



RHODES UNIVERSITY
Where leaders learn

**A CRITICAL ANALYSIS OF PROFESSOR ANDREW TRACEY'S
CONTRIBUTION TO AFRICAN MUSIC PEDAGOGY AND THE FIELD OF
APPLIED ETHNOMUSICOLOGY**

By

VUYELWA O'LACY MOYO

<https://orcid.org/>

0000-0003-4880-8116

A Thesis Submitted in Fulfilment of the Requirements for the Degree of

Master of Music (Ethnomusicology)

In the Department of Music and Musicology

Rhodes University

Faculty of Humanities

Supervisor: Dr Boudina McConnachie

March 2022

ACKNOWLEDGMENTS

I want to express my gratitude to Dr Boudina McConnachie, my supervisor, for welcoming me to Rhodes University and introducing me to the International Library of African Music. She has mentored and motivated me throughout the course of my research and thesis writing, and she has made a significant contribution to my postgraduate career. She has also been very helpful, and, without her, I would not have been able to accomplish this research.

Thank you to my parents and siblings for being my biggest cheerleaders and for your unwavering love and support.

Emeritus Professor Andrew Tracey has my greatest thanks for opening his home to me, for all of the *mbira* lessons and jam sessions we have had since 2019, and for always making himself available for interviews and answering any questions I had about his life. I'd also like to thank Heather Tracey, his wife, for always providing tea and biscuits for us.

Thank you to Elijah Madiba, Emeritus Professor Diane Thram, Geoffrey Tracey, Albert Ssempeke, Asakhe Cuntsulana and Zanethemba Mdyogolo for taking time out of their busy schedules for interviews and featuring in my documentary.

Lastly and importantly, I would like to thank and give praise to God.

Thank you, everyone.

ABSTRACT

The research presented in this thesis is based on my interest and experience in forms of African music, ethnomusicology, and studying *mbira* with Professor Emeritus Andrew Tracey. When I arrived in South Africa in 2019 to join Rhodes University's Applied Ethnomusicology programme, I chose to study the *mbira* with Tracey as the idea of learning more about Zimbabwe through music was important to the formation of my identity. Through the lens of embodied learning and a practice-based approach in this research, I evaluate how Tracey's numerous contributions to African music pedagogy have improved prospects for African music scholars and students in terms of contributing to the goals of applied ethnomusicology. The primary purpose of this thesis is to respond to the absence of serious scrutiny of existing pedagogical approaches to African music at universities across South Africa. The contribution this research makes will be valuable to African music programmes across the continent as well as to practitioners of African traditional instruments, such as the *marimba*, *mbira*, *timbila* xylophones, *nyanga* pan pipes, and *valimba* xylophones.

The thesis comprises five chapters. The first presents an introduction to the research, and its goals, procedures and approaches, along with an outline of the subsequent chapters. Tracey's biography is covered in the second chapter. A consideration of the state of African music teaching in other African countries such as Ghana, Kenya, and Zimbabwe; the history of African music; and the state of African music pedagogy in tertiary institutions in South Africa constitutes the third chapter. Chapter 4 comprises an analysis of Tracey's articles and data gathered from interviews, as well as my personal reflections as Tracey's student. The final chapter presents a summary of the preceding chapters, the study's findings, and suggestions for further research.

A multidisciplinary approach was used for this thesis. The results find that Tracey's articles had six common themes which he wrote about and are a contribution to African music pedagogy. These themes are the history of instruments, the structure of the instrument, the learning/playing technique, structure of the instrument, transcription and dance steps.

TABLE OF CONTENTS

ACKNOWLEDGMENTS	ii
ABSTRACT	iii
TABLE OF CONTENTS	iv
LIST OF FIGURES	vii
LIST OF ACRONYMS	viii
CHAPTER 1	1
Introduction	1
1.1 Background	1
1.2 Goals of the research	2
1.3 Methodology	3
1.3.1 Practice-based research	3
1.3.2 Embodied Learning	7
1.3.3 Experiential Learning	9
1.3.4 Research Methods	11
1.3.5 Biographical method	11
1.3.6 Interviews	12
1.3.7 Participant Observation	13
1.3.8 Literature Review	14
1.4 Ethnomusicology and the link to music education	16
1.5 Applied Ethnomusicology	18
1.6 Chapter Outline	18
CHAPTER 2	20
Who is Andrew Tracey?	20
2.1 Andrew Tracey's early life	21
2.2 Andrew Tracey and Wait a Minim	22
2.3 Andrew Tracey and the Steel Band	23
2.4 Andrew Tracey and ILAM	24
2.5 Andrew Tracey and African Musical Instruments	25
2.6 Andrew Tracey the scholar	27
	iv

2.7 Tracey's life after retirement	28
CHAPTER 3	31
African Music in African Societies and in Education	31
3.1 African Music in African Societies	31
3.2 Examples of the development of African music education in tertiary institutions in Africa	32
3.3 The State of African music pedagogy in tertiary institutions in South Africa	35
CHAPTER 4	40
Exploring Andrew Tracey's contributions	40
4.1 Tracey's research contribution to knowledge of the marimba	42
4.2 Tracey's research contribution to knowledge of the Nyanga pan pipe music	47
4.3 Tracey's research contribution to knowledge of the nyanga/ngorombe pan pipe dance	55
4.4 Tracey's research contribution to knowledge of the Chopi timbila xylophone	60
4.5 Tracey research contribution to knowledge of the Sena valimba xylophone	66
4.6 Tracey's research contribution to Venda music and dance	72
4.7 Tracey's research contribution to Knowledge of the Zimbabwean Mbira	76
4.7.1 Values in African Music	86
4.8 Reflections from students and colleagues	88
4.8.1 Personal Reflection of the author as a student of Tracey	94
4.8.2 Tracey's contribution to Applied Ethnomusicology	96
4.8.3 Conclusion	97
CHAPTER 5	98
Summary, Conclusions and Recommendations	98
5.1 Summary	98
5.2 Conclusion	103
5.3 Recommendations	104
BIBLIOGRAPHY	106
Appendix A: Resources for data collection	113
1. Texts used for analysis	113
2. Interviews conducted for this study	114
3. Recordings used for this study	114

4. Films by Andrew Tracey and the late Gei Zantzing	115
Appendix B: Images used in this thesis	115

LIST OF FIGURES

Figure 1: Creative-practice research/Practice-based research method	5
Figure 2: Kolb's Cycle of Experiential Learning	10
Figure 3: Andrew Tracey playing a <i>kalimba</i>	20
Figure 4: Wait a Minim album cover	22
Figure 5: South Africa's first steel band founded by Andrew Tracey (2nd from right)	23
Figure 6: The ILAM logo	24
Figure 7: The back of the <i>kalimba</i> produced by AMI	25
Figure 8: Andrew Tracey giving <i>kalimba</i> lessons at ILAM	26
Figure 9: Andrew Tracey as an Ethnomusicology master's recital examiner at Rhodes University	28
Figure 10: A set of <i>marimbas</i>	41
Figure 11: A set of pan pipes.....	46
Figure 12: The distribution of notes among the parts of <i>nyanga</i> pan pipes	49
Figure 13: A key to the few special signs used by Tracey to notate <i>nyanga</i> pan pipes.....	53
Figure 14: A <i>ngorombe</i> dance group with five musicians	54
Figure 15: A group of <i>ngorombe</i> musicians playing in the manner Tracey described in his article	56
Figure 16: Transcription of the <i>Mithwethwe</i> dance	57
Figure 17: Transcription of the <i>fitibore</i> dance	58
Figure 18: Transcription of <i>ntshokoso</i> dance	58
Figure 19: A <i>timbila</i> orchestra in Mozambique	59
Figure 20: Notation of learner's exercise in playing the <i>timbila</i>	63
Figure 21: Tune used by Tracey to introduce his students to <i>timbila</i>	63
Figure 22: Kazimbite with a <i>valimba</i> xylophone	64
Figure 23: Bottom view of a <i>valimba</i>	66
Figure 24: Tuning of <i>valimba</i>	68
Figure 25: Sena music sequence chord	69
Figure 26: Andrew Tracey recording a Sena <i>valimba</i> xylophone performance in Mozambique	69
Figure 27: A full set of <i>tshikona</i> reedpipes	70
Figure 28: Tracey's transcription of the unison rhythm pattern of the <i>tshikona</i> pipes	73
Figure 29: An old family <i>mbira dzavadzimu</i>	74
Figure 30: A- An eight-key Nyasaland <i>kalimba</i> , B- Tapera's 13-key " <i>kalimba</i> " <i>mbira</i> ; C - A 25-	

key Sena-Nyungwe <i>kalimba</i>	75
Figure 31: The harmonic progression of Tapera's <i>mbira</i>	76
Figure 32: Transcription and vocal phrases of " <i>Chamtengure</i> "	77
Figure 33: The parts of a <i>mbira</i>	78
Figure 34: The proposed relationships between the kalimba and other <i>mbiras</i>	79
Figure 35: The basic <i>kalimba</i> note position (core)	80
Figure 36: The kalimba core as found on <i>mbira dzavadzimu</i>	80
Figure 37: A transcription showing <i>mbira</i> chord progression (longer chord sequence)	82
Figure 38: Another example of the longer chord sequence	82
Figure 39: Tracey's sequence for the <i>mbira</i> system	83
Figure 40: A <i>mbira dzavadzimu</i> lesson with Tracey in 2019	91
Figure 41: Poster for my honour's recital in 2019, featuring Andrew Tracey	92

LIST OF ACRONYMS

ILAM – International Library of African Music

IMS – Instrumental Music Studies

AMI – African Musical Instruments

RU – Rhodes University

MSU – Midlands State University

GZU – Great Zimbabwe University

UCT – University of Cape Town

NWU – North-West University

UKZN – University of KwaZulu-Natal

SPD – Socio-political Development

CHAPTER 1

Introduction

1.1 Background

Future generations in African communities are faced with the generational problem of indigenous music heritage becoming extinct in the society if nothing is done about the problem of not documenting indigenous African (Evans 2018: 107).

The research presented in this thesis is based on my interest and experience in forms of African music, ethnomusicology, and studying *mbira* with Professor Emeritus Andrew Tracey. As a Ndebele woman, I grew up in a Zimbabwean society in which Shona music was eschewed, and *mbira* ensembles were scorned. Despite the global opinion that *mbira* music is ubiquitously played and enjoyed in Zimbabwe, at times my culture has seen it as a manifestation of Shona tribal propaganda. Despite this history, when I arrived in South Africa in 2019 to join Rhodes University's Applied Ethnomusicology programme, I chose to study the *mbira* with Tracey as the idea of learning more about Zimbabwe through music was important to the formation of my identity as well as preserving the music heritage in fear of what Evans (2018: 207) alluded, the future generations being faced with indigenous music heritage becoming extinct. In this thesis, I evaluate how Tracey's many contributions to African music pedagogy, especially to the goals of applied ethnomusicology, have enhanced opportunities for scholars and students of African music.¹ It is an overarching goal of this thesis to respond, to the lack of rigorous sources about of existing African music pedagogical approaches at many universities around the country.

I met Tracey in 2019 at the International Library of African Music (ILAM) where he had served as director from 1977 to 2005. He continues to contribute to *mbira* and ensemble classes at ILAM to this day. As an Honours student I read about Shona *mbira* pedagogy, and I analysed Tracey's publications (1961, 1963, 1970, 1971, 1972, 1974, 1992, 2011, 2013, 2015) and became aware of the extent of the impact he has had on African music pedagogy, especially in

¹ Tracey's pedagogical contributions in addition to publications also include school and conference-based African Ensemble demonstrations across South Africa; *amadinda*, horn ensemble, *mbira*, *chipendani* various pan pipes, *timbila* and *marimba* lessons, workshops and demonstrations at universities and schools around the country; and organisation of community performers to demonstrate musical activities at ILAM and elsewhere.

the field of applied ethnomusicology. This thesis describes and analyses Tracey's teaching experiences and publications as they relate to African music pedagogy and how his interventions have contributed to applied ethnomusicological projects in South Africa.

Netshivhambe Evans writes:

Many prolific indigenous African music practitioners have advocated for indigenous African knowledge to be professionalised, but with no success due to the lack of proper structures and a deeper understanding of how indigenous music heritage should be taught as a subject at the higher education level. (2017: 108)

Despite Tracey's contribution to the field of African music pedagogy, there has been limited research on his input. The only existing master's thesis on Tracey (Gumboreshumba 2009) focuses solely on his contribution to the understanding of *mbira* music. While current articles on African musical transcription and pedagogical approaches may not acknowledge his contributions, his influence on the African music academy at Rhodes University has had a considerable impact on music departments in South Africa and further afield including the University of Cape Town, the University of KwaZulu-Natal, the University of Fort Hare, Midlands State University in Gweru, Zimbabwe, and the University of the Cape Coast, Ghana, amongst others (McConnachie 2016). The intention of the writer of this thesis is to analyse and comment on his approach to the teaching and learning of African music and his contribution to African music pedagogy (without this being limited to a specific country) from the perspective of applied ethnomusicology.

1.2 Goals of the research

The overarching goal of this thesis is to develop a coherent response, through analysis of Tracey's approaches, to the disparate approaches to African music pedagogy which are in place at many universities around South Africa.

The following research questions are posed:

1 What is the state of African music pedagogy in South Africa?

2. What has been Andrew Tracey's contribution to African music pedagogy at the tertiary educational level?

3. How does his work contribute to the field of applied ethnomusicology?

1.3 Methodology

The research that forms the basis of this thesis employed a multidisciplinary research design founded on embodied learning and practice-based research. These methods assisted in achieving the goal of the research, which is to confront the established norms of the teaching and learning African music by means of a qualitative case study approach and critical reflection. The enquiry has been shaped by the use of the qualitative case study approach. Case study methods enable the exploration of an issue of general interest by examining particular cases (Stake 1995). According to Stake (1995: 2), a case is a "specific, a complex, functioning thing ... an integrated system." Bolden and Nahachewsky (2015) indicate that a teacher or a school or an innovative programme may be used as a case. For this work, I used Tracey as the case study and my own experience of his teaching as an embodied practicebased framework. These practice-based approaches, specifically embodied learning or experiential-learning processes, which encourage experimenting with knowledge first-hand rather than merely hearing or reading about others' experiences, may provide valuable insights into transgressive education. Drane et al. (2019) describe a transgressive learning community as one that empowers instructors with tools to reveal, mitigate, and disrupt domineering structures in higher education. In the following section, I present definitions of the various methods as they pertain to this study.

1.3.1 Practice-based research

Practice-based research is an umbrella term that describes a series of methodologies that allow the practice to be embedded within the research process. Questions and answers may arise from the process of practice, enhancing the outcomes of the research (Candy & Edmonds 2018). According to Skains (2018), a practice-based method involves engaging in creative practice to explore a research question that contributes to a significant understanding of relevant critical theory. Thus, it provides us with valuable data to help

answer fundamental questions about practising performing arts. Practice-based research is an arena in which knowledge of performance or practice may be shared, in this manner becoming a form of research and a way of making research publicly available (Niedderer & Roworth-Stokes 2007). Practice-based outcomes make valuable contributions that are relevant to this research and aid in the gaining of understanding and knowledge.

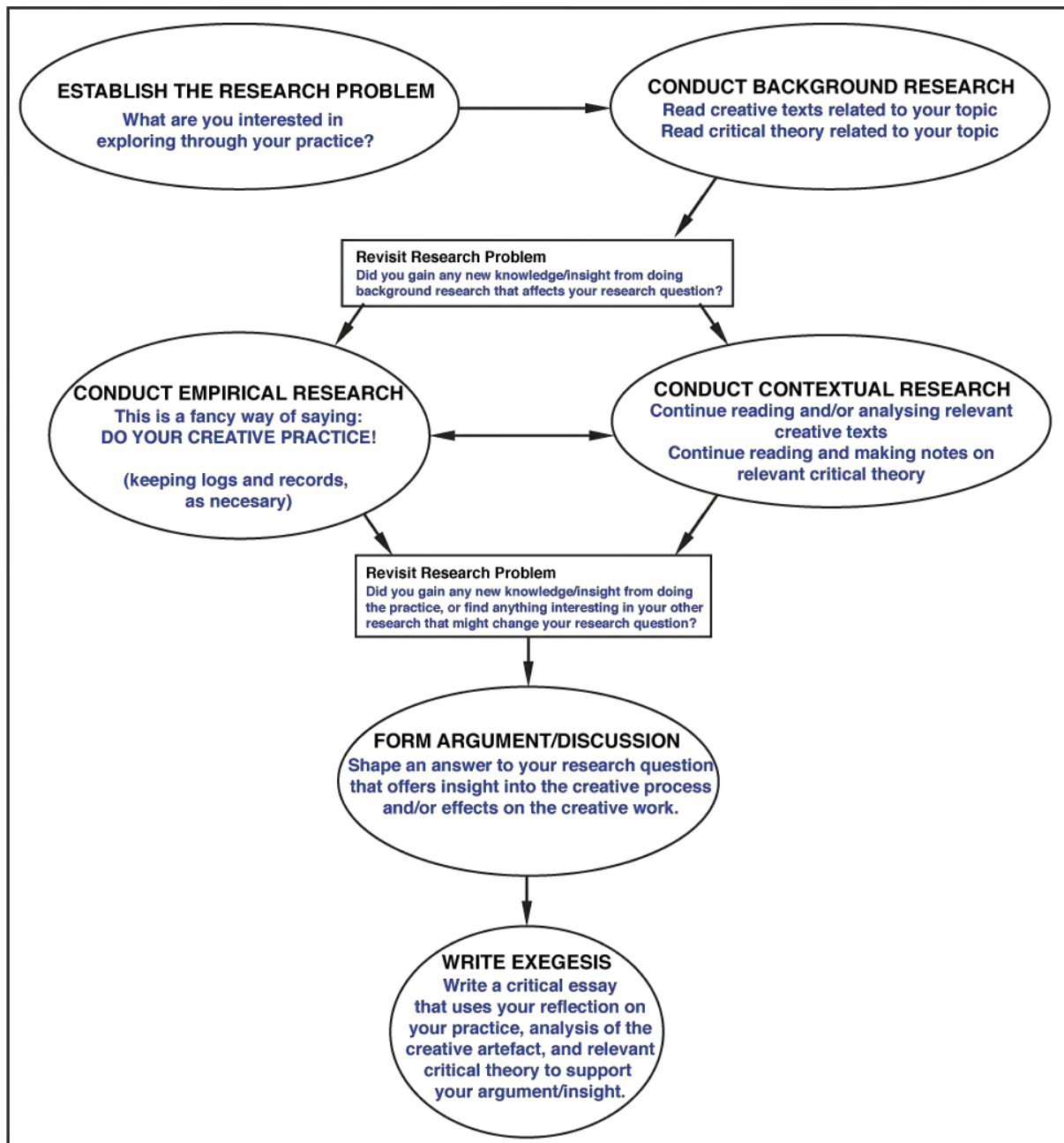


Figure 1: Creative-practice research/Practice-based research method

Source: Skains (2016 online)

Skains provides a guide to undertaking practice-based research and indicates five important steps that are to be followed. The first step is to establish a research question or problem by identifying an area of interest. The second phase is conducting background research; this is a process of exploration and discovery. The third is outlining the research method for the study, which may involve engagement in the creative process and designing creative projects. The fourth is conducting contextual research, which involves reading and analysing relevant texts.

The final step includes reflection on the practice, analysis of the creative artefact, and using texts to support the claims and arguments.

Applying these directions to my research, I engaged in the following steps: I identified the problem area the lack of literature relating to African music pedagogy in South African universities. My area of specific research relates to the work of Andrew Tracey, who has not only produced several publications on African music but is also an African music activist and teacher (McConnachie 2021). The second phase was to conduct research by consulting several texts written about and by Tracey, African music teaching and learning, and applied ethnomusicology. I then undertook lessons with Tracey which I documented using video and audio recordings. This data was used for both text-based research output. Finally, through qualitative thematic analysis of the primary and secondary sources, including interviews, journal articles, books, videos, and archived materials, I undertook systematic sorting and coding of data according to the topics, themes, and issues important to the study (Stake 2010). I closely and repeatedly read through and listened to the data using open coding to identify significant information (Strauss & Corbin 1990). I used both a priori codes, which were developed before analysis occurred, based on the literature and research questions (McMillan & Schumacher 2010), and inductive codes to represent items of significance that emerged as I studied the transcripts and texts (Miles & Huberman 1994). After the initial coding process, I examined emerging patterns and relationships between categories in order to identify themes that related to the frameworks of the study (McMillan & Schumacher 2010).

Following the final step described above, I was able to show that Tracey has contributed to African music pedagogy and to the field of applied ethnomusicology by using valid claims that are supported by texts and to a lesser extent my own experience as the study was approached from an emic perspective drawn from empiricism in order to reach my conclusion.

My validation for using a practice-based research approach is based on the fact that I am a student of Tracey's. The empirical data was taken from my *mbira* lessons with Tracey, which I have been involved in for three years. These lessons form an important component of the

sources from which I have worked. As practice-based research allows the practice to be embedded within the research process, questions and answers arise from the process of practice, thereby enhancing research outcomes (Candy & Edmonds 2018).

1.3.2 Embodied Learning

Embodied learning allows the involvement of participants in the enjoyment of active musicmaking and creativity while empowering them to become agents who extend and develop the hype and importance of music-making (Davidson & Emberly 2012).

According to Gustafson (1999), embodied learning is concerned with challenging what is learned and how it is learned, it blends two parallel, complementary ways of knowing that are discovered in our experiences as embodied beings. Embodied learning recognises and values embodied experiences, and it also serves as an entry into a discussion in which educators value a way of knowing that is discovered in our experiences as embodied subjects. Carty (1991: 12) writes “embodied learning creates a liberatory classroom space within a subjugated institutional space where the learner recognises his/her power as a subject and where the subjugated knowledges are valued and validated”.

I agree with this statement and, as Gustafson (1999: 266–268) describes, this type of embodied learning is a tool that offers the opportunity to examine the systems of knowledge in which we are involved as well as enabling students to experience another system of “knowledge by becoming a subject to it and a subject in it”. Embodied knowledge also allows discussion of other ways of knowing. There is a disconnection between textually mediated knowledge and embodied knowledge, and more often embodied knowledge is not visible because many people rely on information drawn from reading books (Gustafson 1999). This is supported by Carty (1991), who asserts that the language, grammar, references, and concepts that constitute academic knowledge exclude embodied knowledge.

