AFRICAN CLASSICAL ENSEMBLE MUSIC
(THEORY AND DRUM-BASED CONCERT SERIES)

MELORHYTHMUS INTERACTUM

BOOK 3 - IKE MUSIC
(ADVANCED)

MEKI NZEWI AND ODYKE NZEWI

AFRICAN MINDS

This series is dedicated to the Nzewi grandchildren: Crystal, Pearl, Enyinna, Ekechi, Brian, Tobenna, Denzel, Zikora, Jade and Kossy...future exponents of the African classical music genre.

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Book 3 – Ike Music

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Foreword

African Classical Ensemble Music: Theory and Drum-based Concert Series offers a theoretical and practical approach to African classical music. It succeeds in projecting those features of African music which often elude the Western ear and sensibility. Consequently, it charts a course that will guide the young student to grow into a scholar, researcher and professional instrumentalist.

The principles set out in the books are abiding. The authors' experience has provided them with a direct connection to the heart of the matter, culminating in a rich expression of expertise that will benefit the contemporary African music scholar. The series will also serve as a valuable reference to future researchers.

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Preface

African musical arts is a science of psychological and physiological health. It does not promote superficial entertainment aspirations. Performance is more a matter of engendering benevolent spirituality, and thereby humanizing connections, than pursuing the fantasy of technique.

The sound that is considered musical is a sibling of the other creative arts (choreographic, dramatic, costume/decorative) performed and expressed in indigenous Africa by the symbiotic term of the "musical arts". That is because the sonic component underpins the communicative potency of the other creative and performance components.

Every part of the human body is by instinct musically intelligent, and can be automatically expressive in musical arts productions. Hence Israel Anyahuru (1976) explicates that the hands gain the creative "intellect" to compose by sheer reflex once a person becomes adept on an instrument: "Not every compositional sequence played by the hands is mentally calculated."[1] *The brain, however, remains the intellectual hub that brews, formats, sensitizes and conforms creativity and execution.*

The study of African music that makes sense in African terms must be grounded in indigenous African knowledge systems, thus making it truly representative of indigenous Africa's intellectual history in any international academic discussion. The three books in this series are intended to empower literacy-driven ensemble creativity that advances the philosophical, theoretical, medical and humanizing imperatives of African indigenous musical arts lore. They further complement the CIIMDA book series: *Learning the musical arts in contemporary Africa, Volumes 1 & 2,* and *A contemporary study of musical arts, Volumes 1 to 5*.

[1] Israel Anyahuru was the foremost, articulate Igbo traditional mother musician who mentored Meki Nzewi on the philosophy, theory and human meaning of the African indigenous musical arts. The quote is from transcribed recordings of his insightful testimonies on African indigenous musical arts.

This African ensemble musical arts series discusses aspects of the compositional theory and creative philosophy that characterize African indigenous musical arts. The books can be introduced at any level of education. They are intended to facilitate purposeful work/play-shopping activities, and also provide for modern concert performances that are faithful advancements of African indigenous knowledge systems. The books contain written compositions that cater for theoretical studies and concert performances. The design stimulates interactive musical arts activities as well as kindles spontaneous creative dispositions aimed at inculcating inter-personal consciousness – self-expressivity in the context of the original contributions of others. The introductory information input is the same in the first part of the three books. This is because a common philosophy and common theoretical principles underpin creative frameworks, compositional grammar and the functional concept of the musical arts irrespective of the level of expertise. The main activity content of the book series provides for the progressive development of competence. Users of this book series who desire additional insights into the philosophical, theoretical and humanistic underpinnings of the African indigenous musical arts knowledge systems should further consult *A contemporary study of musical arts*, Volume 5 (Nzewi M and Nzewi O, 2007).

There are particular African rhythmic constructs that are performed intuitively with ease, but which need to be consciously analyzed and interpreted to understand the underlying humanizing intentions. We assume that persons engaging in the written approach to African ensemble music practice already have basic literacy competence. The three books are, therefore, structured to accommodate such levels of ability to interpret written melorhythmic formulations of some complexity. It must be stated that simplicity or complexity in the African indigenous musical arts is not fancifully contrived. It is rather prescribed by the utilitarian and humanistic aspirations of a musical arts type or piece.

The series also takes into consideration the levels of skill needed to competently play any written concert piece. As such, the degree of structural complexity in the musical illustrations, the textural templates and the solo layer progresses from Foundation knowledge, through the Intermediate to the Advanced. The concert pieces in Book 3 thus optimally challenge the skill of the mother drummer in particular. Nevertheless, the books do not dictate the age or levels of modern music education and scholarship of potential users. Classroom and professional users are expected to progress at their own pace, and start with any book depending on their background knowledge in the theory and structural principles that distinguish indigenous African musical arts, with particular reference to instrumental music practice and unique ensemble productions.

The philosophical, theoretical and human issues discussed in the first part of the series are necessary foreground knowledge irrespective of the level of practical expertise required to tackle the interactive activities and concert pieces in each book. For instance, a performer competent enough to straight away tackle the compositions in Book 2 or Book 3 will still need to be guided by the theoretical and philosophical grounding that is common to the three books. The thematic illustrations, interactive activities, and the textural templates for compositions in the theoretical section are, however, telescoped such that users can tackle what they are capable of at their level of skill.

Experiences of life and nature counsel that the most simple in nature or structure often harbours profound humanistic value. The humanistic philosophy of group music-making recognizes that a simple music construct can command deeper intellectual thought or humanistic purpose than a complex structure. Issues, experiences and manifestations of nature and life that are taken for granted because they appear simple or ordinary, often implicate profound virtues, or, as the case may be, generate more prodigious psychical and humanistic, in fact salubrious, values. Thus the simplest looking African ensemble motif or structure can encode prodigious human or ensemble meaning. In contrast the gorgeous or sophisticated is often an ostentatious or egotistic exaggeration of the ordinary and the commonly accessible. These are the wisdoms of African indigenous knowledge systems that guide living an uncomplicated and sublime life, and which are inculcated through musical arts structures and performance relationships. For instance, as is the case in traditional African orthopedic surgery and musico-medical sciences, a simple one bar rhythmic topos played repeatedly in the right atmospheric ambience, serves as anesthesia or sleep therapy. As such, a person already capable of tackling the more advanced compositional materials and examples is advised to humbly acquaint his or her self with the virtues innate in the simpler models of musical and life structures. Indigenous African musical arts encode, interpret and enable worthy living.

African instrumental ensemble music, including interactive clapping games, is superlative for administering psychological therapy. It processes the mind-conditioning potentials of indigenous musical arts science. Modern humans, the elite as much as the underprivileged, are increasingly obsessed with the de-humanizing pursuits of materialism and intemperate self-interest. The intangible force of group musical arts activities grounded in indigenous humanizing models, has the capacity to reform such harmful dispositions. It engenders temperance as well as other-consciousness. These are the bedrocks of the African philosophy of humanness – I am because you are; my psychological wellbeing derives from my respecting and enabling your wellbeing as a fellow human.

The primary mission driving the concept and content of this book series is to contribute to re-sensitizing the indigenous African philosophy and principle of humaneness which can mediate the global promotion of intemperate individualism – only-the-self-matters – which is propagated in modern education and achievement philosophy. Engendering mental health and other-consciousness is thus the primary objective of this ensemble book series.

I Background

Humans are by nature imaginative imitators. Ritualized imitation becomes a replicable and thereby systematic procedure that endures as cultural practice. The instinct for imitation has yielded the spoken language. Language enculturation and dissemination are, after all, processes of imitating the other.

The idea of the musical arts is not the original invention of mankind by virtue of a capability for abstract imagination. It is rather the outcome of humans' imaginative imitation of the fascinating sonic and ritual activities of other life forms and environmental performances. These rituals of relating, communicating and solacing evident in nature have become ritualistically and systematically re-invented by humans, then creatively advanced and continuously re-invented to service expanding human purposes.

The creative and experimental genius of the traditional African has been able to philosophize, harness, creatively adapt and functionally deploy the potent energies of natural sources of sound. The outcome has been structures and motions configured as science of mind and body health as well as the theory and practice of healthy community living and the humane management of people.

The Centre for Indigenous Instrumental Music and Dance Practices of Africa (CIIMDA) publishes researched learning and scholarship literature and DVDs. The publications describe and explain indigenous African creative conceptualizations and aspirations, the human meanings of the theoretical conformations, as well as their educational principles.[2] CIIMDA also motivates concert and community[3] musical arts creativity that advances indigenous models.

Indigenous African cultural civilizations exhibit common ideological, philosophical, theoretical and formal underpinnings. Human movements, re-locations and the mutual integration involved invariably compel an inter-borrowing and modification of cultural lore. This mutual interaction had been occurring between African culture groups for generations before any contact with strange human cultural practices from outside the continent. Hence a common human-purposed rationalization of cultural practices underpins the manifestation of sameness encountered among African groups. The underlying common principle commands that the psychological and physiological wellbeing of the human collective must override personal idiosyncrasies. This prioritizing of a collective humanity is central to socio-political systems as well as inventive explorations. Hence a strong consciousness of community was the hallmark of African mental and material civilization, life systems and diplomatic dealings. And the musical arts was the mystical organizing agency as well as the validating authority that monitored, compelled and sanctioned compliance.

[2] The content of the three books in this series is partly informed by the authors' research and re-orientation interactions with musical arts educators and learners during the CIIMDA courses in the SADC countries of southern Africa since 2004. The series has also been informed by the experiences of adopting an experimental and creativity-intensive approach to African music studies at the University of Pretoria, South Africa.

[3] Our sense of community includes any congregation of persons that is partaking in a musical arts workshop/play-shopping experience. The idea and principle of making musical arts with others converts a group into a spiritually and practically bonded as well as communing assembly.

The musical arts in indigenous Africa was thus an applied science and art that was conceived, conformed and deployed as an all-inclusive communal activity. Its mandate is to imperceptibly socialize, humanize and promote the ideals of belonging to, and living in, a community. The science of sonic and choreographic structures and interactions exorcizes inhibitions and individualism. It also sobers egotistic drives, ignites creative aptitudes and builds self-confidence while at the same time accommodating the natural aptitudes and the particular creative capabilities of others.

Musical arts performances in indigenous African cultures are commonly organized according to age and gender: children, maidens, boys, married women and married men. There are also mixed gender groups, exclusive occupational groups as well as performances that include all age and gender categories interactively. Performances as mass communion require all members of a group or community to participate actively in either playing instruments or dancing and acting and observing interactively. Age-gender and associated categories give a socio-cultural identity to common-interest groups. The musical arts enacted group solidarity and facilitated the performance of specific extra-musical roles in the affairs of a society or community. Rehearsal and performance occasions were opportunities for members to come together and plan, discuss and transact issues of common interest in the beyond-normal atmosphere that a musical assemblage evokes. A musical arts ensemble gives a sense of belonging and thereby accords psychological stability and emotional security.

In indigenous cultures children's autonomous musical arts activities are recognized but not necessarily organized or controlled by adults. Indigenous African children's creative genius is recognized, and they are given opportunities to independently explore as well as manage their inventive capabilities. This enables children to contribute and participate competently, and with comparable skill, alongside adults in some general musical arts types that are not age-gender exclusive. In community affairs, children are not excluded from observing adult transactions of important social, political, religious and artistic issues. A child performs side by side with the parent who is an acknowledged specialist in a knowledge field such as healing, pottery, instrumental music, farming, visual arts, etc. As such, most African children mature into standard skills at an early age. Children take full responsibility for conceptualizing, theorizing, composing, rehearsing, equipping and performing a categorically children's genre. Adults are however welcome to offer advice or criticisms. A children's musical arts type can be as theoretically and structurally complex as some adult creations. Children's musical arts groups can be ad hoc, such as spontaneous play activities. There are also formally organized and communally recognized types, especially groups that perform stylized formation dances that adults can supervise and patronize. Only members who have learnt and rehearsed the music and choreographic structures and sequences of the dance as a team can perform in stylized formation dances.

In contemporary experiences exogenous governmental, law and order, religious, communication, economic, and school education systems have condemned, supplanted and rejected the social theory and practices that cohered traditional societies. The result is that the humane and community conscious attributes that mark the original African mind have become disparaged and exorcized by modern religions, social theories and educational philosophy. As such children's autonomous musical arts creations have become disadvantaged by modern lifestyles, which negate and corrupt cultural custodians of virtues, values and morality such as the musical arts. Nevertheless, the genetic knowledge of indigenous musical arts is still strong in many contemporary young Africans. We discovered this doing practical research into children's musical arts activities in the past fifteen years. Hence CIIMDA education theory and methodology strives to re-awaken the inherent musical arts instinct of African children through the design of culture-informed educational literature, materials and practical activities.

The indigenous education paradigm that informs this series recognizes the teacher as an enthusiastic facilitator, and not necessarily an expert. The teacher-facilitator does not, therefore, need to already be grounded in the theory, philosophy and creative principles of African indigenous musical arts systems as a written procedure. She is not expected to already be a skilled modern classical drummer or a performer on any other instrument in order to competently preside over the study and performance of African modern classical ensemble musical arts in the classroom or other forum. Participation in the musical arts of any indigenous African orientation with or without previous exposure is the innate capability of every African, and indeed every human. The humanizing experience through practical participation is everybody's fundamental right. This is the humanistic philosophy that informed the design, technology and performance technique on most African indigenous music instruments. Hence the instruments were conceived and constructed to enable the easy acquisition of basic performance skill that could be developed to expert level without the need for extensive formal tutorship. However, expertise grows with intuitive private exercizes as well as playing constantly with others during creativity-enhancing rehearsals and/or performances. The techniques for modern classical drumming emphasized in this book series can be learnt at any age and stage of education or life. The basic technique and skill can be acquired in the first few learning sessions. Constant exercizes on the written activities and pieces in this series as well as individual creative explorations will lead to gaining professional expertise as a modern classical African drummer in a short time.

The primary human meaning and purposes of the indigenous musical arts are to sanitize and regenerate communal and individual health – psychological and physiological. When the group psyche is polluted, diseased and disabled, the human collective becomes spiritually and communally disoriented, as in the contemporary African experience. The current experience of imported modern civilization all over Africa is the inculcation of individualism as well as the inhuman atrocities that come with it.

Where the group psyche is healthy and constantly cleansed of disabling experiences, the godly group ethos becomes recharged with consciousness for seeking the common good, guarded by communal will. Performing in group-oriented musical arts ensures a healthy personal and group psyche. It humanizes and sustains a communal ethos as well as heals individuals. Ensemble musical arts creations and performances that are informed by indigenous African creative authority are spiritual communions that generate godly instincts and boost the sublime spiritual disposition of active participants. The metaphysical interaction of sharing in structural interplay enables an awareness of other humans. It bonds participants together and tempers any self-oriented attitudes and worthless pursuits.

Apart from engendering mind and body health, the structural and formal principles of ensemble musical arts of an indigenous African orientation instill the consciousness that another human is a complement of me. There is a critical need to re-cultivate such social attitudes in modern society. This argues for adopting and advancing the indigenous African theory of structure and form as curricula imperatives at all levels of the modern school education system as much as at group musical arts activity forums. Equally important for forming a broad-minded intellect is the need to integrate the studies of music, dance, drama, and motive visual arts as a creative synergy. The modern lifestyle does not offer much opportunity for sensing and correcting one's abnormal attributes. The participation in humanly-ennobling live musical arts enables the consciousness of one's body language and the therapeutic performance of negative dispositions.

A shy body and an inhibited temperament can gain public confidence in free-style social dance and mime activities. An extroverted ego can be tamed in the group discipline of ensemble musical arts relationships.

II The idea of an ensemble

Leadership that is consumed with singular self-interest inevitably compromises the common interest of the followers that she is a custodian of. This is the current experience of leadership in every sector of African public and private life, and that indeed afflicts global humanity. Leadership as modelled in, and monitored by, indigenous African musical arts prioritizes guarding the common interest of the collective.

The idea of an ensemble commands the pooling of particular thematic potentials to accomplish a singular objective. And a theme can be shared between two or more participants. The staging of a musical arts activity in traditional Africa invariably adhered to the mandatory ensemble principle that a community of individuals must contribute and interact differentiated attributes to accomplish a common goal. Even a solo music performance can be imaginatively structured to convey ensemble presence.

The indigenous musical art is a holistic creative and production enterprise. It is possible to isolate and analyze the individual artistic merits of each creative component. It was not common, however, in traditional Africa, to present one artistic sub-field in isolation as a functional public performance. Thus a musical performance in solitude invariably implicates notional dance and drama; a dance being performed in public space without any music complement would then be regarded as the antics of a mentally deranged person.

A person who exercizes a rational intellect in varied dimensions of creativity and/or productivity nurtures a broad-minded outlook on issues and life generally. This is in contrast to the mental health of modern assembly-line production logic or micro-disciplinary specializations. A mind that is focused on one stream of intellectual activity develops a narrow-minded perception of life and issues, like a monomaniac. This truism is proven by the tensions generated by the micro-disciplinary orientation in contemporary education and the professional practice of the musical arts, more so by the emerging factions within the severely isolated music sibling of the holistic discipline. The human philosophy and creative mentality that inform ensemble musical arts structures and relationships are grounded in human and community-building imperatives. Indigenous musical arts education inculcates multiple creative aptitudes while acknowledging specialized capabilities. A unknowledgeable analyst may not easily recognize the multi-artistic in-puts implicated in what may appear to be discrete musical or dance or dramatic creations.

Thus a music piece could be appreciated as sound at the same instant that it:

- Evokes imaginations of dance movements
- Generates a state of altered consciousness – dramatic emotions and gestures that communicate metaphysical drama
- Includes visual arts creations and objects with significant or symbolic motion and text
- Elevates ordinary language to poetic levels that conjure unordinary meanings.

In traditional African cultures the musical arts are not conceived, created or performed as purposeless entertainment. As much as there were basic contemplative and aesthetic ideals informing the experiencing of the artistic qualities, entertainment is scarcely ever the primary or sole reason for creativity or performance. This is the reason the concert hall type of passive audience, which neither participates actively nor stimulates the spontaneous creative exploration of the performer, conflicts with African sensibility. The ideal is that everybody present in a performance event contributes empathically to the artistic process at various levels and to various degrees. A musical arts experience then becomes a communally shared spiritual communion in the process of accomplishing the societal and/or humanistic purpose of the performance event.

At the interactive and spiritual levels of effect and affect, the indigenous musical arts of Africa are therefore, conceptually and structurally functional:

- Socializing and humanizing the individual as well as the collective psyche
- Activating and fostering creative thinking, and enabling creative emancipation in the context of group recognition/support
- Healing psychical and physiological indispositions
- Bonding persons and groups
- Engendering and policing morality as well as humane virtues and values
- Marshalling the execution of purposeful societal action and occupational industry
- Facilitating aggressive or conciliatory gestures
- Conducting diplomatic initiatives and reconciliations at personal and inter-community levels
- Validating societal institutions, accomplishments and polity decisions as well as actions
- Tempering moods, relieving tension and uplifting doldrums
- Transforming acquired obnoxious attitudes, and sanctioning deviant actions
- Exorcising inhibited dispositions, sobering obnoxious egos as well as containing other non-salutary attributes
- Critiquing, sanctioning, sanctifying and sanitizing unacceptable trends in the conduct of political systems, and other public affairs
- Invoking and interacting intangible benevolent spirit forces for specific interventions in the affairs of the living, and to facilitate relationships, conduct communions as well as discharge divine obligations
- Inspiring performance of specific public and personal tasks in good spirits
- Providing recreation and physical fitness activities.

The musical arts altogether imbue humane and godly dispositions. Traditionally, it was a socio-religious institution, and its doctrines, injunctions and actions commanded mandatory compliance.

The factors of an ensemble

Intention

A performer in an indigenous African ensemble plays a recognizable theme on an instrument or voice. We refer to such a distinctive theme as a layer that fulfils a structural role in the conformation of an ensemble texture. Performers then interact with their respective themes in a spirit of play to produce a purposeful musical arts product. The spirit of play that marks an ensemble demands recognizing fellow participants as sensitive humans, as well as valuing everybody's individual contribution, irrespective of size or role. A play is a spiritually enriching somatic experience. In an ensemble, more than one person could play the same type of instrument contributing the same or different themes, or play the same ensemble theme in unison on different instruments, or could combine to share one ensemble action or thematic layer. A person contributing a specific component of ensemble wholeness must be acutely conscious of the others, whose different contributions are essential for the satisfactory outcome of the ensemble objective. The consciousness of sharing input, time, effort and energy in discharging a common objective is a bonding experience. Appropriate musical arts activity sensitizes genuine other-consciousness, thereby leading to collaborative instincts. Such quality of mind can endure through life and so humanize life and relationships in society. The practical activities in this series aim to instill the humanistic ideals that ground the structures and textures of indigenous ensemble theory.

Leadership

Commendable and endearing leadership thrives in the context of an affirmative and sustained chorus or community. A leader is the driving component of a holistic group transacting an undertaking or product. An ensemble musical arts production requires a leader. Two types of leadership roles are recognized: The organizational leader and the artistic leader. Sometimes the same person fulfills the two leadership capabilities. Artistic leadership requires an overall knowledge of the creative and performance aspects of the musical arts type. In classroom musical arts production situations, a teacher could be the organizational leader without necessarily also being the artistic leader.

An able leader demonstrates a special disposition that commands the trust, confidence and respect of the peers and colleagues involved in accomplishing a community enterprise. The leadership attribute also suggests a disposition which respects and inspires followers. A leader in the indigenous African social, political and musical arts practice is conscious of the interests of everybody, and eschews favouritism. A sensible leader recognizes that the collective or chorus is always more important than the leader. For instance, in the indigenous African context of choral, instrumental or combined ensemble, the shape and identity of a piece is secure without the lead soloist, but becomes more enriching and communicative with the soloist's role. This is so even in instances where the leader's voice carries the identity of a particular piece. A soloist performing her layer of an ensemble piece in the absence of the chorus (the community) will not make musical or human sense in a public setting. As such a leader can only emerge, feel secure as well as be credited in the context of a grounding chorus or a community base.

In classroom or other ensemble workshop situations every participant must take a turn at playing a solo when the group or community support is established. This performance principle gives everybody a chance to create or perform the self (express self-confidence or individual human merit/personality) in the context of supportive others.

Instruments[4]

A musical arts ensemble informed by indigenous practices should rely on the instruments available in any school or community environment. This is a lesson from children's musical arts in African traditions. The health and other humanistic sciences underpinning indigenous musical arts entailed researching the materials and designs of instruments that produce healing timbres. Compositional aspirations produce structural configurations that condition attitudes and dispositions.

The science of human health and relationships that characterised indigenous musical arts should underscore contemporary educational culture studies and practical activities. The choice of instruments and the rationalization of compositional structures are critical for attaining this objective. However, the non-availability of health-imbuing instruments cannot be an excuse for not prioritizing performances. The indigenous education paradigm demonstrates that theory is best assimilated in the context of practical experience. In the absence of instruments with healing potency, attention should focus on structural elements that transact the humanizing and health objectives of ensemble music practice. Instruments made of synthetic materials produce lifeless sounds that are musical but can be harmful to sensitive body tissues and organs. The human body and drums made of natural materials are commonly available and are the versatile musical instruments of Africa. They are as such central to the practical activities contained in this book series.

The body as a musical instrument: The basic instrument that is available everywhere for ensemble play is the human body. Various body parts and organs of the people who have come together for a musical arts activity already constitute adequate instrumental resources for musical arts creativity and performance to take place.

- The vocal organs are used for songs with or without text. The musical voice, which is every speaking person's natural gift, is also capable of simulating the sonic peculiarity and ensemble role of many other material instruments.
- The hands are unique musical instruments and can produce variations of tone color. Well-structured clapping activities can constitute an ensemble play, as will be demonstrated in this series. The clap is sharp when flat palms are clapped together, becoming plosive when the palms are cupped or when a flat palm strikes the hollow shape of the other hand, formed by slightly folding the fingers.
- Musical sounds like drumming can be produced by hitting the chest with cupped palms or clenched fists.
- Another component of ensemble structure is the rhythmic stamping of the feet, which can be used to mark the pulse of an ensemble play or to play other ensemble roles when a rattle is tied to any region of the instrumentalists' or dancers' legs.
- Musical sounds produced by the body include whistling, mouth-drumming, lip-smacking and other sonic effects.

The drum: The African concept of a drum is an instrument that can produce more than one level of tone. It is not an explicitly melody instrument, but the tonal ambience derives from subtle fundamental pitches. It is thus a quintessentially melorhythm instrument that produces musical themes that can be sung. A melorhythm instrument produces logogenic or narrow-range tunes. Any drum or other instrument capable of producing more than two distinct levels of tone that are not pure pitches, is considered a melorhythm instrument. This implies that the theme played on such an instrument is fundamentally melodic. Some drums functionally simulate the spoken language, hence talking drums. A typical African drum has a resonating chamber, and is not commonly conceived to play percussive music, although it can, and is often used purposefully to play percussive structures.

A wide variety of types and species of drums are available throughout African cultures beyond the savanna belt. The science of materials and the technological design of drums enable a typical drum to generate raw harmonics – potent sonic vibrations that massage brain and body tissues discreetly, and therefore serve therapeutic objectives. Some drums boost composure and mind-body health in appropriate performance contexts when appropriate structural configurations are played on them. Any categorically African drum must then have a determinable fundamental note of measurable pure pitch essence. The cluster or raw harmonics mask the fundamental pitch. Hence a non-specialist listener cannot easily detect the pitch essence of a tone. Mortar-shaped, single membrane drums do, however, produce very vibrant definite pitches.

The technology and design of a skin drum informs how musical sound is produced on it. African drum types include:

- The single-headed skin drums, the hollow shell of which is open at the bottom
- Single-headed skin drums with the skin secured to a mortar-framed shell
- Double membrane drums of any species that have skin membranes at either end of a hollow shell.

The type of wood and animal skin for making drums depends on the community's environmental resources (wood or animals). Drum science, however, needs specific animal skins; the skin of every animal is not automatically suitable for building drums. The devices for affixing the skin membrane to the wooden frames vary according to cultural ingenuity.

Another type of drum found in some forest regions of Africa is the mostly cylindrical slit wooden drum, which varies in size from 30 cm to 3 metres long. The giant ones can be up to1.5 metres high. The slit drum is the original talking (speech surrogate) drum. The very large ones normally have metaphysical ascrip-

[4] Indigenous musical instruments have been discussed in numerous publications on African music including the CIIMDA book series.

tions, and symbolize a community ethos as well as being used in special musical arts performances.

There are two species of clay pot drums: the ordinary, large water-pot drum that is played as a bass pulse instrument, and the musical pot with two holes that is used to play melorhythmic tunes.

Other types of drum, which are not as common, include varieties of bamboo and calabash drums.

Generally the drum is very central to African ensemble music. In this publication the drum is the primary instrument of focus, but could be substituted with other melorhythm instruments, African or otherwise, available in any ensemble location.

Ensemble texture – Roles of instruments

Role-playing in indigenous ensemble theory

The prescription of roles in indigenous African ensemble music is modelled on the role distinctions that characterize a coherent nuclear human family. An indigenous ensemble music style or type is made up of individual layers of themes that contribute to its characteristic ensemble identity. The title of a piece within a type or style identifies the outcome of the composite ensemble sound and/or the societal meaning communicated by that sound within a style of ensemble music.

The thematic components of the ensemble sound are conceived of as playing musical **roles**, not musical parts as in European classical music theory. A musical part connotes purely the musical rationalization of structural dependency that is hierarchically ordered in a typical European classical orchestra. The distinction of playing a role implies discharging a specialized function in the ensemble texture. This implies that an extra-musical objective may inform the sonic feature and structural character of every layer of an ensemble texture. As such, every ensemble role has a particular structural and formal character. All the roles that combine to give identity to a music type or piece interact to produce a composite ensemble theme that we have termed the **Ensemble Thematic Cycle** (ETC). Ideally, it is this basic textural content, the composite ensemble theme or the ETC, that is recycled as a recurring framework for composing the performance outcome of a piece. And recycling implies that the significant textural framework of the ETC is not repeated exactly for the duration of a piece. Rather, the content of the block of sound known as the ETC is continually given internal variation (spontaneous re-compositions of a familiar shape and sound) in the course of a performance.

The idea that themes played by instruments of an ensemble should exhibit independent structural and ensemble identity characterizes the human foundation of indigenous African music theory. The differentiated structures of ensemble layers are not conceived in hierarchical terms and as such do not derive from the structure of a principal ensemble theme. The rationalization of ensemble themes or texture layers is informed by extra-musical philosophy and principles. The principles of musical form, texture and performance are sonic transformations of societal living, and implicate the ideals of how a human family should function. The metaphorical mediums of sound, dance and drama then encode tangible social structures as well as the model ethos of a society. The sensations of music, dance and drama transcend the normal, and therefore affect the mind powerfully as the spiritual experiencing of mundane life. Hence the musical arts is in the African indigenous imagination an intangible spirit force that coerces compliance with what it commands or communicates. Musical arts communications, verbal or otherwise, are regarded and received as divine injunctions. Hence the indigenous musical arts in Africa was effectively a divine institution. Its mandate was to transact and ensure the ideal functioning of other social, political, religious, medical and economic systems and institutions.

All fingers are not equal, and the particular size of every finger enables it to perform a particular function. All the fingers then co-act as a unit to carry out the normal functions of the hand. Similarly in a music ensemble, the component musical instruments play themes of differentiated structures and qualities while the combined roles produce the required effect, affect and responses that characterize a cohesive piece. All the roles may not be concretely represented in every ensemble type. The essential features that mark a role can be incorporated in the musical line/s assigned to available instruments.

The ensemble roles which instruments play in typical indigenous African ensemble music are as follows:

The **pulse** instrument repeats a theme that serves as the heartbeat of an ensemble. This gives an earthy or grounded feeling to the musical mood. The regular beat of the pulse theme focuses the structural identities of the themes played in the other ensemble layers. The pulse theme is normally allocated to the deepest sounding instrument, and marks the main beats of the metre, often with minor embellishments. The structure of a pulse theme is normally reiterated without variation, internal or external, for the duration of a piece. As the pillar of an ensemble texture, the pulse theme pounds the pace, which is followed by the other instruments as well as the dancers when present. The feet step to the basic beats (pulses) of music as a guide for the manipulation of the body parts in the dance. In mass medley dances individual choreographic elaborations on a dance motif are created on the foundation of the feet, which first regularly step to the pulse of the music. The pulse role can be compared to the role of a father, who maintains the pulse of family life in the home without being too active or talkative.

The **phrasing reference** (PR) instrument plays a topos[5] that acts as a guide beacon for the other ensemble members to determine the length and phrasing of their respective themes. The phrasing reference theme is sounded on a high, usually the sharpest, musical object in an ensemble. The instrument could be as simple as two pieces of hard wood or any other hard, sharp sounding object. The PR is perceived at the psychological level as the signpost for phrasing as well as resolving the spontaneous external development – improvisations or performance composition – of themes assigned to other ensemble instruments. As such it must remain steady and unvaried for the duration of the piece, or a significant section thereof. The PR role can be assigned to a newcomer in ensemble music because the discipline of exactly repeating a short musical statement is good training in automatically performing a consistent action while listening attentively to what

[5] A short, distinct, and often memorable rhythmic figure of modest duration, usually played by the bell or a high pitched instrument, and serves as a point of temporal reference for the themes and thematic developments played by other ensemble instruments

others are saying or playing. The mind starts focusing on and absorbing the specific nature, as well as the inter-relationships, of other ensemble layers as the reflex action of repeating the simple PR theme stabilizes and becomes automatic. The newcomer also begins to perceive how the more mature players execute the spontaneous elaboration of the significant sound of various ensemble themes. By the time the newcomer is confident enough to transfer to other ensemble instruments, she intuitively knows how to manipulate their particular ensemble expressions in the course of simultaneous ensemble compositions. In indigenous music performances it is the norm that more than one person can be composing spontaneous internal variations or external elaborations on their respective themes at the same time.

African indigenous creative ideology encourages ensemble participants (music or dance) to exercize various degrees and techniques of spontaneous compositional elaboration of a basic theme. The only exception is the PR role. The theme it plays is not critical for the identity of a piece. It does not determine the musicological or choreographic elaboration of the basic sonic/choreographic motifs of the other thematic layers that give an ensemble piece its special identity. Hence the same PR theme could serve numerous pieces and ensemble types. Experienced players instinctively feel its essence if it is absent in an ensemble.

The PR instrument could be compared to the baby in a family. The high-pitched sounds and repetitive actions of a baby command the constant attention of other mature members of the family, irrespective of other intricate tasks they may be performing in the home.

The same standard framework, individual or combined, of the pulse and phrasing Reference instruments can serve unlimited ensemble compositions/choreography in indigenous musical arts systems. However, the basic structure of the themes, particularly the PR theme, is different for the quadruple common and quadruple compound metres. The quadruple compound metre is more prevalent in the African indigenous musical arts system. There are internal variants of the standard nature of the pulse and PR themes in the two metric orders of 4/4 and 12/8. However, it is normal practice that only one variant is selected to frame the composition of a music or dance piece. It must be noted that the basic four beats theme without any internal elaboration of the Pulse role is the same for compositions in both quadruple common and compound metres.

The pulse and phrasing reference roles, independently or in combination, provide the common, foundational sub-structural frame of reference for ensemble music texture in virtually all African cultures. What then determines and distinguishes cultural musical arts diversities, peculiarities, styles and types depends on how a culture shapes the other super-structural ensemble layers. The material and technology of instruments also contribute to distinguishing the musical arts sound and style of African cultural groups. In some instances, any or both ensemble roles may not be independently featured or articulated in an ensemble piece. The reason could be primarily because any averagely competent African musical arts creator/performer internalizes, through enculturation, their combined ensemble sense. Experienced ensemble performers can also incorporate the essential elements of the pulse and phrasing reference structures in the configuration of other ensemble themes. In the physical absence of the two roles, an ensemble music texture could still make sense in terms of thematic inter-relationships. Sonically articulating any or both roles harnesses the structural stability of a familier and complete ensemble composition, especially performances that entail unrehearsed and context-sensitive, spontaneous performance composition.

In indigenous African ensemble music, the two ensemble roles then ideally combine to serve as a basic orchestra/ensemble framework. They could be described as serving the role of Conductors who organize, cue and pace the idiosyncratic, creative contributions of other role-players. In the European classical ensemble music convention, for example, the human Conductor has taken over the role of managing the performance of ensemble music. The human Conductor is redundant in a performance ensemble informed by African culture and performance education. It is crucial to always include the two ensemble roles in classroom study and concert performances of ensemble musical arts which sensitize interpersonal humanizing communion. In the contemporary milieu learners and ensemble participants in ensemble music activities generally lack the enculturated instinctive sense of the pulse and phrasing reference as regulators of performance composition and ensemble creative communion. Indigenous musical arts inculcate the humanizing ideals of community consciousness and the spontaneous self, which are critical in the realization of human-oriented and culturally secure contemporary education. The spontaneous, context-sensitive nature of performance composition leads to self-discovery.

The action motivation (AM) role can be assigned to one or more instruments in an ensemble. The combination of instruments can be of the same or different instrument types and species. There can be more than one AM layer in an ensemble. Each instrument type/species played by one or more persons can then have a separate theme. Two or more instruments can also share one AM theme layer in any proportion. In a sharing arrangement, the thematic fractions contributed by the collaborating instruments can overlap without obscuring the significant thematic sense. Distinctive AM themes can also be inter-structured to bring about a singular role theme. The combined sonic character of any preferred structural combination and arrangement of thematic layers constituting the AM role generates the energy impulses that galvanize motive responses to a music piece. The nature of such response activities enables the accomplishment of the ensemble music style/type/piece's purpose. Competent performers on the AM instruments can undertake internal variations of assigned themes. This produces a cumulative effect that increases the energy or effectual potency of the ensemble sound over performance time.

AM instruments can be compared to the young siblings in a family who pool their respective duties and individual capabilities to accomplish the routine tasks of family living. The active and interactive young people are normally allowed some degree of creative freedom in discharging assigned tasks. They thereby acquire the discipline of imaginative management of the assigned activity/theme as well as of resisting impulses to be over-exuberant in a manner that distorts family cohesiveness.

An **obbligato** instrument is an additional instrument in an ensemble. The musical sense and functional aspiration of the ensemble is ordinarily complete in its absence. However, its presence enriches the aesthetic richness of the ensemble. An obbligato instrument is commonly a melody instrument. It can be compared to extended family members whose visits enrich a nuclear family communion

without necessarily being structural to the functioning of the routine activities of a nuclear family.

The **mother** instrument performs the distinguished role of the mother as the director of family living. It is the director of ensemble purpose and musical sense. It is, of course, the most creatively active member of an ensemble. The mother instrumentalist marshals the musical and extra-musical actions that transpire in context-based musical arts performances. As such she is the most prominent performance composer in an ensemble, and engages in elaborate external development of her significant ensemble theme. Sometimes the theme played on the mother instrument represents the significant theme by which a piece of music is recognized. Since an indigenous musical arts performance is not normally prefabricated or fixed in content and duration, the role includes the responsibility for determining the duration as well as the end point of a piece. In performance time she also regulates the changes from one section of a performance form to another in ensemble compositions that have marked sections without breaks.

The responsibility of the mother instrument for the general musical and contextual outcome of an ensemble performance is comparable to the role of a mother in a normal African traditional family. The same way a mother/woman has the divine mandate to nurture life as well as organize a family, the musical arts is divinely mandated to effectively organize and nurture human minds and lives, including societal systems. The original African wisdom accords feminine attributes and capabilities to the musical arts. Hence indigenous musical arts terminology designates the musician or instrument with the leadership responsibility to organize the musical as well as contextual business of an ensemble as the mother musician or instrument. It does not matter if the mother musician is a man; he is still referred to metaphorically as a "mother" musician. The modern European mentality discusses and rationalizes expertise in music with the masculine attributes of the master musician/instrument. This has inevitably influenced the manner in which music has become re-conceptualized and re-formulated by the modern macho mind to contradict the original attributes and purpose of music: to nurture the mind and organize life in a humanity-conscious community.

The logic of ensemble frame – Cognitive levels of texture formation

The normative texture of typical African ensemble music can be discussed as comprising three functional sectors. A cognitive perception of the structural sense and features of the sectors will explain how ensemble music is rationalized to impact on the mind. In the context thereof we can appreciate how musical arts conception and creation realizes its purpose. This will inform a formula for understanding and analyzing the morphology of functional musicology that informs and forms indigenous African creative theory and procedure. The morphology also processes the proactive capacity of the musical arts as an applied science of humanity and society management. Indigenous African musical arts imagination is mostly about harnessing the tangible nature and intangible forces active in the universe to manage salubrious minds and societal systems. This is what contemporary creative aspirations, academic studies and public performances which are African in sense, meaning and purpose should also strive to achieve.

The sectors of an ensemble entity can be compared to the human form, a house, or a tree that has three functional sectors. The creative and functional ideations characteristic of the musical arts can be compared to the outline form of the human person or a tree. This warrants reflecting on the creative logic and functional attributes. The creative morphology, or mould, of a musical arts prototype has three cognitive sectors. These can be discussed as the **Leg** sector (ground level), the **Torso** sector (middle level) and the **Head** sector (top level). Each level can make sense in isolation as a sensible musical arts construct. Ideally the three ideational levels connect and mutually interact to define a holistic frame. The sectors are structurally inter-linked in the same manner as an umbilical cord connects with the placenta and the fetus in the process of nurturing a baby. The process of insemination, nurturing and delivering the functional, fully formed musical arts fetus informs this analogy. We could as such imagine the ground sector producing live music as the placenta, the middle sector as the umbilical cord, and the top sector as the fetus: An ensemble conceives, nurtures and gives birth to a live musical force – a sonic baby. The idea of producing another human life forms in the head, takes root in the placenta, and the umbilical cord ferries sustenance from the mother to the fetus. The new life entity attains its shape and identity as the baby whose personality is thereafter fashioned by its unique mind.

Ground level or root sector – The Leg factor

The leg, ground or earth orientation of action props up entities or ideas (body, house, tree). An ensemble frame should have a solid ground support as part of its morphology. The leg as such is the factor of basic musicality. When the ground level of the idea is secure in space-time logic, the materials and elements that shape the identity of a musical arts construct can be super-structurally formulated. The foundational ground level is thus not an identifier of any specific musical arts style or type or item. Rather it provides a secure and functional framework, an under-structure for the realization of limitless sonic creations, the respective identities of which depend on the peculiarities of the other two levels.

The thematic features that mark the pulse and phrasing reference roles combine to form the leg sector. Both have been discussed above as constituting the foundation for a musical arts texture to take shape. When the two, or sometimes only one in isolation, are established the motor impulse for music and dance creativity and activity is stimulated. The feet will lead to what and where and how the ensemble musical arts action can attain fulfillment such that: self-choreographed dance or gestures or vocal tunes will then begin to gain structured ensemble sense; and super-structural textural lines will furnish the stylistic or typological identity and purpose of a composition.

The ground sector is also the spiritual foundation of an ensemble. The ordinary activities of a community derive psychic balance and ethereal inspiration respectively from the spirit force of the Earth Deity (the fecund pulse role) and the mystical force (baby nature) of the heavenly realm (the guiding phrasing reference role).

A pulse theme can incorporate elements of other ensemble roles, and thereby serve an additional ensemble role, such as functioning as the action motivation in instances of insufficient instruments or players.

Middle sector – The Torso factor

This is the activity-generating sector of the frame of the musical arts, human person or plant. The textural parts that constitute this middle level of composition execute actions that are grounded and propped up by the leg sector. The structural formations of the torso provide the textural framework for identifying a musical arts style or type, but not the specific piece or title. The instrumental and age-gender specification featured in this sector of an ensemble frame are equally identifiers of style and type, but not the determinants of a specific music piece. Hence some music and/or dance styles or types in a culture can take the name of the particular instrument/s or human category involved in their production. The layers of theme in this sector ramify to recommend, as well as engineer, the character of bodily or purposeful response to a music type or item. This is the sector that generates and sustains the energy for carrying out the intentions of a musical arts production.

The structural relationships between the themes played by the action motivation instruments in an ensemble texture constitute the torso sector. It is the factor or level of the meaning, sonic personality, or umbilical cord of a typical African ensemble. The collective musicality deriving from the nature of respective thematic contributions by the action motivation instruments can be compared to how the shoulders, chest, hands, stomach, internal organs, waist, and buttocks work together to accomplish a desired body movement or function. In other words, the specific musical arts type is already mobilized and poised to fulfill the purpose of its creation as will be specifically identified, directed and coordinated by the Head factor. Sometimes, especially when there is no mother instrument, the structural sense of the action motivation instruments can provide the identity of a specific piece, in the same way as the nature of the torso can suggest the gender, age and action potentials of a person.

Roof sector – The Head factor

Given that the leg factor carries and props action and the torso galvanizes and executes a required activity or state of being, the head is needed to identify the person, the actor's personality, and the creative intention. The ensemble head is the brain, the wellspring of creative aspiration. This sector is the superlative layer of a musical texture in terms of the ensemble factor commanding primary visual, aural and contemplative attention. The mother instrument role then constitutes the head sector, which determines and communicates objective and sensational sonic constructions. The mother musician, who composes this top level, is the brain that directs the visible, functional and contemplative actions, as well as the perceptions of the musical arts intention in process. It thereby communicates the distinctive identity and purpose of a piece of music. She also coordinates the functions and actions of the instruments operating at the middle sector.

An obbligato instrument, when present, is a supplement to this layer. It does not marshal action or direct the ensemble. It provides a sonic compliment that aesthetically enhances the overall ensemble sound.

Ensemble instruments

The choice of instruments for an ensemble will depend on the instrumental resources available to a group in a given ensemble or classroom location. Where no material instruments at all are available, the human body provides a complete ensemble instrument. The musical mouth could use onomatopoeia to simulate the sound of all or some of the ensemble texture roles, as is some times a performance feature of indigenous African music. The musical body could also furnish a complete ensemble of body sounds as we have already indicated. An African adage instructs: "The resources for making fire that are available in a people's environment are adequate for cooking their meals". As much as this book discusses African ensemble theory and instrument resources, the music instruments of any world culture could be substituted as appropriate, especially given the contemporary imperatives of inter-culturism and globalism.

Pulse instrument

The pulse instrument is any deep sounding instrument, commonly the deepest sounding, in an ensemble. The ideal is generally a melorhythm instrument such as a deep voiced membrane drum (single or double membrane), a giant-sized bell, the bass wooden slab/s of a xylophone, or a large water pot. The skin membrane of a pulse-pounding drum is played with the hand or padded drum mallet. The wooden shell of a membrane drum played with a hard stick or ring provides a melorhythmic tone. The giant bell is played with a soft stick, and a felt is used to play the water pot.

Phrasing reference instrument

Any portable sharp or ringing object that plays monotone can serve as a phrasing reference instrument. We recommend that the player should stand, and perform restrained dance motions, at least step lightly to the ensemble pulse. The music instruments and objects that are suitable include the clapperless iron bell or a bamboo stem struck with a stick, also a pair of sticks or stones or metal objects struck together. Shakers and rattles could also serve although they are more suited to the action motivation role.

Action motivation instruments

These are a combination of different melorhythm and melody instrument types and/species available. Inclusive are all types and species of membrane drums capable of producing two or more levels of tone. Other instruments are the wooden slit drums, twin bells, flutes, horns, shakers, rattles, xylophones, musical pots, etc. In selecting instruments from the range available in a cultural location, care must be taken to blend the dynamic levels of all available instruments such that none is drowned out by the others. Any of the instruments identified above as suitable

for fulfilling the action motivation intention can also be deployed as a mother instrument depending on the nature and purpose of the ensemble.

Mother instrument

The mother instrument is the most outstanding solo instrument in an indigenous ensemble sound, and could be either a melorhythm or melody instrument, including any keyboard instrument such as the xylophone, pot chimes, tuned drum rows and finger piano. The voice is, of course, included. Apart from delineating choreographed dances or marshalling drama (particularly spirit-manifest drama), the contemporary mother role is not expected to conduct a utilitarian societal objective. However, the mother drummer can conduct emotions and audience participation that humanize and heal spiritual or attitudinal indispositions during contemporary concert hall performances that derive from the intellectual authority of African musical arts. Performers in the action motivation group can take turns in the performance composition sections of modern ensemble arrangements to play spontaneous solo passages as appropriate to a concert performance context. Such solo activity in a concert hall performance could as well be a dance, pre-learned or improvised and possibly getting the audience to join in. If the dance is pre-choreographed, a mother instrument could play the rhythm-of-dance role, which sonically outlines the choreographic structure.

The discussions above have guided the written compositions in this book series, which are intended for concert, classroom or other purposeful ensemble music activities.

III Theoretical principles

The literacy imperative

Authoritative theoretical logic and systematic performance frameworks underscore indigenous African musical arts. An indigenous musicological/choreographic intellect manifests functional and scientific uniqueness. There are also unique humanizing principles which pervade creativity and practice. These should be cognitively discerned, studied and advanced. The realization of the advancement of the inherited state of knowledge is imperative. However, it must not compromise the abiding pragmatic philosophy, proactive theory and humanizing ideology which impregnates the African indigenous creative genius in the musical arts.

Indigenous Africa has a legacy of visual and symbolic writing that does not necessary rely on the alphabet. This does not imply that indigenous Africa has no legacy of visual and symbolic representation, often cryptic, for knowledge preservation. Contemporary advancement requires that African indigenous music and dance should be written in appropriate conventional systems, without prejudicing creativity and performance. Furthermore, contemporary African musical arts research, discourse, creativity, performance practice and scholarship must be marked by unique indigenous intellectual formulations in order to be authoritatively African in perspective.

In indigenous African cultures there was essentially no need for writing music or performing music from written scores, with its advantages and disadvantages. Oral performances have immense creativity and humanizing values. These include being spontaneously responsive to the fellow human spirit of others as well as being sensitive to contextual contingencies. The communality principles, humane societal imperatives as well as the all-inclusive and all-empowering educational philosophy and methodology of tradition can be transacted in cognitively formulated literacy procedures.

Indigenous musical arts creators and performers rely on memory to retain and reproduce the significance and identity of a known piece of music and/or dance. An indigenous creative performer has the capability to state the formal framework of a familiar music and dance item, and thereafter spontaneously develop it on every re-performance occasion. The philosophy is that no knowledge product is finished and cast in granite; in addition, every human personality must be allowed to exercize its own particular creative capabilities. This endows a feeling of enduring self-worth. The African indigenous creative ideology claims that the familiar must be continually regenerated and advanced, and every genuine creative effort or capability must be accorded recognition. The indigenous performance code teaches that most life experiences are variations of a model, in the same way that nothing in the natural world is replicated precisely. The spontaneous process of re-negotiating the structural-formal framework of a familiar music, dance or drama piece is then a mode of knowledge preservation and advancement that kindles originality and sharpens spontaneous creative aptitude. This does not prevent original creations from being welcomed into the traditional repertory. Re-

creating without obscuring the basic identity instills the intellectual capability for tackling challenges in any other life circumstance outside the musical arts.

In the indigenous cultures of Africa, members of a cultural group join actively and all-inclusively in acquiring the cultural knowledge systems. There are opportunities for oral knowledge discourse and systematic education in creativity and criticism. "And if you judge that it not happening right, demonstrate the acceptable version" is a critical expectation. In a homogenous group the need for a written mode of education, knowledge conservation and dissemination was not an issue. Symbolic visual arts objects were loaded with commonly understood texts. Dances were poetic and metaphoric expressions. Intensive formal education in the social, political, religious, artistic and communication knowledge practices of a homogenous group were transacted sonically, symbolically, choreologically, dramatically as well as orally. The strong participatory approach to creative and performance arts dissemination thus made each normal member of a society competently knowledgeable and productive.

The literary mode of knowledge discourse facilitates the communication and exchange of knowledge beyond homogenous boundaries. Nevertheless, the human virtues and intellectual merits of the oral system remain crucial within homogenous cultural areas. Literacy characterizes modern education, research and cultural interactions. It has enabled the written documentation of the cultural specifics of a common creative philosophy, theory and practice of African indigenous knowledge systems. It is important that learners, as much as literacy composers and performers, should also acquire the oral compositional and performance skills because of the strong human values entrenched therein. In this book series we encourage and integrate both oral and written compositional, as well as performance, skills.

We have devised specific notation symbols that capture the unique aspects of the indigenous African musical sonic scope, including sonic ambiences and structures conceived to heal spiritually disabled minds and souls. The retention of the healing imperatives of music, dance and the dramatic arts is dictated by the need to proactively deploy the meta-science of the musical acts in order to check and heal the current pandemic of psychopaths whose deleterious genius devastate human lives, lifestyles and relationships globally.

Factors of musical arts literacy

Rhythm

Rhythm is a primary element that structures the sound universally regarded as musical, or the characteristics of movement executed and perceived as dance. Rhythm in music and dance is the mathematical configuration of energy impulses that have different durations. The natural psycho-physical impulse in a human is to walk. The normal movement in space while walking is to step regularly in a given direction at one time. The sound of heavy walking or walking on a resonant surface is perceived as audible pulses or beats. When the regular motion of walking becomes spiritually imbued, the comportment of the body transcends the ordinary, and normal movement becomes transformed into what is regarded as basic dancing. Hence basic dancing is a transcendental experiencing of the ordinary activity of walking. It generates psycho-physical wellness.

The regular beat or pulse is the standard reference for perceiving and structuring motion in music and dance. The regular pulse is the functional impulse that gets broken up (fissions) and combined (accretions) when computing music or dance figures, choreographic sequences and compositions. The traditional African worldview perceives the natural and supernatural universe in dualistic relationships. Hence the indigenous African maxim: Nothing stands in isolation; every thing has a compliment or supplement or opposite. The expression captures the philosophy and perception of interface or duality.

The idea of a musical beat or pulse is central to the emotional perception or physical display of sonic energy and body motion. The pulse could also be referred to as the regularly recurring duration of a beat propelling music that is not played rubato. This fundamental mathematical unit of musical motion, the pulse or beat, can be broken up into internal mathematical fractions that are functional (fissions). The pulse or its fractions can be combined into longer durations. Such internal re-combinations or the fractions of the pulse, or external combinations of adjacent beats and their fractions, can be expressed as functional rhythmic accretion. When the pulse is subdivided in even factors of two or four, we feel the duple/quadruple impressions in mundane/masculine emotion. The interface of the duple/quadruple is the triple functional subdivision of the pulse, which is felt as spiritual/feminine emotions of the same pulse sense. Any human music that is configured rhythmically has the pulse as the basic durational value that has other functional mathematical factors. The functional factors of rhythm are conventionally expressed and notated as follows, starting with the basic functional unit – the pulse.

Figure 1 Notation symbols for the duration of functional rhythmic values

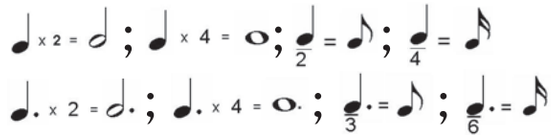
The pulse as nucleus of rhythm formulation has the written value of a Quarter note/Crotchet (♩) or dotted quarter note (♩.)

Functional accretions: Full note/Semibreve (𝅝), or dotted semibreve (𝅝.)
Half note/Minim (𝅗𝅥), or dotted half note (𝅗𝅥.)

Functional fissions: Eight note/Quaver (♪), or dotted quaver (♪.)
Sixteenth note/Semiquaver (𝅘𝅥𝅯)

The mathematical relationship between the functional rhythmic values represented above is as follows in Figure 2.

Figure 2 Relationship between duration of note values



Indigenous African music is strongly marked by pulse (beat) sensitivity. The basic unit of a pulse that can be expressed as the heartbeat of a music or dance piece is felt and written as the durational value of a quarter note in common time, or a dotted quarter note in compound time, as above.

