, who are members of your study group that are participating with you. So you multiply the experience that you had yourself by creating structures that endure, so that other people can have that same sort of transformative experience. A network resource that I haven't talked about yet is the teacher that I have written about in the *Worlds of Music* African Music chapter, AbuBakari Lunna, who was going to be here at this conference, but had a double booking. He is a traditional artist from Northern Ghana, and he has taught in the United States and Canada for the past ten years or so on annual trips, and welcomes visitors into his house and into his community, and facilitates opportunities for people to learn Dagomba drumming. If you, or students of yours, have interest in traveling to Ghana and studying with him, I can help you get connected to him. That is really all I wanted to say on this topic.

I wanted to mention a couple of other things. One of the issues that has always troubled me, is a sort of disjuncture between the highest value of

what we say scholarship is supposed to produce, which is truth and rigour, honesty, and accuracy, and latent condescending attitudes by those same scholars towards Africa and things African, and their acceptances of semi-accurate portrayals, which defy the rigor we are supposed to be employing. It was something along with what Gideon said this morning, of not being so tolerant of people passing themselves off as one thing, when if you were to check their credentials they would be marvelous musicians, very good performers, but maybe not as comprehensively knowledgeable as they should be in order to claim a certain title. So that is one point that I would like to make, to urge us to hold ourselves to high standards of truth and rigor. Sometimes I feel it doesn't happen that way (applause).

Chris Waterman: Thank you David. Our next speaker is our host, Lester Monts.

Lester Monts: I have three points I'd like to share with you. One has to do with networking on our own campuses. I will start by encouraging you to make it a point to read your institutions' mission statements and strategic plans, where embedded in those documents are initiatives that have to do with things like academic outreach, community engagement, intellectual diversity and globalization. The strategic plans are often backed by funding, so as a result of that you can sort of piggyback on those kinds of initiatives to do things that promote African music and ethnomusicology in general. Here at Michigan, we were able to do that with our Center for World Performance Studies, by having it become a component within a much larger initiative having to do with interdisciplinary on the campus, so we mentioned that it showed that there was an arts or humanities component to something that was going to be firmly embedded in the social sciences, and in the physical sciences. The second thing, pay attention to the various practices on your campus having to do with faculty diversity. Over the past four years, we have hired six ethnomusicologists, and not people who would ordinarily go into a music school. We have through various joint appointments hired ethnomusicologists in Asian Literature and Language, American Culture, Anthropology, Music, and in the International Institute. All of those hires have been done with what we call "free money", because it wasn't taxed to anyone at the department, it was all part of these various initiatives that I am talking about.

Another thing that I wanted to mention has to do with taking advantage of these new technologies. One of the problems that I think we have with a lot of the work that we do, is dissemination. What we are going to do if we get an outside grant, is to start a project here at Michigan, using the resources of our very large Media Union which is located on North Campus, to create a digital archive. Talking to the director of that unit, she mentioned that we could acquire hundreds of gigabytes of space where we could take all of the videotapes and audiotapes we have collected in the field, digitize them, and make them available to all of us via the web. You could actually tap into a web site here at the University of Michigan, and download those portions that you may want to use in your research, or in a presentation, or in class, and we would build in all of the safeguards to guard property rights.

The final thing, something I have been saying all day, is we need your advice on how we can make the U.S. secretariat work. How can we continue to build new projects and sustain projects that we have going on already? I would ask you to look at the piece Frank has prepared on the secretariat. We want to make sure that the secretariat is serving your needs and the needs of our discipline (applause).

Chris Waterman: Thank you Lester. Our next speaker is Lois Anderson.

Lois Anderson: Thank you. I am going to follow up on the technology issue that Lester has already mentioned. Also, we haven't heard enough from African universities. I am particularly interested in long-distance education. If there is a scholarship featuring development studies, some of them can be utilized by our students. In my particular university, all music listening assignments, whether they are full-length operas, full-length symphonies, string quartets, African music, Indian music, they are all accessible on the web to our own students. Now the problem is with getting African institutions on the web, who has access? How much does it cost? Who is paying for it? I am interested in the consortium of African universities that Nketia is talking about. What we have to do is have a plan ready, in order to subvert all of those scientists who get all of the money first, who get all the best equipment. We should get our plans established and be the first in line, so we can get better computers. I think we should explore this. What about people like Bill Gates? If you want to test some portable equipment, we need machines that are portable in Africa. We can't rely on electricity, design some new batteries and we'll test them out for you (applause).

Chris Waterman: Our final speaker for this panel is Ruth Stone.

Ruth Stone: I have just been so impressed by the richness of ideas that have been offered here by individuals, by people representing institutions, and by people who are performers. Impressed by all that is being done on the continent of Africa and the rest of the world in the study of African music. I would like to propose that we consider connecting ourselves even more strongly to ICAMD with a couple of things. First of all, we need to consider somehow how we can all become members of this group, either individually or corporately. That is the first step, becoming members. We should be willing to do a web page survey, offered from the secretariat. We would answer questions about ourselves and our resources, because we can't possibly list all those here today, but we could help students put together the survey, and then we would say we were willing to answer those questions to indicate what resources there are. From that survey we would then be in a special advantage point to go after funding to explore certain projects. Let me give you an idea of the kinds of things we should ask on the survey. First of all, what kind of program training is there? Some of us have those described for the SEM guide program, so for some cases it is a cut and paste situation, in other cases we may have to go and do some research to see what resources are available in Africa. There are so many programs in the continent of Africa that some of us may not know about, and we may have

students who wants to go to a particular country. If we know there is something available, this would be wonderful. We would like to know about musicians who are performers, and who want to present to us some indication of their competencies. Again, who are these musicians and where might they reside? This aspect of the survey would need to be updated quite frequently. It'd be good to have a summary of materials that are contained in institutions. I know that UCLA has a great archive. I would love to see a two-paragraph summary of what the strengths are in archives in Africa. Approximately how many recordings are there in separate areas. We do that at Indiana. We know we have strong holdings in West Africa, not so strong holdings in North or East Africa, but where are the East African recordings? What institutions have those? Let's find that out. Another thing we that might be able to report on, are the initiatives at our universities. For example, Indiana University Press is proposing a journals project where they would digitize African journals. It is a huge proposal that would go to Ford. How do the African universities have access to this digitizing? They are proposing that the ISPs in Africa have free access. The U.S. and European-based institutions would pay the freight, they would pay for access, and you could do that very carefully, to allow these institutions free access. This would be a tremendous possibility, to have ongoing journals made available. So I would propose that we do a survey of as many people at institutions as are willing to fill these out, and continue to update them. With these resources and things in mind, we could then build in linkages and further projects, because we need to institutionalize if we are to go beyond our individual bases. We will never become stronger in the present community. If you go on the web you will see who is taking our place out there, it is pretty abysmal. Look at some of these web sites, and their shallowness of content in their presentation of African music. Hopefully we could link up with some further projects and strengthen our ability to work together. All kinds of things would be possible, based on this survey, as well as future projects that we might do. But I think the first step, is to do a survey and find out where we really stand, and assess some of the possibilities that we have, and what our strengths are (applause).

Chris Waterman: So we have touched on a number of things, rapid fire here as is our fashion today, everything from looking at new digital technologies, digital media, the web and it's impact, the quality of information on the web, how we centralize information among ourselves, how we create nodes within these networks to that which we are already connected in many different ways, etc. But how do we pull these things together, how do we get very smart about finding resources within our own institutions, networking between departments, or between the central administration and opportunities to fund initiatives? So there is a lot on the table here, and there are things I have not mentioned here, such as collaborative field work. So I invite you to lead in.

Cynthia Schmidt: Linking up with what Ruth said, I have had to write a lot of grant proposals, and I just wanted to suggest that one of the easiest kinds of grants to get funded is for "capital goods", which includes everything from buildings, to furniture, to computers. I just received a documentation

grant for an organization which turns out to have the largest archive in the Northwest region, and no one realized it. We were able to get the kind of equipment we needed, as well as storage materials and a computer, which will make it possible for us to have musicians access this equipment. Of all the grants that I have written, it seems to be the easiest kind of money to get right now. This builds right into what you were talking about, equipment to digitize. I would be happy to talk to anyone about some of those companies that I am familiar with.

Ruth Stone: I think that many African universities have difficulty getting equipment. Some people write into their grants that the African universities that are supporting them will provide the equipment. This is ridiculous. So I wonder if there is a way that the institutional members of this group could take it upon themselves to link with some other African institution, and provide the equipment. If it were part of an initiative, we could go to our administrations, and say that if we want to be a part of this group, we have to provide and update the equipment at one university in Africa, but it is hard for us to go to our administration unless it is part of a corporate enterprise.

Lester Monts: Let me just say that a lot of our universities recycle computers. Some of the computers that we push out around here, we donate to Detroit public schools or to other private institutions, and those machines are web-capable. Many times we can work out deals, but it is the shipping costs that gets in the way. There is a formal linkage between the University of Michigan and the University of Ghana, and I think we may be able to work out something with them. There may be other linkages that I don't know about, but recycling computers I think is a good way to approach some of this.

David Locke: There is a fair amount of money in Africa but the governments in Africa are not always well-organized, and the distribution of resources in Africa isn't always as it should be. I am on a Zimbabwean music discussion list, and it is all about the relationship of Mugabe and his current political situation to traditional judicial culture. We act like we should just be paternalistically transferring wealth from the "First World" to Africa. I always challenge some of the musicians I work with and say, "You should be paying me! I am documenting your culture. I am doing the work that you should be doing for yourself, I am like your scribe." I am playing the devils advocate, but there is a certain amount of edge to what I am saying, and I often ask, "Why are you looking at me for money to fund your thing?" There are a lot of rich Dagombas, but they won't give any money to traditional culture.

Lester Monts: Yes but on the other hand, we are a throw away society, and if there is something that can be used by someone else, why throw it away? I don't think that is being paternalistic at all.

David Locke: But if we ignore some of the basic conditions that are affecting the nature of the need for a revitalization of African music, then we are arguing around something where there is a fundamental problem.

Lester Monts: I think Africa suffers from the same problem that we suffer from here. I think that on all of our campuses, the Humanities are at the very bottom of the resource bin, and I think it is the same thing in Africa. So we are in the same soup.

J.H. Kwabena Nketia: In any case, we have suggested at this symposium that we work in partnership with institutions, more so then with governments. Having something that you give to institutions in Ghana independently of government, means you are helping them to do the things that they need to do. That is always open to us, and we should consider that.

Titos Sompaa: I would like to emphasize what my elders said, because I think you forget that governments in Africa are very unstable. If you give money to them, as an artist we don't get the money. So I agree with saying that when you form these centers, these centers are people who care about what the need is for the artist in Africa. So when you go to ICAMD, those are the ones we should emphasize and direct our energy towards.

Chris Waterman: It is true, also I know here, in order to support a server on which you could run a web page or to maintain a lap top computer, you need people who are technically-trained, otherwise they are gone within a year, no matter what. The kinds of support an institution might offer would also include that sort of personnel. Otherwise it's rather like sending instruments to some place without a musician to teach people how to play.

Ruth Stone: The way we arranged it on a web project was that Jasper Addo came from the ICAMD center and spent six weeks at Indiana, learning everything he could about web page construction. At the same time an advanced graduate student from our institution went to Ghana for six weeks. So all together these two people, from two institutions, worked together for twelve weeks on the project. What is amazing is how skilled people can become in a short time. My husband works in Saudi Arabia, and his best Microsoft technicians come from Eritrea and Sudan, they are absolutely brilliant, because they can think outside ordinary lines, they come up with ways Microsoft has never thought of to use the programs Microsoft has created. So I think if you just give a bit of help, you will find that you can easily train people in different places, to keep up the machines, but we have to give continued support.

Daniel Reed: I want to build upon the idea of the survey that Ruth mentioned here, and to some extent the reciprocity issue that Frank was mentioning earlier. The more avenues and resources that we can find to funnel back to Africa, in gratitude for the knowledge that we are receiving, the better. I was thinking that another thing we should do with the survey is to list ways that we have individually found to be reciprocal. How is it working in our particular cases, because each case is different, each country is different, each culture is different. What ways have individuals found effective for returning recordings, money, ideas, or knowledge? Also, what ways are institutions finding to network? As Frank was saying earlier, this really should be a natural and integral part of what we do.

Amandina Lihamba: Just a small point. I think that as we are looking at these areas of linkages, one of the problems I think we face is how to make not just African to American linkages, but African to African linkages. I think that if there is any possibility, we should include in these programs and proposals resources that include African to African connections. It is an area that needs quite a lot of exploration.

James Makubuya: As of course you all realize, Sub-Saharan Africa is a region that is extremely complex, and I am going to make this statement. As much as we may make linkages, I think it is important to establish some kind of direct connection within the institution or department where we may supply resources. I know of a place, which I will not name here. They received a set of computers from West Germany. They got to the place, but only the devil knows where they are. It is not only government we should be worried about, it is also institutes of higher learning. So it is very good that we sit here, and say we have got to recycle twenty-five computers, and identify a school somewhere in sub Sahara Africa. They might get there, but the donor may be shocked that ten months down the line we have no idea where the computers went. So it is an excellent idea, but at the same time we should have a direct connection to find out where this has gone, and who is in charge, Say professor Nketia, and then we hold him responsible for that (laughter).

Daniel Reed: That is what I was saying, I think we should document these cases that have been successful. If we can share that information with each other, those times in which the computers actually got where they were supposed to go. How did we do it? How did it work?

Chris Waterman: Let's just mention that there is massive embezzlement and disappearance of computers in the United States, so we don't target this as only an African problem. We are more willing to send things to help the Nigerian's now that Abacha is gone, changes happen in government, and your level of confidence shifts.

Jacqueline Cogdell DjeDje: In this dialog, I think it is also important that we take our cue from Africans as well. I think it's safe to say we need computers and we send people computers, but I think that the African voice in each institution might be different. Nketia might have certain needs, but if you go to Mali those particular individuals might have other kinds of needs. So we have to make sure that this is a collaboration that is equal.

Chris Waterman: Our students need to know the history of the disasters in development, you know, the introduction of crops that actually caused worse problems than were there originally. If a student takes a development course you learn about some of these things and become more sensitive about those issues.

Akin Euba: There are many things that have been aired in this panel to which I would like to respond and comment on, but again maybe there will be other chances in the course of the delegation. One thing I want to support

is one made Dr. Djedje a few minutes ago about trying to assess what Africans really want. How do they see their own development needs? I have been living in the USA for the past seven years, and I am terrified by the dominance of technology. I am terrified by the way we seem to put everything on technology. We are being brainwashed by the people who commercialize technology. They make it so important in our lives, that we are completely hooked on technology, and we think that Africans want to think the same way.

If we had the funds we would like to develop technology, but maybe we should thank God that we don't have the funds, because what happens when technology collapses? There was a time when I was boy in Nigeria that we did not rely so much on technology. In fact there was hardly any air conditioning. There was a ceiling fan or you could open your windows, but then we became hooked on air conditioning, and then of course when there was no power we were in trouble because the building was designed with no windows! I am not condemning technology, I think a certain degree of technology is necessary to our lives. We need to save lives, and we need to use medical technology, but we should not rely on technology so much that we overlook other things. There was a time when Nigeria was oil-rich and we refused to develop agricultural resources that might have been more beneficial. Now they are thinking that the oil is going to expire. We could have exploited all kinds of things but then we concentrated on oil. One of the things Africa might contribute to future development is that they have resources, and I think that we should begin to think beyond technology.

Chris Waterman: Might it be true though, that technology, as defined as "being Western", needs to be re-evaluated? I mean if you look at the new volume on the history of African photography, which is very rich in evidence of a long history of African photography, to say that the camera is a Western thing of course doesn't make any sense. Who is to say that in the future, which parts of what we are calling technology will be used by whom? It is hard to predict that. With that, I would like to thank the first panel very much for a great discussion (applause).

Plenary Session B: Teaching

Chris Waterman: In this hour, the panel will be talking about teaching methods. All of us can reach into our tool kit that we have, of things that have worked that can be shared. This might seem like a sort of mundane subject on the surface, but I bet once we start chewing on it, it is going to get really interesting. Our first speaker on this panel is Kwabena Nketia.

J. H. Kwabena Nketia: Well I don't know much about teaching methods (laughter), especially at this stage, but I am interested in learning strategies related to teaching methods. One of the things that I have been interested in all of my life personally, and in my teaching, is the whole concept of awareness of cultural alternatives. I am faced with mastering at least two cultures. The Western thing is there and my African culture is there. I can't run away from either of them. I have found that in my early years, even when I was receiving instruction at the training college, I was always asking myself if there was an alternative, that is an African alternative. I think I have told this story many times. When a teacher in English was talking about iambic pentameter, it fascinated me, but I would ask myself, "How do we do this in my own language." So I was looking for the alternative, to apply to African prosody. It was not to rule out iambic pentameter as a way to create poetry, but to find out from my own culture what we also do. This has been my guiding principle, and through that I have learnt more about my own culture, examining and analyzing my experience, and finding cultural alternatives. I have mentioned this because it has been central to my work. I begin by looking at things in my own culture, then I go to another culture and I begin to find alternatives. We do it this way, they do it that way, and they do not cancel out. I was strengthened when people would say, "Oh they do the same, it's all the same only they do it this way, and we do it that way."

Some times during my teaching I try and draw attention to some of these cultural differences and alternatives through transformation. For example, I can take a Western tune and make it into an African tune, because I know how to do it. Even without telling the student what exactly has happened, he can see the difference. This is one way of doing it, and this is the other way of doing it. You can use this transformation technique to illustrate not only the differences as you see them, but also the possibility of these being alternatives for the creative person. I think I will just mention this one example. In the course of my work at the University of Ghana in the 1960s, I was known as Professor of Dondology (laughter), because I tried to introduce another cultural alternative into the curriculum. And dondo, you know, is the hour-glass drum. The students at the university saw what we were doing as "dondology", because we have sociology, we have all these – ologies. So that is what I represent, and it is the outcome of teaching a new method, especially affecting consciousness of learning strategies, where you create a certain awareness of cultures. Not cultures in conflict, but cultures that are complimenting and supplementing one another. One of the things I always found in my teaching, especially here in the West, is that sometimes when you tell students something about Africa, they will look for something

similar in the Western experience, maybe some historical thing, then they seem shocked when they find it. But if things are similar and the same, that is not exciting. So making sense of differences, and finding ways of systematizing differences becomes an important challenge for the scholar working in our field. I mentioned Curt Sachs as one of the people I didn't like, but I admired. If Curt Sachs had not found a way of systemizing and analyzing all the information he brought before him from all parts of the world, he probably could not have written the books he did. Maybe there are other kinds of concepts that we can use to integrate the African experience, both in research and in teaching, so that we have in the end a very rich experience of what Africa has to offer (applause).

Chris Waterman: Our next speaker is Eddie Meadows.

Eddie Meadows: My purpose today is to introduce you to a unique course that we offer at San Diego State. The course combines the teaching of Western Classical music with world music. It is a core course for all of our undergraduate music majors, and it is required. We believe the course is unique in the United States, and for the following reasons I will go through them. By the way, we call it "Comprehensive Musicianship", or CM. The course began in the 1970s, after a brain-storming session between some of the theorists and composers on our faculty, who were looking for new ways and means to teach Western Classical music. In particular, they did not want to separate things like orchestration from form, or analysis from form or analysis from counterpoint etc. So out of that came a comprehensive approach to teach Western Classical music. However in the 1980s, we recruited and hired Bob Brown as our chair, and one of the provisions for bringing Bob Brown to San Diego State was for him to bring his Center for World Music, which at that time was based in the Bay area. Upon it's arrival, there were lots of problem,. and lots of questions among faculty members, asking what courses they should teach. Who will take the course? Should the courses be adjunct to the music curriculum, or should we try to make these courses a core part of the curriculum? Now some of us in the music department decided to take that last statement that I just made, and start a movement to make world music a core part of the music curriculum, on both the masters level and the graduate level. One of the ways we began to do this was to infuse world music into this CM class. Now if you note, by the third semester, students are studying African music, and thereafter they study India and Latin America. Subsequent semesters they study Asia and then finally jazz. In addition to studying from the cognitive point of view, we also ask the students to enroll in an ensemble. For example, if they are studying abaja, gahu, or adowa we don't feel it is sufficient just to do it from a cognitive point of view, we believe they should be in an ensemble playing that music on indigenous instruments. Therefore all of their study of world music is combined with ensemble training, and, as I mentioned, they are required to do this. All students in this course are required to write a musical composition at the end of the CM study. However we do not specify what they should write. They write jazz pieces, they write for string quartet, they write pieces for orchestra, and also for Javanese Gamelan. About two years ago we had a chamber orchestra piece combining kagan, kidi, sogo and

atisimevhu drumming concepts. We leave that open, because we think that the combination of their experience will allow them to do this. Now there are some obvious advantages to this, at least in my opinion. One is that it expands the breadth and depth of world music to students who ordinarily would not take these sorts of courses, and we definitely think this is a plus. Second, and I think most importantly, by combining Western classical music with world music, we are stating to our students that we see them equally, and that they should be treated equally, and that they have to put the same amount of time and expertise, and go at it the same way they would do one of Beethoven's 32 piano sonatas. Lastly, one of our strengths of getting this integrated into the core curriculum was the fact that in my opinion, we stabilized the world music program at SDSU. There was a time when we worried from semester to semester whether we would have enough money to fund the performers leading the world music ensemble. Now, since this is a part of a core curriculum that every student must take, there is no more worry because this is a part of the core curriculum of CM, so therefore the funding problem is moot. They must be funded, because this is what the students must study. Let me just briefly introduce you to another course that we offer that we think is somewhat unique. The idea of offering world music cultures is not unique unto itself. I know that lots of schools you represent offer such courses. However we have a music and world culture course at SDSU that has several sections to it, and we believe it is unique because it combines lecture/classroom participation with live music, representing the particular genre that is being studied in the classroom, for non music majors. As near as possible we try to have the leaders of those ensembles come in and lecture to our students, and if we can't get them in before the concert we have them do a lecture demo during the concert, before the formal concert begins. The students are also required to write concert reports on what they have witnessed so it is not just a passive listening experience (applause).

Chris Waterman: That is great. Our next speaker is Kenichi Tsukada.

Kenich Tsukada: Once again, I guess it will be better to first explain the situations of ethnomusicological study in Japan, because most Japanese scholars don't publish their products in English. Sometime in the early 80s, the Japanese ethnomusicologist began to employ the term "sound" or "sound cultures" in place of "music" in their writings. There were two reasons: First, many became aware that what we have been tackling in the ethnomusicological enterprise is not music as a separate entity, but a sort of synthesis complex involving music, dance, drama and other creative activities. And they felt that the important aspect of music that really relates to those creative activities is essentially an acoustic one, "the sounds", rather than the one described as music in the modern Western world.

Second, in the Japanese traditional culture, especially at the folkloric level, what we call music now constitutes only one part of the continuous spectrum of the sound culture, which includes language, and even interpretations of bird singing. When the Japanese scholars use the term "sound culture", they are actually approaching the research objects from their own cultural

perspective. Hence you find the title of books in Japanese, which sound "strange" for non-Japanese, such as *The Sounds of the Twentieth Century* and *The Sounds of Various Peoples*. Now, when I teach an introductory course on African music at my university, I usually begin with talking about the similarity, rather than difference, between Japanese and African "sound culture", for instance, the singing of a pigeon, in the rain forest of Southern Ghana. The Fanti people who live there interpret the singing of the pigeon to be saying "a year goes but comes back." In the northern regions of Japan, the singing of a pigeon is interpreted as *Tedee kookee appaa tsuutaa*, which means "Father take some flour that my mother has pounded". This is part of a folktale about a boy who has turned into a pigeon having a deep sorrow over his father, who died of hunger when the boy forgot to bring him the flour his mother made. In Fanti culture, their approach to the sounds in the natural or physical world is also applied to their music-making, for instance *Basen Yenke Basen Yenke*, which means "come let's go." This is how the Fanti perceive one of the patterns of sounds played on the *ansaba* drum. We Japanese have the same approach to our music making. A well-known example is the pattern of sounds played on the military bugle to wake up soldiers in the morning, which was interpreted during the Second World War as *Okiroyo Okiroyo Minaokiro*, which means "Wake up, wake up everyone, wake up." Such a cultural approach to the physical sounds in both societies has led to the development of what we all know as the "nonsense syllables" or "oral mnemonics", of instrumental patterns in African and Japanese music. This is exactly what I say in my introductory class of African music. Then I cite some examples of "oral mnemonics" of drumming from Ghana and Zambia, and those of *Koto* and *shamisen* from Japan. With some elementary level of comparative analysis of the syllables, I may even talk about the possible universe of sound symbolism across cultures. The main purpose of talking about Africa in this way at the very outset in my class, is to bridge a cultural gap that many Japanese students may suppose exists between Japan and Africa, without knowing much about the latter, hence the emphasis on the similarity rather than the difference between the two cultures. This method of teaching should work very well in theory, but in practice not always. The main reason is that these days, Japanese youngsters themselves don't know about their own traditions. Both Japanese and African "traditional" cultures seem to be, though not at the same degree, "foreign" to Japanese students. But either way, I can say this method of teaching could work, at least, to minimize a psychological distance between the two in the minds of Japanese students (applause).

Chris Waterman: Our next speaker is Steve Friedson.

Steve Friedson: I would like to talk about teaching African music in the context that I do most often, and that is in a course on music cultures where you have a limited amount of time to present African music, and we all know the problems of presenting the music of the continent in this context, and the problem of presenting it to non-majors, majors, and anthropologists. The course is used as part of the core diversity curriculum. Clifford Geertz talks about experience "near" and experience "distant" in his work, and I actually would like to make a case for presenting extreme distance and

extreme differences, instead of trying to initially bridge gaps through cultural similarities. My approach in that has to do partly with my research, but also has to do with something David Locke mentioned, and that is “profound experiences” and “profound people.” I think one place that we find this in Africa is in African religious and ritual practices, though I think that these are problematic terms, using Western kinds of epistemological categories to discuss this, but a lot of my work has been about music and healing, spirit possession, trance etc. For most American students you can't get more different than that. I believe it confronts some really deep issues head on with students, and can bring out a lot of issues that they'll talk about. The process is a matter of bridging this cultural distance, and working with students so they understand how profound these musical experiences can be. Music is used almost like a medical technology in Africa, and to talk about the power of music in people's lives, is something that I think in America in many ways we have lost.

There was a campaign at my university about six years ago, passing out pamphlets called “Juju You”, claiming “We have a professor of music at the University of North Texas who is teaching witchcraft, who is teaching devil worship.” These pamphlets were coming from a Ghanaian evangelical organization called World Watchers. World Watchers are in the United States, but they brought over an evangelical preacher from Ghana and this kind of emerged from this, he put up posters in the rooms and all kinds of stuff. It was an interesting process. We do a lot with popular music, we do a lot with other kinds of music, but my sense is we kind of side step this issue, and this is a place where my experience of Africa, where talk about deep cultural aspects of music is actually a great way to bring students in. For the most parts my students take to it, they of course romanticize it, there is no doubt about it. But it also excites them, to learn there are other ways in the world to experience music. Briefly that is what I have to offer. Thank you (applause).

Chris Waterman: Our next speaker is Amandina Lihamba.

Amandina Lihamba: Thank you. The teaching of music in Tanzania and in Africa is contextualized with a variety of factors. I think that those teaching music in institutions have had to rationalize and justify the teaching of music in those institutions. So whatever methodologies that have come up have had to answer to some of these justifications. There are issues that come outside of the music practice itself, for example issues of development, that have had to be addressed, not sidestepped. Also, how do we approach the aesthetics of performance, and to try to focus on music “not just as music”, but as part of the performance tradition. Sharon Friedler mentioned the linkages of learning sites, where each site spirals or connects with one another, and the learning then is mutual, inter-linked rather than down, up, or sideways. So in that sense, it is always important that we incorporate and we understand music. One must not just be a virtuoso music performer, but one who knows how to use music to perform. The teaching and learning in those areas become learning sites that one can assess in order to perform. The other

example is the theater for development programs that have been going on. My colleague here talked about the problem of Japanese children, to whom not only African music but Japanese music is foreign. I think we are all facing that in Africa, we are facing that through our history. So there is concern for where these learning sites are for the children. Who then will inherit and learn how to access not only our music, but also other music. Some of the programs that have been initiated here have been done centered in enabling the children. In Tanzania we don't have a very consistent music program, so in a way the theatre and development programs fill the gap, by harnessing areas and resources where children can learn music as performance, and also access music as a knowledge site. Music and performance has been used as empowering processes, especially for the youth (applause).

Chris Waterman: Thank you. Our final speaker on this panel is Mellonee Burnim.

