Chapter 1
Heating Up!
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(1) Identifying East Africa (pp. 1-2)

Eastern Africa stretches from parts of Sudan as far south as parts of Mozambique, from the coastal and Indian Ocean islands to as far west as areas of Zambia. The rich diversity of traditions in this vast geographic area precludes a comprehensive study of the entire region. *Music in East Africa* focuses upon the musics of three historically linked countries—Uganda, Tanzania, and Kenya. Often referred to as the "cradle of humanity" because of the discovery of human skulls dating back over 2.5 million years, East Africa long served crossroads of trade routes between the interior of Africa and the Middle East. In addition to the trade in spices, slaves, gold, and ivory, pastoral and agricultural activities supported the local economies of the region. Beginning in the sixteenth century, colonial powers extended control over East Africa with independence coming to most countries beginning in the 1960s.

Map Skills:
AA

1. On a regional map of East Africa (Figure 1.1), locate and identify Uganda, Tanzania, and Kenya.
2. Using the inset of Africa shown in Figure 1. as a guide, consult a detailed map of Africa and locate other nations comprising the area commonly referred to as East Africa: Burundi, Comoros Islands, Djibouti, Eritrea, Ethiopia, Rwanda, Seychelles, and Somalia.

Historical Overview:
AA

1. Why was East Africa such an important point in trading routes between Central Africa and the Middle East?
2. What trade goods were most commonly transported on this route?
3. Which other types of economies existed throughout the region in addition to trading?
4. Identify the major colonial powers in East Africa? When was each a dominant force in the region? When did Uganda, Kenya, and Tanzania gain independence?
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(2) Identifying Music in East Africa: Styles and Genres (pp. 2-6)
S, C/U

East Africa is a tapestry of musical styles and genres from traditional tribal musics to the latest imported western popular musics. Both this traditional music making and modern African genres are encouraged and supported within this active musical environment with tastes influenced by ethnicity and urban or rural lifestyles. After reading pages two through six in the text, complete Exercise 1.1 (Supplemental Materials) describing some of the musics from East Africa. Following is one way this exercise may be completed:

Identifying Music in East Africa
Exercise 1.1

Genre	Where performed	Purpose/Function	Description
Taarab	Along Indian Ocean coast and coastal islands	--weddings --rites of passage --political issues	Mixture of Arab and Indian melodies with Swahili poetry
Choirs	Churches and social venues	--worship --entertainment --political messages	Mixture of western style harmonies and traditional group singing techniques
Dance bands	Both small social clubs and larger halls	--entertainment --social gatherings --dance	Variety ranging from Central African Lingala dance, covers of western popular songs, earlier variants such as benga or zilizopenda
Traditional	Rural areas and in schools in both rural and urban areas	--mediating conflicts --solidifying community and ethnicity --educating in traditional societies --educating in terms of societal histories	Traditional singing, dancing, drumming often referred to as NGOMA

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(3) Identifying Music in East Africa: *Ngoma* (pp. 4-6)
S, C/U

      Ngoma is a term of Bantu origin adopted into the KiSwahili language often used to refer to traditional music or a traditional music performance, in general, particularly when drumming and dancing play a prominent part in the performance. The term may be applied in as specific a circumstance as identifying a specific instrument yet may be used to refer to all music. After reading pages four through six, complete the chart in Exercise 1.2 providing various interpretations of *ngoma* to serve as a basis of student understanding throughout the text.

Defining Ngoma/Music
Exercise 1.2

Speaker/Writer	Role	Comments
Lawrence Chiteri	Director of a *ngoma* troupe in Kenya	In Kenya, the term *ngoma* could mean playing music that is dominated by drumming. On the other hand, around this side of Lake Victoria (gesturing toward Tanzania) they look at *ngoma* as anything that is danceable, any song that they could dance to, but whose main instrument is the drum. Whatever you sing, whatever you do where the instrumentation is dominated by drumming, that is *ngoma*. We use the term *ngoma* only to refer to music. Most people of Kenya talk of "I'm going to *ngoma*" and maybe they're only going to put on a cassette recorder…to them *ngoma* refers to any music, something that is musical and can be danced to. That is what we consider *ngoma*.
Ayisha Kyamugisha	Dancer and trainer with a *ngoma* group in Uganda	*Ngoma* means "music' in some parts of Uganda. There is a similar word in Luganda, *abogoma*, meaning people who entertain other people. *Abagoma* refers to those people who perform for their daily food. They call music *ngoma* in the western part of the country as well.
Peter Cooke	Ethnomusicologist writing in *The New Grove Dictionary of Music and Musicians* (2000, xvii:855-56)	Ngmoma (is a) common term used generically for many kinds of drum among the numerous Bantu-speaking peoples of central, east-central, and southern Africa. However, "ngoma" often has a wider meaning, at its widest standing for music and dance (and the associated feasting), and for ceremonies in which drumming occurs…Among different peoples ngoma can variously denote a dance, a drum ensemble, the most important drum of an ensemble, or individual drums. Use of the name is sometimes indicative that drums have special sacred or magical properties.
J.H.Kwebena Nketia	African musicologist, theorist, and educator writing in *The Music of Africa,* 1974:21	In traditional African societies, music making is generally organized as a social event. Public performances, therefore, take place on social occasions—that is, occasions when members of a group or a community come together for the enjoyment of leisure, for recreational activities, or for the performance of a rite, ceremony, festival, or any kind of collective activity such as building bridges, clearing paths, going on a search party, or putting out fires—activities that, in industrialized societies, might be assigned to specialized agencies.