We reiterate that the crotchet and dotted crotchet interface with each other as the unit of pulse, and generate the same motional sound and feeling. The physical marking or pounding of the basic pulse on a pulse instrument or the foot is, therefore, the same in African indigenous music performances irrespective of the metre (compound or common) or the internal structure.

Range of functional rhythmic fissions and accretions

The basic units of rhythmic duration that have been identified above are considered functional because they are used to construct rhythmic frameworks that carry or constitute musical figures, themes, phrases and statements.[6] When further fragmented, rhythmic impulses, if sustained, begin to give the impression of a roll. The manipulations of rhythmic impulses affect the mental and motional perceptions of musical compositions.

The perception of rhythmic idioms that are uniquely African often constitute a bogey, if not a terror, that can dismay unknowledgeable people performing indigenous African musical arts configurations. This is especially so when encountered in written form. Visual impressions as well as the practical experiencing of the particular rhythmic idioms in isolation might make coping with them easier when they are encountered in compositions. We will continue to emphasize that the primary key to interpreting rhythmic idioms that are uniquely African, oral or written, is to mark and bodily feel the pulse independently with the feet. African music, although strongly grounded in mathematical computations, is perceived as feeling or emotion. Rhythmic constructs in music or dance must be felt and interpreted as composite impressions, not counted as statistical impulses. We also always emphasize the consciousness of dance impressions when music is discussed or encountered, no matter how notionally the dance is expressed in performance sites.

Figure 3 is a range of composite rhythmic structures in the standard metric frames of 4/4 and 12/8, which are basic to a sense of pulse. The working range that we have provided is blocked into three progressive configurations that can inform cognitive ensemble compositions as a person advances in skill through the three books. It is possible that a learner/performer could use or play all the configurations while at the foundation or intermediate level of developing competence. Hence, our division of the book into levels of competence is flexible, and done for the convenience of developing musical literacy.

Indigenous composition theory regards the given possibilities of rhythmic fission and accretion as the creative transformation of standard motif frameworks. We have represented them as the interface of common quadruple and compound quadruple time signatures. This conforms with the duality underlying African cosmology and metaphysics (heaven and earth, day and night, moon and sun, mountain and valley, woman and man, wet and dry, left and right, etc.). It should be noted that the underpinning principles of artistic and utilitarian creativity in indigenous musical arts are most of the time ingenious transformations of the perceived laws of nature as well as reflections of life in a community.

The range of fissions and fusions in Figure 3 derive from a common African metric sensibility and rhythmic genius, and should inform literary compositions to sound authoritatively African. In written music, the quarter note or crotchet has been discussed as the unit of pulse, which is the basic durational value for calculating the mathematical equations of the other functional rhythmic notes. The principle of the pulse has also been discussed as the steady and regular heartbeat or pace in human locomotion, living and music/dance. The indigenous metric frame, basic to a secure sense of pulse, takes account of the mystical force of numbers such as two and four, which ensure a balanced psyche.

Certain numbers have mystical potency. When the potency is activated in a ritual or a psycho-physical enactment, it can engender or disorient balanced mental perceptions or trigger the supernormal experiencing of life. The number four has immense mystical significance and psycho-spiritual potency in the worldview of some African societies. It generates and accords equilibrium in indigenous mental perceptions as well as in the ordering of both ordinary living and cosmic forces. For instance, the traditional week in some African countries is reckoned as a mystical-mythical cycle of four days, which connect with a mental orientation and spiritual life. The magic of four is central to enabling or evoking the mystical-spiritual equilibrium in the perception of musical arts structures. It is the basis of balance in psychoactive sensations as well as the salubrious experiencing of the musical arts. Four pulses thus constitute the natural, psychically conducive metric frame in indigenous African musical arts theory. As such, the basic structural format of the metre, that is, the basic metric motif in indigenous African music, is encountered as four crotchet beats, straight or dotted. This basic metric motif is then variously re-structured to provide many metric themes.

The primary fission of the musical pulse is mentally experienced in interfacing energy sensations – duplet (ordinary) or triplet (transcendent/inspiriting). Structural permutations of the basic quadruple metric motif in the construction of themes have dual perceptions resulting from the interfacing duple and triple fractions of the pulse, as in Figure 3. The nature of the transcendent sensation further commands two or more permutations of a metric theme in 12/8. Each permutation generates a different mental sensation.
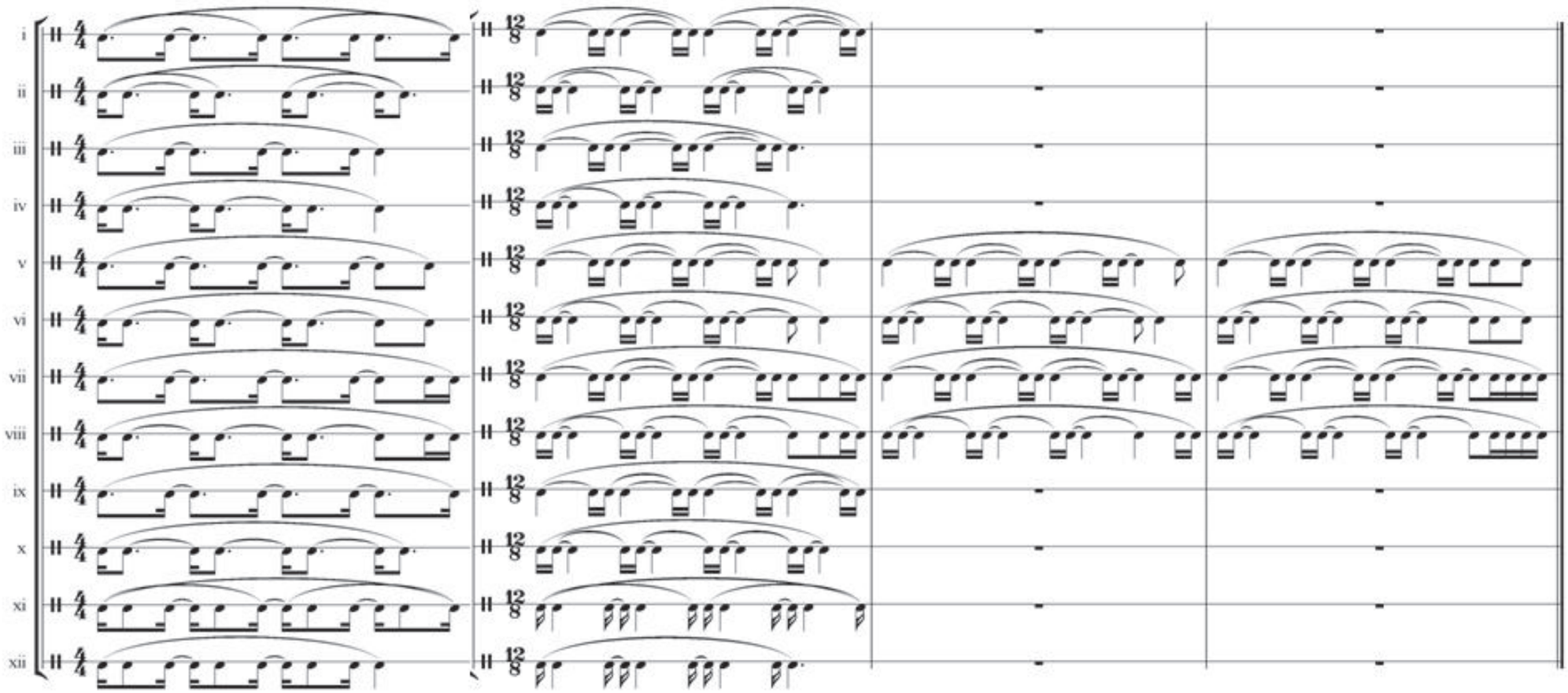
We have provided a wide range of permutations of metric themes deriving from the functional fractions of the pulse. Figure 3 does not necessarily exhaust what is possible. The range of permutations possible in the functional fissions and accretions of the 12/8 metric frame largely accounts for the famed complexity of some indigenous African musical configurations. A minimal variation in the permutation of the durational values of rhythmic impulses can trigger profound effects in the human mind. An accumulation of mental impulses is responsible for the incidence of subtle spiritual transcendence – the altered state of consciousness induced by some indigenous ensemble music performances. We have taken such minimal impulses into functional account in the permutations provided. We must note that when rests of any durational value occur in these calculations, they represent unsounded essential fractions. The rests, impulses which are
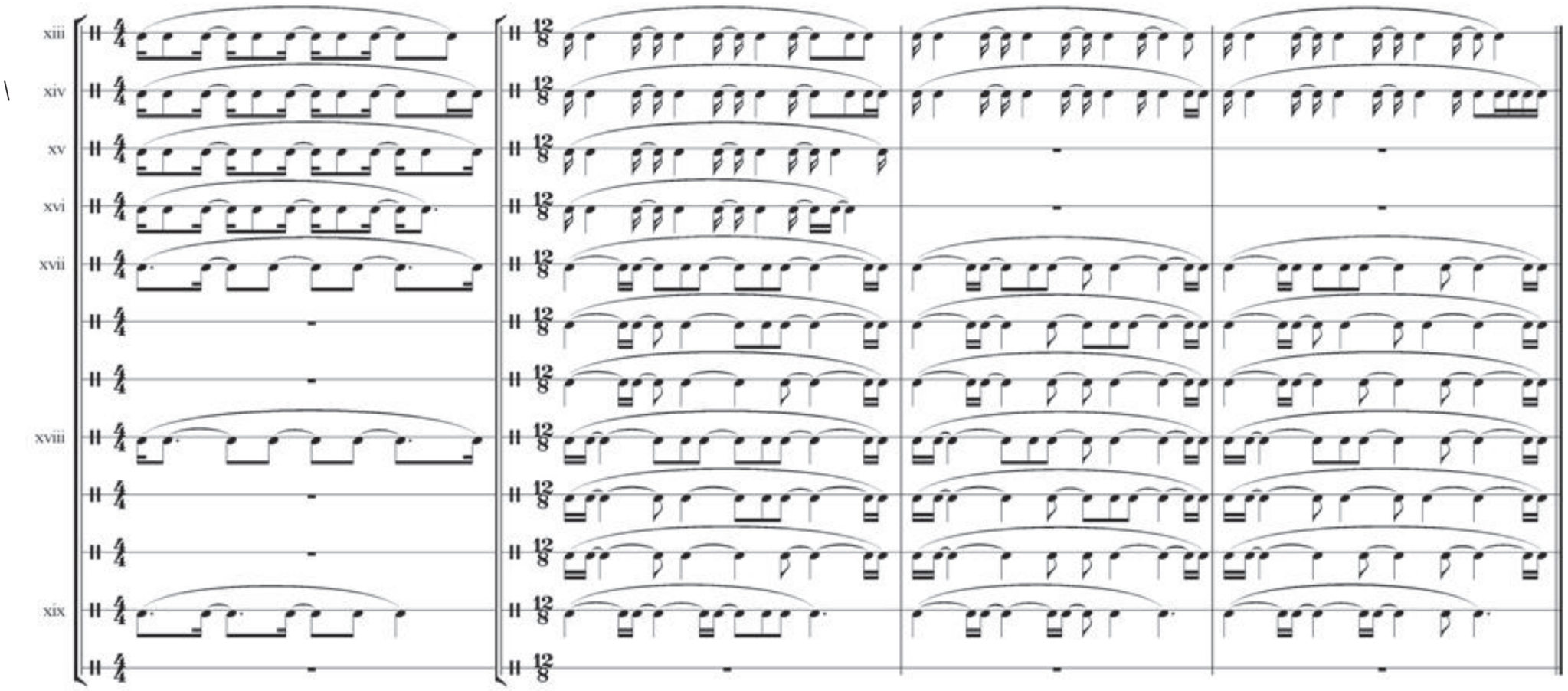
[6] A figure is any brief significant musical or dance motif; a phrase is a rhythmic/melodic musical construct that is idiomatically unique but is not complete in isolation; and a statement is a composite thematic entity that may be made up of idioms/figures and phrases. These constitute the structural identities that are used in composing a piece of music or choreographing a dance.
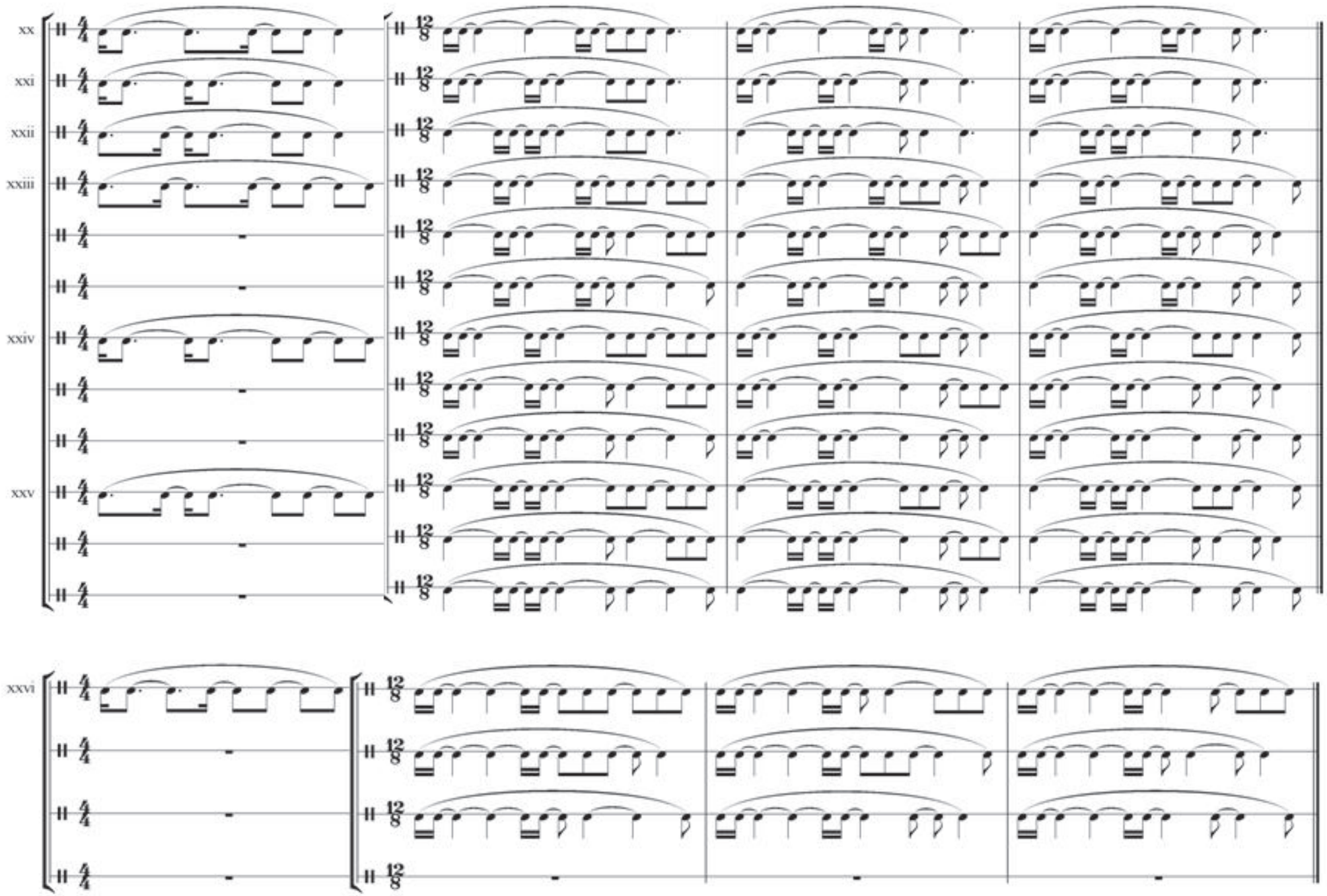
not sounded contribute to the mental as well as motive-emotive function of the rhythmic fragment, such as the shock rhythm effect.

The examples that follow in Figure 3 (pages 14–16) should be clapped or tapped successively at a comfortable pace while marking the pulse with the feet. The physical movement enables the internalizing of the nature of different rhythmic values and phrase sense within the composite feeling for quadruple metre. We have not exhausted the range of fissions and accretions possible. Users of these books should explore more possibilities.

Figure 3 Composite rhythmic structures: Same thematic sense in 4/4 and 12/8




xiii
xiv
xv
xvi
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xviii
xix


xx
xxi
xxii
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xxiv
xxv
xxvi

Metre

Indigenous African music rides on a regular metric frame, as discussed above. A marked consciousness for the pulse is felt in strong and weak beats recurring in groups of four functional pulses. The structuring of indigenous dance phrases can be used to illustrate the nature of this four-count grouping of equal pulses. Indigenous dance structures emphasize the mind-balancing of choreographic phrases such that a dance pattern to the right is immediately balanced mentally with a repeat to the left. In indigenous African musical arts, pulse and metric formulae, also known as the **time signature**, provide the basic frame of reference for computing and structuring other elements of sound and movement into a composite ensemble texture.

When the subdivisions of the quarter note pulses in a four-count metre are basically in even number of quavers and semiquavers the composition is in common quadruple metre written as 4/4 time signature. When the internal subdivisions of the pulse occur in triplet patterns, the metre is discussed as compound quadruple metre, written as 12/8 time signature. Thus most indigenous African music is composed in the time signature of 12/8 or 4/4 metre as below.

Figure 4a Time signature for music in 12/8 or compound metre
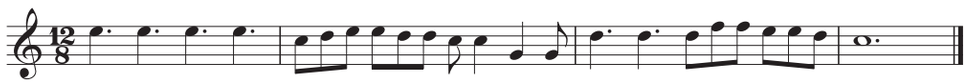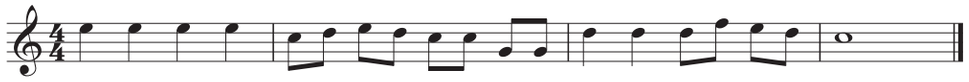


Figure 4b Time signature for music in 4/4 or common metric



In rare instances, a metric framework such as 5/4 or 7/4 may be encountered. We must point out that the interface of internal subdivision of the pulse into even and triple functional impulses allows for the occasional migration of one into the structural domain of the other. For instance, duple fission of the pulse can occur in a basically triplet compound framework, or vice versa. This happens for special mental-motional affect. When the duple sense of the pulse features in a composition in 12/8, it is signified with the digit 2 (Figure 5a). When the triplet sense of the pulse is migrated into 4/4 metre, it is signified with the digit 3 (Figure 5b).

Figure 5a Sign for duplet rhythmic structure inserted into compound metre
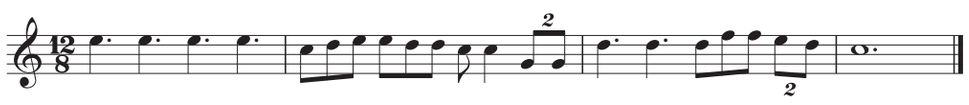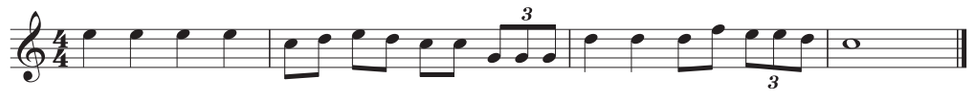


Figure 5b Sign for triplet rhythmic structure inserted into common metre



Music composition and choreography rely on the manipulation of pulse, pitch, tone and rhythmic impulses as well as silences. These are the basic elements for composing rhythmic, melodic and melorhythmic or choreographic themes which then become developed into full pieces. They combine and interact to provide the part relationships, harmony, form and texture marking the identity of compositions and choreographed dances. Attention should be paid to phrasing, cadences, dynamic levels, thematic variations, improvisation, performance composition and formal organization when structuring or interpreting a music or dance composition. The indigenous realization of structures in a piece is further grounded on the philosophical and utilitarian principles of inculcating humanistic ideals, such as space consciousness, sharing, consciousness of an ensemble as community, and a humane disposition.

Notating melorhythmic structures

The consistency of metric organization, as well as the factors of rhythm and melody, make the conventional staff notation system adequate for writing African music performed on both the melody and the conceptually rhythm instruments. However, the indigenous African music milieu features a preponderance of melorhythm instruments. Faulty hearing has resulted in some researchers and writers talking about melorhythm instruments being used to play percussion. Melorhythm instruments produce levels of tone that have a pitch essence. An adaptation of the staff notation is needed to capture the unique concepts and sonic ambience of tone levels, the sonic characteristics of which differ from that of “pure” pitches. A melorhythmic tone level derives from a fundamental pitch that is masked by the purposefully researched cluster harmonics of melorhythm instruments. A knowledgeable listener easily perceives the ordinarily elusive fundamental pitch of a melorhythmic tone level.

Cluster or raw harmonics imperceptibly massage and soothe brain and body tissues. Melorhythm instruments constructed with natural materials are, therefore, healing instruments. The sonic energy of the vibrations along with their functional structures can calm or agitate a state of being. In this regard the design as much as the material for constructing melorhythm instruments is crucial – the type of wood, skin, mineral element such as iron, soil, etc.

We have devised special notation symbols for representing the tone levels of indigenous melorhythm instruments. The symbols are given the durational value of conventional rhythm signs. The tone level that a symbol denotes is relative. This derives from the relativity philosophy and principles that mark the African regulation of tuning, pitching, scale, key and tone row systems in indigenous music. The key or Starting Pitch that is convenient for a performer or all performers concerned, is satisfactory as long as a particular cultural scale or tone row structure is not altered. The philosophy of relativity mandates the tuning of instruments before every performance. The notation system we have designed for rhythm and melorhythm lines requires that the music be simply written in a

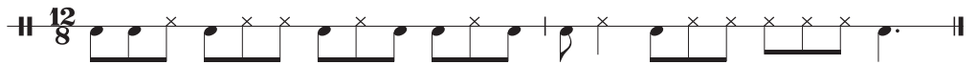
straight line, even for indigenous keyboard instruments. A physical line may not at all be necessary for writing music that is purely rhythmic. The notation and rhythm score for a purely rhythm instrument – which is basically monotonic irrespective of dynamic shades and which is normally referred to as percussion – is then written as a straight line score with the symbol (x) or (•) on top of the appropriate rhythm signs. In some cultures and music types, an African drum that is designed to produce at least two tone levels and which is intended as a melorhythm instrument can also be played percussively as needs be.

Dynamic stressing and bar lines are guides to musical phrasing. In performing indigenous African music there is acute sensitivity for phrasing and dynamics. The aesthetic of phrasing and dynamics is ultimately individualistic – at the interpretative judgment of the performer, and her perception of the music as well as its performance context.

A melorhythm instrument produces at least two distinct levels of tone – that is, two distinct pitch fundamentals. African melody and melorhythm instruments are first tuned during construction, and then fine-tuned before performances. Tuning can be done with elements, for example, water, saliva and heat from a fire or the sun. Material tuning devices such as pegs, ropes and tuning mallets are also used, depending on the technological features of the instruments. Some tuning devices are designed into the construction technology. Specialist instrumentalists pay critical attention to the tuning of the instruments of an ensemble before and during performances. Listening keenly to the pitch fundamentals of melorhythm instruments guides such tuning exercizes.

For melorhythm instruments with two fundamental levels of tone, we use the sign (x) placed above the line to indicate the high tone, and the sign (•) placed below the line to indicate the low tone. A slap with tightly held fingers at the rim of a membrane is a further distinct tone level, sharper than the high tone, and is notated with the sign (s) above the line. The hollow wooden/clay frame of a drum produces a musical tone level when struck with wood or a ring won on a finger, and is written with the sign (^). Thus, a sample performance score for an indigenous melorhythmic instrument would be as follows:

Figure 6 Sample symbolic score for melorhythm instruments



For high and low tone levels



For high, low, slap and drum shell tone levels

We have conceptualized the art of modern African classical solo drumming as a theatrical activity that insinuates dance and dramatic gestures by the technique of articulating additional sonic timbres. These have been integrated into the range of tones available for modern classical solo drumming for concert purposes, thereby making the performance a strongly visual theatre. Extra notation symbols include:

( ) The sound of the dancing feet amplified with rattles attached to the legs of the drummer

( ) Finger snapping, a sonic feature that has dramatic nuance

( ) Hand clapping implicating subtle dramatic gestures.

( ) Chest beating implicating dramatic effect

The full range of symbols used in writing modern classical drumming music is given below in Figure 7.

Figure 7 Notation symbols for modern classical drum music



	A deep tone produced at the centre of the drumhead with cupped hands – bounce-off stroke
	A high tone at the rim of the drumhead with rigid tightly held fingers – bounce off stroke
	A slap tone at the rim played as a sharp, held stroke
	A tone produced on the body of the drum with a ring worn on a finger
	A clap tone produced by clapping together flat palms
	Finger snapping with both hands
	A rattle tone produced by activating the rattles tied to the ankles when the feet are stamped
	A roll as appropriate: rim or centre of the drum head
	A chest tone produced by beating the chest with fists
	A crushed note
	Reverb on two tones
gliss.	A glissando effect produced by playing rapidly repeated strokes while gliding a finger/fingers or the base of the palm up and down over the drumhead

(Vocalized syllables are written in conventional music notation symbols.)

In this book series we have emphasized that the single membrane drum with an unencumbered wooden shell is ideal for modern classical solo drumming. For normal ensemble drumming, the *djembe* drum with tension ropes running longitudinally along the wooden shell is ideal. The exhilarating vibrancy of the *djembe* commands aural attention. Attention should be paid to its playing dynamics so that it blends appropriately with other ensemble instruments. The tone quality of the *djembes* is ideal for classical drumming, but the construction design is not very convenient. To use the *djembe* for modern classical drumming, therefore, the note for the wooden shell will have to be produced just below the rim of the drum surface before the ring which secures the tension ropes.

IV Textural framework for performance composition

Composing the pulse layer

The pulse theme commonly provides a piece of African indigenous music with regular metric feeling. When it is structured as two, three or four crotchet beats or quarter notes per metre, the sonic equation serves any composition in either common or compound time. However in musical writing, a pulse theme that generates the feeling to move in regular four counts or measures will be felt as similar but written differently for common and compound metres. As much as the functional role of the **pulse** instrument is to mark the ground beats that bind all other ensemble structures, it is also common to make it more aesthetically enriching for the player. This is achieved by introducing minimal internal variations that do not distract from its critical ensemble role. When the internal embellishment (structural fissions and fissions) of the essential pulse sense becomes busy, it marks the timing essence of a piece at the same time as it additionally incorporates the thematic role normally assigned to other ensemble layers.

The exercizes provided in Figure 8 on page 21 are the basic pulse themes of four crotchet notes, followed by possible aesthetic embellishments that become psychically stimulating. The illustration also shows how the patterns inter-phase between common and compound time. Although the pulse theme is normally a one-bar theme, it is possible to construct two bar themes that merely enhance the musical interest. We recommend that every member of an ensemble group joins in playing the basic pulse themes and the possible internal variations that do not obscure its ensemble essence. The exercize will help every performer, irrespective of ensemble role, to internalize the basic feeling for pulse. The internal variations we have provided are intended to nurture a strong natural feeling for pulse when playing other ensemble structures, especially in the absence of a solely pulse-marking instrument. After the group exercize, any preferred pulse variant can then be assigned to a single, capable player for purposes of practical ensemble activities and public performances.

Where physically possible, everybody playing any ensemble instrument role must further mark the pulse on one or both feet until the feeling for pulse becomes anchored in the spine as an instinctive reflex. This recommendation derives from our research finding that contemporary lifestyles impair the pulse sense and feeling of modern performers. Most performers rely on a baton-waving Conductor. So, quite often, even proficient musicians become clumsy when required to feel and maintain a basic steady pulse and tempo while playing their own super structured line in group-music activities. This is more so when there is no modern Conductor or a pulse-marking instrument. In indigenous African practice there is no non-playing Conductor, and where need be the pulse instrument performs that role.

The notation of the common pulse themes below starts with the basic four beat pulse, followed by internal variations that increase in their degree of structural embellishment. The African dualistic worldview that underlines the creative ideology and principles in indigenous African cultural arts warrant our providing the 4/4 and 12/8 interface of each thematic pattern. We further remind the performer that the nature of rhythmic fission in the 12/8 themes commands two or more versions that generate different psychic effects as well as interpretative sensations, as already discussed.
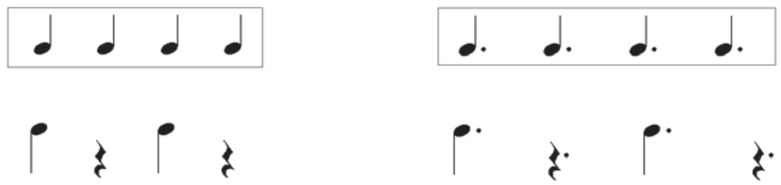
The illustration on page 20 first provides the full four beats that constitute a basic pulse theme. This is immediately followed by the primary versions that introduce the critical concept of space. Space is a strong philosophical feature of indigenous African musical structures, and has crucial humanizing attributes. Space generates a potent psychic force that determines how music affects the mind. Space connects people, especially performers. Musical structures that are not intended to generate a state of altered consciousness must breathe. Musical themes with space, that is, rests/silences between sounded notes wherein a performer can insert self emotively, are, on the other hand, more mentally composing or calming. When a theme breathes, the perceiving mind breathes along, and is able to interpose snippets of self-presence, albeit subconsciously, in between the sounded, functional rhythmic impulses. The pulse theme is then the grounding pillar supporting other ensemble structures. It should, as such, be sounded on a deep-toned instrument, and should not be structurally busy.

The deep tone of the essential pulse beats can be contrasted with the secondary sharp impacts of its embellishing notes, which may be needed to spark or uplift mood. Hence the shell of a pulse instrument can be struck to provide the supplementary thematic notes as desired. Playing the supplementing fractions of the essential pulse beats on the same deep tone level of the main beat is not recommended unless the nature of the instrument or the playing technique discourages manipulating two levels of tone.

We note that playing only the two notes of a four note pulse theme that sounds on the first and third strong beats produces stronger psychic energy than pounding the four essential beats of the pulse theme. The mind anticipates the secondary essential beats, which are not sounded on the second and fourth beats. The silent pulses trigger the insertion of individual psychic energy (self- and other-awareness) in the psychically potent silences (rests/space).

Many more internal fragmentations of the essential beats are possible in the variants of the standard pulse theme provided in Figure 8 (on page 21). If the

pulse line becomes too busy, it is serving another ensemble role, such as when it is used to combine marking the pulse with an action motivation role. This can then lead to more elaborate internal fissions and accretions of the basic theme. It may be necessary to stretch creative imagination, and create pulse themes of two or more bars. The illustration here represents the basic themes.



Composing the phrasing reference layer

The phrasing reference theme is normally a one bar topos in four pulse duration, whether in 4/4 or 12/8 metre. We have mentioned that a preferred theme is played without any internal or external variation for the duration of a piece. There are, however, variants of the basic structure from which a selection could be made to match a piece. The basic theme, which is actually founded on the same four crotchet impulses that mark the basic pulse theme, is played on a high sounding instrument. Thus the phrasing reference role is a bipolar structural complement of the pulse role. Both ensemble roles have been discussed as synergizing to constitute the layers that give stability to an ensemble texture – the leg or root action that serves as the structures framing an ensemble composition. A phrasing reference theme acts as the temporal beacon for other ensemble layers, apart from the pulse, to phrase their respective compositions. It must as such have a clear structure, marked by well-defined beginning and end points. The basic phrasing reference theme and variants in 4/4 and 12/8 time can be seen in Figure 9 on pages 24–26.

Composing the action motivation layers

One or many instruments perform the action motivation role in an ensemble depending on the size and utilitarian intention of the musical arts type or group. The instruments that constitute the torso, or action level, frame of African ensemble music could be melorhythmic, melodic and/or rhythmic (essentially percussive). The instruments can be the same type but with different sizes, species and/or tone levels. They could be compared to the siblings or young members of a family, whose hustling and bustling activities combine to accomplish a significant household task.

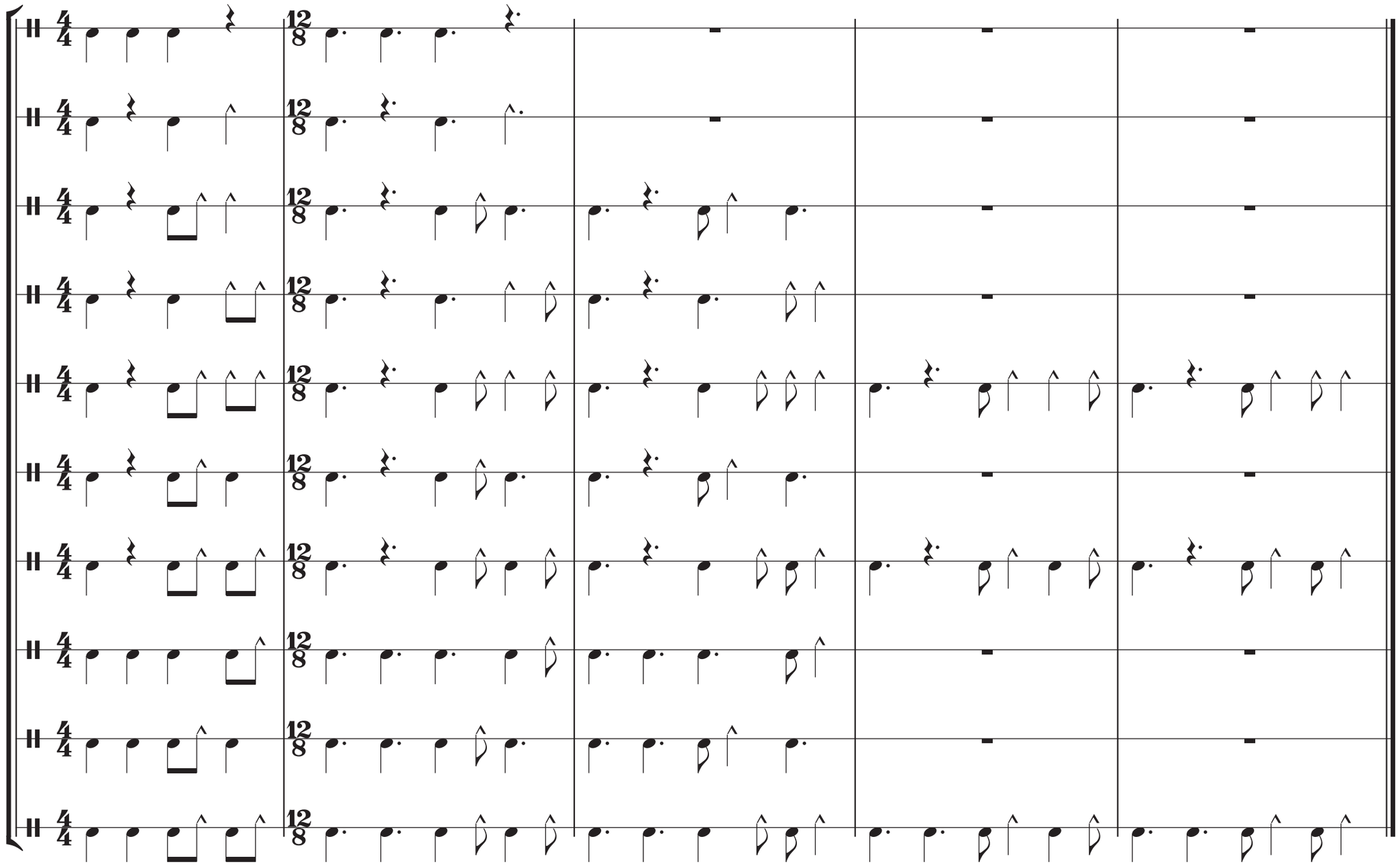
Each action motivation instrument can play a different, distinct theme; or can share a significant ensemble theme with one or two other instruments. The length of themes played singly or shared could be of different lengths, which can be in the ratios of 2:1, 3:1 and/or 4:1 with the standard measure of the phrasing reference theme. When two or more action motivation instruments share one essential thematic statement in a relay relationship, they hand over sections of a significant ensemble theme from one to the other. It is often the case that a sharing partner could play fill-up patterns after contributing her fraction of a thematic statement. The improvised fill-up patterns enrich the overall sound of the ensemble texture but are not taken into primary analytical reckoning in discussing the composition.

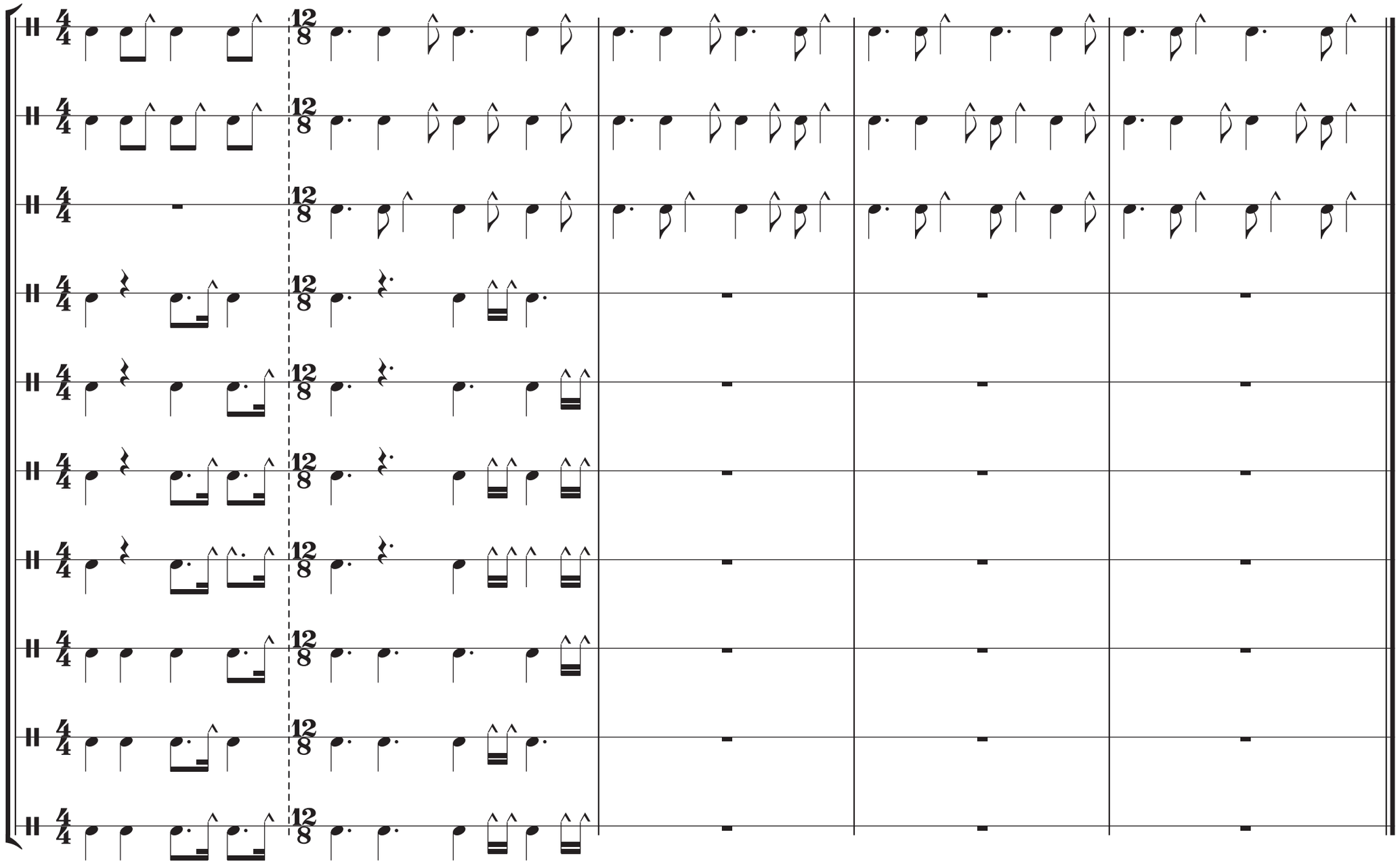
The thematic structures played by the instruments interact to provide the psychic or affective template for the distinctive compositions on the solo or mother instrument. It is possible that the same combination of action motivation themes could form the basis for different compositional roofs constructed by the head of the ensemble, the mother instrument. Thus the solo or mother instrument theme and its functional or aesthetic elaboration primarily establish the singular identity of a piece of music. To some degree the themes assigned to the action motivation instruments could derive structurally from the foundation themes provided by the pulse and phrasing reference instruments. The action motivation sector combines with the ground sector to establish the overall textural, stylistic or typological carpet on which a solo composition can ride. It should be noted that a solo expedition in African ensemble music logic is not an egoistic trip, that is, leadership must be conscious of the community rampart that endorses its prominence. If the security provided by the community or constituency collapses or is withdrawn, the soloist loses focus, sense of direction, credibility and public relevance.

The pulse and phrasing reference layers that prop up an ensemble texture, along with the role of the composite action motivation themes, generate the particular psychic energy (affect) that marks an ensemble music intention. The action motivation instruments for ensemble compositions in this book series can comprise membrane drums, wooden slit drums, double bells and shakers or rattles. Any other available melody or melorhythm instruments of any culture, African or otherwise, can be added or substituted for any or all of these.

The nature of themes played, inter-structured and developed on action motivation instruments derives from the range of rhythmic fissions and accretions that have been illustrated in Figure 3. The rhythmic examples should be given tonal or pitch significance which will transform them into melorhythmic and melodic themes as the case may be.

Figure 8 Variants of Pulse theme in 4/4 and 12/8 interfaces





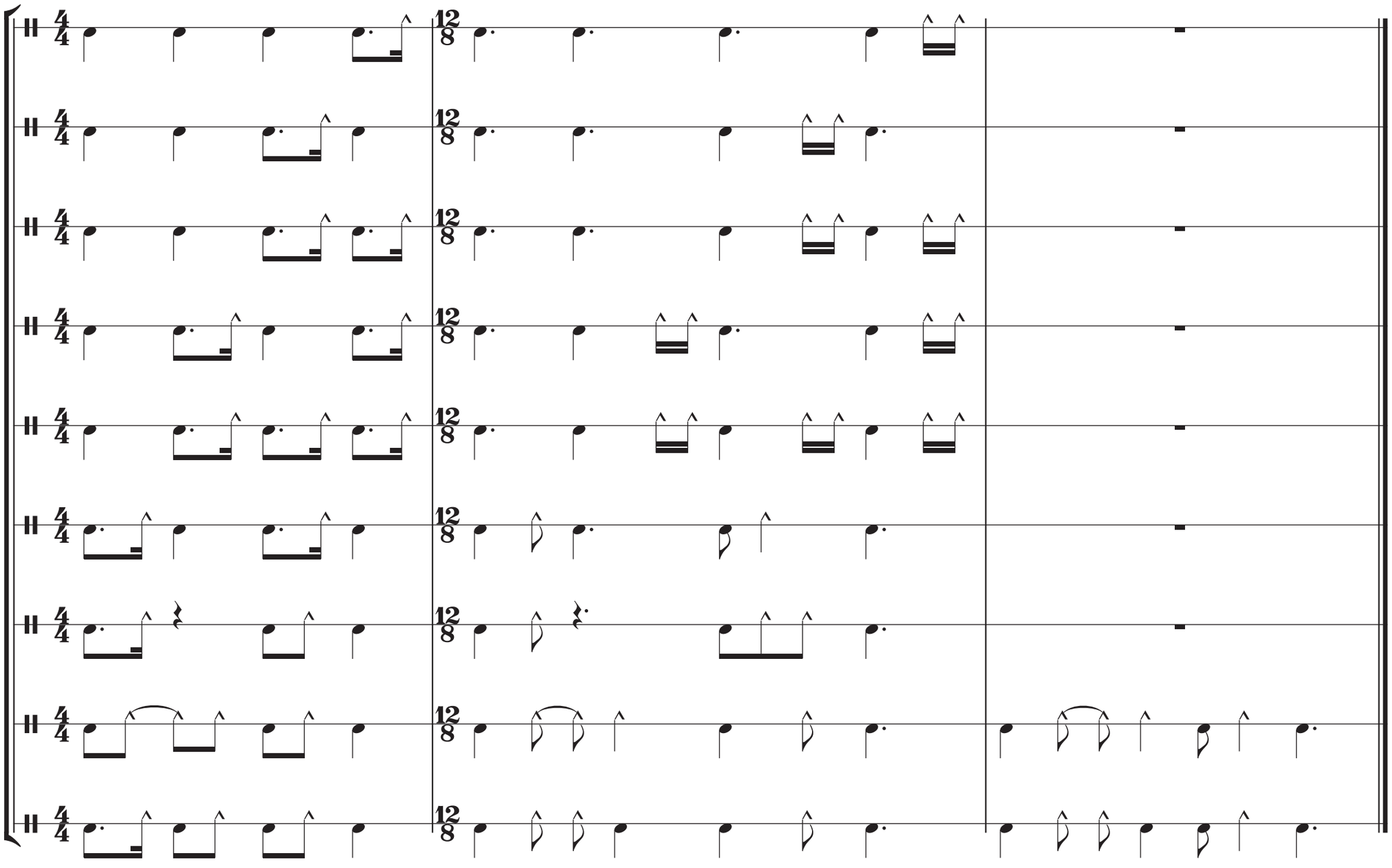
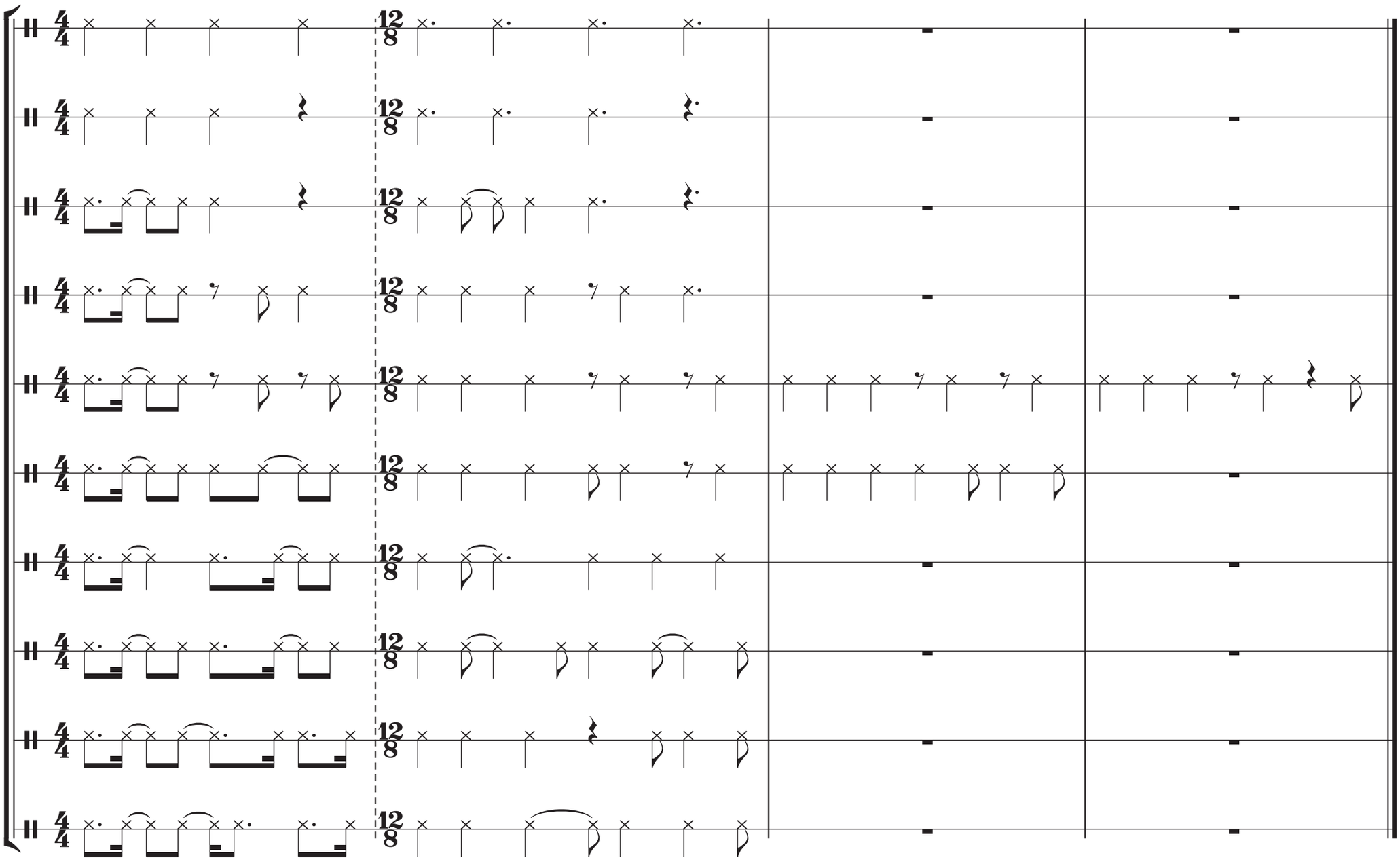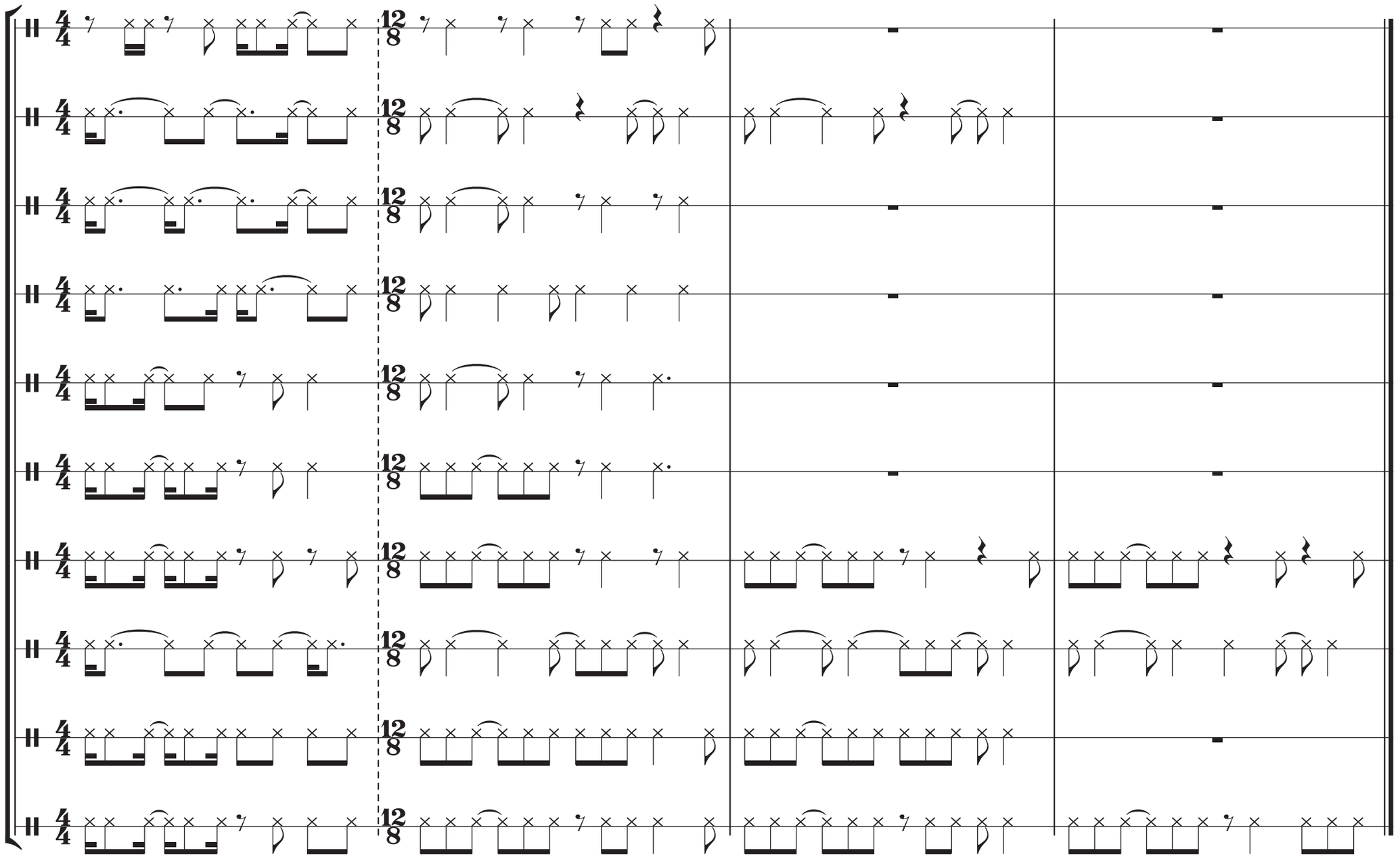
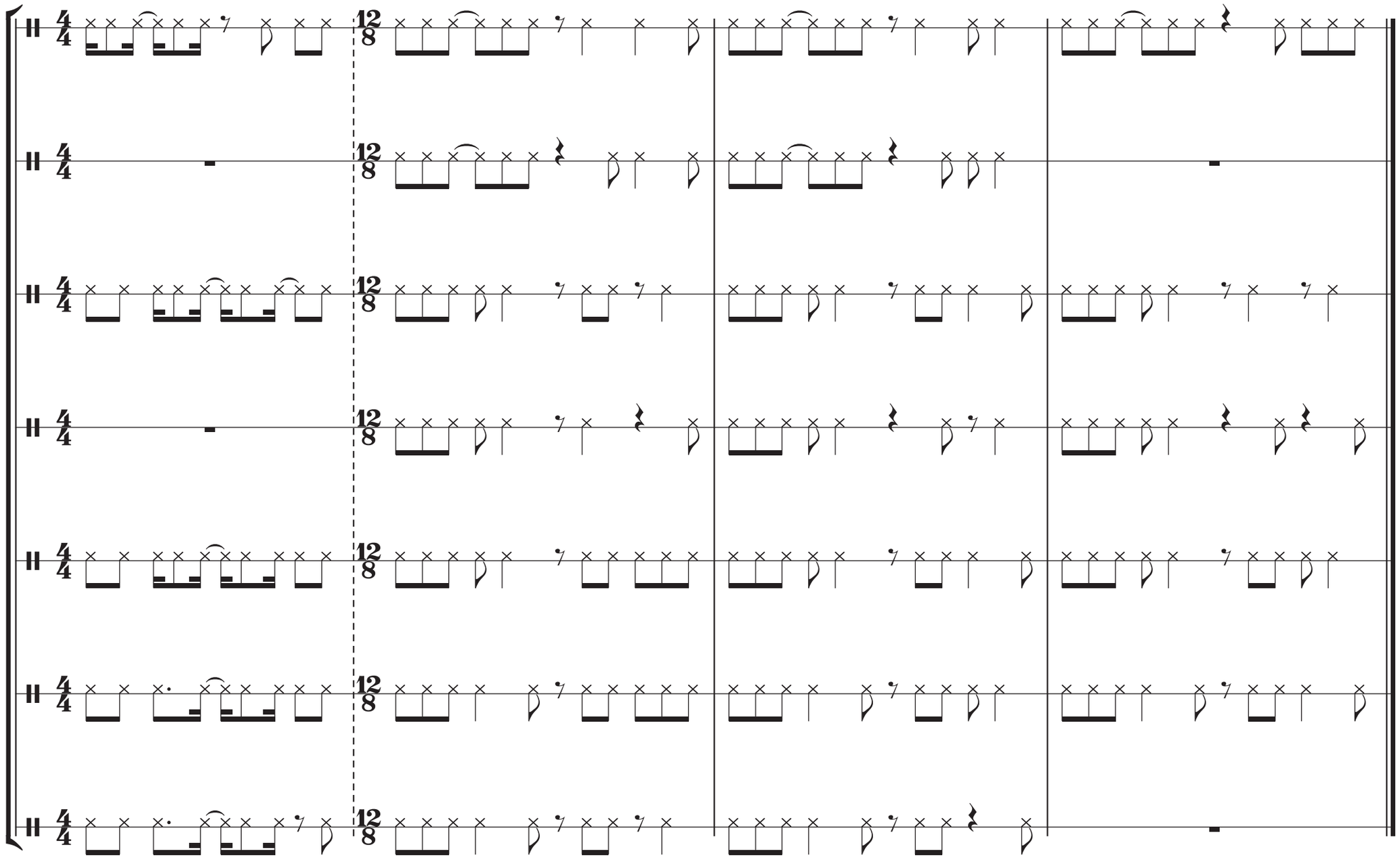


Figure 9 Basic Phrasing Reference theme and variants in 4/4 and 12/8







Composing the mother instrument layer

A mother instrument in an ensemble is distinguished by its outstanding sonic ambience. It must be texturally eloquent, as its role includes marshalling the purposive musical, human and utilitarian action of a piece or ensemble session. As such it plays the significant layer of an ensemble theme, which must be outstanding in sonic quality, and as well definitively denotes the identity of every piece in its style or type of music. The performer is expected to play extensive development (internal and external) of the solo theme, direct the musical/contextual activities of the ensemble as need be, and bring the performance to a definite closure.