Mellonee Burnim: I come to you from a different point of view today, as I am not an Africanist. My specialization is African American music, within the African American tradition. I am not only a student and researcher, but I am also a performer, having been a vocalist, a pianist and a choral conductor, engaged in performing African American choral music from the time that I was a child. I was conducting gospel choirs from the time I was twelve years old. But as a masters student at the University of Wisconsin, I studied African music under my great teacher Lois Anderson. I was propelled into the study of African music precisely because I had a sense of the energy and connectedness to African music as an African American, but I didn't know what it was all about, I couldn't identify that. My current teaching engagement is at Indiana University. One of the courses that I teach is called "Black Music of Two Worlds, which is offered at the undergraduate level, primarily for non-music majors. Students can take the course for what satisfies a cultural requirement, so it is designed to introduce students to cultures other than their own. Within this course, it is a comparative study of the musics of Western and Central Africa with musics of the African diaspora. It also looks at South America, the Caribbeans and the United States in terms of connectedness. One of the things that I do in the course reflects my own philosophy about teaching and looking at music within the African diaspora. I feel that it is very important to not simply engage the students in understanding the music as entities of sound within themselves, but also to understand something about the people who have created the music, so it is not a disassociation of the music with the people themselves. The process of teaching this music then comes from a cultural prism, with a grounding in ethnomusicology. One of the strategies that I have come to use in very recent years is that I have often seen a disconnect among students. They are able to somehow grasp the concept of music within African and African-derived context as being culturally derived, but they still see that as being "the other", and they don't see it in relationship to themselves as being cultural beings. So I have grappled with the whole issue of how to get students to see, that the way that music is expressed in other contexts is also the way that they themselves view music within their own cultural context.

How do you get them to see themselves culturally? The assignment that the students have to do at the end of that discussion is a short essay, defining themselves culturally, or writing their own cultural profile, and it is always very interesting the things that I get. The students who come from an African American cultural perspective, for example, have no problem doing the assignment. I had an Asian student in my course this semester, who was actually adopted by white parents, and she had no difficulty at all writing this assignment. In contrast, white students that I have in the class have tremendous difficulty, and it's because they do not see themselves culturally, and it is because of the position that they are in as a member of the majority in the United States. They need to explore the notion of what it means to be an American, and in doing so, it places them in a position of greater understanding, than of what is meant by trying to understand African Americans as cultural beings alone. So I am very pleased with how that has been effective, in terms of getting students to understand the concept of music as culture.

There are a couple of other strategies that I would like to toss out as well, and I think that they are things that maybe we take for granted as tested, tried and true, but I think they are very important ones. When we talk about teaching African music and teaching performance, are we introducing performance as a separate distinctive category in the courses that we teach? In African music, we have the whole notion of active learning, and I think maybe some of us do it intuitively. It can be can be taught very neatly and very quickly, for example polyrhythms. I am able to make my class stand up and sing a chorus of a gospel song, first teaching them the words, then teaching them the melodies. They get that very quickly, and we are OK. Then when we add in the hand clapping on beats two and four, we are probably still ok, but then by the time we start moving on one and three, and clapping still on two and four, and they are singing as well, it begins to fall apart. Then they can understand not only what the concept of polyrhythm in the abstract, but they also begin to understand the complexity of the idea as it exists, not only in African music but in African American music as well. So it is the active engagement or active learning, which I find is a very effective way of addressing the needs of non-music majors, and driving the point home in a way they will not readily forget. Last thing that I do that I have incorporated over the years is the idea of bonus points. I think some of you do it as a requirement in the class, to encourage students to engage directly with the musical traditions. I tell them about performances of African American music or African music to which they can go to, and write up a one-page synopses that identifies some point of connection with things that we have talked about in class. They can earn additional points, and what it does is, it encourages students to go to things they would ordinarily not go to. They begin to experience things, and they come back and report, "This is something I would never have gone to, but from now on every time it comes up I will continue to attend because I've had a positive experience" (applause).

Chris Waterman: We have heard a lot of different techniques here. Nketia's notion of cultural alternatives and setting up examples of

transformation, redefining the core program, and the issues that Eddie and others of us who have taught in schools of music are always wrestling with, which are connected to resources and other things. A couple of different examples of how people approach this are actually almost diametrically opposed, and this would be interesting to talk about. I am just going to give my plea to consider music in context. What is music in context? It is everything else about those human beings who are people in the world who make music, which is a social practice. Even if it is technologically and perceptually specialized none the less, music is still embedded in social relations, and any novel ways that we can find to teach music in this way, we should be pursuing. That is just my propaganda plug.

Kofi Agawu: I just wanted to ask a couple of questions, first to Eddie on this business of World music within his program. I am very sceptical about the notion of “world music”, especially when that notion implies something in the world that we all know, which is European music, which is not a part of that world. The idea that you can squeeze things out and then collapse whole civilizations into one other world musics seems to me pretty problematic. I see the uniqueness of the course and I admire it in principle. I just wonder what effect that has when you introduce people to musical traditions that are born of different social processes and then attempts to sort of manipulate them within these worlds. I don't know what happens to these students in terms of their perception of these cultures that they have encountered in this context.

Eddie Meadows: Well we haven't at San Diego State noticed any adverse effects, because in addition to this course we also have specialized courses in these particular areas of the world. So the student is welcome to come in and expand his knowledge and discuss all of the surrounding issues in the music-making process. It has not produced any adverse effects so far as I know.

Kofi Agawu: What would be an example of an adverse effect?

Eddie Meadows: Well, as you said, where student doesn't get a total understanding of the music, of the culture, and of the genre. That would be my definition of an adverse effect. But they have other experiences they can pursue if they like.

Chris Waterman: But we are still talking around what the problem really is, and that is the absolute budgetary curricular centrality of 2% of the music made by human beings in the world. This of course is music that we may love, may be taught in a lot of places, but perhaps not in every school of music as the central thing. This is our problem.

Titos Sompa: Yes I would like to refer to this idea of “world music”, because “world music” is pushing African music away. We don't talk about African music, we talk about “world music.” Some of us are born into a family of music, we are born with it, we grow up with it, that is our school. Again when we talk about African music we have ritual music, funeral music, social music etc, so there is a lot of differences with all of this music.

Today we talk about contemporary music, I wanted to know if the African musicologists are dealing with this, teaching about the dangers of how we are always influenced by Western music. Let's take religious music. Today all of us have been colonized by the Western Christianity. Today, when you go to Africa and you hear the choir, there is the emphasis on the Western melodies and harmonies. When you hear the traditional songs they are very different. Not too long ago, Africa introduced drums into the churches, be they Catholic or Protestant. So I am listening here, but I wanted to know what is the position of the ethnomusicologist from Africa? I am an artist myself, and I grew up in a family of musicians, raised up in the Congo. All the emphasis in the 90s has been to talk about "world music", which is becoming very big, but where is the contribution of African music in the world?

Eddie Meadows: Well I think that, as Kofi Agawu pointed out, the point is not to demean the significance to any music-making. What we are trying to do is bring traditions that ordinarily would not be discussed in a course like this, into this courses to try and prove to our students that these are equally important within the overall perview of music throughout the world.

Titos Sompa: When I hear the word music, I think of music from Asia, from Europe, now this world music, I don't know what it is.

Lois Anderson: Excuse me, unfortunately that term has changed meaning, and I can see your resistance, and I have the same resistance. But the term began with the same Robert E. Brown that was mentioned, the guy who was brought to San Diego. He coined the term to refer to a department of World Music in Connecticut, it meant South Asian music, it meant African music, it meant Indonesian music, music of the world. Then later the media took up this term and changed it to something else, so we have a Rough Guide to World Music, this big book of the 1990s, that talks about world pop music. So somebody has taken this term and changed it.

Kofi Agawu: I just wanted to comment on Steven's approach, and to ask him how much he invests in explaining the profound ambivalence that many Africans have about the very practices that he thinks are the ones which contain these profound religious experiences? In other words it seems to me very likely that you are just restricting your sample to the people at Legon. But many people, if you talk to them about what you have been studying, and say, "this is our path to understanding African music", many would resist those practices. I can see why you do it, I think it helps to service your purposes, but I wonder, how do you deal with the fact that there are many Africans who are profoundly ambivalent about certain aspect of the culture? This ambivalence should be conveyed.

Steve Friedson: I address that head on, and that is one of the important issues that are raised. We talk about the fact that most of the Christian community considers this stuff bad, not good, and we that should get rid of it. I talk about how there is not a unified view about what is going on, or what is valued or what is best. But I am saying that I think these are

profound experiences for many people, not for everybody in Ghana. The same kind of dynamic is going on in Malawi, so those issues absolutely come out. The students bring it up. You take what is most exotic, what fits all the stereotypes of what is bad, what is primitive. What is the most primitive image of the Western discourse about Africa? Africans beating drums and dancing wildly in a state of elation in the middle of the night. What I am doing is confronting that image head on, and saying in fact it is not primitive, and that maybe it is some of the most profound stuff that is going on in Africa.



Revitalizing African Music Studies in Higher Education Forum Participants

Standing (from left to right): Julia Byl, Midawo Gideon Foli Alorwoyie, Melonee Burnim, Akin Euba, Joseph Mbele, Daniel Avorgbedor, Lois Anderson, Eric Charry, Mark Allen Stone, Titos Sompa, Gregory Barz, Ruth Stone, Kofi Agawu, Frank Gunderson, Lester Monts, Jean Kidula, Isaac Kalumbu, J.H. Kwabena Nketa, Steve Friedson, Daniel Reed, Jacqueline Cogdell DjeDje, Mbala Nkanga, Anicet Mundundu, Eddie Meadows, Alex Perullo, Kwasi Ampene, Chris Waterman, Cynthia Tse Kimberlin, Andy Frankel, Martin Scherzinger, Umi Vaughan, James Makubuya

Sitting (from left to right): Robert Newton, Sharon Friedler, Josephine Mokwunyei, Zabana Kongo, Leo Sarkisian, David Locke, Kenichi Tsukada, Peter Wekesa



Dancer from Titos and Biza Sompas' Bichini Bia Kongo Congolese Troupe



Forum Attendees (left to right): Joseph Mbele, Leo Sarkisian, Cynthia Schmidt, J.H. Kwabena Nketia, Titos Sompas



Forum Attendees Steve Friedson & Kofi Agawu



Forum Attendee Robert Newton and Forum Host Lester Monts

Session V: New Approaches and Interdisciplinary Perspectives in African Music Pedagogy

Facilitator: Daniel Avorgbedor

Panelists:

Martin Scherzinger

Daniel Reed

Kelly Askew

Gregory Barz

Joseph Mbele

Talking Points (Composed by Daniel Avorgbedor):

Make a comment about the concept of INTERDISCIPLINARITY or MULTIDIMENSIONALITY as being essential aspects of the African music experience, and discuss your respective tools, perspectives, and areas of inquiry that would illuminate this aspect of the subject.

Session V

Daniel Avorgbedor: Thank you. We are pleased to continue our sessions this morning. The first one is about pedagogy, teaching and learning of African music, and it's new interdisciplinary approaches. I have developed a talking point, that is to define issues of interdisciplinarity as well as multi-dimensionality and how we can bring our perspectives towards these two. These are related issues, and they inform what we do in terms of the teaching of African music, whether it is here or on the continent of Africa. Originally, I composed a shorter presentation myself, and I intend to therefore keep my introduction brief and go on with my talking point right here.

Aesthetics is a very complex subject, and there are no easy answers as far as teaching and learning about African music is concerned. The term remains at the center of confusion among philosophers, metaphysicist, and musical educators today. A review of the main journal of aesthetics in America, called *The Journal of Aesthetics and Art Criticism*, show only one essay on African music, and that is quite an achievement, too. The well-intentioned and a better informed ethnomusicologist will focus on conceptual and socio-cultural dynamics as necessary components of the broad area of aesthetics both in African and non-African music. Now I want to also point out that the problem we are facing in terms of what aesthetics is in African music, has it's own parallels in African art. For example a recent publication called *"Reading the Contemporary African Art: From Theory to Market Place"*, talks about the accumulative and ever-changing techniques, resources, and the effects of history, time and place, and even individual creativity, in the notion and application of aesthetics in African art. Now we are talking about African music being related to other forms of art. In dance, there is one author talking about African music, saying that function is an integral component of all consumption of aesthetics, and therefore he came up with an essay called "Function and Aesthetics in Traditional African Dances."

Now coming to music itself, we have two African authors, Akin Euba and Meki Nzewi, who show some influences from the West, and at the same time reacting to these influences in a very positive way, and therefore you see them using similar language. For example Akin Euba says "It would appear that African traditional music is judged primarily in terms fixed for it's usefulness to social activity." This is true to a degree but it is also true that there are purely artistic criteria whereby African traditional music may be evaluated. First, there are musical types designed purely for listening, and for which there is no dancing or any other activity. Similarly we have Meki Nzewi saying "There is a recognition of music as an absolute mental art collectively distinguishable and contemplatively evaluated." I want to point out something very important. I was reading a review of Simha Arom's book on African Polyphony, that was written by Christopher Waterman, and low and behold I came upon a statement that I have been looking for, for many years. Waterman says "A narrow concern with the delimitation of the structural principles governing pitch and rhythm, not coincidentally those aspects of musical sound most handily dealt with by

traditional Western modes of analysis, means that we learn relatively little about the concept of time and tone color as the central criteria of aesthetic evaluation in many African cultures.” Coincidentally I ran into Simha Arom, in New York, where he was given an award. Waterman should be given that award!

So that explains all about my whole goal of isolating some of the areas that we should be focusing on, when we deal with aesthetic issues. Another point, we should also look at what scholars are doing in the diaspora. We have similar ideas, techniques, and vocabulary being used, especially in the African American context. So not to waste time, I will leave this with you for comments later. I will continue by asking our first panelist Martin Scherzinger, to take the floor. Martin specializes in the music of the mbira, and he is coming from music theory, and he is going to give us some perspectives from his expertise in that area (applause).

Martin Scherzinger: It seems that each of us is to have a turn here to speak, or rather to preach, about revitalizing music studies in that place where the sun seems a little bit closer to the earth, where the sun is always shining, the bright continent, of timeless light and where in that light the spade can not appear as anything other than a spade. My talk is inevitably no more than a view from the outside, perhaps at best the outside of the outside, having lived much too long, seven years now, away from my African home. Much too much longing, much too little now of what was normal, once obvious already belonged, of what was present, clear, and without pain. What did not need to be written down, and the less of an outsider you are the less you need to write down. Writing down is a surrogate and a substitute, writing down but a symptom of illness and the illness itself. The difference between participating and writing down is the same as that between knowing and having knowledge of. So my fellow writers (laughter), here are the words of one of the bastard children of Africa, the homeless talk of a pinkish grey African. Only the dead are really an unblemished white. Here are the words that will be overly emotional, and extremistic, clinging hopelessly to the beautiful illusions of that place over there, so beautiful you can almost smell the haziness, could almost know how deep the sun's life and color has eaten into the world, where the dead stand just a little back in the shadow, beyond the circle of fire that licks here and there like a half-tamed creature in the darkness of shadows, but remaining present, herding the cattle and rolling the clouds in the palms of their hands to make rain. And the descendants of the future are there already, older even than the oldest Testament. And here, so and so's battle was fought, and there what's his name hid his weapons or his elephants in caves in winter. The big Mutota, the giant states of Mutapa, Changamira and then back. Look, my God, how those withered shrubs sparkle in the hazy shimmers surrounding that peak over there, how majestic, how intimate, how incredible, my land, your land, our land. Drums that told to the air, melodies rising like blue smoke, voices to heaven. Then there would be dancing and dust that would be kicked up to the circled harmonies of the rattling mbira.

Sometimes it was closer to my eyes, and warmer than a hand, and I knew

that my throat would burst like a flower, and I stood there, and warm tears completely blinded me, for it was indescribably moving, exactly as in a dream. I am piping dreams because I want you to know that I am biased. I take sides because to me, some thoughts on the Utopian, some thoughts on the global society we each and every one of us has a rightful share, where a life force behind every pair of eyes is wholly recognized, is a necessary if false preoccupation and presumption, forget combating those institutions and myths and edifices and untruths and idiocy and greed and self destructive urges and common stupidity which render such a community impossible. Revitalizing African music studies across borders of drastic inequalities can not not bear the marks of that inequality. We can, to quote some of the most wanted discussion points here, redress the misinterpretation of Africa, and consider cooperative rather than hierarchical approaches to problem-solving, and match the context of performance with the nature of the material and so on as much as we like. Those marks are structurally inscribed by the flow of multinational capital, which produces what might be called a kind of economic citizenship in finance. In all of our interactions and dealings with the African continent, history is bigger than personal good will, and we are all in this tragedy together. So what do we do, objectively speaking, as the swindler might say? Well let me call what I am going to list below my four pennies worth, on an international Africanized experimental ficto-critical musicology. To start, I consider Africa as nerve and fibre of global modernity, not separately developed, not ethno-contained, or anthro elaborated, but as already entered into global modernity. With this Africa on my mind, I then want to advance the technical use of methods and methodological trends that, institutionally speaking, are not what Heidegger might call “ready to hand”, or, that better said, are those that are less, the least unguessed-at ones.

So before excepting or rejecting a way of listening to musical things or teaching musical themes because they are formalist or Eurocentric or whatever, it is necessary first to raise the political question that is disturbing one as prominently as one can, at least behind the scenes of one’s works, and then to try to harness a musical attention that may be politically useful. Sometimes this method may be based on error, it may have an ethnocentric legacy, or it may contradict other values that one holds. But such analysis may bring insight that is routinely ignored by the contingencies of our sub-disciplines, where different kinds of methods are largely and perhaps not so arbitrarily grafted on to different musical repertoires. I will argue that not only can these formal models make an epistemological glance however limited, but they may contribute to political solutions, the devolution of poverty, the alleviation of inequality, or the unstandardization of cultural products in various quarters. Please note that these are not universals but specific scratchings on specific political scabs. Number one, here is an example of our music theory, construed in it’s formal, pedantic, Eurocentric and narrow sense, of how non-ethnographically informed, brazenly structural music analysis can institute a political response, by comparing the harmonic language, structurally speaking, of Shona mbira zavadzimu music of Zimbabwe, with panpipe music of Nyongwe, Mozambique, or with kalimba music of the Bavenda of South Africa. A musical analysis may show

cultural resonances between these invented tribal groups, that cut across the political borders of their respective modern nation-states, which would contribute to rewriting the past, in terms of a shared, instead of an irreducibly divided history of Southern Africa. Friends and colleagues working in Uganda, Rwanda, or Burundi might consider this a rather urgent option. So what I am trying to say is, there might be political reasons to not ignore Western formalism. The second, and most important case, would be to canonize African music with an inner kind of discourse of power, which is what the unmarked sort of aesthetic preoccupation does. Yesterday, Mellonee mentioned that the white body is the unmarked body, and the black body tends to be the cultured body, and how difficult it was to make white students think and realize that they are pinkish grey after all, and it is also the fact that the unmarked body is the powerful body, and I am thinking of ways of unmarking African music to make it a powerful music within a certain institutional setting (applause).

Daniel Avorgbedor: Certainly Martin raises some very interesting issues, and we move on straight to Daniel Reed.

Daniel Reed: Martin, you have raised the poetic threshold for us all, and I am afraid I am going to fall short! My charge is to talk about interdisciplinarity with its relationship to multimedia, and that is what I will do. Interdisciplinary perspectives are essential for the effective teaching of African music, and multimedia tools offer great potential for exploring links between disciplines. Thus, multimedia educational tools deserve serious attention and consideration from scholars of African music. Structurally, multimedia formats are based on the principle of links which interconnect, an ideal framework for eliminating divisions between music and other arts and music, in other aspects in culture and society. Now multimedia additionally engages the student through its interactive structure, thus facilitating active learning, a more general pedagogical goal. In this brief talk I will elaborate on and illustrate these opening comments, and then briefly mention three examples of recent and upcoming multimedia publications. Let me begin with a brief comment about the importance of interdisciplinary perspectives in the study of African music. African music performances themselves are to a greater or lesser extent a multimedia phenomena. As Ruth Stone writes, "African music frequently is performed and is often conceptualized or defined within a broader constellation of arts." For example, the Dan masked performances that I study, involve not just music, but also dance, theatrical dimensions, as well as verbal and visual arts. In this context, music sound is best understood in relationship to these other arts, as one component of a multi-dimensional conceptual and performative phenomena. And while this may be more true for those of us who study such particularly multi faceted performance genres, I would argue that all performances of music in Africa, from a popular music festival, to art music performances on concert stages or multimedia events thus warrant such a perspective. Now the elaborate multimedia conception of performance common in Africa presents certain challenges for those of us who write and talk about them. I enjoy the challenge of describing African music performance with words. This is in itself an art form that I am

convinced is in no danger of extinction (laughter). You will not hear an argument from me that multimedia will soon replace books and articles. A depth of content is possible in writing, that multimedia formats do not encourage. Yet multimedia educational tools offer distinct advantages over written publications, and their ability to contextualize African music sound within the full breath and beauty of African music performance, can be used toward that goal, both in the classroom, and as tools for individual homework assignments. Multimedia tools are also well-suited for the exploration of relationships between music performance and other aspects of culture and society. The very structure of multimedia mirrors what many of us try to accomplish with ethnomusicology, to show connections or links between music and other aspects of society, allowing students to learn about African music in multimedia format.

Consideration of the student, highlights one last advantage of multimedia tools. They encourage active learning because they are interactive. We in African music, as Mellonee so eloquently exemplified yesterday, know firsthand the value of active learning, how much more effective it is to teach a musical principle like call-and-response by actually singing call-and-response with students. Likewise, research assignments using multimedia tools permits some measure of student-directed active learning about African music cultures. This interactivity needs to be balanced by a solid, well-conceived structure, that encourages and yet limits the students ability to jump around in the program. We have studied African music for years, and it is our job to provide guidance and structure to students as they learn this material. Finding a healthy balance between freedom and structure is crucial in the conceptualizing of any interactive educational tool. Having summarized a few general points about the potential value of multimedia, I will briefly discuss with you examples. First let me say that these tools can be developed for a variety of purposes. The Art and Life in Africa CD-ROM, for example, is an encyclopedic yet unwielding product that is probably better suited for research assignments than for use in the classroom. While the CD-ROM focuses on visual art, it demonstrates connections between art and other aspects of African life, including music, by highlighting uses of and ideas about African art. Compared with the sheer volume and density of examples of visual art, the musical offerings are very slight. I did the musical research for this project, and was dismayed by how much of my work was left out of the final product, as they ran out of room on the CD. Two products better suited for teaching African music are due out this year, both from Indiana University Press. Both of these CD-ROMs are designed intentionally for both classroom and individual usage. First is Five Windows Into Africa, an interactive view of the people and cultures and arts of contemporary Africa, through five multidimensional multimedia windows, designed as a companion to the text book, Africa. Each of these five windows was written by a different scholar representing five disciplines. The ethnomusicological window by Ruth Stone, explores the funeral of a Liberian expatriate who died in the States, and whose body is returned to his native land and laid to rest. This is a fascinating study of music and human interaction, that sets the standard for interactive multimedia tools in African scholarship. Next up is a CD-ROM the I have written in collaboration with

many other folks, including Alex Purello, and some other folks at IU, titled *Music and Culture of West Africa: the Straus Expedition*. This CD-ROM is based on material collected by Laura Bolton during the Straus expedition, a 1934 field research study in West Africa. This CD offers a multimedia experience of a period in West African musical history and field research from an earlier era of musical research. Media and information collected by scholars in more recent years are used to shed light on the materials Bolton collected, and to demonstrate the ways Africans are using these musics today. This CD-ROM discusses the uses and meaning of music instruments, performers roles, performance context, and issues of representation in fieldwork, with particular attention to the distinctly Colonial nature of this expedition, and has an interactive section teaching African music principles like polyrhythm etc. Ruth Stone's CD-ROM, and this *Music and Culture of West Africa* CD, both contain video interviews of Africans discussing music and culture in their own words, thus bringing the students into more direct contact with Africans, and their own interpretation of their lives. So to conclude, I maintain multimedia formats offer great potential for the work we do as teachers of African music and culture. There are other examples, I know Daniel is working on one now, and maybe there are others that you know about that we can discuss later. Thank you (applause).

Daniel Avorgbedor: We move on to the next speaker who is Gregory Barz, who is an Assistant Professor at Vanderbilt University

Gregory Barz: Thank you, it is good to be here again. I tried to pull together some notes because Steve Friedson gave my talk yesterday. So my notes were pulled together at the last minute because you did such a fine job yesterday. Daniel asked, in this idea of interdisciplinarity, for me to discuss music and religion. I come from a very emotional perspective, because of my experiences and my teaching. I am cross-appointed with the Divinity School, so I meet various needs on the university campus, and I teach different populations for different reasons.

I am touched by one of Akin Euba's talking points, particularly the one where he says most scholars either engage in what they believe to be authentic traditional music, or in popular music. He points out that there is a wide variety of musical types in Africa, including church music, and we need a musicology that embraces all types. I'd like to extend this talking point to suggest that yes, there are a variety of musics associated with religious institutions throughout Africa, and all are obviously worth studying. I recently attended a forum such as this at Vanderbilt, on the topic of teaching sensitive issues in the classroom. I was very curious to know what my colleagues felt were "sensitive issues in the classroom." I am adjusting to teaching in the South. I am from New York, and grew up in New York, and find teaching Southern students, students primarily from the South, to be a very different experience, and one that I am very open to learning about. So I engaged my colleagues, trying to figure out why it is so different teaching in the South. I was eager to discuss with my colleagues particular issues about teaching music and religion in Nashville, a city that is referred to as "the Buckle of the Bible Belt", and that buckle is very shiny

indeed, and it's very obviously and prominently worn by many of my students. Having as I mention a joint appointment in the Divinity School, my classes tend to attract a certain population of students, and I have no control of that, and no control of how they are going to read me, how they are going to receive me, or what they expect from me. So when Daniel suggested to me that I consider the classroom experience as a place where we can discuss or understand religious experiences in African communities as a creative response, I began to think he is right. This is something we can talk about, we can talk about teaching music and religion, or religious expression as a creative response. I have experienced both ends of the pedagogical spectrum at Vanderbilt. At one end are students who assume that we perform religion in the classroom, even through the demonstrative process negotiated by contemporary composers working in churches, or demonstrating performing traditions rooted in indigenous belief systems. There are those students who refuse to touch the drums in class. There are students who deliberately skip classes devoted to Islam. At the other end of the spectrum are the students who greatly value the exposure to issues of religion, and find their classroom experience greatly enhanced. There is no one way of communicating this to students, and receiving it back. These are issues, most of you know, that I have been dealing with from early on. It is an issue I have had to think about from day one. Many of you were probably present at my most embarrassing academic experience. Home from two years in Dar es Salaam, my second week back in America, I gave a paper in Milwaukee. I can't remember the SEM date. During the question and answer period, a fellow graduate student, who didn't know me, stood up and addressed me as "Father." Many of you were there, and it was an emotional experience, one which I am still working through. Kay Shelemay took me aside afterwards, and said "Greg, you talked about religion, you need to be careful." It is a sensitive topic, and maybe I am still to this day fighting the fact that talking about music and religion is such a sensitive topic, and maybe it is because we treat it as such a sensitive topic that these issues keep arising. I'll leave it there (apause).

Daniel Avorgbedor: Just to put a cap on his point, which he made very nicely. I have a friend, Jill Crosby who studies jazz bands and West African dance forms, maybe some of you have run into her in Ghana. She played us some ritual music from Ghana. We talked about it and then the next time I saw her, she was teaching at Columbia University in New York, and she told me that she was playing some of that ritual music, and all the female students got possessed! We will continue now with Joseph Mbele, and he's going to talk about folktales, and how we can properly use some of the resources on folktales, especially the musical mode, in teaching in the classroom.