In critically analysing the pedagogical contributions of Tracey to African music, I have not relied on texts alone I have partaken in the learning experience as his student learning the

mbira. This way of knowing, or gaining knowledge from Tracey as a teacher, has helped me recognise the disconnection and the contradictions between those two ways of knowing (Gustafson 1999). According to Carty (1991), education that combines textually mediated knowledge and embodied knowledge can be used for socio-political liberation and to raise the social consciousness and the power of the subject to create knowledge. Equally as important is a vision of liberation that is an alternative to oppressive conditions. Watts, Williams & Jagers (2003) write that socio-political development is the process by means of which individuals acquire the knowledge, analytical skills, emotional faculties, and the capacity for action necessary to interpret and resist oppression in political and social systems. This is an important element of African music enquiry because of the beleaguered state of indigenous music pedagogy in tertiary institutions in South Africa. The process of embodied learning has allowed me to explore Tracey's approach to teaching as a student, which has opened avenues to alternative ways of engaging with the data in analysing the subject of this study.

Importantly, Mackinlay (2005) writes that embodied learning has opened opportunities for the discussion of decolonisation for students who engage in an embodied pedagogical practice in indigenous education. He writes from an ethnomusicological perspective and further examines

what decolonisation means in this context by describing how the curriculum, the students and the teacher and generally the discipline of Ethnomusicology undergo a process to question, critique and move aside the script of colonialism to allow indigenous ways of understanding music to be presented, privileged and empowered (2005).

In addition, the technological era has seen the greatest revolution in human history, and it has changed everything for teachers. Amig (2001) states that these changes require a move to embodied learning, the kind of learning that can occur only through transactions with other people in authentic communities of enquiry. Furthermore, Amig (2001: 273) states:

Embodied learning is unique. We must make the case for what it represents and achieves over cyberlearning. Otherwise, our ground complex knowledge will not prevail against the

seductive simplicities of technological models that confuse the acquisition of information with the comprehension and creation of concepts.

Thus, embodied learning is vital in contemporary educational circles as it grounds the knowledge that we engage with and, in a sense, makes it a part of who we are, rather than it being an abstract entity.

1.3.3 Experiential Learning

Experiential learning is a process whereby knowledge is created through the transformation of experience and knowledge, and which results from the combination of grasping and transforming knowledge (Kolb 1984). This combination allows the knower insight into the experience which would not have been appreciated without the doing thereof. In a later publication, Kolb (2014) asserts that experiential learning is the type of learning that is directly in touch with the realities under study. He further states that the emphasis in this type of learning is the direct sense of experience and that, in context, experience is the primary source of learning. Sharing these sentiments, Keetan and Kate (1978) state that the learner is directly in touch with the realities being studied. According to Rogers (1996), experiential learning is based on the value of personal involvement. Thus, experiential learning occurs when a responsible participant processes knowledge in a learning situation which is characterised by a high level of active involvement (Gentry 1990).



Image by Karin Kirk

Figure 2: Kolb's Cycle of Experiential Learning

Source: Kirk (2018 online)

Using Kolb's cycle of experiential learning (Figure 2) as a guide, concrete experience refers to active experimentation with a concept, while reflective observation is the process of reflecting on and reviewing the experience gained from the experiment. Abstract conceptualisation involves concluding the experience and formulating ideas, questions, and thoughts relating to the learning, while active experimentation is applying what has been learnt to a new experiment or experience (Kolb 2014).

As concerns my own experiential learning project in relation to Kolb's theory, I began the process by experiential learning by being a student of Tracey's and taking *mbira* lessons with him. I then reflected on my own experience of him as a teacher by interrogating the methods he used to teach me to play the *mbira* and on his general approach to African music pedagogy. I contextualise this experience by reviewing articles written by and about him. This was particularly important as the knowledge gained guided my embodied experience and allowed me to engage with the data in a new way (other than that which occurred during my lessons) while also providing me with a platform to validate my lived research. This form of reflection guided my analysis of Tracey's contribution to African music pedagogy.

1.3.4 Research Methods

As outlined above, the research that comprises this thesis used a case study approach as its basis. The research was then enriched by employing a mixed methodology that included qualitative, biographical, and historical approaches, and which was conducted using library sources, archived field recordings, and traditional ethnographic methods.

A qualitative approach enhances the effectiveness of data collection tools because it is contextual in nature (Mouton 1966). Davies and Hughes (2014) state that qualitative research is a situated activity that locates the observer in the world; it consists of a set of interpretive material practices that make the world visible, and these practices turn into a series of conversations, interviews, and recordings. According to Denzin and Lincoln (2012), qualitative research involves the study of things in their natural settings in order to make sense of or to interpret phenomena in terms of the meanings people bring to them. The qualitative methods I used for this research are interviews, participant observation.

1.3.5 Biographical method

The case study was conducted using a biographical approach. Bornat (2008) writes that biographical methods are an umbrella term for an assembly of loosely related activities, life history, storytelling. These encourage a universal and encompassing approach to the understanding and interpretation of experience in order to better understand individual actions. This type of method-specific approach concerns what the researcher wants to know and asks questions about, and it is used to generate a text based on the responses in the form of a life history or interview transcripts (on which, see later in this chapter) which can then be used to address the researcher's questions and concerns (Stanley 2006). The biographical approach does not rely on a single data source but employs all available sources for the subject of study. It favours an unstructured and uninterrupted narrative that is usually generated in an interview and emanates from open-ended questions posed by the researcher (Surr 2006). This method was preferred as it allowed me to seek clarification by asking the participants to elaborate on certain issues and to discuss others that emerged from our conversations. Tracey has travelled the world and has taught a great many people. In my

interviews with him, he always had much to share. The biographical method provided me with a space to analyse the information I obtained from him and request him to address some of the issues he had already touched on and to explain further.

1.3.6 Interviews

An interview, which is used to pose questions to a selected population sample, is useful in a variety of situations in any research field (Walliman 2009). McCracken (1988), cited by Trochim and Donnelly (2008), considers interviews to be among the most challenging and rewarding forms of measurement, largely because one has to be both sensitive and to hold to the set objectives of the interview. Concurring with these views, O'Leary (2007) states that an interview is a convenient way of asking questions and listening to individuals in order to understand what they think about certain issues.

Interviews are important for understanding the lived experiences of other people and the meaning they construct from those experiences (Seidman 2006). Interviews also provide access to the context of a person or people's behaviour, and this provides a way for the researcher to understand the meaning of the behaviours or actions (ibid.). Kvale (1983) asserts that the purpose of an interview is to gather descriptions of the lifeworld of the interviewee and notes that they can be conducted in several ways: face-to-face interviews, telephonic interviews, and computer-mediated communication such as email. Each of these types of interviews have its own advantages, according to Opdenaker (2006). He notes that, with face-to-face interviews, there is no time delay between question and answer as everything happens in real-time; and that, with the consent of the interviewee, the interview can be recorded, which improves the accuracy of the transcription, so that if there has been a misunderstanding, one can seek clarity. The advantage of telephonic and computer mediated interviews is that they provide wide geographical access, meaning that people from anywhere in the world can be interviewed. This makes it easy for the researcher to contact people with whom, for various reasons, it might be difficult to work face-to-face.

Muranda (2016) asserts that an interview is a flexible way to gather information and allows the interviewer to determine the flow of proceedings from beginning to end. However, even

though it is widely held that the researcher is well-positioned to control what occurs in an interview, it is not easy to predict the course of events once the conversations begin.

As my research was undertaken in the course of the Covid-19 pandemic, I employed different types of interview methods to remain aligned with Covid protocols in order to protect the interviewees and myself. All the interviews were conducted in Grahamstown. I interviewed Tracey face-to-face on 10/06/2021 and 13/01/2022 and via a WhatsApp call on 30/06/2021. The other interviewees were Dr Boudina McConnachie on 08/11/2021 (instrumental classical music background); Elijah Madiba on 08/11/2021 (sound engineering background); Albert Ssempeke on 10/11/2021 traditional Ugandan music background; Ethnomusicology master's candidate at Rhodes University) Asakhe Canstulana on 10/11/2021 (instrumental traditional and classical background; master's candidate at Rhodes University); Zanethemba Mdyogolo on 08/11/2021 (Instrumental Music Studies student at Rhodes University); Professor Emeritus Diane Thram on 09/11/2021 (a colleague of Tracey's in forming the ethnomusicology programme at Rhodes University and previous director of ILAM); Othnel Mngoma Moyo on 11/11/2021 (traditional instrumentalist from Zimbabwe), and Geoffrey Tracey on 09/11/2021 (Andrew Tracey's son).

I selected these interviewees because they have crossed paths and worked with Tracey in programmes that involved African music. Some are past students of his while others are current Rhodes University students who engage with his work in the course of their African music studies. These research partners are all currently engaged in African music in their professional lives.

1.3.7 Participant Observation

In order to discover the hidden principles of "another way of life", the researcher must become a student because discovering the insider's view involves a variety of knowledge different from that which is derived mainly from the view of the outsider (Spradley 2016). Participant observation is a major task in ethnographic research as the researcher observes the activities of people and is part of the activities themselves in different roles (ibid.). Jorgensen (1989) shares these thoughts, stating that participant observation is that form of

data collection which is based on human behaviour from an insider's view; hence it requires adequate time to gather the relevant information.

Guest, Namey and Mitchell (2013) write that participant observation is both natural and challenging in the course of the task of data collection. This is important to note as the researcher is guaranteed to be interacting with the people under study, even though the level of interaction largely depends on whether the subjects are willing or not. Ethical considerations are very important and due care should be implemented. Although the possibility of personal biases is always present, the researcher should be guided by the call to be objective and critical. The ability to apply empirical evidence to test any of the findings gathered through participant observation is also critical (Muranda 2016). Participant observation requires one to commit considerable time in the field; the amount of time required depends less on the nature of the study than on the disposition of the people. Some people need more time with researchers to build a sense of the researcher belonging to the group there is no way one can fast-track the process of building up a reasonable rapport. As part of this process, I had *mbira* lessons with Tracey for nearly two years, until the end 2021 and the beginning of 2022. Employing participant observation in this manner allowed the interviews to be conducted in an informal and relaxed atmosphere, with the data from my formal interviews being built around my participant knowledge.

Finally, this research was undertaken by means of rigorous engagement with texts written by and about Tracey. These were accessed using the university library and also included unpublished interviews with Tracey by Boudina McConnachie (2020) all of these resources have been used to analyse his contributions to African music pedagogy. I also employed archival methods by engaging the rich resources at ILAM, which is where Tracey's fieldwork audio recordings, field notes, and videos are held. In addition, I listened to the recently produced podcast, African Music Activists, which has an episode about Tracey, which can be found on <https://iono.fm/e/1045569> (McConnachie 2021).

1.3.8 Literature Review

Tracey's articles (1961, 1963, 1961, 1970, 1991, 1992, 2004, 2011, 2013, 2015) form the bulk of the secondary research and guided the manner in which the analysis is presented. Using the instruments that Tracey writes about and the manner in which he writes about them, has shaped the structure of the thesis. These texts have guided me in understanding Tracey's contributions to African music pedagogy and applied ethnomusicology as he wrote extensively on the history and origins of the instruments and dances; he transcribed the music and dance steps while also adding illustrations to make them easier to understand; and he described both how the instruments are played.

In order to understand Tracey's contributions to Zimbabwean *mbira* pedagogy, I consulted "Understanding form and technique: Andrew Tracey's knowledge of the Lamellophone (*mbira*) music of Southern Africa" (Gumboreshumba 2009). This work is referenced often in Chapter 4 since it provides a comprehensive overview of Tracey's contributions to *mbira* music. Thram, Blake & Carver (2015) too analysed Tracey's work in their article, "Andrew Tracey: performer, scholar, teacher, mentor." Their examination of Tracey's work aided my analysis of him for this project since it provided me with biographical knowledge about him; this text is the basis for Chapter 2 of this thesis. In addition to understanding Tracey's contributions, I listened to McConnachie's (2019) podcast "Afro Loops: Discovering the Instruments of Africa," in which she discussed Tracey's contribution to *marimba* pedagogy as well as McConnachie's (2021) podcast "African Music Activist Podcast: Andrew Tracey," in which she discusses Tracey's role as an African music activist.

Literature relevant to this study includes Nketia (1986, 1998), McConnachie (2016), and Nonnyonga-Tamusuza (2012), which offer histories of African music pedagogy in some tertiary institutions in Kenya, Ghana, Zimbabwe, and South Africa. These sources are significant for this study because understanding how African music has been received at other institutions, as well as understanding the scarcity of African music literature, explains why Tracey's writings are valuable contributions to African music pedagogy and applied ethnomusicology.

Merriam (1960), Howard et al. (2014), Stone (2008), Durga (1992), and) are relevant to this thesis because these articles discuss definitions of ethnomusicology; in addition, Petton and Titon (2015) and Harrison (2012) discuss applied ethnomusicology, and Agawu (1992), Irele (2001), Nannyonga-Tamusuza and Solomon (2012) discuss the relationship between ethnomusicology and African music education – their input guided my understanding of this relationship. This knowledge also aided me in analysing Tracey’s work in order to better comprehend his contributions to *mbira* pedagogy.

In the next section, I discuss the relationship between ethnomusicology and music education and how the sub-discipline, applied ethnomusicology, links the two.

1.4 Ethnomusicology and the link to music education

Ethnomusicologists and music pedagogues often suggest that music education should acknowledge universal musicality while questioning dominant elitist concepts in musical learning in the West (Kruger 2011: 280).

The decline of the German comparative method in the 1950s led to the birth of ethnomusicology, a term coined by the Dutch scholar, Jaap Kunst (Howard et al. 2014). It was at this time that ethnomusicologists-initiated music studies using methods and theories which led to a better appreciation of musical cultures (Howard et al. 2014). The discipline developed because of a desire by many Western musicologists to study non-Western music. These forms of music, especially the geo-cultural and folk music of non-Western countries, mainly existed within oral traditions (Durga 1992). According to Rice (1987), ethnomusicology is a historical construct that involves a process of change in appreciation of musical cultures with the passage of time, and the process of re-encountering and recreating the forms and the legacy of the past from each moment up to the present. Despite being more than 60 years old, Merriam’s (1960: 109) definition of ethnomusicology as “the study of music in culture and music as culture” still pertains. Later, Rice (2014) defined ethnomusicology as the study of why and how human beings are musical. Bakan (1999) defines it as the study of how music lives in the lives of people who make and experience it, and of how people live in the music

they make. Stone (2014) writes that ethnomusicology is a field in which research is conducted on music performance, music experience, and music performers using concepts drawn from their experiences and performances.

Nannyonga-Tamusuza and Solomon (2012: xiv) assert that after the Second World War, the growth of the field of ethnomusicology inspired many European and American researchers to assist African countries with placing their music on the world musical map. This was accomplished through historical study and fieldwork based on ethnographic research. Ethnomusicology has emphasised ethnographic studies and these studies have served the field well (Howard et al. 2014). Howard et al. (2014) additionally contends that the ethnographic approaches which emphasise fieldwork-based observations and interviews have yielded undeniable advances in knowledge, especially of African music. Stone (2008) writes that ethnomusicology has aided the move away from the anti-historicism of anthropology, which held that the earliest people did not possess history because they did not have written sources.

This understanding of the origins of ethnomusicology is important for understanding how African music entered academic discourse. It also points to the contribution of Tracey, an ethnomusicologist in his own right, to African music pedagogy and the field of applied ethnomusicology. In this, I share the sentiments of Irele (2001: 1), who observes that

African music has been occupied and dominated by the field of Ethnomusicology. We certainly have much to be thankful for to this discipline for it has provided us with valuable knowledge about the structure of our traditional music and its performance. It has also brought into clear view the central role of music in African societies, cultures, and its relation to other aesthetic forms in the total experience of traditional and pre-colonial communities.

According to Agawu (1992: 25), “among the fields of music study, Ethnomusicology has been the most self-conscious with matters of representation since the late 19th century.” Importantly, as Nannyonga-Tamusuza and Solomon (2012: xiv) write, ethnomusicology has

made possible the transmission of knowledge in formal educational contexts, especially universities.

1.5 Applied Ethnomusicology

ILAM approaches ethnomusicology from an applied perspective. ILAM is not only a research institute for music and culture it is also an important home for pedagogical research on indigenous forms of music-making and performance. Harrison (2012: 507) defines applied ethnomusicology as being guided by “principles of social responsibility, which extends the usual academic goal of broadening and deepening knowledge and understanding toward solving concrete problems and toward working both inside and beyond typical academic contexts.” After the Second World War, European and American scholars such as Klaus Philipp Wachsmann (1907–1984) shifted the field of ethnomusicology towards an approach that proposed strategies that involved providing community members with access to strategic models and conservation techniques (Nannyonga-Tamusuza & Solomon 2012). This was a way of repositioning cultural workers to work collaboratively in order for them to share their skills so as to help the musical communities maintain and improve the conditions in which their expressive cultures could flourish (Pettan & Titon 2015). This approach was named applied ethnomusicology and was adopted as a sub-discipline; it is guided by principles of social responsibility. Thus, applied ethnomusicology extends the usual academic goal of broadening and deepening knowledge and understanding to solving concrete problems and to working both inside and beyond typical academic contexts (ibid.). As tertiary institutions develop strategies to include the teaching and learning of African music practice in their lecture halls, this approach takes on an important role. As is demonstrated later in this thesis, one of Andrew Tracey’s goals has been to develop resources to aid African music pedagogy – and thus his contribution can be seen as having been made by means of an applied ethnomusicological approach.

In the next section, I outline the content of the chapters that follow.

1.6 Chapter Outline

In Chapter 2, I present an extensive biography of Tracey, from his early life to his life after retirement. This chapter is crucial because it provides a clear picture of Tracey's life's work and adds to an understanding of how his experiences led to his contributions becoming a crucial part of the literature on approaches to African music pedagogy.

In Chapter 3, I provide an overview of the state of African music in African communities. I present examples of how African music education has developed in Kenya, Ghana, and Zimbabwe, among other African countries. The state of African music pedagogy in South African institutions is also examined in this chapter.

Chapter 4, the bulk of this thesis, is an analytical summary of Tracey's articles that is used to establish his contributions to African music pedagogy. Using individual instruments as headings, I format the data into specific patterns in order to quantify his work. In addition, data collected from interviews and my personal reflections on his contributions to applied ethnomusicology is presented in this chapter.

In Chapter 5, I provide a summary of the chapters in this thesis, identifying important points that have been noted, followed by the conclusion to this thesis and my recommendations.

CHAPTER 2

Who is Andrew Tracey?



Figure 3: Andrew Tracey playing a kalimba

Source: Used with permission of ILAM, 2021

Andrew Tracey (Figure 3) is a professor emeritus at Rhodes University, the former director of the International Library of African Music, a former editor of *African Music*, and the first honorary member of the South African Institute for Research in Music (Lucia 2006). He has always considered African music his first love and is mostly concerned with what ethnomusicologists regard as primary research. This involves activities such as recording, collecting information or background notes on recording. In addition, he takes great interest in observing and cataloguing instruments and in the process of their manufacture, assessing their tuning, and taking note of what the musicians sing about, and how they dress and dance. In short, Tracey has been involved with information that can be documented, catalogued, and published with perceptive commentaries (Thram et al. 2015). According to Thram et al. (2015), Tracey's work has emphasised primary research on instrument technology and the form and structure of music made with instruments that have been researched by his learning to build them and play them himself.

2.1 Andrew Tracey's early life

Andrew Tracey was born on 5 May 1936 in Durban, South Africa, to Hugh Tracey and Ursula Campbell. He lived in South Africa for the first 10 years of his life during which he attended Durban Preparatory School until Standard 4. When his parents divorced in 1947, he moved to England with his mother and his younger brother Paul.

After finishing school, Tracey's dream was to travel back to South Africa to be with his father. After school he joined the army as national service was mandatory in the UK. In the army, he was commissioned to second lieutenant and served in Kenya for two years. While he was there, he learnt to speak Swahili and play Swahili songs, an indication of his inherent love for music (Lucia 2006). He went on to study at Oxford University, where he received an MA in Social Anthropology, French, and German. At the time, ethnomusicology was unheard of both at Oxford University and worldwide, and anthropology was the subject most relevant to allowing Tracey to focus on African music (Gumboreshumba 2009). He still had it in mind to go back to South Africa hence his choice of degree, in the course of which he learnt about, amongst other things, African social structure (Lucia 2006). This desire to learn about Africa and specifically African music stemmed from his exposure from an early age to African music and dance, especially that of the Zulu and Chopi, as he observed his father, Hugh Tracey (1903-1977) research on southern African music at the Witwatersrand gold mines (Thram et al. 2015; Gumboreshumba 2009). According to Coetzee (2014) Hugh Tracey is known for his contributions to the study of African music and his significant impact on the sub-Saharan African musical sound archive as well as his foundation of the International Library of African Music (ILAM) in 1954, he also studied, recorded and produced articles about African Music (1933, 1957, 1961, 1969, 1972, 1973). When Andrew Tracey returned from Europe in 1959, he helped establish the Kwanongoma College of African Music in Bulawayo, Zimbabwe (this is discussed in greater detail later in this thesis) and continued to research music from countries such as Uganda and Zambia.

2.2 Andrew Tracey and Wait a Minim

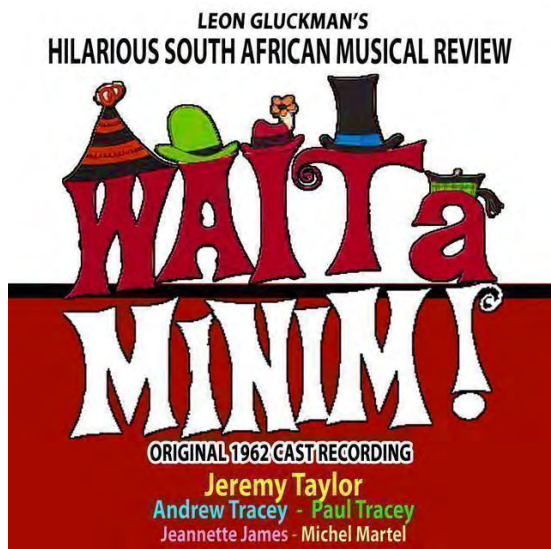


Figure 4: Wait a Minim album cover

Source: Spotify (2014)

In 1959, Andrew and his brother Paul began a radio programme called “The Nutcrackers” on SABC in Johannesburg which lasted two years. His brother was responsible for scriptwriting while Andrew was the music producer (interview with Tracey, 10/06/21). After a successful radio programme in 1962, again alongside his brother, Andrew founded “Wait a Minim” (Figure 4), a South African stage show which played locally and internationally for seven years, from 1962 to 1968 (Gumboreshumba 2009). Besides being the performer, Andrew was also the musical director of the show. Their music comprised African folk songs from various countries. For example, he incorporated some songs from his father’s field recordings of the *kalimba* (ibid). According to Thram et al. (2015), Tracey was the arranger for the musical revue which featured more than 50 instruments (many of them African) played by himself, his brother Paul, Michel Martel, and Nigel Pegram. Jeremy Taylor, a well-known South African songwriter and musician wrote many of the songs that were performed and was among the cast during the show’s initial run in South Africa. The satirical skits of “Wait a Minim” parodied stereotypes of various societies. This period of his life was pivotal for the development of his own teaching and learning approach as it was through these experiences that Tracey gained insight into how people from different societies learn African music.