The ensemble compositions in this book series are conceived as a contemporary advancement of the sense of African ensemble music. They are not transacting any specific utilitarian context beyond the spiritual imperatives of indigenous compositional formulations. As such the mother instrument, specifically the mother drum with two distinct levels of tone, will not be directing physical actions apart from dance when present. The approach to thematic development we recommend is performance composition in which a solo performer's creativity is sensitized by the immediate circumstances of the performance environment, primarily fellow performers and the audience. The textures of the Ensemble Thematic Cycle frameworks provided for the pieces are intended to also serve as templates for users of the books to compose their own pieces, written or oral. We have recommended that the melorhythmic themes could be creatively transformed into melodic themes for indigenous or Western classical melody instruments as well as voice, which can then be developed into pieces, improvised or written. The melorhythmic notes could be sung using vocal mnemonics such as ke, ka, ki, ko, ku, pa, pe, etc., for various high drum tone levels; and dim, dum, dem, etc., for low tones.

Form in indigenous African ensemble musical arts

Contextual/event form

Form in indigenous ensemble music has two perspectives: the musicological and the contextual/scenario. Any music that is not played in self-isolation is regarded as ensemble music. Music played by one performer in traditional Africa often implicates community or ensemble participation in the structural arrangement.

The sound of music in traditional Africa denotes a societal event. The content inspires, tracks, interprets and validates aurally, the scenario of extra-musical activities or intentions associated with the conception, composition and performance of a music type, group or item. As such the form of the music must match the structure and nature of the critical extra-musical activities it identifies, with respect to character, mood and duration. Hence the contextual/event form indicates that the form of a performance in indigenous African music is first and foremost an event-shaped compositional format, and not an idiosyncratic abstract formulation. In the rare instance of music conceived solely for recreation, performance form can be an exclusively musical ideation and production.

Mood form

Mood is an important aspect of formal and structural thinking in indigenous musical arts. The conceptualization as well as the logic of structural elements in indigenous musical arts is greatly concerned with managing the state of mind of all categories of participants. We note that the indigenous musical arts audience is normally proactive, and empathically involved in the accomplishment of a performance intention. A musical arts performance must, among other critical purposes, accord psychological wellbeing. The desired state of mind which a piece of music is required to generate guides the configuration of ensemble instruments, structural-formal content and dynamics levels. Hence the traditional axiom that: Music conjures and manages moods and emotions. Mood form entails passages of tense (psychically spirited) and low (psychically tranquil) energy levels. These may be recommended by the psychological intentions or expectations of the sequences in a contextual scenario that the musical sound must accomplish and sustain. In compositions which do not transact extra-musical scenarios and moods, the need for the mind-balancing of musical affect is equally taken into serious account. Hence form in the composition of event-music as well as music-event types is also discussed in terms of hot (animated structural energy) and calm (temperate structural energy) passages, which are musicological rationalizations.

The basic compositional form – Ensemble Thematic Cycle (ETC)

The musicological rationalization of form in indigenous African music implicates strong extra-musical considerations. An ensemble texture has varied interdependent thematic layers, as illustrated in Figure 10a on page 29. Every thematic layer can be unique in sonic character, duration and structure. The different thematic layers then ramify as a unique block of sound, the Ensemble Thematic Cycle (ETC). This basic textural block of sonic logic is the microform, the normative African indigenous formal syntax that is recycled to compose the macro-form of a piece during a performance session. All the thematic constituents, irrespective of sonic ambience or structural character, must be harmonically compatible, and combine to provide the composite textural-harmonic block of sound. This is perceived as the significant ensemble theme, the sonic as well as contextual identity of a piece. Recycling implies that the various thematic components that furnish the block of ensemble sound can be internally varied in ways that do not obscure the significant sound. This internal variation technique is thus an indigenous African development forte which accords mental health.

Recycling is not repetition. It has philosophical and psychological intentions. Normally a familiar human routine is not repeated exactly on every occasion it is performed. There would invariably be minor variations on the familiar frame of reference. Exact repetition or replication is a modern industrial mindset – a regimentation that is inhuman because it entails a rigid control which generates the psychosis of monotony, and adversely afflicts the controlled as much as the controller.

In a typical ensemble, the thematic length of the ensemble layers constituting the ground sector of an ensemble texture – that is the phrasing reference and **pulse** layers – is normally one bar long in 4/4 or 12/8 metre. The various themes constituting the action motivation or torso sector of an ensemble could have themes of different lengths.

The Head sector of an ensemble, which is the mother instrument layer, could be between one and six bars long. A full thematic statement can have as many as six phrases and/or fragments. It can, therefore, be in any ratio of more than 1:1 with the phrasing reference, which is the yardstick for determining the lengths of other ensemble themes.

All the instruments of an ensemble may or may not start playing at the same time. The pulse instrument or the phrasing instrument or the mother instrument, as the case may be, can start a piece or performance session. In such an instance other instruments can join collectively or respectively, paying attention to musical cues that may be emphasized with body cues. By the time all the ensemble layers have entered, the Ensemble Thematic Cycle becomes established, and a common **Ensemble Starting Point** (ESP) will crystallize for all the instruments. The recurrence of common ESP then marks the temporal span of the ETC. The ESP is the point at which the respective starting points of all ensemble themes coincide, irrespective of the differentiated lengths and structures of themes, and also irrespective of the point in the ensemble performance time at which the various instruments join the collective musical action. The ESP must recur successively at regular intervals in performance progression time, irrespective of thematic development techniques. All the instruments are, therefore, conscious of composing within the basic length (internal variations) of respective themes, and the external development of themes must be properly resolved into the ESP. It is then the case that between two successive ensemble starting points, an instrument in the ensemble may need to re-state its basic theme, with or without variations, any number of times. The length of an Ensemble Thematic Cylce is then the number of bars, in performance time, from one common Ensemble Starting Point to another. Any performer that undertakes the elaborate external development of an ensemble theme, such as the mother musician, remains conscious of the ETC, and normally ends such a solo excursion by re-stating the basic theme at the ESP.

The ETC is thus a block of composite ensemble sound with beginning and end points. Its significant musicological content recurs successively for the duration of a performance or section thereof. The ETC is the basic ensemble music form with which the contextual/event form is constructed.

In the following examples in Figure 10b on pages 30–33, the phrasing reference and pulse instruments that frame the ensemble texture at the top and base of the overall ensemble thematic structure are of one bar duration each. The shaker, membrane drum, twin bell and slit drum altogether constitute the torso sector, that is, the action motivation instrument layers that could have different thematic lengths. The shaker is half the length of the phrasing reference theme. The membrane drum (two bars) and the twin bell (one bar) share an essential ensemble theme layer that is three bars long. As already noted, any of the instruments is free to provide filler sonic patterns after playing its portion of a shared theme. The mother instrument, the Head sector, has a theme that is four bars long.

Thus within this twelve-bar example of the normative African indigenous micro performance form or the ensemble theme, the mother instrument plays its theme three times, the phrasing reference and the pulse instruments twelve times each, the shaker twenty four times, the slit drum six times, while the membrane drum and the twin bell combine to play a single theme four times. Judicious internal or external developments by individual performers of the different themes are not expected until the significant ensemble theme (ETC) of twelve bars' duration has been established. The composite twelve-bar theme is the primary framework for discussing the form and content of a piece. Every successive recurrence of the block could entail discretionary re-structuring of its musicological content. The final performance arrangement and duration as well as the overall musicological interest of the particular performance of a piece or session can be contextually and/or musically determined.

Attention to phrasing is crucial in making musical sense of every theme. Any available instruments, including African or European classical melody instruments, can be substituted for the indicated instruments. A melody instrument player could then use their rhythmic sense as a structural framework for creating and developing a melodic adaptation. The theoretical and compositional guidelines provided for the performance composition of the known significant framework of a piece should be adhered to in developing the ETC into a performance form.

Figure 10a Diagrammatic sketch of a basic Ensemble Performance Form – a twelve-bar Ensemble Thematic Cycle for seven instruments. (Note that the membrane drum and the twin bell are sharing one ensemble theme/layer at the ratio of 2:1. In the silent spaces each could play fill-up patterns.)

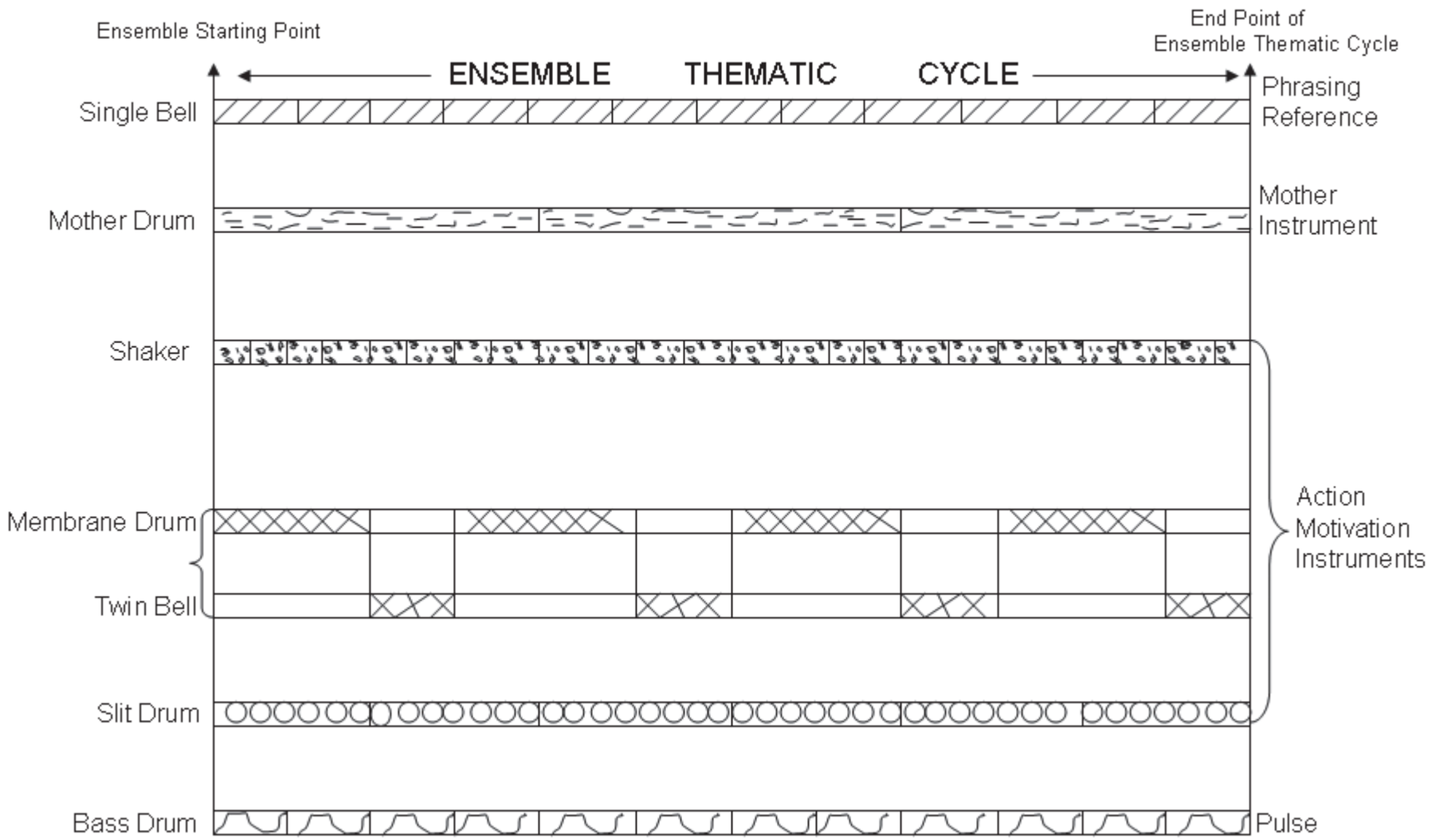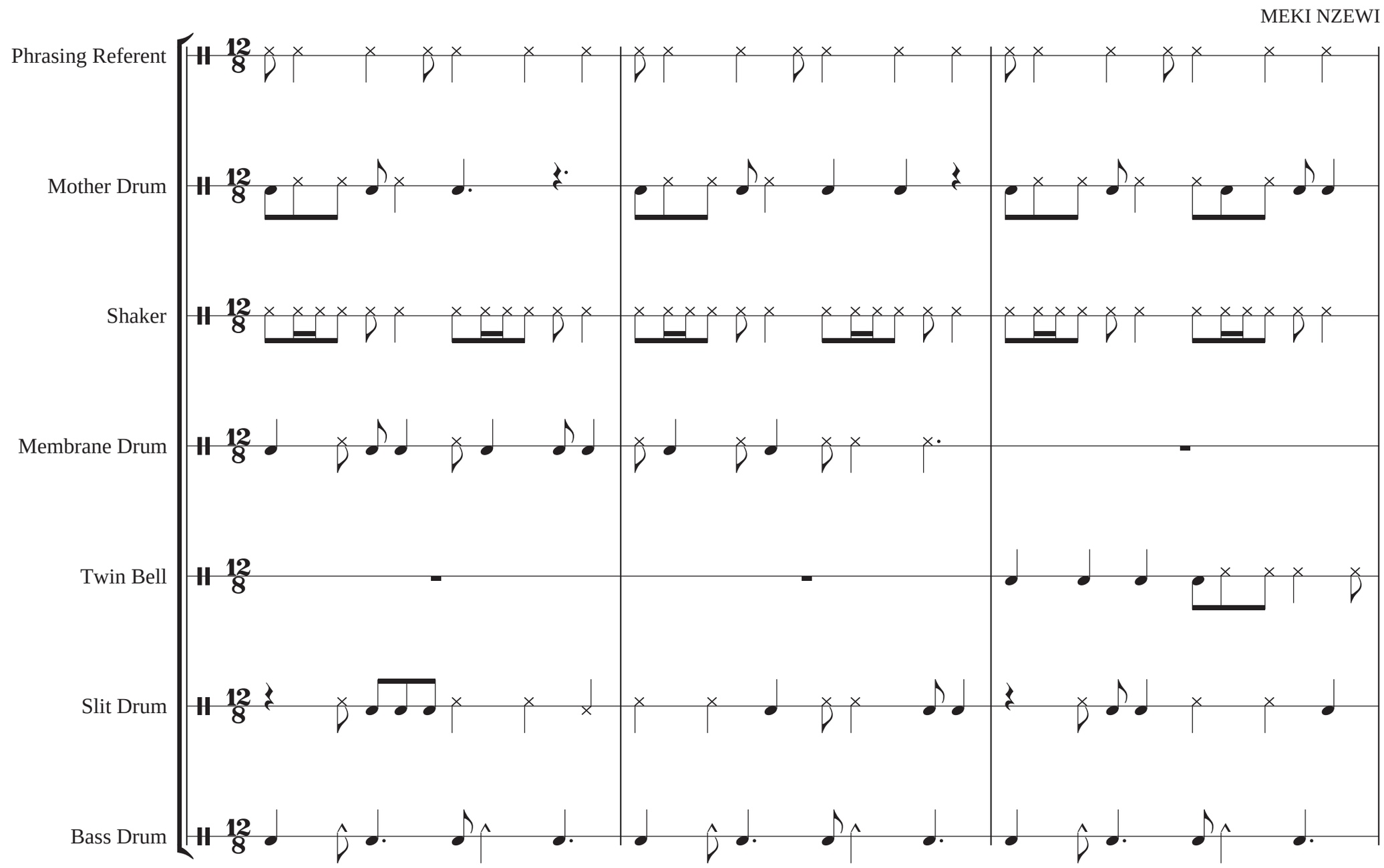
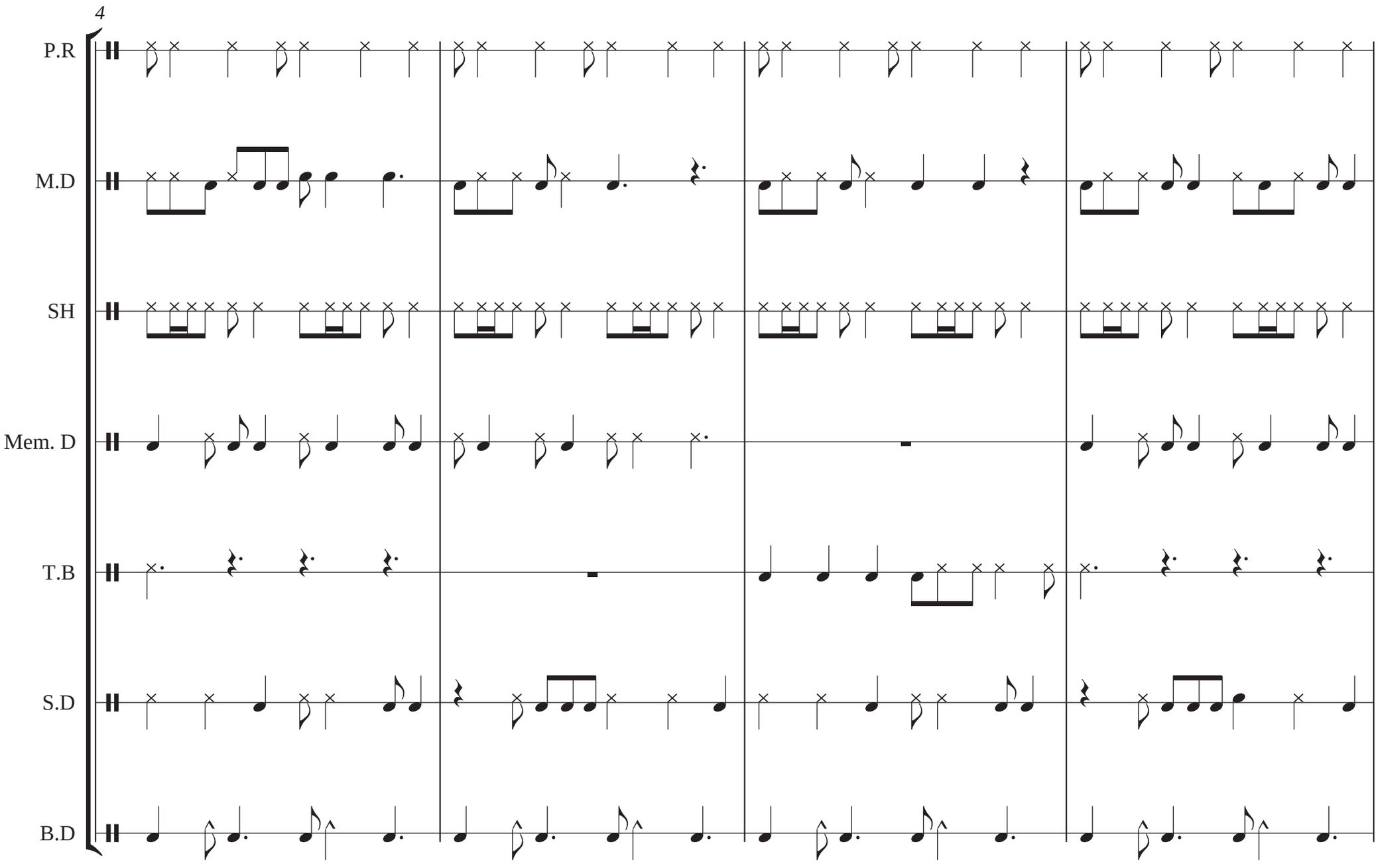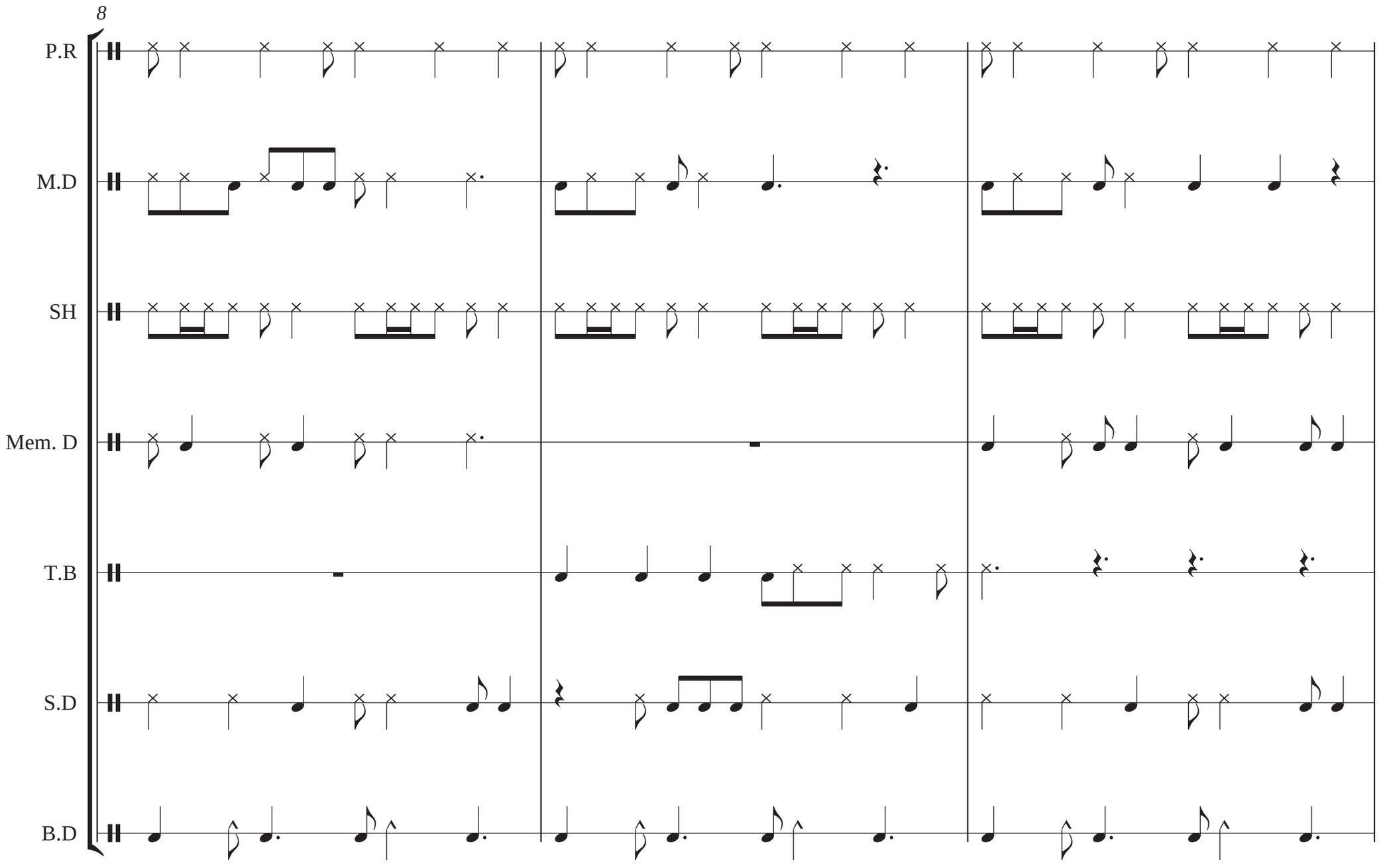
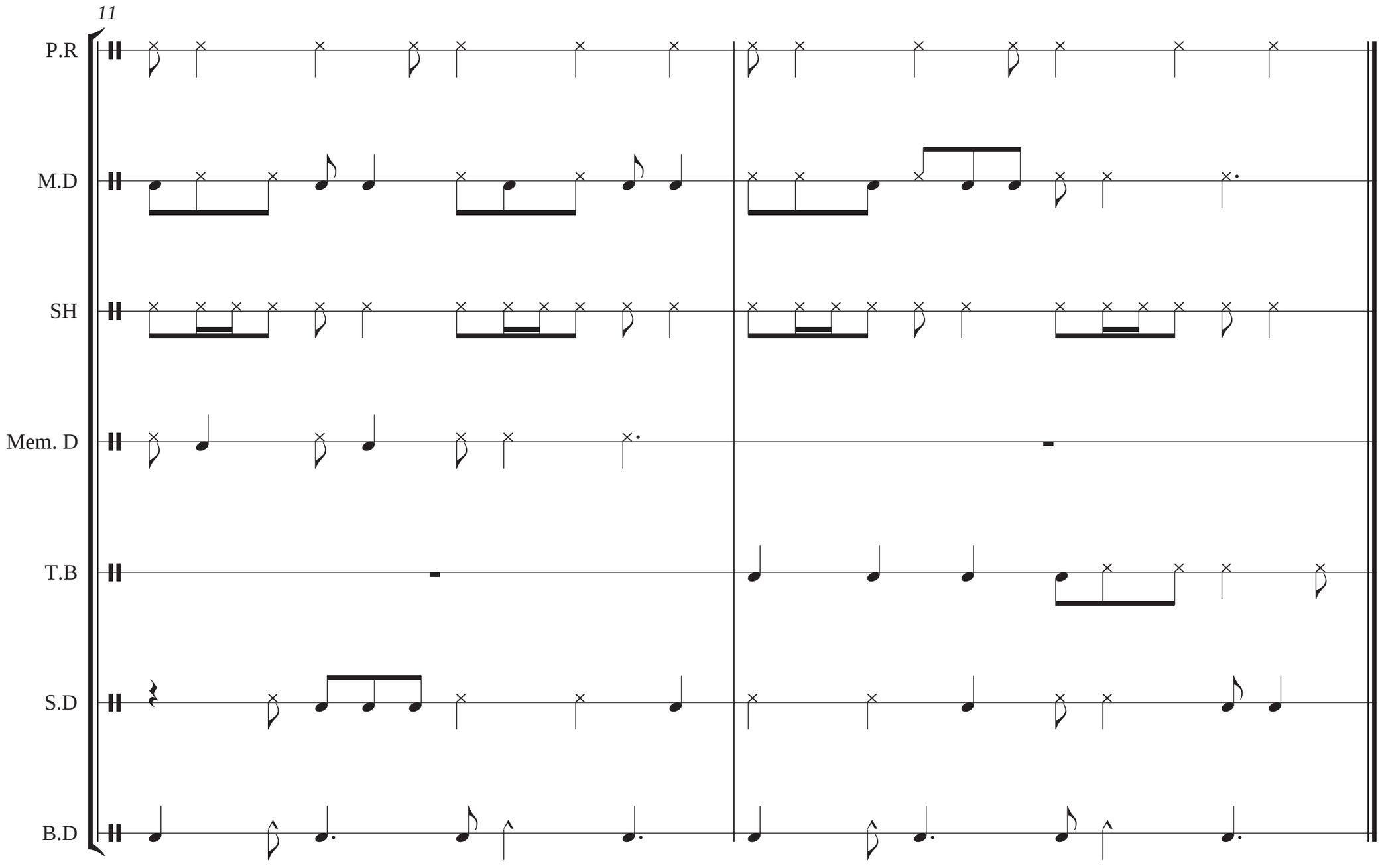


Figure 10b Sample musicological content of a twelve-bar ETC for the seven instruments sketched in 6a. (Note that phrasing is critical in interpreting the musical sense of the themes)




4
P.R
M.D
SH
Mem. D
T.B
S.D
B.D


8
P.R
M.D
SH
Mem. D
T.B
S.D
B.D


11
P.R
M.D
SH
Mem. D
T.B
S.D
B.D

Harmony

Harmonic theory in African indigenous music system has four conceptual aspects:

- Harmony of simultaneously sounding pitches (vertical harmonic thought)
- Harmony of concurrent themes (horizontal, gestalt harmonic thought)
- Harmony of instrumental ambiences (tone qualities)
- Virtual harmony of melorhythm instruments, which is a unique African science of acoustics and instrument technology.

In modern classroom music education, harmony is perceived and discussed mainly in the concrete terms of European classical harmony: the combination of exact pitches that sound together as chords, and the theory of chord progression – adjacent chord qualities that behave and relate in a horizontal dimension (chord progression). In the indigenous African music system, the concept of concrete harmony is normal but exhibits cultural concordant preferences. Cultural harmonic preferences in vocal and instrumental music or mixed ensembles are enculturated. The normative African approach to pitch-based, concrete harmony is thematic-block harmony: a theory of deriving an alternative melody that matches the fundamental theme. This is a holistic perception grammar of harmonizing a given, a principle of matching melodic entities – creating harmonic equivalents. Every concurrently sounding melodic theme then maintains its independence as a viable tune. At the same time, its independent melodic sense is a harmonic complement of the other thematic derivations sounding simultaneously.

The horizontal or gestalt harmonic theory is underlined by intuitive knowledge of vertical harmonic concordance – a cultural principle of the vertical consonance and dissonance which is normative in a culture. This requires that simultaneously sounding notes must be concordant as per cultural concordance logic. Culturally knowledgeable people normally recognize and frown on strange or culturally dissonant vertical (chordal) harmonic occurrences. In the Igbo pitch-based harmonic model (Nigeria), the mother musician, Israel Anyahuru verbally and graphically explicated the chordal grammar using an indigenous keyboard instrument – the tuned drum row. He expressed the indigenous chordal harmony using philosophical-musical terminologies for the component notes of a three-note chord. The chordal notes are not conceived or expressed in the hierarchical terms of a principal (melodic) note which is complimented by subordinate notes. He rather enunciated an indigenous chordal harmony model in human, rather than sonic quality, terms of mutually compatible pitches: the female voice, the male voice and the voice in-between. Thus, contrary to the conventional Eurocentric model, the female voice in the indigenous chordal grammar is the lowest sounding of the three-note chordal thought. That is, the female represents the foundation note (earth or ground force or voice) while the male represents the aerial or flighty sky force. In the African worldview, the woman is regarded as representing the consolidating or stabilizing factor of human existence and relationships. Essentially then, some indigenous cultures in Africa do have three or more notes in a vertical chord construction. This is normally common knowledge and intuitive practice by virtue of growing up and participating in a culture's musical knowledge practice.

The third harmonic concept ensures a harmonious blend of the timbre of ensemble instruments. Quite often the utilitarian objective of a music type determines the type and timbre of suitably effective instruments. Choosing and tuning instruments for an ensemble is not a random process. An ensemble sound must evoke the appropriate sonic ambience or emotion to bring about the purpose of a music type when combined with structural logic.

The fourth harmonic concept requires ensemble instruments to play in tune. This is particularly crucial where melody instruments are concerned. Indigenous artistes particularly ensure that ensemble instruments are in tune before and in the course of a performance.

An ingenious aspect of indigenous harmonic theory is the science of acoustics informing melorhythm instruments. The technology of indigenous melorhythm instruments, wooden and metallic, purposefully aims at producing cluster or nebulous harmonics that mask clear pitches. A masked pitch implicates a fundamental pitch that is discernable by knowledgeable listeners. The raw vibrancy generated by the material as well as the intentionally rough inner surface of the resonating chamber is responsible for the fundamental pitch being perceived as a clear level of tone but not as a definite pitch such as produced by the voice or melodically conceived instruments. The raw or clustered overtones that mask the quality of the fundamental pitch are objectively researched in the indigenous science of musical sound: the reverberant resonance that characterizes a melorhythm instrument vibrates and thereby massages and heals brain as well as body tissue. The healing essence of what is raw or rough is an aspect of indigenous medical science, which discoverd, for instance, that edible bitter, rough or raw substances, particularly from the plant kingdom, have strong medical potencies. Indigenous singers as well as melody instrumentalists easily discern and pitch with the fundamental of a melorhythmically conceived tone level.

The unique human science of melorhythm instruments provides security to a singing voice. There is no fear of singing out of pitch for any emotional or musical reason. The neutral pitch sense of melorhythmic sound accommodates human errors and deviations. A singer or instrumentalist always sounds in tune when performing with a melorhythm instrument or ensemble irrespective of any intended or unintended key changes (modulations) or tonal shifts. The drum part, for instance, remains harmonically constant and faithfully in tune with a singer or melody instrument irrespective of any starting key or modulations thereafter. Melorhythm instruments are, as such, harmonically neutral in any ensemble whatsoever, and yet must be tuned for a psychically agreeable tone level ambience. Any nervousness or embarrassment surrounding security with intonation is thus obviated.

Awareness of chordal harmony underlies the matching of themes in the span of the ETC as per indigenous harmonic grammar. Given the differences in the length of the component ensemble themes, the harmonic impression of a piece of African music in terms of chords and chord progression continues as the various themes intermix from the ESP to the end point of the ETC.

Performance composition

Performance composition is a humanistic and contextual theory of thematic development. It is an authoritatively African concept of spontaneous composition that is sensitive to the contingencies of a contextual performance. Human as well as functional imperatives differentiate it from improvisation. Extemporization means spontaneously and co-jointly creating text and melody in a vocal performance. It is an aspect of performance composition that incorporates, interprets, directs or spurs the nature of activities or perceptions of a performance event. Improvisation, on the other hand, now commonly associated with jazz and popular music, relies primarily on purely musical rationalizations of functional chords and chord progressions as per European tonal music harmony. Improvisation can be encountered in indigenous music as a feature of performance composition when the creative aspiration is neither conducting any event activities nor interacting with the emotion and behaviour of an audience. If improvisation should occur in a melody instrument or voice in indigenous African music, the harmonic essence would abide by cultural conventions, and not conform to the conventions of the chord quality and chord progressions that characterize jazz improvisation, for instance.

Performance composition in traditional or contemporary performance sites is a mark of context-sensitive creativity. In other words, it is not normally regulated or pre-determined. There could however be standard thematic or formal frameworks. The indigenous performance composer is a context sensitive as well as aesthetically sensitive creative personality who composes a fresh human experience of a familiar musical framework on every performance occasion.

External development of themes

Performance composition is a theory of developing an Ensemble Thematic Cycle into a full piece during a performance session. The development of a theme could be an external or internal scheme. The phrasing reference theme, which is the yardstick for calculating the length of other ensemble themes, also acts as the beacon for phrasing and resolving such spontaneous ensemble compositions that expand the duration and content of a given theme. Depending on the nature of an ensemble or the demands of its event context, performers on the action motivation instruments may exercize degrees of freedom in developing assigned themes externally. Otherwise, internal development or variation is the norm. External development of a theme is prompted by performance contingencies. The mother instrument player is expected to engage in performance composition that requires developing the significant theme internally and externally. She also introduces and develops secondary themes depending on the scheduled or contingent activities or moods transpiring in the performance context, whether contextual, musical, choreographic or dramatic. The context-sensitive and context-structured developmental theory of performance composition commands that every external development excursion must be properly resolved into the composite Ensemble Starting Point. If the resolution of externalized thematic development is not proper, the integrity of the music and the performing group will be compromised.

Internal thematic variation scheme

The thematic development device of internally reworking the sonic energy of a significant theme is a science of wellness of the mind. The significant theme is first repeated two or more times to first register it in the mind of the performer and listener. The component rhythmic and tonal or pitch impulses of a theme are thereafter continuously and variously reworked within the fixed durational frame, without obscuring the essential notes that affirm the identity of the theme. The accumulation of fissions and/or fusions of the structural impulses within the enclosed thematic framework generates psychic energy that traps and hypes up the mental presence of the listener as much as the performer. The concentration it commands as a creative activity obviates being mentally consciousness of immediate circumstances or concerns. It is the norm that apart from the phrasing reference player the other ensemble participants, depending on capability, should idiosyncratically create internal variations and sometimes external development of the assigned basic themes. Such individualistic variations as per competence must not compromise the significant sound of the composite ensemble sound. The exercize dispels immediate concerns, and accords self-integrity as well as mental wellness.

Performance composition has further profound humanistic values, which include inculcating spontaneous creative acumen. As much as possible, it should not be the exclusive prerogative of the mother musician. Indigenous cultures do not value a performer who cannot make every experience of a known piece a fresh creative offering. The exception is the phrasing instrument player. Every other indigenous performer (vocal, instrumental or dancer) is therefore expected to be capable of demonstrating imaginative and creative intellect on every performance occasion. To replicate the familiar without any hint or tinge of genius is to be regarded as an idiot or as lacking a basic creative intellect.

The indigenous performance composition principle inculcates creative originality and a spontaneous disposition, which are beneficial in other life endeavours. Hence the ensemble musical arts do not cater for the mere enjoyment of an artistic product. Rather it is a transcendentally mediated activity that inculcates noble as much as practical life virtues at the same time as it stimulates the creative/imaginative intellect. The creative skill, and the presence of mind commanded by internal variations, is engrossing. The theory of recycling what is available functions as mental health therapy and a material management ideology, even outside ensemble music situations. Engaging the mind in the internal recycling of an enclosed thematic essence is a metaphysical mental trip that can banish anxiety – a self-administered stress/tension therapy. Such creative explorations enrich the overall sonic energy and quality of an ensemble sound. Ensemble as much as life commands discipline, however, and the internal or judicious external development exercize should not entail fanciful self-indulgence that could obscure the ensemble sense of the significant theme. Developmental excursions should not compete with the role of the mother musician in directing a performance context.

The internal variation principle is crucial for ear training: it sensitizes acute listening and instinctive creativity. The contemporary emphasis seems to be on the grandiose, the imposing, the glamorous and the extraordinarily intimidating creative spirit. In education situations, learners become mentally intimidated or

dazed by glitter, the obvious, and suffer syndromes such as: seeing but scarcely perceiving beyond the glaringly obvious; and hearing but scarcely discerning the sense. Hence many tend to see and hear superficially, missing the essential and often profound details and meanings. The modern human predilection for shallow mental presence and perception is evident in how people who hear and see normally are often blinded or deafened by prejudice or ignorance. Many therefore become incapable of discerning the deeper qualities or meanings, that is, the "truth"; the substance in what is seen or heard. The traditional African philosophy of life gives priority to the inside quality when assessing the outwardly beautiful. In music, to perceive the essence of the inside logic is to appreciate the genius of producing profound effects and affects with minimal creative resources. This marks the philosophy of internal variations: developing the innate psychic energy of a theme from within. This is the hallmark of the indigenous developmental psyche that characterized Africa's civilization, and obviated the traumas of the exogenously grandiose or glittery developmental psyche.

The developmental technique of internal variations is also suitable for exercizes to stimulate critical listening habits in classrooms. In a group activity the significant theme is played and thereafter varied with minimal impulses. The participants or learners are then required to listen attentively for every qualitative or quantitative insertion, subtraction or breaking-up of a functional impulse, no matter how minimal. They should shout or raise a hand every time they perceive any new insertion or omission of impulse basic to what was heard immediately before. We emphasize that essential or functional notes, which mark the identity of the significant theme for the exercize, must, as much as possible, not be obscured in intellectually demanding, internal variation creativity.

It is acceptable practice to first repeat the basic theme intact two or more times. Repetition embeds the sonic identity of the thematic material in the mind before internal variations should commence. It is also acceptable in this developmental practice to repeat any variation immediately before moving on. Occasionally, the original theme should be re-stated intact in order to refresh the mind about where the creative journey started. This assures that the identity of the intellectual exercize is not lost. In internal variation every impulse added, omitted or broken up impacts on the mind of the listener even if only in the subconscious. Identifying such minutiae has been stressed as training in the ability to listen acutely and critically, that is, to develop the habit and virtue of paying attention to details in classroom education. A melorhythm instrument with only two or three tone levels is best for the above exercize so that a change in impulse can be rhythmic or tonal or both.

The philosophy of developing the inside with minute but cumulative impulses has strong implications for cultivating a humane nature in the process of human upbringing. Little acts of goodness can have a profound impact on the lives of others while other, grandiose or flamboyant gestures have a negative impact, and often merely aggrandize the ego of the doer. Quite often modern theories and inventions on human upbringing pay spurious attention to developing the outside of a person, and neglect the more critical need to ignite and develop the inner, humane and virtuous qualities. This has resulted in a world dominated by externally polished but internally arrogant personalities. Some intellectual productions in all disciplines and professions of contemporary living are marked by fanciful exteriors and marketing that camouflage harmful consequences. The global experiences of random trivialization and destruction of human lives without remorse result from neglecting to develop the inside nature of people by educationally inculcating the attributes of minimal but qualitative aspirations in life goals and pursuits. Very minimal resources and effort are required to develop the inner quality that is naturally inherent in every person. The indigenous musical arts theory and practice in traditional Africa was effectively deployed to bring about this contemporaneously critical human developmental imperative. The musical arts could be re-introduced into classroom education, theory, methodology and practice to accomplish the same objective of developing the inner quality of a person. This implies inspiring godly soul and ambitions in contemporary and future posterity. Such a mission could drastically curtail some of the social, political, economic, educational and religious crimes, traumas and catastrophes currently overwhelming mankind globally.

Figure 11 (on pages 38 and 39) is an exercize in composing internal variation as a thematic development technique. In the illustration we have supplied some of the variations possible without obscuring the significant sound of the two-bar theme.

Theme loaning

Theme loaning is occasionally encountered in the performance composition tradition. It marks a highly developed creative intellect at the same time as it marks the spontaneous collaborative composition often encountered in African musical arts creative philosophy. In theme loaning any member of the community or contemporary audience is welcome to offer a tune, spontaneously created or already familiar to the performers, particularly an instrumental ensemble group. The leader of the group first captures (catches) the tune or theme on an appropriate instrument. She then leads the fellow performers to spontaneously create and contribute component, matching themes. The performers will collectively compose a basic ensemble theme – the Ensemble Thematic Cycle (ETC) based on the loaned tune. Thereafter the ensemble of performers spontaneously arrange and develop the tune into a fully performed piece as a musical gift that is reciprocally offered to the theme-loaner as well as the audience. The theme loaner can, if she so wishes, then offer some tangible gift (perhaps spontaneously dancing the on-going performance of her tune) to the performing group. This is a sign of receiving and sharing the spiritual (musical) communion that she initiated with the performers and the community or audience. The new composition could thereafter be incorporated into the group's repertory. Theme loaning is a testimony to the creative expertise of a mother musician and/or group.

Group creativity

The idea and principle of theme loaning could be strategic for stimulating and sharing creativity, also for sharpening other-awareness. It will stimulate spiritual bonding in the contemporary classroom, concert hall or workshop sites where people are not too self-conscious, pretentious or inhibited. The procedure could be as follows:

- Sing or play an original or a familiar tune on an available instrument.

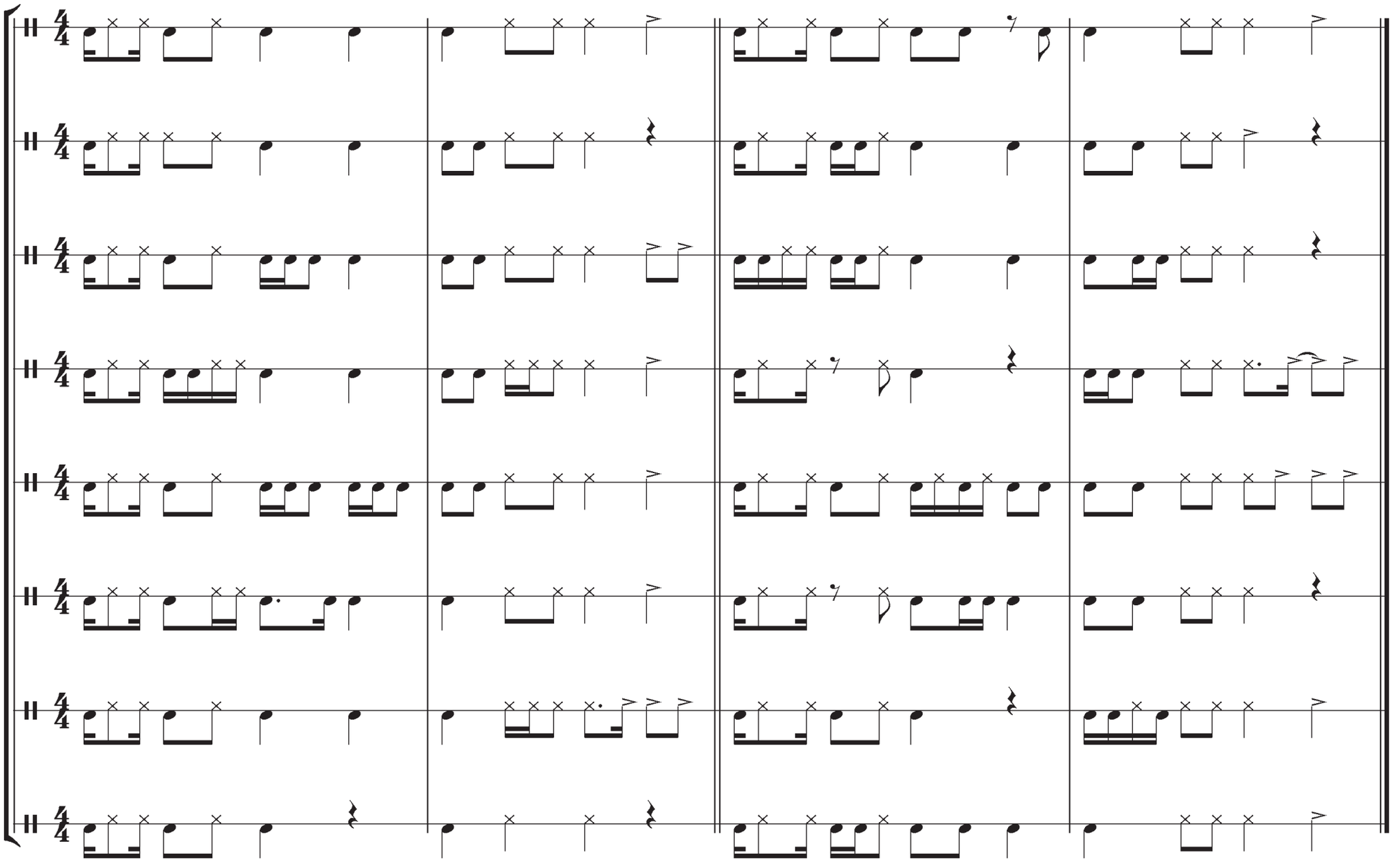
- Every participant takes it up, first in unison, while stepping to a common pulse to internalize its essence.
- Transfer a preferred pulse theme to an instrument, and determine the metric frame of the tune (4/4 or 12/8), which should guide the creation of matching thematic statements for chosen ensemble roles and available instruments, including the human body.
- Choose and maintain an adequate phrasing reference theme.
- With the pulse and phrasing reference layers established and steady, create the action motivation themes one after the other as needed, paying attention to the principles of creating space and sharing themes as need be.
- When an acceptable ensemble theme and texture (ETC) is structurally stable, a voice or mother instrument then takes up the elaborate development of the tune. The ensemble can opt to allow passages for various participants to take turns at solo performance composition exercizes, during which other participants would maintain the ETC, or otherwise just collectively mark the pulse on their respective instruments as background for solo compositions. The **ETC** would be interposed after each solo to give dense and light form to the mood arrangement of the on going spontaneous group creative interaction.
- As appropriate, group or solo dance sketches can be introduced with ensemble backing. If the dance can be spontaneously choreographed for a team, the dancers can also make up songs or tunes without words. The wordless tune could vocally interpret the rhythm or character of the dance.
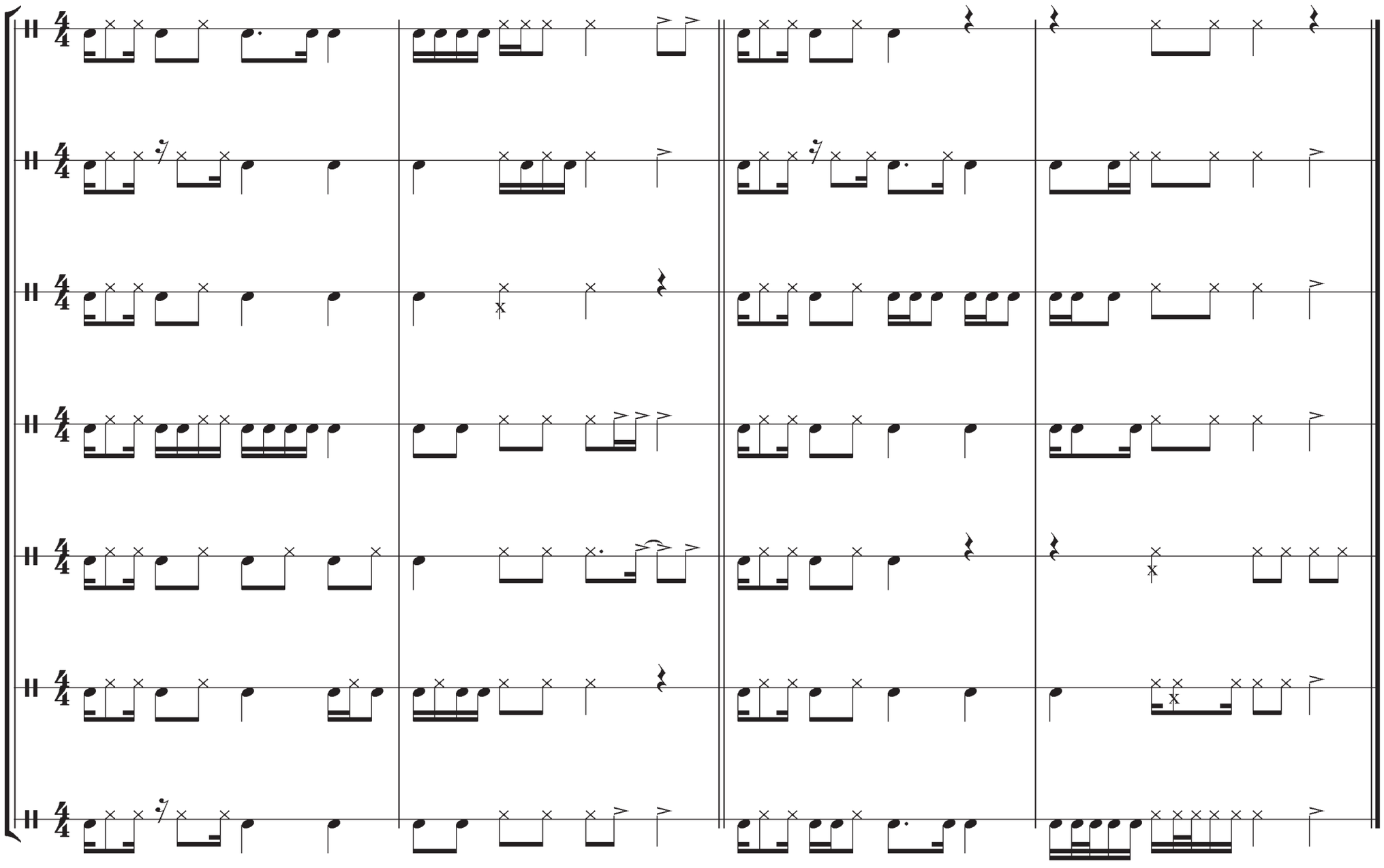
A successful outcome can become a piece for building up a concert or group repertory. The advantages of every class creating their own concert or in-group fellowship pieces include:

- Bonding the members while stimulating creative instinct and spontaneity
- Sensitizing the humanistic disposition to share and collaborate
- Promoting respect for one another's self-attributes and skills
- Generating interpersonal consciousness.
- Sustaining and advancing cultural practices and repertory
- Group discursive or individually written analysis of the outcome, and how the process of its composition explicate the practically experienced philosophical and theoretical dimensions.