Joseph Mbele: Thank you. I am a folklorist, I have never been a musicologist, I have never studied music. I used to play the trumpet when I was in secondary school, that is all. I was in the school band, so I can claim to have some connection with music in that way. I was invited once, about five years ago by a colleague at a neighboring college in Minnesota. She invited me to talk to her class about music and folktale, and I was absolutely

scared. But I got the chance to really think carefully, and put together the many things that we as folklorists do and say, which are clearly connected with music when we begin to know it. This came up yesterday as well, there are people who say “I am not into music”, and when you put them down to talk about things they realize they have been doing music all of their lives. So that is my predicament. Over the years, since that day, I have thought again and again about that talk I gave. I have pulled together the many things we do as folklorists, that are clearly musical in nature. So I will share with you just a few things, and during the question time, we can open up the field a bit more. Folklorists, as they collect, as they record epics, cannot avoid hearing the songs which go with these narratives, these performances. For many years I have collected folktales, textualized them, and recently published a book, about the folk tales of my culture in Southern Tanzania. When I look at this collection of people, I see again the many moments I have had to deal with musical issues. Musical instruments have legends behind them, there are myths about how the kora came into being, or about how the xylophone came into being, and as folklorists we talk about these stories. As folklorists we talk about how songs function in the folk tale. We talk about the structural and thematic function of song. There is a story, there is a crisis, and the characters sing a song, and then the cave will open because of the song. There is a moment of stress, the character has to cross a river, and they are dangling on a rope to get across, and it is very dangerous. At that moment there is a song. “I will swing, I will swing, who is going to catch me? I will swing, I will swing, who is going to catch me?” Then the character goes to the end of the rope. Songs function in ways which somehow help to work magic, or to solve problems which we can't solve by human means. Folklorists also talk about the song parts within a tale as being the oldest, perhaps the original kernel of the story, perhaps the core of the story, and the durability of that sound part, because of the transmission of rhyme, rhythm and other things. So folklorists have been saying all these things, and until I was challenged to speak to a musical class, I had not really thought systematically about this. So when I look again at the folktales myself, I pay special attention to those moments that require some kind of discussion of the music. As I said, there are crucial moments, suspenseful moments, dangerous moments, where songs seem to function. In telling the story itself, there are different modes. There is the speech mode, the performance mode, the song mode, as well as the audience participation mode. Thank you (applause).

Daniel Avorgbedor: We have another perspective on the possibilities of approaching African music in interdisciplinary and multidimensional ways, the resources that folktales can bring to us. Now we have our last speaker, Kelly Askew, who is an anthropologist as well as an ethnomusicologist. She is going to give us some hints on how we can bridge the gap between anthropology and music in the classroom.

Kelly Askew: Thank you. I thought I'd start by addressing why the title of this conference is what it is, "Revitalizing African Music", and I hope to come to some suggestions as to how we can do that, and why there is a need for revitalizing African music studies in higher education. The beginnings of

ethnomusicology have always stressed the wholism that comes from anthropology. That is what anthropology's gift is to music, and I come at this as somebody who speaks from multiple margins. Within anthropology, there has been this demise in interest in the arts. You go to anthropology meetings, and there are only a handful of people presenting music, where previously it was as relevant as kinship, economics and law. There has been a decline in music within anthropology, just as there has been a decline in anthropological approaches in ethnomusicology. I think this is the problem that we are facing that requires some rethinking.

Anthropology has within it a legacy of holism. Some search for new connections between different domains of social life, and how each domain informs the others. We look at agents, who is doing what, the content, the functions, the structure, form, context, process and meaning. And this is certainly not new to any of you, but I think there has been a recent emphasis on looking only and exclusively on form and structure within ethnomusicology, and I would argue that this is why there has been this slump in ethnomusicological studies, and you can shoot me afterward. I think that there is an interesting contradiction here, because at the same time that people are focusing on the objectification of music, as Christopher Waterman puts it, there is this dismay with the idea of ethnomusicology, the ethno- prefix being some sort of demotion of ethnomusicology in respect to musicology. I think that is an interesting contradiction, because I think Western musicological focus and the fetishization of form is such a Eurocentric thing. To have gone that direction is to become more Eurocentric in approach, rather than going back to what we know from Professor Liamba and so many others, that music is part of performance. We need to look at holisms. So that is the contradiction, we shouldn't privilege form over everything else. We need to go back and look at holism in the musical domain as well as holism within the cultural domain. Where does music fit in the society? I don't think that is something to be denigrated and demonized. So looking at music in reflection with politics, music and religion, music and social organization should be part and parcel of every ethnomusicologist's toolkit. I think that because it has fallen to the way side, that is why we see the supposed "discovery of music" in various disciplines, which I find discouraging. In political science, people are discovering music and it's importance in understanding political processes, and people in history are discovering music and it's importance in transmitting traditional forms of knowledge. People are discovering music in cultural studies, while we who have always known the importance of music are having to play catch up in a way to these other disciplines that have a lot more "umph" to them at this point in time, and I don't think it has to be that way. Daniel began his panel talking about aesthetics, and we know that aesthetics are culturally formed, and what makes one set of cultural principles for creating an art form different from another is interesting, and it speaks to the points made by Professor Nketia and Tsukada yesterday. They were an interesting juxtaposition of ideas in that Nketia was talking about how we need to make sense of difference and start talking about how we can understand difference. Professor Tuskada was saying we need to minimize psychological difference. So these are the two things that anthropology has traditionally

struggled with, how to make the familiar strange while at the same time making the strange familiar, and this is something again that we can do, this dual objective should always be in the back of our mind. Finally, I think that it has been done very successfully in other domains, and we can draw on the work of Vail and White, of Karin Barber, of Margaret Drewal, who have always located there artistic forms of music via art forms, puppetry, or whatever, within a wider context. The reason why we have a big contribution to make, is because I think the arts are a privileged form of understanding the people's perspective, because it is their own words. It is there, out on the table, in a way that kinship isn't or that economics isn't. It is a way into people's souls and minds, and so therefore we can capitalize on that, and use that as a point of convergence in the classroom with our students. So I would say that this is why I think we need to make a revitalization, and always classed as the anthropologist hopefully, I am more of an ethnomusicologist to you guys, and not this "distant other." We need to bring the two fields back together again. Thank you (applause).

Daniel Avorgbedor: Ok, so we have managed to throw everything on the table for you. Again there are many points made here and I will open the floor for questions and answers.

Zabana Kongo: I don't think that there is any composer, who accepts to make his analysis available for everybody, who doesn't know why he is composing music. You can tell me that what is most important is how we are doing music, or also what the meaning of the music is, but I think Mozart knew what he was doing, Nketia knows what he is doing. He doesn't express it in his composition, but he has the virus of music, and the work he has been doing he shares with you.

Kelly Askew: I am not suggesting that we eliminate studies of form. I said that, keeping in mind that story of three blind men looking at the elephant and not quite getting something. We all need all the perspectives together, and that is what I am trying to say.

Zabana Kongo: I think it is an open door. It sounded to me like you said we should be closing it.

Daniel Avorgbedor: Kongo is referring to one of the earliest writings of Nketia. I have a copy, it is called *The Problem of Meaning in African Music*, and it is very useful. I have a friend at Ohio State University, who is always on my head, and last week he was about to knock me down, he said, *We are anthropologizing music in Africa*", and he doesn't like this anthropological dimension we are talking about. So Kelly's points will probably bring this issue back to the table. I want you to keep this in mind.

Kofi Agawu: Sorry, I didn't hear the earlier presentation, so I don't know what was said, but may I suggest that one other way of thinking about interdisciplinary thought is that it is not so much a point of departure. In other words, you shouldn't start off with all of these disciplines at square one, but perhaps one should embrace interdisciplinarity as one becomes

more familiar with purely musical problems. In other words a focus at the beginning on music, in whatever form, as a performer, as a composer, as a active listener, or some combination of these, may some time lead you to pose questions that are analogously posed in other disciplines, so that the moment of realization that other people have raised these questions before, may actually be a more effective way of understanding what it is you need in the other discipline, rather than starting off with ten different approaches, in a phantom holistic scheme. What I think tends to happen is that some purely musical issues which only musicians are able to address effectively are pushed by the side. Our situations are overwhelmingly to work outside instead of to work within our discipline. People who have actually wrestled with musical issues suddenly are pushed aside, for me that is a big concern. So it isn't that one is against interdisciplinarity, but one wants interdisciplinarity to emerge as a result of a keen awareness of musical issues. If we in music are not able to shed light on those peculiar musical issues, then I don't know who is going to do it for us. So that is my general remark.

Eric Charry: I agree with that, I think many of us do, but my question is, what do you mean by musical issues, are you talking about music sound? To many of us, musical issues involve very crucial aspects of social interaction etc.

Kofi Agawu: Well for me, I have never been keen on the notion that there is a musical sound apart from anything else. The music sound is already connected, so it is an odd thing to suggest that there is music sound versus something else.

Eric Charry: So what do you mean by purely musical?

Kofi Agawu: I mean having to do with the music.

Ruth Stone: I think I applaud in one way, Kofi, your point that we start with the moment of creation. I think the issue here is that we all bring to the field, without realizing fully, the disciplines into which we have been trained, and those disciplines look at the creative moment in quite different ways, and I think that certain anthropological approaches have looked at issues from a much broader perspective then some of the musical approaches that have looked at things with a keen awareness of very detailed issues. So I think there are differences in the way the study object is being approached, and that is one of our problems, how do we do that? I applaud the idea that there is something about that creative moment, and if one can only move out from there. I remember Allen Merian talking about his field research, and I said to him as a student in his class, "What was the first things you did when you went down in Zaire to do research?" He said "Well, the first thing I did was I made a census and a map of the town." That was a very anthropological thing to do at that moment. He began a survey, that was what was done at that period for anthropological research. As a student, did a very different thing. I was interested in looking at what I called the musical event, so I started at a very different point, but I worked out from

there, so eventually I did some of the same things, and I think that is one of our dilemmas. Where do we enter, and how do we move through this complex?

David Locke: I wanted to ask Martin, can you give us the key theme you were trying to evoke?

Martin Scherzinger: I will just address what Ruth said. One of the things that disturbs me is that sure, we come with these different frames towards this music, but it seems to me that music theory and musicology sort of systematically leave out African music, therefore ethnomusicology is the place you go by default. It seems to me that is giving up on a certain compelling territory of power. That is the big point. I was trying to advance a case where specific, formal, brazen, Eurocentric if you like, methods can actually contribute to solving certain political problems, as I understand them in various arenas. So a structural analysis with those different repertoire in mind might in fact cast a different light on the history of these distinct tribal groupings. I am just saying, let's tap into this power and not just keep pointing out the fictional ideological illogical nature. In the case of canonizing the mbira music that I have looked at (and I have looked at it from a harmonic perspective, deliberately avoiding the question of rhythm because of the constant over-evaluation of rhythm), the harmonies, just the patterning of the harmonies from a set theoretical point of view (the most narrow minded thing around), turn out to be so vexing and beriddling that they are the match and beyond of any Viennese piece, in terms of transformation, inversions, retrogrades, and all that. It challenges the idea that the Schoenberg school is somehow artificial, and it could even contribute in staking a certain kind of claim on the canon of what we study and how we study it. So it is not a supplementary tool to replace ethnographic work, it is not by any means a civil war, and it is no replacement for the master musician or anything like that. It is a different enterprise that I am sort of trying to say is crucially a part of value-making in this culture here, and increasingly in cultures in Africa. It is just another frontier that I would like to see developed, and in fact, if you pick up any book anywhere it is easy to find stuff that tell us about cultural practice. Where is the stuff that we can actually seduce people with, in terms of these high-finesse values that our practitioners in the West get out of the music, either theoretically or logically? That is the aim, there are more things but I will end here.

Chris Waterman: The thing that attracted me to this field (if it is a field, it certainly isn't a discipline), is that it is by its very nature at a crossroads. You meet a composer who is extremely smart, and who shows you things you would never have thought of, if you were an anthropologist. I fight with Agawu late at night about issues of momentous proportion for both of us, and we come from different points of view. He is wrong generally and I am right (laughter). I don't want to get pushed towards any "either/or" kind of situation, that's the point. You know, academics like turf, and we tend to define our turfs, and if there is nothing to struggle over there is a tendency to create things to struggle over, "paper tigers" if you will. I am not saying you

are doing that, Kelly (laughter). I think we should guard against it, because what makes it such an interesting field is precisely this crossroads, where perspectives come together to meet.

Joseph Mbele: When I teach a folk tale, first of all I write down the tale from the tape. The narrative part is relatively easy, and then we have the song, and I get completely stuck. Let me sing one for you, it will take two seconds. There is a family, they go out to the field to work the rice, and so they go one after another, and they are taken by a monster out in the field. Before the monster catches any of them, it asks, “What are you doing here?” Then that person sings. Twa tulinde mpunga Twa tulinde mpunga Twa tulinde mpunga. Now how do I put that down? I have had no training in musical notation, and you find this text here and the way I have textualized my language is not even truthful, I had to invent an ethnography and there is not even a musical note there. These are the moments that I get stuck, when I need somebody like Kofi (laughter). So if I get back to Kofi’s comment about specifically musical separations, that for me is a daily occurrence, because that is the place that there is no narrative, there is just that song, and the audience and the artist are singing that song, and how do I put it down? So how do I talk about that music, that song?

Daniel Avorgbedor: I just want to make a quick comment, I think this has to do with your individual background, what you bring to the subject. In ethnomusicology, most of us are interdisciplinary, which is different from being multidisciplinary. Multidisciplinarity suggests going to somebody else who has expertise in history, and bringing that person to your classroom, a kind of division of labor which actually truncates and breaks the topic into several compartments.

Cynthia Tse Kimberlin: I think many of us, particularly our foreign colleagues, use Western notation as a crutch. I want to make two points. Most of the music in Ethiopia and Eritrea are performed by women. You will never find written notation, a whole history is orally transmitted. If I were teaching today at a university, I would make it compulsory for students in my class to learn music both oral and written. A tragic thing that has happened in Ethiopia, is that my students will say, “I could never become a musicologist, because I can’t read Western music, I can’t write Western music using the notation.” I said “do you realize that Ethiopians developed two systems on their own?” One in the sixth century, and one in the sixteenth century. Three Ethiopians developed a notation system for modern music, to enable composers from different ethnic groups in Ethiopia to compose as a unit, and the tragedy is that it was never passed on to succeeding students, because they felt that Western notation was the notation. I tell my students that there are hundreds of notation systems in the world, maybe thousands. Use what fits your situation.

Session VI: Organizing African Music Summer Camps

Facilitator: Eric Charry

Panelists:

Meki Nzewi (in absentia)

Titos Sompa

Joseph Mbele

Isaac Kalumbu

David Locke

Talking Points (Composed by Eric Charry):

The issue of advertising. How do you get the word out about your camp?

Logistics, ie problems in pulling everything and everyone together, to include procuring visas and organizing homestays.

Address the problem of teaching and representing performance traditions in a limited time to your students.

What in your experience has worked, and what didn't work?

Session VI

Eric Charry: I want to exert my privilege, and respond to just a few things for the record, and I will give a very short presentation and move on. There are three points that I want to briefly refer to. We must embrace those working in Francophone countries, in order for ICAMD to be a viable international organization. Francophone countries do have a lot to offer, and it is important that we reach out to our colleagues there. The colonial legacies are different.

In 1948, a conservatory of music opened up in Dakar to teach European Classical music. In the early 60s, a traditional music division was opened up within that conservatory. The teachers are hereditary professionals, sometimes referred to as griots. Music is learned in the griot tradition in well-defined family lineages. Why would these teachers pass on anything more than a cursory knowledge of their profession in the conservatory sense? This phenomenon is an example of the government attempting to democratize culture. In Guinea, attempts were made to decaste the music profession unsuccessfully. Griots send their kids to the conservatory for the prestige associated with Western music. Non-artisan families, that is those from pre-born and noble families, would not send their kids to learn in these conservatories.

Second point, if “World music” is a pretty much non-descriptive term, then “African music” might not be too far behind. It is crucial to include parts of the Sahara, and even parts of Northern Africa within our purview. For example, Mauritians shed light on Malian and then Senegalese music. Once you deal with Mauritanian music, it is crucial to look at singers like Um Khultum in Egypt, and certainly if you are going to study Tanzania and taarab, certainly it is important to keep your eyes on the north. Furthermore, the Gnawa in Morocco represent an African diaspora. These are people brought across the desert sea and transplanted to a foreign Islamic culture, as opposed to the Catholic or British Protestant environments in the New World. So it is important also to consider parts of North Africa as part of that diaspora.

My third point is regarding Professor Makubuya’s example of endangered species used to make Ugandan harps. This has already occurred with the jembe. Literally tens of thousands of synthetic instruments are in circulation in the United States. A better argument for synthetic material is the depletion of the forests in Africa, and the incroaching desert Sahel. There are tens of thousands of African-made jembes, that is to say made of trees coming in from Africa, in circulation in the U.S. and Europe. It might helpful to establish connections with agencies working towards reforestation such as the Peace Corp, or possibly USAID.

In 1993, a student of mine established a list serve called Jembe-L, which within a few years became very active. It blossomed, and at it’s high point had six or seven hundred members. Within a year or two I realized there

was a strong grass roots movement among American jembe players, to know more about the instrument, to have summer camps or various kinds of learning experiences. With that in mind, I started a Summer Jembe Institute at the University of North Carolina in 1995, with two main purposes. One was to find gainful employment for the increasing number of African jembe players in the U.S., and the other was to provide a quality education to this really amorphous community of a wide variety of Americans looking for an African music experience. The idea was for every ten students, we would have one African teacher. There would be three drum classes per day, and then in the evening I would give a lecture on African culture and history with various slides and videos. We would even have a language session. This would go on for six days, and on the sixth day we would have a major concert. The first year, there were forty-five students and four teachers, the second year sixty five students and six teachers, and then the third year, there were over one hundred students with nine teachers. All of these teachers were resident in the United States, but they had come from Guinea or Mali or the Ivory Coast. I switched universities, so I am still working out the logistics of reinstating it where I am at Wesleyan, but it is still continuing at North Carolina. That is actually what I had to say, the two talking points that I thought would act as the general rubric for our conversation would be the logistics of putting these things together, which I think in the grand scheme of things is not terribly interesting, but if you are interested you should probably speak to us on a one-on-one basis to see how you can get the word out. I will say that the Internet was the easiest way for the Jembe Institute. Once again, if you have six hundred members across the U.S., sending a note out on the Internet proves to be very effective. The other is a philosophical issue, on what we hope to achieve within either a master class, or six days of intensive study. What do we hope to impart to these students, given that some of them actually will go away and become teachers in their own communities? These are serious philosophical problems. I have the greatest admiration for people that take Americans to Africa for extended periods of time, and we are going to hear several examples.

Meki Nzewi: THE AMA DIALOG FOUNDATION CONCEPT

PREAMBLE. An ideal African music summer camp which aims to offer the unique African sense and meaning of performance arts should programme practical learning as communal, interaction in a music-is-life-and-alive setting. The content should offer participant-experience of why (philosophy) and how (practice) in the African musical thoughts and practice, music is phonic dance; and dance is visual music. Pervading the entire practical learning experience, should be the values and fulfilment of a unique, human-contact vacation for the visitors and their hosts.

THE AMA DIALOG STUDY-VISIT PROGRAMME.

Philosophy. Instrumental music and dance performances in traditional Africa derive from philosophical rationalizations. Philosophy and intention inform the compositional theory, the configuration as well as the conformation of creative idioms and content, the medium as well as the features of ensemble practice. The philosophy guiding the Ama Dialog Study-Visit Programme in

African performance is a continuation of the traditional philosophy extended into contemporary relevance. Hence the content and methodology are basic to the traditional practices at the same time as we systematically pursue a researched continuum of the traditional creative thoughts, resources and practices from a literary, modern perceptive.

We argue that sensible modern education in African instrumental music and dance must be based on the traditional African philosophical as well as theoretical foundations, which have been distilled and systematically applied in modern learning situations. Adopting this literary, theoretical approach to creativity and practice in African music and dance is more imperative for non-indigenous learners. It imbues respect, and accrues deeper perceptions and sublime experiencing of African mental genius.

I have researched the teaching, learning and performance practice of African drum as well as ensemble music, in particular, in Europe for the past eleven years. My research approach involved setting up workshop activities that enable non-Africans as much as modern Africans understand the intellectual basis (theory and compositional principles) of African drum music practice. Authentic traditional African drumming implicates a unique compositional theory for the knowledgeable performance-composer, and compels an acute listening attitude for a cognitive audience as well as every ensemble participant.

My research finding is that the African creative intellect has been abused in the modern teaching methods and content found in the West. The teaching and appreciation of African drumming in the West negates the African concept of drum music. What goes on demonstrates the mis-perceptions,, appropriations and the attendant superficialities which continue to misrepresent African music intellect and meaning.

Contrary to conventional modern theories and notions, African drum music is guided by philosophy and creative intellect much different from drum music thoughts in Europe, America and Asia. African traditional drum music is not a matter of percussive intensity and individualistic exhibitionism, as much as eloquent drumming generates entrancement. Virtuosity in African drumming transacts meaning - contextual and transcendental.

Twenty six years of research and performance interaction, as well as of modern pedagogic experiments inform the method and content of practical African music-experiencing designed for various categories of participants who patronize the Ama Dialog Foundation Study-Visit programs. We further argue that the learning of African instrumental music and dance by non native learners must emphasize the theoretical content, ensemble logic and pedagogic principles of the African tradition. And for Summer Camp participants, the learning experience should include a rare opportunity to know and feel the authentic Africans through their interactive performance arts as they give meaning to life in a traditional environment. As such, a summer camp programme should be an interactive live-in experience in culture contact.

The above are the rationale that inform the content and learning process of the Ama Dialog Foundation's Study-visit programme as well as the decision to locate the Ama Dialog Compound in a semi-rural African setting of Nsugbe, Nigeria.

NATURE OF STUDY-VISIT PROGRAMME

Content. The Ama Dialog Study-Visit programme offers theoretical and practical knowledge in THE instrumental music and dance of Africa, basing primarily on the comprehensive Igbo heritage.

Instrumental Music - Drum-based ensemble music knowledge is the activity. There are two options- Traditional drum music sessions, and Modern Classical drum music class, which is a literary tradition designed to produce classical concert performers who play written, modern concert music for African traditional drums. Participants could combine both options. Opportunities for formal and informal ensemble performances in the community are given. A Study-Visit ensemble (participants and instructors together) normally presents a formal performance in a traditional festival event that ordinarily concludes a Study-Visit programme. Instructors are traditional masters and modern classical drummers. Experts in the theory of African instrumental music thoughts and practices guide the traditional sessions. Intensive private coaching, when specifically requested by intending or practicing professionals is accommodated during or before/after the normal Study-Visit activities.

Dance. All participants are encouraged to experience African traditional stylized dances, and movement technique. Feeling African pulse and movement dynamics through traditional dancing is a key to sensitive African drumming, especially to gain expertise in Rhythm-of-dance playing. Traditional choric women dancers give classes - African traditional dance is therapy. A modern literary choreographer and dance expert gives classes in contemporary African dance techniques. A choreographed dance could be part of the Study-Visit ensemble performance.

Paint-Drawing. In traditional African creative sensitization, there is a creative connection between the performance arts and the paint-drawing arts. Study-Visit participants in the performance arts preference are encouraged to experience paint-drawing by working with traditional women masters. Similarly, participants who focus on studying the traditional master (women) painters technique are expected to take interest in the performance arts activities. (Women are the master paint-drawers in the traditional African artistic specializations milieu.) A participant could go home with own finished canvasses.

Duration. An ideal duration of a Study-Visit programme is three weeks. Some groups come for two weeks or more than three for a special programme. Credits could be earned if desired by the home institutions or employers of participants. Two to three days swimming relaxation in a safe, flowing river resort concludes a programme. Village and market tours balance mental and practical activities. Visits to interact with Nigerian

performance arts students in tertiary institutions are arranged when the institutions are in session.

Comments. The Ama Dialog Study-Visit programme started in 1993. It caters for special-groups and individual participants who apply to take part in normal, annual Study-Visit fixtures. So far, participants have been coming from Europe. A special students' group produced a traditional performance arts theater ensemble complete with costumes and instruments, which it took back to perform at its home institution in Wurzburg, Germany. The Ama Dialog programme caters for students, educators and others who are interested to know or study African drum music and dance and paint-drawing from the perspective of traditional authoritative creative theory and musico-human meaning.

Psychic Therapy. What is very little known, because it is not easily apparent in the current field work methodology as well as research attitudes that always focus on the musicological/contextual exteriors of African music, is that the African skin drum is a powerful healer of the mind, a self-healing medium. It is a personal instrument which has the capacity to exorcize mental strain and physical tension especially caused by the modern technological pressures and mental attitudes. But the drum has to be played the right therapeutic way for such a mentally composing purpose. Moreover, the African drum is also a soft, personal instrument, which can also be played in the bedroom as a sleep-inducing therapy. This innate quality of the African skin drum is contrary to its weird promotion in the West, a la djembe and extraneous Euro-American perceptions, as a loud and obtrusive-aggressive music instrument. (Of course the Western world is more excited about projecting the wildness of Africa instead of the subtle human merits of African mental culture.) I have demonstrated the psychic therapy dimension of African drum music intentions in special workshops in Europe. And participants who went home and tried the exercise for themselves have given testimony of positive experiences in 'discovering' the inherent, therapeutic potency of drum music when so deployed.

So far, we have not had the opportunity to introduce the Study-Visit programme of the Ama Dialog Foundation to persons and institutions in America, because my attention has been, for the past ten years, quietly directed at the study of African music teaching and performance in Europe. Economic constraints considering, it is my experience that workshop studies of African music and dance as extra-curricular or supportive educational supplements, for foreign participants is best mounted in rural or semi-rural African locations. Workshops for imparting the therapeutic potentials of African drum music, which is also an intensive creative process, could take place anywhere, and could also be part of the general education on drum music composition and ensemble performance.

Particularly, the teaching and learning of African instrumental music, including unique African vocal techniques such as vocalic lilting, should have strong intellectual content in order to be rewarding experiences in creativity, listening and fellow-sensing. African music performance is

feeling and sensitivity. Traditional African performers feel, more than they calculate, what they play or dance. These are the virtues which we also inculcate in the Ama Dialog Study-Visit experiences. Summer Camp programmes and methodology should sensitize the values of African music experiencing as much as the practical content pursues creative knowledge and technical competence.

Eric Charry: Joseph Mbele you have heard from before. He has brought his students to Tanzania for a summer study program, and he is going to talk to us about that.

Joseph Mbele: Thank you. My name is Joseph Mbele, and I have actually done a whole bunch of these things, bringing students from the U.S., and taking them to Tanzania. From 1993 to 1996, taking small groups of people during the summer to participate in my folklore research in Tanzania during the summer. Most of them were American, but also Canadian, German, British, Japanese, Australians, and Tanzanians, so I have had many such people, probably more than eighty, for the four-year period. So if I zero in on the talking point, first of all I should say this, the recent project that I was working on, that I continue to work on, which incorporated all these trips with other people, was organized under the auspices of a foundation based in Massachusetts, called Earthwatch. Earthwatch, I really feel that you should write down that name. They sponsor field research all over the world, and you are likely to get a grant with them if you feel that the things I am going to tell you are in your area. You do a research proposal, and when they accept it, they announce the trip throughout the world. They recruit the people, called "volunteers", who pay for the trip, so you don't have to shell out any pennys from your pocket. They give you the money to run your project, and you can do it for one month, two months or whatever.

So it is a research project, and these people are there to help you with different tasks that you assign them. It could be video taping, photography, taking field notes etc, and they don't have to be specialists at all, you train them in the field, and you do it daily, any how you like, and I enjoyed that. So the logistics part, they do it, you don't do anything. Other than that, I have to share just one little bit about cultural difference. That was the big obstacle, cultural difference. You take people from Massachusetts, Michigan, from other places. A group of eight people, and you are sitting there in a little corner in Tanzania, and the Americans believe that we are going there to do work, and every day has to be very productive, otherwise they don't see the point in going to participate, and there is not a lot of activity. Cultural appropriateness is very important. Sitting in a village, and sitting with the elders, just talking and having coffee, and not doing anything for one hour is very appropriate. They will study you, they are whispering to each other, and the Americans get very paranoid, and if that goes on for a week they say you didn't do anything. And I am telling them that in our culture, sitting with the elders, and just shaking hands, and saying hello, that is doing a lot. That is doing a lot, so if you overcome these barriers, and the time problem, you are doing well. You tell them that we will wake up at eight and go to a certain village, and the truck doesn't come. The land rover

is broken down somewhere, and so you may leave at nine instead of seven. So helping the Americans to deal with this, you need to do a lot of homework in advance. If there is a lesson I can tell you this is it.

I have also decided to involve myself with a different organization. There is a travel company in Minneapolis called “Another Land”, they do cultural tourism and so I have decided to join up with them to conduct trips like this. We hope to put together a trip for January next year. This goes back to your point about rationale. There are many people in the American community who just want to go to Africa, and you know, experience the culture a little bit. Maybe it is a schoolteacher who wants to increase something in their curriculum, with the kind of cultural experiences such as meeting people, taking photographs, in order to enrich some units about world culture. So if they can stay there for two weeks, for them it is something. So I am working with this in mind. It’s part of what you might call outreach.

Eric Charry: Isaac Kalumbu is at Michigan State University, and they have had a Zimbabwe study abroad program for a while. His first one will be this upcoming summer. He is hoping that the situation will be OK. They will be studying music for the first time.