2.3 Andrew Tracey and the Steel Band



Figure 5: South Africa's first steel band founded by Andrew Tracey (2nd from right)

Source: Paul Simmonds (1971)

Tracey has stated that the first time he attended a steel-band show he fell in love with the music and began to listen to it all the time (interview with Tracey, 10/06/21). According to Thram et al. (2015), he formed the first-ever steel band in South Africa in 1970 while working at ILAM in Roodepoort, near Johannesburg. It was known simply as Andrew Tracey's Steel Band, and Tracey influenced many young musicians lucky enough to be invited to play with him. His exceptional musicianship and arrangements made the Andrew Tracey Steel Band and its leader popular for their shows, which were staged for 27 consecutive years at the National Arts Festival in Grahamstown and at many other venues throughout South Africa over the band's 37-year-long life (1970 to 2007). Gumboreshumba (2009) states that Tracey took several years to purchase the steel-band instruments and that he did all the musical arrangements himself. Working as closely as he did with young musicians gave Tracey insight into how to convey instruction of the steel instrument and this influenced his approach to teaching other instruments too.

2.4 Andrew Tracey and ILAM



Figure 6: The ILAM logo

Source: Used with the permission of ILAM, 2021

When his father passed away in 1977, Tracey became the director of ILAM and served in this position until 2005. In 1978, Tracey moved ILAM from Roodepoort, where it had been based since it was founded in 1954, to Rhodes University in Makhanda (then known as Grahamstown; interview with Tracey, 10/06/21). Tracey (cited in Lucy 2006) found that

It took a decade before the University knew what or where ILAM was. I find African music as an exciting way into African hearts and culture that the apathy of staff and students at this small, regional university was disappointing (Lucia 2006: 141).

Despite this rough start, Tracey later managed to establish ILAM within the university, found funding to build ILAM's home, and also started digitising the recordings collected primarily by his father. It was at this stage that he started lecturing in the Music, African Languages, and Anthropology departments at Rhodes University (Gumboreshumba 2009). Tracey was not only the director of ILAM – he was also the editor of its journal, *African Music*. One of his academic achievements was the establishment of the Symposia of Ethnomusicology in 1980 which was the formation of a professional Southern African Ethnomusicologists, to deliver papers from their various African Music research . As editor of the proceedings of the symposia he saw the symposia as an extension of the *African Music* journal and as a way of

bringing together like-minded people who were interested in African music (Gumboreshumba 2009). Although the first symposium had fewer than 20 people attending was attended the numbers grew as the years went by because studies in ethnomusicology and African music were growing in number (Lucia 2009). As reported by Thram et al. (2015), the ethnomusicology symposium papers published by ILAM provide a rich source of information for scholars of African music. Tracey was able to annually find sponsorship for the symposia for 25 years.

Tracey also managed to secure a grant that funded a three-year contract for an ethnomusicologist, Diane Thram from the United States of America, to work at ILAM to develop courses for the field of ethnomusicology at Rhodes University. These courses have since been offered at Rhodes through the Department of Music and Musicology in partnership with ILAM (interview with Tracey, 10/06/21). Throughout his directorship at ILAM, Tracey preserved, shared, and encouraged other scholars, musicians, students, the community the importance of varieties of African music (Thram et al. 2015). Astonishingly, ILAM is the largest archive of African music in the world; the Tracey family has been instrumental in contributing to the invaluable resources that ILAM holds, which are used by scholars from around the world.

2.5 Andrew Tracey and African Musical Instruments



Figure 7: The back of the kalimba produced by AMI

Source: kalimbamagic.com (08/20/2020)

Andrew Tracey was the director of African Musical Instruments (AMI) from 1977 and was part of AMI until December 2021, when he gave away his shares in the company because he was

no longer going to be active in the running of the business and he chose someone who he knew loved African music and would continue the legacy as well as making sure that they still supply the instruments to schools and people that need them (interview with Tracey, 13/01/2022). AMI is an organisation that makes and sells traditional instruments, it was founded by Hugh Tracey to earn funds to keep ILAM's projects going. After his father's death, Andrew Tracey moved AMI with him to Grahamstown/Makhanda and, in addition to manufacturing *kalimbas* they made a variety of other African traditional instruments, such as *nyanga* pan pipes, bows, and *marimbas* (Gumboreshumba 2009). The aim of AMI was to make traditional instruments in order to keep traditional instrument playing alive (Lucia 2009). In an interview (10/06/21), Tracey remarked that he was very excited because he had discovered that the specific wood required, sneezewood, grows in the Eastern Cape, and this meant they would be able to make *marimbas* of excellent quality. Sneezewood is the wood that *marimbas* were originally made from to him this was very important because it allowed them to follow the traditional method of making the instrument. Tracey's role in making instruments is one of his most important contributions to the development of a model of African music pedagogy, this matter is discussed in detail later in the thesis. Here, it should be noted that the practical business of making *marimbas* and other traditional instruments and supplying them to schools played a vital role in introducing African music to these spaces (Gumboreshumba 2009).

2.6 Andrew Tracey the scholar



Figure 8: Andrew Tracey giving kalimba lessons at ILAM

Source: Used with permission from ILAM, 2021

With the busy life that he had at ILAM and lecturing at Rhodes University, Tracey had the opportunity to deliver uncountable lectures at various universities and schools locally and abroad. He also held workshops where he would invite several African music practitioners. Together with him, they would teach students and interested parties how to play as well as make their own African traditional instruments (Interview with Tracey, 10/06/21; Gumboreshumba 2009).

As a scholar, Tracey's contributions to African music pedagogy and applied ethnomusicology are evident in his publications, lectures, and workshops. Tracey published articles on African music from his field research, mostly in the ILAM journal, *African Music*, with others in the *New Grove Dictionary of Music and Musicians*, *The Talking Drum* and the African e-Journals Project (Gumboreshumba 2009). , Tracey also wrote and produced documentary films with the late Gei Zantzinger, an American filmmaker which focused on the Shona *mbira* and Chopi *timbila* xylophone orchestras of Zimbabwe and Mozambique, respectively, in 1973, 1975, 1977, and 1980 (Gumboreshumba 2009). These are reviewed and analysed in the next chapter in order to explore the research questions of this thesis. Tracey's importance is notable in

many ways as he committed his entire life to research, the dissemination of knowledge, and promoting the performance of African music. From the late 1960s to the 1990s, he used his research to develop a deep understanding of, and pedagogical strategies to teach, the performance of various African musical genres (Thram et al. 2015).

2.7 Tracey's life after retirement



Figure 9: Andrew Tracey as an Ethnomusicology master's recital examiner at Rhodes University

Source: Vuyelwa Moyo (2021)

When I interviewed Tracey in his home in Makhanda in the Eastern Cape in 2021 for my research, I asked him what he had been doing during his retirement. He replied that he had thought he would have much time and be free to spend it with his wife, Heather, at their home in Makhanda. However, he said he soon realised that he was not being stimulated intellectually in the same way as he had been when he was working at ILAM (Interview, 25/11/2019). Tracey indicated that the steel band which ran for 30 years and got dissolved had been a very important aspect of his musical and creative life. He stated that being in the band helped him because when he was in a stressed or anxious frame of mind, he would look

to escape through engaging with something band-related, such as writing an original piece of music, arranging a tune, or looking after the instruments. He said it took him some time to realise this, and when he recovered, he returned to some of these practices and started doing more creative work with his hands in his workshop at home. The workshop, a creative space housing many instruments is a wonderful place where rehearsals take place and instruments are mended. In 2019, when my *mbira* was out of tune, Tracey retuned the instrument and even added an amplifier to it and he has also done the same with some instruments at ILAM.

Tracey remained involved in the musical life of the City of Saints (Makhanda). He is an active member of the Anglican Cathedral choir in his retirement. He assists the choir director with arrangements and administrative duties. He proudly states that he made the arrangements of the hymn “God bless Africa” by incorporating some elements of African music to it. He first arranged it in English and later completed a Zulu version “Nkosi isikelel’ iAfrica;” several South African churches have asked permission to use the song. In addition, he arranged music in the Bemba style of Zambia and that of the Tutsi people of Rwanda (Interview, 25/11/2019).

During his retirement he continued to share knowledge, schools consult with him about which type of instruments, especially *marimbas*, to buy. He also opened his home for anyone interested in communicating with him and continues to offer interviews with researchers, including Laina Gumboreshumba (with whom he co-wrote an article titled “Transcribing the Venda *Tshikona* Reedpipe Dance” in 2013). In 2021, he worked with Venancio Mbande Junior, the son of his friend, Venancio Mbande, from Mozambique to play *timbila* and fix some broken *timbilas* at ILAM and Albert Ssempeke from Uganda, who is a son of the friend who taught him to play the *amadinda*, together with Albert they play the *amadinda* and fix them as well. I too was part of his retirement because, as I have mentioned, since he has been my *mbira* teacher from 2019 to date. In 2021, he contributed to a podcast, “African Music Activists” by Dr Boudina McConnachie, who had produced an episode about Tracey (<https://iono.fm/c/6306>). He has also been accepting invitations to be an examiner for honours and masters’ students who perform African music recitals at Rhodes University.

Tracey said he is trying to wind up all the research he has undertaken over his life, especially African music, and specifically Zimbabwean music. He recently finished writing an article that is to be published in 2022 on the *mbira* of the Ndau, which has six notes. He is also looking at publishing his article on the pulse-notation method before the end of 2022. It was previously published in the proceedings of the Sixth Symposium on Ethnomusicology in 1987 as the paper “Transcription of African Music” (Thram et al. 2015). According to Tracey (Interview, 13/01/2022), there is scope for it to be republished and he has been working on it. Tracey said that from the end of January, he would be inviting Domingos Mbande, the son of old friend and *timbila* master Venancio Mbande (1933–2015), who taught him how to play *timbila*, to live and work with him. The goal of this collaboration, he stated, would be to help him make *timbila*, both to sell and to play (13/01/2022).

It can be seen that Tracey’s life has been dedicated to African music in a teaching and learning role and as an activist. It is clear that his goal has always been the promotion of African music through rigorous research. He has approached his academic career through an embodied and applied method in that he has made music himself as well as promoted what he has learnt in order to uplift the communities and individuals he has worked with. In the next chapter, I consider African music and its meaning in African societies, as well as briefly reviewing the history of African music pedagogy in South Africa.

CHAPTER 3

African Music in African Societies and in Education

In this chapter, I write about the state of African music within the African community. I also provide examples of the development of African music education in some parts of Africa, such as Kenya, Ghana, and Zimbabwe. The state of African music pedagogy in South African institutions is also considered.

3.1 African Music in African Societies

In the African heritage, music is an art that pervades social life and is believed to be vital for sustaining community life. Just as the cry of the newborn baby gives the first concrete indication that it is alive, music is considered an expression of being. A community that does not have a vigorous musical life is often described as “dead,” for to make music is to be alive. Through music, African people express their inner life and determination to remain alive even under extreme hardship and suffering conditions. Hence participation in music as a social activity is generally encouraged and, in certain contexts, music-making by all and sundry is accepted as part of the normal way of life (Nketia 1974: 151).

Nketia (1986: 116) writes that, in African societies, knowledge acquisition is a lifetime occupation based on learning, observation, active participation, and oral tradition, which involves transmitting knowledge from one generation to the next through word of mouth. He further states that an average child in a traditional African setting acquires musical values through exposure to various situations which the child then embodies. These processes of socialisation or enculturation in music are so intense that music-making, a learned behaviour, appears to be an inherited trait. Musical enculturation, according to McConnachie (2016), is the acquisition of musical abilities and knowledge through immersion in one’s social context’s everyday music and musical practices. She adds that because music and performance are not taught, musicians develop their own style by observing other performers, storing new ideas,

and trying them out later when they have access to an instrument. Enculturation was a vital part of African indigenous knowledge systems before European contact, according to Emielu (2013), and Africans learnt much about their culture through immersion in a variety of cultural practices rooted in their environment. The African experience in music can best be observed within the framework of community life, for music is practised not only as a mode of artistic expression but also as a social activity. It offers us an embodied experience and a sense of belonging. During performances, these experiences are shared with everyone present because music is regarded as a social activity in sub-Saharan Africa (Nketia 1974).

Music is therefore considered an important part of people's lives, not only from a social perspective but also for knowledge dissemination. However, as academics and musicians begin teaching indigenous musical forms in educational institutions, the traditional methods of teaching and learning are being taken out of context. Traditionally, indigenous musical forms have been taught and learned in informal places, acquired from parents and grandparents, and embodied in social contexts. As society has changed, this approach is no longer the only way that music is passed on. We are now confronted with different needs, including those relating to the opportunity to teach African music at universities. This is a very important space in which to include approaches to the sharing of indigenous knowledge, but it is also a contested space, and a space where there is no set approach. In the next section, I consider how African musical arts are being integrated into tertiary institutions in certain African countries.

3.2 Examples of the development of African music education in tertiary institutions in Africa

In order to understand the importance of Tracey's contribution to African music pedagogy, it is vital that we comprehend how African music and African musical arts have been taught and what approaches are being used at various tertiary institutions on the continent. Although it is not within the scope of this thesis to review all African music programmes at all universities on the continent, I highlight programmes from Kenya, Ghana, Zimbabwe, and South Africa. I chose Zimbabwe because it is my home country and I am familiar with the education system there, South Africa because I am currently studying in the country and I have developed an

interest in their education system, particularly in African music. I also chose Ghana because some of the prominent African music scholars emerged from there and they immensely contributed to the growth of African music education, I also chose Kenya because of the available literature of how the revolution of African music there. I unfortunately could not write about more African countries because there is still lack of evidence that they practice African music in their tertiary institutions.

According to Kidula (2006), African music has been documented in print, audio, and video for more than a century, and it is still presented and represented according to perspectives, theories, and methodologies associated with and derived from Europe and North America. He says that African music academies inherited these institutions from their former colonial powers' educational systems. Following WWII, scholars such as Klaus Wachsmann (1907–1984), Nkwabena Nketia (1921–2019), and Kofi Agawu (1956-) began researching African music by means of papers, presentations, and discussions with African and non-African colleagues (*ibid.*). During this period, there was a heated dispute over African musicology led by Nketia and Wachsmann (his contribution is briefly mentioned in this chapter; *ibid.*). Kidula (2006) states that Nketia represented African music based on oral history, which had been questioned as a source of accurate and reliable historical information, particularly before and during colonial occupation. Wachsmann proposed that ethnomusicology focus on the human context; however, in his 1969 article, he advised the performative and analytical assessment of African music in relation to a structural language embedded in European musicology, seeing practice as a necessity for the promotion of African musicology. Of course, the orality of African music complicated problems for a Western mindset that recorded precise annotations using a written script (Kidula 2006).

Despite this, academic disciplines involving African music became exciting and accessible when the social and cultural positions assumed by ethnomusicology as a discipline were perceived as informing, bounding, or framing the music so that students began to view writings on African music as the musicology of African cultures, rather than as the ethnology of African music (Kidula 2006). Nketia (1986) states that formal studies in African music began in many African nations in the 1950s and 1960s not in music departments, but in African studies institutes. In Kenya, the University of Nairobi approached African music studies through ethnography and cultural anthropology, and the general output was musical

ethnographies with more cultural information than musical analysis. This was the case despite the fact that African music had been introduced into the curriculum in 1968 as part of the diploma for music teachers' education but there was still lack of theory on how to formally teach African music. From 1977, it was offered as an undergraduate degree. The curriculum included the then current ethnomusicological theories for studying African music and musical performance (ibid.). At the time, this established Nairobi as an African music hub and attracted lecturers and ethnomusicologists such as John Blacking, Gerhard Kubik, and other European scholars' intent on demonstrating African music theories and practices based on their research (Kidula 2006). Music departments were challenged to rethink their approaches to the African academy as regards the study of African music. African musicology enjoyed a better reception among music scholars than scholars of ethnomusicology in describing how they would like to present and represent the study of African music (Kidula 2006).

Amu cited in (Nketia 1998) is an ethnomusicologist from Ghana who, became interested in vocal and instrumental music such as playing bamboo flutes and drums, which led him to compile a volume of original compositions containing graded exercises on African rhythms, some of which were based on traditional and popular tunes (Nketia 1998). Amu was fired from the missionary-owned Presbyterian Training College in 1933 for his work promoting traditional African music in education because this was not accepted at the time, and he resumed his studies (in Western music) at the Royal College of Music in London in 1937. In 1942, Amu returned to Ghana and joined Achomato Instructors College, where he established a programme for the training of specialist music teachers which included the practical study of African drumming and bamboo-flute playing. In his teaching approach, he taught African music with Western music theory elements. Kwabena Nketia, the internationally recognised Ghanaian ethnomusicologist and composer who died in 2019, joined the University of Ghana as a research fellow in African studies in 1952. Nketia established a research programme in African music, language, culture, dance, and drama. At the University of Ghana, one of his goals was to collect instruments and develop African music performance groups (Nketia 1998). He used international conferences, such as those hosted by the Folk Music Council, to promote West African music. Nketia is widely regarded as the doyen of African music study as a result of his numerous publications. His book, *The Music of Africa* (1974), is widely used at African and international colleges.

Midlands State University (MSU) and Great Zimbabwe University (GZU) are two Zimbabwean universities that provide a four-year Bachelor of Music and Musicology Honours degree as well as providing music study to Bachelor of Education students, this was offered during my year of study at GZU from 2014-2017. Musicology, ethnomusicology, music technology, and music business are among the courses offered as part of this degree, according to McConnachie (2016). Students can major in performance and sing and play *marimba*, *mbira*, classical guitar, recorder, and keyboard. She goes on to say that students are exposed to all these instruments throughout their first and second years, and thereafter must major in a Western and in an African instrument for the remainder of their degree (McConnachie 2016).

Despite rising interest in African music studies, many leading African intellectuals, researchers, educators, and artists left the continent in order to access materials such as funding grants, better income and to more easily disseminate their work. For some reason, however, Africanist colleagues in Europe and the Americas rarely communicated their discoveries to African universities, and there was little or no contact between African music departments and Africanist musicologists, theorists, and composers overseas (Kidula 2006).

This section has highlighted the history of African music education in Kenya, Ghana, and Zimbabwe. In the next section, I consider the state of African music pedagogy in South Africa. This is important because it assists in assessing what Tracey has achieved and how he has made necessary contributions.

3.3 The State of African music pedagogy in tertiary institutions in South Africa

An educational philosophy that recognises African works as they are incorporated into indigenous teaching methods must constitute the backbone of African musical arts education in order for it to transmit a feeling of cultural identity (Ng'andu 2009). Before 1948, much of South Africa's music education was in the hands of missionaries who developed a system in which informal musical involvement was the standard outside of schools, and tonic-sol-fa music literacy was the norm inside. As a result, many African students auditioning for university music department admission were strong in tonic-sol-fa literacy but deficient in staff-notation literacy, a tendency that still exists today (Petersen 2009). African music was

not regarded as real music and the perception of academics at the time was that it did not deserve inclusion in the curriculum, either at schools or at universities (Petersen 2009). Missionaries pioneered formal education in southern African in the 19th century, with colonial governments establishing education departments and institutions (McConnachie 2016). The South African education system was constrained, it favoured the white students with the curriculum that was not accommodating to the African students in terms of their culture from the beginning of colonisation until the first democratic elections in 1994 (Petersen (2009). This was the case for many years, and it has only been recently that there has been a shift in attitudes on African traditional and indigenous music (McConnachie 2016). Although the University of South Africa (Unisa) attempted and failed to design a generic African music syllabus for South African institutions to follow, at the time of writing, there is no such syllabus, and universities around the country continue to teach what they can unsupported because there is no formal structure put in place (McConnachie 2016). Mngoma (1990) believes that a method of education should be devised according to which both Western and African music is taught simultaneously from an early age. Ethnomusicologists like Bruno Nettl, Anthony Seeger, and Patricia Shehan Campbell recommend introducing children to a variety of sounds as early as possible in order to familiarise them with sounds that are not found in their own culture's music, thereby providing them with a new perspective (Campbell 1966).

In the 1950's Hugh Tracey (1903–77), in partnership with Winifred Hoernle, formed the African Music Society in South Africa in the 1950s, sparking an interest in African musical arts. Its newsletter, first published in 1948, evolved into the journal, *African Music*, in 1955. This publication served as a discussion forum for topics concerning South African music, particularly for the possibilities of its use inside the academy. Hugh Tracey's pioneering work in South Africa included developing the African Music Transcription Library, which later evolved into the extremely important ILAM. According to Kidula (2006), *African Music* was the continent's lone pan-African voice in the 1950s; however, its dissemination to other African countries was limited due to sanctions against South Africa from the 1960s to the 1990s, among other issues.

According to Petersen (2009), as regards teaching ethnomusicology in South Africa, Veit Erlmann was the first to be appointed a position in the discipline at the University of Natal in

1981, followed by Deidré Hansen at the University of Cape Town in 1983. It must be noted that there were no qualified Black ethnomusicologists until 2000. As there remains a significant emphasis on Western art music at the postgraduate level, there is a shortage of academic research in African musical arts. As a result, South Africa is only just beginning to see changes in this regard, with universities such as Rhodes, Cape Town, and KwaZulu-Natal focusing on African music performance. The South African Society for Research in Music, which was formed in 2007 as a merger of the Ethnomusicological Society and the Musicological Society, reflects this change too. Its annual conferences focus on ethnomusicology and musicology, and it is the only national professional organisation available to South African ethnomusicologists today.