A bank of ensemble creations could be performed at school events or cultural arts festivals. Where the television or culture departments in a country support young people's cultural advancement initiatives, such group creativity products should be culture-sensitive materials for television shows and festival performances that will serve the human purpose of inspiring creative posterity. Costumes may then become necessary. School children's creative intellect and performance expertise in the music and dance, and possibly drama and costume arts will thereby be empowered and appreciated.

Figure 11 Samples of possible internal variation on a two bars melorhythmic theme.





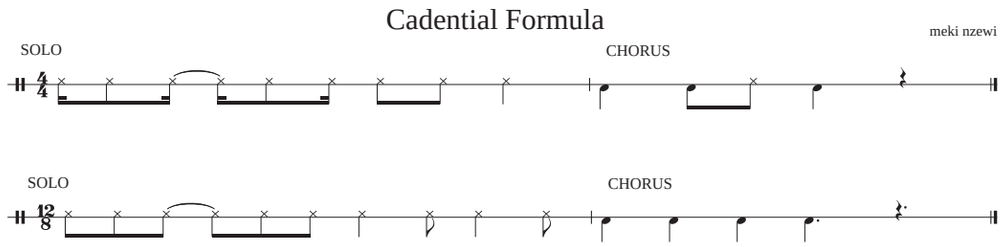
Cadence

Performance composition is not predictable in terms of its duration and musicological content. The psychically soothing and aesthetically satisfying closure of a performance is critical for both the performer and audience participants. Most indigenous music types build up in intensity of affect during the process of a performance. Quite often in long performance sessions the mood-form strategy of tense (hot) and relaxed (calm) passages is used to excite and relax mental states of being. Generally the conclusion of a performance must accord a feeling of catharsis – a soothing resolution of emotional-mental climaxes and plateaus generated by the music and any appertaining contextual actions.

Cadence or closure is generally well marked in indigenous performance theory. A performing group may design an emphatic closure signal, sonically or bodily, or both combined. Closure devices are most of the time context-specific. A closure signal would normally take the structure of a commonly understood cue signal from the leader or any other entitled person who may not even be one of the core performing musicians. This is immediately followed by an emphatic chorus figure that becomes a definitive sign of closure. After all, music belongs to the community or the people. As such the authority of the chorus, instrumental or vocal or both combined, which represents the philosophy of community must be the final voice or sound. Final cadence markers can entail structured sonic formulae, repetition of the final note/s, fading technique, and in wind instruments, held notes that may or may not be rounded up with a *glissandi* effect or voice drop.

In contemporary instrumental performances, especially in oral concert performances, Figure 12 is an example of a musical closure marker in 4/4 and 12/8 interfaces:

Figure 12 Sample cadential/closure marker.



Body music ensemble

We have discussed the human body parts as constituting complete ensemble components for interactive and bonding group music experiences. The musical body does not cost money to procure or maintain. In addition, using the sonic potentials of body parts to produce music accords physical health, that is, psycho-physical wellbeing to all participants. Creating body music has been effectively applied to stimulate rhythm sensitivity and body coordination in adult participants at playshopping sessions as successfully as in classroom courses for learners. Most modern humans have lost awareness for the human body as a complex instrument made up of rhythmically complementary as well as coordinated moving components. Odyke Nzewi has designed interactive clapping ensemble music that deploys the moving feet as the pulse markers. The performance activity negotiates other-consciousness and group synergy, especially when a thematic identity is shared in any arrangement that instigates awareness of the emotive-motive space of others. Sensitivity for one another's spiritual or psychic space instils a spirit of communality, especially when the group ensemble experience is not a one-off exercize.

Establishing a strong sense of pulse in a learner is necessary for basic coordination. To achieve this objective, the learners are started with movement and clapping exercizes. The learners are required to move their feet to a basic pulse and then clap simple rhythmic patterns in musical time. This basic coordination of stepping to the pulse and clapping simple rhythmic patterns, usually poses a problem for some learners. The reason for this is in their trying to rationalize it as a mathematical problem rather than trying to feel the pulse and internalize it while they clap the rhythm. To tackle this problem, learners are required to walk to a pulse slowly while breaking the complete clap patterns into smaller rhythmic units. These smaller units are clapped one after the other until the whole is achieved.

The relationship between pulse and African music making is essential in African literary music discourse. The pulse is fundamental to ensemble music making in African music, and for there to be coordination in the ensemble, every instrumentalist in the ensemble has to work within a basic framework marked by the pulse instrument.

A secure feeling for pulse as well as a secure sense of rhythm is imperative for contemporary oral and literary performance composition, which is marked by spontaneous creativity.

The learners are divided into two or three groups and each group is given a different rhythmic pattern. Each pattern is clapped and established before the next is taken up, until all three patterns are sounding together. This is basically to get the learners to listen to the different parts as they play together as an ensemble. A keen listening habit is needed for logical performance composition in order to understand the interrelationship between different components of an ensemble.

The use of body percussion goes beyond the clapping of the hands. The chest and thighs are also employed in the exercize. The single membrane drum, which is the main instrument used in the teaching of the literary advancement in African instrumental music has two basic tonal levels. These tonal levels can be discussed as the "deep tone" and the "high tone". There are other tonal possibilities on the single membrane drum, but these two basics serve the purpose for classroom exercizes. These two basic tones are also employed in drum singing. The deep tone is vocalized as "Du" while the high tone is vocalized as "Ke". These different tonal levels are further translated into body percussion, with the open clap with both hands representing the high tone "Ke" while a cupped clapping of both hands or hitting the chest or thighs with cupped hands represents the "Du".

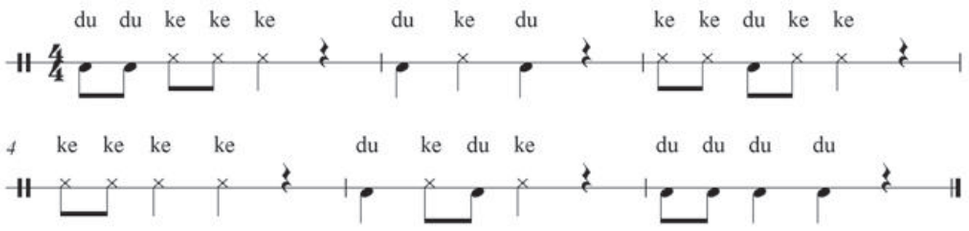
It is then possible to sing melorhythmic patterns of one bar or more and have the learners replicate it with body percussion. The constant changing of the rhythmic patterns, making use of the deep and high tone, increases the level of sponta-

neity in the learner's ability to listen and interpret patterns. The body movement associated with the action of the feet stepping to the pulse simulates dance, and once the learner is able to internalize that pulse and starts to feel it, he/she is well on the way to being able to create rhythmic structures spontaneously.

The exercizes in this book are just a guide to what is possible with body percussion; there are inexhaustible possibilities and rhythmic configurations. It is suggested that one sings the patterns while keeping the pulse before clapping the rhythm. This helps the player to understand the melorhythmic essence of the patterns. It is possible for one to clap the rhythm patterns percussively, but it is necessary that the player understands the movement of the melorhythmic patterns in space and time. To start with this exercize:

1. First Step: The leader divides the learners into two or three groups. The learners should all start with establishing a pulse, and stepping their feet, one after the other to the pulse, which should be at a moderate tempo. This should go on for a while for everybody to start feeling the pulse and sounding in unison.
2. Second Step: Make sure that everybody understands and agrees with the production of the deep and high tones. The leader sings the "Du" and gets the learners to reproduce it with their body, and then the same will happen with the "Ke". This should go on for a while until everybody unconsciously knows to reproduce the "Du" and "Ke" spontaneously upon hearing it. All this while the pulse is constantly and consistently being maintained.
3. Third Step: The leader then gets the whole group to clap to a simple rhythmic pattern making use of the deep and high tones. This will help establish the unison in the group and get the learners to feel comfortable with the relationship between the deep tone, the high tone and the pulse.
4. Fourth Step: Depending on how many parts the leader wants to work with, everybody first has to clap each of the patterns as they are written. When the patterns have been clapped and understood, they go into the exercize proper.
5. Fifth Step: The first group is given their pattern, which they start clapping until it is well established and settles down with them. Then the second pattern comes in. There must be a conscious effort to ensure that the pulse is constantly being kept by the whole group. When both patterns are sounding simultaneously, the leader will stop and start each group's pattern at random.

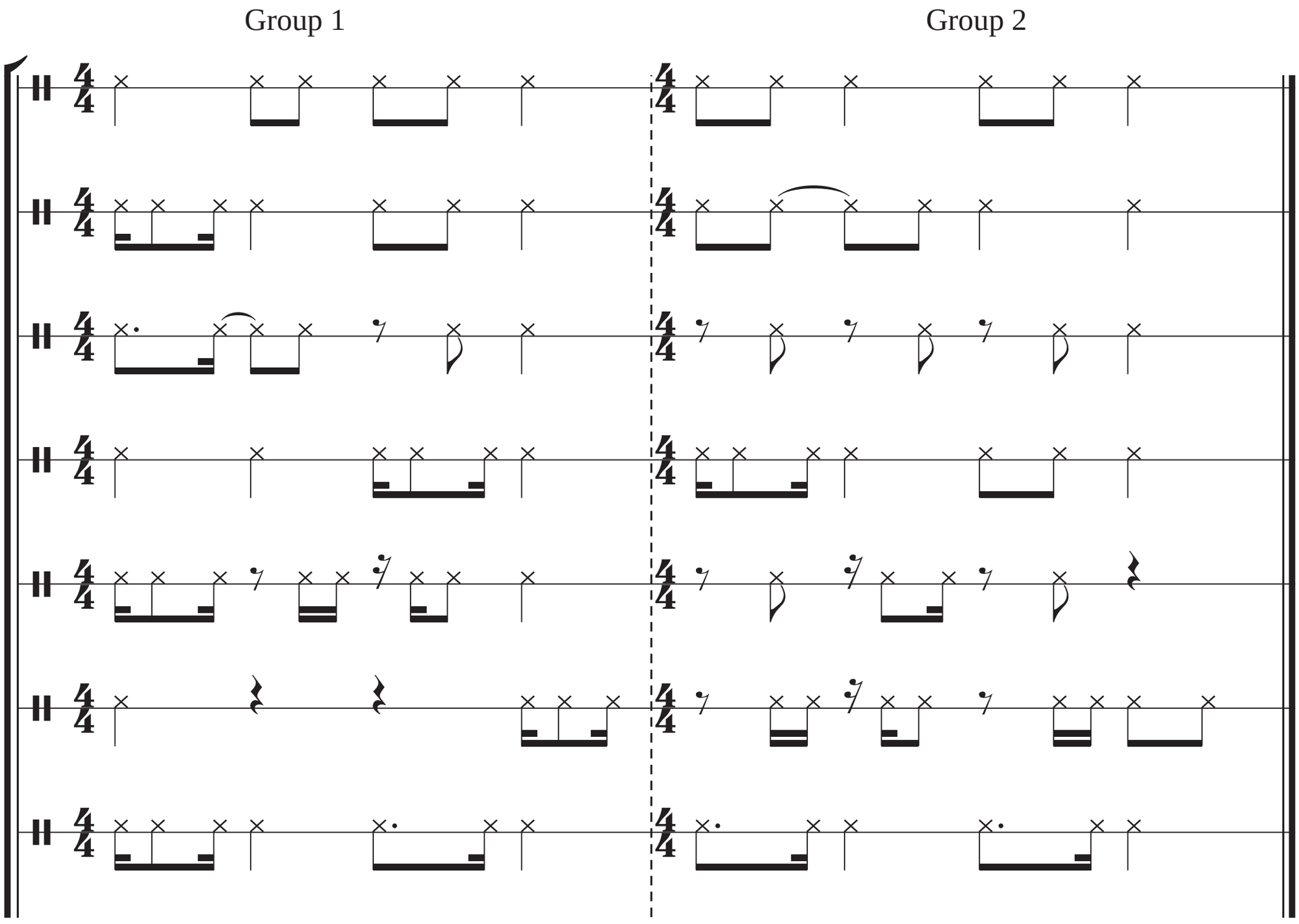
Figure 13: score of simple clap rhythmic theme with drum singing.



A keen listening attitude must be developed by the learners as they need to understand how each rhythmic pattern comes into the mix to give the overall sound perceived.

On the following pages (Figures 14–17) is a bank of interactive clapping and stepping music making exercizes. As competence and confidence develop participants should spontaneously create additional structures, or compose and conduct group clapping exercizes.

Figure 14: Clap exercize for two groups in 4/4 time



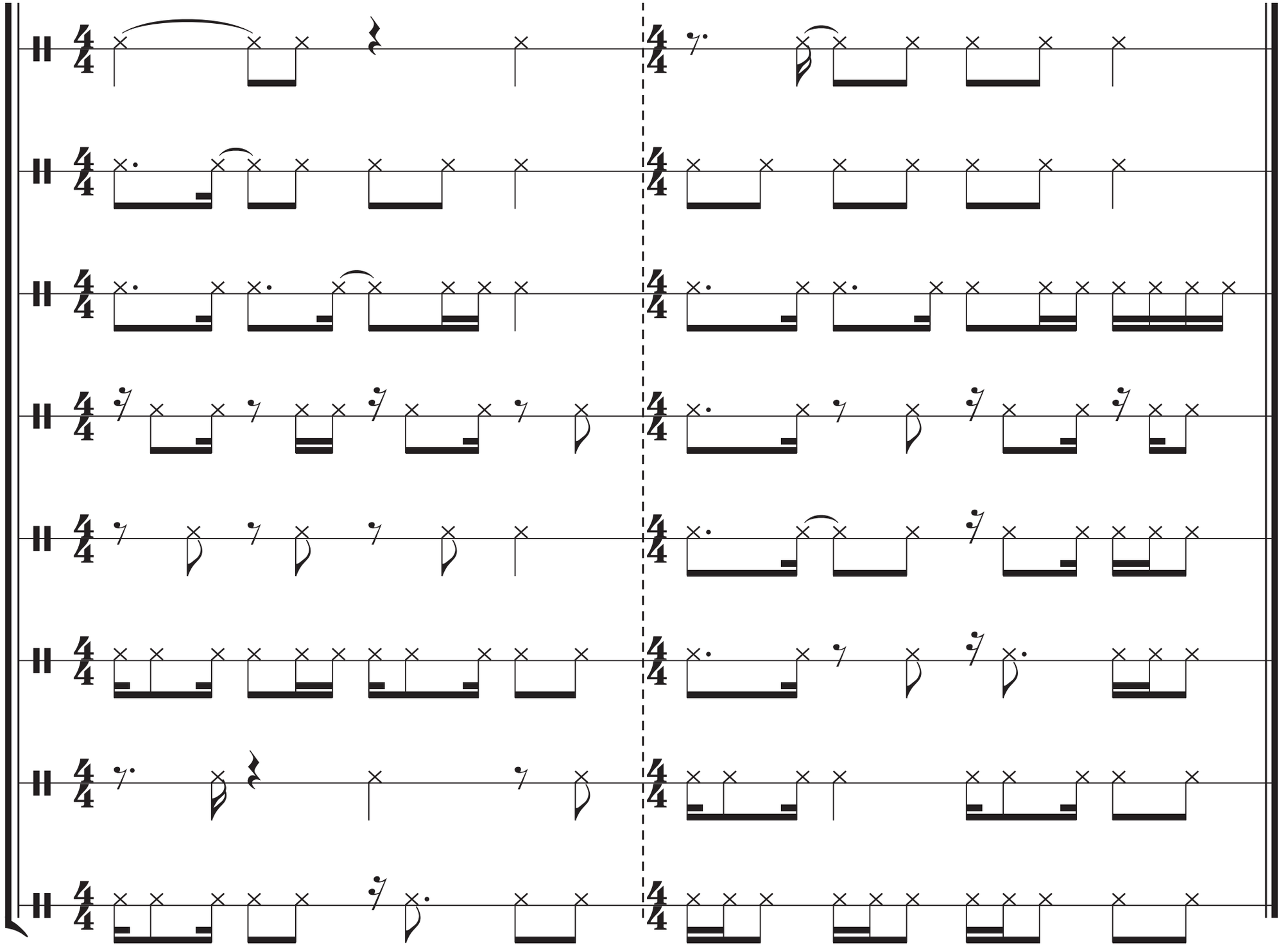
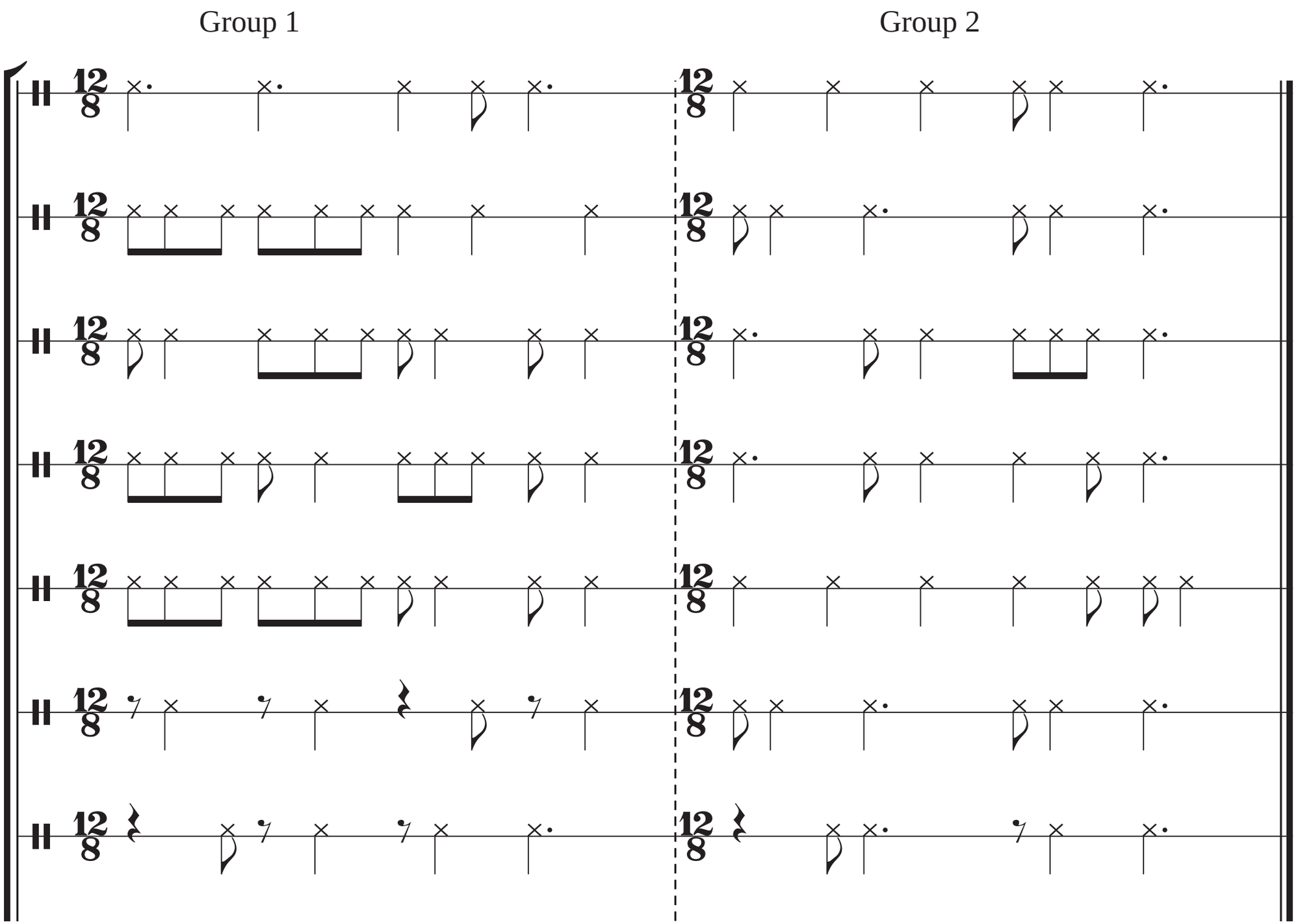


Figure 15: Clap exercize for two groups in 12/8 time



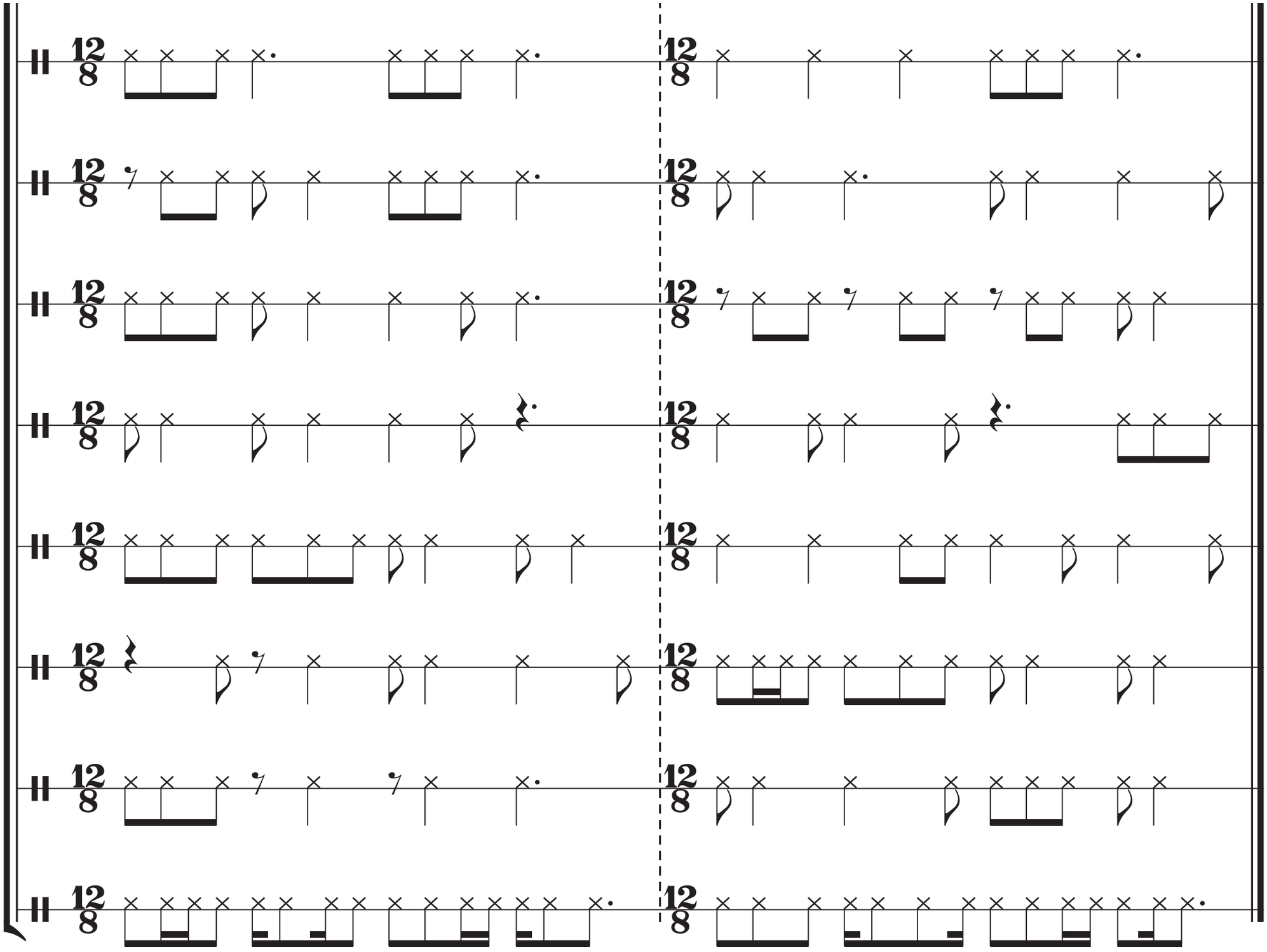


Figure 16: Clap exercize for three groups in 4/4 time
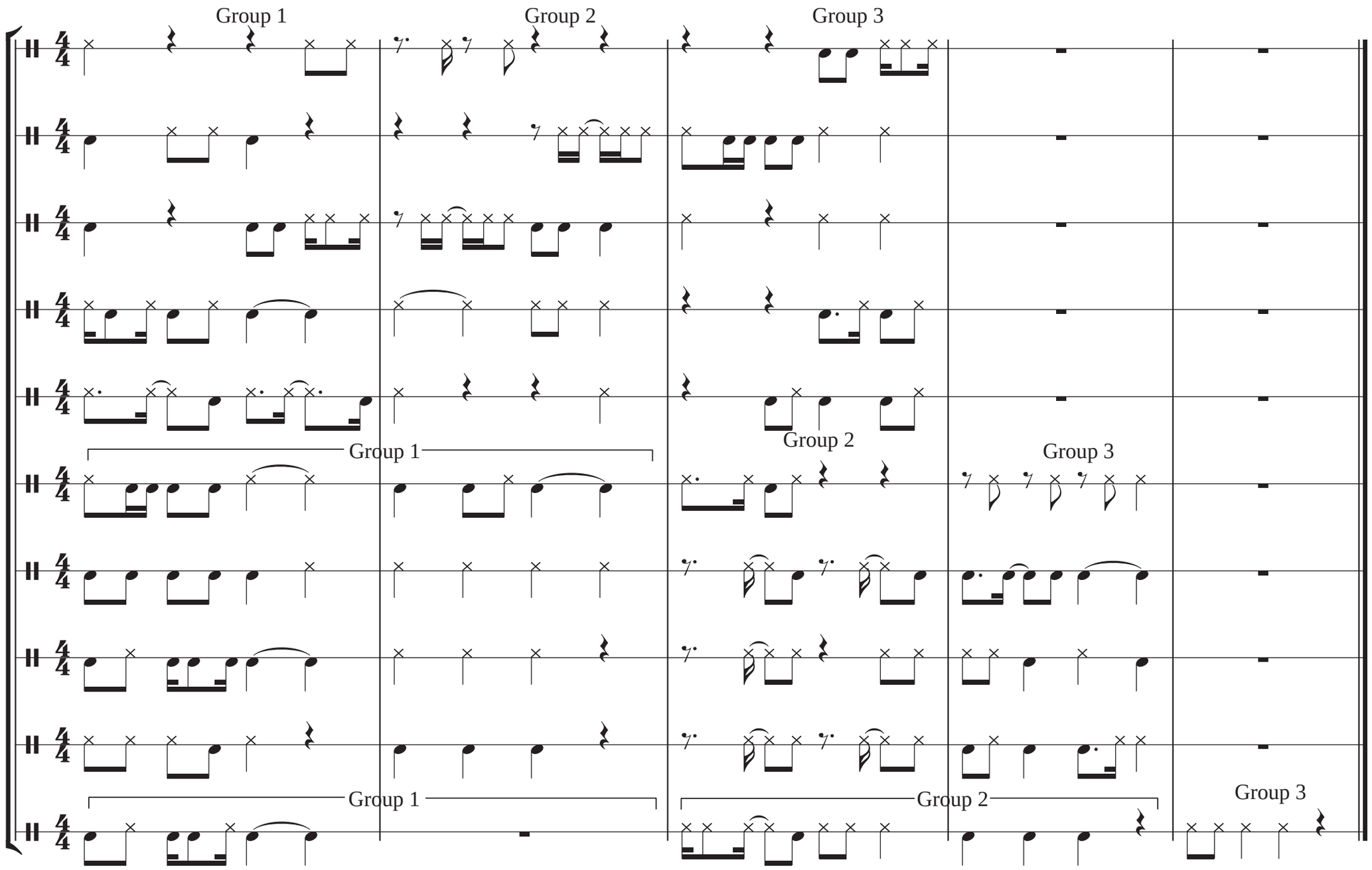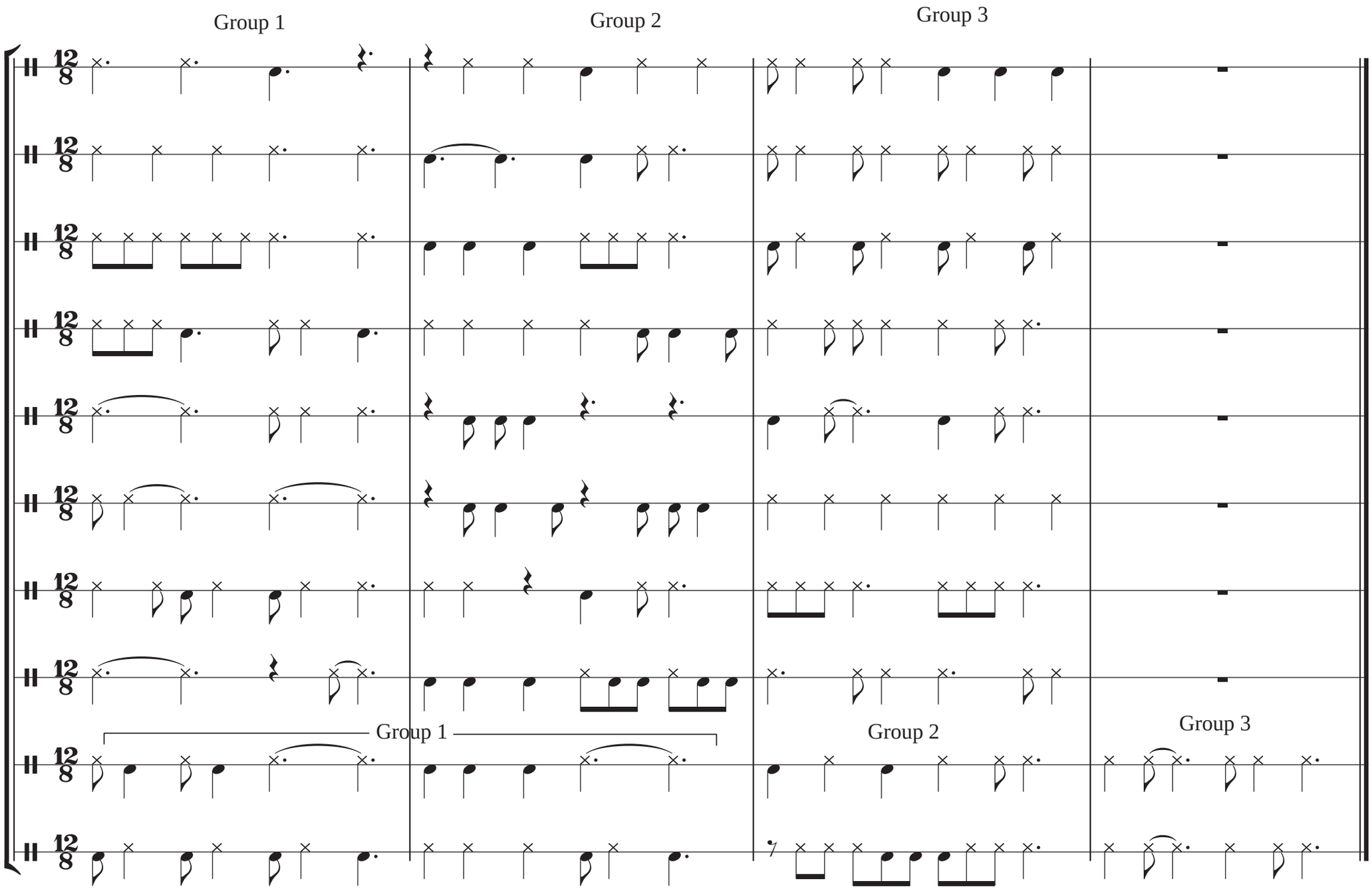


Figure 17: Clap exercize for three groups in 12/8 time.



Dance and mime

Dance and mime have strong mind and body healing imperatives. They are recommended as necessary components of any ensemble music experience, including the written compositions in this series. Musically underlined dance basically engineers total physical health that is spiritually enriching. Dance is an agent for socialization, especially when it does not entail the stress and strain of modern professional and commercial dancing. When dance is free of rigid professional techniques, routines and materialistic/ego aspirations, it becomes a beneficially spiritual experience.

In traditional African cultures dance is a communal spiritual feast that everybody is encouraged to take part in without the materialistic psychology of winning or a star-culture. Free-spirited dancing has the capacity to tune humane instincts, and accords sublime feelings. It humanizes as it provides down to earth virtue and being. Given the right music and performance atmosphere, it prompts creative freedom and generates a somatic consciousness of fellow humanness.

Free medley and the **stylized formation** dances are the two conceptual categories of dance indigenous to African cultures. Free medley dances are all-inclusive, mass dances. However, there may be cultural exclusion based on occupation, gender and age categories or common interest restrictions. The basic dance motif for a free medley dance is normally innate in the composite music structure. Every dancer is then free to create individualistic choreographic elaborations there from. All bodies interact freely in space, and share the common inspiration to liberate the spirit through free self-discovery and self-liberating dancing that therapeutically exorcize personal inhibitions, stress or self-consciousness.

The stylized formation dance on the other hand requires the active participants to reproduce a more or less structured and pre-learned choreographed dance routine. Public performance is, therefore, exclusive to members of the group who have learnt the dance routine. Some indigenous dance types embed decodable social, political, religious, psychological or other cultural texts. Hence we discuss indigenous dances as being predominantly poetic or connotative dances. Other dance types and styles that stage age and gender emotions also select categories of participants. Sometimes a music instrument outlines sonically the choreographic patterns and formations. Such instruments in ensemble production are discussed as rhythm of dance instruments. Nevertheless, individual finesse is expected in executing the learned steps and gestures. Dance is advocated as an integral activity in any musical arts ensemble exercize even in contemporary concert performances. Dance in African experience is a transcendental phenomenon. It translates as well as transforms a state of being, uplifts the spirit as well as dramatizes body consciousness when spontaneously performed in any situation. Free dancing is a powerful therapy that purges injured, disabled, dispirited or inhibited psyches.

Mime implicates music and dance as vehicles of communicating contextual texts and enacting a story or an anecdote. Fully fledged indigenous drama is conceived, created, staged and experienced as spirit manifest theatre that enacts specific momentous community education, societal health, religious and polity themes. Indigenous African drama such as epitomized in purposeful spirit manifest drama integrates dramatic text or enactment with or without verbalization, dancing, symbolic costume and expressive music.

V Performance repertory

This series advocates the exploration of the creative intellect, which is every person's fundamental human capability. Every normal human is musical; every physically healthy human is a dancer; ordinary life interactions involve dramatic communication, whether notional or explicit.

The idea of community is important in musical arts activities, because originally the musical arts were about sharing spiritual wellness. Spiritual wellness ensures salubrious living, a godly intellect and awareness for the wellbeing of others. A person acting or standing alone experiences mental difficulties. An ensemble musical arts activity of any magnitude – in any location and involving any homogenous or mixed human groups/cultures – instills community consciousness. It stimulates the spirit to partake in as well as share spiritual communion. In traditional Africa, solo music making could be experienced as self-administered mind therapy to uplift one's soul in private, to relieve stress or to purge mental disturbances. Quite often the musical structures utilized in solo music activity, such as any responsorial structure, invariably implicate the participation of a virtual community. The solo performer sonically interacts and communes with an imagined community presence. Hence the outcome of such communally structured personal music-making accords spiritual health because any music that structurally encodes humanity heals the mind. Human support or empathy, real or imagined, in conditions of good health or sickness, is a fundamental curative force. An enhanced spiritual wellness kindles proactive energy that leads to physiological wellness.

Community action requires the contribution and harmonization of varied but compatible attributes in quantitative and qualitative dimensions. We have discussed that varied thematic lengths and characters are produced into a composite ensemble sound which has a unique identity as a piece of music. We have also identified the various thematic formulations that are encountered in indigenous African ensemble music philosophy and theory. It is important to note again that the production of ensemble musical arts in indigenous Africa has the humanistic objective to:

- Enhance the mental and physical health of participants – performers as much as the actively or empathically involved audience
- Socialize all participants and instill a spirit of fellow-feeling, collaboration and sharing
- Affirm as well as mediate the human personality of participants by liberating inhibitions and tempering hyperactivity
- Stimulate and actualize the innate creative potential in every person by transacting the principles of performance composition
- Encourage keen listening and spontaneous-response attitudes, as ensemble interaction entails creative inter-stimulation.

Oral creativity and performance are strongly recommended in classroom or other communal ensemble musical arts activities. All available music instruments including the musical body, musical voice and dancing body should be utilized irrespective of levels of competence. The ensemble role assigned to an instrument will depend on the technical expertise of any performer. We have discussed the class and type of indigenous instruments best suited to the various ensemble roles as per the indigenous epistemology and paradigm. However, contemporary ensemble exercizes intended as learning or play-making activities should as much as possible assign any ensemble role to any available instrument of any culture that has adequate sonic possibilities. Contemporary public/concert performances may then necessitate special attention to the ensemble effectiveness of preferred instruments.

Performance guidelines for concert pieces

Ensemble form and structure

The form of the ensemble concert pieces we have composed in this series are informed by indigenous models. The compositions have retained the musical sense of the indigenous styles, which transact extra-musical cultural purposes. In this compositional grammar there is normally an instrumental group that recycles a significant block of ensemble sound. The recycled sound block serves as community support for solo explorations which are as informed by the objective structure and contingencies of an event as by the subjective creative genius. This community group, hereafter referred to as the **core orchestra,** establishes the identity of the piece. It also provides the mood template, and generates the psychic energy for contextual actions. It is on such a structural template that the mother musician negotiates her compositional explorations. We have noted that it is the norm for categories of instruments in the core orchestra to exercize freedom to create internal variations on assigned ensemble theme/s.

In the traditional model also, the approach to the solo creations by the mother instrument is performance composition: directing, interpreting and encoding in sound the structure and meaning of the significant activities in the event context. In such compositional design it becomes possible for culturally knowledgeable persons who are not physically present at the performance location to imagine and virtually participate in the experience and scenario of the contextual activities. The basic requirement is an ability to interpret the sonic communications of the mother musician. This implies that there is a normative framework for the scenario of activities that event music dictates. But in fact, on every occasion there are variations in the transaction of the stipulated sequence of extra-musical activities in an event scenario. Such contingent variations automatically require that the content and duration of the known structural framework of the music for the event be re-composed by the same or any other capable mother musician – a philosophy of differentiated sameness. In the indigenous ensemble tradition, as already discussed, the mother musician or any other ensemble role could initiate a performance, depending on the group's preference. If the mother instrument starts, there may be an order of entry for component instruments, or they could all start together on a cue. In another starting procedure the core orchestra team could first establish the Ensemble Thematic Cycle in any order of entry preferred, before the mother musician enters to state her theme for the piece, and, thereafter, to compose spontaneously with it according to the performance composition principle. When the core orchestra is preferred to establish the Ensemble Thematic Cycle before the mother musician enters, it is sometimes either the pulse instrument or the phrasing reference instrument that states its theme first for the rest of the core orchestra layers to join as per the group norm.

In general, every mother musician as the soloist and the ensemble group that will play the compositions in this series is free to determine their own personal and group spirit as the case may be. We have not provided any rigid rules with respect to the particular types or species of instruments, or to the duration, tempo, phrasing and dynamics of interpretation. Such control measures are not in consonance with the indigenous philosophy of humanity that underscores the processing of African musical arts practice. This is in conformity with the philosophical and theoretical conceptualizations that frame indigenous creative and performance principles, and which mandate performers to insert their own creative and perceptual originality in re-performing a familiar piece of music and/or dance and drama. It is for the same reason that we have made provision in the written compositions for solo performance composition sections. This provides for the creative disposition and capability of every learner and ensemble participant to be demonstrated on every rehearsal or performance occasion.

Formal structure

The macro performance form of the ensemble compositions in Books 2 and 3 of this series have been structured as follows with occasional variations:

A Section: In the concert compositions in this series the core orchestra establishes the Ensemble Thematic Cycle, which is normatively recycled for the duration of a piece or a section thereof. Judicious internal variations are encouraged at the discretion of the members of the core orchestra, depending on capability. We have already provided exercizes that should give training on how to manipulate internal variations on a given theme.

The mother musician enters at their own instance, and plays the written solo role grounded by the recycling of the Ensemble Thematic Cycle. The mother musician ends this section with a cue figure written into some of the pieces. The performer may prefer their own cadence cue figure, which must be rehearsed and understood by the ensemble community she is playing with.

B Section: The core orchestra immediately proceeds to play and establish (by repeating) the Ensemble Thematic Cycle for the B section without any internal variations. This is a critical section that commands spontaneous creativity – the performance composition. The mother musician and any of the other capable instrumentalists in the core orchestra will take turns to play solos spontaneously according to the group's preferred order and duration. A soloist could engage in internal variations or external developments of a self-created theme/s. Such a solo performance could be a dance or vocal rendition, which should encourage audience members to participate as dancers, soloists or chorus members. The

section can also feature free, extended improvisations on melody instruments, especially European classical melody instruments. Dialogues between the mother drummer/musician and such instruments could be as equally stimulating. A cue figure played on the phrasing reference or the mother instrument or the soloist should signal the change of soloist. The mother musician could take the last solo workout, and then cue in the A1 section.

A1 Section: As the final cue is sounded in the B section, and depending on the understanding in the group, the core orchestra resumes the first ensemble thematic cycle for the A1 section. The mother musician plays the written second solo segment. She ends the piece with a written or improvised cue figure to be answered with a final cadence topos pounded out by the entire ensemble in unison.

C Section: The C section that provides contrasts in metric framework and/or tempo has been structured into the form and content of a few pieces before the A1 section concluding a composition.

Instrument

All the pieces in this series have been written for an ensemble team that will provide a sonic community framework for the mother instrumentalist who plays a single membrane drum with clearly marked high and deep tone levels. Apart from the mother musician, we have not stipulated the type or species or number of instruments/performers that should constitute the core orchestra. As such any number of instruments or performers could be assigned to any ensemble layer. However, only one performer is required for the mother drum, the phrasing reference and the pulse instrument layers in the compositions.

Groups should be creative in apportioning the number of participants for the various layers in the action motivation role. The instruments preferred, as already indicated, should depend on what is available and accessible. Shakers, for instance, are easily procured in any location. The same species of drum as the mother drum as well as other types and makes of drums, also any other instrument of any culture, can be assigned to any of the action motivation layers. Where only one type or species of instrument is available the levels of tone could guide the distribution of action motivation layers. Melody instruments that are available should creatively transform any action motivation layer/s from melorhythmic to melodic themes. The thematic sense will be retained if the rhythm as well as the tonal sense of the melorhythm instruments guide such a creative exercize. Overall, we urge a philosophy of the creative classroom/community in this ensemble musical arts practice. As such the approach to the discussions and performance of the musical scores in this series are flexible in order to respect and accommodate the ingenuity and capability of all concerned as fundamentally creative human spirits. It is recommended that the musicological features of the compositions as well as the rehearsal and performance experiences be discussed for theoretical enlightenment in the classroom.

The phrasing reference instrument should be a bell, a pair of clappers or any other mono-tonal instrument played by only one performer irrespective of the size of an ensemble. One performer should also play the pulse layer on the deepest sounding drum. Use the hand or padded drumstick for the membrane head, and a strong stick for striking the wooden shell notes.

The ideal mother drum recommended for modern African classical drumming style in this series is an open-ended single membrane drum that is about 60 cm high. The skin top should have an appreciable diameter that makes possible the production of distinct high and low tone levels. The external surface of the wooden shell produces an essential note when struck with a hard ring worn on the first or middle finger. As such, the body of the drum must not be covered with ropes or cloth or any other material that would hamper sound production or muffle the clear wooden tone of the drum. The drum should be straddled between the legs and tilted forwards, away from the player, such that the base is touching the ground with the open end slightly open. The drum must be firmly secured to the waist with a strip of cloth or rope so that it is balanced independently in a manner that frees the legs and hands of the player for other note production actions. The drummer ties a string of rattles to the ankle for the resonating of the essential notes produced by stamping one or both legs. The action of producing the rattle notes also simulates the visual effects of dancing with the feet. The finger snapping actions must be as visually expressive (dramatic gestures) as possible.

Audience participation

A modern African musical arts concert in a concert hall or any other venue should as much as possible simulate the indigenous community music-making spirit and environment. It is, therefore, necessary to generate the enriched sharing of spiritual communion through active participation by as many members of the audience as possible. The mother musician in particular should prompt the audience to actively participate in an ongoing concert performance, especially in the B section. She should also discretionally mediate the duration of spontaneous creative activities in the B section of the compositions in this series. After all, the audience is the assembled community, and actually owns the musical arts presentation. The primary ensemble performers will not be making valid human sense of the African concept of a live, public musical arts presentation without an empathic audience, especially a fee-paying audience. The B section is thus very much open-ended to involve the audience in contributing creative action.

In the B sections of the compositions, for instance, the audience could be prompted to clap a simple pattern that fits into the Ensemble Thematic Cycle. This automatically includes the audience as bona fide providers of practical community support that spurs the creative genius of the soloists. Any member of the audience could be invited to sing a tune, familiar or improvised, that may or may not encourage other members of the audience to join in. Also any performer on stage could start a solo and chorus number, and cue in the audience as the chorus participants, who would thereby share community action and musical (spiritual) communion with the core orchestra. Since the character of the B sections are action intensive, members of the ensemble who are doubling on instruments could take members of the audience up to the stage for a brief dance interaction. The mark of the mother musician, as per the indigenous African model, is the knack and responsibility to judiciously manage this strongly performance composition intended B section. As such the duration of any piece must be flexible as long as it accords the audience a sense of emotive/therapeutic fulfillment. In conven-

tional classical concert music practice the audience is passive and emotionally restrained – an applause-audience. This is a perpetuation of an audience-performer relationship that has its historical precedence in the class-conscious origin of European classical music, when performers and even composers were accorded subservient (entertainer) social status, irrespective of the degree of appreciation of their specialization in a strongly class-structured and class-conscious Sovereign's court. We argue that a contemporary concert performance in Africa makes more human meaning when an audience, through active participation, experiences soulful-spiritual enrichment than when treated as emotionally remote observers/listeners. This may entail fewer concert items. It may become necessary for programme notes or the mother musician to alert a conventional concert hall audience that there will be the option of being actively included in the classical concert performance process.

Metre

Most indigenous musical arts types in Africa are in quadruple metre that can be in compound time (12/8) or common time (4/4). All the pieces in this collection are in either of the two metric frames. In a few pieces the two metric frameworks are juxtaposed

Tempo

Although general tempo indications have been provided, it is not our intention to rigidly stipulate the speed at which any piece must be performed. The mother musician and performing colleagues should rather feel the spirit of any composition and occasion, and determine the speed that would best convey psychic identification with the musical-emotional sense of a piece. The core orchestra will be sensitized about the mother musician's determination of the adequate pace for communicating the emotion of a piece during rehearsals. It may be additionally necessary to tap four beats to establish the tempo before the piece is started to establish the preferred tempo. Pieces that have technically demanding passages in the mother musician's layer do not necessarily recommend slow speed, rather that the adequate mastery of the technical skill is developed in self-improvement rehearsals.

Phrasing and dynamics

There is strong sensitivity for phrasing and dynamics in the indigenous African music aesthetic. Our compositional principles that derive from indigenous epistemology make allowances for a performer, particularly in the mother musician's role, to insert her individuality as a sensitive and creative interpreter in the communication of a piece.

As much as a sense of phrasing is highly marked in indigenous performance process, the compositions in this collection have deliberately not prescribed phrasing annotation in the scores. However, most of the compositions are strongly thematically framed. Themes and structures automatically implicate phrasing. A sense of phrasing and dynamics is, therefore, at the discretion of every performer-interpreter basic to individualistic creative and perceptual sensitivity. Indigenous music is normally performed in an open space and dynamically compensates for environmental and other contextual sounds that intrude. Hence the impression some outside observers have that dynamic levels are not much cherished in indigenous performance convention. Moreover most of the time the music involves contextual actions that do not entail verbal communication. There are other indigenous performances that are rendered indoors for special purposes. In such instances there is a strong sensitivity for dynamic fluctuations that help to communicate the dramatic or emotional intentions of a performance. In the compositions here we have not provided dynamic markings. We expect the performing group to exercize their own aesthetic judgement as per the affect of each piece. Generally, irrespective of the number of performers in the core group, it is required that the sound level of the core group must not at any time drown the solo role that is the focus of non-contextual aesthetic appreciation. In indigenous performance practice the core orchestra never drowns the voice of the soloist.

Strength of ensemble

We have already discussed the ensemble roles in an indigenous orchestra. Our compositions have included the phrasing reference and pulse roles as mandatory. Traditionally the two roles may not be overtly articulated on separate instruments. Experienced indigenous artistes instinctively sense either or both ensemble roles through normal musical enculturation. However, for contemporary practices we deem it necessary to compensate for waning cultural instincts as much as multicultural interaction by always incorporating them in ensemble arrangements for the sake of persons who lack the indigenous sensitization. As a result of the tonal ambience and ensemble character of the two ensemble roles that frame an ensemble sound, we have already recommended that only one performer is required for either ensemble role unless in training exercizes.

A touring professional/amateur concert group does not need more than one player per ensemble layer in the compositions. Classroom or community music making on the other hand needs to include as many persons and instruments as possible in any action motivation layer in the compositions for purposes of learning, social music-making and school concert activities. Ensemble discipline requires that, irrespective of the number of performers in any and all of the action motivation layers, the mother instrument layer must be clearly heard above the core orchestra sound. We have scored the Ensemble Thematic Cycle for a core orchestra of three to seven ensemble layers depending on the character of a composition.

Movement and keeping group tempo
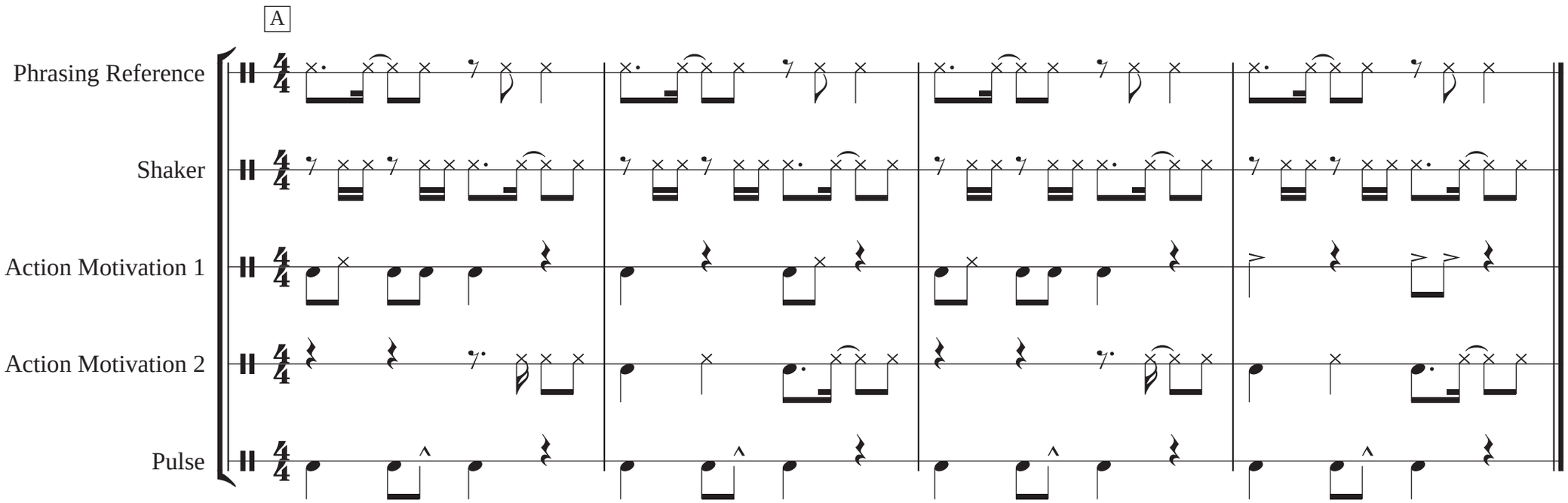
We advise that as much as we have provided for the pulse instrument, all members of a performing ensemble must mark the common "ensemble heartbeat", the tempo on one foot or with two feet as convenient. A Conductor is not needed at all. Physically keeping time already begins to simulate dance gestures that could enhance visual presence. It is advisable that the phrasing reference player as well as the player of a shaker instrument included in the action motivation layers should perform standing up. They can engage in notional dance movements that utilize the space enclosed by a circular formation, and provide a basic visual aesthetic to a concert performance that is Africa-sensed.

Sitting arrangement

Sitting in a circle, semicircle or crescent formation creates an intangible spiritual energy among persons engaging in a communal discourse or performance. The circle generates a metaphysical force that coheres and mediates individualistic attributes and aspirations. Everybody's psychic attribute is directed and unified at the centre of the circle, and this also provides the necessary all-round eye contact for mutual coordination. Generating mystical interconnection enhances the spirit of a community-of-purpose. In ensemble performances, gestures and eye messages are often used to cue or direct the spontaneous arrangement of a piece, such as handing over solos or directing dynamic interpretation. If there are dancers, they should perform within the group-focusing circle.