Isaac Kalumbu: I would like to address my talking points to illuminate what is going with the program in Zimbabwe that we are setting up for music. One of the talking points here speaks on the issues of logistics, pulling people together, and getting the people that you need on the ground to be there and ready to participate. The way that Michigan State University did it, was to offer development grants to those that are interested in doing a study-abroad project. I received a grant in 1998 to go to Zimbabwe to talk to University of Zimbabwe professors, to talk to other professionals in the field of music who would be interested in participating in a program of this nature, where we would bring students from the United States and appoint someone who would be on the ground in Zimbabwe to put the program in place. One of the things that I did when I was there, comes out of the way in which this program is organized. The program is organized as an interdisciplinary music, art and literature program, put together to study Zimbabwean culture. So what that means is that I would find other music professionals, literature professionals, those that are involved in the visual arts in the museums and national monuments, people that are involved in sculpture etc. So in terms of getting those people prepared to participate, we had to do that legwork. What then happened was I returned to the United States, and did the work in terms of the syllabus, getting it approved by the school, by the units that would sponsor the course, and in that regard I might address the first talking point, which is the issue of advertising. Advertising wasn’t so difficult for us, because of the interdisciplinary nature of the course. It was very attractive for the students, that they would get a chance to study music, and at the same time study culture from all these different facets. They also would use this course to fulfill requirements for their basic university requirements. So the advertising was easier to do, because the course was very attractive on those two points. The study abroad office at Michigan State also did a great deal in terms of advertising. They made

brochures and went to speak to large classrooms with one to three hundred students. They passed out brochures, showed slides of Zimbabwe, talked about the program, and held two study-abroad fairs where students came in, and I would man the Zimbabwe stand and they would come in and talk to me. I would tell them about the course, and show them pictures of Zimbabwe, and played some Zimbabwean popular music, which proved very attractive for them. At the end of the day, we received eighty applications. Having said that, everything now is set for our program to go.

Eric Charry: I was very impressed by the amount of money that the students have to put out for a State University program, and the amount of students that you have applying. Could you tell us what those numbers are?

Isaac Kalumbu: The program cost \$2,200, which include accommodation, entry into museums and national monuments, etc. The cost to travel to Zimbabwe is lurking around \$1,300, so we are talking around \$3,500, and then of course there is tuition, so it is quite a bit of money.

Eric Cherry: David Locke has been involved in traveling to Ghana quite frequently facilitating study groups there, but today he will talk to us about a week-long intensive program that he does in a conservatory.

David Locke: Thank you Eric. I want to talk about several things. The NEC program is connected to the College Music Society. It alternates between NEC and UCSP. They have a curriculum of various international musics, designed for music educators, as well interested independent musicians and students. It is a conventional academic approach, with a blend of ethnomusicologists (so called experts) like myself, and traditional musicians as the practicum teachers. Midawo Gideon has done that, and they alternate different traditions, including Asian, Middle Eastern, Caribbean, African. So that is one sort of summer experience within the academy. I have also facilitated summer learning experiences in the greater Boston area that are in the community. The Agbekor society that we spoke about earlier pools it's money, and pays the ticket cost for African artists to visit the U.S., and then we put up fliers in the greater Boston area. I get a quorum of people that want to take classes with the artist that we bring over. I actually have not been one to lead groups of students to Africa. Steve Friedson has had that experience a lot more than I have. Steve Cornelius from Bowling Green, Joe Galiota from Brooklyn College of Music, and Joe Rasmussen from Tennessee Tech, are all people that have used me as a consultant so to speak. A lot of ethnomusicologists shepherd their informants, their contacts, and don't want the field to be "spoiled" or "contaminated", and my attitude is "the more the merrier." The more perspective on the same thing that one gets, the better the knowledge we will have.

Another issue that I would like to raise, is the quality of repertory that people have learned. I think that is an issue that we need to address, because there are differences in the quality of what is taught, and it isn't every person that is an expert, and it isn't every person, that what they think they know, they really know. In Africa, as we all know, there are many different ethnic

traditions, and in contemporary Africa for the last thirty or forty years, there have been a lot of folkloric repertory that has been created, and a lot of people have learned repertory that they weren't born or bred into, yet they have become very competent players. I would say a six year old Ghanaian can play better than I can, so I never like to think of myself as an expert, except on the little that I know that I can teach. I might be an expert at teaching it, but I'm not necessarily an expert. It is also true that not every African that you meet knows what they purport to know, and you have to be critically assessing what it is they are teaching, and not just assuming, even at the Institute of African Studies, even at the National Dance Assembly of Ghana. I work with Abubukari Lunna, and he always gets seriously annoyed that at the University of Ghana they teach something called dambatakai, which doesn't exist. It is presented as if it is an item of traditional repertory that is performed by the National Dance Assembly. There is an item called damba, and there is an item called takai, but it is presented by the teachers at Legon as dambatakai. Why does this institution, which is supposed to represent the finest knowledge of our tradition, presenting something that is bogus? So you have to think about these things as scholars. That is the thing, scholarly knowledge should have some sort of connection to these things. There needs to be some connection between scholarly research and performance.

The other issue is that there are a lot of distortions that happen. I think these distortions in this creation of repertory are just part of the complex social history that we all work within. These summer programs create a lot of distortion, they bring a lot of money into a village, and all of the sudden that creates a distortion. The city is a place of sin and evil for villagers, and now all of the sudden these outsiders are coming in, and certain people are getting a lot of money that didn't used to have it, and then that creates a whole lot of social problems. There are a whole lot of issues that one has to be sensitive to. The people that learn create a lot of distortions too, because those that teach want to give what the person wants to learn. They are asking themselves, "Is the person happy or are they not happy?" "What can I do to make them happy?" "How much do I want to challenge them, so they are not necessarily getting instant gratification?" Repertory can get modified and adjusted because of these social processes. If the students ask a question where the answer is yes, then the traditional teacher will often say "yes." If you ask the question "Is it like this?," that means that you think that you know, and if you know, then I am just going to say "yes", and leave you in your ignorance, because you have the pride to think that you know, by asking a question that just seeks confirmation of what you think you know. Then the student will say "Well, they said "yes", so what I know must be correct. Then they will go and teach what they learned.

These summer programs and tours draw upon a non-academic community also. Outside the academy, one can identify the different African music scenes. There is the African American community and its' idea of Africa, and the significance of Africa for that American community. Then there is the Zimbabwean music scene, especially in the NorthwWest, that is all over and that is very active. There is the jembe scene. I think the Congolese folks

are trying to create a Congolese scene, and it is sort of coming. There is certainly a Ghanaian scene but it is more in the academy, than it is outside the academy. It is the favorite music in the academy. I think the secretariat might do well to bring together the academic scholarly world and these community scenes. That would be a very interesting dialog to have. These scenes are very organized, so it would be interesting to have a dialog that way (applause).

Eric Cherry: Titos Sompas requested to go last, so that he could hear what some of the issues were. I just wanted to, as a brief introduction, address the criticism about American students entering a room and coming out an hour and a half later thinking they have had the “African drumming and dancing experience.” I have had one master class with Titos in North Carolina, and after having someone like him heat up the room drumming and dancing, and coming out an hour and a half later, I can say I have really experiencing something. So having said that, Titos is involved at the grass-roots level, traveling across the country and trying to impart his tradition to Americans.

Titos Sompas: Thank you. I just want to say that I work with some organizations like the NLP (the Neural Linguistic Program), the Naropa Institute, the OMEGA Institute, Bantu Camp (that is a Zimbabwe camp in New Mexico), a Senegalese camp, and a Ghanaian Camp. So there are a lot of African camps going on in the States. But these organizations have a lot of problems. They are non-profit, but they don't get access to funding, because they aren't considered educational. This also makes it difficult to buy insurance. It is really difficult. So with these camps, we bring musicologists and academic people, and we deal one on one with the community, with the students, with mothers and fathers and we talk to them about community building. We talk to them about how we live in Africa, because a lot of them have a lot of questions because they have read a lot of books by anthropologists, so they have different ideas. So it is better one-on-one than reading a book, because if they have a question we straighten them out. I will give you an example. A few years ago, I took some people to the Congo, an American, a Mexican and an Indian. We got to the Congo, and some of them wanted hamburgers, but I oriented them, and told them some of these things we cannot find because there is no MCDonalds. There is also the situation my brother was talking about, people going to the village and having problems, because in America people go fast, where over there people go slow. So we divide them, and they go to different households so they can experience life, because what we are trying to show, is community building, how our community acts and reacts together. So that is really what we do, and like I say, the problem is really lack of funding for those organizations. Like I said, there are a lot of camps here, but we also need to come together, and I would like to see if in this Forum we can create our secretariat to be like that in Ghana, but for the African diaspora, so that we can eliminate these problems.

The master musician of the village, that is a musicologist to me (laughter). I don't deny what you learn, that is OK, that is information, but these people you should give first priority, give them guidance because they are going to

teach the young ones generation after generation. In Africa those generations are dying, and we are not replacing them with new generations. The government in Africa doesn't really give a lift to the artist in Africa. That means the artist is in limbo, where he doesn't know what to do, so we have to find other means to bring those people here. That is a big problem for us here, to bring masters from Africa. The problem we have in teaching in America, is that the American institutions of education don't consider Africa to be a culture which, even though they say it is the oldest culture in the world, the oldest culture doesn't get a prize when it comes to education. How are you going to teach in a school system where they give you a program with two credits, that teaches two times a week? How are you going to describe a traditional aspect of life, for instance music or dance, but they give you only two credits? Another thing, African people are not stuck in tradition, they are human, they create dances and choreography, they have to create. The dance is what people create, or they take from the tradition and go on.

Eric Charry: Comments are open to the floor now.

James Makabuya: I have three comments, but I think I will take them one by one, giving my colleagues a chance, but the first one that I would like to raise that has been of concern to me was also raised by Professor Locke. He mentioned the point of repertoire, and then he went on to distortions. I am testifying to that, because that is a big issue. It happened in the case of the nine-string Ugandan bow harp, and that has been an issue. Every time I go there, I find that we have a problem to decide between distortions, and surfacing new evolutions of music, and as you rightly pointed out, we need to have a dialogue here. We need to decide between the distortions and the creative evolutions that can be had.

Eric Cherry: David, did you want to respond?

David Locke: I could take it a variety of ways. My book *Drum Gahu*, I would say, contributes to a distortion. It tries to be a sort of intelligent distortion, but it's explicitly a distortion. That is the response from traditional musicians, "You got it wrong man, you are contributing to misinformation." I say that because I don't pretend to be some sort of high priest pointing out other people mistakes, and one of the ways is to try and be transparent about your sources, and try to make the process of change and distortion evident to other scholars. One of my pet peeves is the lack of our ability to cross check people's work, as can be done in science. I think that would be a helpful process, where other people could ask if the theory is accurate or not. We need to be more transparent about what we are doing and why we are doing it. Another point would be regarding a person like Abubukari Lunna, who is from a griot-like tradition in Northern Ghana. They are very clear that there is a right and a wrong. You can't say, "Oh, well, it's just the creative process." No, you either know it or you don't know it. You can pass on the information in an accurate and detailed way.

Kenichi Tsukada: I think that what you describe as distortion is very

different from we call cultural evolution. I think what you are mentioning is a necessary convenience for teaching. It must be a certain way, in order to dispense something, to make things easier to understand. I think for example about when I write a very academic article on a certain topic, I must be very precise. But I get a lot of opportunity to write for the ordinary public. I cut some information, in order to make things easier to understand. It might be a distortion, but it is a sort of strategy to make things easier. If the public needs more information to understand things more correctly, then I am ready to provide.

Robert Newton: Following up on that, and responding to Eric. In Mali, you have many different kinds of responses within various traditions to changing patronage, to changing audiences, to changing context, to changing technology and so forth. So what happens when you have something that has been created by a very local population, with a certain local competence, and you take it to a national stage, and you are trying to define a new sense of nationalism through it, and you take that overseas? There are different strategies, and the repertoire is affected by that. What is a distortion and what is a new direction? I think traditions have been responding to those pressures forever.

Eric Cherry: There is this one citation that I have been waiting for the right moment to interject. When Ballet Africain performed in Paris in the mid-1950s, Rouget wrote an article in *Le Present African*. Rouget had been to Guinea, and he didn't object to putting the traditions on stage. He made a very specific objection, which was about the dances and possession. He was against the idea of artificially inducing possession or simulating possession on stage. So it was a subtle argument that still goes on to date, I don't think it has gotten any more subtle, I think it is still present. Specifically, what do you put on stage, and then how does that effect the tradition?

Daniel Avorgbedor: On the notion of distortion, and how we rely on indigenous artists from Africa. I work with Papa Suso, and each time we work together in a classroom, he will be quoting Roderick Knight's writings and ideas, and I couldn't stop him. He would be writing on the board you know, point one, two, three. Another time I invited this lady from India to my class, and the first thing she did, was to give me a Xerox copy of an essay on Indian music written by someone else who is not an Indian. She told me we had to read that first (laughter). In other words, we ourselves are shaping the ideas, and perspectives of these master musicians, therefore they also see themselves in relation to us. So it is a question of negotiating our own identities as well as theirs.

Kofi Agawu: I'm just changing the subject slightly, to go back to something that Joseph said. In 1986, I also received an EarthWatch grant, and I went to Ghana with twenty one volunteers from the U.S. I was very grateful for the EarthWatch check, because it paid my air flight, and enabled me to buy goats and chickens and that sort of thing. I found the volunteers a very royal pain in the neck for various reasons. Some of them were very minor things, like the kinds of things you are talking about, logistical things. So we are in

the field, and somebody says “Where are we going to get ice cream?” That you can laugh about, and perhaps it is an irony then, and I didn't mind that, but I think that for me, the most profoundly disappointing aspect of the experience was an absolute lack of reverence for the culture that we were in. I'm not talking about a certain pious pose, I wasn't interested in that. I'm talking about an appreciation of the conditions of these people, and the place of music in their lives. I think one should be clear in one's mind that this is a necessary evil. Now of course other people would have had better luck with volunteers, and I think David you actually warned me about the EarthWatch thing, but I didn't listen to you. So that is my experience with that, it is just this absence of reverence. God knows there has been a lot of misinterpretation in our discourses about Africa, especially from Africans. So that is not what I am worried about, but it was just something that sort of disturbed me about the experience, that it made me a little reluctant about going back for another EarthWatch grant. But I think EarthWatch is great and if you need money you should get it.

Joseph Mbele: Let me comment on that, it is a very important point. As a researcher, I take the question of research ethics very seriously. I struggled very hard to tell these people what my principles are. Yet one person could make a mistake, or misbehave in ways that could devastate your work. For example they have their cameras, because they have been told they are going to help you take pictures to help you with your research. I sit with them in a place, and I start talking to them about ethics. I tell them “Look, you have traveled all this distance, spent a lot of money, you have cameras, and the technology but that does not give us the right to take a single picture until and unless the person is willing.” That is my principle, and I'm very strict on that. I don't care what you are going to say to the foundation, to me that is research ethics. Now sometimes some volunteers may make a mistake, they take a picture somewhere and that is a terrible offense to me. So I recognize what you say, it is very tricky. One person making a mistake like that can make it very difficult for you. It can feel like a violation of the culture, and it happens. We must be very honest, it happens. I have not had too many problems, that is why I went for four years. The violations about ice cream those are almost daily (laughter).

Steve Friedson: Defining context and really working with the students before you get to Africa really makes a big difference. With EarthWatch do you only get to meet your students in Africa?

Joseph Mbele: These are not students, they are people from twenty to eighty.

Steve Friedson: But if you only get to do that orientation in Africa, I can see that as a huge problem. Eric brought up something in his initial statement that has been brought up a couple of times, and it really does concern me. I have a problem with organizations like USIS, USIA, or Peace Corps, which have apparent political agendas. I've had trouble with USIS in Malawi before, and I think we need to think very carefully about our relationships in the field, because not only is there a problematic on the U.S.

side with the political agendas, but there is the perception in the countries that we go to, of what they think of the Peace Corp. In Malawi, they were convinced that all Peace Corps workers worked for the CIA. So when we put out that these are resources that we can tap into, we also take along a lot of political baggage. I hope that we can actually find alternatives to government agencies, and resist the temptation to buy into that kind of money.

Alex Perullo: I address this to Joseph. I have a question about this EarthWatch. I am wondering what kind of opportunities are available to get Tanzanian students involved to get to do the research, because I know that there are a lot of students in Tanzania and other countries that are very willing to learn to use the technology, and get out there and do the research.

Joseph Mbele: I always use the students from University of Dar es Salaam. I was in parts of Tanzania where I don't speak the language. We hire students from these areas. The money I paid them enabled them to minimize the cost of their university, and to finish their studies. I am in touch with them, and they are very grateful. In fact my team is always made up of half Tanzanians, and half foreigners. Not just American as I said, but British, Irish etc. Having people from other countries did help me to manage the "American type" thing (laughter), because you have Irish guys there, and if the bus is late, the Irish are very comfortable, whereas the Americans are running all over the place (laughter).

Ruth Stone: I would like to play devil's advocate to what Steve was previously saying. I agree with you, and really feel that there are a lot of political agendas, and one gets tired of being called a CIA person, as I also was called in Liberia, by some people, particularly soldiers. It strikes me that there are other points of contact, if we don't share some of the things that we know and learn and learn about African music with these people and agencies, they will continue to have a sort of Disney-esque view, and in a way it is important to do this. When I was there at USIS, I actually made a point to bring people in who rarely left the capital city to the area where I was. So I think there is a role we can take with some of these people, to try and provide some education for them, because their views are very limited, and they don't go much beyond the capital city in their experience of a country.

Leo Sarkisian: To provide some information about groups going to Africa. I have been a part of USIS, because Voice of America was part of that organizational cluster. Voice of America is an independent organization, but it was aligned with USIS's offices. Many of them are very good offices, and very helpful for intellectuals going there to do research. I must mention that the Maryland Department of Education for the past number of years has been gathering about twenty teachers from various schools and colleges in the state, to bring them together in a selected country in Africa. These teachers go to do research and launch curriculum about Africa. I know about this, because for several years they would invite me to talk to these groups and to certain countries, to brief them about the music in those countries in which

they would be living. These groups were separated. They had teachers who were interested in economics, agriculture, and various aspects of business, and also they would have music teachers.

Kwasi Ampene: I want to bring the issue of distortions back. We shouldn't forget what Titos mentioned, that these traditions are constantly creating and recreating themselves, so that we as observers and especially those of us in ethnomusicology, we tend to be obsessed with "authenticity." So the idea of authentic tradition creates the way we look at these things. Since that notion of distortion is varied, we should be aware of that, and at the same time most of these traditions are recreating themselves. Sometimes we go, and we are fortunate to observe these transformations, and then we call them "distortions." Let me go back to just one example. The jembe tradition is big in Ghana right now. We all know that the jembe tradition belongs to the Mande, yet how come it's now becoming a tradition among our Ghanaian dance troupes? We might see this as a distortion of Mande tradition, but we all know that contact between Ashanti and these Mande traditions have gone on for years. So right now if this Mande tradition of jembe is picked up in Ghana, we might see it as a distortion.

Session VII: Issues in Africanist Musicology

Facilitator: Akin Euba

Panelists:

**Cynthia Tse Kimberlin
Daniel Avorgbedor
Zabana Kongo
Kwasi Ampene
Kofi Agawu
Meki Nzewi (in absentia)**

Talking Points (Composed by Akin Euba):

"Do We Need Ethnomusicology in Africa ?"

The field known as ethnomusicology is mainly practiced in the USA but also has some support in the United Kingdom and other European countries. Although there are scholars from countries outside the USA and Europe who describe themselves as ethnomusicologists (presumably by virtue of having been trained in American and European programs) the usefulness of the field in Africa and Asia is in some doubt. Many Africans and Asians are unhappy to describe themselves as ethnomusicologists (see e.g. Hood 1982:1). I suspect that those Africans who describe themselves as ethnomusicologists have not deeply considered the implications of so doing. I would like to present below some reasons why ethnomusicology is unsuitable for African music studies.

1. Ethnomusicology does not as yet exist in Africa. Although there are African scholars who received degrees in ethnomusicology from Europe and America and whose activity may be deemed to fall within ethnomusicology, such scholars are in the minority. As far as I know, there is no society for ethnomusicology anywhere in Africa. In Nigeria, for example, there is a Nigerian Musicological Society but no society for ethnomusicology.

2. Given that ethnomusicology does not exist in Africa, the question is, do we need it?

3. African scholars are interested in the study of African music whereas ethnomusicology is the study of the "other". It is claimed that this situation has changed but in reality it has not.

4. American and European scholars hardly ever reckon with African scholars and seldom use their works as citations of authority. When you look at the average literature on African music written by Americans and Europeans, the citations of authority are overwhelmingly American and European, as if the knowledge of African music resides in America

and Europe. This is not true; the knowledge of African music resides in Africa (just as the knowledge of European music resides in Europe and that of American music in America) and the idea that American and European scholars know more about African music than African scholars is totally unacceptable.

5. Also unacceptable is the "head-body" relationship in which Europeans and Americans see themselves as constituting the head while the rest of the world is seen as constituting the body. The idea is that theory-making is the province of the head and the role of the body is simply to supply information to the head. In other words, as perceived by Americans and Europeans, scholars from the rest of the world can never rise above the level of informants, however qualified they may be as scholars.

6. The future development of African musical traditions (both ancient and modern) depends mainly on continued creativity. Therefore, studies that promote creativity are of paramount importance. The current philosophy of ethnomusicology stresses music as culture, music in culture, music in society and other issues surrounding music rather than music itself. The theory of music (which is the core element of music-making) receives little or no attention from ethnomusicologists. I would even venture to say that, judging from the current attitudes of ethnomusicologists, the theory of music is at variance with the philosophy of ethnomusicology. A field of study that avoids the central core of music making (i.e. creativity) is of no use to Africans.

7. I have often wondered why ethnomusicologists shy away from music theory. Could it be because there are persons in their ranks who cannot read music (in any notation) ? We in Africa should seek to promote musical literacy rather than discourage it.

8. Ethnomusicology as currently practiced is very selective. Most scholars either engage in what they believe to be "authentic" traditional music or in popular music. Now, there is a wide variety of musical types in Africa (including church music, opera, symphonic music and so forth) and we need a musicology that embraces all types.

9. Ethnomusicology as currently practiced is very faddish. Whatever buzz word or buzz concept is fashionable (e.g. gender, cultural theory, semiotics, globalization and so forth) is immediately embraced and then immediately discarded when it is no longer fashionable. We need stability and long term development in Africa, not fads. (It should be noted that the faddishness of ethnomusicology is reflected in the funding agencies that patronize ethnomusicologists. What is not clear is whether the blame lies with the ethnomusicologists who advise the agencies or originates within the agencies.)

10. The current practice of ethnomusicology is weighted heavily towards anthropology and a number of Ph.D. dissertations (at least in America)

purported to be in music are really in anthropology. I find it baffling that anthropological dissertations that have little or no musical content continue to be presented to departments of music. This is a position that is unsuitable for Africa. In Africa, those who want to study anthropology should go to departments of anthropology and those who want to study musicology should go to departments of music. We do not need in Africa a field which is called ethnomusicology while it is really a branch of anthropology. We do not need in Africa a field in which music has been literally squeezed out. Take the music out of ethnomusicology and what you have is ethno--ology. Do you see what I mean ?

11. Ethnomusicology as currently practiced is too invasive. The principle seems to be that you go into someone else's culture, grab as much material as you can in as short a time as possible, then go back to your own culture and build up a lucrative career on what you have grabbed. Avoid any type of life-long commitment to the culture that supplied you with material. In my view this is drainage scholarship.

12. Ethnomusicology is irrelevant to African culture. What is relevant to African culture is African musicology. Let us develop a musicology that suits African needs just as other cultures (the Chinese for example) developed musicologies that suit their needs. Let us not force African music scholarship into the field of ethnomusicology, which is really designed to promote Western perceptions of non-Western music. If we accept ethnomusicology it means that we accept the Western view of us rather than form our own opinions of ourselves.

I am gratified to know that the editors of the festschrift presented to J.H. Kwabena Nketia (DjeDje 1989 and 1992) already pointed us in the right direction by naming the two volumes AFRICAN MUSICOLOGY rather than AFRICAN ETHNOMUSICOLOGY.

Session VII

Frank Gunderson: Let's get started with our next session. Our next session, I think everyone has been looking forward to this, is lead by Akin Euba.

Akin Euba: I don't want to say very much more at this point, I think our talking points speak for themselves. I would like to invite Cynthia Kimberlin, Director of the Music Research Institute, to address the Forum.

Cynthia Tse Kimberlin: Some of the criticisms that I am about to make, are not because I am criticizing certain parties or certain societies, but it is because I care about them so much, and I want to see the survival of these groups. I am going to address three of our points because, there are a number of other people who could address the rest. Number Four, and number Twelve, and the idea of definition. Number Four deals with the idea that American and European scholars hardly ever reckon with African scholars, and seldom use their works as citations of authority. Most cited are Americans and Europeans. For example, how much of an interest does the a membership of the Society of Ethnomusicology devote to African music? A peek inside this question is shown, by looking at the bibliography section of the SEM journal, from 1970 to 1999. It doesn't necessarily speak to the entire continent of Africa per se, but it does indicate greater or lesser interest in African music at certain periods in time, particularly at American universities. Beginning in 1970 to 1985, there was a gradual increase of citations on Africa. In the 1990s, the citations tend to decrease each succeeding year. Look for example at the three 1999 issues for Volume 43. Only in the discography section is there parity. Look in the Books/Articles section. The totals for the year were, Europe: 174. Asia/Oceania: 229. Americas: 233, Africa: 70. So when I get my journal, I usually look at two things first, I look at the table of contents, and then I always look at the bibliography, because I am always interested in who is writing what. In addressing Question Twelve, whether ethnomusicology is relevant to African music, I would say "no", and "yes." No, it is not relevant, and yes, that musicologies that represent Africa need greater emphasis and a higher profile in African music studies. Historically, I believe the entire premise of ethnomusicology as an approach to the study of music, is based on Western models, beginning in Europe, and then to North America. For Africans, and also Asians scholars, to impose a Western-oriented approach to ways of thinking about Africa or Asia, is like comparing apples and oranges. It never really quite fits. This is a problem, because Western thought dominates the field of ethnomusicology, and it has been used as a default base of reference. I gave an example about an hour ago, about Western notation, and I won't repeat that. However there is a problem implicit in this. If Africa and Asia have different approaches to the study of African music, there is the danger of musicologists becoming polarized, of each standing on his or her own turf. I would call this ghettoization of the mind, so we must be very careful about this. I do think ethnomusicology can be overly Euro-and American centric in it's approach. I truly look forward to the time when there is more of

an even playing field, and there is no longer “the other.” What would help is to drop the use of such terms such as “Third World”, “ethnic music”, “world music”, because they tend to imply a separateness that doesn't really exist. Unfortunately, the idea of separateness or marginalization still exists. Those terms are used because they create a dual tier system. I am going to say yes, that ethnomusicology is needed in Africa, but only as a reference, so that African scholars can keep forward on what others are doing. It can be useful as one of many resources comprising the whole range of musical studies in various parts of the world. At African universities for example, ethnomusicology can be taught from a historical perspective, theoretically called “Ethnomusicology: a European and North American Approach to the Studies of Music Throughout the World”, and it could be offered alongside other courses in African music theory and methodologies (thank you).

Daniel Avorgbedor: Well I have a few points. We seem to be changing our labels, in relation with what is going on in the world. Take the idea of “folk music”, how it started, the naming of our departments, archives, museums. The Indiana archive, for example, which used to be the Archive of Folk Music. Not only that, but the notion of what we should be studying keeps changing. At one time, people didn't believe that we should be studying popular music. Now, according to Bruno Nettl, yes, we can study everything. So in other words we have a place in all these things, no matter what we do. There are a few points I want to highlight, especially those of us coming from the African continent.

Number one, how can we talk about reconstituting ourselves, redefine ourselves, and make a dent in the whole world of ethnomusicology? For example, take publications. How many of you are confident in a journal coming from Africa, and use that for your promotion/tenure process? First of all we do not have the facilities, and if we had them, we cannot maintain them, and if we begin a publishing project, we can not sustain that. Not only that, there is the problem of good quality editing, That does not only apply to Africa, but to India. For instance in the Indian Musicology Journal, in every page there is a mistake. The way these are looked upon by Western academics is negative. So we have that burden.

We have poor people, with economic and social instabilities that influence what we do. In fact, the next point that I want to raise is what I call “the exit factor.” Right now we have three African ethnomusicologists, in the U.S., looking for jobs. They are running away from their jobs in Africa, and I don't want to name names, but they are here, in this country, wanting to teach American people, not even African. So that is one other issue I want us to consider.

Now we also have the emic-etic issues, which we almost left behind. But it comes up in various shapes and forms, “Who is competent to talk about gahu, is it David Locke? Is it me? These issues are there, but we should not forget that if I do my own research, and go to live with people in Accra, they will tell me “How are you asking this question, where are you from?” They will think I am working for Rawlins, for the government. It is not a clearcut

issue of being an insider, that you have a certain inside knowledge, that you have an edge over the other person. These issues are relative, that one can highlight, that one should keep in mind.