Today, Rhodes University offers African music studies through its ethnomusicology programme up to doctorate level. It offers Instrumental Music Studies (IMS), a full credit course. Students from any faculty can sign up for this course; prior music knowledge is not a requirement. Students who register for IMS learn to play African instruments such as the *mbira*, *amadinda*, *marimba*, and *uhadi*. In addition, they learn indigenous songs and dances and are exposed to various drumming, clapping, and vocal techniques found in Africa (McConnachie 2016). She further states that one of the intentions of this course is for students who are interested in this direction to specialise in African instrumental studies from their second year on and to major in ethnomusicology (*ibid.*). McConnachie (2016) states that education students (Bachelor of Education and Postgraduate Certificate in Education) who take Life Skills, Creative Arts, and Music are provided with an African music module at ILAM. McConnachie (2016) explains the value of such a module because the students are exposed to a variety of African instruments, indigenous songs, and dances, and that, when they become teachers, they will be able to engage with the music curriculum, particularly with indigenous and traditional music. She adds that this compulsory education model is invaluable for the future of music in schools because many students become teachers later in life, despite not intending to do so while they were studying (McConnachie 2016).

At North-West University, African Music is a compulsory half-year module in the third year of a BMus; other African music-based courses are available as electives throughout the degree (McConnachie 2016). The University of KwaZulu-Natal (UKZN) has a Bachelor of Music (BMus)

that offers African music, among other electives. Its African music course offers a wide range of instruments students can learn to play. According to McConnachie (2016: 153),

The course involves practical study in various genres of African music and dance including *isicathulo* (gumboot-dance), *maskandi* guitar, *isicathamiya*, *ngoma* dance (*isishameni*, *isibhaca*, *umzansi*), African xylophones (*timbila*, *amadinda*), *mbira* and the *umakhweyana* gourd bow. Students also examine theories of performance practice in addition to their practical component.

Third- and fourth-year African music and dance students participate in African music outreach modules which are linked to the university's African Music Project (McConnachie 2016). One of these modules is in music education, and students are introduced to current issues in curriculum development and develop pedagogical materials for teaching African music and dance. The BMus students also have a compulsory course which must be passed by students undertaking a Bachelor of Arts.

UKZN offers a strong Indigenous and traditional performance practical course and an important educational module. In addition, the important link between music and movement is highlighted by the fact that the course is called, and concentrates upon the relationship between, music and dance. These courses are available to non-African music and dance students but are not compulsory (McConnachie 2016: 154).

The University of Cape Town offers a BMus course that is inclusive of African music. This course comprises African music theory and performance on an African musical instrument alongside other music and non-music courses (McConnachie 2016). She states:

The content of these courses is varied and well-presented, and includes the fundamentals of African music theory, African aural skills, historical contextualisation and performance practice. Of particular interest are the theory syllabi which lucidly outlined important theoretical aspects of African music.

This chapter is relevant to this study because it shows how different Universities in South Africa have evolved with African music education. It also shows the struggle of African music education within the systems of these institutions because they only offer it as modules and not as a full course, besides Rhodes University that has been able to offer a full credit course and an Ethnomusicology programme which was introduced by Tracey. Although not all

institutions have full courses, they reach out to ILAM to get education resources and from Rhodes University Library statistics, The African Journal is the 2nd highest viewed from their system. This can be seen as one of his contributions to African music pedagogy.

CHAPTER 4

Exploring Andrew Tracey's contributions

In this chapter, I consider in-depth the question that frames this thesis: What is Tracey's contribution to African music pedagogy and the field of applied ethnomusicology? In order to answer this question, I analyse his articles on various traditional instruments and dances as well as data on his method of teaching, along with responses from interviewees and myself on experiencing him as a teacher. This chapter considers the impact of his research and publications on African music education, and, through Tracey's papers, I review his thorough evaluation of existing African music-education approaches. I discuss his contributions using individual instruments as a framework, what he wrote about them in his articles; through investigation and vigorous engagement, I have found that Tracey highlights the following areas in many of the articles:

1. History/origins of the instrument
2. Structure of the instrument
3. Learning/playing technique
4. Tuning of the instrument
5. Transcriptions of music
6. Dance steps

These key areas are employed in the analysis that follows. Note that not all of the instruments have musical transcription or dance steps associated with them.

Tracey's approach is based on African ways of knowing and learning, a patient, embodied approach, which is the manner in which he was taught. However, at the time of writing, universities around South Africa are struggling to incorporate this approach (McConnachie 2016; Evans 2018). Kaya and Seleti (2013: 32) write that the lack of interest in this type of learning is perpetuated by the continued ties between African countries and their former colonising powers. Higher education in Africa is one of the main tools used to foster this bond,

and reforms in African education are still conceived of and implemented within the framework of this relationship. This has marginalised the integration of African cultural values and indigenous ways of teaching and learning into the education system at all levels (Smith 2002; Walter 2002). This thesis employs analysis of Tracey's approach to question the dominance of staid music teaching approaches at universities, which are bound to transformation but struggle to execute it. Considering that applied ethnomusicology is ethnomusicology put to practical use in a community for social improvement, as a cultural good, an economic advantage, a musical benefit, or a combination of these, in this thesis, it is argued that Tracey's work in indigenous pedagogy is an act of applied ethnomusicology. In addition, as Chisenga (2002: 19) comments:

Taking into account the fact that not all types of Indigenous Knowledge can be easily captured and documented, efforts should concentrate on documenting good practices that can be transferred across cultures and communities.

Tracey's directorship of ILAM must also be taken into account as a contribution to applied ethnomusicology. In line with one of the goals of the discipline to make a real contribution to rural people's development such centres must develop and promote approaches to increase people's awareness of the indigenous wealth they possess and help them further enrich it (ibid.).

According to Thram et al. (2015), Tracey published his research outcomes in ILAM's journal, *African Music*, beginning in 1961 with the *mbira* music of Jege A. Tapera, his first *mbira* teacher in Bulawayo, Zimbabwe. His later research resulted in seminal analyses of the technical aspects of the family of music he identified, including articles on the *matepe* (1970) and *mbira dzavadzimu* (1970), "The family of the *mbira*" (1974), the Chopi *nyanga* pan-pipe dance (1971, 1992), and the system of the *mbira* (1989). Research over several decades led to his publications on how the Chopi *timbila* xylophone is taught (2013). Tracey's expertise in the technology of the instrument he is describing is implicit in his articles on the many kinds of *mbira*, pan pipes, and xylophones. His enthusiasm extends to learning how the instruments are made and how to manufacture them himself (Tracey, interview, 13/01/2022).

Gumboreshumba (2009) asserts that Tracey authored the influential instructional booklet “How to play the mbira dzavadzimu” (1970), published by ILAM. As mentioned above, some of his articles were published in the journal, *African Music*. *The Grove Dictionary of Music and Musicians*, the *Grove Dictionary of Musical Instruments*, and the journals *Zambezia*, *Pelea*, and *African Insight* each published an article of his. He wrote an entry, “African Musical Instruments” in the *Encyclopaedia of Southern Africa*. Four of his articles also appear in the bound proceedings entitled, for example, the 1980 *Symposium on Ethnomusicology*. Each issue comprises papers presented at the various Symposia on Ethnomusicology (1980–2004), which were founded and organised by Tracey, as discussed in Chapter 2.

In the next section, I discuss and analyse the above-mentioned articles of Tracey’s. I specifically seek out patterns of teaching that rise from these in order to understand and pinpoint Tracey’s contributions. Tracey has played an important role in developing a deeper understanding of many southern African instruments; hence the below section will be presented according to his work that relate to specific instruments.

4.1 Tracey’s research contribution to knowledge of the marimba

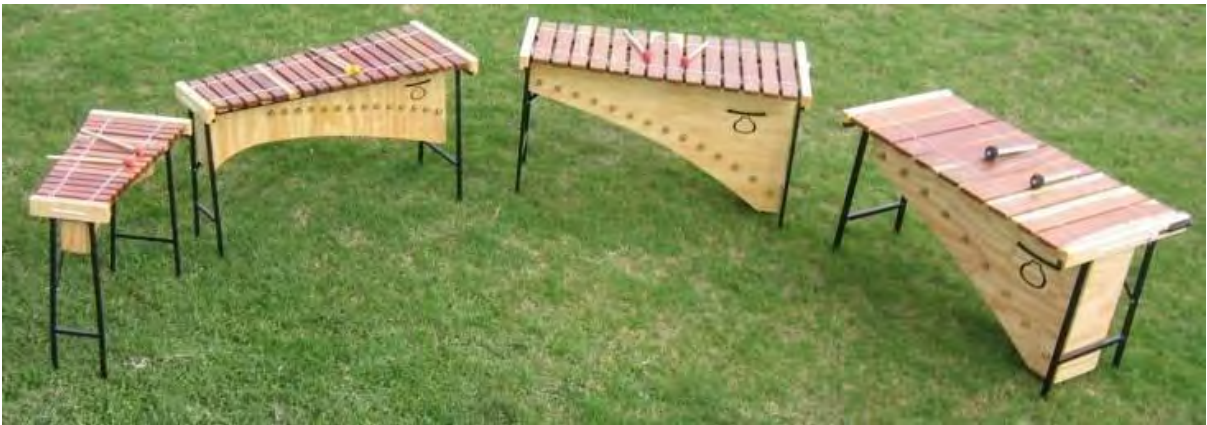


Figure 10: A set of *marimbas*

Source: Andrew Tracey and Christian Carver (2006)

Tracey played a vital role in the development of only one instrument, the *marimba*, which is pictured in Figure 10.

A *marimba* is a large wooden percussion instrument that, like most others of its kind, is set up as a keyboard of various tones that a musician hits in order to generate a sound. According to Rager (2008), the name *marimba* comes from a Bantu language in which *ma* is a plural prefix and *rimba* refers to a flattish item that projects out. When the two are merged, the *marimba* becomes what it is today: a flattish, wooden instrument with several protruding keys that generate beautiful notes when hammered with mallets. The *marimba* is often thought to be an indigenous Zimbabwean xylophone; however, this is not the case, as is explained later in this chapter.

Mallets are small sticks with hard rubber tips of various degrees of firmness, rubber is used for the tips because it influences the sound either a soft or hard sound of the *marimba*. The highest *marimbas* are played with the hardest mallet, while the lowest is played with the softest mallet. In terms of appearance, the *marimba* appears to have been influenced by Indonesian *gamelan*. These are gigantic orchestra-style instruments comprising various gongs and tuned metal keys which are struck with mallets to produce a sound. Many years ago, these devices were encountered along Indian Ocean trade routes and were duplicated by East African instrument manufacturers, (McConnachie 2019). These instruments are thought to have travelled from the east to central and southern Africa and are one of the significant influences of the modern *marimba* as it is known today.

Early African idiophones were made with wooden bars with resonating gourds suspended below them. Each gourd was specifically tuned to the main pitch of its corresponding key. The wood used depended upon the geography of the area. In southern Africa, the preferred wood for making the xylophone keys is from the *mutondo* or wild mango tree. Tracey (Interview, 12/01/2022), these trees are found in Mozambique and Zimbabwe and produce a hardwood that is perfect for the *marimba* as it resonates the sound.

Originally, the *marimba* gourds were made from calabash, but today, in urban areas, they are usually made from fibreglass. The gourds are individually tuned to their pitch and create the buzzing sound for which *marimbas* are well known. Once the wood for the keys has been cut to the right size, it is shaved down and burned with a blowtorch while the creator tunes it by ear, or, more recently, with a chromatic tuner. The size of a *marimba's* keys determines its pitch the bigger the keys the lower the pitch, and the smaller the keys the higher the pitch

(Rager 2008). The instrument was designed to be played in an ensemble, with four *marimbas* of different sizes making a set, including bass/tenor, piccolo, alto, and soprano (McConnachie 2019).

In his article on the Zimbabwean marimba, Tracey (2004) clarifies that it is not a traditional South African instrument but rather was developed from ideas taken from indigenous xylophones from the region, including those of the Venda. Tracey explains, in this article, that there was no *marimba* tradition in Zimbabwe except for that of the Tonga people who played a four-note xylophone with loose keys placed on its stretched legs. About the Tonga people, he writes:

They played it in the fields to make the seeds grow... and probably also to keep birds and baboons away. This instrument only exists now in the memories of old men (Tracey 2004: 1)

Tracey confirms that there were no *marimbas* in Zimbabwe except in cases where Zambian or Mozambican musicians brought them in. He further states that the few Venda who live in southern Zimbabwe played the *mbila mutondo*, which is popular in the Soutpansberg region of South Africa, where the bulk of the Venda people live. This instrument, however, cannot be traced back to the Venda people's Shona ancestors; rather, it is most likely linked to the Chopi *timbila* tradition in Mozambique, via the neighbouring Pedi culture. There are historical, familial, political, and linguistic ties between these three peoples; in fact, some of the details of the *mbila mutondo* are comparable to those found on the Chopi *timbila*. Tracey's involvement with these styles of instruments dates back to when he was a child and his father, Hugh Tracey, worked closely with musicians such as Venancio Mbande, a Chopi migrant worker and *timbila* master, in the mid-1940s, (Thram et al. 2015). Tracey began working at the Rhodesian Academy of Music in 1959, where he met Robert Sibson, a Bulawayo city electrical engineer and flautist who would later become the academy's director, Tracey became involved in a project to develop a new instrument for schools in Zimbabwe. Sibson was concerned, that Zimbabwe's rich indigenous music was not being supported or taught anywhere in the country (Tracey 2004). He asked Tracey to travel from Johannesburg to the townships of Bulawayo in search of traditional musicians and to produce teachers and teaching materials for the Kwanongoma School of African Music later known as Kwanongoma College, for which he was the driving force (Tracey 2004).

According to Jones (2012), Kwanongoma School of African Music was founded as an adjunct of the Rhodesian Academy of Music and was the first of its kind in Africa. The college offered a two-year music specialist course, qualifying students with the equivalent of a Primary Teacher's Higher Certificate. This was a wonderful achievement; however, developing a modern African *marimba* has proven to be one of Kwanongoma College's most significant achievements.

When Tracey (2004) arrived in Bulawayo, they had extended conversations about which instrument should be taught. One of the suggestions was the *marimba*, since it could be played by everyone and could be used to perform both modern and traditional musical genres. It could also be played in groups in an African communal style and was inexpensive. It had no ethnic ties that could lead to charges of favouritism which meant that it could belong to everyone in the country equally.

Tracey chose the initial tuning system because he believed it essential to ensure that it produced not a Western but a distinctly African sound. Tracey argued for adopting traditional Zimbabwean scales, such as those found on the *mbira*, when it came to tuning the new instruments (Jones 2012). However, the western diatonic scale eventually won out, and the Kwanongoma *marimbas* were produced in C major. F#s were added shortly thereafter to allow for playing in the key of G and its related modes. Tracey (2004: 3) states:

All versions would have African-style membrane buzzers. They would have four-pitch ranges, like an SATB choir, and so on. The inclusion of an extra F# key in accordance with the other notes was a crucial decision with which I genuinely disagreed as someone who already played a heptatonic African *marimba*. The goal was to allow for the use of two major keys, C and G, as well as various other useful modes, and, of course, to appease the Western musicians' concerns that a simple 7-note scale would be limited.

The *marimba* was successfully adapted and taught to a number of students at Kwanongoma College, graduates later helped to teach the playing of the instruments to future generations. One of these graduates is Dumisani Maraire, whose *marimba* compositions known all over Africa and also in the USA. Another graduate is Alport Mhlanga, a *marimba* teacher in Gaborone, Botswana. Kwanongoma alumni began teaching *marimbas* at and spreading them to other schools, including some in Harare's townships (Jones 2012). Throughout the

liberation war in the 1970s, Kwanongoma students and trained teachers continued to perform and teach *marimba*, with the new instrument drawing the attention of many people outside of Zimbabwe. Tracey (2004) also gives credit to other people who helped him develop the *marimba*: Olof Axelsson, one of the directors of Kwanongoma Brother Kurt Huwiler, who also worked there as producer at the recording studio; and Elliot Ndlovu, who ran the workshop instruction centre.

As the *marimba* became popular in Zimbabwe, it was imported to South Africa in the early 1980s, Brother Huwiler went to Umtata, South Africa, and established a *marimba* factory at Ikhwezi Lokusa Catholic School (Tracey 2004). Father Dave Dargie began introducing the instruments to his congregation and wrote new liturgical music for *marimba* in Catholic churches and youth organisations, initially in the Cape Province and then throughout the country. He and Tracey first devised an appropriate tuning for the Xhosa people, based on the two harmonic series, each a whole tone apart, employed in their music (Tracey 2004). Dargie changed the tuning of the *marimbas* from C to Eb, which he thought of as a better general-purpose singing pitch than the C tuning used in Zimbabwe.

The new “Xhosa modified *marimba*” sets were first introduced into Catholic youth clubs in Cape Town in the 1980s and have since spread to South African schools, churches, and clubs. *Marimba* set-ups are increasingly used by many professional bands. In Langa, Cape Town, the first band to gain fame was Amampondo, fronted by Professor Dizu Plaatjies. Many have since followed. In Grahamstown, *marimbas* were made by Tracey’s AMI company from 1999, and they continue to make improved, extended, and diversified versions of the Kwanongoma/Huwiler model. Several individuals around the country also make their own models of *marimba* sets.

African Musical Instruments as an instrument making company has had a tremendous impact on the growth of *marimba*-playing and pedagogy in South Africa. Not only are the instruments used in schools and universities around the country, but the innovations in the construction of the instrument have made the sets easier to transport and much more versatile. In addition, it has an extensive range of xylophones, drums, hand-percussion instruments, and many other indigenous African instruments (Shumba 2015).

Tracey (2004: 4) writes:

So, the *marimba* is not just a musical instrument... it is also a means of selfempowerment and employment in the new South Africa. Tell that to anyone who still says that music is not important!

Thus, we can see that Tracey has played an important role in developing and disseminating *marimbas* and the new musical genre attached to them. This active approach to teaching and learning speaks directly to the goals of applied ethnomusicology like the promotion of African music, the preservation of African music through archiving.

4.2 Tracey's research contribution to knowledge of the Nyanga pan pipe music



Figure 11: A set of pan pipes

Source: Andrew Tracey and Christian Carver (2006)

Tracey contributed significantly to the understanding and preservation of *nyanga* pan pipes and the dances that accompanied these in Mozambique. Tracey spent time in Mozambique conducting field research in 1970 and documented this type of Mozambican music and dance, about which there is relatively little literature published. He transcribed the music and dance from the tapes that he recorded; these recorded tapes are at ILAM (Tracey 10/06/2021).

Nyanga pan pipes, are a series of instruments that originated with the Nyungwe people of Mozambique's Tete region (Kivite 2019). They can be played in an ensemble of up to 30 instruments. They are recognised as instruments that make intricate African music which is played by blowing over the pipes whilst singing and dancing at the same time. It is said that

people can better comprehend the complexity of African music due to these instruments. Tracey created instruction manuals, available at ILAM, which discuss the difficulties of playing *nyanga* pipes (Tracey interview, 13/01/2022).

This kind of instrument is not just blown to produce music and rhythm as with other pipes from around the world, such as the *sikuri* from South America (ibid.). Playing the *nyanga* pipes involves intricate dance steps and interlocking rhythmic patterns. The *nyanga* pan-pipe dance includes different stages. In some parts of Mozambique, a group of 50 people can form a pan-pipe orchestra. They often play the pipes while dancing in a circle to produce music for ceremonial purposes, including those that call on the ancestors for rain. Tracey speculates that the use of the *nyanga* pipes is non-ritualistic or is connected to chieftainship and that they are normally played for entertainment at weddings and funerals. At times, they are used for a dance to exorcise evil spirits. The *nyanga* pan pipe is made in the same way as other nations' folk pipes, but the difference is in how they are used. The Nyungwe people's pan flutes involve a more complex and physical engagement. In 1971, Tracey published an article titled "The Nyanga Pan Pipe Dance." He divided the article into eight sections which describe the historical background of the pan pipes, how the instrument is made and played, its tuning, the music and how it is performed, the role of the women's choir, the dancing, the lead singer and finally, the notation.

Tracey's first encounter with a *nyanga* pan pipe ensemble was in Tete, at Chief Matambo's house, where he often called for ensembles to perform for visitors or for ceremonies (Tracey 1971). Tracey provides a detailed description of how the *nyanga* pan pipes are made. He states that the *nyanga* (which means horns) are made of bamboo or, if bamboo is not available, river reed. As bamboo does not grow in the dry, low-lying Nyungwe area, the maker must raise funds for a trip to higher altitudes, such as Barwe or Malawi, to harvest it. The pipes' thickness ranges from five-eighths of an inch to one-and-a-half inches, with lengths ranging from four to 42 inches i.e., more than a metre. After having been tuned, they are linked together with a plaited knot made from ground-palm leaf (Tracey 1971).

From what Tracey gathered, most pan pipes consist of four pipes, though two- or five- pipe instruments are occasionally found. He writes that they are played by blowing using lips, in

the same manner that the western flute is played. He also explains what players do to identify a set of pipes, and what they do to the instrument before they perform:

The pan pipes of a set are painted one colour for easy identification. When not in use the set is kept together in a wooden box. Before playing, water is always poured into the pipes to swell the wood and make the pipes airtight, and also to remove the beetles (Tracey 1971: 76).

In his detailed illustration below (Figure 12), Tracey shows how the notes are distributed in each pan pipe.

UPPER MIDDLE and LOWER octaves

The figure displays musical notation for 12 different parts of a nyanga pan pipe. The notation is organized into three sections based on octaves: UPPER octaves (measures 1-12), MIDDLE octaves (measures 13-24), and LOWER octaves (measures 25-28). Each part is represented by a staff with a treble clef for the upper octave and a bass clef for the middle and lower octaves. The parts are labeled as follows:

- 1. kwirira svuu
- 2. 'akira
- 3. tabombo
- 4. 'bite
- 5. 'adada
- 6. ikopiko
- 7. zviruzi
- 8. iyarena
- 9. ore
- 10. agunte
- 11. ogoda
- 12. gandamu

Measures 13-24 are labeled as MIDDLE octaves, and measures 25-28 are labeled as LOWER octaves. Specific notes in measures 20, 27, and 28 are labeled 'Mbecho', 'Papa', and 'Pondoro' respectively.

Figure 12: The distribution of notes among the parts of *nyanga* pan pipes

Source: Tracey (1971: 75)

This illustration is a valuable teaching tool that allows African musicians to reproduce authentically tuned instruments. It grants music scholars of other genres the ability to understand how the tuned instruments may sound since it is written, and it allows for them to tune the instruments. Such cross-over pedagogic tools are valuable to assist as teaching and

learning resources but also as historical ones because it helps to preserve traditional instruments in their authentic state for future generations to come.