Melorhythmus Ike 1

meki nzewi



A1

Mother Drum

7

M.D

13

M.D

19

M.D

25

M.D

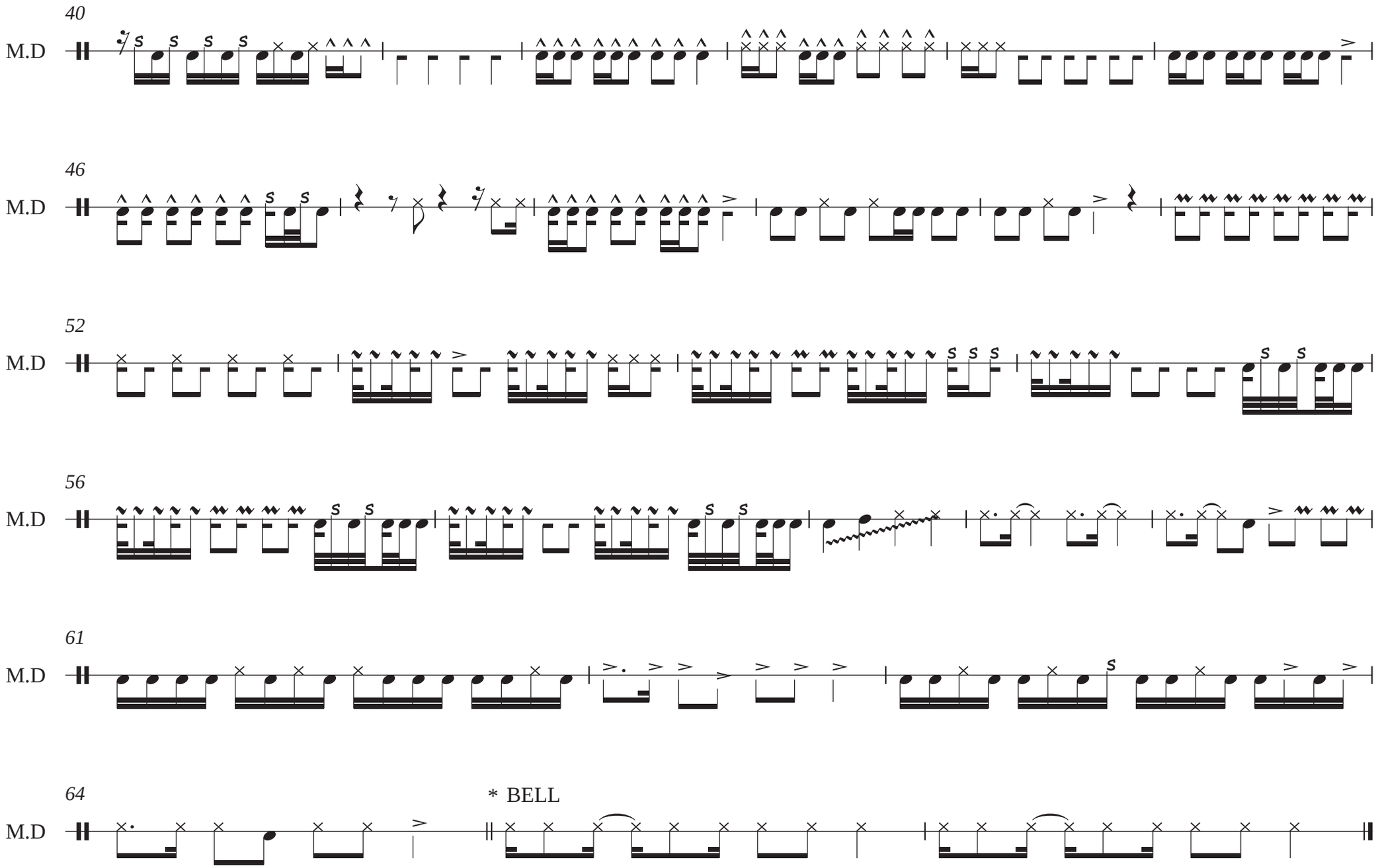
30

M.D

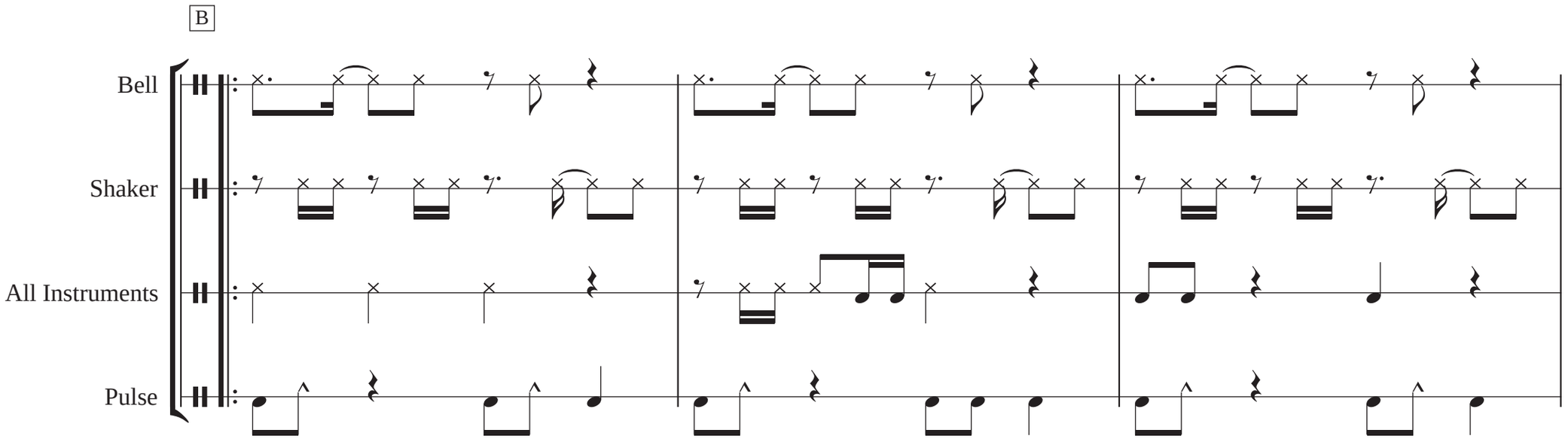
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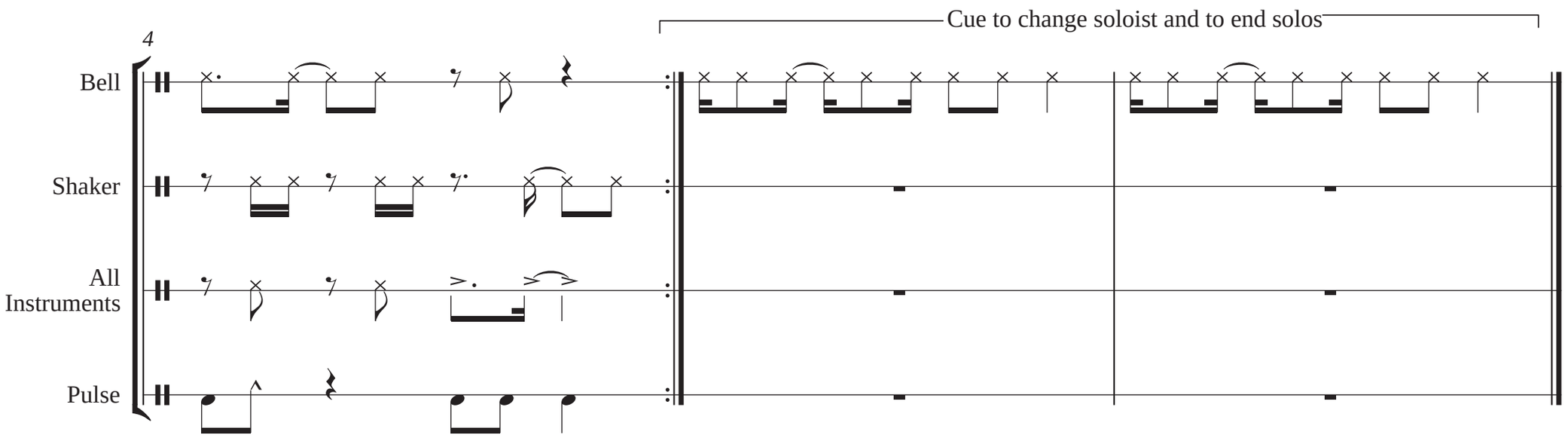
M.D

2



* Bell cue for B section. The ETC is background for solos, including dance. Solo should be 16 to 32 bars long. the Mother Drummer should take the last solo leading to A1 section after bell cue.



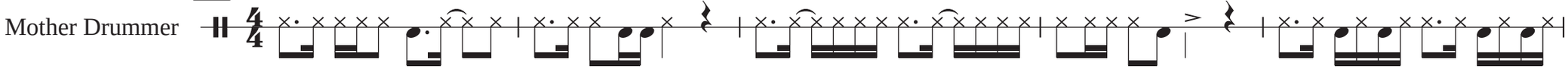


B section is for performance composition

meki nzewi

Resume ETC A A2

Mother Drummer



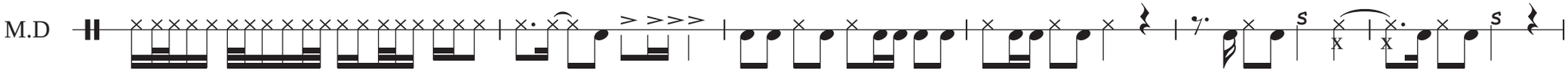
6

M.D



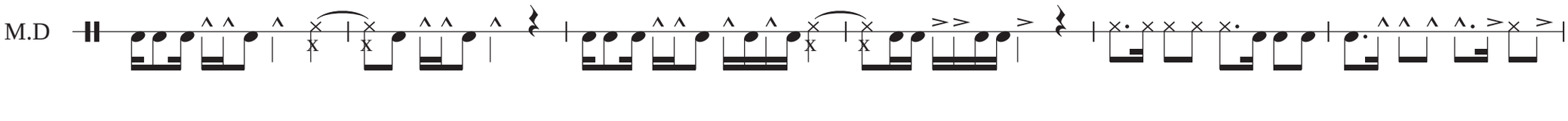
11

M.D



17

M.D



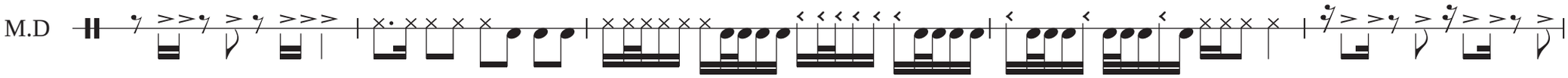
23

M.D



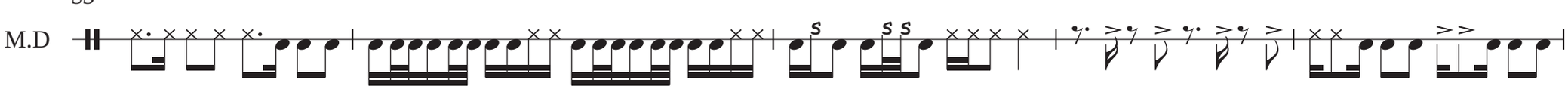
28

M.D
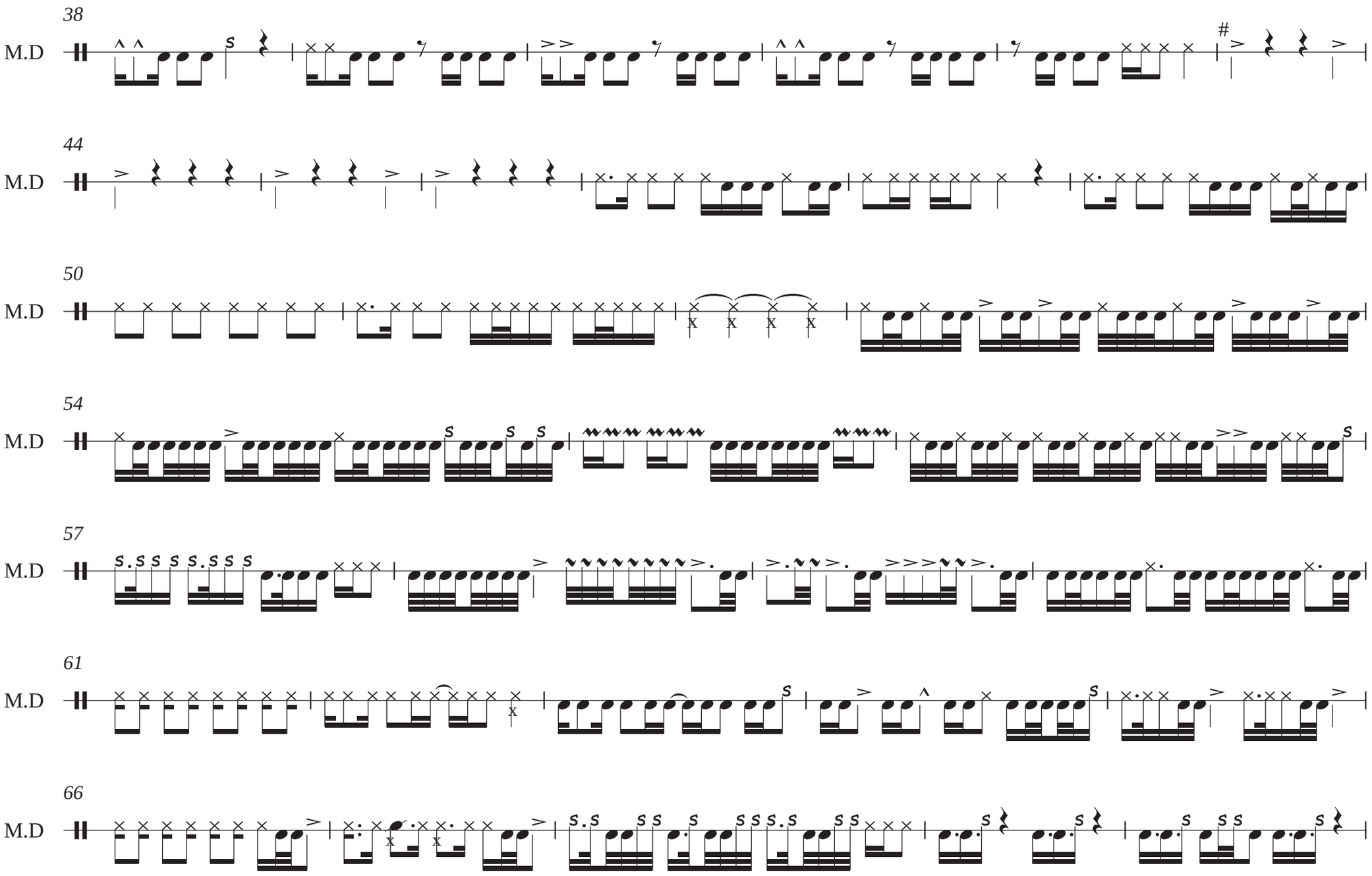


33

M.D



2



Involve 2 bars audience participation background. Establish before continuing

3

71

M.D

76

M.D

80

M.D

83

M.D

85

M.D

87

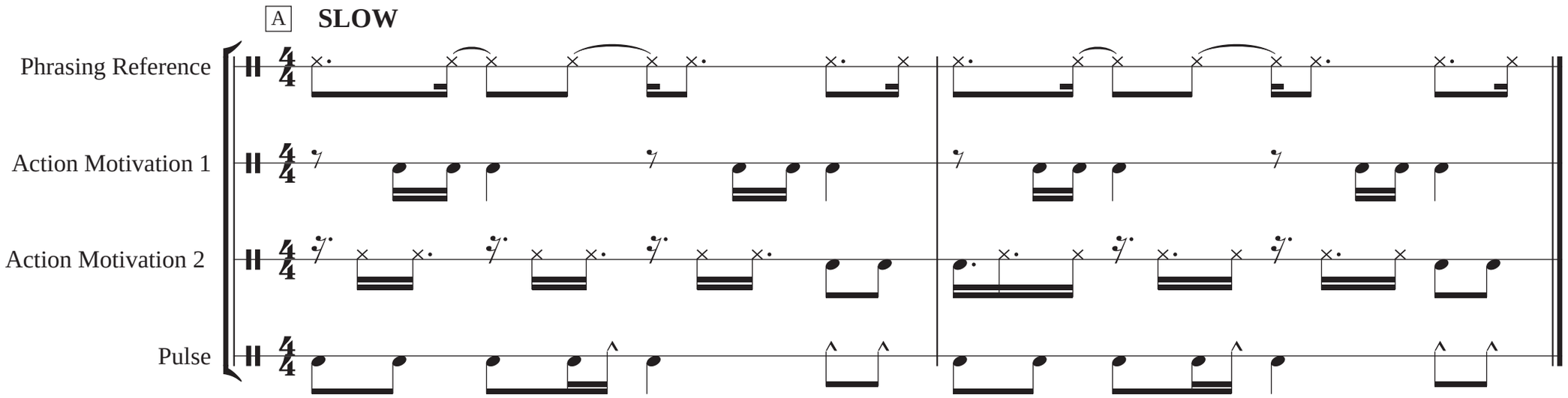
M.D

90

M.D

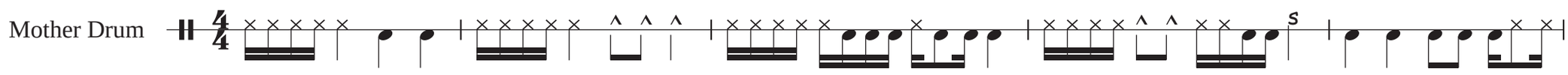
fff

Melorhythmus Ike 2



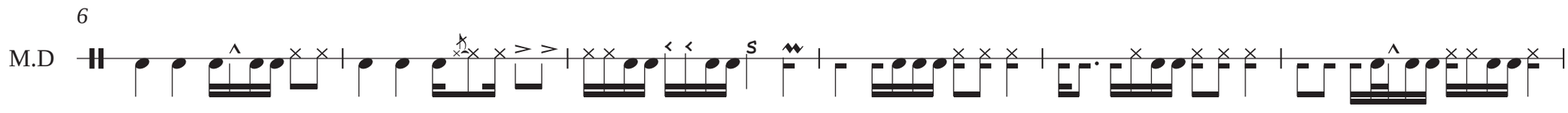
A1

Mother Drum



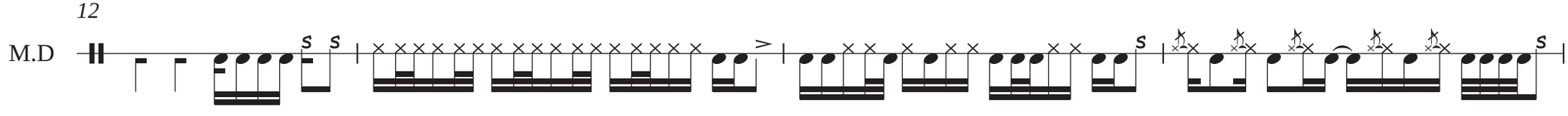
6

M.D



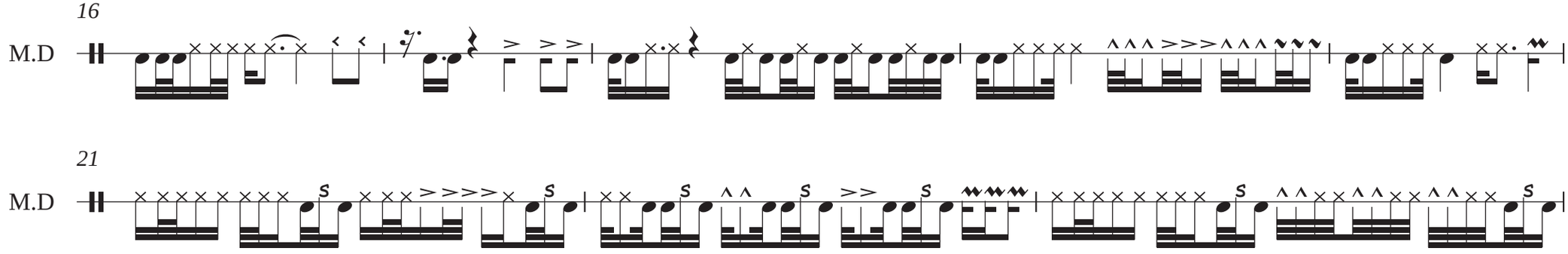
12

M.D



16

M.D

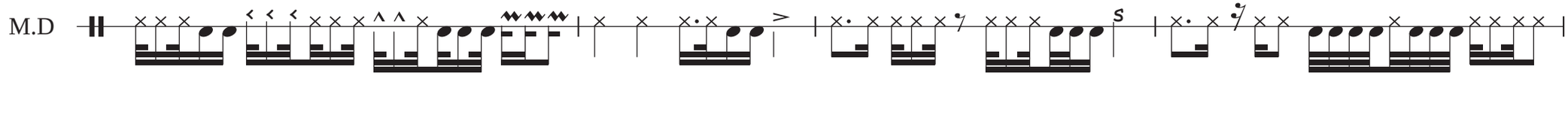


21

M.D

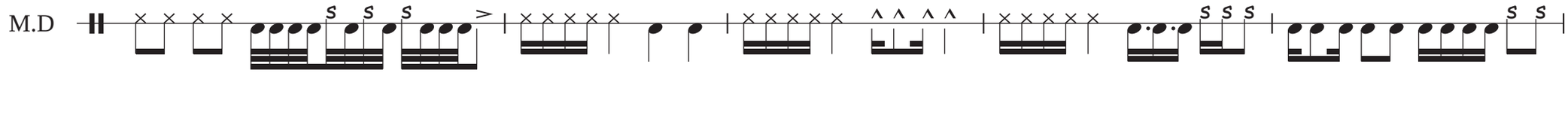
24

M.D



28

M.D



2

33

M.D

35

M.D

37

M.D

40

M.D

44

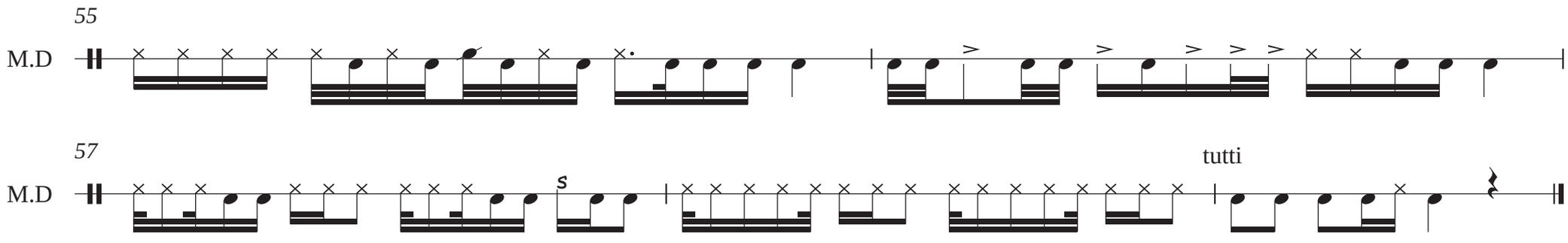
M.D

47

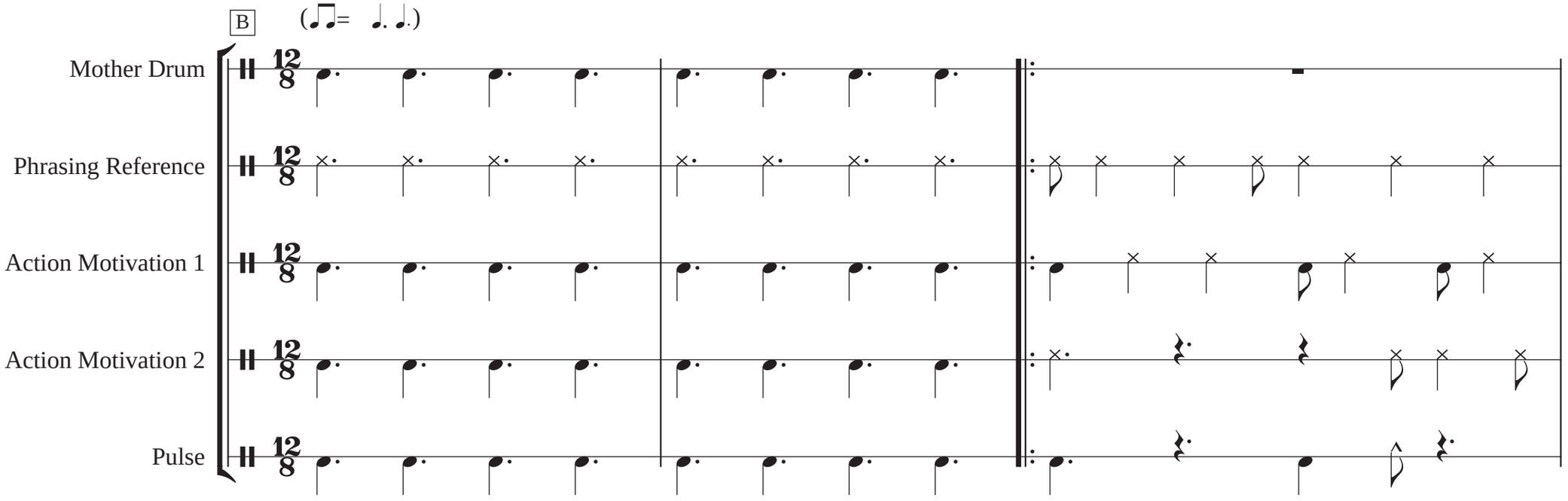
M.D

51

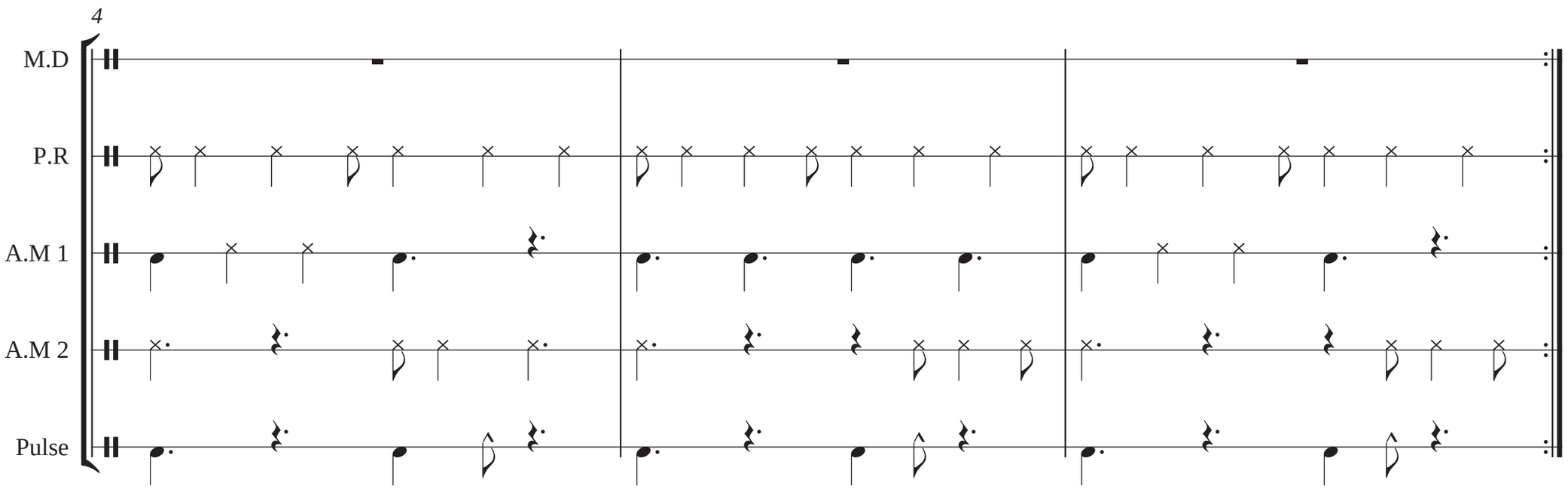
M.D


55
M.D
57
M.D
tutti

FAST DOUBLE SPEED

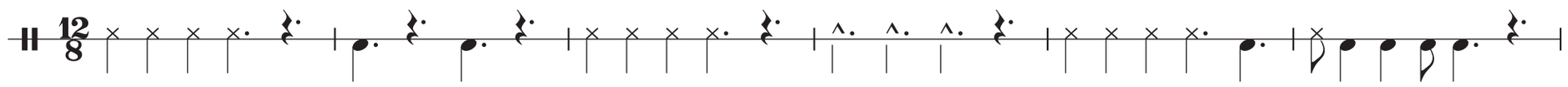


2



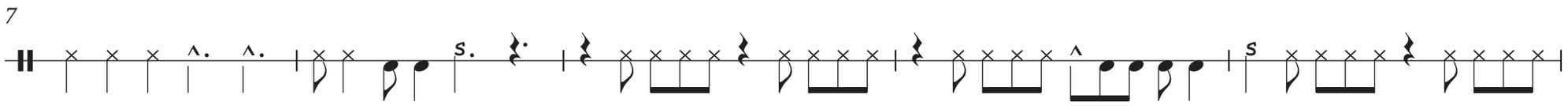
B1

Mother Drum



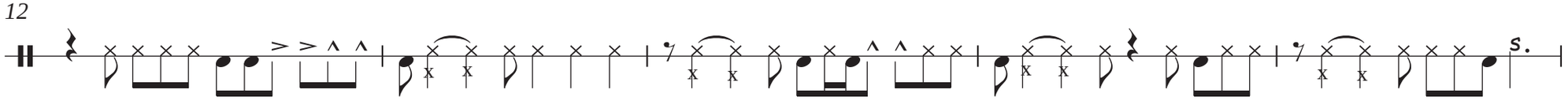
7

M.D



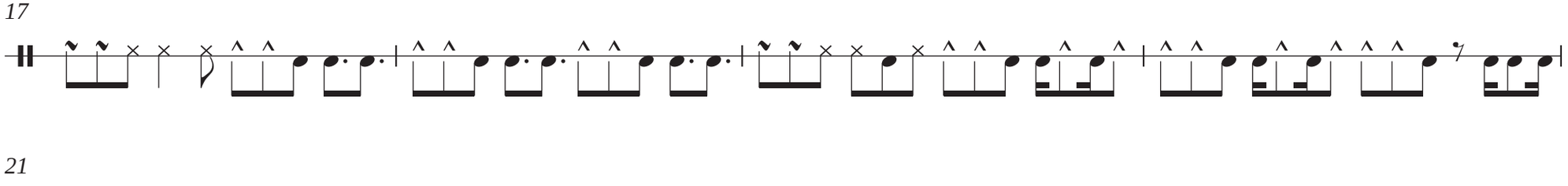
12

M.D



17

M.D



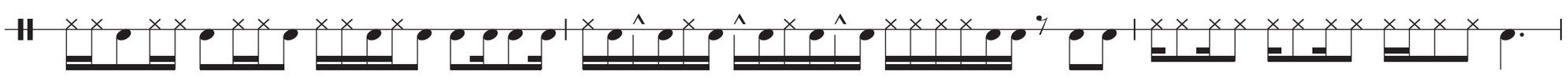
21

M.D



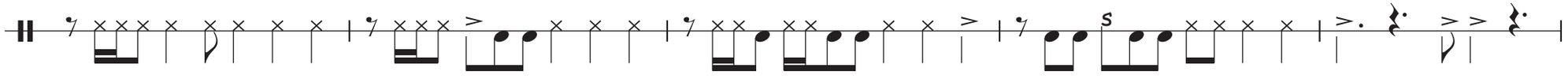
24

M.D
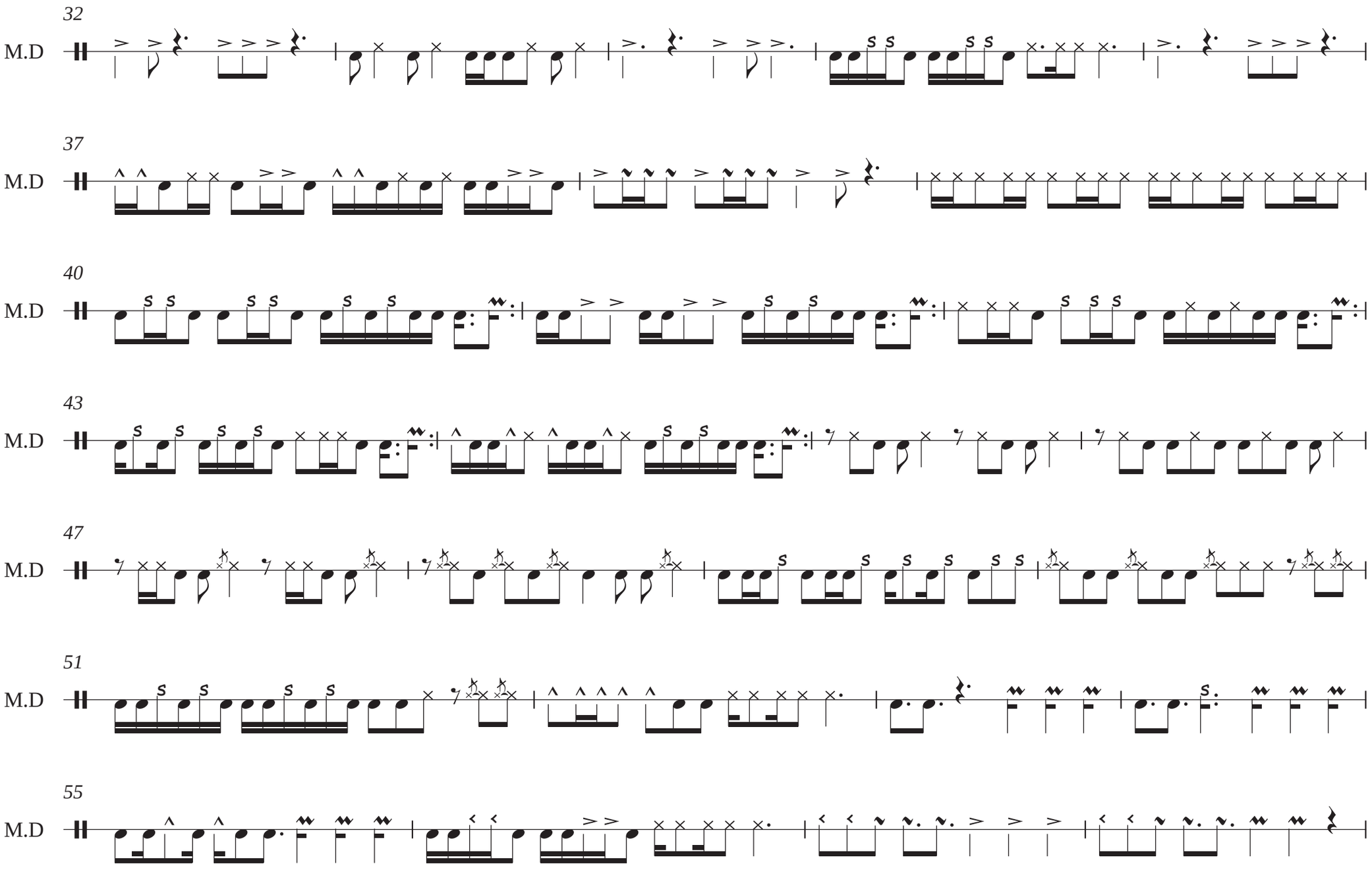


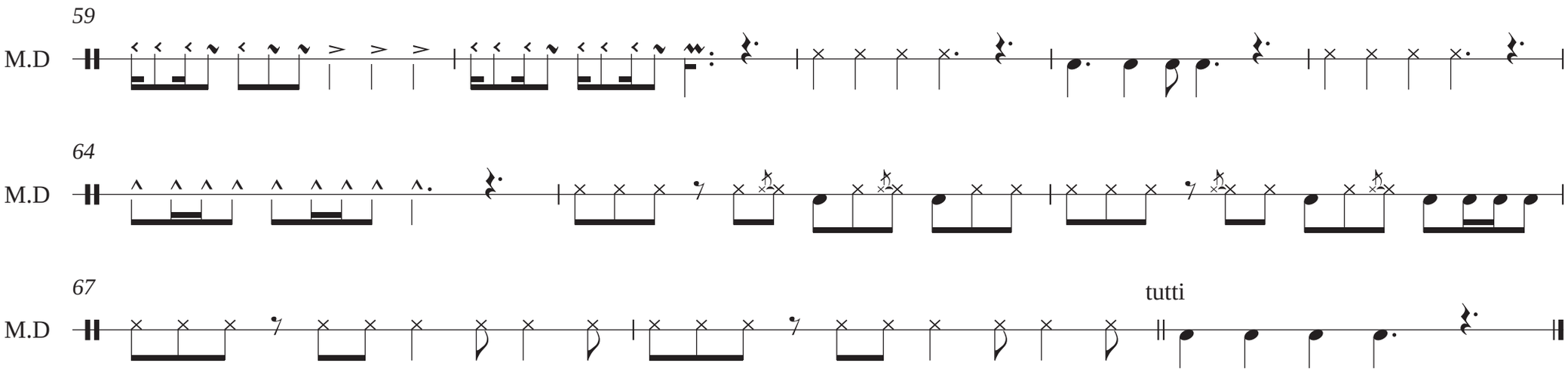
27

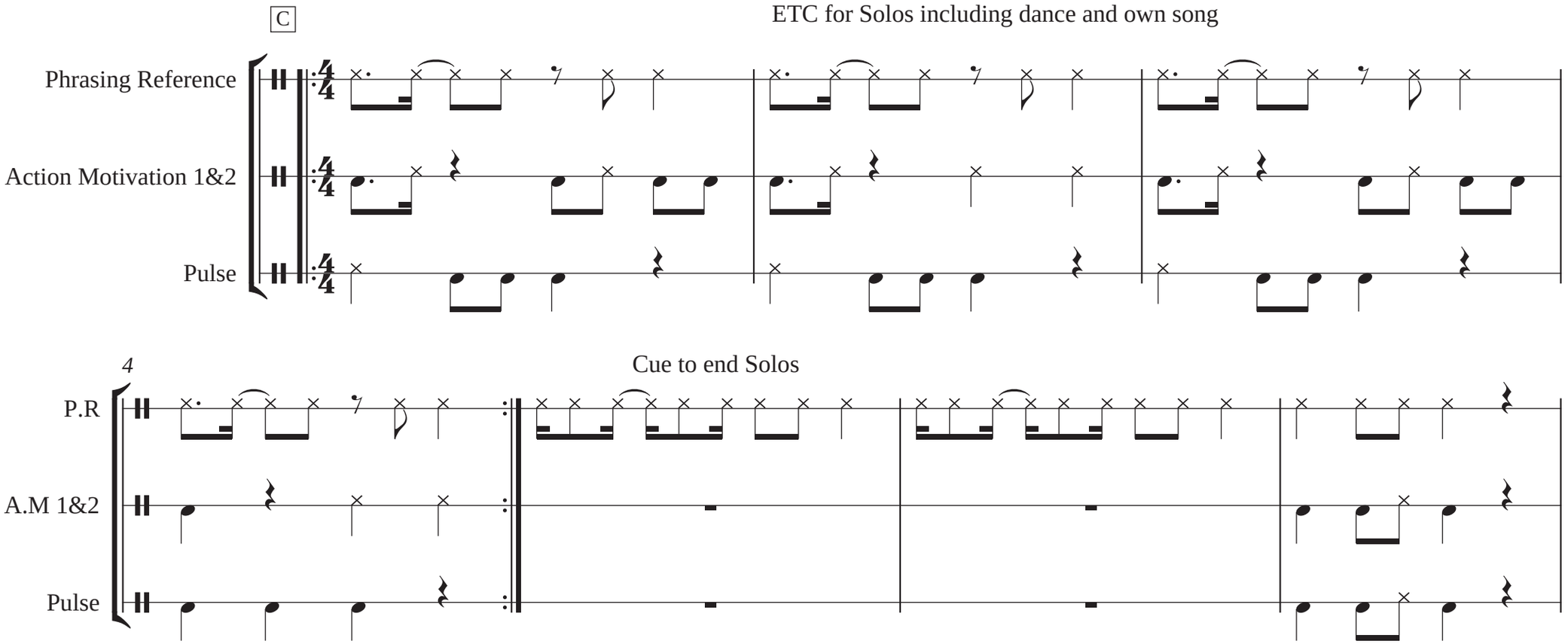
M.D



2




59
M.D
64
M.D
67
M.D
tutti


C
ETC for Solos including dance and own song
Phrasing Reference
Action Motivation 1&2
Pulse
4
Cue to end Solos
P.R
A.M 1&2
Pulse

C1

Mother Drum

6

M.D

9

M.D

13

M.D

17

M.D

22

M.D

28

M.D

2
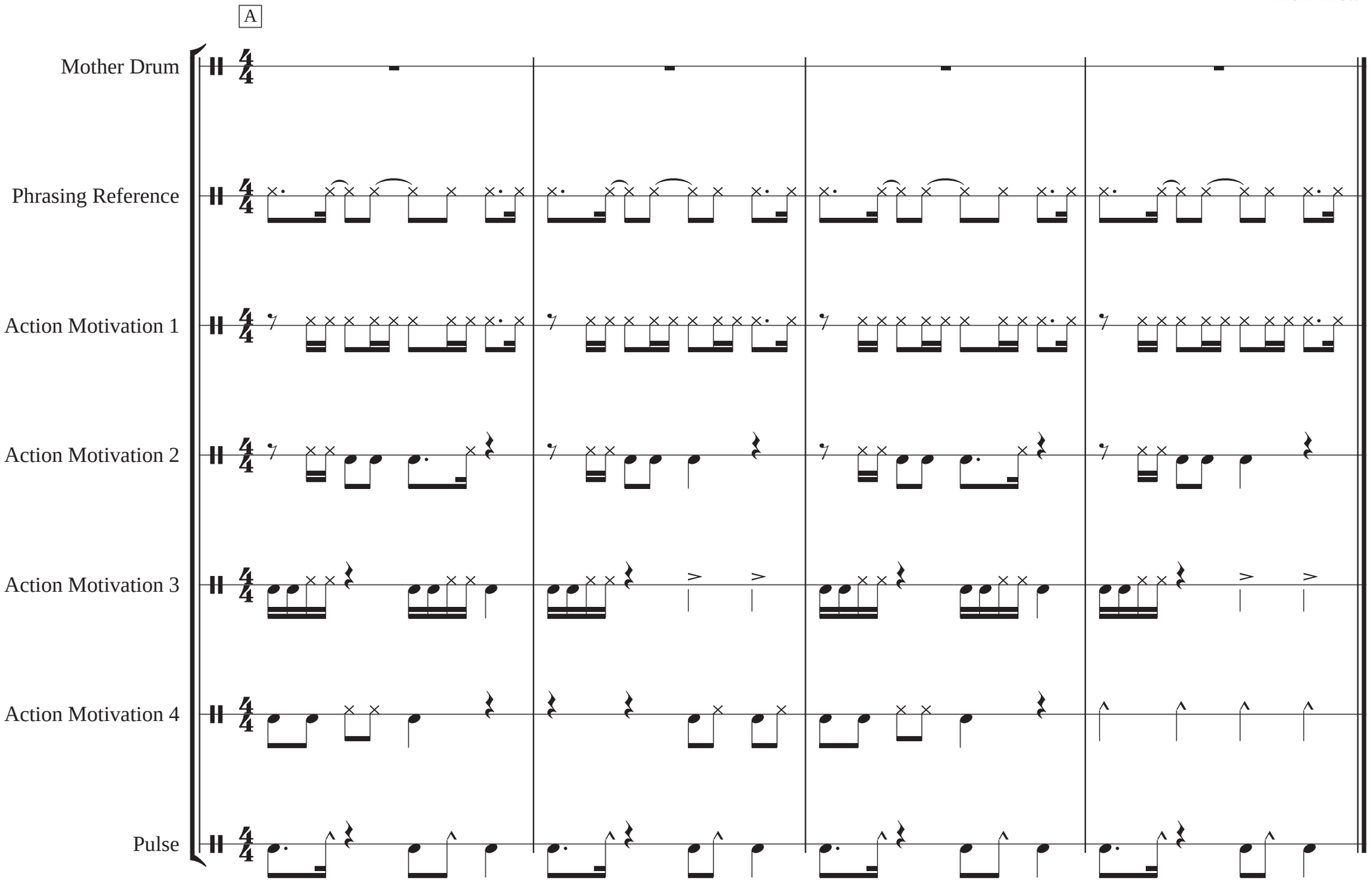
31

M.D

tutti

Melorhythmus Ike 3

meki nzewi



meki nzewi

A1

Mother Drum

7

M.D

13

M.D

19

M.D

24

M.D
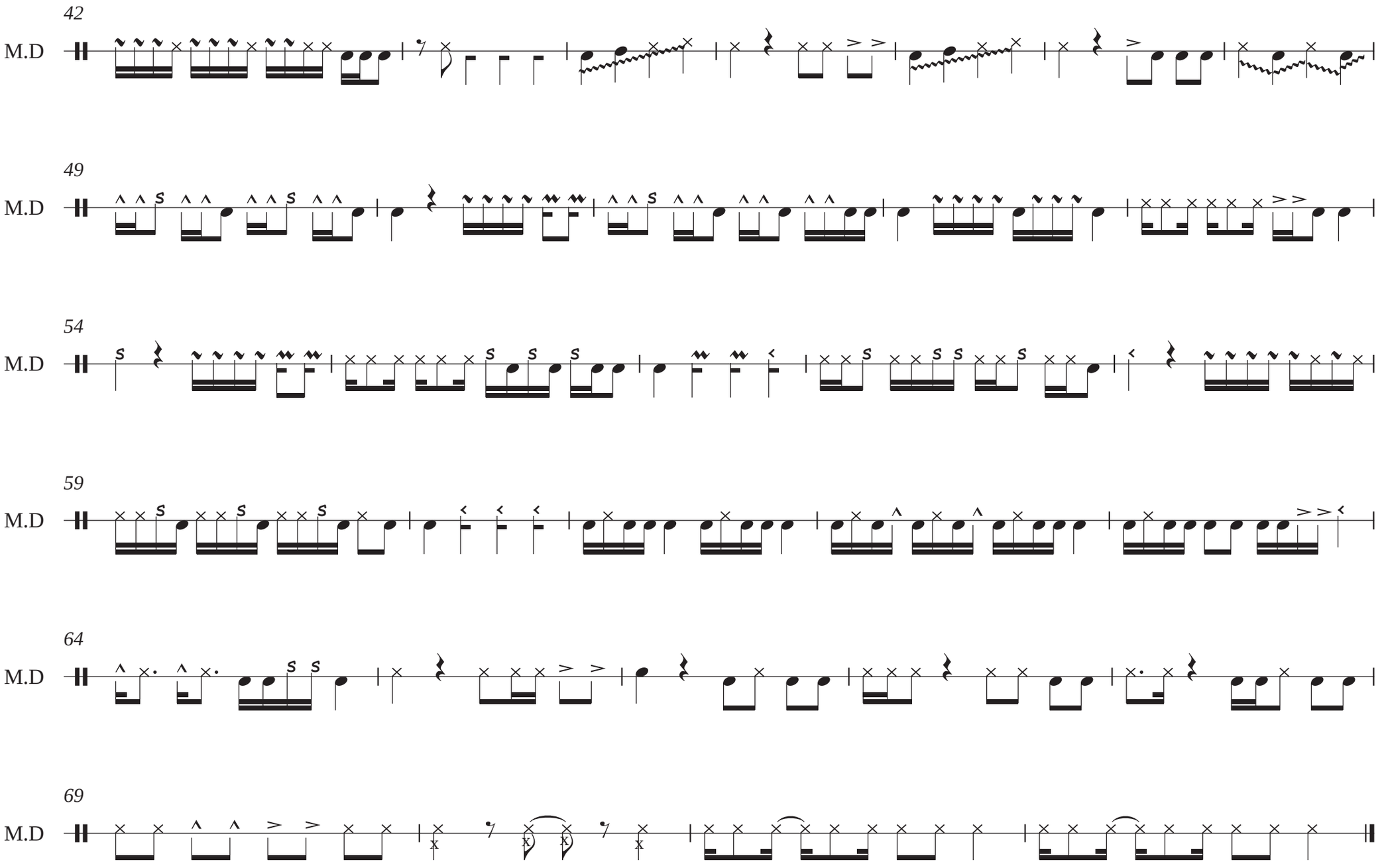
30

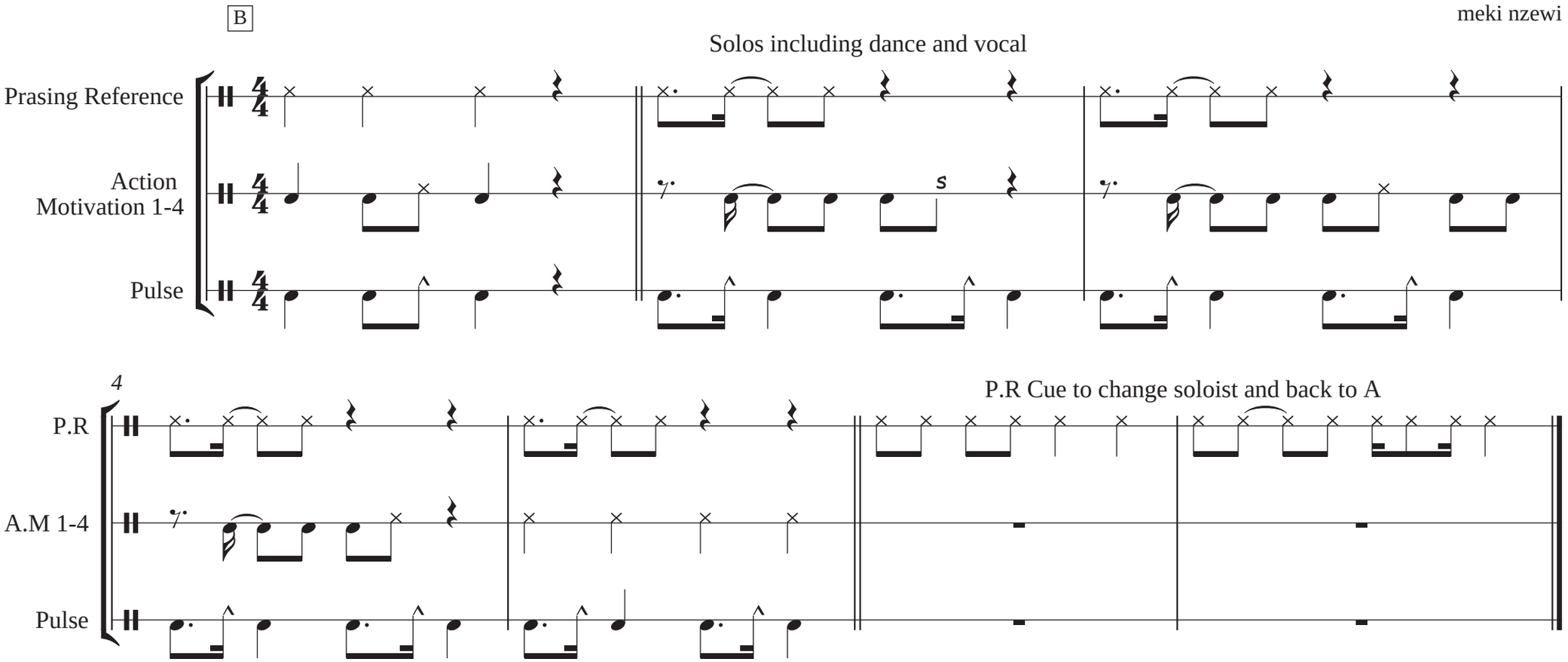
M.D

36

M.D

2



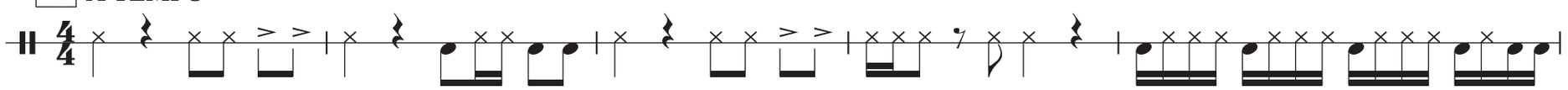

B
meki nzewi
Solos including dance and vocal
Prasing Reference
Action
Motivation 1-4
Pulse
4
P.R Cue to change soloist and back to A
P.R
A.M 1-4
Pulse