Now there is something I want to clear up. We often talk about “orality” in African societies, we use words, we spend our time talking. Now when you come to the West, Americans are very gifted at writing. The subject comes up today, tomorrow they come up with three books (laughter). One person, three books right away. I don't think many of us are gifted in that way, and it is a handicap. Now that is why we find so many books published in the West on African subjects, and then we feel bad, we feel we are being undermined. So that is something that I want to raise up, in a way it is a matter of being creative, or a matter of vitality, or oral tradition. Whereas in the West there is emphasis on the visual, the aspect of putting ideas on paper and print, in black and white. So we have that cultural baggage to deal with. I hope we will be able to address some of these issues (applause).

Zabana Kongo: I am going to talk about my French experiences, and about the possibility of redefining African musicology. My French experience is this one. Two trends of French musicology are presented by Bernardo Tajaque And Simha Arom. Simha Arom has been in the field in Central Africa, and Cameroon. He has written many things about context, about twin ceremonies, but nobody reads that, he has that background, he has devoted himself to musicological issues. Bernardo Tajaque, what he does, sometimes, he is a very good writer, He publishes his field notes. For example, he writes, “I met a singer in Sardina, took him to a bar, and asked him “Why do you sing?” He answers, “I sing not because I know how to sing, but because my heart is painning me.” It is an explanation.

Sometimes when we force the meanings, we have to know that it is not the only solution. So for me, the question is not whether we need ethnomusicology in Africa, it is whether we need musicology. What can musicology do in Africa? The historical dimension helps us. I know how Scarlatti started that Neopolitan 6th, and how Mozart used it. I don't know if Papa Wemba used it, but I would like to find out. The musicological dimension is important. What is a genre, what is a style? It goes with a philosophical dimension, it can give meaning to the music. So we can study meaning also within musicology. The formal side, structures, are the core of studying music. Transcribing music is very difficult, and those who do that, we owe them some consideration. Those who analyze those musics, can give you the insight on the same subject that you are learning on the anthropology side. I think this is the core issue, to really give our consideration to them (applause).

Kwasi Ampene: Thank you. I will begin with just a rhetorical question. What is in a name? So the reason I bring this up, is that, as we all know, names are very very important in Africa. At the same time it is also of interest to know that it is not only Africans or Asians, that Americans themselves are also concerned with this label. So I have seen in recent years, some departments are trying to take away this ethnomusicology, and when

you see the list of musicologists in the department, they have ethnomusicology underneath musicology.

So it is not only in Africa that we are examining this, or it is not only Africans who don't like this idea of ethnomusicology, and of course we all know the history of ethnomusicology, established here in America, to study "the other." But the main point I want to ask, is whether their methodologies are relevant to the African situation, and this is where we have our problems. Number one, the African experience, the Colonial experience moves us to a very unique situation. Due to our colonial experience, African scholars, especially in music, have a responsibility to our societies. For instance, since I come from Ghana, I want to use a Ghanaian model. We are fortunate, since long ago, Nketia has been using a Ghanaian model. After Independence, the question came forth, "How do we bring all these ethnic groups together?"

At issue is the legacy of educational institutions, where the missionaries or Europeans threw away African music, and imposed European musics on the Africans. That is why Joseph Mbele can say, he thinks he has to take special courses in music, in order for him to sing a folk song interlude. With our African system, it should not be like that. Our drummer does not have to have that degree in music in order to sing a song interlude for us. The African experience is quite different. How do we get out of this situation, fortunately again professor Nketia gave us some leads.

As Africans, we have very particular problems that we have to deal with. How do we bring ethnic groups together? How do we become multicultural, in African terms, so that we can assess different cultures and their music, even within our own countries? These are the problems that we face, instead of looking at music systems from the American point of view, which is ethnomusicology, we have to come at it from a different way. For instance how do we recreate folk songs to address choral music in our African situation? So those are the African realities, which have different experiences, which have different solutions or questions for becoming relevant to Africa. People say it has to be applicable to our post-colonial experience, it must deal with modern realities, of traditions living side by side with modernity, where we don't see differences between tradition and modernity, we see continuity, we see that kind of thing going on and on. Thank you.

Kofi Agawu: I don't think I have too much to say, I decided not to say too much, mostly because I am not sure that anything we say here about ethnomusicology can make any difference. I thought that when Akin Euba raised these highly provocative points, it seemed only certain that people would not be able to sit still for very long, if someone writes that, "ethnomusicology isn't relevant to African culture, what is relevant is African musicology", or that "ethnomusicology is very faddish", I did not think that people could sit here and read this stuff and sit here for very long. I thought maybe the best strategy would be to let people react to this thing rather than feeding them. That is all I have to say (laughter, applause).

Akin Euba: I should add that Meki Nzewi has not arrived, so he sent a written proposition which we have a copy of, so, those of you that want to read it can do so.

Meki Nzewi: The panel topic recommends that musicological studies should have broad cultural distinctions. The panel Facilitator poses a mind-teasing question about whether ethnomusicology is needed in Africa. And we begin to sense the confrontation or dichotomy (?) between musicology and its ethno- (ethnic-colored or contented) out-reach. By implication, if there is something to be studied about African music that is musicological in essence, it must not be associated with the "mainstream" of establishment-musicology - European classical music scholarship.

Preliminary equation: Supposing a performance-composed piece of music always manifests a standard content which gets recorded and transcribed (written format), should it thereby attain the same creative (now literary) authority as pre-performance-written music? If the art of the composition exemplifies an established compositional convention, while, maybe, demonstrating original genius within a creative style (individual or group), would the label, "classical", be applicable only on the grounds of the nationality of the composer/s (known or anonymous)? If there are standard, universal qualifications of the science of musical sound, irrespective of the peculiarities and culturality of the conformation, does the label, "ethno-" ascribed to some music classics connote human-cultural prejudices or privilege-complexes, or sub-species-human music?

If I am asked: Which music is the music in the world? I would, as a proud African, answer: African music, of course. I am sure anybody of any nationality or culture would prioritize the music that s/he feels primary cultural identity or perceptual affinity with. Such self-recognition would not countermand our efforts at forging a global community of human cultures. After all, we must recognize our respective differentness in the process of coming to terms with what we share in common about being essentially human.

I, therefore, recognize that there is a peculiar distinction about musical knowledge and practice that can be labeled Africanist musicology; not because it has a fundamentally different science of music, but because its logic and culturing of basic musicness is authentically unique.

It would be too daring to take issues with what compels the dichotomization of ethnomusicology and musicology in Western music scholarship. The current construction of musicology as a disciplinary domain within the empire of music scholarship, is that it deals with the cultural music of a circumscribed geo-political (ethnic) area. Going by the implication instead of the chauvinistic category-definitions, one would surmise that the ethnomusicologist is an accomplished musicologist who went 'native'. The problem then abounds, for instance, about how to baptize a native musicologist who is African. In order to spare colleagues the embarrassment

of how to accommodate my disciplinary sameness but cultural differentness, I identify myself as a Cultural Scientist. In contemporary Africa it is the modernism vogue to copy the West artificially without bothering to understand the West deeply. As such, I have no doubt that music scholars from Africa are already busy, taking sides in the scholarship battle line between Western musicologists and ethnomusicologists. However, we are called upon here to reason around the issues of Africanist musicology.

I rely on the Grove's Dictionary of Music definition of Musicology as "...the scientific study of music in the widest sense", to justify the validity of studying African music as a musicological science. Published literature about African music establishes that compositions in every African culture derive from standard laws or conventions, latent in the consistent cultural sound facts or verbalized as well. These under-guide compositional constructs and conformations - melody, harmony, forms, ensemble rationalizations, development of themes, aesthetic designs, presentation etc. Published literature has, however, raised interpretative ambiguities, contradictions or controversies about the nature, structure and operation of these laws or conventions.

The musicological content of African musical knowledge will, in the final analysis be meaningfully studied and determined from the original perspectives of the Africans' musical thinking and construction, as the basis for any comparative deductions and literary theoretical prescriptions. The outcome of such studies would be of disciplinary as well as general interest to students of African music, composers, choreographers, mental health practitioners, philosophers, humanists, sociologists, ethnographers and performance arts promoters among other disciplinary practitioners.

The purpose of systemizing and consolidating Africanist Musicology is to provide standard literature deriving from cognitive, systematic investigations of the peculiarly African rationalizations of the science of music, the compositional theories and ramifications, also the historiographical dimensions. Africanist musicology must reckon with context as a crucial factor of creativity as well as structural-formal logic in the original African performance arts rationalisations. Hence the inescapable intrusion of the conventional ethnomusicological boundary in the modern African musicological thinking and studies. There already exists a sizeable body of literature and recorded materials, which include dissertations, published books and articles as well as unpublished manuscripts. These are available in institutional and private collections.

A momentous need at this stage of "Revitalizing African Music Studies in Higher Education", in particular, is the re-appraisal of some current assumptions that misinform about the peculiarly African creative thoughts and performance practices. This is proving a sensitive, sometimes hazardous venture. Yet, it is an inevitable imperative, if we recognize that the advancement of disciplinary scholarship compels continual critiquing and validation (or invalidation) of every stage of knowledge. Perhaps, the short and erratic history of the African music scholarship domain is responsible

for the fears, resentments, insecurity, and the attendant condemnations as well as other desperate acts of suppression with which the pioneer, establishment-authorities resent and often victimize contrary opinions and corrective studies. More so when original-minded African scholars contradict or re-argue the status quo.

With due credits to the god-fathers of African music scholarship, we note that how, and what one perceives in an audio/visual creative manifestation could be impaired by extraneous mental/cultural predispositions or perceptual illusion. An example is a perceptually distanced dance researcher who assumes that s/he observes Africans "pound" the earth when the dancers' feet appear to land with force (but not weight). A traditional African dancer normatively brushes or floats, instead - for due philosophical-religious regards for the Mother Earth. It is an abomination to beat (pound) a mother.

Some progress has been made with determining the general frameworks for definitive Africanist musicological studies. Kofi Agawu's (1995a, b) contributions towards dispersing the red-herrings about rhythm has tackled the phantom that tends to scare, and thereby distort the perception of peculiar African music intellection. The break through with playback, digital transcription, a la computer, of African traditional music (Willie Anku, 1999a, b, et al) makes possible the faster and reliable transcription of large bodies of works necessary for definitive musicological studies. Paul Berliner's (1981) analytical definition of the creative milieu and theoretical content of mbira music, inspite of a few pot-holes of rhythmic illusions, is musicologically standard, and mediates the musicological-ethnomusicological dichotomy. The writer's works distil the fundamental principles of compositional order and ensemble music rationalization that give basic characteristic sound to African music beyond the superficial identities of language and instrument culture (Nzewi 1991, 1997). Musical Sense and Musical Meaning: An African Perception is a musicological study. (1) These examples, among others, demonstrate that scholars African and non African are emerging with original contributions, which could be regarded as clearing the forest for the cultivation of a systematic body of knowledge that would establish definitive African musicological scholarship.

The consolidation of Africanist Musicology, therefore, mandates the following requisites:

- Cognitive identification and definition of the underlying principles of composition, which are continental, cultural, or characterize styles and types. Along the line imposed, mal-guiding theories and misinterpretations need to be repaired.
- There is need to make available and accessible a large body of transcriptions of unwritten master-compositions from tradition, as well as the contemporary written compositions that are essentially African, but a majority of which are not published due to the peculiar economic constraints in Africa.

- The sound music archives of Indiana University, UCLA, Volkerkunde Museum in Berlin among many other institutions in the Western world are veritable resource centers for recorded, historical materials that African musicological studies would benefit from. These along with contemporary compositional trends (written and not written) will map and track the compositional genius and cultural history of Africa.

- It is important to prioritize what is of fundamental, musicological research relevance. The writer's view, based on personal experiences, is that the elaborate instrumental and/or event-music types commonly model a culture's basic musicological heritage and compositional theory. This is without prejudice to composite choral works of profound compositional genius.

- Lots of dissertations/theses by students in Africa are available in African institutional libraries, archives and centers. Needed is a comprehensive, annotated cataloguing, which will be periodically up-dated. Such studies are not featured in the catalogues and dissertation/thesis listings of relevant international journals and periodicals

- Music education in African tertiary institutions should emphasize orientation as well as originality in research methodology that is sensitive to the African knowledge-transaction milieu.

- Funding will empower research and productivity - to train or re-train personnel; to track specific studies, and procure copies of them to a central or convenient research location; to sustain writers who may need sabbaticals or special grants to accomplish specified publication objectives.

- There will be symposia as need arises, to review commissioned manuscripts needed as seed, standard literature for studies in Africanist musicology.

- Publication opportunities are of critical concern, whether through an endowment or other publication financing. A few commissioned, representative studies are needed for urgent, meaningful education in the musicological content as well as the historiography of African music, traditional to modern. This will not be prejudicial to contemporaneous as well as future, normal scholarship studies and publications.

-Distribution of resource materials. A strategy is urgently needed to enable institutions that offer education in African music and dance in Africa acquire essential books and journals or other publications. In the modern global economic dispensation, African institutions are simply not financially capable of procuring necessary publications, particularly international publications for music education - a problem further exacerbated by the peculiar African leadership priorities which low-rate qualitative education. Perhaps the International Center for African Music and Dance (ICAMAD) in Ghana already has a catalogue of all the tertiary institutions and schools in African, which offer music and dance. Such a list would enable the distribution of materials through any central agency.

- Perhaps, it is not too much to recommend as a matter of research ethics and intellectual copyright, that researchers of Africa should deposit two copies of dissertations/publications resulting from field works as well as two copies of recorded materials for the intellectual benefit of the original owners of the researched intellectual property. One set should be deposited with a relevant academic department in any preferred tertiary institution located in the geographical area of research; the second set should be deposited with the country's copyright commission or similar body.

- The world outside Africa needs to be exposed to contemporary art music compositions which represent a continuum of the African traditional musicological legacy. An annual international event of the scope of a performance festival cum symposium on compositional issues is envisaged. Such an event would involve sponsorship by African States as well as international corporate sponsors. The world will certainly gain by such interactive scholarship initiatives, which expose positive trends in Africa while enriching or broadening the minds of world audiences.

Lester Monts: When I read Akin Euba's points, I asked myself, is this really relevant to this day and age? I thought that these are the same arguments that prevailed when I first started to study ethnomusicology with Alan Meriam, "What is ethnomusicology?" Ethnomusicology defined, ethnomusicology revisited, and then with Bill Malm, and a whole lot of other people joined the debate, and it is just all over the place! It seems to me that we need to be concerned with larger issues. We haven't talked about curriculum here. How do we teach African music in terms of a college level course? Our students transfer back and forth between universities. Is an African music course taught at Indiana going to be a segue to an African music course taught at UCLA, or University at Washington, or at Wesleyan? Here at the university, they consider me the African ethnomusicologist, and I know a little bit about one ethnic group in the far corner of Liberia. Even the work that Cynthia and Ruth have done in Liberia, I don't know that much about it. My point is that just like the musicologist, we need people to study West African music, East African music, Central African music, Southern African music as scholars, and we need to have performers who represent some of those traditions.

I often wonder how we appear to the other parts of the music world. A musicologist studying the Renaissance could easily transfer from one university to another without any problems, there is some continuity there. I am still thinking administratively now, because when you look at some of these programs, you ask, "What makes sense?" "What has a sort of continuity that we can latch on to?" I don't think that we are taking advantage of the interdisciplinarity that we have within us, we just sort of jerk around sometimes, instead of saying "Let's get something down in concrete terms that we can act on from an institutional point of view." So these questions about whether ethnomusicology should be in Africa, they seem irrelevant to me.

Titos Sompá: That is why I am insisting on trying to have an accredited institution of the African diaspora in this country. That way we will eliminate all of those things that he is talking about, because there is no continuity. Everybody goes and they learn from Ghana and Zimbabwe. But the study of Mozart in France is the same as the study of Mozart here! The teaching techniques are the same! So for us, we need to develop our pan-African technique. We need an institution, and not just in Ghana, but to be all over Africa and especially here in America, where people can come together and have an assembly like this, where they can discuss and put points together.

Kenichi Tsukada: I just wanted to mention that in Japan, we never call the study of Japanese music “ethnomusicology”, we don’t even call it musicology, largely because our own research of Japanese music started before Western musicology. So we are proud of our research in Japanese music. What is happening, is that when the European researchers of Japanese traditional music began to call it ethnomusicology, then the problem you are talking about happened. That is how the Japanese musicologist or Japanese researcher on Japanese music react, they tend to look down upon the result of the work of those European researchers, based upon their own pride. In Japan this kind of conversation we are having today, never could occur between European researchers on Japanese music, and Japanese researchers. This kind of research will never occur, and also I imagine that in Europe, that they could never invite Japanese researchers to have this kind of conversation, So what is surprising here is the success of all of this, to develop the opportunity to exchange ideas, which will infuse scholars from different areas of this world. I am happy that Japan has been invited (laughter) and given an opportunity to exchange ideas. That is fantastic.

James Makubuya: As the discussion goes, I am asking myself some questions. Are we looking at ethnomusicology as a term from a semantic view, or are we looking at it as an umbrella? Those are things that I want us to answer, because we know very well that semantics in scholarship have always been a problem. I am looking at ethnomusicology more as an approach, where we, the Africanist scholars, have a forum in which we can fit into the rest of the world. I happen to be a member of the International Council for Traditional Music, and they resolve this matter in a different way. They have what they call “study groups”, for example we met in Hiroshima and we decided that we needed some study groups based in various regions in Africa.

Frank Gunderson: Following up on James’s point. About this being an issue of the term itself, and also the issue of the practices, the things that ethnomusicologists do. I think that most of us can agree that ethnomusicology as a term is probably outdated, and we have struggled for a long time to try and come up with something different and more comprehensive that describes what people are doing. Then there is the issue of practice, and I think that with your points, Akin, many of us agree with you, but there is one thing, that has to do with “the baby and the bath water.”

If we could throw the bathwater out, meaning the term ethnomusicology, then the baby itself, that is, those practices that those of us who have been trained in ethnomusicology do, namely the practice of doing interviews, this is what needs to be retained. I think that musicologists might have something to learn from us in this regard. We do interviews, and we do a lot of them, and we base our knowledge on the comprehensive interviews that we do. Interviews with musicians about what they do, and what they say they do. I know that musicology is in great flux now, and they are searching for a lot of different approaches, so I am responding to you in the spirit of conversation.

David Locke: I would like to add positive energy to Points Seven and Eight. I think the issues of, shall we call it “positivist interpretation” of sound materials, is something that is of value and should be encouraged. So I think music theory is important as a component to accurate interpretation of repertory, so that it can be documented. Then I think there is an opportunity to use choral music. Choral music in America is very popular in the American academy, and in the churches, singing is very popular, and I think it would be a fine way to honor professor Nketia as a composer, to do more with African choral music. This could have very practical consequences, because music departments and choral teachers want repertory, they are always looking for repertory all the time. They want to be able to use it, too.

Kofi Agawu: I just want to go back to something that Lester said, and I think in a sense it is obvious why a number of Africans are uneasy about the term. A number of people, which is no fault of theirs, but having to do with their institutional training and so on, have expertise in different kinds of things, but don't readily work under an ethnomusicological umbrella. They come from Africa to this part of the world, and realize that what people want from them foremost, is in a way to display a certain set of peculiarities, to be informants of a certain sort. They are not interested in your piano music, really, because there is plenty of other piano music about, I think this is where the discomfort comes from, and it has been a long-standing one, and I think we should acknowledge that.

It is also true of the behavior of some ethnomusicologists, because when that airplane touches the ground, they are not going over to the continent to find out what those composers are writing in the way of choral music, they are heading for the bush. You see?

When you are caught in these dilemmas and realize that the umbrella of ethnomusicology covers a particular set of interests, then you begin to wonder whether you are a part of this group or not. I think this is where the discomfort is, and that is why the institutional representation cannot be allowed to simply go, at least un-interrogated.

Now there is a practical side, or a pragmatic side, which is to say, OK, this term is with us, and under it we can put all kinds of things, we all need jobs, because many of us here are economic migrants. We need jobs, and maybe this umbrella will help us, and we have got to be absolutely pragmatic about

this. Then we can find ways of living with this notion of something called ethnomusicology. I don't think that many of us are pragmatic enough, and I don't think that many of us are sly enough to see where the sources of power are, and targeting where the resources are. Part of what Lester is saying, is that the resources are here. So let's find them. I believe that the work you have been doing at this place has caused people to see numerous things in African music that they don't normally see.

Lois Anderson: I would just like to hear more from people who are in departments of music, dance and drama, or other departments that include music around the continent, to see what your curriculums are. People are always looking at the literature to see what the latest theories are, what is new, who is writing what, and we haven't heard much from our other colleagues. Let's look at other disciplines, and the history of our own discipline. Why do we have a term called "ethnomusicology?" We don't have divisions within linguistics, with linguistics it doesn't matter what kind of linguistics you want to study, it is all linguistics. So why don't we just call ourselves musicologists and get on with it.

Christopher Waterman: My conception of what ethnomusicology was, is that it was a parallel to fields like ethnobotany, ethnohistory, ethnolinguistics and ethnosemantics, so that there were people working in ethnomusicology about the same time "ethnography of speaking" and those approaches emerged in the early 50s, and I am not talking about Jap Kunst's definition. I never thought ethnomusicology meant the study of ethnic music, or music made by people who are ethnics, which is where the charges of racism and alterity, and imposing of "otherness" come from.

Now we know in fact, to look at the history of the field, one can see that we are at a crossroads. I don't even call ethnomusicology a field, but a place where scholars and artists and activists gather. Moving toward a more Apollonian ideal, what it is supposed to be, is the study of music in relation, in various ways to society and culture. I am an anthropologist, and my prejudice is in this regard. That is the parallel that one, if you are from a place and you are studying music in the neighborhood that you grew up in, you might find other opinions in Legos if you go two blocks in the other direction. They might not even be the same music any more, or if you come to a new thing, whether it be one mile down the road or half way around the world, the point is to find out how people are making the music, and patronizing the music themselves, in the diversity of their points of view.

One of the things I thought ethnomusicology was also, is this issue of comparative methods, and part of the point was to find out about humanness, about human beings in a broad perspective, what human musicality is capable of. Let's have Africans go outside of Africa, students from Nigeria going to learn something in detail about Beijing opera, including the larger ideological structures around it, including how the state has intervened in it. Those were the things I thought ethnomusicology was concerned with, a broad view of musicology and what it might have to do with being human, as well as all the many ways that we are, without lapsing into universalism.

Joseph Mbele: Kofi, I liked the comment about the ethnomusicologists learning in Accra, and heading for the bush. What I am seeing now is the broader picture, that everyone of us is running into some bush. Lester Monts runs to Ford Foundation, that's his bush! (laughter). Yesterday he told us to read carefully the mission statements of our universities. So the ethnomusicologist goes to the field sites first, that is where the resources are. And I think you also used the term "economic migrants." So your concept of the bush, I would like to read very broadly, as a literary scholar!

Robert Newton: I want to speak as somebody outside of ethnomusicology, who was initially allergic to the term, coming from a department of African Languages and Literature, which happens to be the only one of its kind in this country. So we have the challenge there, of being in a department of one, of finding a discipline. A part of this is the question of discipline. I think that what a lot of us are trying to get at here, is getting at the meaning of performance, performance being one of those buzzwords that is very popular now, and I think for good reason. I think that the idea of talking about ethnomusicology here, allows a certain rigor to be developed in looking at this question of performance, other than how it has been looked at through the European model. So I think that something positive has come out of it. I don't think there is the kind of money around to start all kinds of departments of African music. So I think it is a practical concern, and it is something positive about ethnomusicology.

Ruth Stone: I just want to say that I think it is important that we always allow access for people to all kinds of study, and that we don't assume that because someone comes from Africa they want to be an ethnomusicologist. I say that because I got an application from a Nigerian composer who had applied to the School of Music at Indiana, and they simply assumed that he wanted to study ethnomusicology, and I sent it back and I said, "No, he wants to study composition, and we need to acknowledge that. That is what he wants to do, and we need to accept that on his own terms." This is similar to when we went to Zimbabwe to help start an ethnomusicology program there. The white Zimbabweans thought that all the new students coming into the program should all study mbira. We said "No, they should all have access to study violin, or piano, and we need to make practice possible for them, even if they don't have instruments in their home." So we constantly find these situations, even today at Indiana, one of the things that we confront is students from Africa getting ready to do fieldwork, who often assume that they are going back to their own home countries to do research. Let us consider the possibility that you could go to another country, say Japan. Take the example of Jack Njoku. He is from Nigeria, and he said "I am going back to Nigeria", and I said, "You can always go back to Nigeria, why not go to Zimbabwe." What was revealed was that, there, he had a very close connection with the students of Zimbabwe, the kind of connection that wasn't possible with some of the American students who were there. So we learned a lot about that. I know Isaac, who was from Zimbabwe, gave a paper at a conference in Ghana, so that was very important for him. I think we need to counter these institutionalized issues and ask, "What do the students really want to do, and what do they aspire to?"

Lester Monts: I think we all have multiple musical identities. When I look around this room at the people that I know, I know that Melanie has studied other kinds of musics, I know that Ruth has, I know that Steve has, and a lot of racist politics gets involved in that. When I was playing orchestral trumpet, people would come up to me and immediately think that I play jazz. But on the other hand, I am an ethnomusicologist, and if they asked, “What is your area”, I would say, “Guess”, and they would have two guesses, and they would get it. So we have these multiple identities, and I think we should live with that, we move in and out of various musical identities, in one place you can be an ethnomusicologist studying in Africa, and in another place you can be an African American playing Classical music. I don’t mean to be so harsh about this, but I think sometimes we get involved in issues that just bog us down. We had a panel at ASA a few years ago on “Music and Ritual”, and hell, that was the name of the panel. Yet we get this question right at the beginning, “Well what do you mean by ritual?” Then the whole session was spent talking about that, and not talking about the issues that people had given papers on. I know that these issues are important, but it just seems to me that in our little world, we tend to get bogged down on these things when the rest of the music world is just moving past us.

Jacqueline Djedje: I just wanted to say for the record, that I am from the only department of ethnomusicology here in the entire United States. In the process of us becoming a department of ethnomusicology, the title of our department was a big issue, it was something that we discussed for almost six months to a year. In fact, we wanted the term “Department of Musicology”, and the only reason we didn’t choose musicology is because it was taken by those people who study Western music history, and we did not want to be combined with them because they have a very narrow conception. But we don’t have any limits on what our students can do, even though we are under the umbrella of ethnomusicology, they can do whatever they want, it is just the study of music.

Jean Kidula: I just want speak from my experience in teaching in Africa, where my African students completely refused to be referred to as ethnomusicologists. They felt that they were being abused with that term. My professors in Kenya were also confused by it, they then started using the term African Musicology. They were very confused by the term, coming from the academy. Being a student at the academy, you have to have this term to get funding.

J.H. Kwabena Nketia: In the 1960s when I was at UCLA, there was a meeting for the Society of Ethnomusicology, and a man sent a telegram through the Society asking them to abolish the term “ethnomusicology.” Then Mantle Hood sent a counter telegram asking the society to keep the term “ethnomusicology.” If you look at the writings of Wachsmann, you find that he uses the two terms in the same article. Sometimes he talks about musicology, generally referring to approaches of studying music, and then ethnomusicology when he is dealing with the music and its relation in society. It was Wachsmann who was interested in the term “African

Musicology,” because he thought there were parallels between African musicology and African linguistics, African history, and a whole range of area studies, so that as soon as you have the term “African”, you can put the “ethno” away. “Africa” takes care of “ethno”. That was the view of Wachsmann, and he tried to push the idea of African Musicology. We met early on at Northwestern, and we both tried to push the term African Musicology, a term that I am happy with. Because when I see that term, no one will say “This is the study of the “other” or whatever. In 1965, when Bruno Nettl published his first book on ethnomusicology, there is a point there where he said that myself and some others were not studying ethnomusicology, because “we studied our own music.” But then he said, “That was acceptable too.” Then I could see we were beginning to get accepted, and that is the important thing. We were getting an entry into the discipline, even if people thought that this was a closed area, it was beginning to open up, because once we accept what a person has written about a culture that he belongs to, then we are ready to revise the definition of what it could be. The only assurance that I had about the term, was in 1959 when I first met Allen Meriam, for him the ethno- prefix was not part of “eth-nicity” or “eth-nography”, but was a short form of “eth-nology”. That I accepted. So that has been my approach, and in fact I have stuck to the term, because I believe that everybody can make their own ethnomusicology, and I use my own approach to the study of African music.