Tracey (1971) states that the tuning of the *nyanga* pan pipes is difficult to measure and explains why this is the case. He uses illustrations of tunings from his recordings which represent an average of each note as he heard it and includes a different set for comparison (see Figure 12).

He explains how the tuning of the pan pipes works from the perspective of the instrument makers:

In common with other reedpipe dances that have been described, the maker does not tune according to an abstracted scale. He does not tune each note in turn up or down the scale, and he does not specifically tune together with the same notes on different pan pipes, or check octaves or fifths. The only method seems to be to play the actual music that belongs to it, on a set that is to be tuned, and see if it fits with what is expected. Then two different pan pipes of a similar pitch range are tested together, and so on through the set. For testing any particular panpipe, the one most often chosen to play against it is the one that stands next to it during the dance (Tracey 1971: 77).

Tracey highlights that performance of the *nyanga* pan pipe music consists of four parts:

1. Pan pipe parts
2. Together with the voiced notes
3. The women's choir
4. The dancing and the lead singer.

He then explains each part, starting with those for the pan pipe:

The *nyanga* "tune" is 24 pulses long. It is repeated once, then the lead singer's passage follows for another 24 pulses, making the cycle 3 X 24, i.e., 72 pulses long. To start a performance *Pikopiko ngono* (6) or *Nyabzviruzi* (7) may play their part through once, upon which everybody enters, or else the lead singer may sing one phrase. A performance ends, by common agreement, at the end of the panpipe tune, when the lead singer does not continue (1971: 78).

He describes the pan pipes and the voiced notes by means of a detailed explanation and illustrations. He states that they fill 24 pulses of the tune when combined (1971: 80). Tracey observes that when the pan pipes are played together with the voice parts, this occurs in a motive state that involves singing and then blowing and pausing. Thus, "each player starts on a different note, and they all produce the voice notes and the pipe notes, and, at times, they fill the remaining pulse with interlocking vocals" (Tracey 1971: 79).

Tracey notes that women participate in the music by having parts to sing, and occasionally a solo voice and response, though most commonly they sing in unison while the pan-pipe players play. "They lend a top, piercing component to the normally pleasant sound of pipes and men's voices with their high, bright tone. Their contribution tends to amplify certain of the pan-pipe portions' melodies" (Tracey 1971: 81).

The *nyanga* pan pipe dance is an important component of the music, and Tracey provides a detailed account of how the dance is conducted. He states that the players do not stop playing the pipes when they start to dance.

The beats notated represent the audible part of the dancing, a stamp on the ground with the right leg, the one carrying the rattle. There is more to it than this. Though movements such as shifting the weight onto the other foot, swinging the stamping leg back and forth, turning in and out of the circle and so on. The position is slightly crouched; the more enthusiastic, the lower. During the lead singer's phrase, the dancers usually walk around the circle anticlockwise, in the rhythm of the waiting step, sometimes with one hand on the shoulder of the man in front. When the dancing starts again, they turn in and put the right foot forward (Tracey 1971: 81)

The part that completes the *nyanga* pan pipe dance is that of the lead singer. According to Tracey (1971: 82), no one is appointed to be a lead singer, but every older man knows the parts that must be sung. During the performance, they sing frequently, and they exchange with one another to lead the songs throughout the performance as there is no appointed lead singer; at times, two people can start the song simultaneously.

An important pattern that we see in this and other of Tracey's articles is the historical background of how he was taught to play an instrument. This has been very important to

this research and is a rare inclusion in articles on African instruments. He mentions his first teachers and experience, and then adds knowledge of what he learnt from his fieldwork as a participant-observer. Tracey's first teacher for the *nyanga* parts was a leader of the Goba team, and, to further his study, he chose to participate with the Makina team (1971: 81).

Both his teachers assisted him in understanding *nyanga* music and dance. Due to his fieldwork and as a result of being a student, he was able to build friendships and to learn the language of the local people. These details are very important they provide insight into how Tracey acquired knowledge of these instruments, and how this influenced his teaching style. Tracey was also taught by various individuals from different countries and of backgrounds. Tracey also created videos of himself teaching. The following links show Tracey teaching the *nyanga* pan pipes: part 1 <https://youtu.be/inF4SkhwfQw>, and part 2 <https://youtu.be/mqzuhvGwzUw>. These videos of Tracey teaching show him doing exactly what he described in his article about learning about *nyanga* music. In his teaching, he followed the main stages of making *nyanga* pan pipe music, as can be seen in the videos, in which students play the pan pipes, then add voice, and finally include dance. These videos, I believe, contribute to the development African music pedagogy since they illustrate Andrew as a teacher and illustrate his technique. The videos are freely accessible to anyone, everywhere in the world on YouTube, this means that anyone can learn by watching them and this contributes to teaching and learning of African music.

Another important aspect of Tracey's articles is his addition of notation for the instruments using the pulse-notation style he developed, which is mainly for African music. According to Gumboreshumba (2009), the pulse-notation system uses the five lines of the Western notation stave, but Tracey does not use Western clefs because they tie the music to a certain pitch. Tracey explains the notation according to how he completed it for the particular instrument. In the case of the *nyanga* pan pipes, he developed special signs,

The panpipe parts given here are transcriptions of a particular recording I made for the purpose. As for the dance steps and the other parts, some I have learned myself on the spot, some are from my recordings (Tracey 1971: 82).

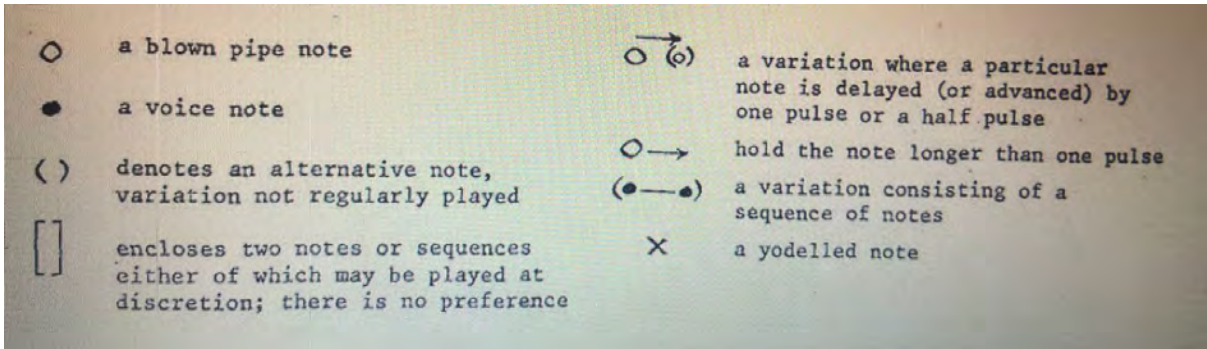


Figure 13: A key to the few special signs used by Tracey to notate *nyanga* pan pipes

Source: Tracey (1971: 82)

Tracey ends his article with what I believe to be pioneering work: the notation of the whole set of 27 different pan pipes, the women’s choir, the lead singer, and the dance steps using the unique signs he created (1971: 83–89).

In this context, the contributions of Tracey relate to African music pedagogy as the precise illustrations of the transcribed music and the well-described four primary elements that compose the *nyanga* pan pipe dance are the major pedagogical themes in this article. These can be used as instructional aids as well as to assist the Nyungwe people in preserving their music in its original form, with transcriptions assisting in tuning the pipes to their proper pitch.

4.3 Tracey's research contribution to knowledge of the nyanga/ngorombe pan pipe dance



Figure 14: A *ngorombe* dance group with five musicians

Source: Malamusi (1992: 90)

Tracey understands that music is not the only element in African music. Aside from teaching and notating the music, he has also undertaken extensive research on the other elements such as the dances, and this will be this section's focus.

Tracey published an article on the *nyanga/ngorombe* pan pipe dance in 1992. To me, this appears to be a continuation of his 1971 paper, though it focuses more on the dance aspect, whereas the 1971 article focused on the musical aspects. Another difference between these articles is that Tracey conducted his initial research in Mozambique in 1971, whereas the data for the current one was collected in Malawi in 1992.

Tracey begins his article by writing about the broader distribution of people who play reed pipes (1971). He writes that reed-pipe dances are popular in southern Africa. These dances include the chimveka boys' dance of southern Mozambique, the nyele dance of the valley of

Tonga of Southern Zambia, and the *nyanga* pan pipe ensembles of the Nyungwe people of Tete in Mozambique.

Tracey provides the historical background for the *nyanga/ngorombe* dance and by describing the lives of the refugees who performed the dance. Many Mozambicans became refugees in Malawi as a result of conflict and instability; however, they maintained their musical traditions.

Refugee life, I gathered, was frustrating, because the many thousands of refugees in the camps had nothing to do. Most of them could not even plant crops, unless they disappeared quietly over the Mozambique border to do so, returning at night. Musical activities were a way of coping with boredom (Tracey 1992: 109).

To my knowledge, there are only two authors that have written about the *nyanga/ngorombe* pan pipe dance, Tracey (1992) and Malamusi (1992). In fact, Tracey produced his analysis of the dance steps from data he collected from Malamusi's home in Malawi. His article expresses his gratitude to Malamusi (1992).

According to Malamusi (1992), the *ngorombe* dance is a dancing game in which the participants are always men; however, there are also women who stand in the middle of the dance area and sing in response to the songs played on the pan pipes by the men. Both the dance and the instruments are referred to as *ngorombe*. Each instrument also has a name; *nyanga* is another name for them. People play *nyanga* with their mouths by blowing air into them, which causes the *nyanga* to generate sounds (Malamusi 1992). Concurring with Malamusi, Tracey writes:

These Nyungwe refugees in Malawi now prefer to refer to their dance, and its instruments, as *ngororombe*, or *ngololombe* as written in Cewa. This is a general name for pan pipes in southern Malawi, central Mozambique and eastern Zimbabwe, while *nyanga* strictly means "horns." They felt *ngororombe* was more acceptable to Malawians, as well as less risky for themselves, because horns are typically used to hold diviners' or sorcerers' medicines in Malawi, and they did not want any confusion on that score (1992: 108).

Tracey states that, after 20 years of struggles and battles for the Mozambican people, he was relieved to hear that the music had not changed. The pan pipes were still being played with the distribution of the same note. After teaching and performing *nyanga* music in South Africa being among practitioners in Malawi felt like a homecoming for him (1992: 108). He also effects a comparison between his research of 1971 and states that, in 1971, he witnessed a group of more than fifty men and women singing; however, in Malawi, it was a group of just six playing and singing. Nevertheless powerful, that they made an effective sound, and that the energy they put into their dancing made up for the missing parts.

Tracey provided a description of the names of the six pipes that were played. One of them was an octave above other pipes; he recommends his 1971 article for finding out more about them. In this article, he again points out the features of the dance, though this time he notes that the participants stood close to one another, often leaning their heads inwards and almost touching in order to better enjoy the crossing of the pan pipe parts while moving anticlockwise. He further explains that, when playing, they always stood next to pan pipes whose parts conflict maximally with their own. He further highlights another feature of their dancing its great vigour, with plenty of leg tension, twisting, and jumping that occurred with both feet.

Tracey tells the story how they forgot to play one of the pipes and that he was happy to be able to pay back this bit of knowledge to them from their own tradition (1992: 109). This is significant because it highlights his applied ethnomusicological background and how his research benefits the communities of musicians themselves.



Figure 15: A group of *ngorombe* musicians playing in the manner Tracey described in his article
Source: Malamusi (1992: 92)

Tracey expounds on the transcription for the dance, which included illustrations of notations. He writes:

In order to fully understand these dance transcriptions and their relationship with the panpipe and sung parts, please refer first to my 1971 article, which gives complete transcriptions of all the parts, pan pipes, voices, etc (1992: 109).

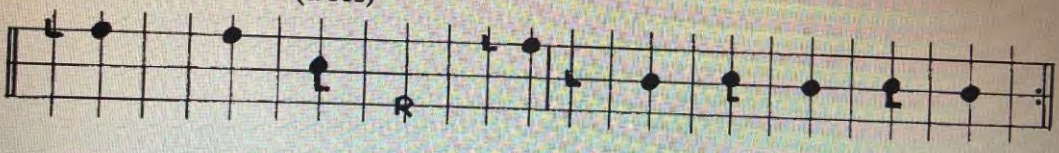
As with his 1971 article of the pan pipe transcription, Tracey created special notation signs and explained them for those who might want to use them to learn or teach the dances. What follows is an example of the special characters and dance transcriptions (see Tracey (1992: 110–118) for all characters and the transcription of the dance.

- A right-foot step with sound, often but not always with the transfer of weight. The main,

and most audible, *nyanga* dance step.

- ● A two-footed step, jumping with equal weight onto both feet, with sound.

2. 'MITHWETHWE' (trees)




Here the left foot steps forward on pulse 1; right joins it for two steps. On pulse 7 the special 'nyanga step' in place (NB. The fact that this symbol is on the middle line does not mean move back to your original place but perform in place where you now are), then a soundless step back with the right foot, left foot steps forward as at the beginning, and so on.

Mithwethwe are trees which wave back and forth in the wind.

Figure 16: Transcription of the Mithwethwe dance, (a type of *ngorombe* dance)

Source: Tracey (1992: 111)

3. 'FITIBORE' (football, English)



The steps on pulses 7 and 17 are done with a hop onto the right foot, lifting the left knee as if kicking a football. Pulse 13 is a backward kick without twisting the body, no ground contact.

Figure 17: Transcription of the fitibore dance, (a type of *ngorombe* dance)

Source: Tracey (1992: 111)

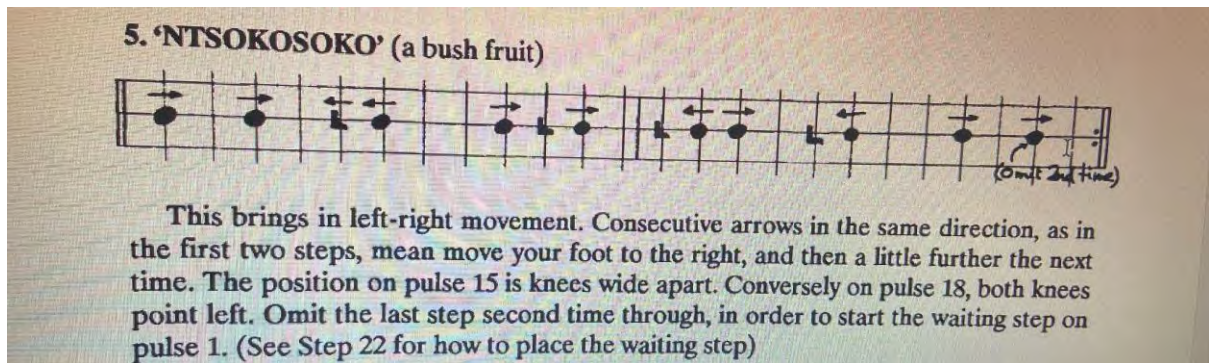


Figure 18: Transcription of ntshokoso dance, (a type of *ngorombe* dance)

Source: Tracey (1992: 112)

This article is one of just two publications on the *ngorombe* dance that have been published. The pedagogical value lies in the descriptions, illustrations and notation of this dance, the special notation signs that Tracey created with the aim of preserving the dance for the teaching and learning of it to future generations.

4.4 Tracey’s research contribution to knowledge of the Chopi *timbila* xylophone



Figure 19: A *timbila* orchestra in Mozambique

Source: used with permission of ILAM (2022)

From an outsider's perspective, some music may sound difficult to listen to; this may lead to a lack of interest in that particular form of music and, eventually, it might die out. The *timbila* xylophone is a good example of this type of music and it had never attracted the attention of many researchers. Tracey was the first person to notate the music of the Chopi people.

The *timbila* xylophone is the primary musical instrument used by the Chopi people of southern Mozambique (Hogan 2006). The genre features enormous orchestras of xylophones performing extended works which are separated into programmed movements. The performances are made up of dance, music, and singing that have been expertly woven into a performance genre.

Tracey's article (2011) on Chopi *timbila* music expresses his dissatisfaction at the lack of ethnomusicological attention. He claims that its sound has been known around the world since Hugh Tracey's recordings in 1942/3 and his book, *Chopi Musicians*, in 1948. The Portuguese wrote descriptions of the instruments as early as 1560, focusing on the visual impression they created. It has been noted that research on Chopi music focuses on ethnographic analysis of the lyrics (Munguambe 2000), but Tracey (2011) was the first to research the music. He argues that the reasons cannot be that the Chopi people are difficult to reach or far off but that the music may be challenging to play and to listen to;

Ethnic groups from around southern Africa who formerly gathered for weekends on the gold mines of Johannesburg, when the Chopi miners came on to perform, the audience would disappear! The music was beyond them. It is hard to take in at first. It may sound all the same on first hearing, with human music, once you apply your ear it makes sense, but this one seems to need more application than most (Tracey 2011: 7).

Tracey (2011) identifies the obstacles that Chopi *timbila* music encounters when it comes to outsiders' appreciation. Other Mozambicans, he argues, reject Chopi music because they are not familiar with "the sound of an equispaced heptatonic scale of the *timbila* lead's harmony", which is not based on the natural harmonic series as most bow-based music in southern Africa is. The Chopi use alternating patterns of two neighbouring notes or bichords,

in a manner similar to bow music, and he compares it to Shona *mbira* music, which uses these chords in broader sound patterns. Although having similarities with Shona music, a Chopi *timbila* performance is essentially political and current, whereas Shona *mbira* music is spiritual and conventional. *Timbila* is regarded as Mozambique's first national music; it won a UNESCO award in 2005 as one of the Masterpieces of the Oral and Intangible Heritage of Humanity (Tracey 2011: 8)

In this article, Tracey writes about his first *timbila* teacher, who also made his first *timbila* for him in 1962, as well as about his experience of learning to play the instrument. He comments:

As with learning any new instrument, the first stages of finding my way around it and discovering what two hands could do on it were slow and challenging. The challenge of *timbila* has remained with me. It is no easy instrument. It takes many years of energy and dedication to master (2011: 9).

Sharing his experience, he notes an important factor of Chopi *timbila* music: that even though the *timbila* is deemed a difficult instrument to learn to play, many of its players would have started at a young age – and it takes years of dedication to become a good *timbila* player.

Venancio Mbande, my special mentor and friend of over forty years who now lives at Chisiku, started at the age of five, inspired by an uncle. I have watched his own skilled children starting even younger, becoming full members of his orchestra before the age of ten (Tracey 2011: 9).

Tracey pioneers the notation of this music. He describes his approach to transcribing it entailed requesting a single player to slowly repeat a melody with minimal modification while he scribbled it down as swiftly as possible, with interruptions for rest when needed. With practice, the process became significantly faster. Initially, he would instruct the player to play the left and right hands independently, but he discovered that this resulted in mistakes with three-against-four rhythmic patterns for both hands. This also demonstrated to him that *timbila* hand-movement patterns are not always as self-contained as they look to the untrained eye. When he was finding it difficult to cope, he would ask the player to turn one stick around and perform the whole two-hand movement pattern with one hard end and one soft end to distinguish between the sounds. He learnt to play several of his pieces, both solo and with an orchestra, giving him the opportunity to fine-tune what he had written down.

Later, he developed the ability to hear particular pieces and play them without having to write them down first. For the songs, he would take down the lyrics first, then learn the lyrics from an individual, a live performance, or a recording. Sometimes he would be present when a composer such as Venancio Mbande was teaching his group.

In this article, Tracey explains the notation of Chopi *timbila* music. He states that the five-line staff intended for the Western scale works well for other heptatonic scales; the peculiar clef sign indicates the Chopi equispaced *timbila* scale. The written notes have a Chopi pitch rather than a Western pitch. The scale is based on the note, or Note 1 as the Chopi refer to it, which refers to the key or tone of *mbila*-ness, an abstract concept derived from the word *mbila*. It is commonly located at or near the *mbila*'s left-hand, or lower-pitched, end. It is also the lowest note in all tunes performed in the basic position, from Note 1 (middle C) to about No10 (E), which is similar to the first position on a guitar or violin.

Tracey (2011) specifies why he chose some of the specifics of the notation. He writes that he chose to write note 1 of the *timbila* as middle C because, in staff notation, this is the starting note of the essential Western scale without accidentals. He used the treble clef note names for the sake of universality in the hope that future Chopi musicians would want to write down their music using Chopi numbering up from Note 1; he also states that he prefers to use this system because of its widespread familiarity, at least when it comes to writing pitch. This statement, to the effect that he hoped his research would benefit future Chopi musicians, is, again, significant from an applied perspective and relates to Tracey's communal intention for his life's work. He wanted to capture the music for the benefit of the particular community, so that their own people can re-learn the music in the case the tradition dies out or become lost.

Tracey acknowledges that the rhythm was not easy, that it was almost impossible to notate in the same way as the music, and that an alternative was to use the pulse-notation method. The rhythm involves a rattling beat that provides a good Chopi-oriented reference on which to base a Chopi transcription system. Several rattle players stand in front of the orchestra; their job is to ensure that all the players and dancers remain co-ordinated, and their beat is very clear always in unison and unvaried. He writes:

I find that a pulse-notation system works well for *timbila*, assigning 2, 3 or 4 pulses to a rattle beat according to the predominant pulse-feel of a piece, and accepting that musicians often switch between these in one or both hands. One way to grasp any tune, to perceive its length and shape, is to count how many rattle beats there are in one cycle. The rattle beat is also the dancers' reference beat, by which they pace their movements; in fact, dancers (*vasinyi*) are able to rehearse quite adequately to the sound of the rattles alone (Tracey 2011: 11).

As is the case for many African traditional instruments, the Chopi people have no unique way of teaching their instruments to the younger generation they all learn by observation and assimilation. Tracey states that *timbila* is almost entirely learned by extended absorption rather than by instruction, by playing with other children, and by grabbing a pair of beaters when they are left unattended. He points out many Chopi children who live near the *timbila* can play tunes just like any child who lives in a place where drumming practised would be able to play a drum tune. The Chopi also practise sending out some of the children all around Chopiland, where they can mix with family members from different backgrounds and encourage children to learn *timbila*. When they become teenagers, they start to form their own *timbila* groups and patterns (Tracey 2011: 14–15).