Resume ETC A

meki nzewi

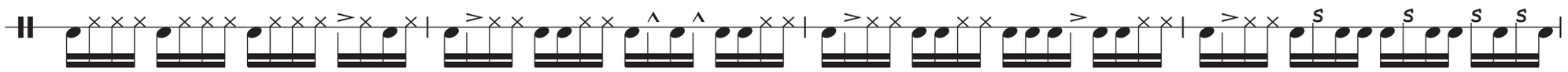
A2 A TEMPO

Mother Drum



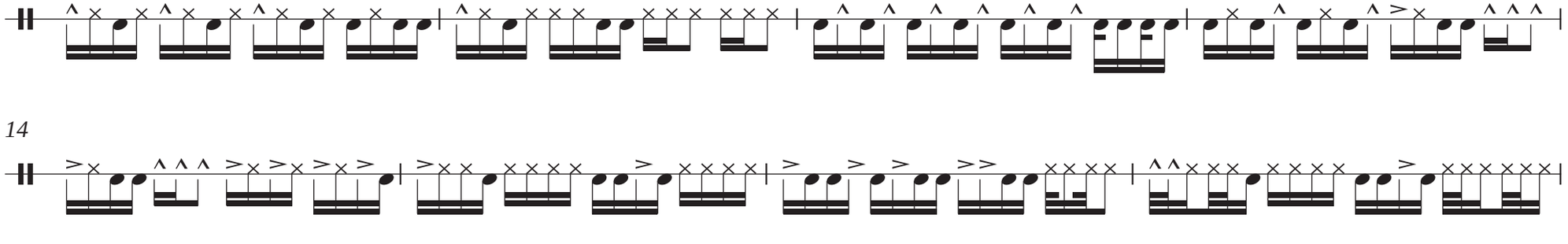
6

M.D



10

M.D

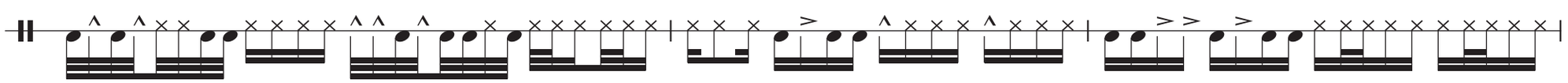


14

M.D

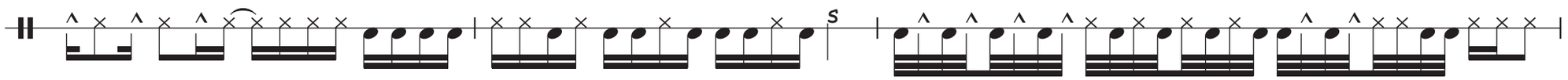
18

M.D



21

M.D



24

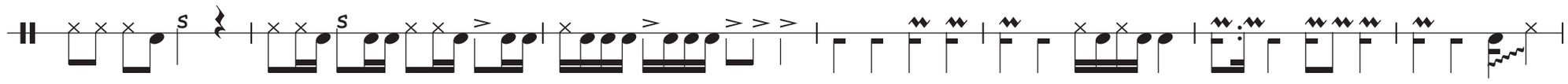
M.D



2

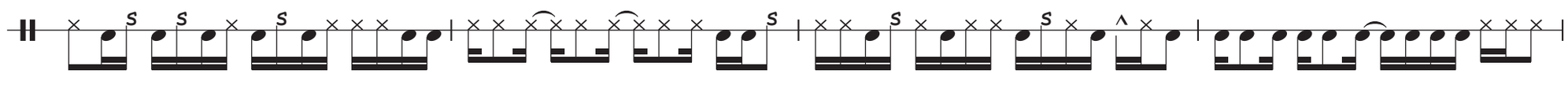
30

M.D



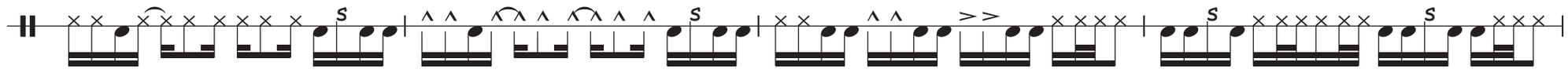
37

M.D



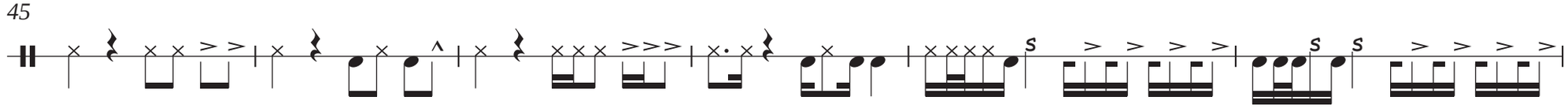
41

M.D



45

M.D



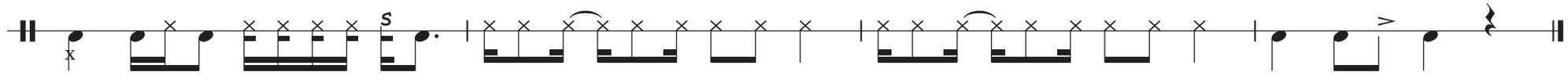
51

M.D



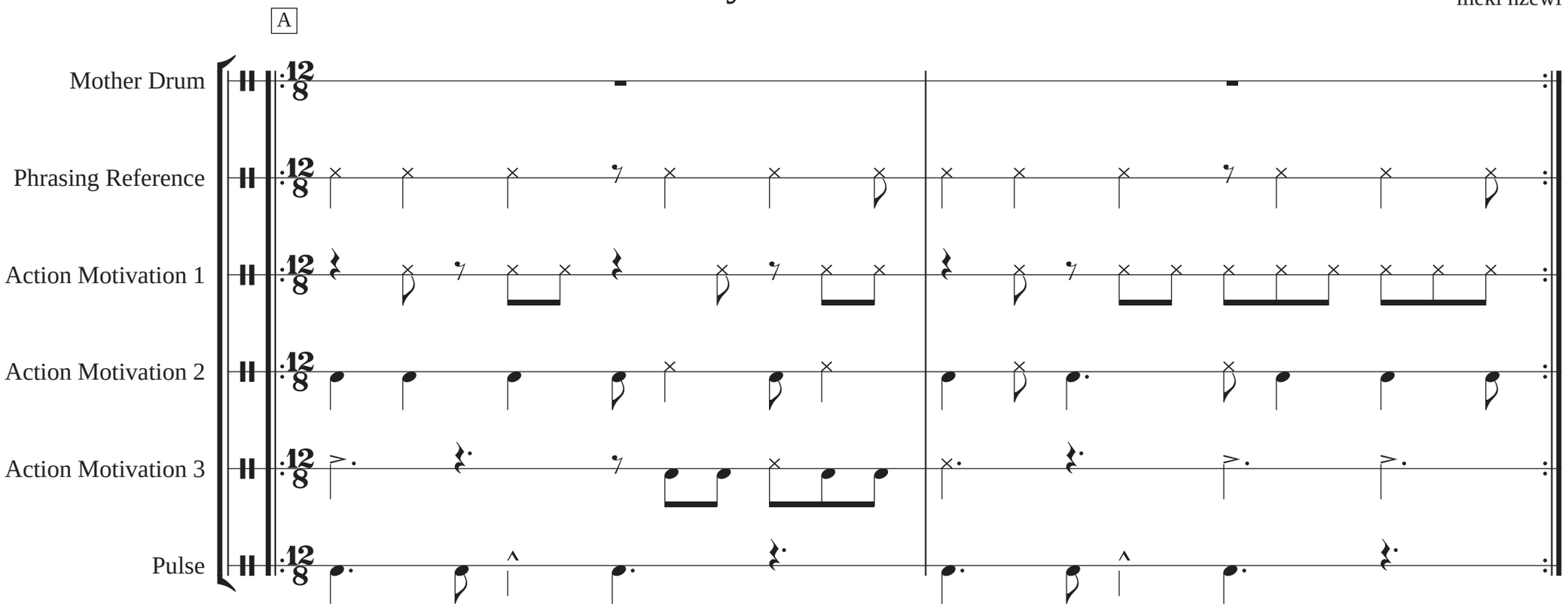
54

M.D



Melorhythmus Ike 4

meki nzewi



A1

Mother Drum

5

M.D

10

M.D

14

M.D

19

M.D

2
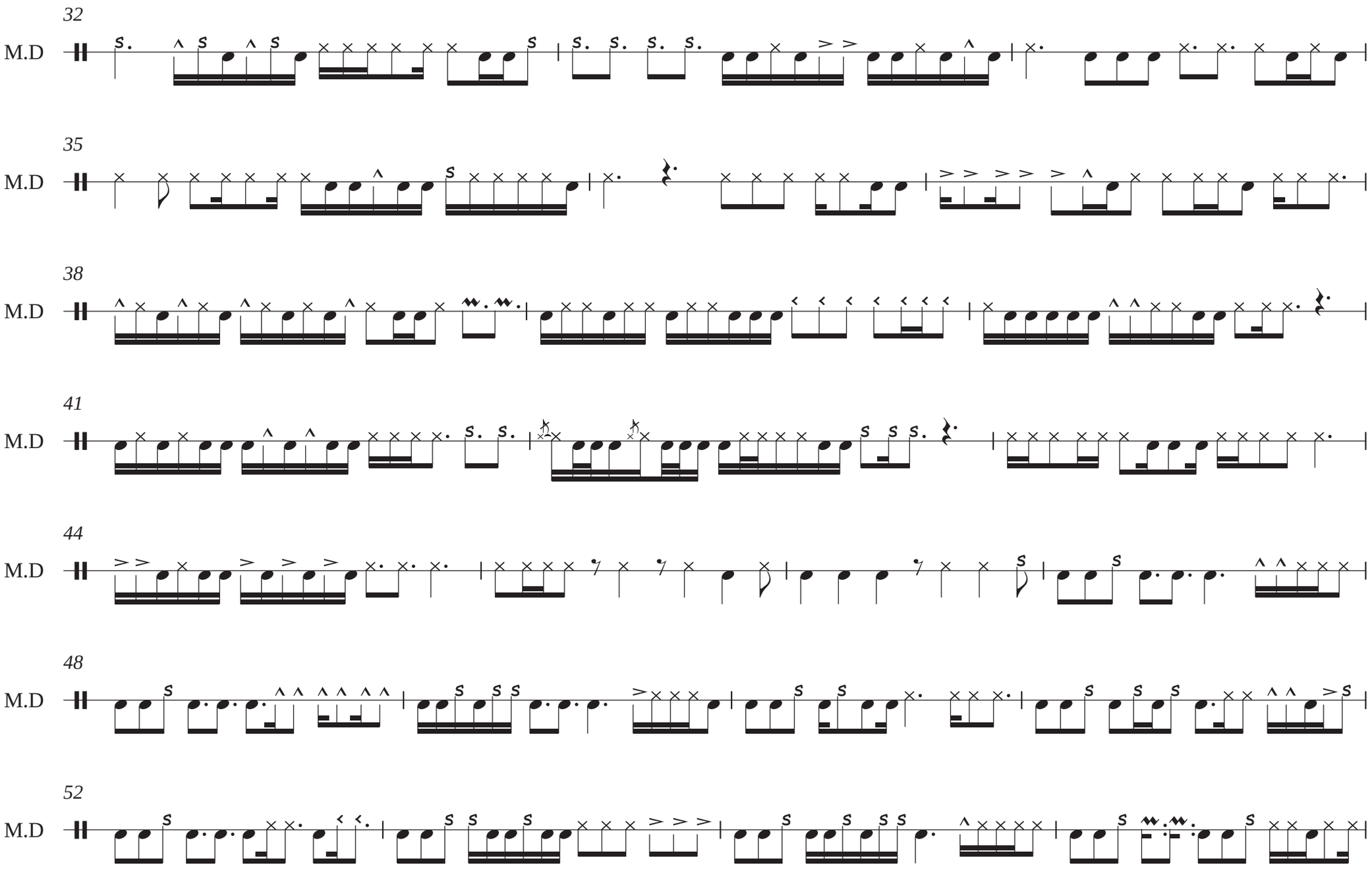
24

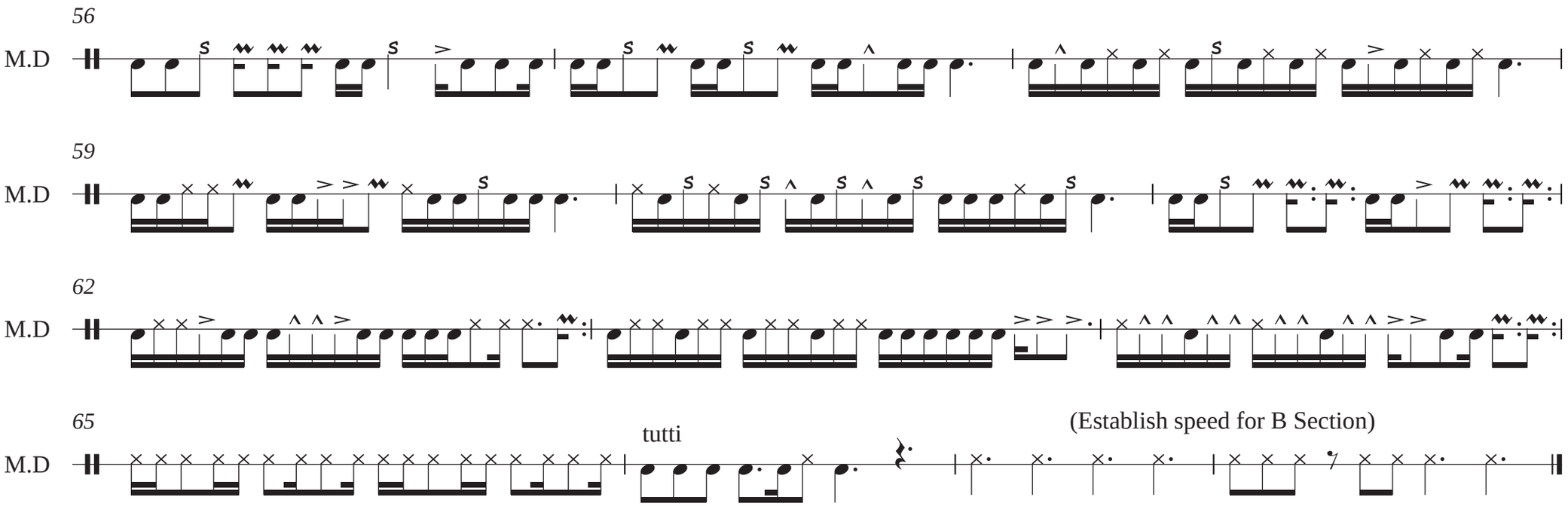
M.D

28

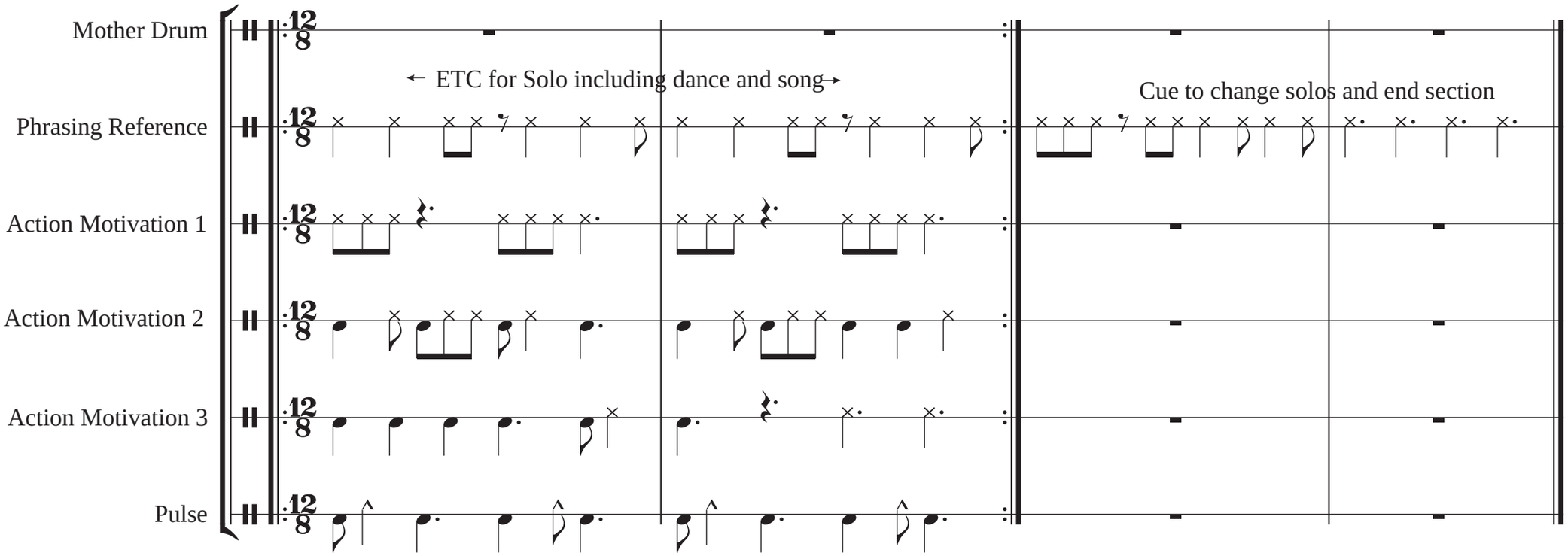
M.D

2

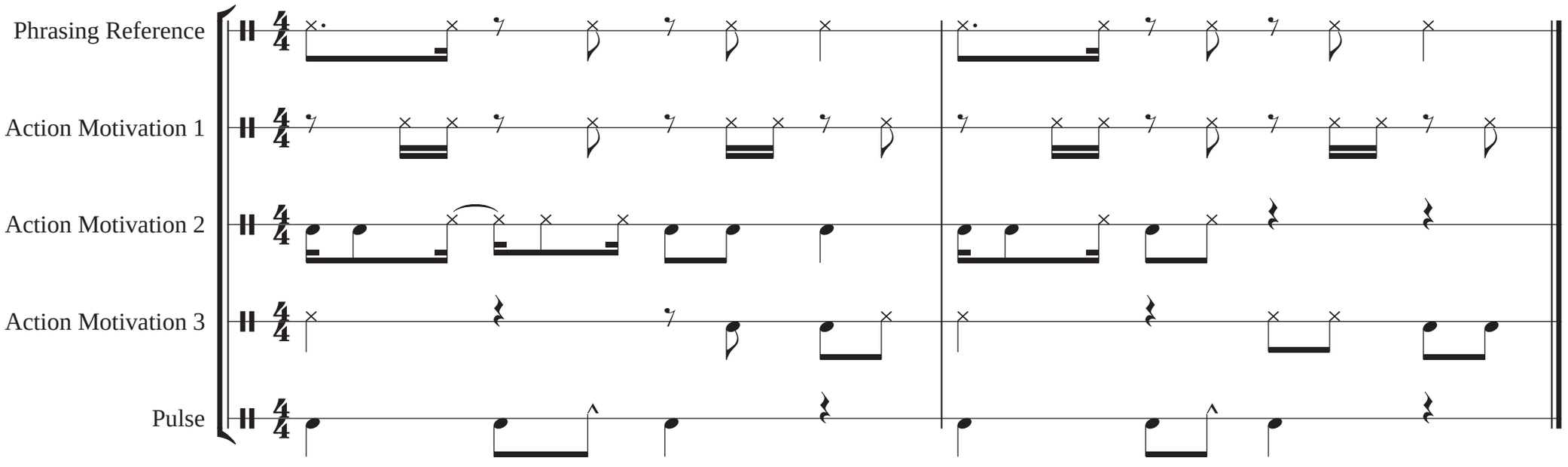



56
M.D
59
M.D
62
M.D
65
M.D
tutti
(Establish speed for B Section)
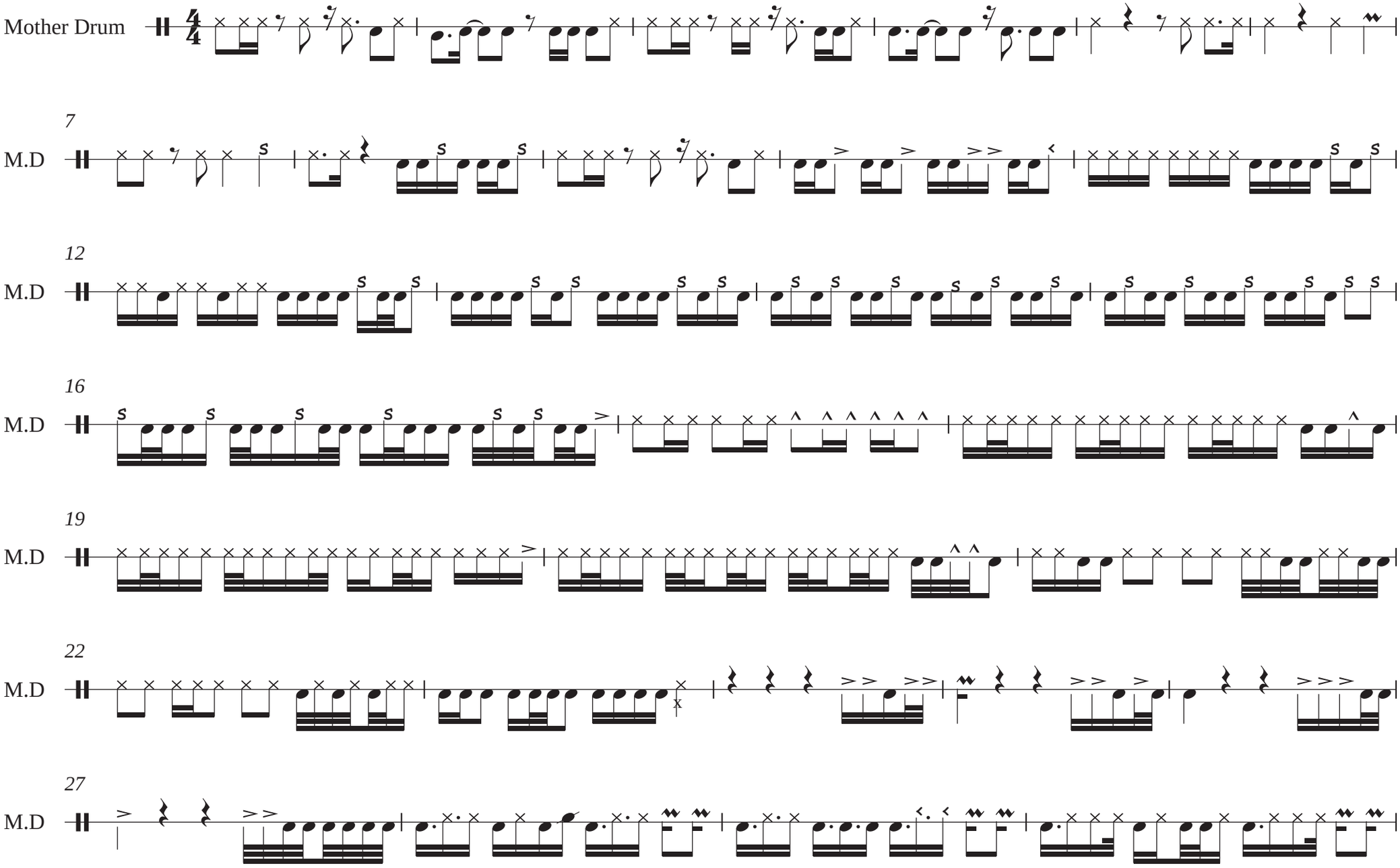
B Double Speed
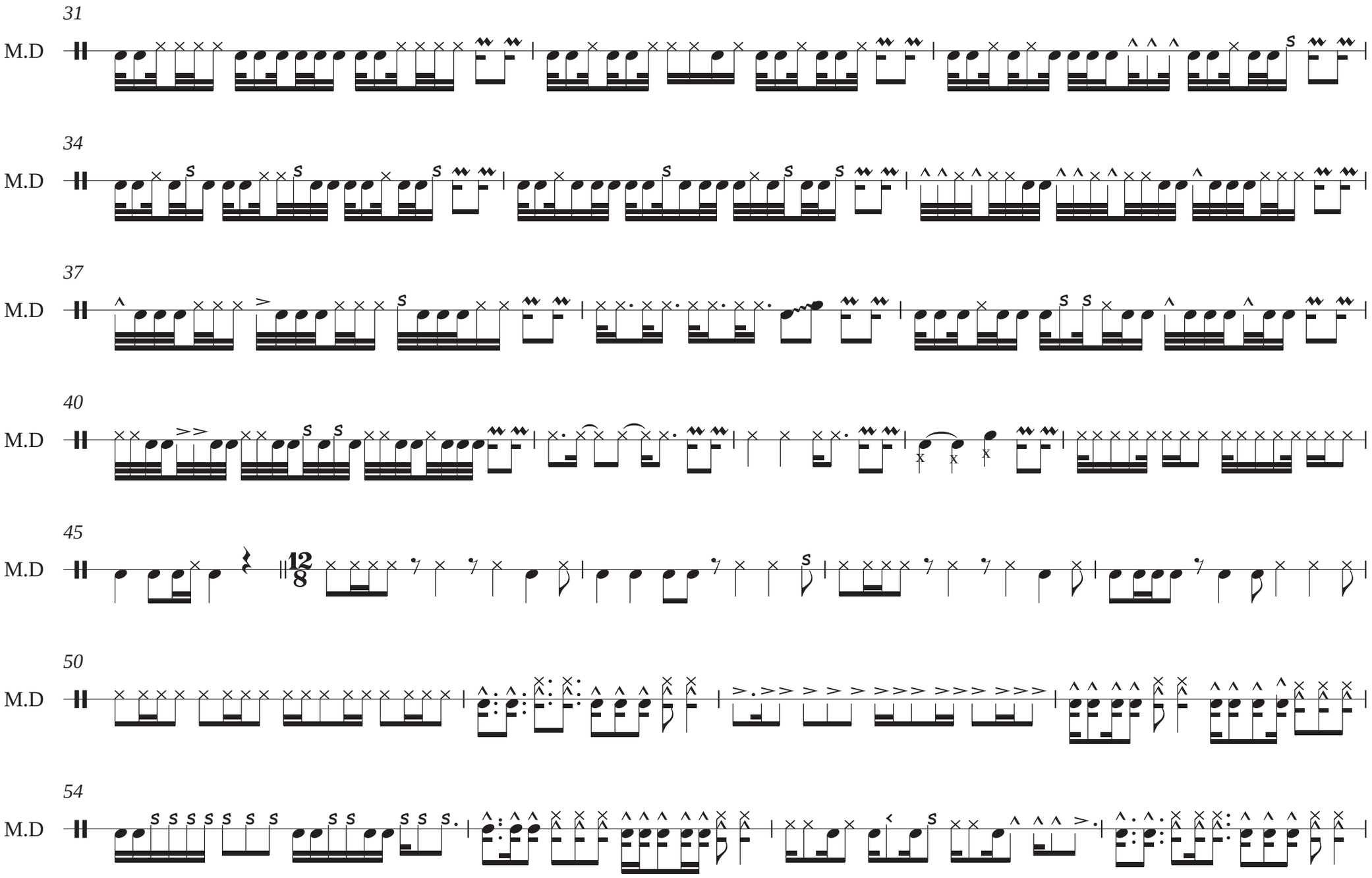


C Back to A Speed in 4/4 meter
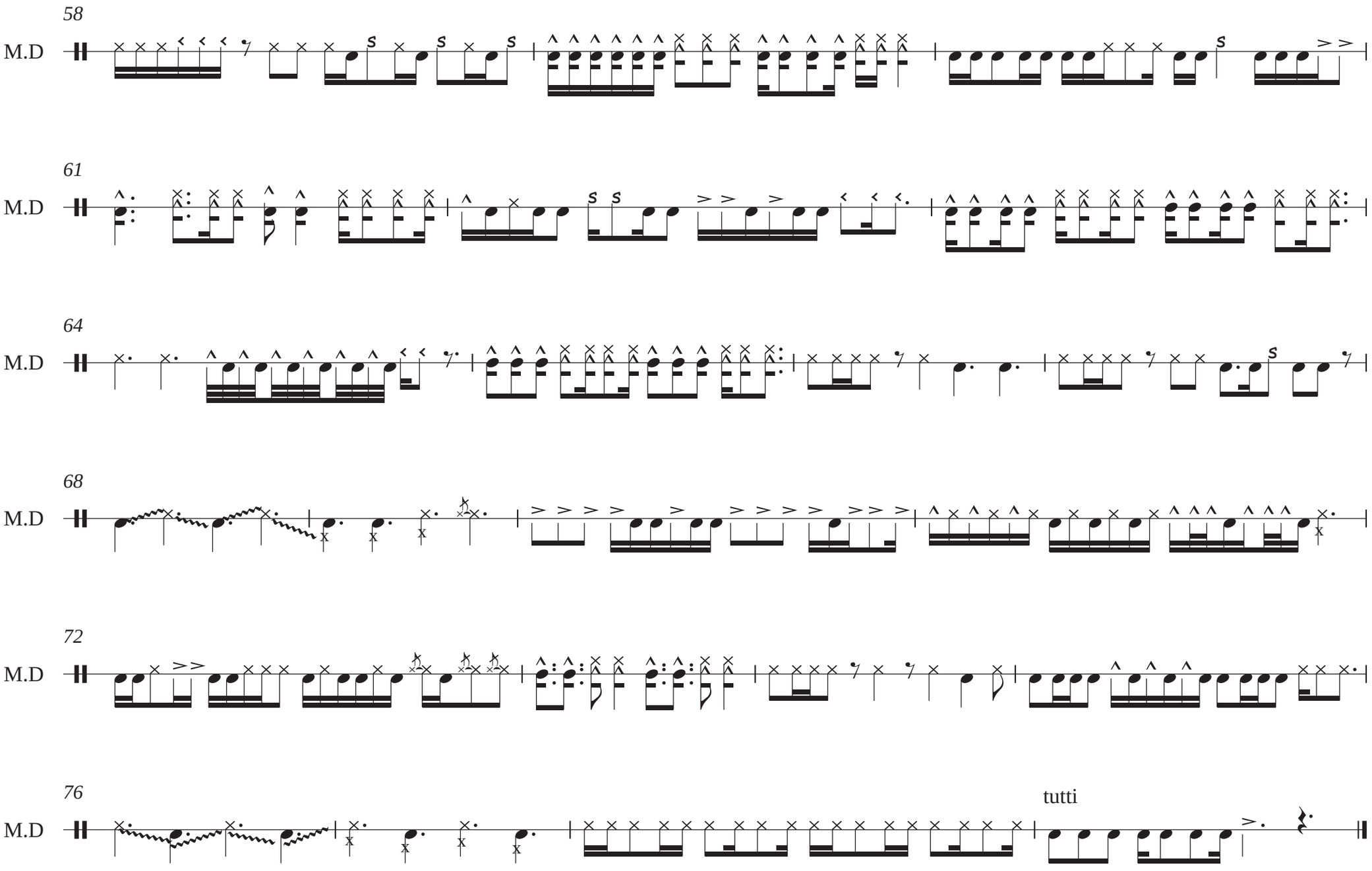


C Back to A speed in 4/4 time
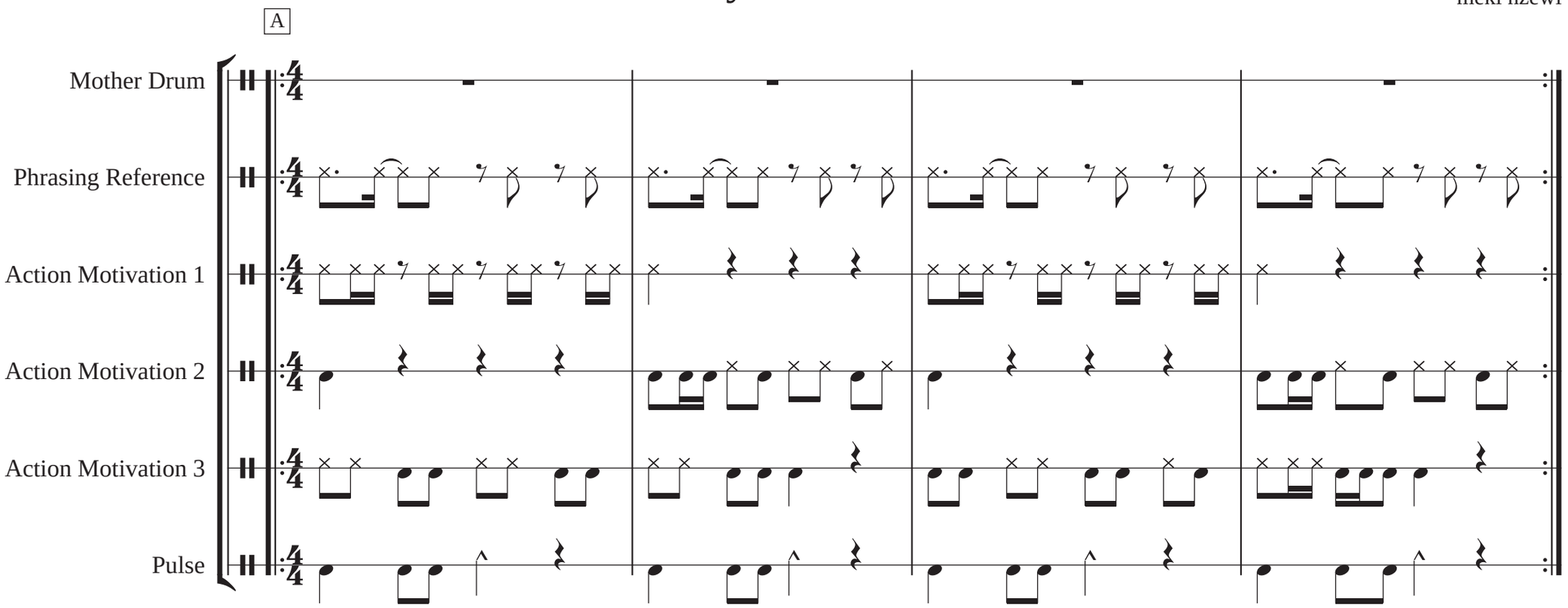


2
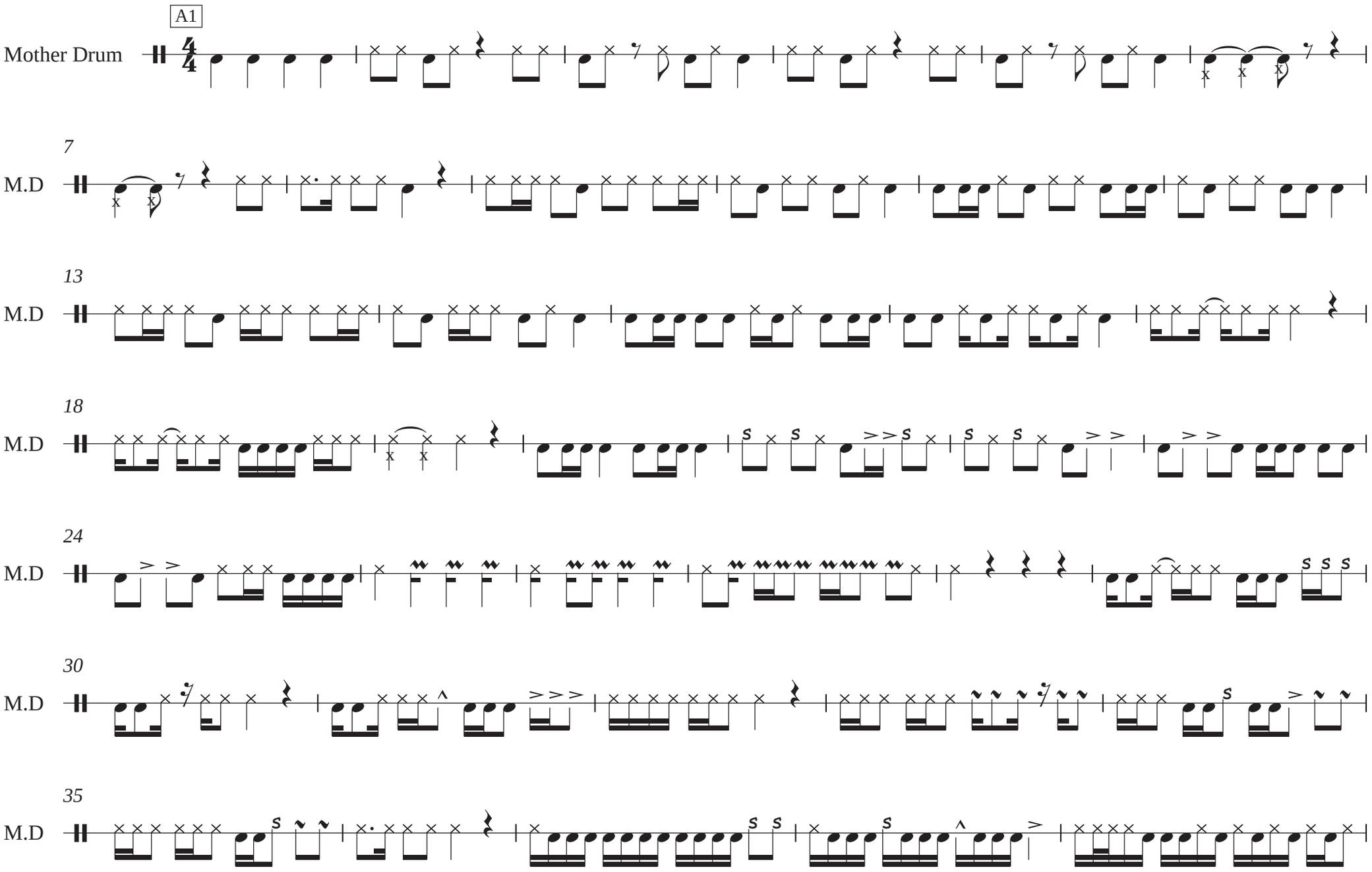



58
M.D
61
M.D
64
M.D
68
M.D
72
M.D
76
M.D
tutti

Melorhythmus Ike 5

meki nzewi




A1
Mother Drum
7
M.D
13
M.D
18
M.D
24
M.D
30
M.D
35
M.D

2

40

M.D

46

M.D

51

M.D

55

M.D

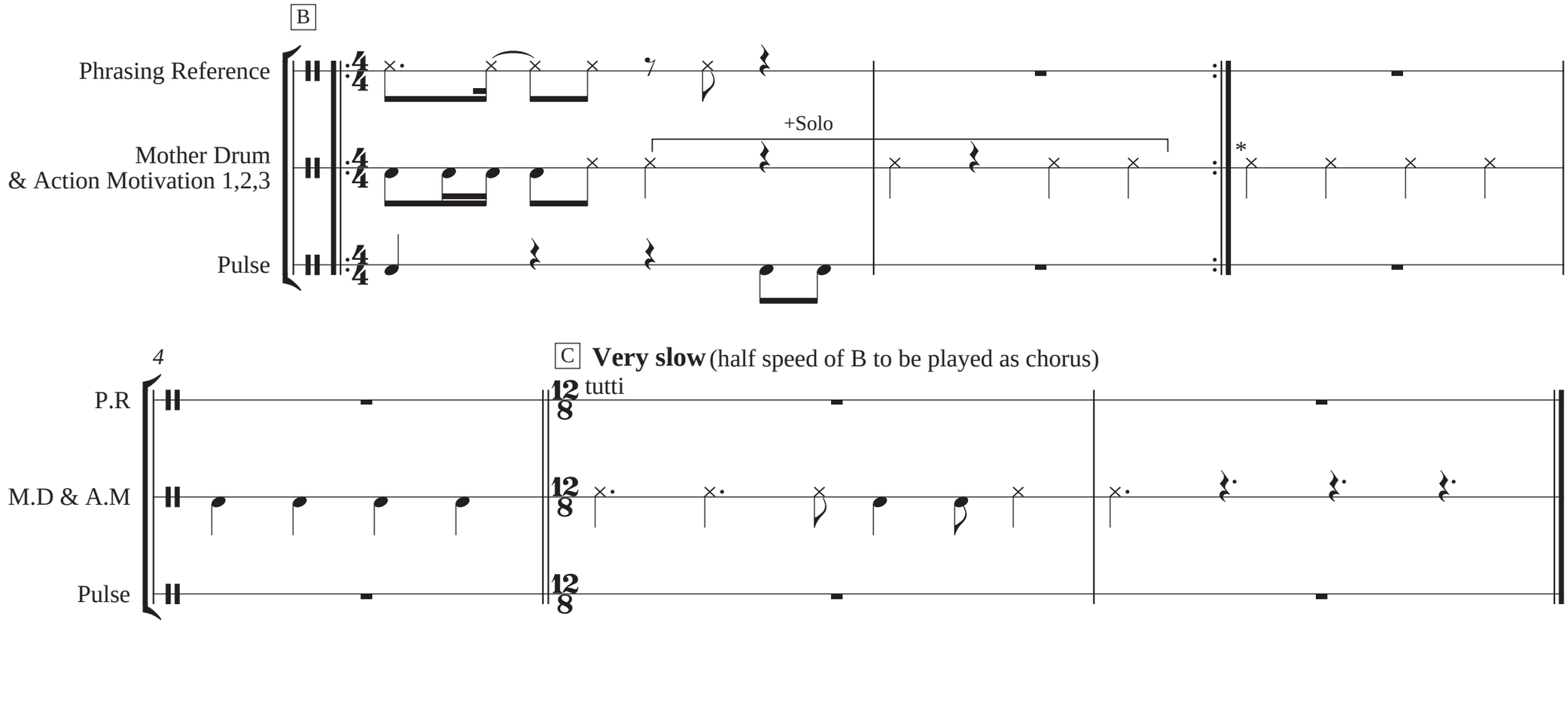
61

M.D
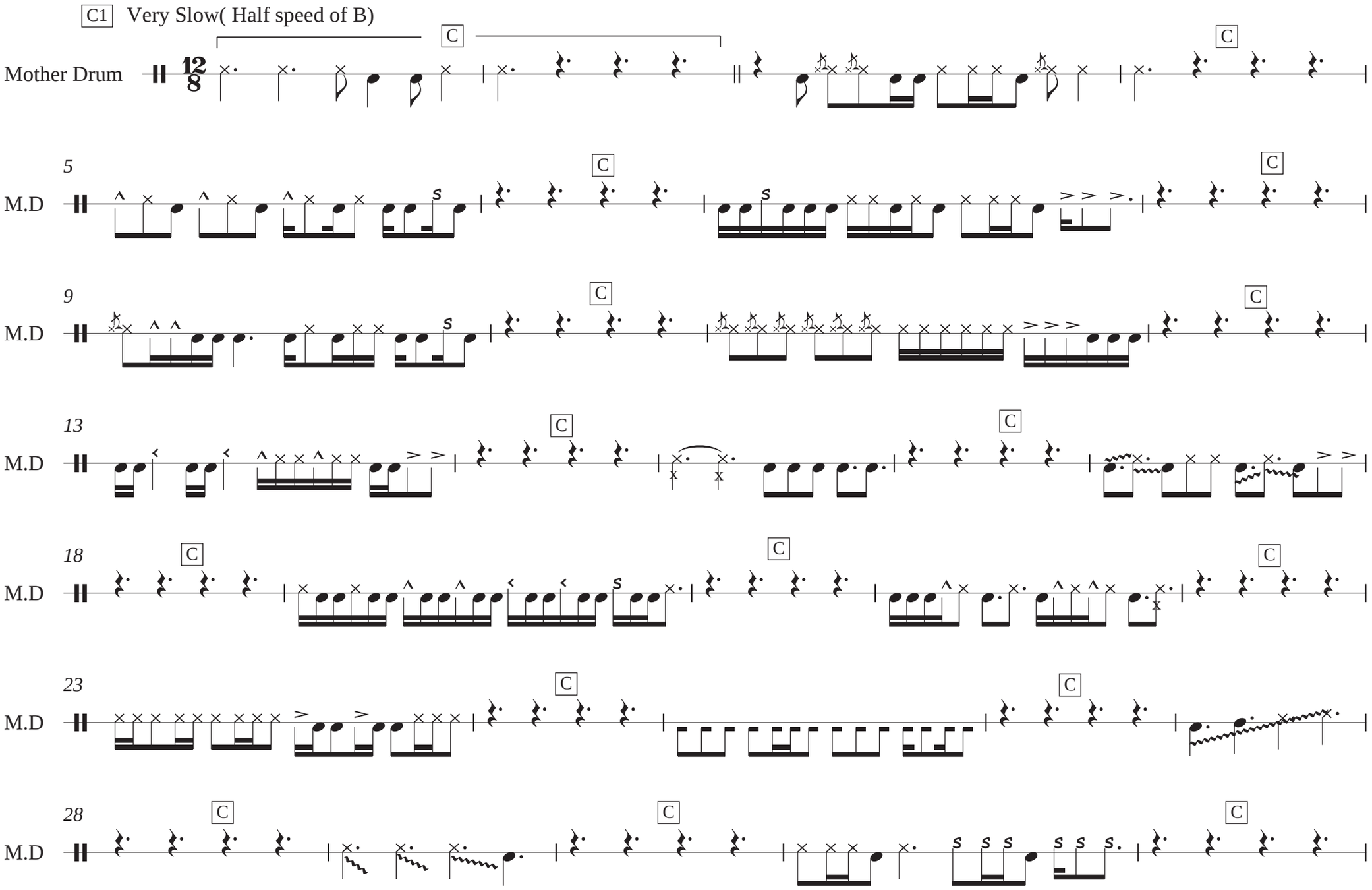
64

M.D

tutti



\+ Instruments take turns to play short solo statements of 6 beats, answered by the chorous for 2 beats. Solos could include whistling and vocals. To end this section, Mother Drummer should play *


C1 Very Slow(Half speed of B)
Mother Drum
12/8
C
5
M.D
9
M.D
13
M.D
18
M.D
23
M.D
28
M.D

2

33
M.D
C
C

38
M.D
C
C

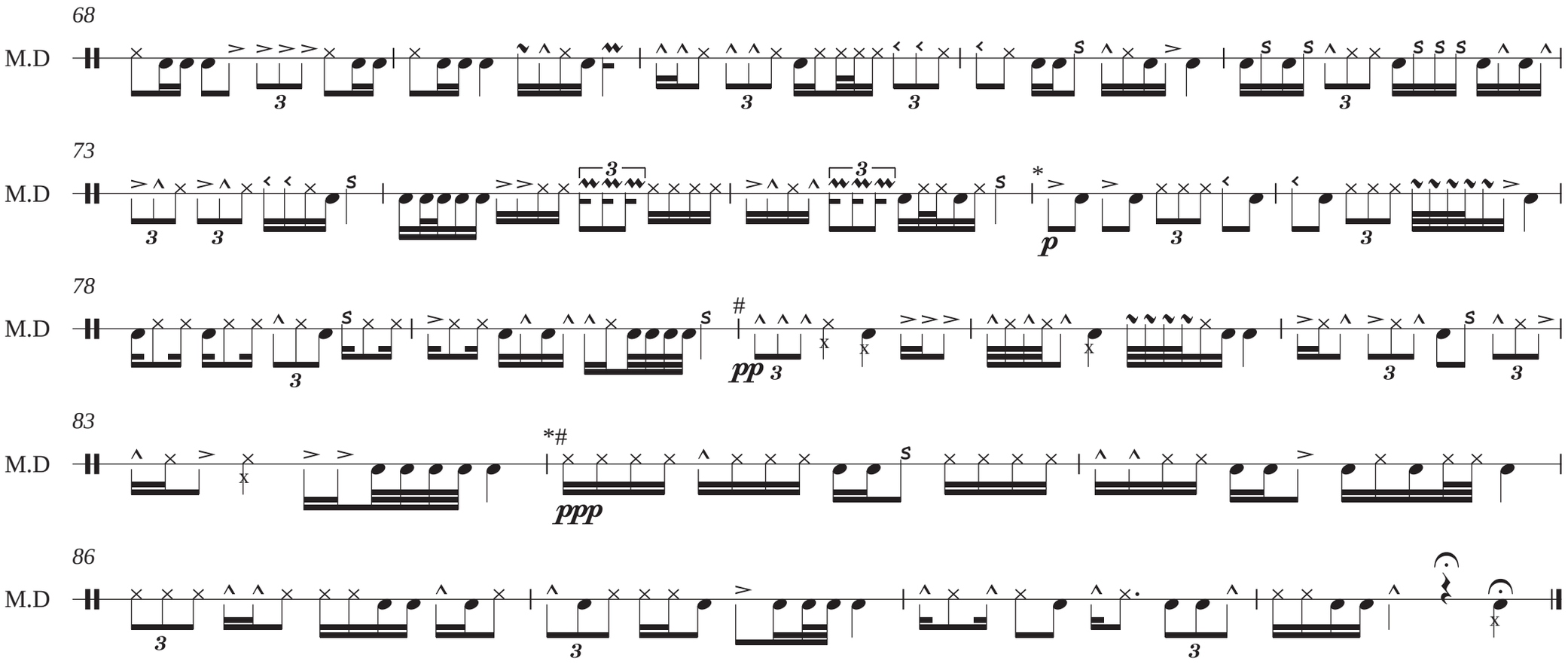
43
M.D
tutti

48
A1
M.D

54
M.D

59
M.D

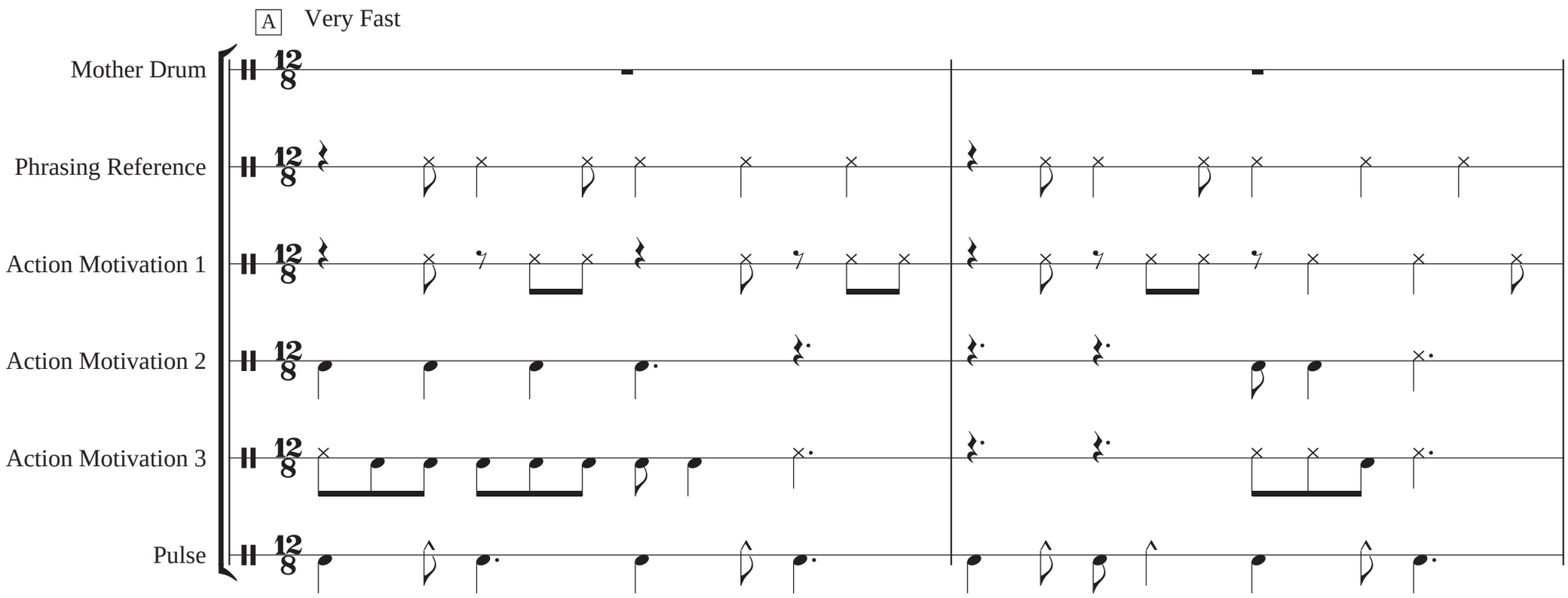
63
M.D



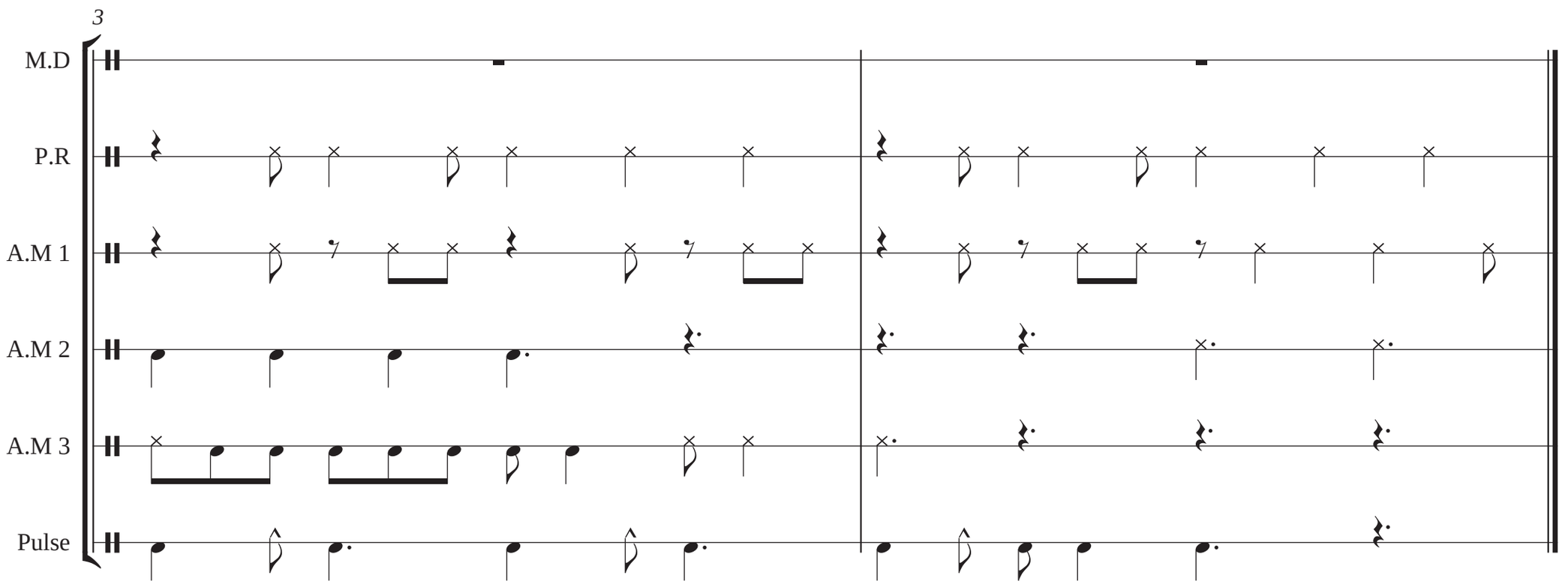
* Gesture chorus to play soft. # Gesture chorus to play softer. *# Cue off chorus