But I want to make another statement about interdisciplinarity. To me you begin with the material, and the material will suggest what kind of analysis or approach you should use. If you get it the other way round, then you may bring a disciplinary perspective that is probably unrelated. When I was doing my funeral dirge work, I had the material in front of me, and I was analyzing it. I was compelled to look at it from different angles, because this was text, it was language, it was literature, it was linguistics. Naturally I looked at the anthropological dimension. So the disciplinary approach comes to you when you are looking at your material, and you are finding ways of analyzing the issues that matter. The interdisciplinary approach does not exclude the analysis of the music itself. Sometimes analysis of the music will give you another dataset about the musical culture.

I want to go on to the institutional challenges. We in Africa need to develop the study of African music, and therefore it seems to me that what we are doing, in terms of coordinating what is happening in universities in Africa is very important. One of the things that our center wants to do in collaboration with the secretariat, is to convene a meeting of those in charge of music departments in Africa, and look at their syllabus with African content.

Because I once read a UNESCO report submitted in 1965, where somebody submitted a survey of music institutions, but it hasn't been followed up. So if we have this collaboration, then we can begin to see what problems we need to address in Africa. This has been of interest to me, because our experience at the center with people from Nigeria has been that they want to share whatever resources we have there at the same time. Thirteen Nigerian

graduate students from the University of Ibadan just organized themselves, and volunteered to come for two weeks or so to visit the center, and they wanted to see the archive, and it was quite interesting to see that we have answers ourselves, and the material that we have could be used by other students. I have been hoping that one day we could organize some kind of meeting, or conference for graduate students of music in Africa at the center, and then of course we have material that are probably not available to other institutions. So that was one thing, having a meeting of those in charge of music, creating an opportunity for African students to come together and share ideas.

There are other institutional things that we are interested in developing, in order to create a team of people looking at African music from a scholarly point of view, from a creative point of view, who share fundamental ideas about how to go about this. When you have that African musicology itself, it will become a strong thing, not a peripheral thing, because there are many distinct things that will help other people to think about what they are doing. I would like to suggest that we not worry too much about the term, but what the term means in our relation to other scholars. The limitations of the term may encroach on what we do. But I hope that we can be versatile, and look at the field in broader kinds of perspectives, always remember the people who are making the music in Africa, we are studying what they are doing, our understandings of them, and what they value are as important as the constructions that we make. That is a lot of interpretation now going on (laughter). We need to look at how we can go forward. I think it is one of the functions of the center in Ghana, and in Ann Arbor, can promote, in terms of carrying African musicology forward. Thank you very much (applause).

One footnote (laughter). There was a reference to Africans who are qualified in ethnomusicology here, and cannot find jobs. I am trying to work out my exit from the center, so we have agreed that we will have a two year transitional period, where we look for a successor, but also make new arrangements for getting people into the Institute. But the other thing that the Ford Foundation agreed upon, is that we should have visiting people, disciplined professors at the center, even though we don't have students, because such people have been involved in the kind of programs we need. Now that I am leaving, I am creating an opportunity for African scholars and their colleagues to visit the center for short periods, even a semester, even a longer period if someone has a sabbatical. So together the work will go on, the method of thinking will go on, and the center could be a place where one could look forward to going for a short break, wanting to get to the materials there. What this means also is that all of you who have made field recordings, you can think about building up our center, not only as a repository, not only for yourself, but for all of us. We have been talking about sending our materials to the communities, that's fine, but we also need copies of what you have in that repository, so that we can all refer to it, and perhaps create a new way of studying African music, not only in terms of single ethnic groups, but also in the pan-African dimension that we so much lack. Thank you (applause).

Session VIII: Teaching African Diasporan Musics

Facilitator: Mellonie Burnim

Panelists:

Eddie Meadows

Isaac Kalumbu

Naomi Andre

Kwasi Ampene

Talking Points (Composed by Mellonie Burnim):

I. TEACHING

Address the need for cooperative efforts/team teaching to:

- (1) Maximize the knowledge of musical traditions in various parts of Africa and the Diaspora.**
- (2) Develop a more integrated approach to teaching continuities and discontinuities between African and African-derived musics.**
- (3) Address the need to confront boundaries of student perception which yet tend to view African and African-derived peoples and musics as substandard.**

II. RESEARCH

Address the need to combat specialization in training which allows Africanists and African Americanists to view themselves as separate rather than related scholarly identities.

III. PUBLICATIONS

Address the need for more publications which address The specific dynamics of African/African American musical exchange both historical and contemporary, and which define the actual points of contact as well as the character and consequences of the interaction.

Panel VIII

Mellonee Burnim: I must say I am very pleased that we are going to take the discussion of African musics toward issues of globalization, looking at African music as a part of, and in relationship to the entire African diaspora. I feel it is a most appropriate way for us to end our Forum of panel discussions. As I considered the talking points for this session, I began to think about various experiences that I have had over the years that could generate questions for our engagement of this session. Looking at the topic of connectiveness, which comprises of various African people, people of African descent in the United States, and other areas as well. I thought to my own experience, my music experience in Africa in 1989, which was a result of an invitation of a good friend of mine, Ruth Stone, who we will be hearing from shortly. She invited me to come to Liberia to look at the musical tradition with which she was very familiar, to begin to examine the impact of African American music on Kpelle church music in a Liberian Lutheran church which she was very closely associated with.

It began for me a whole process of engagement, of engagement, and looking at issues of African and African American inter-connectiveness. As recent as a few weeks ago, I was at a concert of Ladysmith Black Mombazo in Bloomington, and the lead singer Joseph Shabalala playfully chided one of the younger members of the group, for displaying what he would refer to as “township dancing” in the concert. My thirteen-year old son was sitting next to me, and he readily identified the trademark moves of the African American R&B performer D’Angelo, as an inspiration for what Mr. Shabalala had identified as “township dancing” (laughter). Now whether my son was accurate or not, we don’t know. The issue is that he saw connectiveness, he saw the relationship, and clearly what Mr. Shabalala was doing was distinguishing the music of one group, the younger members of the group, from the “traditional style”, that characterized the ethnic group from which they were from.

Although the perceptual impact of the African cultural heritage on the shaping of African American musics has long been a part of scholarly discussion, little research exists which addresses the cyclical nature of musical flow between Africa and its diasporas. It is not just looking from Africa to the Americas, but also the return influence from the Americas to Africa. In my view, several reasons underly what I consider this area of scholarly neglect. The first is the specialization in training which allows Africanists and African Americanists, to view themselves as mutually-exclusive scholarly identities. Second, the need for collaborative fieldwork, to establish concrete, rather than simply speculative connections, between Africa and the African American context of the New World, so that we can combine the knowledge of the areas that are brought to this study, from the two different perspectives. In other words, it's very difficult for one person to know it all, so we need to pull our minds together, and study these materials in concrete ways, rather than simply speculative ways, the connectedness of the musics of the African diaspora. The panels today will engage a

discussion of the African diaspora from several vantage points. They will explore the limitations and the possibilities of this concept. We will start with Eddie Meadows, who is from San Diego State University.

Eddie Meadows: First I think I should just briefly allude to this issue of building respect for African and African American music, and few more points about the curriculum we have developed at SDS. As we discussed yesterday, we began with students of Western music. Primarily, we wanted them to be exposed to different musical traditions, and let them know, inherently, that these traditions are just as important as Bach and Beethoven. So what better way to try to impart those principles, and then to construct a course that is a core class required of all undergraduate students. This creates interest for our other more specialized courses. I teach African American music, my specialty is jazz, so when I offer African American music, as a part of this core program, there is no problem, there is an overflow of students trying to get into the course.

We are not talking about what area studies in ethnomusicology, where you have a natural draw of students who are interested in studying those particular areas, to try and broaden their knowledge in those fields. We felt that students of Western music would not ordinarily engage in this kind of study, and therefore this is what we should do. Now the outcome, as I have mentioned, is that we think we are building up a broader knowledge base with some of these students, after they have finished the course. Many students, after getting through this very rigorous course, are joining ensembles, when they are not necessarily credited for that. So we are getting that kind of positive feedback, and again I think it is a very special kind of situation.

Now let me again briefly allude to another point, because for many years I have been interested in this whole idea of the African and African American continuum, and there are some issues that have been touched upon, that I would like to further amplify. Perhaps I should begin with my own history. After leaving Michigan State, I wrote UCLA, because I wanted to audit some courses by professor Nketia. I had heard about professor Nketia, had read a lot of his works, and I wanted to meet him. I was fortunate, because in the many years as a post-doctoral scholar, for a year and a half I commuted between San Diego and UCLA to take courses with Professor Nketia. After that, I spent a year with professor Nketia at the University of Ghana, and I continued to study Ewe drumming. I consider myself a real novice in African music. I don't even think I have scratched the surface. From my point of view, to get to the African-to-African American continuum, you need a truly deeper knowledge base in order to say one is truly bi-musical. Now my frustration in teaching, is that I am trying to figure out how I can get at this deep-seated knowledge base, in order to be cognizant with issues that are inherent in Africa, even before I can get to the point that I can look at transformation and re-interpretation back to North America. I think that my dilemma is pretty common with lots of people in this field, and I think it is healthy. Even though I have written on the issue, and I have addressed some topics, I don't think as yet I have done as much as I should do. I think

there is much more to do, and the question is how to get to at that. So I think I should end there with a hopeful note. Thank you (applause).

Mellonee Burnim: Next discussant is Isaac Kalumbu, from Zimbabwe, and he will share some of his findings from his own research, in terms of the concepts of the African diaspora.

Isaac Kalumbu: I will not belabor the inter-diasporic connections, those points have already been made. In terms of my research, with the Zimbabwe case, what I found is that there is a recognition in terms of the urban music that is being performed to day, with the music of the African diaspora. One only needs to visit a nightclub in Harare, to find the kind of music that is playing, and you will find out that it is predominantly rap, r&b, or reggae. Those are the predominant music forms that you will find in the discoteques. Any other musical form will have a hard time making it to this main group of kids, who are from the age group of eighteen to twenty seven. In terms of that influence on the music-making, it is doing so in a big way in the recording industry, in the sense that where the songs are sung in English and in the local languages, they are tailored to this style of reggae, of R&B, of rap, and this has become a big phenomenon. This is really a case where there has been little attention paid, in terms of finding the reasons why these musics are becoming so important, as to be incorporated in the local creative process. I think we need to find modern studies that are less speculative, that are in fact concrete in terms of the actual material.

The second issue that I want to make is in connection with the issue that I brought up last time, when I was talking about research in Africa. I'd like to go also to the context of the Caribbean in connection with the collection of musical examples. If we look at the music of the United States, a great deal of African American music is recorded by record companies so there is a good record of what is going on in popular music, gospel music, and other such forms that are recorded. However in the Caribbean, and South America, the same need for collection of traditional music forms, and documentation of those forms exists. I think would be really instructive, if we could have an archive, where people could go to learn about the music these cultures have produced. So I put that out there in context of the diaspora, and to say, perhaps we ought to do this, collect some of this music, and its uses can come out of the fact that that they are already existing, and people can have ways of approaching these materials and using them. We need some creative ways to process this.

The third and final point has to do with the talking point here about "student perception", and their view to what they see, for instance toward Jamaican popular music. Many of the students might see that the music is not as valid or as advanced as some of those traditionally studied musicological forms. Part of the reason is that reggae has the stigma of marijuana smoking, yet this is stereotypical and not really fact. I think one of the ways to give students a good experience in learning things like reggae music, is getting them to actually visit places where these kinds of music are made. One of the ways that can be done, given the proximity of Latin America, is through

study-abroad, to get students to actually have festive experiences in general, with musicians coming to talk to them. They will find that not everyone in Kingston has dread locks, and in fact not every reggae musician is a Rasta and not every Rasta is a musician. I think we should take advantage of the proximity of Latin America and bury aside our problems, and give students a good chance to experience (applause).

Mellonee Burnim: Naomi Andre is on the faculty of musicology here at the University of Michigan.

Naomi Andre: I am going to interpret this session title “Teaching African Diasporan Music” in a way that might expand the title, and focus on the different voices that are inherent in such a title: the different voices on the African continent in the Americas and beyond, the different voices who teach this music, and the different voices who make music into a visible curriculum. Speaking very personally, and focusing on the teaching part of the session title, my voice, as a historical musicologist, is someone who teaches widely in Western European musicology, a Verdi specialist, and yet I am up there in front of a bunch of students also talking about different African musics. Just so you don't think I am a complete Colonial tourist person, I have been to Africa, and Tanzania, and I have seen Angola. Kay Shelemay came to Harvard where I was finishing my graduate work, and I was teaching with her, in her African music course. However I do want to say I haven't done original research in African musics, though what I know I love, and I have been working with these materials for a while. But getting up there in the classroom, and teaching about music that I haven't thought about or played since I was a little girl, I come to realize my strength as well as my weaknesses. One thing, making this very personal, who I am as an African American woman comes in to play when I talk about Verdi, which happens to be my specialty, or if I talk about the mbube izicathiniya tradition of South Africa. How I am perceived up there on stage, and what my voice is saying, and whether what I say can be trusted, or whether it is congruent with who I am, and how it all comes across, really adds multiple layers to what African music diaspora teaching is all about.

I teach the first semester of the core curriculum that is required for all music majors. Whether it is the horn player, or the musicology student, they have to take a four-semester course in music history. I teach the introduction to music, but I interpret it as an introduction to thinking about music, both Western and non-Western music, as historical sound, as well as live traditions. What I try to do is develop an ear-mouth coordination with students. This comes in the first semester, before they have had the theory background. They are trained to think about music broadly. They are trained to think about music that is completely unfamiliar. They are trained to think about music and context, and how to hook these up. I don't want to imply that learning about other cultures helps us learn about our own, but I think that happens. We try to train them to adapt our Western ears, so to speak, in order to hear, and begin to understand things about music that we are not so familiar with. My voice is perhaps a little different from the experiences represented on the rest of the panel, coming here from a Western

European historical musicology background. As I said I am configured in a rather interesting way, but I think it is really a provocative thought to think about, because we are all individually configured in lot of different ways (applause).

Mellonee Burnim: Thank you Naomi. What you said reflects the issue that Lester spoke to earlier, about multiple musical identities, and Eddie brought up the notion of bi-musicality, and I think maybe sometimes we think of ourselves in that light, without recognizing that, that also exists within the context of what we study. Just from my own vantage point of being a musician within the African American church, one of the things that has caused great consternation within the church itself, results from the expectations you spoke of, of the students, regarding representation. Expectations on the part of the congregation and ministers, for a musician in a traditional African American church to both having the ability to play by ear, or to play gospel music, or to be able to play whatever you hear anybody sing or what you hear on a recording, even if the score is in front of you, for a hymn, to know what the traditional way of singing is, so you are not playing what is on the score at all, but as well, when they want an anthem, or when they want a hymn as written in the hymnal, for you to be able to play it exactly as it is there. They are not even realizing what it is they are expecting of the musician to be able to do, to move fluently back and forth between those two traditions, and how much time is required in learning the both of them. So those multiple identities, in terms of our concepts like bi-musicality, become a kind of parallel to W.E.B. Dubois's double consciousness, moving back and forth between those identities. So those are very important issues that you have raised. We have one final panelist, and that is Kwasi Ampene from the University of Michigan-Flint.

Kwasi Ampene: Thank you. Mine is a unique situation, which is why I find myself on this panel. I teach courses in African and African American music at the University of Michigan-Flint campus. My appointment is joint in Music and Africana studies, because my CV says that I am an ethnomusicologist with a masters in music theory, and I also specialize in African music, part of which is also African American music. So how did I get here? (laughter).

First, when I went to the University of Ghana, one of my professors, who is here, has this interesting story about me, because I went there from the field of highlife music, I was playing highlife music before I went to the University of Ghana, I recorded over twenty albums with musicians. So that was the interesting situation, a highlife musician, at the Western conservatory of music. They are not going to teach you highlife over there, because of the Colonial experience, instead we are learning music theory. But here I am, with this kind of experience, so my case is a unique case. I finished that course and then I came to the United States in 1992.

As a popular musician in Africa, I had to make a decision. Which of these African American forms do I want to play, because I play, I am a popular musician, and so much popular music comes from the African American

tradition. One of the advantages that we have in Africa, is that we are exposed to all kinds of music, not just the European classical tradition. As a highlife musician, I am aware of calypso, everything from the Caribbean, South American, everywhere, including here. There are many types of opportunities that people here don't have, even "Black Stations", you can't hear African music on "Black Stations." I came here, and I am aware of all these African American traditions. As Isaac was saying, you go to a club in Zimbabwe and that is all that you hear.

So as a musician, I even had to make a decision about which kind of African American music I should learn to perform. So either by chance, or by mistake, I don't know, within the second week, someone at the African American Cultural Center found out that there was a popular musician here from Ghana. They called me, and said, "They have a Gospel group, and they don't have a piano player, and could you play for us?" I agreed. Boom! Rehearsal starts tomorrow! So I agreed to that, when I didn't even play church music in Ghana! All of this makes me think, about how African music is mythologized, there is a little bit of mystery about it. Eddie Meadows said that he felt reluctant to call African music a part of his tradition, he claims he is a novice, yet he is an African American! For me, African American music is a part of my upbringing also.

To sum up my activities, right now I am a director of a gospel choir in a black church here in Flint. I teach them gospel music, and then on campus I teach courses in African and African American music. My African American students will come to me and thank me, and tell me I made them understand what it is, why it is we sing gospel and we clap, "I didn't even know where any of that comes from, and now I know." So what I am saying is that my experience as an African plays big time, into the courses that I teach in African American music, and it is a way we can globalize these studies in the academy so that Africans can transverse! If you are an African you can use it in the African American way, and if you are an African American you can look into the African realm without having some form of mystification. Most of the time people ask me how I play gospel music. It's not difficult for me, I don't see anything different from when I was using my ears to play highlife. It is just as Mellonee said, in one of the churches when I went there, there was this musician who played the piano, and she said "Come and play with us", and "These are the songs we play." She gave me this paper. They were just words, from this song to that song, there was no music notation. But I had to play with this woman, she gave me the paper for me to know from where we are moving. "After singing this chorus, we are moving here." It was the same way, as if a highlife musician says he composed the music, when really he just composed the words. In short, that is all I would like to say (applause).

Mellonee Burnim: I would like to open up the floor for discussion. If there are experiences that you have had in terms of teaching connectiveness within musics in the African diaspora, or if there are issues or questions that you have in regard to these issues, please raise them now.

Akin Euba: There is an issue that I would like to raise that has to do with the African diaspora connection, and I thought I might wait until today. Now there is a lot of intensive activity and networking at the moment between Africans and African Americans. There is a new consortium, called the International African to African American Music Society. In October last year, we organized a symposium on “African Pianism” at the University of Pittsburgh.” The organization is directed by Mike White, a white person, an acoustician. He had been gathering the names for a number of years of African and African American musicians. Not ethnomusicologists, or pop musicians, or jazz musicians, but people interested in music in general. The theme of his organization was broad enough to attract composers, like myself. A number of African American composers, and a number of African American pianists came to this event. The event featured eight recitals, in three days. There were participants all the way from South Africa, and a composer from Nigeria who had to borrow from here and there in order to come. We made CDs of the concert, and program notes. This was an event that was a result of collaboration, and it was something I have been dreaming of for a long time. I thought that there should be a way for Africans to tap into the resources, the expertise, the experiences of African Americans, who are conductors, performers, opera singers, who could be our resource base. Here is a body of performers, who are waiting to play any music, they are waiting for compositions, they are waiting for people to write music. Jacqueline said yesterday, we should design projects regarding choral music in the African diaspora, and she was just echoing my own thoughts. That time has come, we should get beyond this “drumming in Africa.” We are talking about continuity now, with the diaspora. When we study composition, “Africa and the diaspora.” When we study jazz, “Jazz and the diaspora.” No longer, “Jazz in Africa”, “Jazz in America.” There is a new thing happening now. The consortium previously mentioned by Nketia, started after our conference on “African Pianism.” Next week, we will be having another meeting, on “Intercultural Music”, in London. The network is already picking up steam, things are happening. Next meeting after that, will be in South Africa. Then if it is Mexico, we will go to Mexico! We are now networking all of the time, the people are committed.

Kofi Agawu: I just wanted to ask the panelists if they could say something about why the conjunction between Africa and African Americans remains so pertinent. I know it sounds almost heretical for me to even raise the issue. I really wonder what it excludes, when it is erected as an agenda in the 21st century. Why is it so pertinent?

Isaac Kalumbu: I start from having a research perspective. I went to Zimbabwe to study Zimbabwean music, the processes of creation and production among popular musicians. These connections are something I ran into time and time again, and they are very clear. When you look at what the young musicians are doing, the choices they are making are coming from these inter-diasporic sources that I mentioned. So I would like to explore, “What explains this?”

Melonee Burnim: For me I can say that it represents the continuing question in the field of ethnomusicology, that of continuity and change. Part of my interest has been generated from the performance experiences that I have had. Not just in areas from where the majority of the slaves came from in West Africa, but my experiences in teaching African American choral musics in the context of Malawi. The way, not just how the music was received in terms of its popularity, but also the processes through which the music was learned and then performed. The way poly-rhythms and cross-rhythms that I taught were so quickly understood and appreciated. Again, the important questions of continuity and change, and the reflection of Africa to America, and back again.

Daniel Avorgbedor: I have one comment about the pedagogy of African American music, specifically the question of interdisciplinary approaches. There is no way that we can effectively teach about the history African American music, without taking into account the parallels in the visual arts, poetry, and literature. When talking about call and response, audience participation, repetition, these are very important musical concepts that are also found throughout the poetic and visual arts of the diaspora. We need to be trained in these other cognate disciplines, in order to tackle our subject material properly.

Christopher Waterman: I wonder, if when teaching About these issues, how often we use it as a moment to problematize race, the particular bifurcated history of race in the United States, Jim Crow, the One Drop Rule, and the effect that has had on ideologies in the United States, which sits at the middle of communications and media, and these tremendously influential concepts. The other thing I wanted to ask. If we are talking about an African diaspora, we have to include the taxi driver in Houston who is a Yoruba man, who plays me tapes of King Sunny Ade in the cab when we are going along, and talks about his father's funeral, and talks about home and how he misses it. Do we include the Indian Ocean diaspora, which we tend to largely ignore. There are many other things that get excluded, and there are very teachable moments here about race and identity for American students, who need to have these things held up to them somehow.

Melonee Burnim: Just a quick response, it is more than just race, it is also race and class. Because we have to look at the issues, both the cultures that have impacted African cultures and have impacted African American cultures in the New World, as well as what has happened within those cultures themselves. So, the fact is, there is not homogeneity of thought in terms of the music that have been created by people of African descent in this country and in other parts of the diaspora. What I have always hoped, and I think we are getting to that point, is to explore what the notions of diaspora are, and how they need to be expanded, so that we are not just thinking in very narrow ways, but are thinking about the full implications.

David Locke: I wanted to ask Kofi Agawu, what was inside your question (laughter)?

Kofi Agawu: Well, I think it has come out (laughter).

Unknown: Rats! (laughter).

Lois Anderson: I always looked at some of these popular music traditions as being a part of the international scene. The young audiences, the young musicians, they always wanted to do what everybody else is doing in the world. So I remember in Uganda, when the Beatles first came out, someone brought some discs and soon some bands started playing these things. I remember when the bands started playing soukous, then came “Toyota”, then came “Apollo”, after the Apollo space flights. I heard bands doing Elvis Presley, Jimmie Rogers, I heard “Lollipop” everywhere I went for three years in Uganda. Jim Reeves. So we have these continuous streams on the international scene, streams that turn to rivers, then trickle away, and then come back again, with new international trends and fads.

Kwasi Ampene: As a highlife musician, the pressures that are brought to bear on us, in Africa, because of the recording industries, are tremendous. The recording companies pay these radio stations to play these international things. So the local competitions have now big time competition. So as a result, I have had to play reggae, I play Jimmy Cliff, I play Cool and the Gang, I have played all that. These things are imposed by the radio stations. So why is it that more African radio stations don’t play African pop music? Or for that matter, more American stations should be playing African pop music.

Leo Sarkisian: In contrast though, at night, you go to the nightclubs, the old timers clubs, and you can’t even get into the place, it is so crowded with young people, and they are playing the oldest highlife music, the Black Beats, E.T. Mensah.

Titos Sompá: I just wanted to add, that in the history of African music in the world, it has been so influential all over the world, but Africa is not given credit for this. Calypso, reggae, zouk, this is all African music. Rap is African music, it is a way of telling a story.

Josephine Mokwunyei: I just wanted to contribute two things. One is about the meaning of diaspora. My definition of diaspora is within Nigeria! That is how big my diaspora is! We have musical diasporas within Africa, and they have all of these same issues we are talking about today. My second point is about publications. I don’t know if you are satisfied with what is out there on this topic, and you are the teachers of these courses, and if you are not, what do you want to do about that? Perhaps one of the things that can come out of this Forum are materials that can address these diaspora issues.

Melonee Burnim: Those talking points were generated from the actual content that this conference was designed to deal with. Thinking about African American music as an African-derived music. So that was not to limit the whole notion of diaspora, but rather to operate within the confines

as designated here. Also, regarding the issue of research, for me, as a scholar, as an African Americanist, who also has interests in African music, I think it is important for us to document, as simply a scholarly topic, the continued alliances that exist. As Titos has articulated, one of the people that he grew up with was Satchmo! When I was in Malawi, I conducted a South African choir, and I handed out gospel music that I had transcribed, and it was the New Jersey Mass Choir, and they responded “Oh, the New Jersey Mass Choir!” it was something they were familiar with. Why? Because of the media! Then what happens after that music is disseminated? What happened with my teaching in Malawi, for example. After a year, the songs I taught were still played over the Malawi Broadcasting Company continuously, and people were still learning and performing the material, but without the gospel piano accompaniment, transforming the parts into something new, into their own indigenous languages. Those are the important questions that we need to look at, and those are important kinds of publications I would like to see come out of a session like this, by people who are familiar with the nature of the exchanges and interactions, moving beyond the speculations and broad conceptualizations, to look at the concrete interactions that are taking place.

J.H. Kwabena Nketia: In January I received an e-mail from Portia Maulsby, who is working on the teaching of African American materials, looking at how these materials can be organized for a general curriculum. The discussion was about how this material could be organized so that it could be available to us in Africa, so that those materials could be available to our students. There is also the human element. There are African performers joining African American performers, and this seems to be increasing now. So many American groups have Africans amongst them, so that the conjunction of the two seems to be growing. The connectiveness is becoming relevant in our time. We recently honored Randy Weston, in Ghana, for the Black Star Award, for achievements in music, and this was very significant. Those human connections are very important to recognize.

Distinguished Speaker: Leo Sarkisian

Multi-talented Leo Sarkisian, seventy-nine, is one of the oldest broadcasters on the air, and is a renowned name on the African continent today. His weekly program on the Voice of America, "Music Time in Africa," has been on the air thirty-five years, one of VOA's longest running programs, and one of its most popular. Born in Lawrence, Mass., the son of Armenian immigrants, he was a clarinetist with his high school band and orchestra, and studied Middle Eastern music theory with immigrant musicians from Turkey in his hometown. But his talent as an artist got him a full scholarship at Vesper George School of Fine Arts in Boston, Mass. He entered the U.S. Army during World War II, and served in North Africa, Italy, France, Austria and Germany. Later Sarkisian worked in New York City as a commercial advertising illustrator, spending all of his evenings at the N.Y. Public Library studying whatever books he could find on music of the Middle East, Central and Southeast Asia, China and Japan. Soon after, he was recruited and trained as a sound recording engineer by Tempo Records International in Hollywood, CA. As Music Director for Tempo's overseas operations, he spent several years recording and collecting music in Pakistan, Afghanistan and Bangladesh. In 1959 he was sent to Africa and is still working with African music as a writer, producer and broadcaster with Voice of America in Washington, D.C. He received the ASCAP (American Society of Composers, Authors and Publishers) Deems Taylor Award medal in 1995, at the Lincoln Center in New York, for music journalism and thirty years of quality international broadcasting, and has several awards from the former United States Information Agency for his African music radio programs and for his talks on American, Afro-American and African music at various USIS posts throughout Africa.

Leo Sarkisian: Thank you. It's taken me thirty years to be invited to say something (laughter). A few years ago at an SEM meeting in Pittsburgh, I was having breakfast with Bruno Nettl. He looked at me and said, "I'm serious, you have been showing up at these SEM meetings for thirty years, and nobody really knows what you have been doing (laughter). I think there should be some kind of special sessions at one of these SEM meetings, so that you can talk about what you have been doing!" Well, here I am! (laughter). I want to talk about how I got involved with African music, but right at the beginning before I do that, in case nobody knows, I am on the Voice of America, and I have two half hour programs on African music. The first half hour, I try to concentrate on traditional African music, and the second half hour on popular African music. I am going to also give a few examples of what my African listeners are saying about my programs, and what they are saying about African music. My programs have now been on the air for thirty five years, and I think we are the only international broadcaster with full time African music. The only other international broadcaster of course is the BBC, and I don't think they have been covering African music like we have, so I have been pretty lucky, and I will tell you how I got into doing that. First, even though my program is directly geared for Africa, I have fan mail from all over the world, from listeners from

Japan, Australia, the Scandinavian countries, Russia, China, the Caribbean of course, and South America.