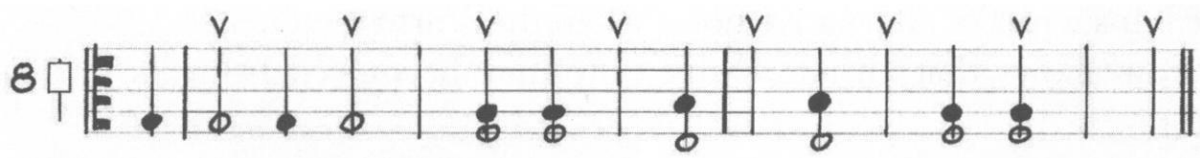


Figure 20: Notation of learner's exercise in playing the *timbila*

Source: Tracey (2011: 14)

Tracey (2011) says that, when teaching *timbila*, his students would often ask to learn an easy part first, and he would tell them that there is no such thing as an easy part. Instead, he teaches them core African principles such as hand independence and pulse groups.



Figure 21: Tune used by Tracey to introduce his students to *timbila*

Source: Tracey (2011: 15)

Tracey includes a disclaimer in this article to the effect that its main focus is the music of the *timbila*. He recommends other articles, including one by his father, Hugh Tracey (1948), to anyone who is interested in the *timbila* instrument and the dances. The broader context of the music is explained by Tracey, and he also provides numerous transcriptions of the music and some recorded songs played by Venancio Mbande Senior, a world-famous Chopi *timbila* performer.

Tracey collaborated with Gei Zanzinger in making three films on Chopi *timbila* orchestra performances in Mozambique, which were distributed internationally (two in 1973, one in 1980). The films are *Mgodo wa Mbanguzi: Mozambique*, (1973) and *Mgodo wa Mkandeni: Mozambique*, (1973), and *the Chopi Timbila Dance, an Analysis of the Xylophone Orchestra Dance of the Chopi of Mozambique: Transvaal, South Africa*, (1980). . The release of the films and the publication of its scholarly journal, *African Music*, kept ILAM at the forefront of research on African music (Thram 2015).

The two films on Chopi *timbila* xylophone music from 1973 were shot in Mbanguzi and Mkandeni settlements, respectively, in southern Mozambique. Featuring the last of the large-scale, well-rehearsed, chieftainship sponsored Chopi orchestras before independence and the turbulence that followed, these real-time films are the first filmed recordings of complete *mgodo* performances in their natural settings. In the 1980 film, the subtleties of *timbila* xylophone music are explained and demonstrated by Tracey and composer Venancio Mbande for teaching and learning purposes (Gumboreshumba 2009). An 11-piece orchestra and 14 dancers perform the pieces. The film demonstrates the cyclical structure of Chopi music, including tonal ranges, the role of each xylophone in the orchestra, and the dancers' counter-rhythms.

The contribution that this article makes can be seen as pedagogically significant, especially regarding Tracey's use of a unique form of transcription, his description of how he focuses on hand independence and pulse grouping, and his applied intention that the research be used for the future benefit the Chopi people. Tracey also writes about himself as a teacher, and we see that the way he has taught his students is a true reflection of how he was taught to play by the master *timbila* players, as a teacher he did not change or modify anything from what he was taught but he delivers his lesson in the same way to keep the authenticity of the music.

This is significant because it shows that his contributions ensured the continuity of the music in its truest form, as the Chopi people would appreciate.

The films on Chopi music can then also serve as a pedagogical resource for teaching and learning of the *timbila* and the Chopi culture

4.5 Tracey research contribution to knowledge of the Sena valimba xylophone



Figure 22: Kazimbite with a *valimba* xylophone

Source: Image used with permission of ILAM (2022)

Tracey's article on the *valimba* xylophone, which is the focus of this section, contains the only available literature on transcription for this instrument. Other aspects of the *valimba* xylophone are however covered Kubic & Malamusic (1989) and Som (1974). In 1991, Tracey wrote "Kazimbite Makolekole and his *Valimba* group: A glimpse of the technique of the Sena xylophone" in which he provides a description of the playing technique used to play this instrument and demonstrates its unique style.

In line with the content of his other articles, he provides a historical background of the people who play the instrument. He explains that *valimba* is one of the various names for comparable xylophones played by the Sena, Barwe, Gorongozi, Ndau, Mang'anja, Podzo, Cuabo, Cewa, Yao, and other peoples of the Lower Zambezi region of central Mozambique and southern Malawi. Tracey (1991) also offers a detailed description of the *valimba*. He says that it is a gourd-resonated xylophone built on a box-like frame. The frame is made from two wood planks lying horizontally on their narrow sides. The planks' top edges are not parallel, but rather lie precisely beneath the key nodes. At the deep end, the keys are longer, while at the high end, they are shorter. Long, more-or-less cylindrical gourd resonators hang loosely in the space thus created between the planks with their open ends close to the underside of the keys (*mbango/mibango*). The keys are made of *mulombwa* or *mulombe* wood (*kiaat*, *Pterocarpus angolensis*). Each key has a resonator; some keys may have many resonators, if space allows, with some even pounding on the outside of the frame under the key's end. Membrane buzzers are installed in the resonators, which are pasted flat on the side of the gourd over a fairly wide, frequently square hole. Buzzers can be made out of a spider's nest membrane, cigarette paper, or a thin polythene plastic bag, among other materials. The top edges of the mainframe members are padded with grass bound into round bundles. To hold the resonators in place, a thin stick is pushed through the grass, through two holes near the open end of the resonator, and then into the grass on the other side. The keys have a single hole at each nodal point. A short loop of string is pushed up through this hole and held by a single longitudinal string that runs on top of the keys along the length of the instrument. Two straight wooden legs are fixed to each end of the frame in a characteristic manner, one straight, one angled, in such a way that the playing surface of the keys is angled towards the players at some 20 degrees. The instrument is at a comfortable height to be played while sitting on a chair. The beaters are made of short sticks with cut circles of motor car tyres pushed onto the ends.



Figure 23: Bottom view of a *valimba*

Source: Used with permission of ILAM (2022)

Tracey (1991: 88) explains the tuning of the *valimba* xylophone. He believes that the instrument is less consistently tuned than others, and to back this up, he relates his observation that the players would always begin the song at a different pitch level, generally one note away from where they had been playing, but occasionally two or three notes away. This happened when they were resuming a song the next day, or even after a little chat, until he reminded them of what they had been performing previously. This unintentional key change, according to Tracey, reinforces the assumption that all keys sound the same because all intervals are deemed equal, and changing keys makes little or no difference to the sound.

The other important contribution Tracey makes to research on the *valimba* concerns the transcription of the music it was noted above that his article is one of a kind in this regard. Tracey (1991: 89) notes that his preferred method of transcription comes from live music rather than from recordings:

My technique is first to listen to the piece until its shape becomes clear, and decide on its

basic parameters, length, pitch, starting point, beat etc. This shape may not turn out to be the eventual one as written, but I use as a framework whatever is clear to me at the time in order to get an internally consistent transcription down. Subsequent clues, and familiarity with the piece, often lead me to change my perception of its shape.

To render a precise transcription, Tracey writes that he would ask the musician to play slowly without any variations to get the basic version of the song. According to Tracey, the transcriptions in his article offer strictly basic versions of *valimba* tunes, with minimal variation or development, which is why he calls the article a glimpse of the *valimba* technique. He submits that it could serve as a basis for further study with musicians in Malawi or Mozambique. This is a benefit to the community as these transcriptions will serve as a learning tool for future generations in case the culture and music is lost.

Of interest is that Tracey (1991) explains that the transcription is written on the pulse paper published by ILAM, where the vertical lines represent the small, equispaced units of time usually referred to as pulses. When pulse lines are used, no durational symbols, as used in staff notation, are necessary. The two symbols used serve only to distinguish the hands: righthand beats are written with a white note, left-hand beats with a black note. The five-line staff is identical to staff treble and bass clef with regard to the note-to-note succession in a heptatonic scale, but with the difference that the notes are tuned as described in Figure 24 below rather than with Western tuning. A double bar shows the beginning and end of the cycle. Variations are shown by bracketed notes. They replace the main note/s shown for that hand, on that pulse, or in that area. Variations joined by a line form a unit. Square brackets join notes where either may be chosen without preference.

	String no.	V.p.s.	Code	Cents	Intervals
Magogogo	15	880	446		
	14	820	324		122
	13	746	1360		164
	12 RH	672	1179		181
	11	612	1017		162
Matinala	10	552	838		179
	9	496	654		184
	8	448	477		177
	7	408	315		162
	6	368	136		179
	5	332	1158		176
					152

Figure 24; Tuning of *valimba*

Source: Tracey (1991: 88)

According to Tracey, while the *valimba* has its own style of interlocking, it shares some elements with some other African xylophones whose music has been accurately described. Its rhythm patterns are closest, as would be expected, to those on the *mbira* and other instruments in its music area. Every so often, the players intentionally follow each other on the same note. Tracey marked these points in the transcriptions with dotted lines. These sudden doubled or tripled notes are one of the characteristic sounds of the *valimba*, which also have counterparts in *mbira* technique which will be discussed later. Doubled notes, especially as a result of the combination of different parts, sound good to Shona/Sena musicians, whatever instruments they are playing. The players have to sit quite close together at the *valimba* in order to manage this, and it is remarkable how, at that high speed, they never seem to hit each other's beaters.

Sometimes one player strikes a little further forward on the key than the other (Tracey 1991).

Tracey (1991) asserts that *valimba* music works on chord-patterning principles and that the chord is a two-note. Because of this, Tracey developed a chord system in four quarters. These quarters have 12 pulses each, making 48 in a cycle (ibid.).

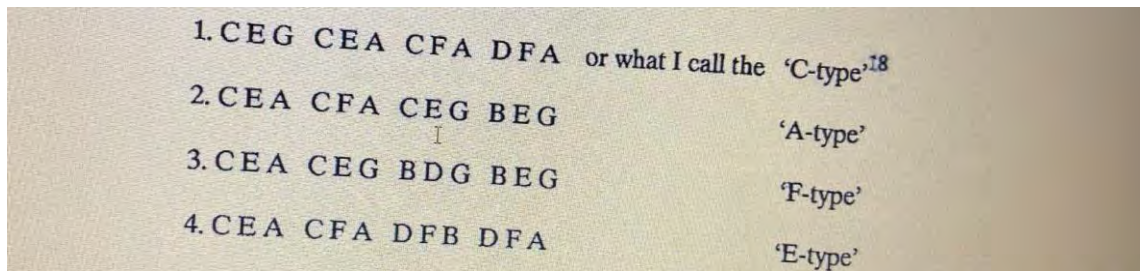


Figure 25: Sena music sequence chord

Source: Tracey (1991: 93)

Although he extensively explains the system of the chords, Tracey (1991: 93) acknowledges that it does not cover all *valimba* music:

The system obviously cannot explain everything that can be played on the numerous instruments in this large area, but nevertheless, it gives a useful insight into the structure of most instrumental pieces. Even where these do not follow the “system” exactly, as in “Wajera ndeu”, the overall structure is often still built on comparable harmonic principles.



Figure 26: Andrew Tracey recording a Sena *valimba* xylophone performance in Mozambique

Source: Image used with permission, ILAM (2022)

This section shows Tracey’s contribution to African music pedagogy and applied ethnomusicology through his transcriptions, his explanation and illustrations to understanding the pitch, sound, playing as well as making the instruments. All these can be used for teaching and learning. The community is benefiting through these because they are written down, recorded and archived for anytime use and for future generations.

4.6 Tracey’s research contribution to Venda music and dance



Figure 27: A full set of *tshikona* reedpipes

Image: Tracey and Gumboreshumba (2013: 26)

Tracey collaborated with Laina Gumboreshumba, a doctoral student at the time, and published an article titled “Transcribing the Venda *Tshikona* Reedpipe Dance.” The article was written by Tracey and worked out in discussion with Gumboreshumba in relation to her research videos taken in Venda. As shown in his articles, Tracey transcribes music or dance for his readers, for use as a teaching resource.

Unlike most of his articles, Tracey begins this one with its end result, the transcription of the Venda *tshikona* reed pipe dance based on the research videos of his co-author, the transcription came after hours spent watching the videos of the *tshikona* before they could transcribe it (Tracey and Gumboreshumba 2013)

The authors' state that Gumboreshumba's PhD research was motivated by John Blacking's Venda research from 1967, in which he demonstrated how much Venda music is shaped by the sound of *tshikona*. Although the research was excellent, it only described the structure of *tshikona* and provided few specifics about *tshikona* performance, descriptions of the the rhythm. The aim of the article under discussion here was to add to the knowledge that Blacking (1967) had produced:

I offer this transcription as a complement to his work, and to that of all others who have been impressed with this dignified, difficult Venda dance but have not tackled the structure of its big, multi-dimensional musical sound. Laina and I are confident that the present transcription is reliable and can be used for learning *tshikona* in the absence of an experienced teacher (2013: 27).

He states that he hopes the transcription will be used in South Africa to spread awareness of the dance, to alleviate any confusion that non-Venda people may have about it, and to demonstrate how it is constructed on recognisable and reproducible African concepts (ibid.).

To transcribe pitches of the Venda reed pipes in Tracey and Gumboreshumba (2013: 27). Tracey used a five-line stave, and he emphasises that the notes are not Western pitches but rather the sound produced by the tuned set of the reed pipes. Venda music is heptatonic, and he acknowledges that the five-line stave is a good fit for the heptatonic system. He acknowledges that there are certain advantages and disadvantages associated with using a five-line stave to transcribe Venda music or African music in general;

There are certain advantages to the use of the 5-line system for those familiar with staff notation, such as the condensed, graphic image of pitch movement; the visible relationships between notes, intervals and harmonies; its immediate familiarity to the stafftrained reader; its wide comparability with all other music written in this way. Disadvantages could include ideological objections to the use of a non-African-derived system; the fact that *tshikona* players themselves have no use for such a written system; and the belief that the notes as written on a 5-line stave must be read as the standard Western notes. As said above, this does not have to be the case. We are as free to define the sound of all notes on the lines and spaces of the stave as a mathematician is to define the axes of a graph. Although we may use the note names of the treble clef; this is not treble clef, it is "*Tshikona Clef*" (2013: 27).

Tracey and Gumboreshumba (2013) explain that the music pattern played by all *tshikona*, despite their various locations, is identical although sounding at different pitch levels. He notes that using the convenient note when transcribing the music is very important (2013: 27). Tracey asserts that John Blacking was the only researcher prior to him who had attempted to transcribe *tshikona* and that, in his transcription, Blacking used three different Western pitches. Tracey and Gumboreshumba (2013: 28) state that Blacking equated

the Venda scale with the nearest Western mode that it suggested to his ear. It is difficult, probably impossible for someone educated in music through the Tonic Solfa or indeed any scale, to put it completely aside when observing a new, unfamiliar scale. This is as true for me as for any outside researcher.

Tracey makes an important observation to the effect that, for those that have Western music training the scale of the *tshikona* can easily be misinterpreted on the Western scale. He, however, clarifies that none of the scales actually display the traditional Western modal patterns of whole tones and semitones because of the intervals between the pipes.

In their transcription the melody lines of the pipe are written in black and white to make them easy to distinguish; however, the scale is not predominant, and the colour has no rhythmic significance;

I have written the starting scale with white notes, and numbered the pipes in large numbers; accordingly, the scale written in black notes with small numbers provides the other note of the two-note *tshikona* harmonic system. The scales sound a fourth and a fifth apart in the Venda tone system, which would be easier to see on paper if I had written out in their entirety all the doubled pitches of all the octaves that are sounded in performance by a full group. (Tracey & Gumboreshumba 2013: 29)

He also explains that the transcription shows only the pitches inside one octave, which is all that is necessary for learning. In addition, Tracey notes that both in theory and in practice, the two completed scales are fully present, going down through all the four-plus octaves, even though it is very difficult to hear them when one listens to *tshikona* because the ears of the listener group together only inherent patterns of notes in a selected pitch.

In this article, Tracey and Gumboreshumba discusses another important aspect of Venda *tshikona* music, the rhythm of the pipe. The *tshikona* song creates the impression that all the pipes are working together to perform the same rhythmic pattern. This makes the rhythmic approach different from the rest of the southern African music-pipe styles such as the *nyanga* pipes discussed earlier in this chapter with the exception of Tswana *ditlhaka* that has a unison rhythm but is less polyphonic than *tshikona* (Tracey & Gumboreshumba 2013).

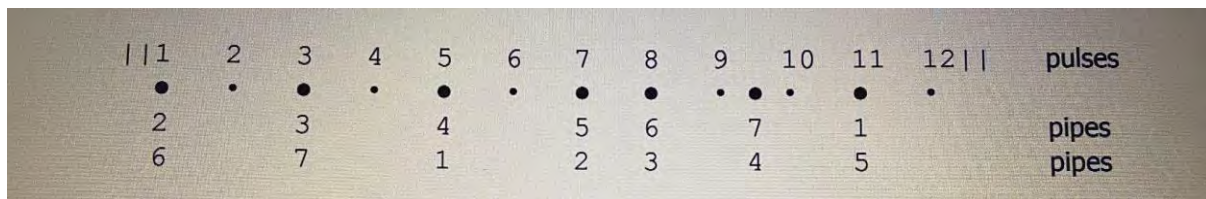


Figure 28: Tracey's transcription of the unison rhythm pattern of the *tshikona* pipes

Source: Tracey and Gumboreshumba (2013: 31)

Tracey justifies his *tshikona* transcription stating that,

To avoid clutter I use only one number when referring to a particular Pipe, but in point of fact, there are always two pipes sounding at the same time. If for example, I refer to Pipe 1 when it plays at pulse 11, it is understood that Pipe 5 will also sound. And remember that all the octaves of Pipes 1 and 5 present in the group will also be sounding (2013: 31).

Aware that not every reader may understand the technicality of *tshikona*, Tracey and Gumboreshumba simplifies it as follows:

A simple, non-technical way of describing the pipe rhythm would be to say that the whole pipe song consists of four slow notes (on Pipes 1, 2, 3, 4), followed by three faster notes (Pipes 5, 6, 7), leading back to the beginning (Tracey & Gumboreshumba 2013: 31).

The rhythm of the *tshikona* pipes the traditional root ideas of Venda music are, firstly, the rhythm that uses seven different notes in each octave, making it heptatonic. The metric framework of the dance is a 12 pulse cycle. As result of this, the seven pipe notes need to be fitted into twelve pulses even though this does not divide equally. The authors explain that *tshikona* comprises three fundamental African principles and one historical event These are, (i)the 12-pulse timeline; (ii)regular movement whenever possible, often set against the regular movement of another part moving at a different speed; (iii)the division of available segments of time into equal parts; and (iv) then historically, that *tshikona* shares one

fundamental stylistic feature with the the neighbouring Sotho/Tswana/Lete *ditlhaka* reed pipe dance (ibid).

Tracey provides an overview of the African fundamentals to clarify what he means and to indicate how they are related to *tshikona*. He describes the 12-pulse timeline as a rhythm pattern that can be heard throughout sub-Saharan Africa, from West Africa to South Africa. This is prominent in the sound of *tshikona* and is most clearly apparent in the steps and drums. It is commonly referred to as a “timeline pattern,” implying that it can be utilised as a consistent pattern to time or synchronise all the pieces of an ensemble (Tracey & Gumboreshumba 2013: 31). This is important for teaching and learning because the 12-pulse timeline can be used to identify African music sound from different regions of Africa.

4.7 Tracey’s research contribution to Knowledge of the Zimbabwean Mbira



Figure 29: An old family *mbira dzavadzimu*

Source: used with permission, ILAM (2022)

Tracey researched on different *mbira* types in his lifetime. These included *mbira dzavadzimu*, *njari*, *karimba/mbira Jege Tapera*, *mbira dzavaNdau*, and *matepe/hera*, (1961; 1963; 1969; 1970; 1970; 1972; 1974; 1987; 1989, 2015). For this study, I consider this instrument in the

same format as the above sections which include transcriptions, how it is made and taught in the *mbira* articles and use as the themes of Tracey's contributions to African music the same ones Gumboreshumba (2009) did in her detailed analysis of Tracey's contributions to the *mbira*.

Tracey's first *mbira* article in 1961 is titled "Mbira Music of Jege A. Tapera." Jege Tapera was the first person who taught him to play his first *mbira* player. In this article, Tracey presents Tapera's biography and discusses how they met in Bulawayo. According to Tracey, the type of *mbira* that Tapera played was the *kalimba*, which originally had 13 keys and was fundamentally the same as the *mbira* known as *sansi* to the Sena people (Tracey 1961: 44). Tracey assisted in modifying Tapera's *mbira* by adding two more keys to it this is one of Tracey's contributions to African music. Tapera's *mbira* is now known as the 15-key *nyunga mbira*, as named by Dumisani Maraire (Tracey interview, 10/06/2021). This article is vital to African music pedagogy because it refers to one of the most-taught and -played types of *mbira* types, the *karimba/nyunga nyunga*. The reason for this is that other *mbira* holds spiritual significance and are used generally on more auspicious occasions. The *nyunga nyunga* is not believed to be associated with any ancestral spirits, unlike other types of *mbiras*.

Tracey's article is complex in its description of the instrument. He carefully considers its organology the explanation for this and illustrates the construction process, explains the tuning, and suggests notation.

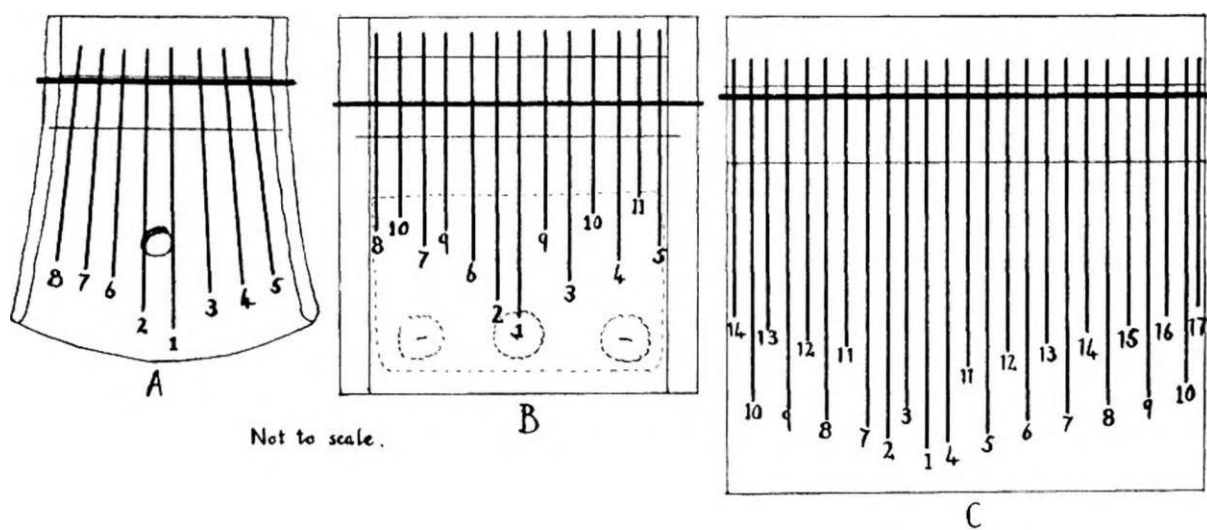


Figure 30: A- An eight-key Nyasaland *kalimba*, B- Tapera's 13-key "*kalimba*" *mbira*; C - A 25key Sena-Nyungwe *kalimba*

Source: Tracey (1961: 45)

Tracey (1961: 49) indicates that all the transcribed tunes were taught to him by Tapera, and he confidently vouches for the accuracy of the description of the *mbira* parts because he had played them all under his critical eye many times. In addition, he writes that the voice parts had been transcribed from tape recordings and represent a condensation of what Tapera would sing with each tune; falsetto yodelling notes are shown by a crossed note.