Melorhythmus Ike 6
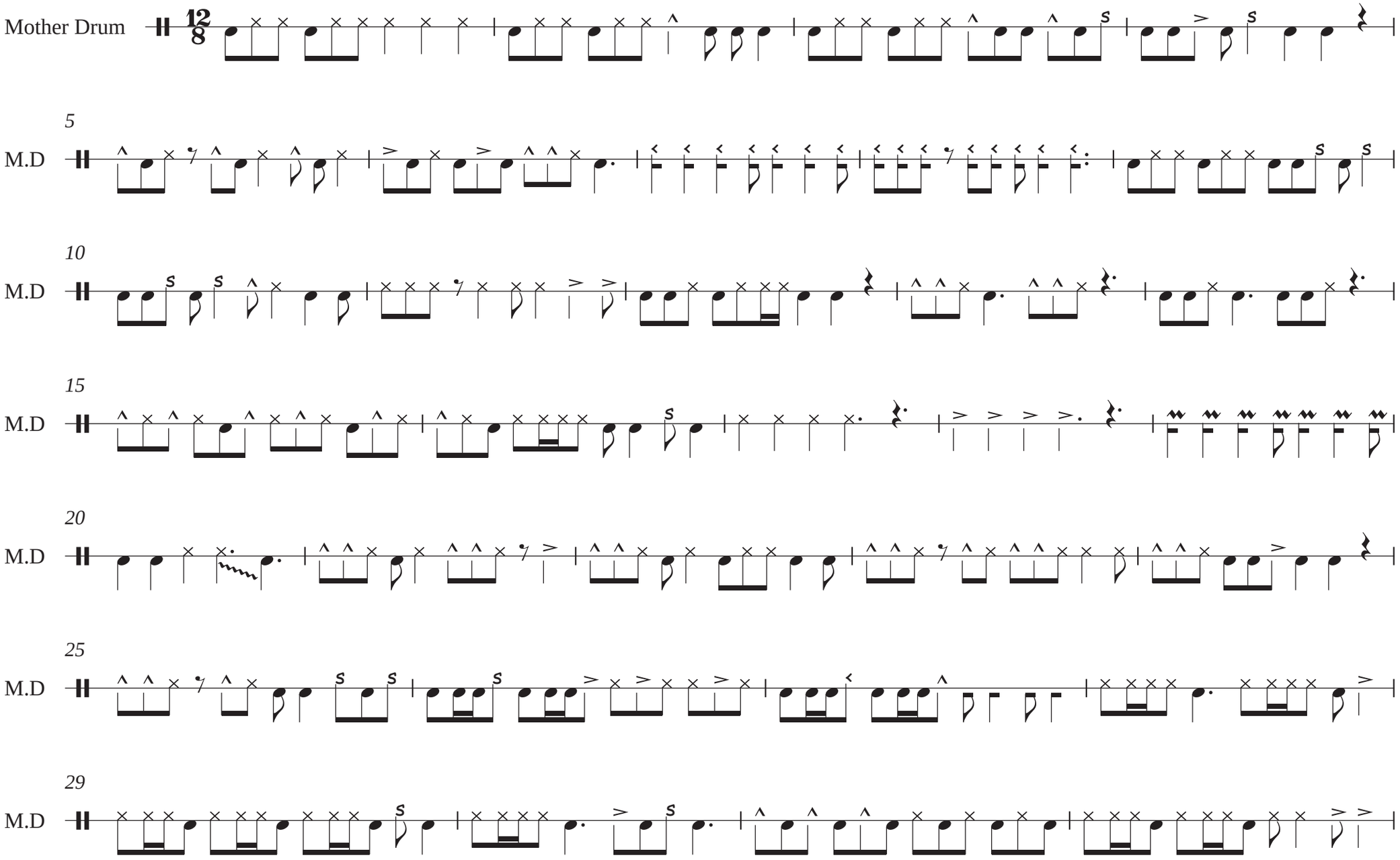
meki nzewi
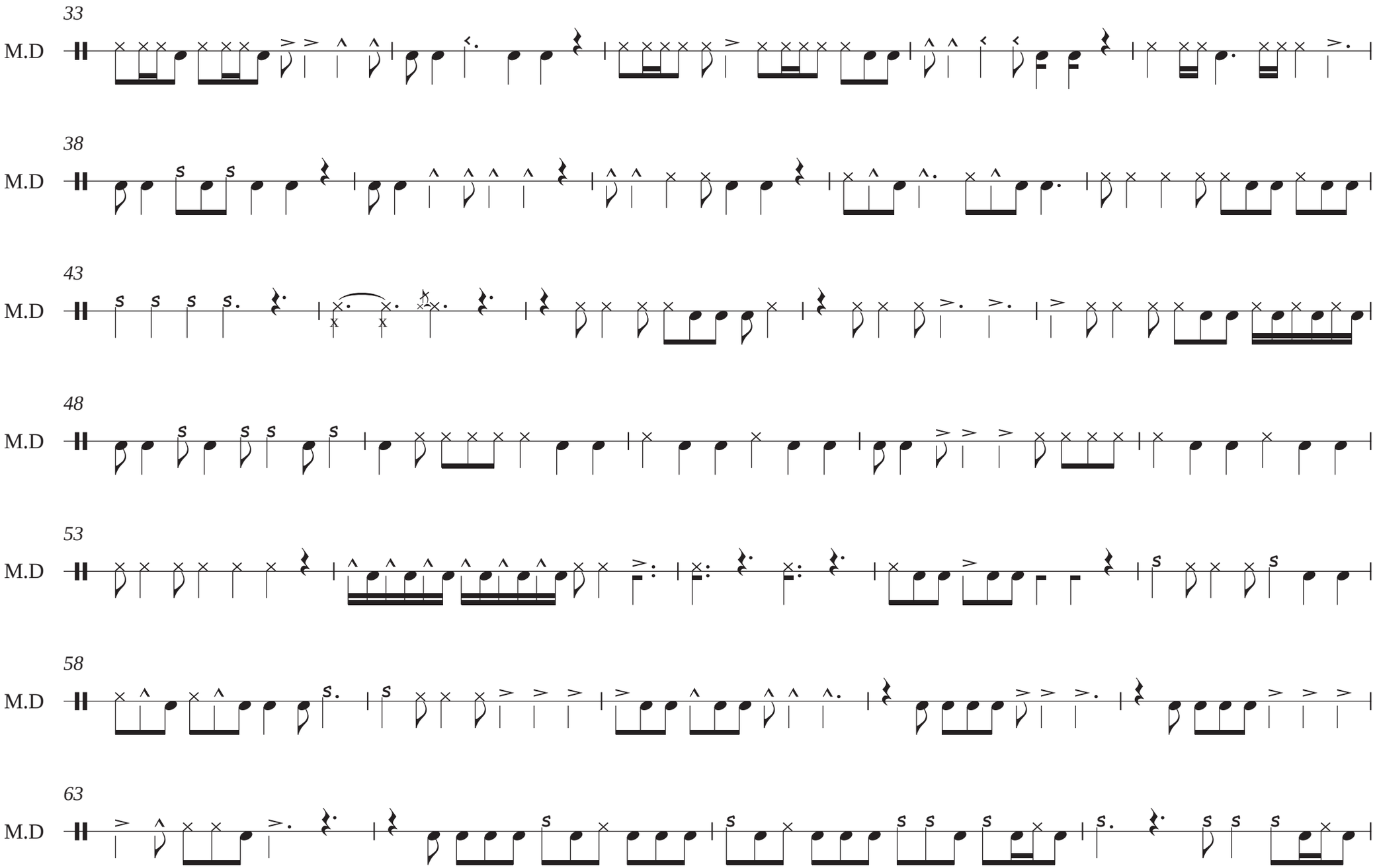


2

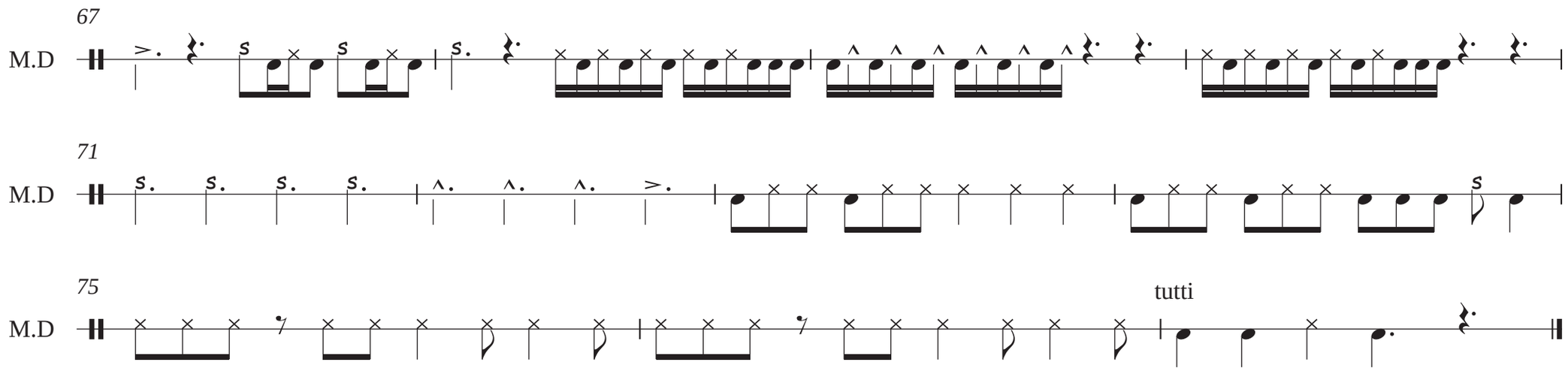


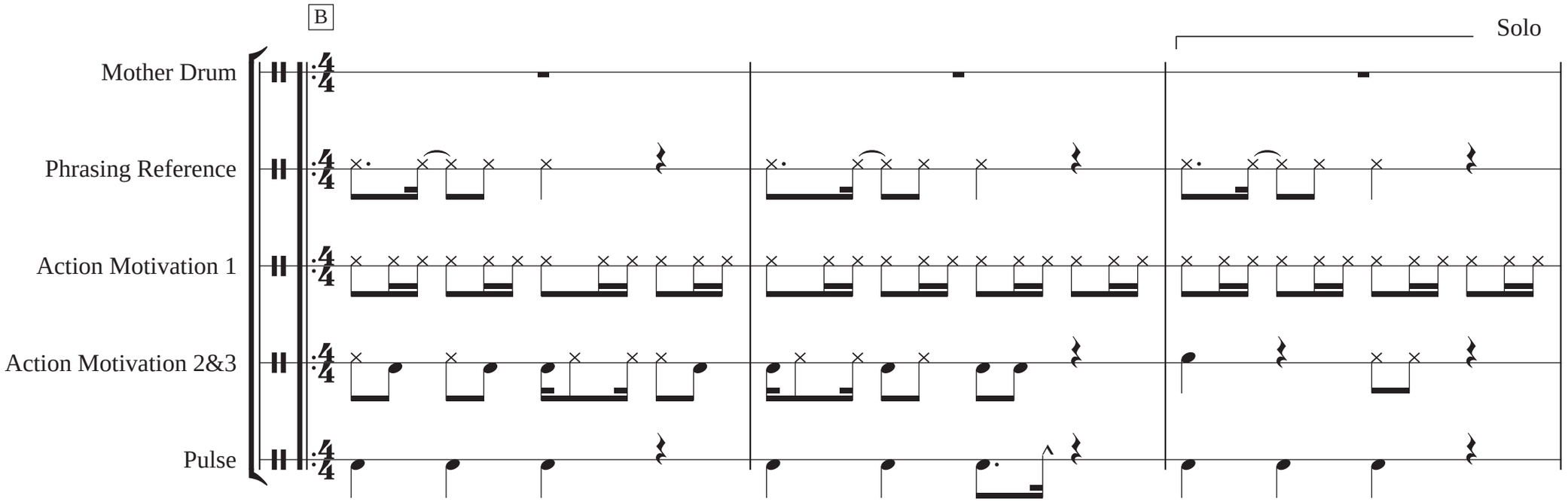
A1



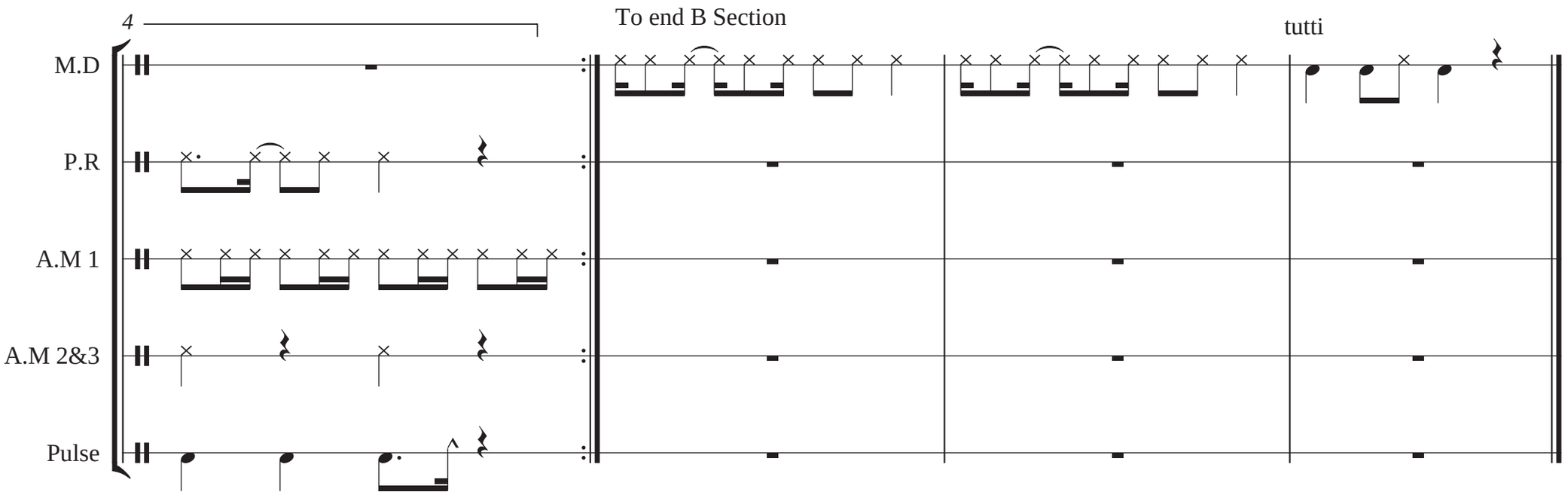
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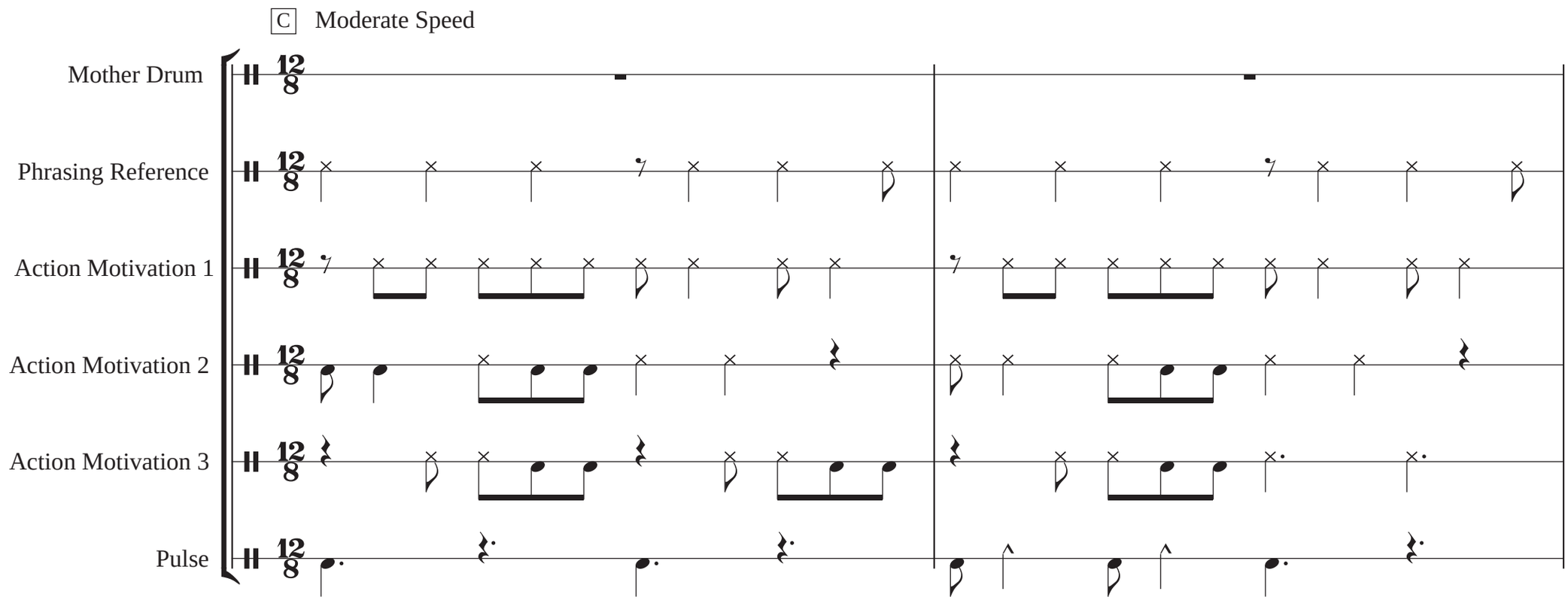

67
M.D
71
M.D
75
M.D
tutti



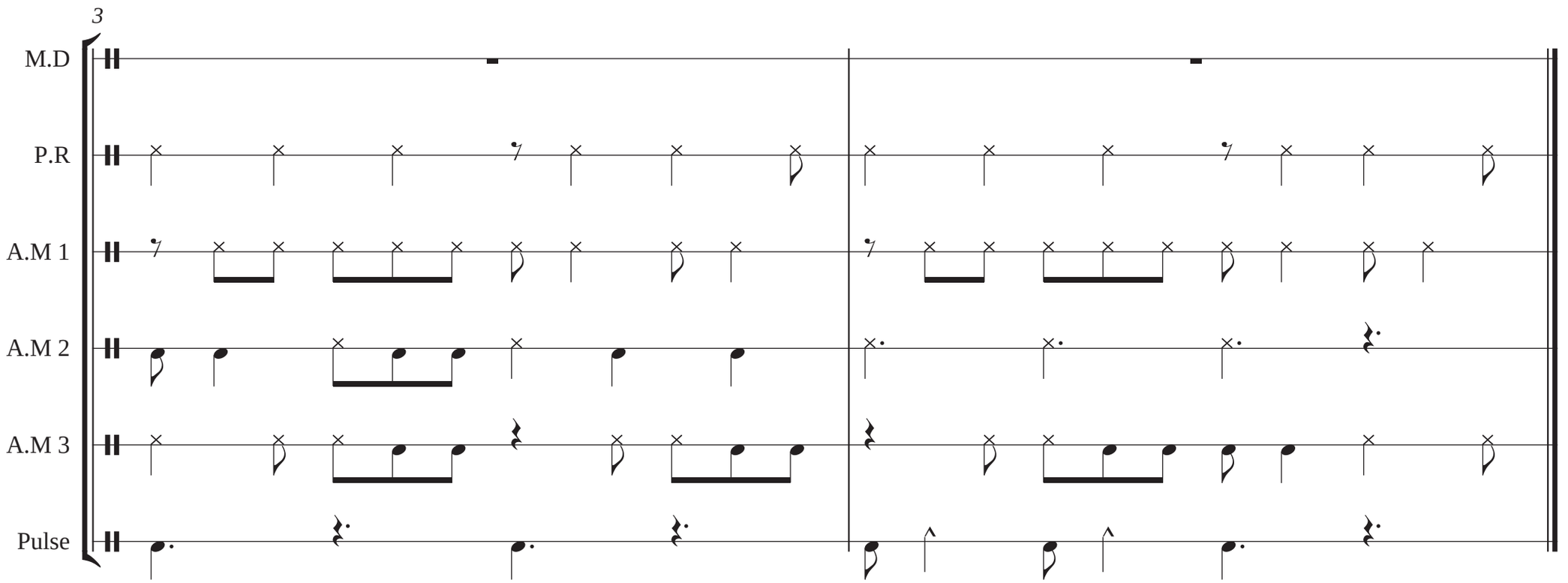
2



[Keep ETC for Instrument and dance solos in turns,. Four or more rounds each]


C Moderate Speed
Mother Drum
Phrasing Reference
Action Motivation 1
Action Motivation 2
Action Motivation 3
Pulse

2



C1

Mother Drum

5

M.D

10

M.D

14

M.D

18

M.D

21

M.D

25

M.D

2

28

M.D

32

M.D

35

M.D

38

M.D

42

M.D

46

M.D
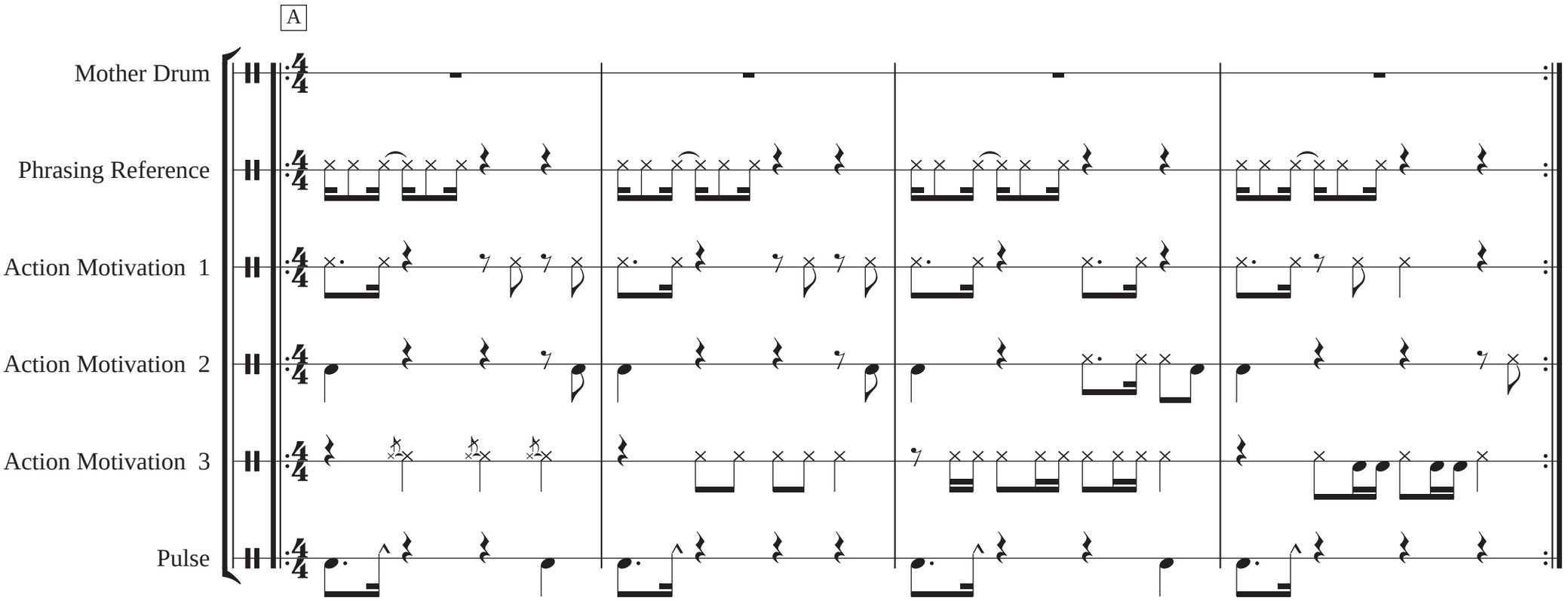
50

M.D

tutti

Melorhythmus Ike 7

meki nzewi



A1

Mother Drum

5

M.D

9

M.D

13

M.D

18

M.D

23

M.D

29

M.D

2

34

M.D

40

M.D

45

M.D

51

M.D

57

M.D

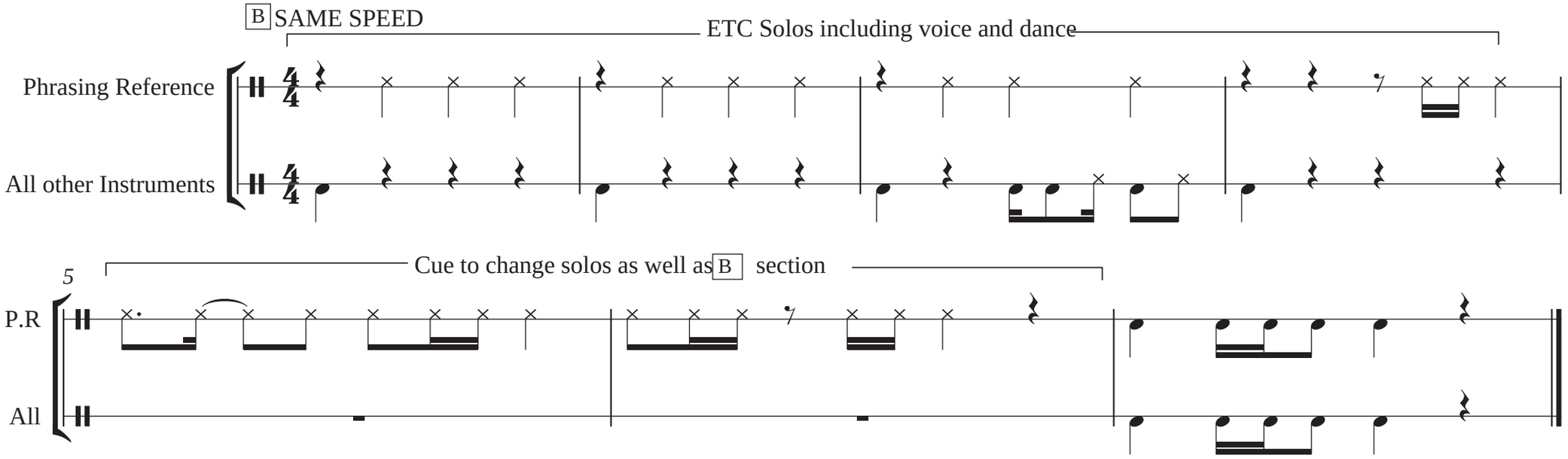
63

M.D

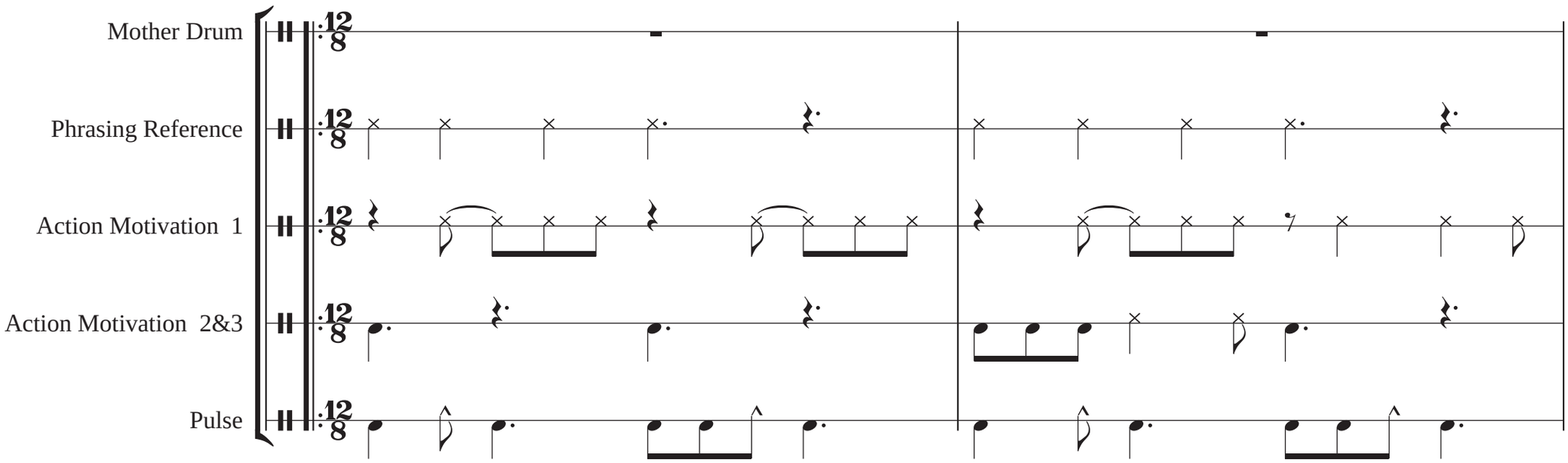
67

M.D

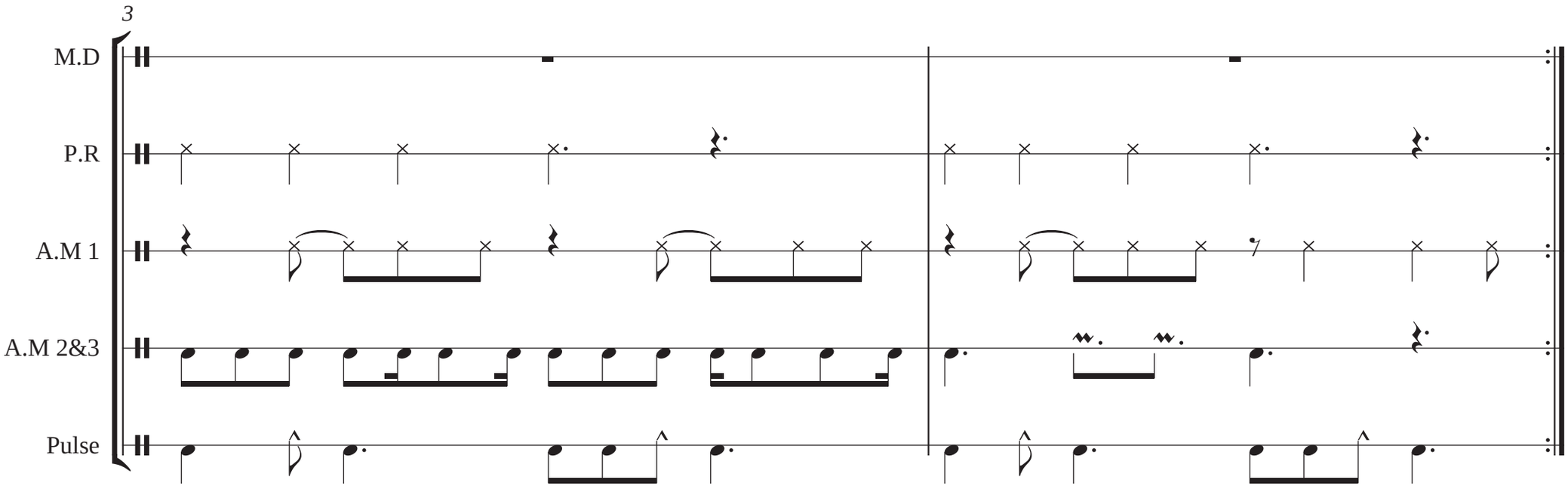
tutti


B SAME SPEED
ETC Solos including voice and dance
Phrasing Reference
All other Instruments
5
Cue to change solos as well as B section
P.R
All

C Half Speed of A&B



2



C1

Mother Drum

4

M.D

7

M.D

10

M.D

13

M.D

16

M.D

20

M.D

2

24

M.D

27

M.D

30

M.D

33

M.D

36

M.D

40
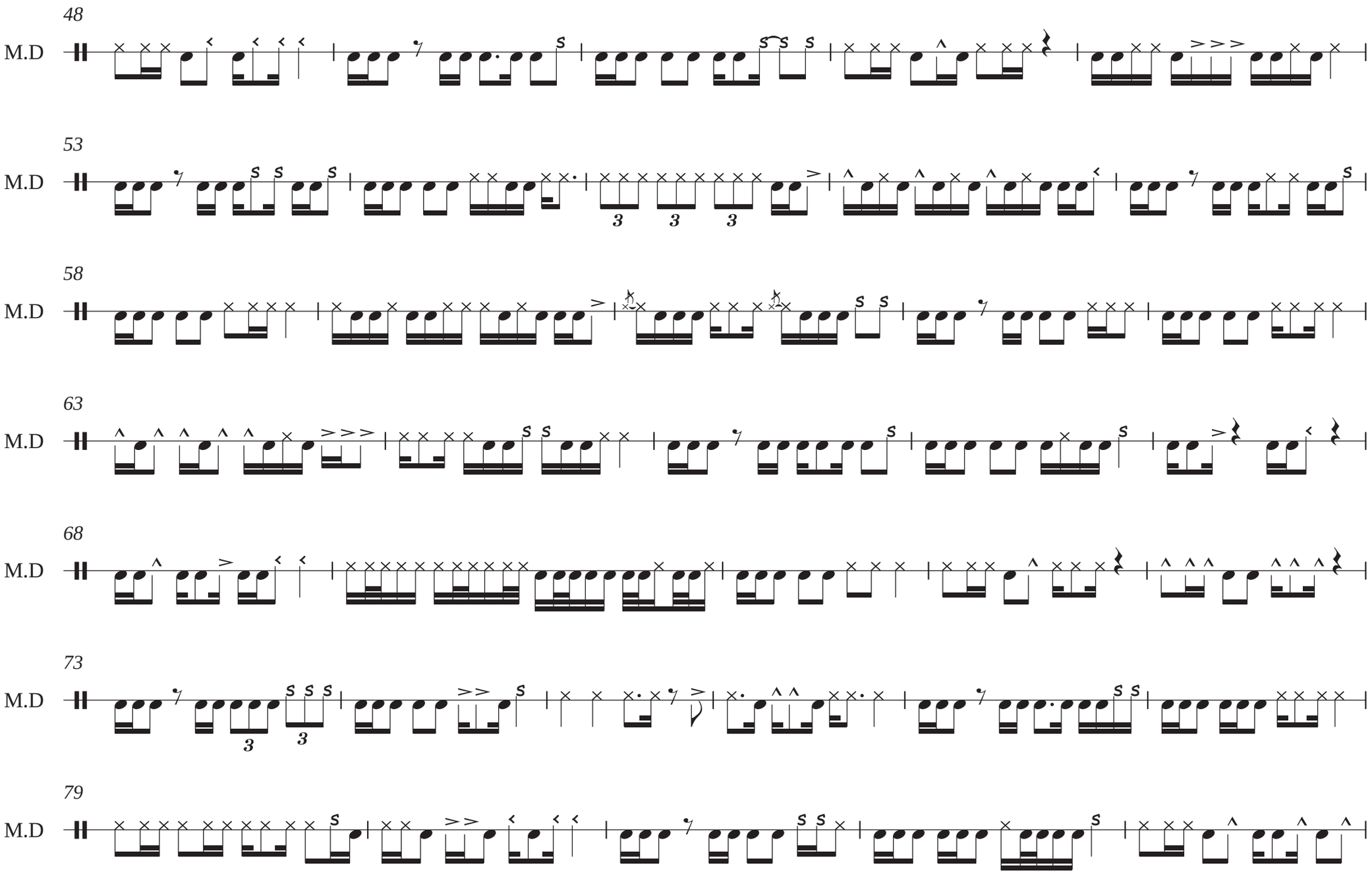
M.D

44

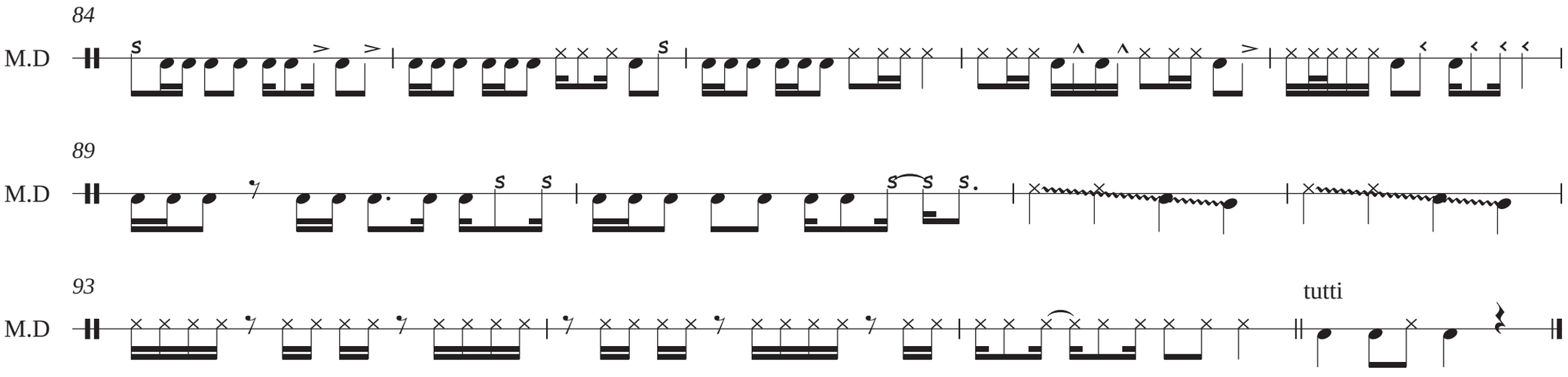
M.D

tutti

A1 Original Tempo


48
M.D
53
M.D
58
M.D
63
M.D
68
M.D
73
M.D
79
M.D
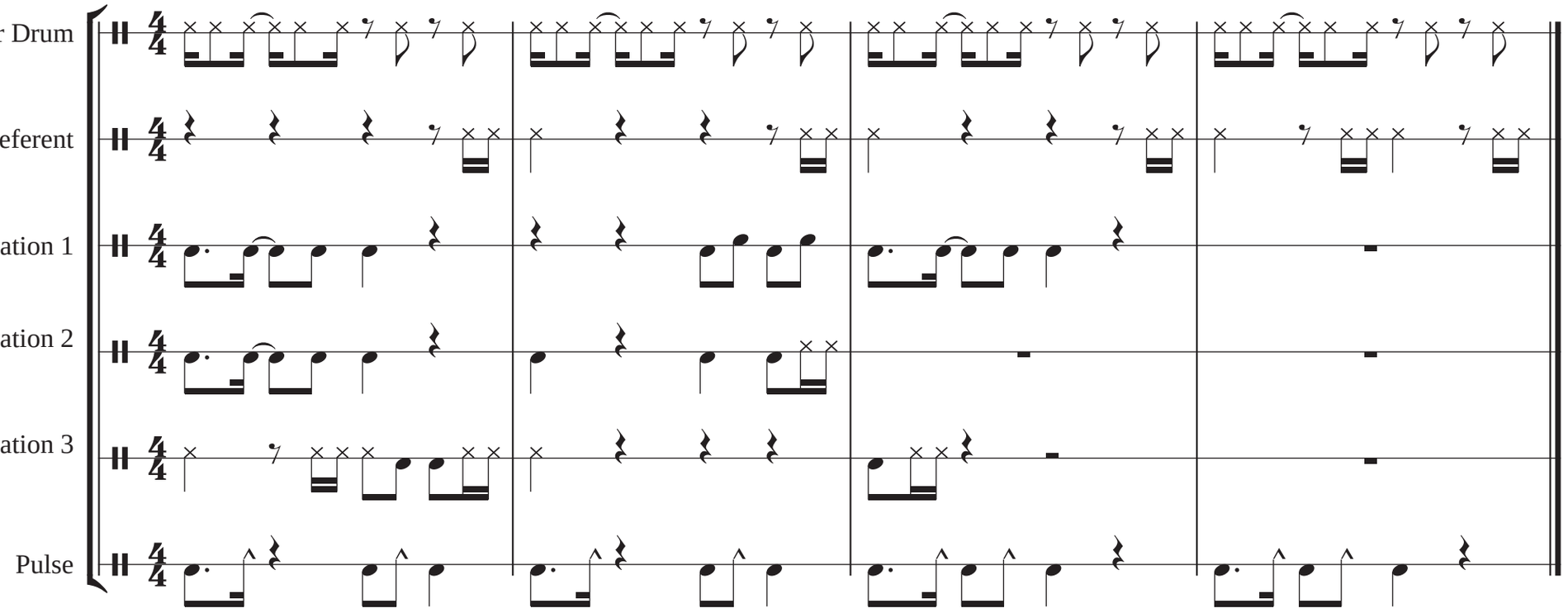
4
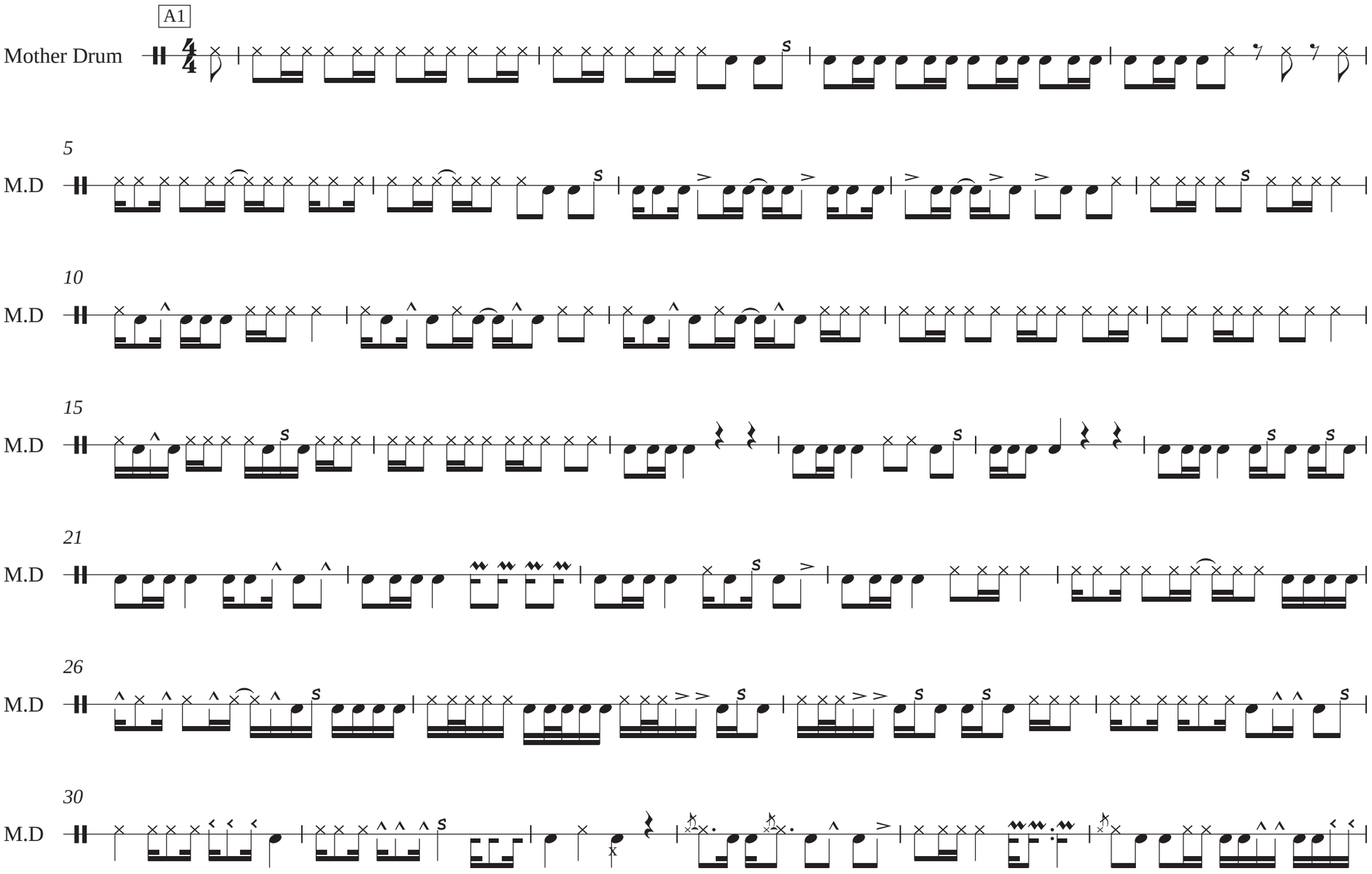


Melorhythmus Ike 8
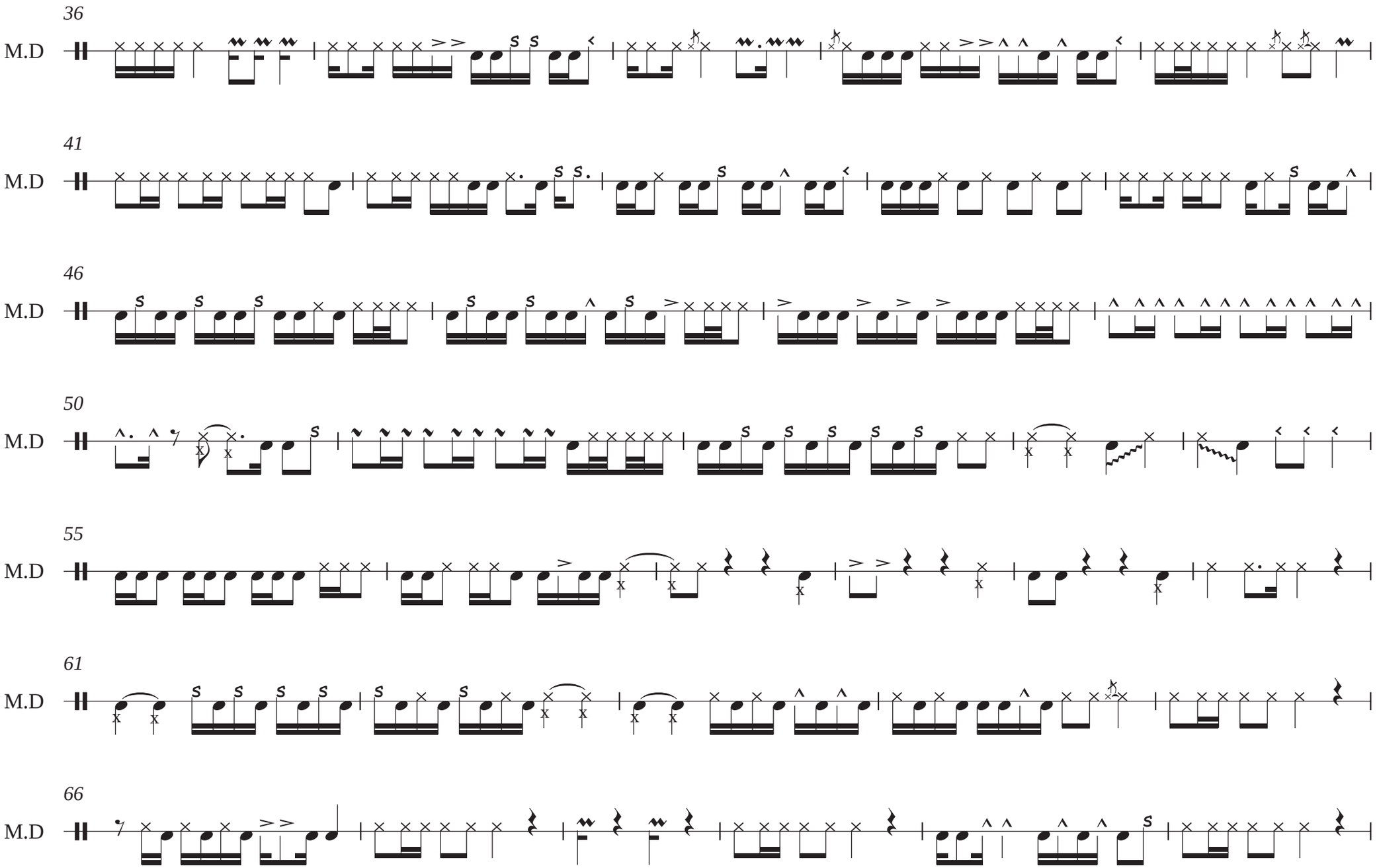
meki nzewi
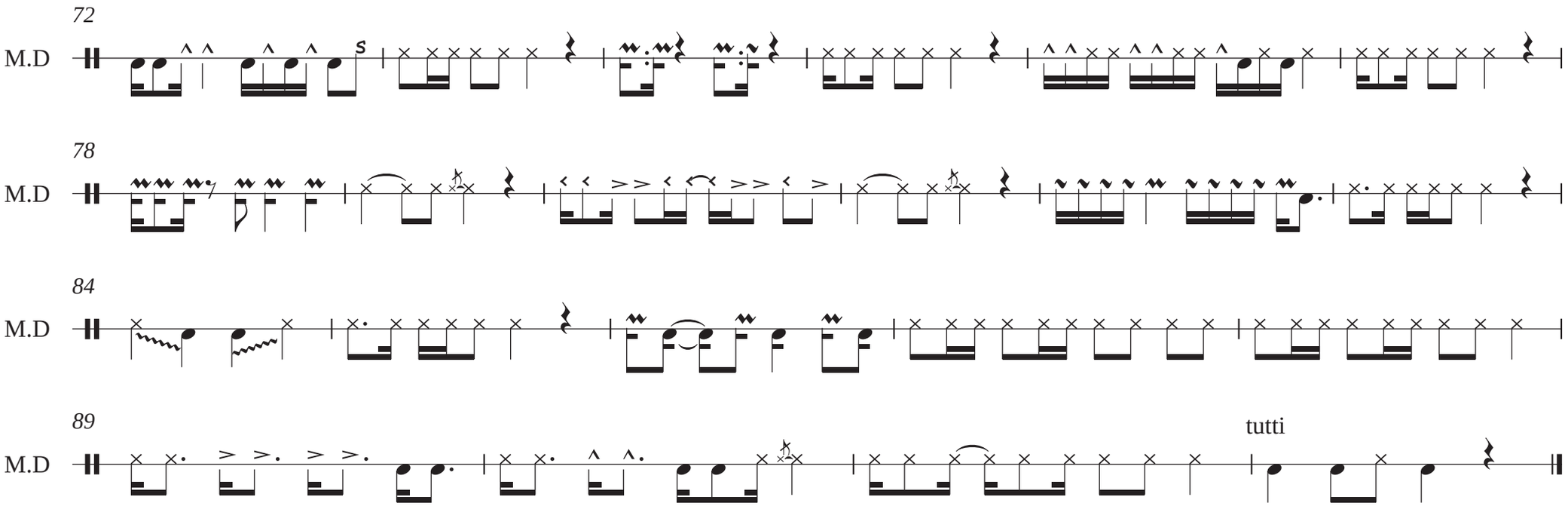
A Fast