“Missing any of your “Music Time in Africa” programs leaves a vacuum in my life, it is certainly a real miracle, how you travel in Africa far and wide, to get the music for us, and keep us updated as to what is happening in the world of African music. Do you know, it is only through VOA and your efforts, Mr. Music Man, that we get educated about our continent, about our own African people, because no other station tries to unite Africans through their music. You are unique, keep it up, because it is through your knowledge and your program on the VOA, that our rich musical cultures are introduced to the world.” Abuja, Nigeria

“Hi, Mr. Music Man (laughter) and Music Woman (I have a very beautiful African American woman, Rita Rochelle, who is the presenter for my show). I am pleased to write, to show my gratitude for the promotion of African music on your “Music Time in Africa” program, every Sunday night. I assure you, that without your contribution, many Africans will forget their traditional music. Myself, I have been an avid admirer and listener to you, but I haven’t written much because of the high cost of postage stamps. If you were here, the people of our town would crown you as “Man of the Year of African Music” (laughter). Long live the Music Man and Music Woman, and long live VOA.” From Nigeria.

“To Leo and Rita. You are always smiling, thank you. This is my first time to write, to tell you personally how educational, instructive, and helpful your “Music Time in Africa” show is. It should be a fine example to other broadcasters. Three happy cheers to you in Washington D.C., Leo the Music Man. One for the New Year, another for the new century, and lastly for the new Millennium (laughter). I thank you immensely for making “Music time in Africa” what it is today. It is so great hearing African music being played over the VOA. It shows that African people are shown respect and concern all over the world.”

“The program “Music Time in Africa” is a most powerful schoolroom for everyone, it gives them a sense of belonging, where their roots are. That is why I never miss a minute or second when you broadcast.”

I have many of those, of course, and I am obliged to give a monthly report to my boss, who, thank God he keeps me on air. Also I am now on the Internet, my program has sound also. Now I will quickly retrace my steps, but luckily I have a little more than five minutes (laughter). I am going to try to cover about seventy-nine years. I grew up in Lawrence, Massachusetts. I grew up during the great depression. I played clarinet in the high school band, and played in the city symphony orchestra. Also, as a child, I used to make portraits of my grandfather and grandmother, and all through high school in our art department, I made drawings and sketches. Through those high school years, I used to travel to Boston, where there was a master musician from Istanbul, a violin player, and in Boston there was a Turkish ud player, who had played at the palace back in Istanbul. With those

two musicians, I studied Middle Eastern music theory, Arabic and Turkish music, all the modes, and Classical music. They also taught me the old way of learning Middle Eastern music. They wouldn't let me touch any musical instrument, even though I could play the clarinet, until I had learned all the rhythms. After they thought I had the rhythms down pretty good, I was allowed to play the dumbek. Then they let me touch the strings, I had my first ud lessons, and then after they thought I was pretty good, they let me play the clarinet with them. Then I fell in love with the kanun. They had a couple of master musicians from New York, who used to come and play for all the Middle Eastern communities in Massachusetts, and that is when I heard the kanun, and I found out later on that way back in history, even in Turkey, the finest players of the kanun were all Armenians.

After I finished high school, I took my drawings and hitchhiked to Boston, and went to an art school, and showed the director all my drawings, and they gave me a three-year scholarship. I graduated in Fine Arts in Advertising Arts, I won a couple of scholarships with some famous painters, and then came World War II. I did the North African landing, I did the Italian landing, went into Southern France, then I went into Germany. Then after three and a half years, I came out, and I went to New York City, and I worked as a magazine illustrator. I did a lot of illustrations for books. But then, I spent all of my evenings at the New York Public Library, and I learned everything I could about the musics of the world, not world music (laughter). While I was reading, I made notes, and wrote and wrote. I loved reading about Chinese music, Japanese music, Central Asian music, especially African music, but there was not much written in those days. Then when I got to the Library of Congress, I found a few more reference books. I got all of my notes, and put them together. At that time I was living in Greenwich Village, where all the artist lived, and this artist friend of mine said he wanted to read my notes. He kept them, I didn't get them till about two months later, until there was a knock on my door, and this tall man with a cap and a feather on it, said "I am Colonel Fuller from Hollywood, I have read some of your notes, on African music, and you are the man I have been looking for." It took me just a couple of minutes to change my career. I went to Hollywood, and I lived in this big huge mansion he had, with my wife. Immediately he put me into radio recording.

In those days, they did all the recording work for all of the film companies: MGM, RCA, 20th Century Fox, everybody went to this one location to have their recordings made. I was there for a little over a year, trained as a laboratory technician, the one who repairs tape recorders, and then they moved me to setting up microphones, and taping sessions. From then on, I was doing recordings of jazz groups. Then I worked with the Columbia Master Works series. They were doing a whole big series on Wagner, so I was running the mixes. I could read enough music, so I could also follow the music. After about a year, my boss thought I was ready, and he said, "We have got your equipment, and we are shipping your vehicle, and we are going to send you first to Pakistan." I lived there for a year, working with the music director of Radio Pakistan, and I helped them record some of their master musicians. The time was almost up, and I had traveled all over

Pakistan. My boss flew in, and said “I have already made arrangements with the king of Afghanistan, that you are going to go there and make some recordings in Afghanistan.” And so we drove, my wife and I, and my boss, we went over the Khyber Pass, into Kabul, Afghanistan, and I got detached to Radio Kabul, to help them record their music. In the end, what was supposed to be an eight-month recording trip turned out to be three and a half years. Then I was lucky and fortunate that this record company gave me enough time to do whatever I wanted. I traveled the entire country talking to the people, among the Uzbeks, where I was able to use my Turkish language, which was my first language. We came out with one album, which was given as a gift to the government of Afghanistan. I was lucky to have a very rich boss (laughter). They wanted to build a library in Hollywood, for the film industry, so these recordings would be available for the movies.

After three and a half years, I went back to Hollywood and did some background music with films, even for one of the Tarzan films (laughter), and I used Afghan drums (laughter). Then my boss said, “I have another vehicle on its way, we’ve got all brand new equipment for you, and we are going to Ghana.” So we got there in 1959, and on the second day, I met somebody who has been there with me, my mentor all of my life, and that was professor Nketia. I was attached to the radio station, Radio Ghana. The music director was Atta Mensah, he and I traveled all over Ghana for eight or nine months, all over Ghana making recordings, recording examples from each area. We published one album, *New Sounds From A New Nation*. Five thousand copies were made, and they were given as a gift to the government. All those original recordings were left with Radio Ghana, and I made copies, and sent them back to Hollywood. Then my boss said, “We have made arrangements with the government of Guinea, they have just become Independent. So I drove up through Ghana, went up into Mali, and went over to Conakry, Guinea. That was supposed to be an eight-month session, and that ended up being three and a half years (laughter). I made a good personal friendship with the president, Sekou Toure. Of course at that time, the Russians were gaining in their influence there. The foreign press was reporting that the president was a communist. I used to go and visit him, and he would say to me “Mr. Sarkisian, I am not a communist, I am an African” (laughter). He put me in a radio station, where the Russians could not come into (laughter). The French had just left. They had two Ampex tape recorders, both of them not working, so it took me about three weeks, along with a Guinean technician, and we got the Ampex’s working, and we got on the air for the first time at Radio Conakry. I was given *carte blanche* to travel around the country. What Sekou Toure was trying to do, was that they were newly independent, and he wanted to unite the people of the country. He would say, “You are not a Fulani, you are a Guinean now.” He turned rough later on, killing his opponents. I was recording music with all of their orchestras, nationalistic songs. He assigned me one of the oldest and most respected of griots, the father of Papa Suso, to accompany me. Everywhere we went, the local musicians would bow down to this man, and that helped me in my work. This was an example, of how, when it comes to your fieldwork, you just don’t take a tape recorder and go out into the bush. I was fortunate enough to work with radio people, and under their auspices,

was able to go everywhere in the country, and they would also be my major informants.

While I was in Guinea, the American ambassador said, "I am going to bring a visitor to your home, he is interested to meet you, his name is Ed Murrow", of course one of the great pioneers in radio journalism. He had just been made director of the United States Information Agency (USAIS), assigned by president Kennedy, and he told me, "I have heard about your work, we are going to build the biggest radio station outside of the United States, in Liberia, we are already building all of the transmitters there. I know that you are going to be coming back to Washington soon, make sure you come to see me." Well I did. I went to Washington with my wife. They recruited me for the Voice of America. They recruited me as Music Director of African Programming. I was there just enough to get my feet on the ground, and they said "You are going out to Liberia." We moved to Liberia, and we were broadcasting at that time out of trailers. My boss said "We are going to start broadcasting music from Liberia, for the Voice of America." We started first doing a request line of American music. I selected the music, and I wrote the scripts, and we had a Liberian woman who was our announcer. About eight months later, they said, "OK, put together the African music show that Ed Murrow had in mind for you to do." That was 1965. I went on the air with my first half hour of African music, that I had recorded in Guinea, and where I had collected from other places. Since then, I have been on the air with African music, doing the only full time African music programming in the world.

In my programs, feedback is the most important thing. I am now getting, on the average, four to five hundred letters from all over the world per month, but I have had four to five thousand. Sometimes when a country raises the postal rates, it is very difficult for some of these kids to write to us. At one time, I had one hundred eighty fan clubs in Nigeria alone (laughter). I am still getting those hundreds of letters. What are those kids asking for? Traditional African music. Some guy will write and say, "I have been listening to you now for over a year, how come you don't play the music of our village? (laughter) If you don't have it, here it is." Every week, our diplomatic pouch comes in, there is always a big bag of cassettes. Some of them are very good quality. Even the ones with poor quality, I explain over the air, "Thank you for sending it." One man said, "I have been listening to you for a long time, how come you don't play Ibo music?" He sent me a box of 12 lps. This is what I have been trying to do, support traditional music. If you go to the big cities, go to Lagos, you are going to listen to Michael Jackson. But, there are four and one half billion people on this planet who listen to the radio. You get out of the cities, and people are listening to the radio.

Getting the right collaborators when you do fieldwork is important. I have worked with so many great musicians. I made the first ten recordings of Fela Kuti, they are still in my archive. Recently I did a show about Fela, because he had passed away, and I played some of those recordings. In that same show, I had a recording of Fela's father, playing the organ, Ransom

Kuti. You should have seen the feedback I got from that show. They knew that these were unpublished recordings, no one had heard these. Tanzania, I went there probably a dozen times, to work with the radio station there. At that time the director gave us two technicians, and we went all over the country, to Tanga, where they have very rich music. I have traveled all over South Africa, making recordings. I made hundreds of recordings of Liberian music with I.T. Moore. I made Liberia my home base, and traveled all over the area. Repatriation. In Guinea I made fifteen LPs. We gave all of those back to the government. An LP I made called "Music Time in Liberia", that was given back. Right now my collection is still with me in my office. I am now in the process of giving my field recordings to Indiana, and also to the Library of Congress, and copies will be made to go to ICAMD in Ghana. Repatriating music! (applause). And I am doing that fast, because at my age, we don't know what is going to happen the next day.

Last time I was in Ghana, the university was very nice, and gave me an award for doing all of this work, all of these years. I told them, "I am just like professor Nketia, in that we are like these batteries advertised in America, the Energizer batteries, "We keep going and going and going." Me, I am still going (applause).

Distiguished Speaker: Dr. Ruth Stone

Lester Monts: It gives me great pleasure to introduce Ruth. I do a lot of this around here, but I usually have a script to read from. I think I know Ruth well enough not to need a script! Frank asked me to make some kind of aneCDotal statement, and the only thing I could think of was the time I've been in Liberia with Ruth, and as you know she grew up in Liberia, as her parents worked as Lutheran missionaries, so Ruth speaks fluent Kpelle. Always when we'd get inside a taxi (there were a lot of Kpelle taxi drivers in Monrovia), Ruth would say something in Kpelle, and the cab drivers would nearly run off the road in surprise (laughter), and I could never keep from chuckling when I saw this happen.

One of the things that I really admire about Ruth, is that she has been a real pillar of strength for the ethnomusicology program in Indiana. When I think about all the major acquisitions she has acquired at Indiana, the Hoagy Charmichael collection, the recent Liberian acquisitions, the Bolton collection, and now we hear the Leo Sarkisian collection, I think this is very important. I've been preaching all along throughout this Forum about institutionalizing things, and we've known that we can always go to Indiana and find those kinds of materials that we need to continue our work. I think another thing that is very important about Ruth is the fact that she is producing some really fine students. As I look around this room, and I think you all know this is a very select Forum, I see Daniel Avorgbedor, Daniel Reed, Mathew Lavoie, Alex Perullo, Isaac Kalumbu (my goodness, all men though). That will be her legacy, which reminds me of the legacies of Richard Waterman, Alan Meriam, and Kwabena Nketia. I hope that the rest of us in this particular generation can match that. I mentioned Ruth's contributions to the literature, and I think one of the things that amazes me most is her guidance of the Garland Africa volume. I should say that it was the first one out. Ruth is really a taskmaster, and she made sure that we all had these articles in, whereas some of the other volumes are slowly creeping out, and the consistency that we see in the Garland text is something that we can all use in our courses, it is just a wonderful work. So, without further ado, let me just introduce Ruth Stone (applause).

Ruth Stone: Thank you very much, Lester, before I go on, I think it's high time as this conference is winding to a close, that we give the organizers of this event our thanks. It has just been a wonderful event, I can think of few times when we have had a chance to talk in such a concentrated manner about our concerns, and all of you know how much work it is to put on a conference. I would like to have us all thank Lester and Frank for what they've done (applause).

Secondly, I would like to introduce my talk by telling you something of my lineage. In a village in Liberia when someone stands up to speak at an event, they have to tell where they've come from, and justify what they're saying. I just want to give one part of my lineage. I was a grad student in New York City in the early 1970s at Hunter College, my husband was teaching in

Harlem at a public school, and he came home one day and said, "My student teacher, Margie Endekway, knows Kwabena Nketia, and he's going to be at the airport, and she wants to know if you want to come have dinner with him." I said, "You've got to be kidding." I couldn't believe it. Well, we did go and have dinner at the airport in the early 1970s because as you know "Prof" was commuting in between Africa and this country. He was encouraging and supportive, and he became one of my teachers, indirectly, from that very early time. I think that this kind of support is so important as we go through our careers, and I really value his willingness to take time to talk to someone that he'd never met, he had no idea who I was, but he provided that wonderful support at that very early stage, when I had just discovered that there was a field called "ethnomusicology". And I have valued his guidance ever since, some thirty years now, that I have known and been in touch with him, and I just want to say thank you (applause).

As we gather, this weekend, to engage colleagues with whom we share wonderfully compelling, deeply beautiful, and movingly spiritual experiences, we ponder our actions in the quickly-evolving environment in which we live and work. In the world we inhabit today, we encounter such groups as the Soweto String Quartet from Johannesburg, Africa. The group adopts instrument of Western (so-called) art music, and they play "The Last Boat from Goree", lamenting that place off of the West coast of Africa from which slave boats departed for the New World. They later contrasted idioms, as the main theme weaves from one instrument to another.

Or we hear layers of voices overlapping as Baba Maal juxtaposes a breathy voice with a penetrating griot style, backed by synthesizer and kora alike.

We pause at the beginning of the 21st century, challenged by our kind hosts, and by each other, to move the study of African music and dance to a bolder vision and a more sweeping result. Where do these kaleidoscopic performances lead us? What can we use to navigate in our research, performance, and teaching? We must inevitably turn, it seems to me, to the fundamentals, the principles that musicians in different parts of Africa have revealed to us as we seek to find the future.

"If you build a town, and there's no drummer in it, then it's not a town." "If you build a town, and there's no singer in it, then it's not a town. As the Kpelle musicians who taught me with this Liberian proverb knew, the performance of music, dance, and drama, text, contains an energy. It is a power central to life itself. It is a power that blacksmith Gawalewoola showed me comforts those in deep distress, that serves to express great joy, and that voices political injustices. It is a vitality that each of us has worked to communicate to our students, a deeply experienced emotional quality. This music is a life force in Africa, that energizes so many events, and so many dimensions of every day activity. All of our analytic work should never obscure the evocative quality that escapes so many logical models. Whatever we teach of the music of Africa, we need to allow those vital forces to communicate, to the graduate students, to undergraduates, to elementary school children, or to the community of adults with whom we

work. We need to give new ears to the people we teach, and then get out of the way, to let them experience these moments. If performance in Africa is about life force, it is also about relationships. Several musicians taught me that music is about human and social connectedness. These connections may be expressed in a tightly fitted hocket, created as players synchronize their multi-ostinato patterns in a horn ensemble. Or they may interlock slit drum rhythms, to play for a bush-clearing in the farms. Each performer sings only one or two notes, and the complex becomes a marvel of cooperative precision. People linking to people, and doing so in intricate timing.

The fundamental of relationships again emerges in tuning systems, where strings are designated as the voice of the chief, the voice of the mother, or the voice of the child. Thus hierarchies are defined, and sounds grouped, even as people interact intimately through sound, and sound embodies human relationships. The voices of Africa we have learned, are rich in timbral layering, replete with rattles, buzzing, and sound shading. The triangular framed zither vibrates with these shadings of sound.

Finally, a key lesson that musicians in Africa have taught, is that motion, action, and creative change are a part of musical performance. These are deep-seated qualities, blunted by Colonialism's arrogance in denying these vital dimensions. And their reflection lives in diasporic music and art, that emphasizes this movement. As a Kpelle singer depicts bowl carving with his voice, he uses sound, verbal sound, to portray carving strokes, and his text portrays qualities in the visual beauty of sonic shape.

With the lessons from the musicians we studied, one, "music as life force", two, "music as intricate relationships", and three, "music as action, motion, and creative change", how do we then move to the study of African music and performance? We must harness our forces and resources as we create strategic projects. Each of us represents powerful institutions, with unique opportunities that we may be able to offer to such a plan. The resource of African music knowledge that each of us brings to the table, is waiting to be shaped in ways that reach beyond individual institutions, that energize a global rather than just local circle. Our knowledge is based on deeds, and close encounters with Africa, and with the musicians and people we have met. Thus we bring treasure troves to the planning table. Now we may be tempted by glitzy possibilities for reaching a wider audience, but we always need to be sure that we move with the lessons our African mentors have taught us, and that we ground our work in the models they have presented and continue to reveal to us. Of all that has been envisioned on this occasion, let me speak to just two areas that are suggestive to the future. First, the idea of linkage. Drawing on inspiration from the ensembles in Africa, where relationships are built from complex sound structures that shift and change as the performance unfolds, such as among the (?) people, the song raiser is supported by the responding-underneath people. Let us consider what might be possible. A kind of metaphor for this is a recording that Joseph Shabalala and Ladysmith Black Mombazo have made, that illustrates a certain kind of collaboration. He performs with the Heritage Gospel Choir, as he sings both encouraging embellishment, and responds to

the choirs praises, and then finally adds a personal narrative to the performance.

We might create a shifting set of linkages, as a way of sharing resources with schools within and beyond our borders. I envision that we could link several schools and scholars to simultaneously teach the same course, for example. With the existing facilities we have today, two select universities from the United States, for example, could link with one historically black college such as Marilyn Eastern Shore, and the University of Witwatersrand, and agree that at a designated hour each week, all the students would gather in the facilities at their respective campuses, in classrooms furnished with interactive video. All of these institutions presently have that capability. Faculty would share the lecture duty, Zulu musicians might perform from Johannesburg, and help to illustrate the lectures that are going on. A website could continue the conversation between the lectures, as students ask further questions of the faculty, or interrogate each other about points raised in the discussion. Final papers could be posted to a secure website, so that all students and professors could read the final results. This kind of linkage is neither excessively costly, nor too difficult to plan in the immediate future. For sites that lack the interactive video classroom, two professors might share a syllabus and teaching schedule, so that the linkage might take place primarily through e-mail discussion among the students, even at sites where there only a single computer available for e-mail. Another linkage would be a kind of movable learning feast that I envision. We could devise, for example, a field school for training students in ethnography. Those of us with a linkage developed for this purpose, would agree to rotate as instructors and leaders of the field school, which could take place in Ghana one summer, Zimbabwe another summer, and perhaps Kenya the third summer. Each of these summers, the students would be drawn from the United States, as well as the local country. They would be guided by a specialist in the music and the culture of that region. The professor and students would explore together a topic that requires teamwork. Local students would bring in expertise in the region and the culture, that they could teach to the students arriving from the United States. A more limited approach to partnering fieldwork took place over several years, when the students from Indiana University went to Harare, Zimbabwe, to conduct fieldwork. They went to the field with a student from the Zimbabwe College of Music, who had already had a course in field research that was being taught at the ethnomusicology program. Together these students, one American and one Zimbabwean, coming from different cultures, took their shared knowledge to the village to learn from the Shona elders and performers. Of this group in Zimbabwe, Isaac Kalumbu, who is here today, an early member of the ethnomusicology diploma class there, came to Indiana University to receive doctoral training. He has since received his Ph.D., and now teaches at Michigan State University. This summer he will be taking a group of students, not all ethnomusicologists, back to Zimbabwe to study there. What this meeting of scholars suggests, is that linkages expand beyond mere partnerships between a U.S. school and an African school. We have many of those partnerships already. Imaginatively, the connection could be bolder, to encompass multiple schools within a field

school consortium, training researchers in a variety of venues, to conduct the kind of face-to-face research that is such a defining part of African music study. Think of what could be learned by linking up with Joyce Mekwende, who is a housewife and a jazz researcher, and has for many years studied musicians in Harare, and made films to document her work, baking bread and selling it to make ends meet in the meantime. Think of the students in the United States learning to conduct field research under the careful tutelage of an ethnomusicologist, who can coach them in their first immersion in the field. Think of what linked professors would discover talking about teaching with other Africanist ethnomusicologists. Consortiums, created from linkages, might emphasize performance, including specific research problems such as intellectual property or teacher training. These consortiums with virtual, as well as substantive components, would significantly further the global study of African music.

Linkage can lead us to other collaborations. Let us consider a linkage that helps us to build a portal, or a gateway, on the Internet. By portal, we mean an entry point, to which large numbers of people are drawn, and through which they move to numerous other sites. Around this portal we may collaborate, to take the student or scholar to archival material, sound or print, still or motion. Such a portal demonstrates the best of our knowledge of African music, drawing on the gems in our collective holdings, featuring work that we envisioned and execute. A portal for African music allows us to harness entire groups of sites, these locations, whether built by individuals or groups, reflect a particular broad philosophy toward the study of African music. They transcend the superficial biographical material that now dominates African music websites if you study them. Collectively these sites could provide resources restricted to password entry, or they could be freely available. The here-assembled scholars could each include a webpage that describes their work, their professional biography, and linkages to their publishers. Students of African music might present portfolios that present their curriculum vitae, paper samples, or other creative projects. Finally, and most importantly, we could create digital libraries and archives drawing upon the vast stores of field material that exists in largely analog format, in places like the Library of Congress, the University of Ghana archives, the Archives of Traditional Music, or the UCLA ethnomusicology archives. We could also draw upon the yet undeposited personal collections of Africanist ethnomusicologists around the world. With technology that is now being developed, these sound samples could be downloaded for free, or for a users-fee. Furthermore, it would be possible to charge a fee to the U.S. institutions for access to the portal, but provide free service to designated IPS sites in Africa.

An instructive case study of one archive, that might be part of this gateway, centers on Hugh Tracy. He made his first recordings in 1929, when he took a number of young men from Harare, Zimbabwe, on a journey some five hundred miles south to Johannesburg. There, with Columbia Records visiting from London, he cut some discs of what were to become the first music of Zimbabwe released on disc. Among that group of men was the grandfather of Sheasby Matiuri, who recently completed a master's degree in

ethnomusicology at Indiana University. The indefatigable Hugh Tracy continued making recordings, as many of you know, on field trips throughout southern Africa. He released a collection of commercial recordings, accompanied by documentation cards. As a graduate student in the mid 1970s, I listened to and studied these recordings. All of Tracy's work was organized into the International Library of African Music, which moved to Grahamstown, and became associated with Rhodes University in 1978. There, a website has been created, to teach the history of ILAM, to market the recordings, and describe the future of this institution. I think it's an interesting illustration of how Tracy's vision for public dissemination to a wide audience is being unfolded in the 21st century. In the immediate future, the recordings are being reissued on compact disc. We can hear a song of honey harvest, sung by the Mbuti people of the Ituri forest of the Congo, recorded in 1952 a half of a century ago. In the future, the entire ILAM library is being digitized, with the assistance of the Norwegian Broadcasting Corp. These digitized versions will be available for purchase over the Internet. And with this latest step, Hugh Tracy's goal of disseminating recordings of African music will be realized on a global basis. Whether we consider linkages or portals, we are moving to make more permanent that which connects our African music work. We are intensifying and enhancing what each of us create, in our research, performance or teaching. We possess a tremendous heritage concerning creative music-making, in our field notes, recordings, and photographs. With the technology of the Internet, we are empowered to enhance our work, to become much more than we have been, and to create communities that honor the shifting and subtle connections that African musicians build when they perform. With the Soweto String Quartet, we can celebrate life and promote the role that music has played in freeing the human spirit. We can energize the world, where the music of the Zulu mingles with that of Mozart. Thank you for your attention so late in the day (applause).

Forum Participant Biographical Information

Kofi Agawu is Professor of Music at Princeton University, and Visiting Scholar at the University of Ghana, Legon. He has also taught at Yale University, Cornell University, and King's College, London. His books include *Playing with Signs: A Semiotic Interpretation of Classic Music* (Princeton University Press, 1991), and *African Rhythm: A Northern Ewe Perspective* (Cambridge University Press, 1995). His awards include a Guggenheim Fellowship (1990-91), an Outstanding Publication Award from the Society for Music Theory (1994), and the Dent Medal from the Royal Musical Association for outstanding contributions to musicology.

Midawo Gideon Foli Alorwoye is a master drummer from Ghana. He is recognized by his peers and knowledgeable specialists as one of Ghana's foremost virtuosos of traditional music and dance. Mr. Alorwoye held the position of Chief Master Drummer of the resident Ghana National Dance Ensemble up until 1984. Prior to coming to the University of North Texas as an Assistant Professor of Music to teach World Music in the Instrumental Studies Department, Mr. Alorwoye held positions at the American Conservatory of Music, and at the Old Town School of Folk Music in Chicago. He is also the Founder and the Artistic Director of the Chicago-based African-American Unity Ensemble.

Kwasi Ampene received his Ph.D. in Ethnomusicology at the University of Pittsburgh in 1999. His areas of specialization include African and African American Music. His current research focuses on 1). The Creative Process in Nnwonkoro: A Female Song Tradition of the Akan of Ghana, and 2). The Pianistic Style of Thelonious Monk. His fields of concentration include: the sociology and aesthetics of music of Africa and the African Diaspora; music composition in oral culture with emphasis on Africa and the African Diaspora; music and social change; popular music; music and social criticism.

Lois Ann Anderson teaches at the University of Wisconsin-Madison. Her specialty is the music of East Africa, particularly that of the Great Lakes region. Under the auspices of Fulbright, American Philosophical Society, and the University of Wisconsin Alumni Research Fund, she has done fieldwork in Uganda, Tanzania, Rwanda, Burundi and Morocco. She also participated in the UW-University of Dar es Salaam exchange program. Publications include articles in the *New Grove Dictionary of Music and Musicians*, *The New Grove Dictionary of Musical Instruments*, *Selected Reports in Ethnomusicology*, *Essays for a Humanist*, *Music and History in Africa*, and *The International Britannica Encyclopaedia*. At the University of Wisconsin-Madison, she teaches courses in music cultures, a performance course on various types of xylophone in Uganda, and seminars in ethnomusicology, including bibliography, organology, and field work. The Ugandan xylophone performing group which she directs was invited to perform at the First International Conference and Festival of the Marimba held in Mexico in 1991, and at the tenth annual Uganda North American Convention held in Houston in 1998.

Naomi Andre holds a B.A. from Barnard College and an M.A. and Ph.D. in Music from Harvard University. In 1995 she joined the musicology faculty at the University of Michigan, and currently she is an affiliate with Women's Studies. For the 1998-9 academic year she was awarded fellowships from the Institute for Research on Women and Gender, the Rackham Grant and Fellowship program within the University of Michigan, and a postdoctoral fellowship from the American Association of University Women. Her research focuses on Verdi, 19th-century Italian Opera and women in music. In addition to 19th-20th century European music, she also teaches a course in African and world musics. She has published essays on Verdi and Schoenberg and has written articles for *The New Grove Dictionary of Women Composers*, *The New Grove Dictionary of Music and Musicians* (forthcoming revised edition) and *The International Dictionary of Black Musicians*. She has held internships at the Ford Foundation in New York and the New England Board of Higher Education in Boston. Currently she is active as a member of the Committee on Cultural Diversity in the American Musicological Society, and the Alumni Council for the graduate School of Arts and Sciences at Harvard University.