Of interest is that Tracey considers harmonic progressions and, by this means, engages with the music from a theoretical perspective. He asserts that a unifying factor behind Tapera's music is the harmonic progression used. It consists of three main chords which are identified as 1, 2, and 3, with the inclusion of a 4th passing chord. He further explains:

By a "chord" here is not meant a triad, but a chord of two notes only. That is to say that when two keys are played in unison, the two always represent, with few exceptions, one of these chords, or their inversions in different octaves. (1961: 50)



Figure 31: The harmonic progression of Tapera's *mbira*

Source: Tracey (1961: 50)

This is of interest as harmony is taught from a primarily Western perspective in many universities in South Africa, despite the fact that there are the resources available to incorporate an African perspective. In light of just this fact, Tracey's research is invaluable.

Tracey also writes about an interesting technique used by the Shona people when playing *mbira* music yodelling. He states that yodelling adds to the notion that this music has a chordal background. Yodelling normally begins on a high note and gradually falls, one step up, one step down, following the chords as they change in the course of the yodelling. The

notes used in the yodelling are those of the chord being played on the *mbira*, as well as tones that correlate with those chords, such as *Wo-ye i-ye i-ye*.

Aside from the description of the music in this article, Tracey also provides a transcription of the songs and vocal phrases he was taught by Tapera. The most significant song is "Chamtengure." This song is important because it is the one that is used the most by teachers from primary schools to universities to introduce students to *kalimba/nyunga nyunga mbira* as it has many different variants to explore contributions to teaching and learning.



Figure 32: Transcription and vocal phrases of "Chamtengure"

Source: Tracey (1961: 54)

I believe this article contributes to teaching and learning of African music because it can be used as an instructional booklet for the *nyunga Nyunga*. Tracey also thoroughly describes Jege Tapera's *mbira's* physical properties, including the layout of the keys, pitch relationships, and the tuning scale, as well as its history. According to Gumboreshumba (2009), in the 1990s, the teaching of *karimba/nyunga nyunga mbira* spread to educational institutions across the country in Zimbabwe, such as schools and teachers' colleges, where it was received quite enthusiastically

Tracey's transcriptions of *mbira* music have had a significant impact on African music pedagogy. He uses a pulse-notation system for his transcriptions, and while he uses the five lines of Western notation staff, he does not use Western clefs because they bind the music

to a specific pitch (Gumboreshumba 2009). Tracey further claims that he transcribes the music based on the tuning of the instrument, and that if a clef is needed for a particular instrument, he creates one. He uses a *timbila* clef, for example, when transcribing Chopi *timbila* music (Gumboreshumba 2009).

In 1969, Tracey wrote an article titled “The tuning of *mbira* reeds: A contribution to the craft of *mbira* making.” He indicates that this article emerged as a result of him making a number of traditional *mbiras*. One of the reasons, he had to learn to make a *mbira* was that it was difficult to find one to learn on, and most *mbira* teachers are old men (Tracey 1969: 96). In the course of this manufacture, he came to understand the principles involved in making the instrument, which are well-known to *mbira* makers. In his article, Tracey explains the process of making the *mbira* reeds (the metal tines that produce a sound when plucked), which he believes to be the most difficult part of the construction, and also provides the following disclaimer stating that;

The method I describe is the one I have myself. It would be strange indeed if all the thousands of *mbira* makers found to use the same procedures or sequence of manufacture (1969: 96).

Tracey explains that the tuning of a *mbira* reed is based on three factors size, length, weight, and flexibility. Each of these factors affects the pitch of the reed; for example, a reed is either longer, heavier or more flexible, in pitch (ibid). Tracey states that when making a traditional *mbira*, there is no room for variation the reeds should be of a specific length so that they can be easily reached by the thumbs when playing it. Weight and flexibility are important because the *mbira* reed is metal; these properties are important when tuning a *mbira* (1969: 97).

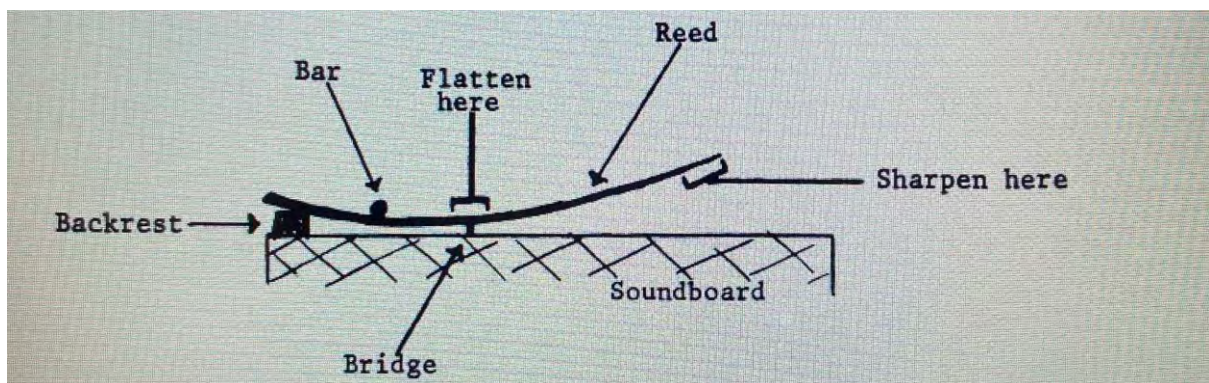


Figure 33: The parts of a *mbira*

Source: Tracey (1969: 97)

In his 1972 article, "The original African *mbira*," Tracey suggests that all of Africa's *mbira* descended from a single variety.

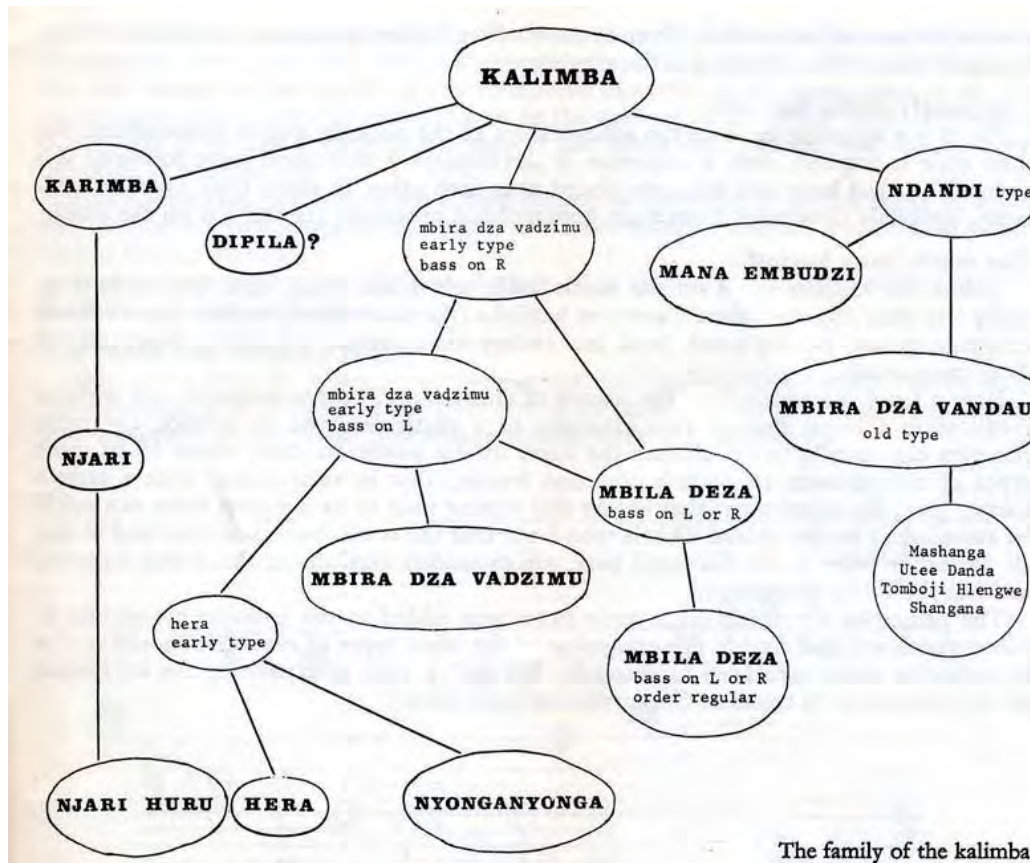


Figure 34: The proposed relationships between the kalimba and other *mbiras*

Source: Tracey (1972: 89)

Tracey suggested a tentative outline of the relationships between the *kalimba* and its descendants. The *njari huru* and *hera* are placed close to each other to show their physical similarity, which probably developed as a result of their geography (1972: 90)

According to Tracey (1972), based on what he had learnt from examining many types of *mbiras*, the *kalimba* is the ancestor of all the others. He provides proof by tracing the linkages, demonstrating and analysing each of the selected *mbira* variants relative to the *kalimba*. He also provides examples of Zimbabwean *mbiras* (*karimba*, *mbira dzavadzimu*, *mbira dzavaNda*, *njari huru*, and *njari matepe*), Mozambican *mbiras* (including *mana embudzi* and *nyonganyonga*), and South Africa *mbiras* (such as *mbila deza*). In addition, Tracey illustrates the eight notes which form the basic *kalimba* core, adding that these are found in all *mbira*

types in Zimbabwe. He provides illustrations (Figure 35) which show the positions of and the changes to this basic *kalimba* core on all the other *mbiras* where LT refers to Left Thumb and RT refers to Right Thumb.



Figure 35: The basic *kalimba* note position (core)

Source: Tracey (1972: 88)

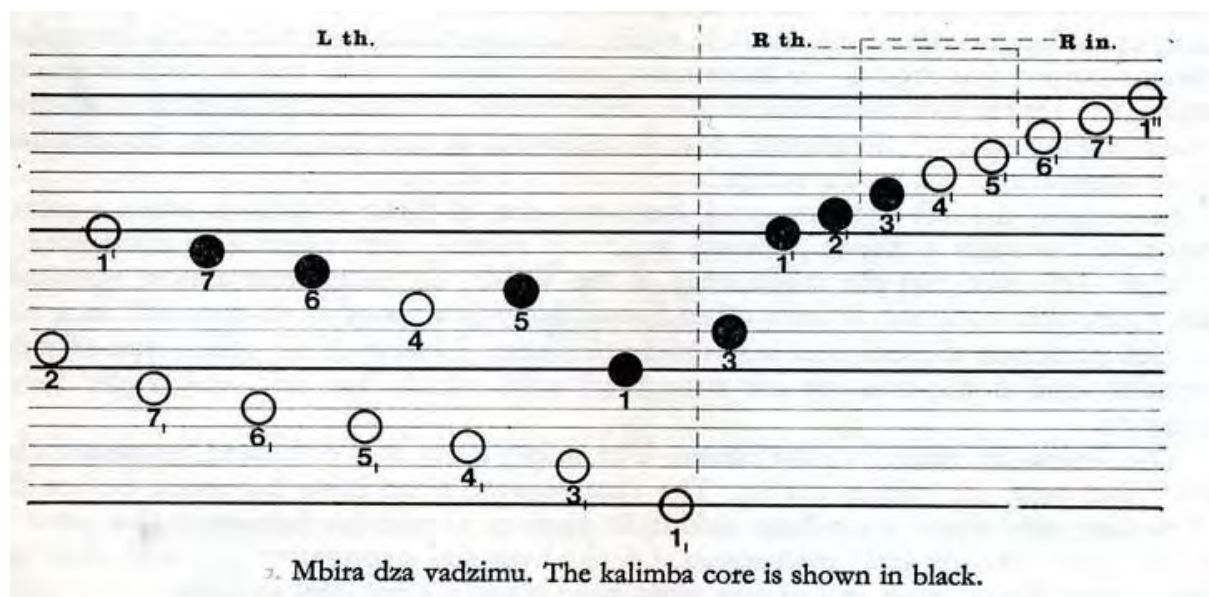


Figure 36: The kalimba core as found on *mbira dzavadzimu*

Source: Tracey (1972: 91)

Tracey also explains in detail the different types of *mbiras* to provide further clarity how they are related to the *kalimba* core. Such information is vital to teaching and learning as it can be used by someone who wants to understand the different types of *mbiras*.

Tracey's (1989) "The system of the *mbira*" presents a theory based on his analysis of *mbira* music. This paper was first presented at the 7th Symposium on Ethnomusicology (Venda University) in 1988, was published by ILAM in *Papers presented at the 7th and 8th Symposium of Ethnomusicology* (1989) and was reproduced in 2015 due to the worldwide interest in the *mbira* and its system which has developed in recent years (Tracey 2015).

Although Tracey's theory of the system of the *mbira* applies to all *mbira* music, he largely undertook his analysis using the Shona *mbira* types *mbira dzavadzimu*, *njari*, *karimba*, and *matepe/hera*. He notes that the system can also be used for other instruments, such as *ngororombe* and *nyanga* pan pipes, the *chipendani* mouth bow, the *valimba* xylophone, and the *marimba* (Tracey 2005). For Tracey, it was important that it was referred to as a system:

The fact that there exists a sound, a technique, a practice or system which musicians recognise and whose geographic borders can be traced throws the "pure" central area into focus. Clearly this piece of Africa does share a definable music system. It deserves the name "system" because musicians here have an independent, consistent set of organising principles which explains the existing harmonic structure of their music and is also used to generate new music. (Tracey 2015: 133)

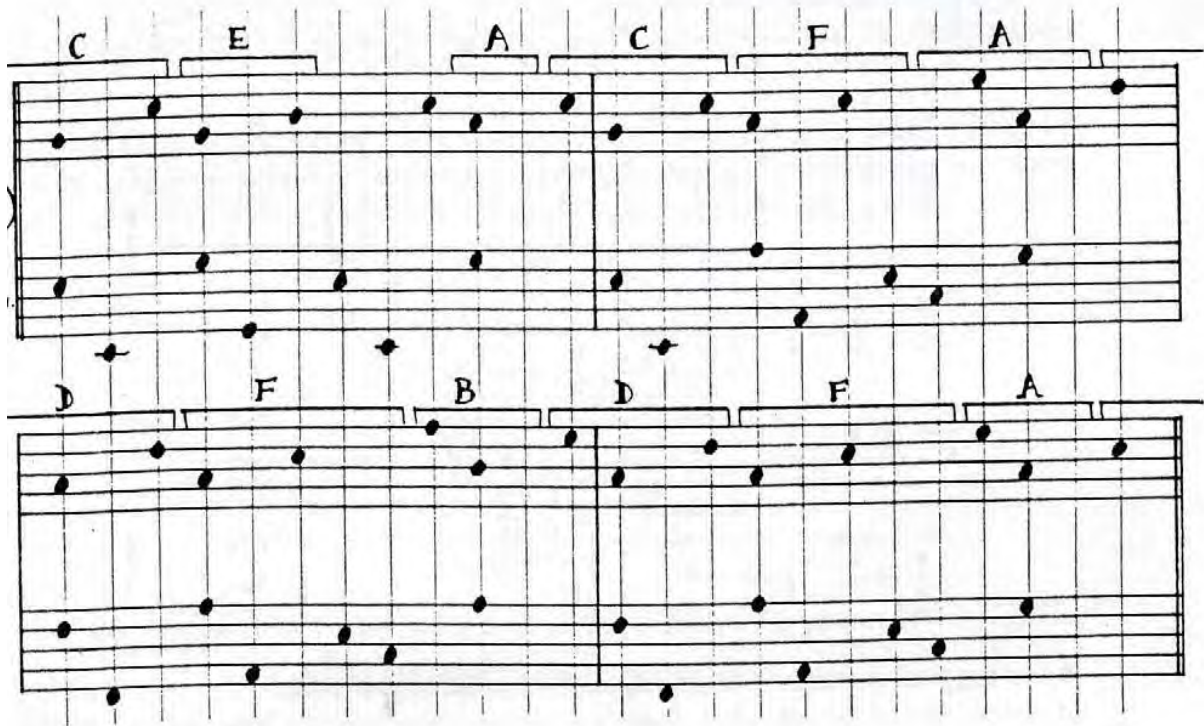


Figure 37: A transcription showing *mbira* chord progression (longer chord sequence) Source: Tracey (1989: 50)



Figure 38: Another example of the longer chord sequence Source: Tracey (1989: 50).

Tracey derived a sequence of the nature of *mbira* music from his analysis. This applies to most *mbira* songs. The music starts from three distinct points in the cycle. He refers to it as the three most common sequences which he translates to the C standard, F standard, and A standard sequence. It is noteworthy that these sequences can be played on the *mbira* in all seven keys, so that a song's sequence could be defined as "A standard in D" or "C standard in F." Tracey concludes that this is a system that is both generative and adaptable aside from the three starting locations, each sequence has its own personality; nonetheless, each sequence can be played in any of the seven keys.

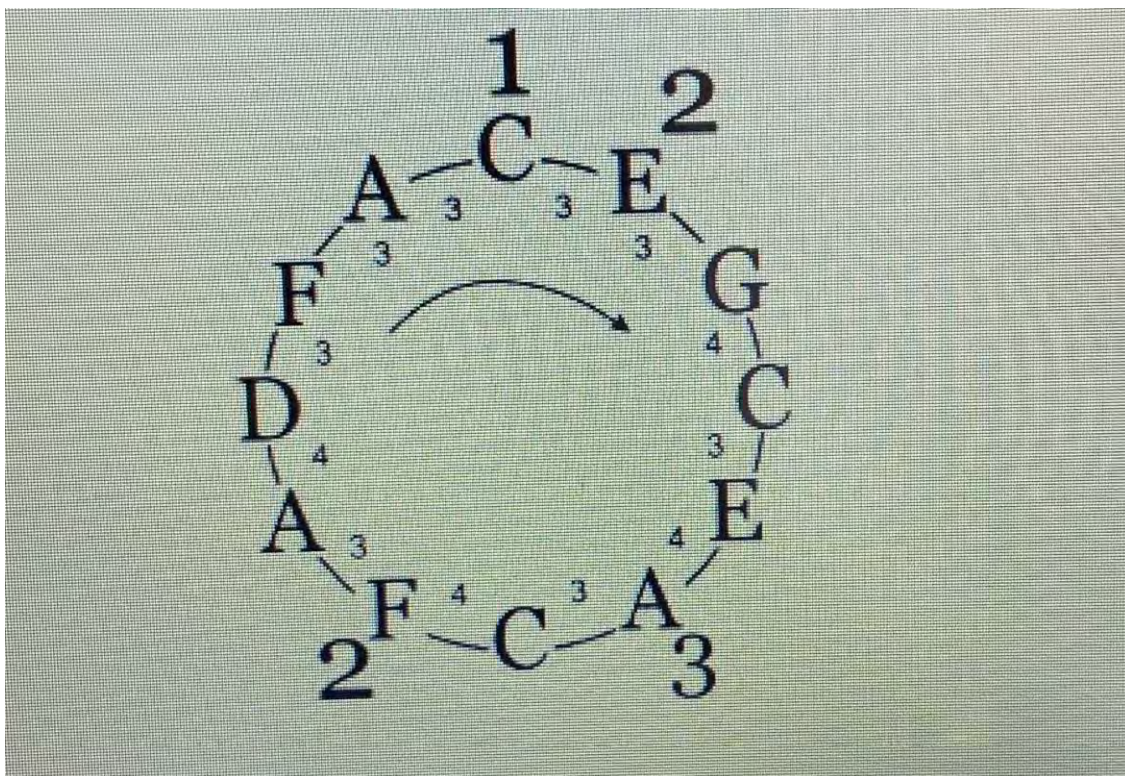


Figure 39: Tracey's sequence for the *mbira* system

Image: Tracey (2015: 143)

Based on his significant experiences with several *mbira* players and makers in Zimbabwe and elsewhere, Tracey (1969) provides illustrations for building a *mbira* in his publications. He explains and demonstrates some of the physical mechanics of making and tuning the *mbira*. Furthermore, the technique for playing each kind of *mbira* is thoroughly described (Tracey 1961, 1969, 1970a, 1970b).

This section has demonstrated Tracey's contribution to teaching and learning through his through description of making, tuning and playing of different types of *mbiras*. Another highlight for teaching and learning is his sequence of the mbira systems which provides an understanding of the different mbiras. This section also shows his contributions to applied ethnomusicology as his articles would assist the communities to preserve their mbira culture for future generations.

4.7.1 Values in African Music

Tracey switches his focus from the intricacies of the *mbira* to the broader environment of music performance in Africa in his 1994 article, "Values in African Music." His references and examples are based on his experiences with *mbira*, *timbila*, and *nyanga* pan pipe music, among other instruments. He asserts that the facts he describes in the paper apply to all African music. Tracey defines aesthetics in African music as something of its deeper essence, and he describes these aspects as vital elements in the performance of African music. He does not discuss the what's and how's of African music here but focuses on the whys thereof; that is, he qualifies the reasons for the music being put together in the way it is and why it is enjoyable (1994). He also states that music in African societies has the purpose of becoming a vehicle of expression of the basic values of humanity.

Tracey (1994) states that African children initially learn music informally by observation and by attending musical performances, they internalise what they hear and see the music performed by adults around them. The children are allowed to fumble on the instrument and sing or dance before with other children before they are formally taught, and this also teach them the value of cooperation from a young age. Most importantly, music is learnt by doing it rather than by talking about it or analysing it and this shows the difference between African and Western music learning approaches (ibid.).