(4) Identifying Music in East Africa: *Stylized Speech Patterns* (pp.5-9)
AA (Question 1-4), S, C/U (Question 5)

Speech patterns may also vary in pitch, inflection, and duration as heard on CD Track 1, "Greetings in the Lulamoogi/Luwere dialect." While the exchanges among speakers are not music per se, they do create distinct patterns of rhythm and tonality similar to the musical properties found in many African languages—Pitch, tone quality, and rhythm patterns affect meanings significantly. After reading pages five through nine and completing Activity 1.3 (page 7), use the following questions to stimulate discussion of both the specific example and phenomenon of tonal speech.

1. Do you agree with the author that this exchange of greetings may be perceived as musical in nature? Why or why not?
2. Are there other languages with which you are familiar that contain similar tonal properties?
3. Give examples of how changes pitch, duration, volume, and timbre of a word or phrase may alter the meaning of the phrase. For instance, use the simple statement, "Please come here" in a variety of ways to convey anger, love or affection, boredom, etc.
4. Assign students to pairs and invite them to exchange greetings or converse in a tonally heightened manner. Ask other students to plot the exchange on a graph using an iconic notation agreed upon by class members. The following suggested graph provides a

timeline (bottom line) and three additional lines to represent highest possible pitch, medium pitch, and lowest possible pitch to give tonal perspective. (This graph is Exercise 1.3 in the Supplemental Materials section of this guide.)

5. Compare this example of stylized speech to recitative from western Operas. How are they similar/different?

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(5) "Singing" on the Filulu: (pages 9-13)

The *filulu*, a small flute of the Sukuma people in northwest Tanzania, is made from the hollow end of the dried calabash gourd. The ends are stopped and holes drilled in the ends with a mouth hole drilled in the main body of the *filulu*. A player's thumbs cover and uncover the end holes to create five pitches—each instrument is unique in pitch and tone due to the individual thickness and length of calabash used to make the *filulu*. (See Figure 1.4). Charles Bungu, the performer on CD 2 and CD 3, says the *filulu* evokes the sounds of birds in Sukumaland and that he often mimics birdcalls in his playing. He refers to playing the *filulu* as "singing." After reading pages nine through thirteen in the text and completing 1.2, continue with the following activities:

Discussion Questions:
AA

1. How are different pitches played on the *filulu*? List how each individual pitch is generated by the performer.
2. Which ethnic group is the largest in Tanzania? What is the primary occupation of these people?
3. Give several examples of how music is "purposefully woven into the fabric of everyday life" in Sukumaland? What parallels exist in western culture, if any?
4. How does the story of the origin of *Baakisimba* dance music illustrate how traditional performances include origins of the tradition, how it began, who developed it, etc.?

Performance Activities:
AA (Activity 1), S, C/U (Activities 2-3) Upper elementary students may attempt Activity 2 at a slow tempo.

1. Play the four pitches used in CD Track 2 on an instrument of your choice to establish a pitch string for following activities. For example, students playing on orchestral flute should use pitches in (1) below and may play along with CD Track 2. Students playing soprano recorder should use pitches in (2) below, but will not be able to play along with CD 2. Other instruments may transpose from (1) if they wish to closely match Bungu's instrument. (Keep in mind that any "transcription" is only an approximation of pitches.)

2. Using the iconic representation used in Figure 1.5 to perform your understanding of Bungu's "singing". A brief excerpt from Figure 1.5 is given here as an example of the opening gesture and the subsequent melodic structure.

example continues

3. After playing several measures or excerpts matching Bungu's performance on CD Track 2,

- Create your own piece in the style of his playing. Begin with the signature introduction and continue using only the four pitches for flute or recorder above or transpose these pitches for another instrument of your choice.
- Record your improvisation and invite students to "transcribe" several seconds of it using the iconic representation used in Figure 1.3. (Use blank staff paper marking pitches on spaces between lines or use Exercise 1.4 in Supplemental Materials)
- Invite another student to perform your work from this "transcription." And record this performance for class discussion purposes.
- Class then may discuss the effectiveness of your improvisation in matching Bungu's style of performance and the accuracy of the "transcription" and performance of the piece by another student from the "transcription."

Making a *Filulu*-like Instrument:
AA

1. Dried gourds are often available at farmers' markets and craft stores with faux gourds made from various plastic or paper products sometimes available in craft or flower stores. Students may use the following directions to create their own "*filulu*" and learn to create their own melodies on this instrument.

- Select a long-necked gourd and cut a suitable section of at least three to four inches to be used as the body of the instrument.
- Make plugs for each end of the instrument from cork or rubber. Trim to fit diameter of instrument.
- Drill holes in end plugs to create thumb holes for producing pitches. (This may also be done before inserting plugs)
- Drill a small (approximately 1.0-2.0 cm diameter) mouth hole in the center of the instrument.
- Discover pitches on the instrument by covering and uncovering end holes with thumbs
  - --Blowing into the mouth hole with ends unstopped produces first pitch
  - --Closing one end hole with a thumb generates a second pitch
  - --Closing the other end hole with a thumb makes a third pitch
  - --Stopping both end holes with thumbs produces a fourth pitch
  - --Overblowing creates a fifth pitch

2. Students may also use the head joint of the orchestral flute to experience a similar type of tone production and create melodies with three or four pitches:
- Hold the flute and blow across the tone hole without end covered produces first pitch

- Blowing across tone hole while covering the open end generates a second pitch
- Overblowing while covering the open end makes a third pitch
- A few students may be able to create a fourth pitch by overblowing without covering open end.