Kelly Askew is Assistant Professor in the Anthropology Department and Center for AfroAmerican and African Studies at the University of Michigan. She holds a Ph.D. in Social Anthropology from Harvard University, and a B.A. from Yale University with a dual major in Anthropology and Music. Her forthcoming book *Performing the Nation: Swahili Musical Performance and the Production of Tanzanian National Culture*, examines how musical performance in Tanzania indexes shifting conceptions of national cultural identity. The book is to be published by the University of Chicago Press. Dr. Askew also has extensive film experience having worked on various video documentaries, a major Hollywood motion picture, and a soon-to-be-released Swahili feature film. A second book entitled *Media and Culture: A Reader* co-edited with Richard Wilk, is under contract with Blackwell Publishers.

Daniel Avorgbedor is Assistant Professor of Music in the School of Music and the Department of African-American and African Studies at Ohio State University, Columbus. His current research interests include the urbanization and the reinvention of musical culture among the urban Anlo-Ewe; musical creativity in contemporary independent African churches; contemporary African composers; and theories of African presence in the Diaspora. He is currently editing a volume on *Music, Religion and Ritual in Africa*, and major research awards include Guggenheim (1989), Wenner-Gren (1990), and a recent NEH grant.

Gregory Barz is an ethnomusicologist at the Blair School of Music at Vanderbilt University, where he holds secondary appointments in the Divinity School and the Graduate Department of Religion. His research interests include the study of music and religion in East Africa. He has sung and recorded with Kwaya ya Upendo in Dar Es Salaam, and has in engaged field research in Tanzania, Kenya, and Uganda.

Mellonee Burnim is an Associate Professor in the Department of Folklore and Ethnomusicology at Indiana University. Burnim earned her Ph.D. in ethnomusicology from Indiana University in 1980. She is a specialist in African American religious music. With a B.M. in Music Education from North Texas State University, Burnim served for two years as a choral music teacher in the Texas public school system before earning her M. M. in ethnomusicology, with a concentration in African music from the University of Wisconsin in 1976. Burnim has successfully combined her expertise in choral music, piano and ethnomusicology to establish an international forum for her work. She has conducted choral workshops on African American religious music across the United States, in Cuba, and in Malawi. She has also conducted research in Liberia, addressing the topic of the African/African American musical continuum in Christian worship. Burnim is co-editor of the African American section of the forthcoming North America volume of the Garland Encyclopedia of World Music.

Eric Charry is an Associate Professor in the music department at Wesleyan University. He has published extensively on music from Mali, Guinea, Senegal, and The Gambia, and his book, *Mande Music: Traditional and Modern Music of the Maninka and Mandinka of Western Africa*, will be published by the University of Chicago Press in Fall 2000.

Jacqueline Cogdell DjeDje, Professor of Ethnomusicology at UCLA, has also taught at Tuskegee University in Alabama. While her undergraduate training was obtained from Fisk University in Tennessee, she received the M.A. and Ph.D. degrees from UCLA with specializations in African-American and African music, respectively. Professor DjeDje is the author of several monographs -- *American Black Spiritual and Gospel Songs from Southeast Georgia: A Comparative Study*, *Black Religious Music from Southeast Georgia*, and *Distribution of the One String Fiddle in West Africa* -- and articles that have appeared in such journals as *Ethnomusicology*, *Selected Reports in Ethnomusicology*, *The Black Perspective in Music*, the *Journal of African Studies*, *The Western Journal of Black Studies*, and the *Black Music Research Journal*. Her most recent publications include *Turn Up the Volume! A Celebration of African Music and California Soul: Music of African Americans in the West* (co-edited with Eddie S. Meadows). She has also published a two-volume edited collection of essays on African music entitled *African Musicology: Current Trends* as well as several entries in *Black Women in America: An Historical Encyclopedia* and *The Facts on File Encyclopedia of Black Women in America: Music* (Vol. 5). In addition, she has articles in the *Africa* and *North American* volumes of the *Garland Encyclopedia of World Music* and the *Cambridge History of American Music*. She is currently conducting research on African-American religious music in California, as well as a study on the history of the fiddle tradition in African and African-American cultures. Professor DjeDje has not only conducted fieldwork in the United States, but has also done research in Jamaica and several countries in West Africa (Ghana, Nigeria, Côte d'Ivoire, The Gambia, Senegal, and Burkina Faso).

Akin Euba is the Andrew W. Mellon Professor of Music, University of Pittsburgh, and Founder and Director of the Center for Intercultural Music Arts, London. Since 1990, the Center has organized a biennial international symposium and festival on the theme "New Intercultural Music" and publishes an open-ended series of books titled INTERCULTURAL MUSIC and a bulletin titled INTERCULTURAL MUSICOLOGY, both edited by Cynthia Tse Kimberlin and Akin Euba. Euba is the author of four books, including YORUBA DRUMMING: THE DUNDUN TRADITION (Bayreuth African Studies Series 1990). Akin Euba's compositions have been performed throughout the world, including Stockholm, Bayreuth, London, Moscow, New York and various cities in Africa and Asia. The CD of his opera CHAKA, from a dramatic poem by Leopold Senghor, performed by the City of Birmingham Touring Opera and conducted by Simon Halsey, was published by the MRI Press in 1999. Euba has pioneered several new theories, including that of African Pianism, which was the subject of an international symposium and festival which Euba organized at the University of Pittsburgh in October 1999. Two of his other theories, Creative Ethnomusicology and Intercultural Musicology, are the topics of two graduate seminars which Euba teaches at the University of Pittsburgh. In recognition of his contribution to music, Euba has been appointed Overseas Fellow of Churchill College, University of Cambridge for the 2000-2001 academic year.

Andy Frankel completed a B.A. of Music and Anthropology at Pitzer College in Claremont California after a long interest in African music and culture. He was the recipient in 1984 of a Thomas J. Watson fellowship, which he spent in SW Nigeria studying the speech surrogate instruments of the Yoruba People of Nigeria with a particular emphasis on bata drums: their use in masquerade ceremonies and the secretive meta language or "Ena" used by bata drummers. In 1986, Andy enrolled in the Ethnomusicology program at the University of Washington, to pursue an M.A. He subsequently became involved in the promotion and presentation of African Music and arts. In the remainder of the 80s, Andy co-founded Rakumi Arts, a non-profit dedicated to presenting African arts. In 1990 Andy took a hiatus from his academic career to work for the City of Seattle, producing an annual cycle of community cultural festivals called "Festal", a position he held until 1999. As a sideline, Andy has long worked in management and production with a variety of African artists. Since 1987, he has managed I.K. Dairo, King Sunny Ade and Thomas Mapfumo, among others, and has produced several records of African music including the 1999 Grammy nominee "Odu". Andy is currently working on a project to bring the Internet to African artists, through training, expanded access and infrastructure development. He is working on this in partnership with the Ford Foundation, and several Internet companies based in the US and Europe.

Sharon Friedler, Professor and Director of Dance at Swarthmore College, has also served on the faculties of the Universities of Minnesota and Missouri. A choreographer, performer, and dance writer, she is the coeditor of the book "Dancing Female: Lives and Issues of Women in Contemporary

Dance". A member of the board of CORD (Congress on Research in Dance) and co-director of the dance steering committee for IBO (International Baccalaureate Organization), she is currently working with Professor J.H. Kwabena Nketia and the ICAMD on the establishment at Swarthmore college of an archive and study center for African dance.

Steven M. Friedson is Professor of Music and Adjunct Professor of Anthropology at the University of North Texas. He is author of *Dancing Prophets: Musical Experience in Tumbuka Healing* (1996), and producer of the documentary *Prophet Healers of Northern Malawi* (1989). He is currently working on a book on music and healing in West Africa, based on his research in the Volta Region of Ghana.

Frank Gunderson received a B.A. from the Evergreen State College, an M.A. in World Music at Wesleyan University, and a Ph.D. in Ethnomusicology from Wesleyan University (1999). He has taught at the University of Michigan and the University of Oklahoma, and has taught in a secondary school in Kenya. Besides being the coordinator for the U.S. Secretariat of the International Center for African Music and dance, he has been the program manager for the University of Michigan Center for World Performance Studies. He has conducted extensive fieldwork in Tanzania, and has produced the CD *Tanzania: Farmer Composers of North West Tanzania* (Multicultural Media), and recently co-edited with Gregory Barz the book *Mashindano!: Competitive Music Performance in East Africa* (2000, Mkuki na Nyota Press/African Books Collective LTD). He is currently writing a book about compositional processes and musical labor practices in northwestern Tanzania.

Joseph Mbele is a Professor of English and Folklore at St. Olaf College, Northfield, Minnesota. Formerly he taught in the Literature Department at the University of Dar es Salaam. Interested in epic folklore, the folktale, and traditions about heroes, tricksters, and outlaws, he has done fieldwork in Kenya and Tanzania and the U.S.A. He recently published *Matengo Folktales*. Details of his work are available at www.stolaf.edu/people/mbele

Isaac Kalumbu is an Assistant Professor of Ethnomusicology. He has received a Bachelor of Arts and Diploma from the University of Zimbabwe, and a Master of Arts and Doctor of Philosophy in Folklore and Ethnomusicology from Indiana University. Dr. Kalumbu is interested in popular music and the recording industry in Africa, the Caribbean and the U.S., the history of popular music in Zimbabwe, the history and genres of African American music, and black music and aesthetics. He was formerly an Instructor at Indiana University.

Jean Kidula is an Assistant Professor of Ethnomusicology in the Music Department at the University of Georgia. She received her Ph.D. in Ethnomusicology at UCLA. She has taught at Kenyatta University in Kenya, and Pomona College in Claremont, California. Her current research interests and publications address religious and popular musics with a focus on Christian music genres, specifically gospel in Africa, Sweden and the

USA. She also has an interest in pedagogical issues, women as music educators for cultural continuity, and innovation in ethnic socio-cultural situations, and contemporary religious institutions and the academy. Other research focuses on traditional African rites of passage, and the appropriation of alternative music for these rites in the contemporary space, issues of hermeneutics and music aesthetics, the music industry, theory, method and history of African music, Africans in/and music education, and multicultural music education

Cynthia Tse Kimberlin received her B.A. in music from the University of California, Berkeley and M.A. and Ph.D. in ethnomusicology from the University of California, Los Angeles. She has taught at San Francisco State University, University of California, Berkeley, Addis Ababa University, and the University of Ife (now Obafemi Awolowo University). She is Executive Director of the Music Research Institute and Publisher of MRI Press in Richmond, California; and she is affiliated with the University of California, Office of the President, Academic Affairs, Berkeley. Her areas of expertise include Africa, Ethiopia, Eritrea, and the USA. Recent publications include "The US Government: Arbiter or Catalyst for the Arts?", *Intercultural Music* 2, MRI Press (1999); "The Scholarship and Art of Ashenafi Kebede (1938-1998)", *Ethnomusicology* (1999); "Make Army Tanks for War into Church Bells for Peace: Observations on Musical Change and Other Adaptations in Ethiopia during the 1990s," "Turn Up the Volume! A Celebration of African Music, Fowler Museum of Natural History, UCLA (1999); "Women, Music and Chains of the Mind: Eritrea and the Tigre Region of Ethiopia 1972-1993", in *Music and Gender*, University of Illinois Press, (July 2000), and "Issues in Organology: The Musical Instrument Collection at the Institute of Ethiopian Studies' Museum, Addis Ababa University, Ethiopia"(Nov. 2000). She is co-editor of a book series on intercultural music and of the bulletin *Intercultural Musicology*.

Zabana Kongo is a senior fellow at the International Center for African Music and Dance (ICAMD/Legon), and teaches theory and composition in the University of Ghana's music department. His current research deals with creative performance and planned composition with African musical styles.

David Locke received the Ph.D. in ethnomusicology from Wesleyan University in 1978. At Wesleyan, his teachers of traditional African music included Abraham Adzinyah and Freeman Donkor. He conducted doctoral dissertation fieldwork in Ghana from 1975-1977 under the supervision of Prof. J.H.K. Nketia. In Ghana, his teachers and research associates included the late Godwin Agbeli, Midawo Gideon Foli Alorwoyie, and Abubakari Lunna. He has published three books on items in the repertoires in the Ewe and Dagbamba musical heritage and is the author of the chapter on music-cultures of Africa in *Worlds of Music* (3rd edition). At Tufts University, he currently serves as chair of the Department of Music, Director of Graduate Studies in Music, and faculty advisor to the Tufts-in-Ghana Program Abroad. His current research project focuses on ethnomusicological documentation and analysis of the music-culture of the Dagbamba people of northern Ghana.

James Makubuya, Associate Professor With a Ph.D. in Ethnomusicology from the University of California, Los Angeles, James K. Makubuya is by profession both a teacher and musician with dual training in both African and Western music theory, practice and performance. His current research focuses on organological studies of East Africa. With the ndongo (8-string bowl lyre) as his main instrument, James Makubuya is also an outstanding exponent of a number of African instruments and dances having studied with several master musicians. James is the founder and artistic director of the Kiyira Ensemble a non profit performance organization that focuses on the traditional instrumental music, songs and dances from East Africa. James Makubuya has toured and performed nationally and internationally with the New York-based African Troubadours, the Kiyira Ensemble and the Kayaga of Africa. A recording artist as well, following his first CD entitled "The Uganda Tropical Beat I" (1993), James released two other CD's recently including "Taata Wange" (1997), and "Watik, Watik: Music from Uganda" (1999). James Makubuya is the founder and artistic director of Wamidani, a Wabash College World Music performance ensemble for those interested in exploring the artistic and scientific myths and mysteries of sub-Saharan African Music.

Eddie Meadows is a Professor and Graduate Advisor in the School of Music and Dance at San Diego State University, with teaching emphases in both Ethnomusicology and Jazz. He received the Ph.D. in music from Michigan State University, and did postdoctoral work in Ethnomusicology at UCLA. In addition, he studied and taught at the University of Ghana, and has held Visiting Professorships at Michigan State, UCLA, and UC Berkeley. Among his publications are "The Melo-Rhythmic Essence of Warren "Baby" Dodds (1999); "Africa and the Blues Scale: A Selected Review of the Literature (1993); Co-Editor California Soul: Music of African Americans in the West. Berkeley: University of California Press (1998), and Jazz Reference and Research Materials: A Select Annotated Bibliography. New York: Garland Publishers (1995). Currently, he is finishing a jazz book for Greenwood Press.

Josephine Ngozi Mokuwonye is a senior fellow of the International Center for African Music and Dance, University of Ghana-Legon. Her area of research interest is the total theater concept of African music presentation. She will study three African instruments, the akpele, the seperewa, and the mbira, within past and contemporary contexts.

Lester P. Monts is the Senior Vice Provost for Academic Affairs and a Professor of Music (Ethnomusicology) at University of Michigan. Professor Monts received the B.A. degree in Music from Arkansas Polytechnic College in 1970, the Masters degree in Music from the University of Nebraska-Lincoln in 1972 and the Ph.D. degree in Musicology from the University of Minnesota-Twin Cities in 1980. He has served on the faculties of Edinboro University, University of Minnesota, Case Western Reserve University, and the University of California, Santa Barbara. From 1988-93, he served as Dean of Undergraduate Affairs in the College of Letters and Science, and in that role, directed Santa Barbara's Undergraduate Honors

Program. As Associate Provost, Dr. Monts assists the Provost and Executive Vice President for Academic Affairs on matters related to budget, tenure and promotion, enrollment, and a broad range of academic issues. Professor Monts has focused his scholarly research on the musical and cultural systems among the Vai people of Liberia and is regarded as one of the world's leading scholars on music and culture in the Guinea coast region of West Africa. He has published in numerous scholarly journals in the U.S., Europe, and Africa, and has presented his research at many national and international conferences. Dr. Monts holds active memberships in the African Studies Association, Society for Ethnomusicology, Liberian Studies Association, and College Music Society. He serves as a consultant to the Association of American Colleges and Universities, the American Council on Education, the National Endowment for the Humanities, and the Tubman Center of African Culture (Robertsport), Liberia.

Robert Newton received a doctorate from the Department of African Languages and Literature from the University of Wisconsin-Madison in May, 1997. His dissertation, entitled "The Epic Cassette: Technology, Tradition, and Imagination in Contemporary Bamana Segu," was the culmination of two years of research in Segu under the auspices of a Fulbright grant. Since that time he has worked as a media specialist and arts coordinator for the African Studies Program at the University of Wisconsin-Madison, inaugurating two projects, The African Performance Clearinghouse, a networking website, and AfricaFocus: Sights and Sounds of a Continent, an online resource of thirty five hundred images and nearly fifty hours of sound, made available to the public through the University of Wisconsin-Madison libraries.

Dieudonné-Christophe Mbala Nkanga is an Assistant professor at the University of Michigan in the Theatre Department. He holds a Ph.D. in Performance Studies from Northwestern University. His thesis focused on Multivocality and the Hidden Text in Central African Theatre and Popular Performances.

Meki Nzewi is a Cultural Scientist/Composer/Choreographer/Music-Dramatist/Classical Drummer/Writer with thirty-six years of teaching African music theory and performance practice, thirty years of field and practical studies of the underlying philosophies, principles and creative theory in traditional African arts - music, dance, drama, plastic arts, aesthetics and presentation, all commonly interstructured in conception, creativity and practice, and ten years of interactive research into the modern study and practice of African Music in Europe. He is concerned with the problems of documentation, research, analysis, interpretation, resuscitation, theoretical derivations, education & creative continuum of African performance arts heritage, as well as designing new modes of presentation. He is co-founder/Director of the Ama Dialog Foundation, Nigeria, a research creativity and performance-oriented NGO for the modern creative continuum of African traditional arts practices.

Alex Perullo is a Ph.D. Candidate in Folklore and Ethnomusicology at Indiana University. He is currently researching issues of music piracy and copyright law in the Tanzanian music industry for his dissertation.

Daniel Reed is Assistant Professor of Ethnomusicology at The University of North Carolina at Greensboro. He holds a Ph.D. in Folklore and Ethnomusicology with an African Studies minor from Indiana University. Reed has published articles on the subjects of historical ethnomusicology and the celebration of Martin Luther King Jr. Day. A contributor to several CD-ROMS about the arts in Africa, Reed recently has worked as co-creator and principal author/researcher of the CD-ROM, "Music and Culture of West Africa: The Straus Expedition," which will be released by Indiana University Press in fall 2000. Presently, Reed is working on a book about his primary research interest, mask performances among the Dan of Cote d'Ivoire.

Multi-talented **Leo Sarkisian**, seventy-nine, is one of the oldest broadcasters on the air, and is a renowned name on the African continent today. His weekly program on the Voice of America, "Music Time in Africa," has been on the air thirty-five years, one of VOA's longest running programs, and one of its most popular. Born in Lawrence, Mass., the son of Armenian immigrants, he was a clarinetist with his high school band and orchestra, and studied Middle Eastern music theory with immigrant musicians from Turkey in his hometown. But his talent as an artist got him a full scholarship at Vesper George School of Fine Arts in Boston, Mass. He entered the U.S. Army during World War II, and served in North Africa, Italy, France, Austria and Germany. Later Sarkisian worked in New York City as a commercial advertising illustrator, spending all of his evenings at the N.Y. Public Library studying whatever books he could find on music of the Middle East, Central and Southeast Asia, China and Japan. Soon after, he was recruited and trained as a sound recording engineer by Tempo Records International in Hollywood, CA. As Music Director for Tempo's overseas operations, he spent several years recording and collecting music in Pakistan, Afghanistan and Bangladesh. In 1959 he was sent to Africa and is still working with African music as a writer, producer and broadcaster with Voice of America in Washington, D.C. He received the ASCAP (American Society of Composers, Authors and Publishers) Deems Taylor Award medal in 1995, at the Lincoln Center in New York, for music journalism and thirty years of quality international broadcasting, and has several awards from the former United States Information Agency for his African music radio programs and for his talks on American, Afro-American and African music at various USIS posts throughout Africa.

Martin Scherzinger is Assistant Professor of Music at the Eastman School of Music. His research is interdisciplinary and experimental in approach and includes the music of Europe and Africa in global modernity.

Cynthia Schmidt has done extensive work on expressive culture in West Africa for the past thirty years (primarily in Liberia and Sierra Leone). She received her Ph.D. in ethnomusicology from UCLA with Prof. Kwabena

Nketia as her mentor. Her multi-locale study of Kru mariners and the spread of palm wine guitar music along the West African coast has resulted in various publications. More recently she has done African Diaspora studies culminating in an award-winning film, "The Language You Cry In," based on her field research of tracing the origin of a Mende song sung by a Gullah woman in Georgia to a village in Sierra Leone. She has taught in various universities including the University of Washington at present and has formerly organized exchange programs with African institutions. Cynthia has recently joined the staff of an arts organization, Northwest Folklife, in Seattle where she is Director of Public Programs.

Titos Somba is a charismatic and gifted performing artist, teacher and healer from the Congo (Brazzaville), and is a recent artist-in-residence with the University of Michigan Center for World Performance Studies. Since arriving in America from Paris where he taught music and dance and toured Europe with his band, Les Echos Noir, he has inspired artists, students and audiences with his African cultural orientation that holistically integrates music, dance, singing, folklore and spirituality. For the past ten years, Titos has been collaborating with recording artist Christopher Hedge. Their recent project "MBONGI" is a unique combination of their diverse cultures and a true flowering of their years of musical dialog. A renown dancer, choreographer, and musician, Titos utilizes his multiple talents to make known and keep alive Congolese musical and cultural traditions that offer healing, spiritual grounding, and affirming community to the Western world. Titos founded the first Congolese dance company (Tanawa Dance Company) in America, joined the New York dance and theater scene, and performed with James Earl Jones and Ann Miller, as well as with such jazz greats as Elvin Jones, Eddie Jefferson, Sun Ra, Ron Carter, Leon Thomas, Pharoah Sanders, Dave Murray, and Arthur Blythe among others.

Ruth M. Stone, Director of the Ethnomusicology Program at Indiana University, is a Professor of Folklore and Ethnomusicology, as well as African Studies. She has served as a consultant and board member for the Ethnomusicology Programme in Harare, Zimbabwe and the International Center for African Music and Dance in Legon, Ghana. She has edited *Africa* (1998) and *The Handbook of African Music* (2000) in the Garland Encyclopedia of World Music series. She has also published *Dried Millet Breaking* (1988) and *Let the Inside be Sweet* (1982) based on fieldwork conducted among the Kpelle of Liberia, West Africa. She is presently completing a CDROM project of which she is a co-author entitled, *Five Windows on Africa* (2000).

Kenichi Tsukada received his Ph.D. in ethnomusicology from the Queen's University of Belfast, United Kingdom. His scholarly interests and publications in Japanese and English include the music cultures of the Luvale of Zambia and the Fanti of Ghana. Currently, he is a professor in the Department of International Studies at Hiroshima City University, Japan.

Christopher A. Waterman is a Professor and Chair of Culture and Performance Studies at UCLA. Waterman is an anthropologist with interests in the music, performance arts, and cultures of sub-Saharan Africa and the Americas. He has conducted field-work among the Yorùbá people of Nigeria and is the author of "Jùjú: A Social History and Ethnography of an African Popular Music" (University of Chicago Press, 1990) and other publications on popular culture in Africa and the United States. Waterman is presently co-authoring a text on the social history of American popular music (Oxford University Press), and has begun to conduct research on the cultural life of West African immigrants in Los Angeles. He is a professional bassist, and has performed with Zoot Sims, the Glenn Miller and Jimmy Dorsey orchestras, I.K. Dairo MBE and the Blue Spots, Dumi Maraïre, and Chatta Addy. Before coming to UCLA, Waterman was Adjunct Associate Professor of Anthropology and Associate Professor of Music at the University of Washington, where he served as Head of the Ethnomusicology Division and Chair of the African Studies Committee. He received his Ph.D. from University of Illinois at Urbana Champaign, and a B.Mus. from the Berklee College of Music.

Wekesa Peter Wekesa is a graduate student in the department of history at Kenyatta University, Kenya and has been awarded a CODESRIA Grant for Thesis Writing for 1999-2000. Wekesa will explore music as an agent of political expression in western Kenya, with special attention paid to the Bukusu songs during Kenya's Multiparty Era.

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U.S. Secretariat of the International Center for African Music and Dance

The International Center for African Music and Dance (ICAMD) was established at the University of Ghana in 1992 by Dr. Kwabena Nketia in order to develop materials and programs in African music and dance that meet the needs of scholars, research students and creative artists. The Center is intended:

- * To provide a forum for international meetings, seminars, workshops and events relate to African music and dance.
- * To serve as an archival documentation and study center for African music and dance.
- * To promote and coordinate research and development projects in music and dance.
- * To prepare and publish monographs, source materials, and bibliographies.
- * To serve as a clearinghouse for information on events, artists, scholars and institutions concerned with the study and promotion of African music and dance.

The US Secretariat of the International Center for African Music and Dance was established at the University of Michigan in 1997, with the purpose of extending those goals established by the ICAMD in Ghana. The U.S. Secretariat of the ICAMD has three primary objectives:

- * To work with, assist and support the ICAMD organization based in Legon, Ghana.
- * To act as a networking center in the U.S. for information related to African music studies.
- * To facilitate the organization of seminars, conferences, workshops, and special events in the U.S.

For more information about ICAMD or the U.S. Secretariat, contact:

U.S. Secretariat Coordinator, ICAMD
International Institute,
University of Michigan.
1080 S. University Suite 2660.
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Phone: (734) 936-2777.
Fax: (734) 763-9154.

Useful Electronic Contacts Mentioned Over the Course of the Forum

ICAMD Legon, Ghana Website:

<http://www.icamd.org>

ICAMD U.S. Secretariat Website:

<http://www.umich.edu/~iinet/icamd/>

Afrimuse Discussion Listserv: To subscribe, write to listserv@listserv.indiana.edu. In the first line, write: sub afrimuse Your Name

International Consortium for Music of Africa and its Diaspora:

<http://www.africanchorus.org/index.html>

Center for Black Music Research:

<http://www.cbmr.org>

African Performance Clearinghouse:

<Http://polyglot.lss.wisc.edu/afrst/clear.html>

"Africa Focus: Sights and Sounds of a Continent":

<http://africafocus.library.wisc.edu/>

"Directory of Fellowships, Scholarships & Grants Available to African Women Students and Scholars":

<http://www.library.wisc.edu/libraries/Memorial/grants/tripresi.htm>.

The University of Pennsylvania, African Studies "Grants & Fellowships":

http://www.sas.upenn.edu/African_Studies/Grants/menu_Grants.html

World Music Institute:

<http://www.heartheworld.org/WMICAL/MAIN.ASP>

Kennedy Center's African Odyssey Interactive:

<http://artsedge.kennedy-center.org/aoi/>

"Five Windows into Africa" CD-ROM:

<http://www.indiana.edu/~iss/newsletter/0004fwa.html>

"Music and Culture of West Africa: the Straus Expedition":

<http://www.indiana.edu/~iss/newsletter/0011strauss.html>

Voice of America:

<http://www.voa.gov/engafr/ourprograms3.cfm>

Afropop Worldwide:
<http://www.afropop.org>

Africa Exchange:
<http://www.651arts.org/africaexchange/default.htm>

Ford Foundation:
<http://www.fordfound.org/>

Rockefeller Foundation:
<http://www.rockfound.org/display.asp?Context=1&Collection=1>

Tufts in Ghana Exchange Program:
<http://www.ug.edu.gh/pages/tuft.htm>

CAMA (Contemporary African Music & Arts):
<http://www.uct.ac.za/general/monpaper/2k-no20/cama.htm>

World International Property Organization:
<http://www.wipo.org>

"Turn Up the Volume!":
<http://www.fmch.ucla.edu/Publications/turnupvolume.htm>

"Safarini In Transit: Music of African Immigrants (Smithsonian Folkways):
<http://www.si.edu/folkways/40457.htm>

Graviton: The African Arts Network:
<http://www.graviton.net>

African Books Collective:
<http://www.africanbookscollective.com>

Earthwatch:
<http://www.earthwatch.org>

The Beat:
<http://www.get-thebeat.com/index.html>

Archives of Traditional Music at Indiana University:
<http://www.indiana.edu/~libarchm>

California Newsreel: "The Language You Cry In":
<http://www.newsreel.org/films/langyou.htm>

Djembe-L Webring:
<http://home.acceleration.net/clark/djembeLring/djembeL.html>