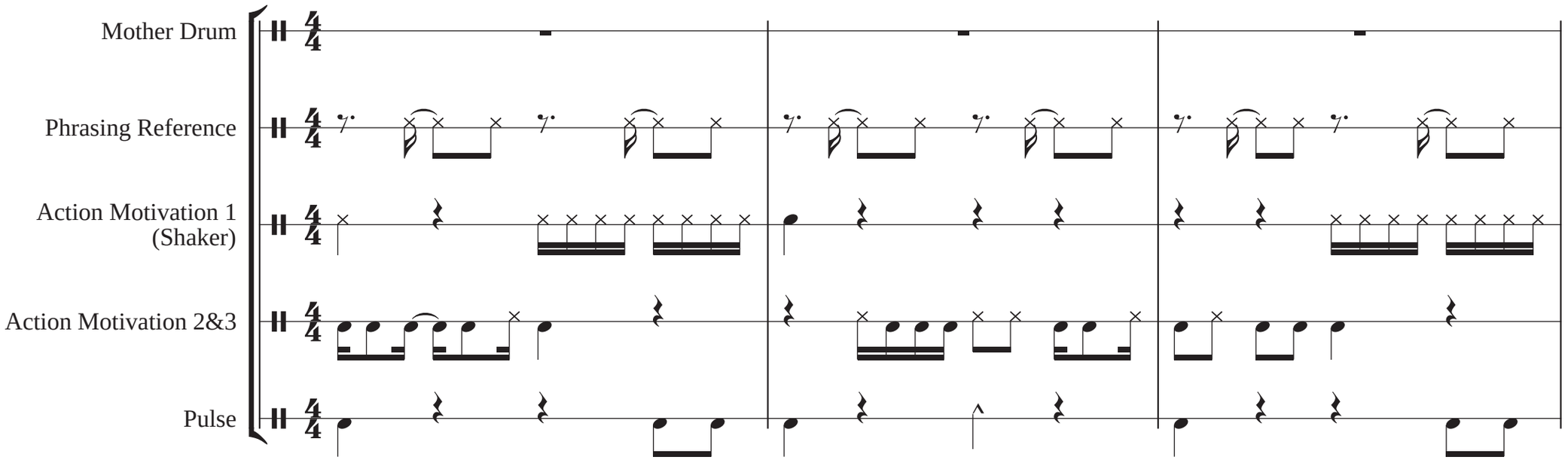

A1
Mother Drum
5
M.D
10
M.D
15
M.D
21
M.D
26
M.D
30
M.D

2

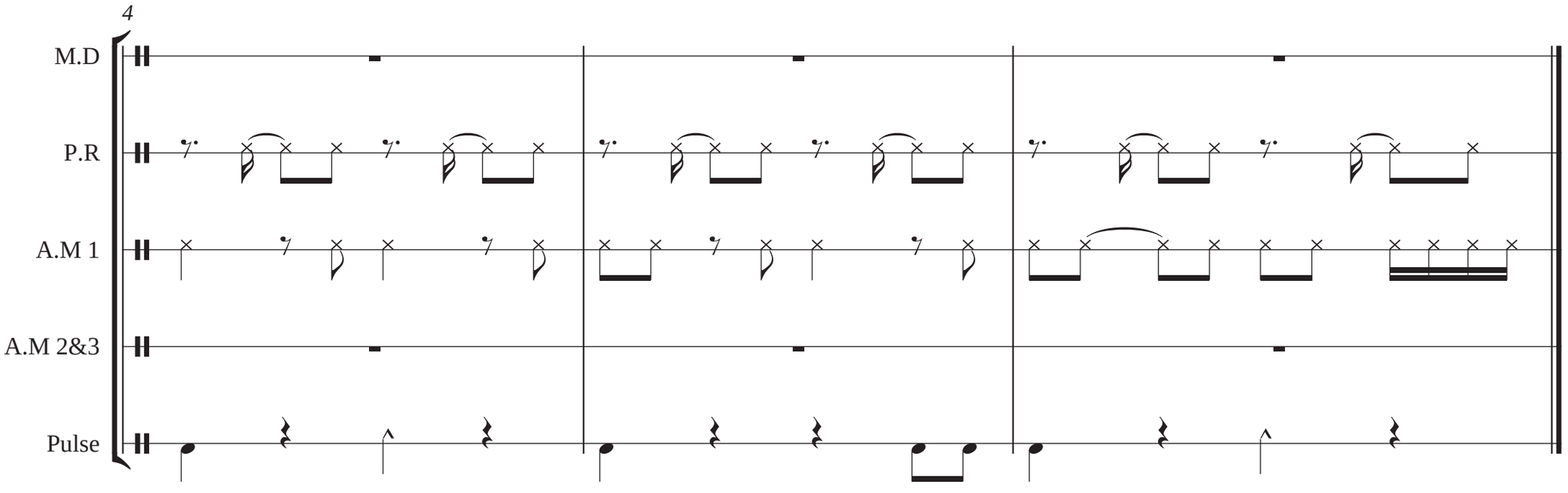


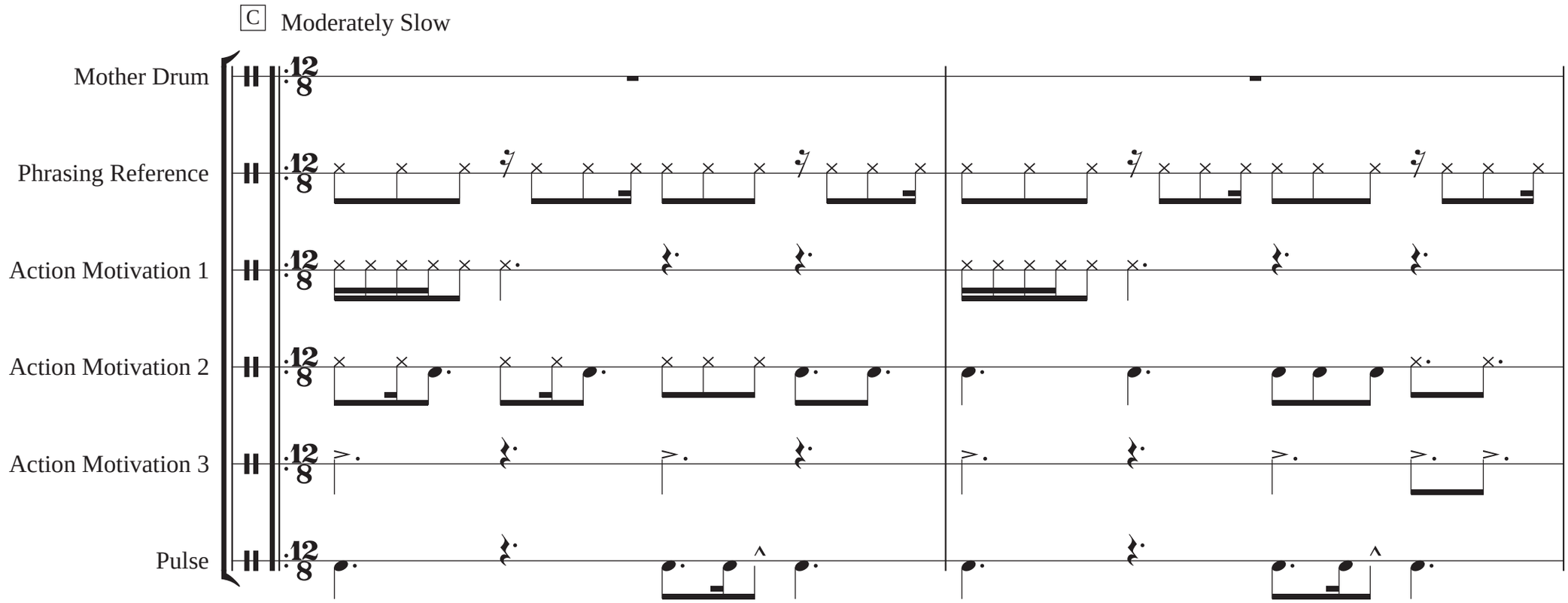

72
M.D
78
M.D
84
M.D
89
M.D
tutti

B SOLO IMPROVISATION FOR ALL INSTRUMENTS

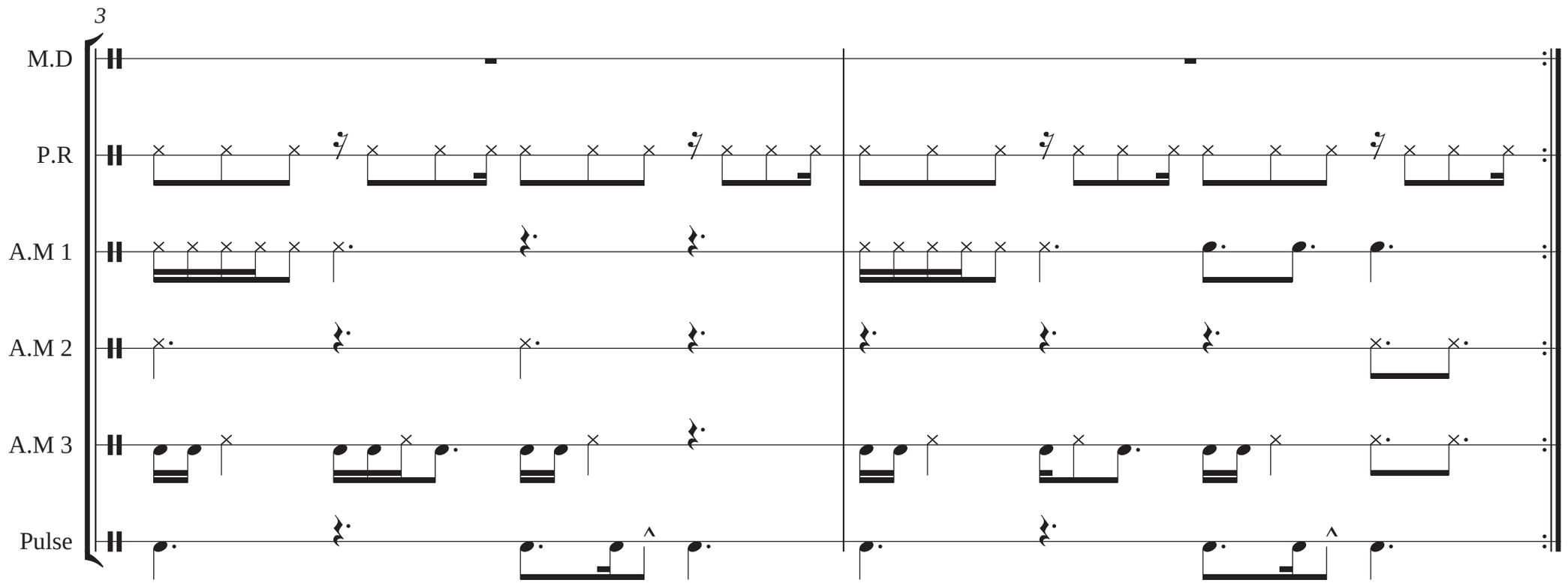


2




C
Moderately Slow
Mother Drum
Phrasing Reference
Action Motivation 1
Action Motivation 2
Action Motivation 3
Pulse

2



C1

Mother Drum

4

M.D

7

M.D

10

M.D

13

M.D

16

M.D

19

M.D

2

22

M.D

26

M.D

30

M.D

33

M.D

36

M.D

Cue for A ETC

41 A1 **Fast**

M.D

3

46

M.D

51

M.D

57

M.D

62

M.D

67

M.D

71

M.D
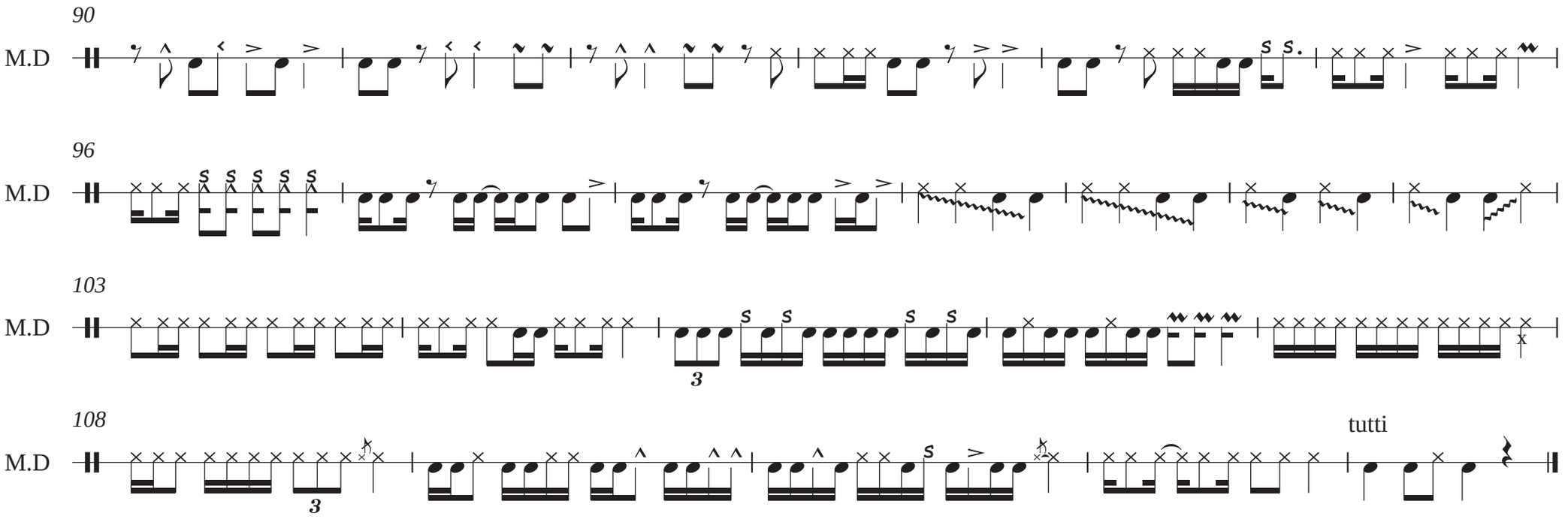
77

M.D

83
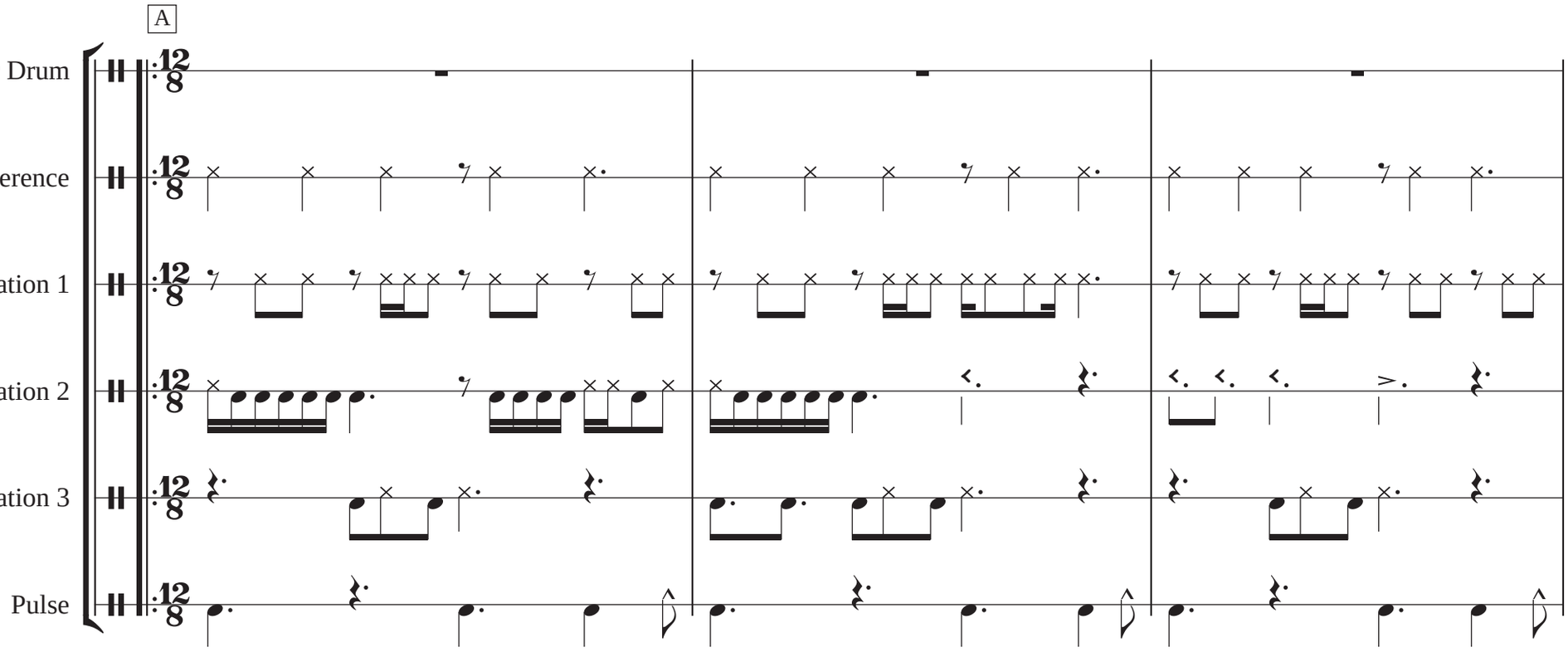
M.D

4

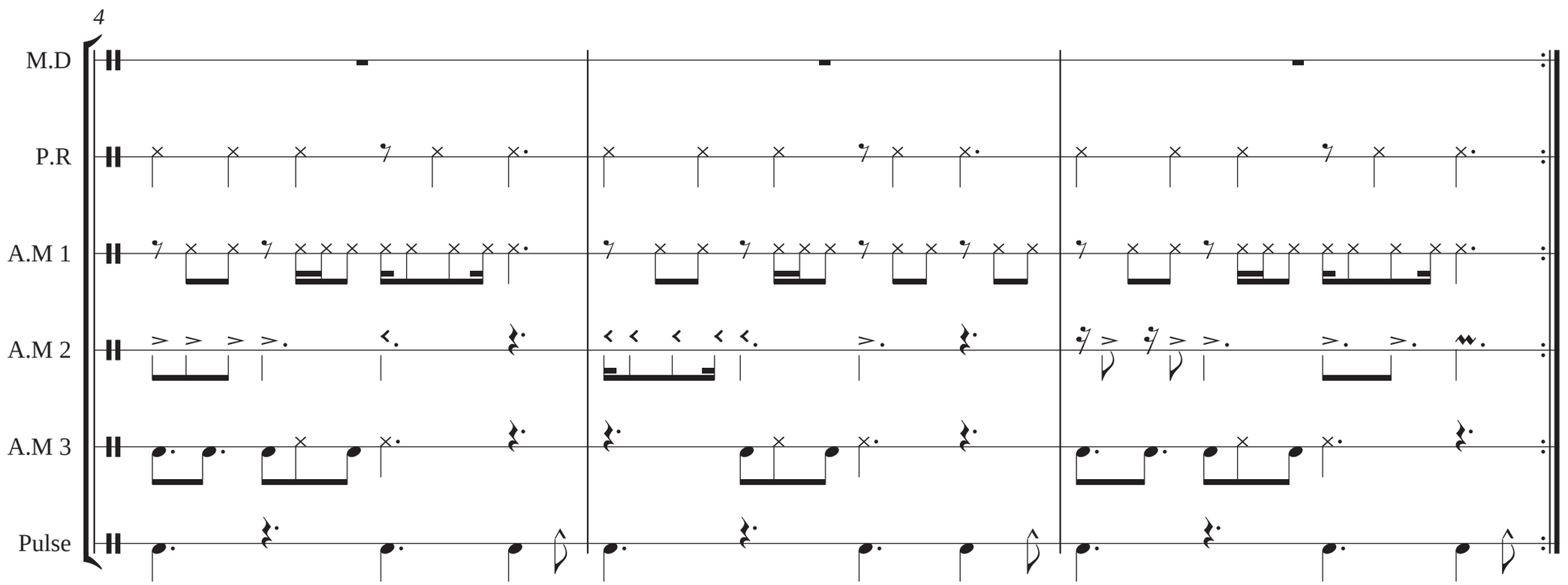


Melorhythmus Ike 9

meki nzewi



2



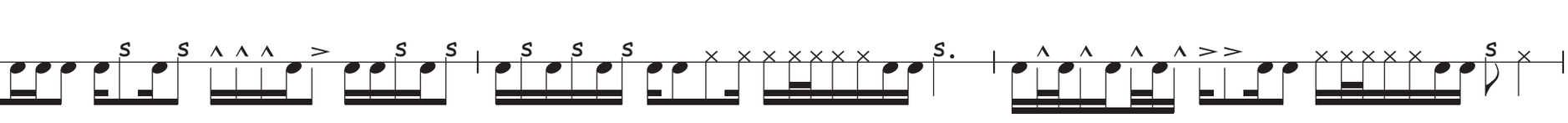
A1 CALM

Mother Drum



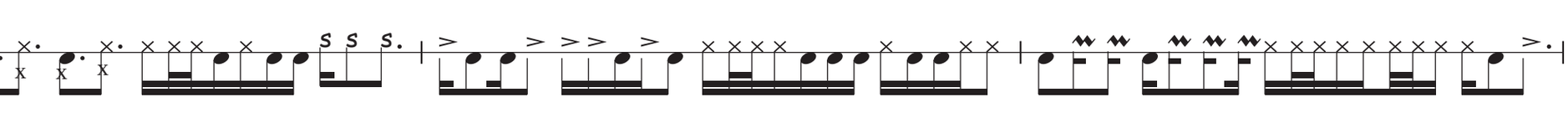
5

M.D



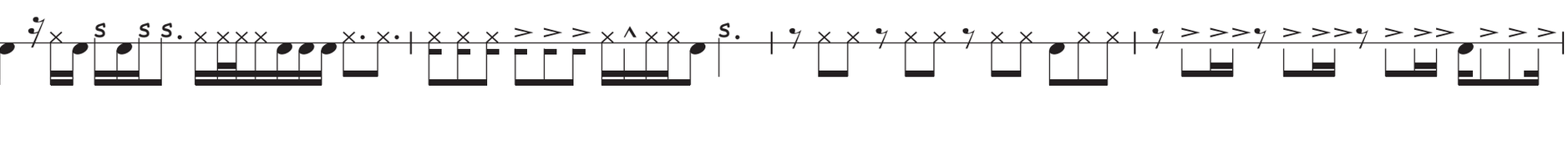
8

M.D



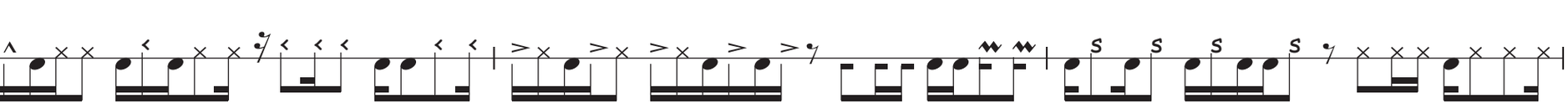
11

M.D



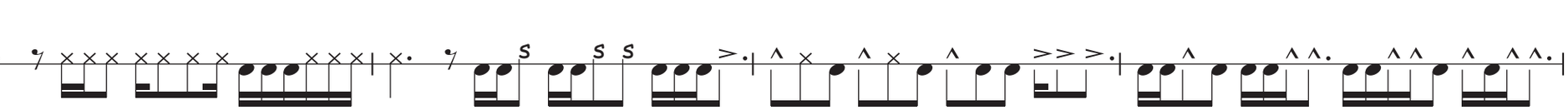
15

M.D



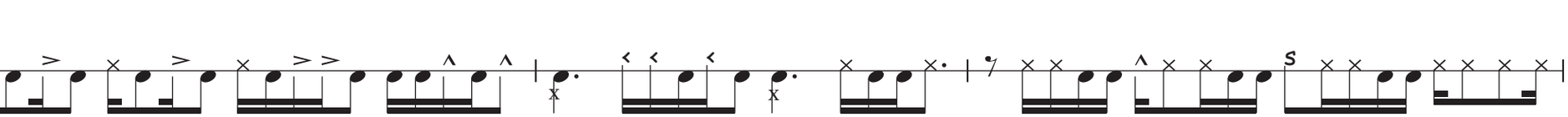
18

M.D



22

M.D



2

25

M.D

28

M.D

32

M.D

35

M.D

38
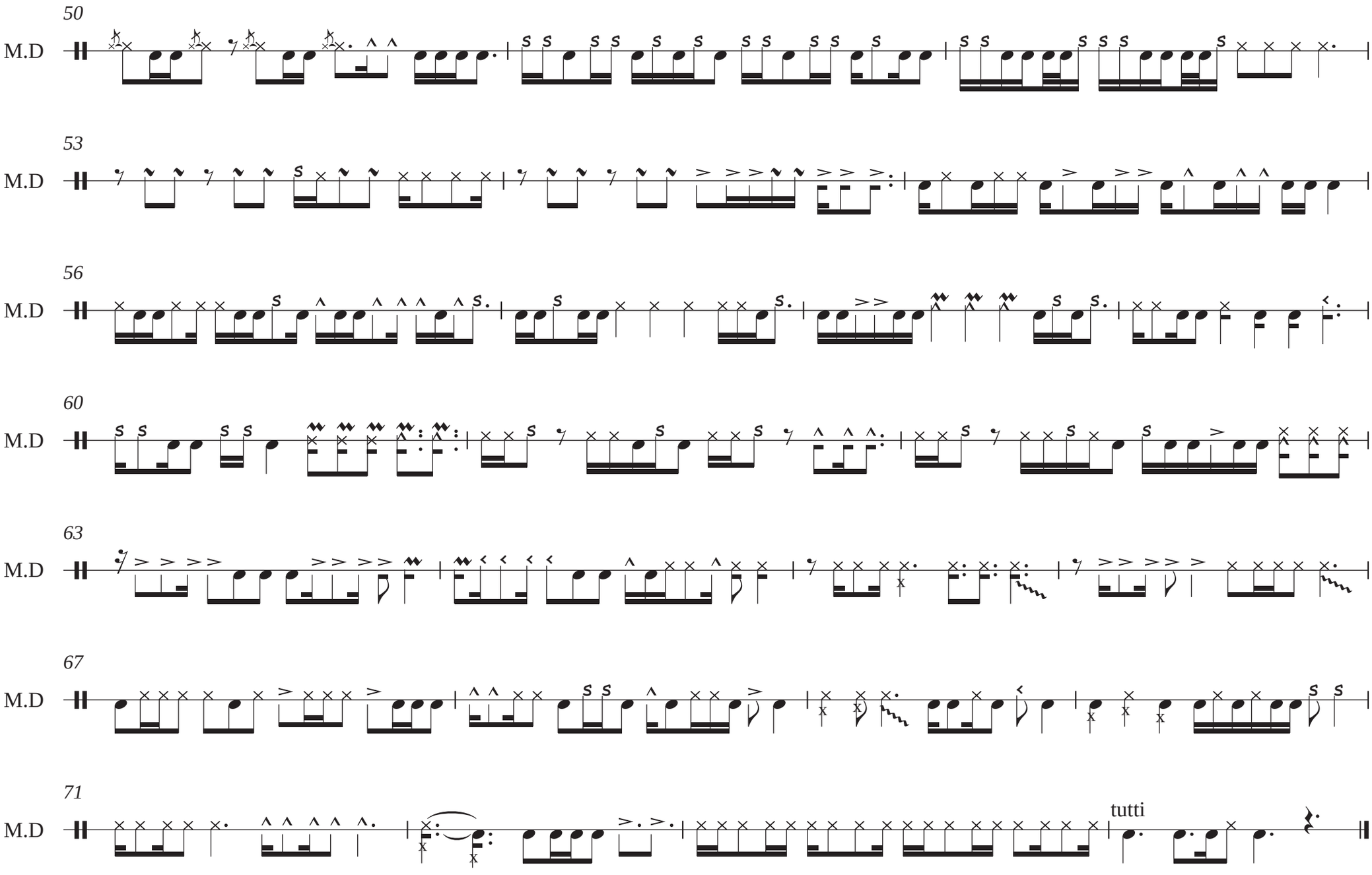
M.D

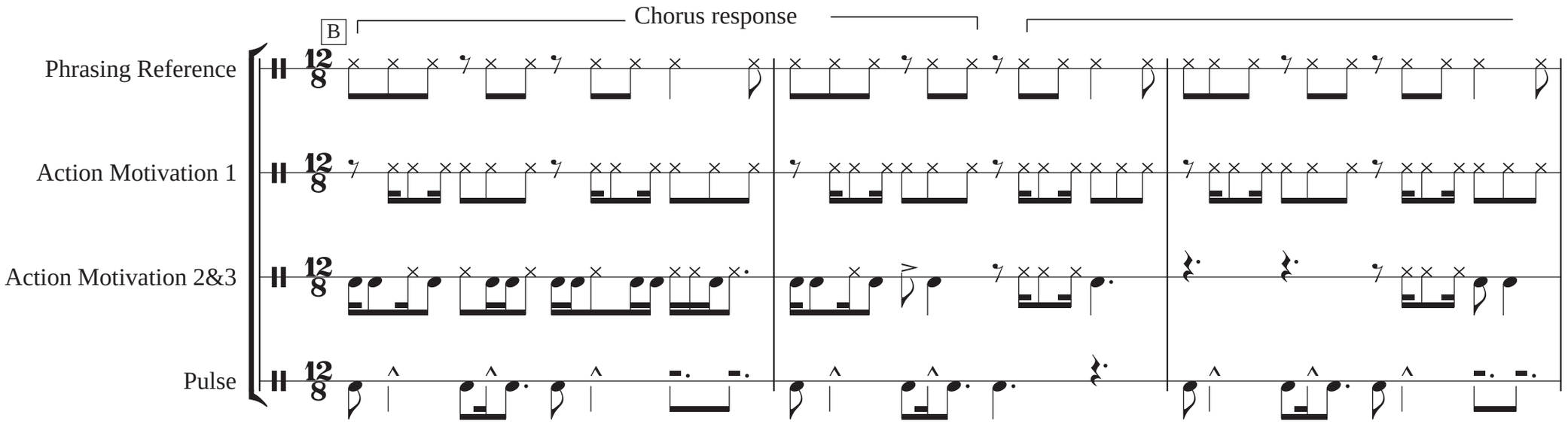
42

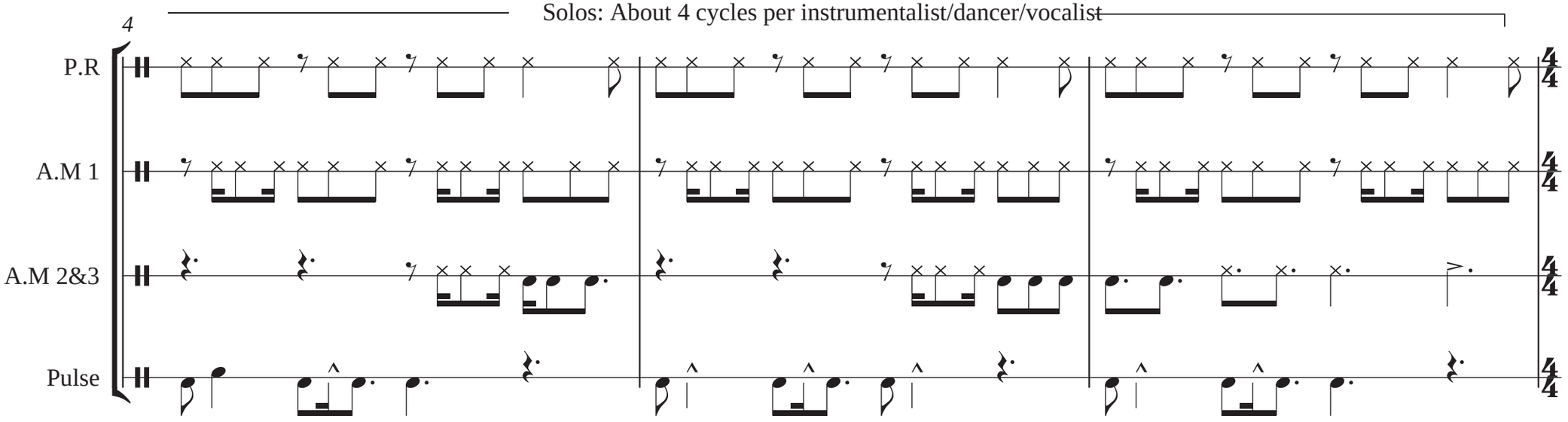
M.D

46

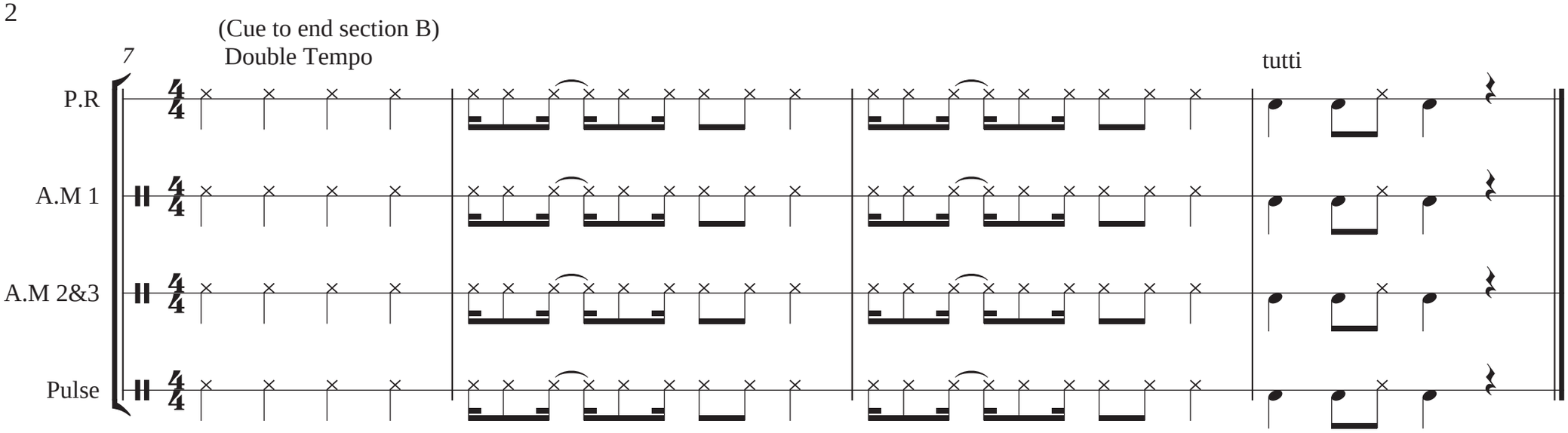
M.D


50
M.D
53
M.D
56
M.D
60
M.D
63
M.D
67
M.D
71
M.D
tutti
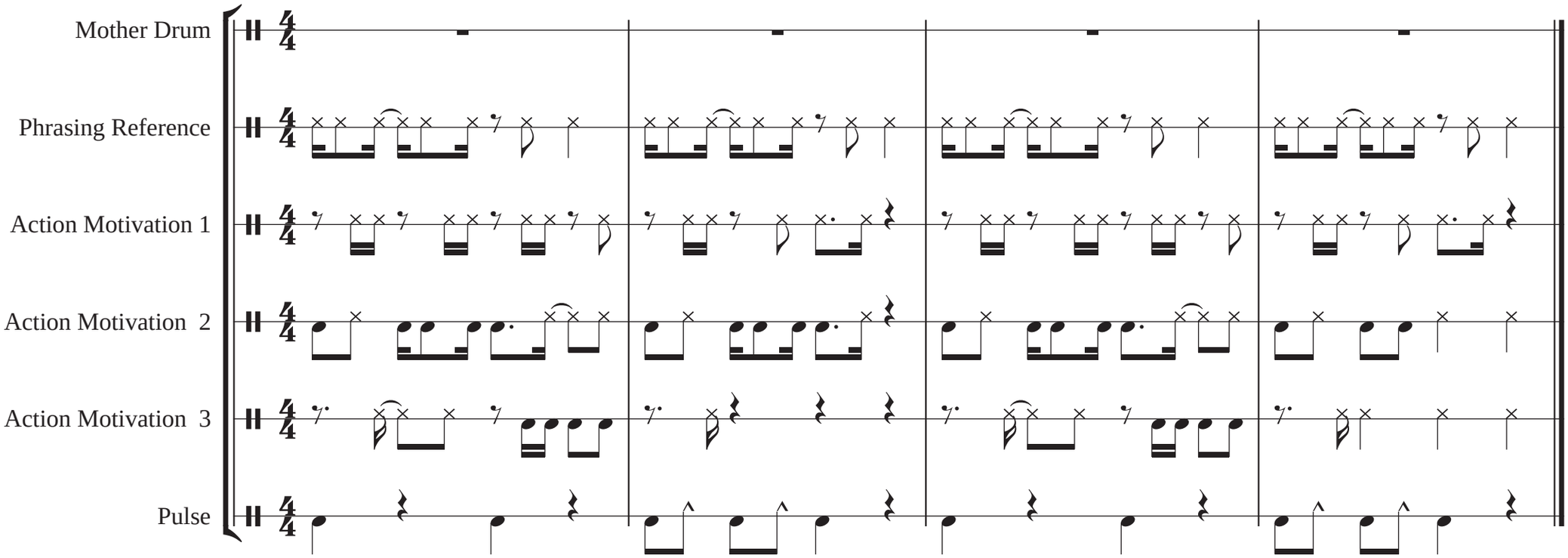

B
Chorus response
Phrasing Reference
Action Motivation 1
Action Motivation 2&3
Pulse


4
Solos: About 4 cycles per instrumentalist/dancer/vocalist
P.R
A.M 1
A.M 2&3
Pulse

2

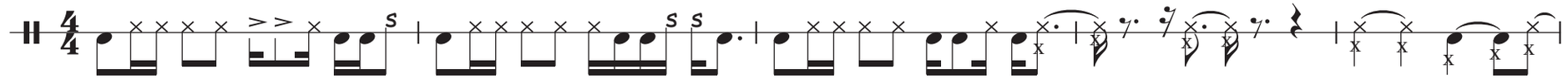


C FAST: Double A Tempo
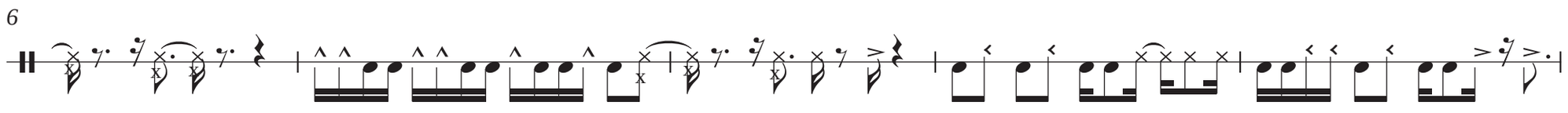


C1

Mother Drum



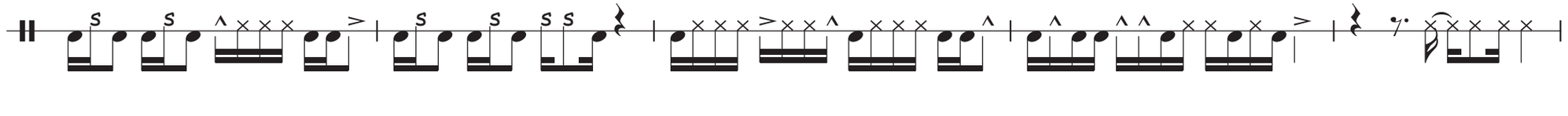
6

M.D



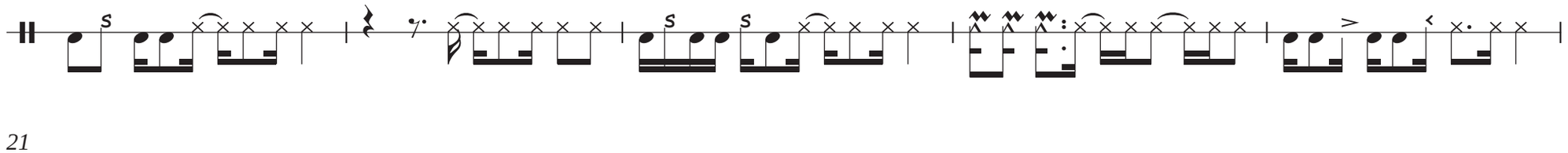
11

M.D



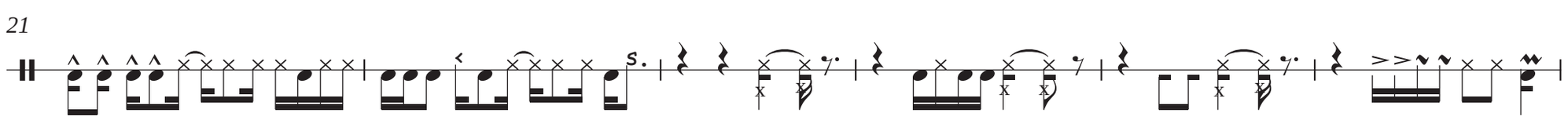
16

M.D



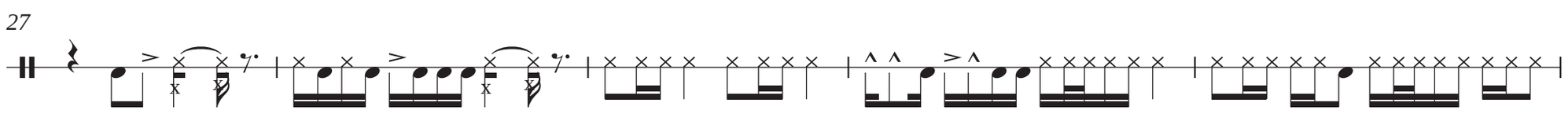
21

M.D



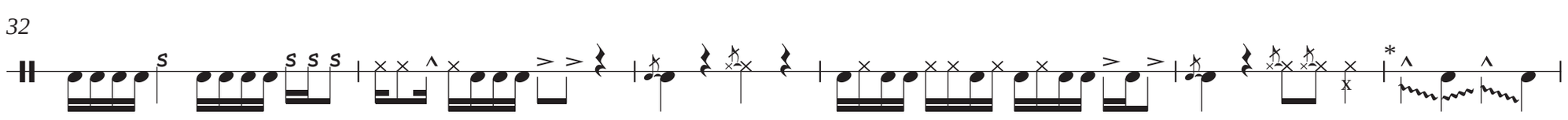
27

M.D
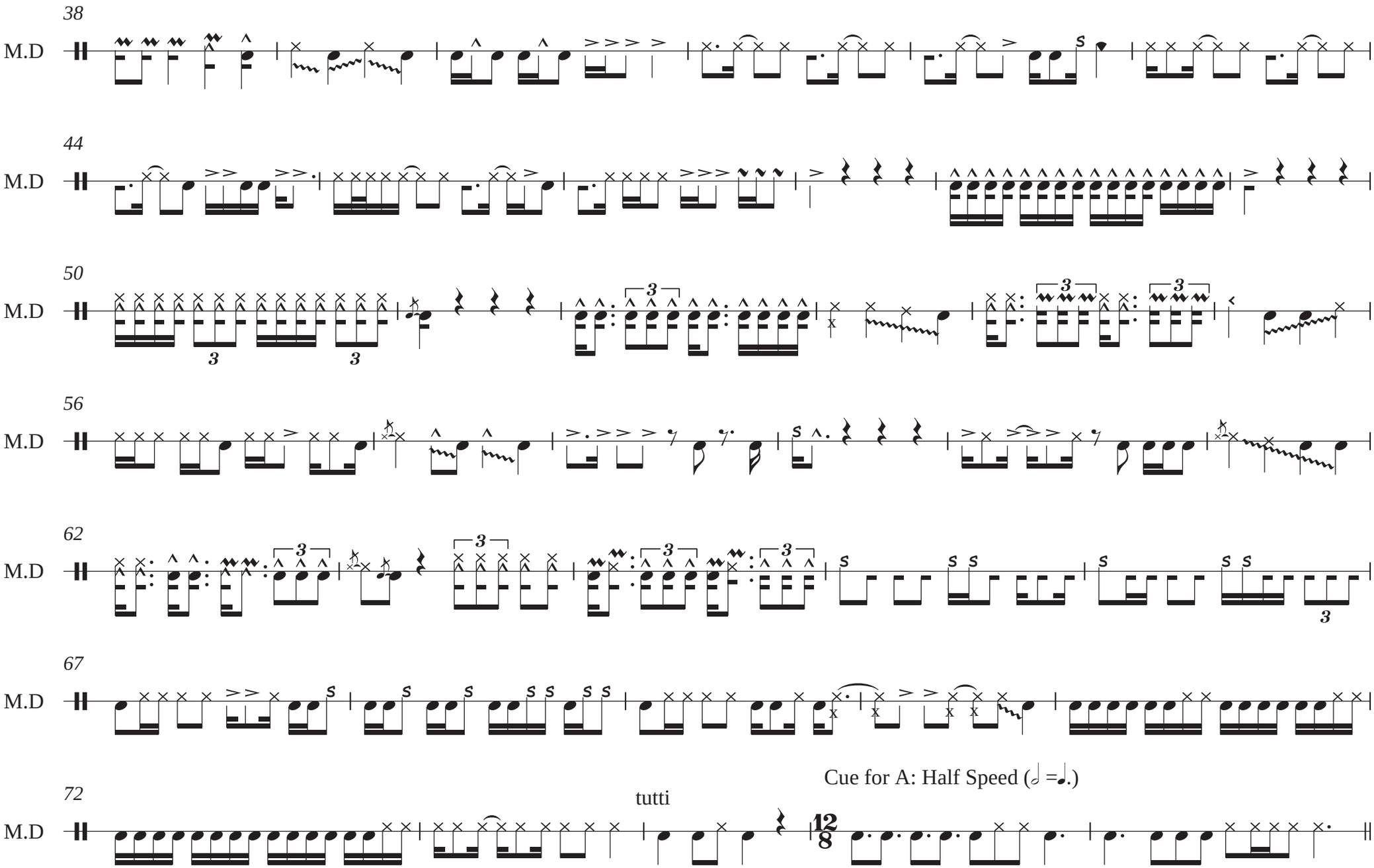


32

M.D



* Reverb

2



Use ETC for A

77 CALM

M.D

81

M.D

84

M.D

88

M.D

92

M.D

95

M.D

99

M.D

4

102

M.D

104

M.D

106

M.D

109

M.D

112

M.D

116

M.D
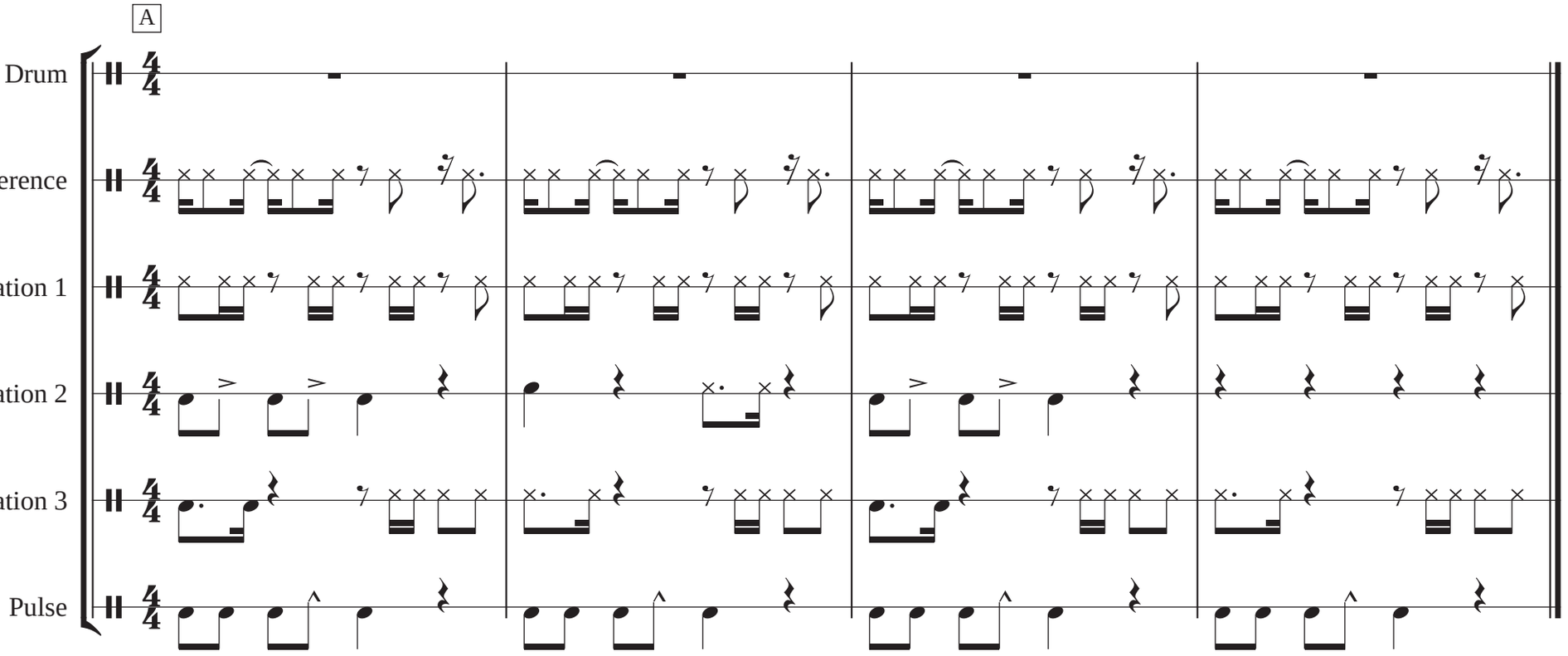
118

M.D

tutti

Melorhythmus Ike 10

meki nzewi



A1

Mother Drum

6

M.D

11

M.D

17

M.D

23

M.D

31

M.D

36

M.D

2

41
M.D

47
M.D

52
M.D

57
M.D

63
M.D

69
M.D

75
M.D

79

M.D

84

M.D

91

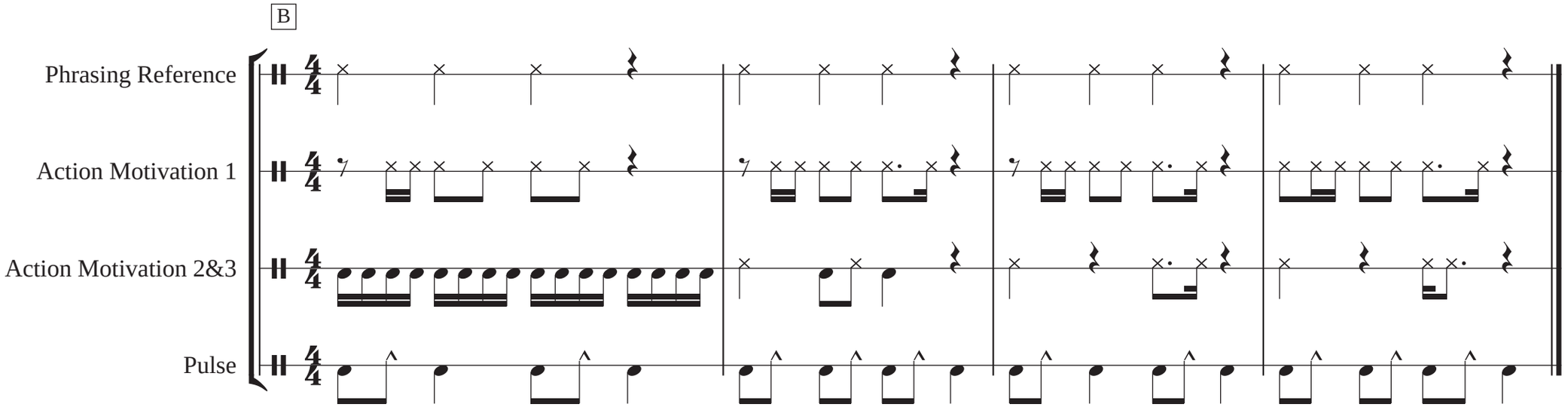
M.D
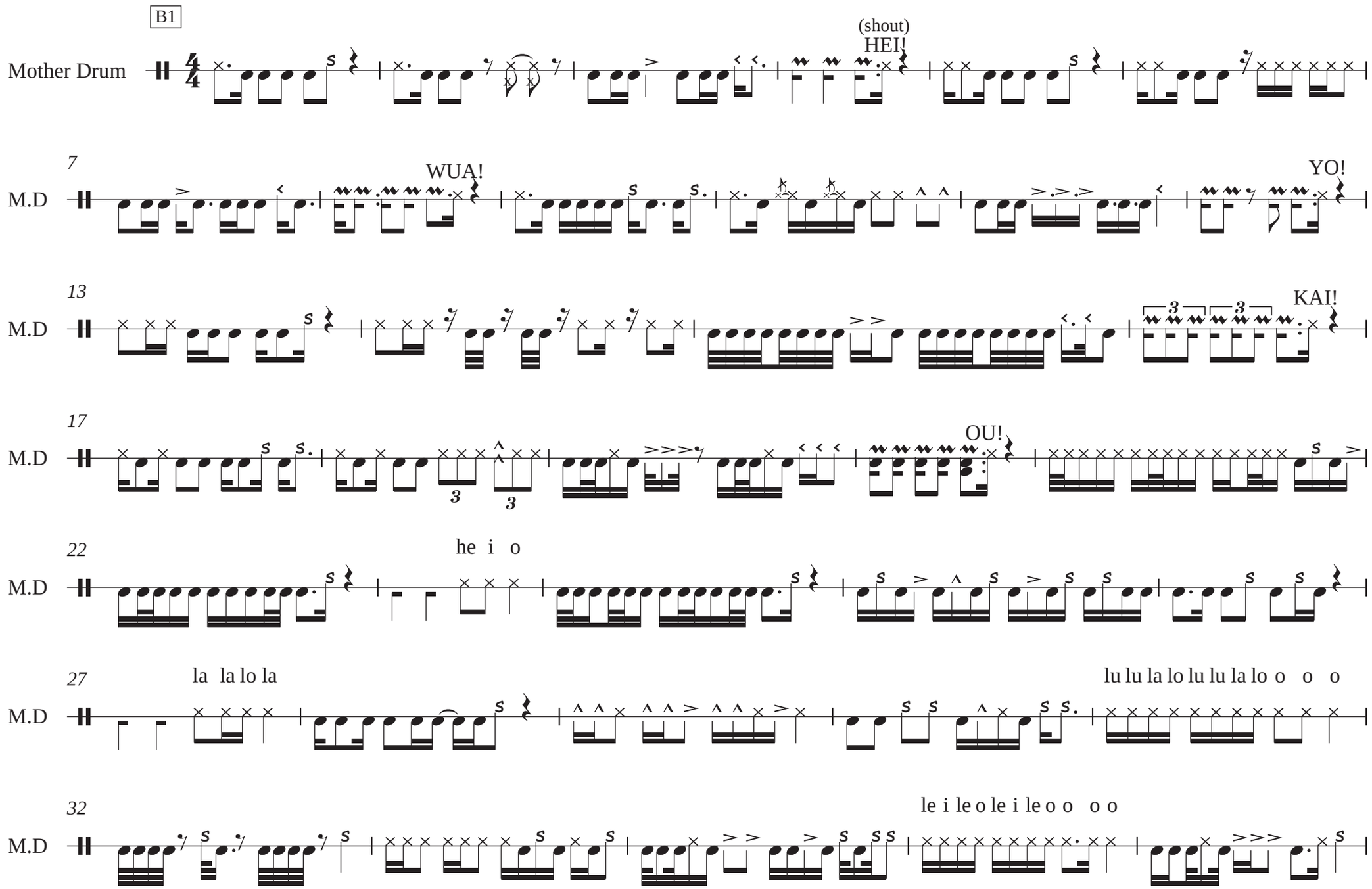
96

M.D

101

M.D


B
Phrasing Reference
Action Motivation 1
Action Motivation 2&3
Pulse


B1
Mother Drum
(shout)
HEI!
7
M.D
WUA!
YO!
13
M.D
KAI!
17
M.D
OU!
22
M.D
he i o
27
M.D
la la lo la
lu lu la lo lu lu la lo o o o
32
M.D
le i le o le i le o o o o

2

37
la lo lo lo lo la la la lo lo
M.D

41
la lo le lo le i le le o
M.D

45
le le lo i le i le le o
M.D

49
lo___ la la lo lo la la lo lo
M.D

53
le le i le o le le i le o o le o la
M.D

59
Chie chie chie kom kom HA_
M.D

65
M.D

69
HO_____
M.D