Tracey (1994) states that one of the most important aspects of African music is how the performers give energy to their performance to keep the show going. Players must maintain accuracy in all they do while performing their parts because any deviation from accuracy impacts on the rest of the cast and this is because African music performance is a collaborative effort in which duties are shared. The other performers instantly tell the person whose rhythm

is off that they must rectify it and play correctly, or they will be replaced on the spot. Tracey (1994) states that an integral part of the performance is knowing how to move to the music. Movement in response to the music must be correct, for it is only accurate movement that makes the music sound, look, and feel right. Regularity and the alternation of hands, feet, or both are important in performance and must be rhythmically correct. Tracey explains the idea of difference or contrast in African music which it is as essential as other aspects like cooperation. The call-and-response form of African songs as found in the lead (*kushaura*) and the *kutsinhira* (responsive interlocking parts) of *mbira* melodies are an example of this contrast. Repetition is a common element in all forms of African music and allows more profound levels of rhythmic relationships to develop, which enhances appreciation (Tracey 1994: 284) and it also contributes to teaching and learning as the repetition allows the learners to understand and eventually play the *mbira*.

Tracey's inspiration to write these articles came primarily from his own experiences with African music and from the influence of his father's understanding of the role of African music in social life. Tracey's explanation of the values in African music seeks to promote a better understanding of how group participation in music the key to is how it brings people together in unifying ways these values are built into the nature of how people make music together in Africa and to enable teaching and learning.

Importantly, Tracey (2015: 133) analyses chordal structures of many African musics in detail and clearly outlines harmonic progressions, pulse patterns, and note relationships. This information is, in my opinion, worthy of use as examples in music theory classes, where the usual approach is to use only harmonic examples from Western (and often European) examples. The significance of this is important because there is a dearth of accessible traditional African music analysis. These examples could be used in a manner to highlight the fact that genres of African music are just as complex as other musical genres from around the world. Gumboreshumba (2009) states that, rather than being critical or attentive listeners, many outsiders to Shona *mbira* music are quick to say that Shona *mbira* songs sound the same. Tracey explains that this emanates from the fact that "all songs share one system, but the differences between them come from a subtle appreciation of chords standing in different relationships, and the kinds of harmonic and melodic subtleties each can give you" (Tracey 1989: 51). It is these types of important points that make Tracey's work invaluable to African

music scholars they can form part of research that works towards the integration of African music not only for African music study but for theoretical study too.

Tracey's descriptions of the value of African music, contributes to teaching and learning because it shows the cultural aspect of African music which must and always be considered while teaching African music. It also serves the communities to preserve their cultures and norms.

4.8 Reflections from students and colleagues

This section reviews data collected from interviews with Tracey's past students, his son, the son of his friend, Ssempeke, who is also a student at Rhodes University and current Rhodes music students who have an interest in African music. In these interviews, I asked each person how Andrew Tracey had affected their African music journey and what they consider his contribution to African music to be.

I interviewed Dr Boudina McConnachie on 08/11/2021. She is an Ethnomusicology lecturer at Rhodes University and runs the African Music education programme at ILAM. When I asked her about Tracey, she immediately responded that Tracey's contribution to African music pedagogy goes far beyond merely what he has written about. For McConnachie, his contributions to teaching and learning relating to African music performance have been one of the greatest of any person in South Africa at a tertiary level. She further stated that Tracey not only maintained ILAM and promoted everything that it does as a living archive but that he has continuously researched African music in a way that promotes it as an evolving art form. She observed that he has always championed indigenous ways of teaching and learning. McConnachie explained that, when she was a student of his, Tracey always favoured learning about African music in its context and in its original form. McConnachie stated that this is very valuable because it shows that African music can be valued for what it is and can be researched as a rigorous art form. She said that, as a result of Andrew Tracey's contributions and interventions regarding African musical practice, "it does not necessarily have to fit into

the box of the university, and it can be taught in the university's restrictive space without it losing its authenticity" (Interview, 08/11/2021).

McConnachie studied with Tracey at ILAM in 2004 and 2005 as a *mbira* student and has subsequently worked alongside him as a Rhodes University lecturer. In the interview, she said that Tracey had guided her through thinking about music from a different perspective when she was learning to play the *mbira*. She said, "I wanted Andrew to tell me what to do, where to fit the notes and [to] slow down so that I could analyse what was happening. But he wouldn't and kept encouraging me to continue to play (with the mistakes) and to feel the music" (ibid.). This she did and explains that she played and played until her whole mind shifted and she felt the music and started listening to it in a very different way, which was life-changing for her. McConnachie said that there was a point where she got frustrated with the way Tracey was teaching her, but he never changed his teaching style, he kept encouraging her to play and listen to the music in a continuous, repetitive manner.

McConnachie acknowledged that one of the things she learnt from being Tracey's student is that, in African music, one does not learn to play an instrument; rather, one learns to play a song and through learning to play a song, one learns to play the instruments that go with it. This, I believe, is fundamental to the way African music is taught. For example, when one learns to play *Nhemamusasa*, one will be learning how to play *mbira*; learning that one song will assist one to play many other songs. She also emphasised that Tracey has been very rigorous, with many brilliantly researched articles that can assist with the learning of African music by reading the notation that he developed. This is a considerable pedagogical contribution that he has made.

From 2006 to 2016, Professor Emeritus Diane Thram served as the director of ILAM and as the editor of its journal, *African Music*. I interviewed her on 09/11/2021. In 1999, Tracey persuaded Thram to join him at ILAM to help build an ethnomusicology programme, one which presently provides degrees up to the doctorate level. Tracey learned to play the *mbira*, according to Thram, and wrote about it in ways that taught others how to do so. She went on to say that anybody can learn to play the *mbira* by reading Tracey's essays and the booklet he

published, "How to play *mbira dzavadzimu*." Thram noted that while she was developing the ethnomusicology programme, Tracey was always teaching African music, the practical component he taught various instruments, but mostly the *amadinda* from Uganda and the *mbira* from Zimbabwe. He also taught students how to transcribe using his pulse-notation system. In addition, she stated that Tracey was a committed teacher who assisted his students to use their ears to listen to African music, regardless of they had a musical background, as well as how to transfer this listening to the instrument. She stated that he excelled in teaching students how to interpret rhythm and that he has an exceptional ear, even perfect pitch. She noted that Tracey was able to make instruments himself and to teach his students how to make them. Thram highlighted an important aspect of his approach: he is holistic in his approach to teaching and learning African music and instils a sense of rigour in his approach to teaching. When asked about Tracey's contribution to the development of applied ethnomusicology, Thram said that Tracey developed ILAM so that local indigenous music practitioners could also share their knowledge with students. An example of this was a local Grahamstown woman who was hired to teach the playing of the Xhosa bow.

Elijah Madiba is the manager and sound engineer at ILAM and was interviewed on 08/11/2021. He worked with Tracey while he was director at ILAM. From Tracey, he learnt how to play a variety of instruments. Over many years, they performed together in the steel band and with many other impromptu bands when invited to perform. Madiba said that the pedagogical excellence that Tracey offers is based on the fact that he spent much time with African musical practitioners and learnt both how they make the music as well as to teach it in their setting. He has managed to bring that authenticity into academia with his published work and, in so doing, he managed to bridge a gap between Western styles of music and African music in a space that was traditionally Western. Madiba argues that Tracey's contribution has led to more value and respect being given to African musical styles.

Tracey has had long-lasting friendships with many master musicians, which led to decades of musical interaction. One such friendship led to Albert Ssempeke junior, a Ugandan music master-player becoming a Master of Music in Ethnomusicology candidate at Rhodes University. His father, Dr Albert Ssempeke, was a friend of Tracey's and who introduced him

to the *amadinda* and taught him how to play and make them. Ssempeke junior asserted that Tracey has done his best in introducing Ugandan music at the tertiary level by teaching the playing of *amadinda* and other Ugandan instruments (Interview, 10/11/2021). He stated that, as an African music practitioner himself, one who seeks to both preserve and teach people more about the music from his country, he really appreciates the path that Tracey has laid out. It was because of the work that Tracey has done that he was inspired to take the academic route, even with all the embodied knowledge he has of his cultural music. Ssempeke commented that the way to preserve music for future generations is to write about the music to introduce it into academic spaces, and have the knowledge shared with anyone who is interested in learning. He said, “That is what Andrew has done, and now the music will never die” (Interview, 10/11/2021).

Othnell Moyo was interviewed on 11/11/201. He is an African music practitioner from Zimbabwe, and he has travelled around the world playing traditional Zimbabwean music. He specialises in various types of *mbiras*, drums, and dance. He also makes and sells instruments. He said that he met Tracey in 2010 when he was in Grahamstown to perform with Dudu Malenga. He noted that he had also been introduced to him by reading his articles, and he pointed out that Tracey’s work serves as a reference point for him and for scholars and musicians in Zimbabwe. He added that Tracey’s work has covered many types of Zimbabwean *mbira* and that it serves as literature for anyone who would want to learn to play the *mbira* or know the history of the instrument. He highly recommends Tracey’s publications as legitimate sources of information for African music studies. Lastly, Moyo commended Tracey for a job well done he thinks that Tracey has done the most relative to other scholars of African music and that his work has evidently contributed to African music pedagogy and applied ethnomusicology.

Asakhe Cuntsulana is a Master of Music candidate who is majoring in voice, though he has a keen interest in African music. I spoke to him on 10/11/2021, and he explained that he can play various types of African traditional instruments but that he is particularly interested in the *marimba*. Because of this passion, he started a *marimba* band at the university. Cuntsulana stated that he met Tracey at St Michaels and St George’s Cathedral in

Grahamstown at a performance of the praise-and-worship marimba band. What is interesting to him is that Tracey brought the African *marimba* into the church space which was historically white. For Cuntsulana, this was a way of uplifting traditional music. Cunstulana spent many years during his undergraduate degree at ILAM, where he was able to use and perform on many of the instruments that the Tracey family collected over the decades. He said that it was a privilege to have had access to this wonderful collection.

Another student who consented to being interviewed was Zanethemba Mdyogolo (Interview, 08/11/2021). Mdyogolo is a third-year student at Rhodes. He has been doing the IMS course since his first year. His grandmother, Jane Notinki, had been hired by Tracey at ILAM to teach the *uhadi* bow, which is how he met him. In fact, Notinki taught Dr McConnachie for her honours degree performance. With the history of his grandmother being empowered by ILAM, and the way in which Tracey welcomed and treated her, Mdyogolo was keen to join the IMS class and study African music before he was even a university student. According to Mdyogolo, Tracey has done much for the heritage of African people and their music because he provided access to traditional instruments and the written literature that goes with them, as well as offering lessons at ILAM. He said that it is because of the work that Tracey has done that he has an opportunity to learn about instruments such as the *amadinda* from Uganda and the *timbila* xylophone from Mozambique. For him, Tracey's contribution to African music pedagogy resides in the fact that people have been given an unending opportunity to learn about and to learn to play various types of traditional instruments from many countries. He also stated that the fact that Tracey's articles serve as a guideline for learning how to make one's own instruments, for tuning them, for learning about the culture of the people who make the music, and for learning how to play without needing human assistance is remarkable as it allows the opportunity for one to learn as many instruments as one likes at one's own pace. For Mdyogolo, this leads to an appreciation of African music. Mdyogolo expressed his appreciation for the fact that the instruments were not merely collected from their respective countries but are used in classes for teaching. In addition, Mdyogolo highlighted that Tracey was diligent in his fieldwork and provided an accurate account of people's cultures as they themselves would have. This statement demonstrates Tracey's contribution to applied

ethnomusicology since Tracey did not change what he collected from his field work, but he archived and preserved it for the communities and their future generations

The Tracey legacy is long and passionate. Indeed, it was a real honour to interview third-generation ILAM activist, Geoffrey Tracey (09/11/2021). Geoffrey Tracey is the son of Andrew Tracey. He is a sangoma and can also play and teach various types of traditional instruments. He stated that he learnt to play instruments by observing his father; he also got to travel with him. To Geoffrey, Tracey's contributions to African music pedagogy are his involvement in the Symposium for Ethnomusicology, him being an editor of the *African Music* journal, which published most of the papers presented at the symposium, and the journal articles he wrote. He further stated that Tracey learnt by absorbing from the communities in which he did his fieldwork and by creating lasting friendships with people of those communities. As a result of the friendships he created, Tracey could travel abroad with friends and create a space for them to perform and share their music. One could argue that this was also one of his contributions to applied ethnomusicology because not only did he share music with his friends, but he also opened up opportunities for them to get an income through performing their traditional music and sharing it with the world.

It may be observed that the value of Tracey's contributions is obvious to those who have had access to his works and to his collections at ILAM. I have no doubt that should more scholars be made aware of Tracey's contributions and of the rigour and quality of his work, his legacy would make an even larger impact on African music scholarship on the continent and around the world.

4.8.1 Personal Reflection of the author as a student of Tracey

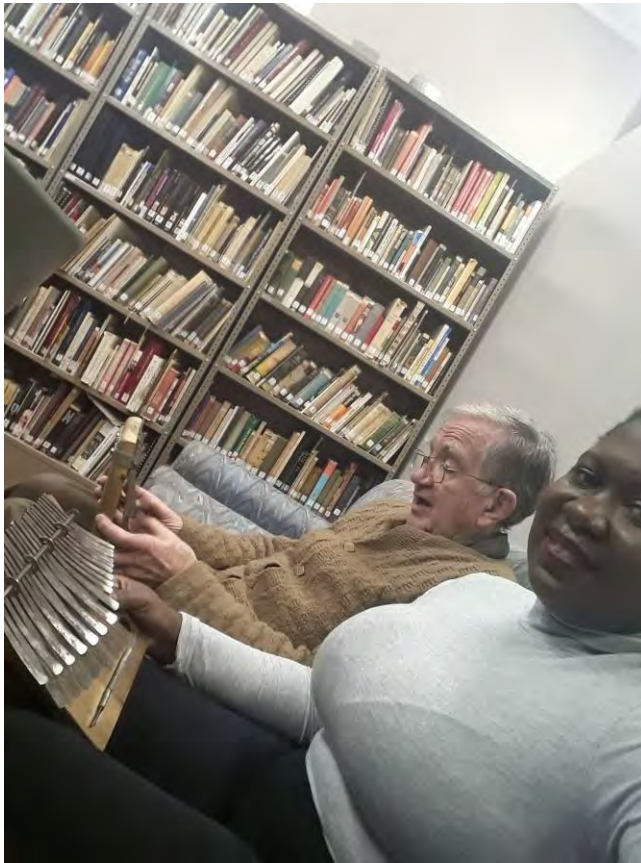


Figure 40: A *mbira dzavadzimu* lesson with Tracey in 2019

Source: Vuyelwa Moyo (2019)

I joined the Rhodes University Ethnomusicology programme in 2019 to complete an Honours in Ethnomusicology. My supervisor advised me to join practical IMS classes at ILAM so that I could familiarise myself with the course and with other aspects of pedagogy that I did not get an opportunity to complete in my studies in Zimbabwe. The IMS classes are conducted at ILAM, and that is where I learnt about the Tracey family. I was most intrigued by Andrew Tracey's work. I saw him often because some days he would come to our IMS lessons and just play alongside us.

In the course of my interactions with him, I discovered that he could play any type of *mbira*. At that time, I could only play the *nyunga nyunga mbira*. I asked him if he would be willing to teach me to play the *mbira dzavadzimu*, and he agreed. That year, I had an honours recital exam, and, within a space of four months, Tracey was able to teach me two songs that we

both performed at the recital. Aside from the performance, he also joined other students to assist me with an ensemble performance in which he played the *hosho* (shakers).²

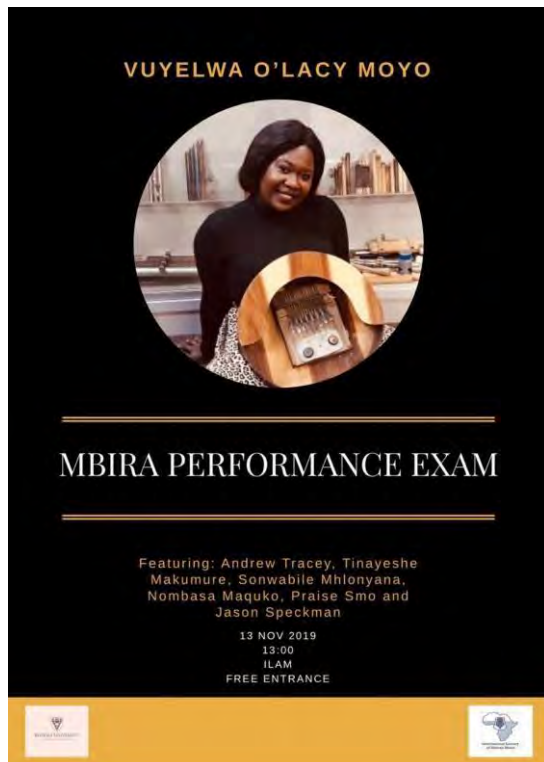


Figure 41: Poster for my honour's recital in 2019, featuring Andrew Tracey

Source: Vuyelwa Moyo (2019)

Tracey has remained my teacher throughout this research project; however, unfortunately, due to Covid-19, we could not have lessons twice a week as we had before. As a teacher, Tracey has been very patient and understanding with me despite the fact that I am a slow learner. The technique that he has used for teaching me is directly embodied and participatory (for both of us). When teaching me a new piece, he would first play it himself, then play the piece again slowly and, after playing it numerous times, making sure that I was

watching and listening, he would ask me to join him in playing it from the beginning at a slower pace. He also allowed me to record most parts so that I could recall and practice when lessons were not available. Once I was able to slowly play the piece, he would play the first “calling

² Please use the following video link to access one of the recital performances for which I was awarded a distinction: <https://youtu.be/BmhQJ5IKJkU>.

part or lead part” and ask me to join him in playing the second, “answering part or interlocking part’.” In one of his articles, Tracey (1994: 284) states that, in Zimbabwe, the first part or lead is referred to *kushaura* and that the second part is *kutsinhira* (the responsive interlocking part). Although I found this very difficult and always wished that I could learn the calling parts first, I have discovered that learning the second part first makes it easier for me to learn the first part because the second part already includes some patterns of the first but has more interlocking variations to it. After a while, once I was able to play the tune, Tracey would introduce the song for me so that I was able to play and sing.

Tracey’s methods of teaching African music are based on the ways that he learned to play and are thus purely African. There was never a time in our lessons when he resorted to teaching or making me understand the music in a Western way where I would have to read notation or follow a lead-sheet or, indeed, practice by myself (that was only due to COVID19). Instead, he always referred me to some principles of African ways of knowing and learning. For example, he would say: “Remember that African music is repetitive” especially when he could tell that I was bored of playing the same thing over and over (Tracey 2021). I am glad for that and for the previous lessons since playing the tune over and over helped me comprehend the music and eventually led to my being able to play and hold a tune without making any errors. I have learnt to play four well known *mbira dzavadzimu* tunes from Tracey: *Nhemamusasa*, *Nyamaropa*, *Chaminuka* and *Wairewa*. These musical pieces are iconic, and I am confident that I can teach them to others. I thus consider myself as living proof of Tracey’s contribution to African music pedagogy.

4.8.2 Tracey’s contribution to Applied Ethnomusicology

Tracey has made direct and indirect contributions to the discipline of applied ethnomusicology which appear throughout this study. Tracey made it a point to encourage local musicians to perform at the ILAM amphitheatre throughout his tenure as the organisation’s director. He did not simply invite them to perform; he also used the platform to make them known to the local community, which resulted in further performance opportunities for them. In almost all of his papers, Tracey states that one of his goals while notating music was for the communities in which he did his fieldwork to be able to use the notations to preserve their own music both for teaching and performance (Tracey, Interview

12/01/2022). As mentioned previously, giving back to the community from whom you gained your knowledge is critical in applied ethnomusicology.

Tracey was also involved in a number of community initiatives in Grahamstown, as well as in other towns and countries, through disseminating information through workshops, classes, and lectures. He was interested in producing music for bands, leading the *marimba* band at his church, and teaching music to local bands. He did this, for example, when he invited Dizu Plaatjies and his group to his home and taught them how to play several traditional instruments (Tracey Interview, 12/01/2022).

As the director of AMI, Tracey continued to use an applied approach through the making and dissemination of traditional instruments, the most popular being the *marimbas*, to high schools around the country. The *kalimba* too is still shipped worldwide.

4.8.3 Conclusion

In the course of this work, it has become clear that Andrew Tracey has been a prolific writer, researcher, and a dedicated musician. Analysis of his articles has shown them to be rigorous and based on embodied, experiential data that he collected during fieldtrips and over the course of years dedicated to learning various African musical instruments. The articles, although vastly different, all contribute to research on the following aspects of African music:

1. History/origins of the instrument
2. Structure of the instrument
3. Learning/playing technique
4. Tuning of the instrument
5. Transcriptions
6. Dance steps

As may be observed in the interviews with former students, Tracey's contribution cannot be overlooked. He has played a major role in not only the establishment of the applied approach to ethnomusicological research that ILAM follows but also in the lives of the countless students who have passed through his classrooms.

CHAPTER 5

Summary, Conclusions and Recommendations

5.1 Summary

This chapter provides a summary of the research I have undertaken to establish Tracey's contributions to African music pedagogy and applied ethnomusicology.

One of the goals of the research that generated this thesis has been to produce a cohesive response to the lack of thorough analysis of African music by analysing Tracey's work and approaches. Tracey's contributions to African music, applied ethnomusicology, and the situation of African music instruction in South Africa are the focus of the questions I posed at the beginning of this work. As outlined, the research employed an embodied learning and practice-based approach. I selected these methods because, as a student of Andrew Tracey's, these methodologies have guided my interaction with lived and analysed data. Tracey, in essence, was my case study, and my experience of him as a teacher has shaped this research by embodying it. In addition, having my teacher as the case study, I was able to ask important questions that are significant to this research. In addition, I discovered that embodied learning was paramount for the research because it assisted me in experiencing the value of African music from my own perspective. I also had the opportunity to understand why Tracey used the learning approaches he did in teaching and learning African music-making in a tertiary institutional setting.

The methods I employed in conducting the research included interviews, participant observation, and secondary research sources in which biographical and historical approaches had been included. These were undertaken using library sources, archived field recordings, and traditional ethnographic methods. The biographical approach allowed me to understand Tracey's life and interpret it in the context of this thesis. Interviews were one of the most important processes in this research because I was able to view Tracey in a different light relative to my experience of him as my teacher. I verified my own thoughts through those of

others who had all experienced Tracey as a teacher. The interviews were additionally vital because they provided me with views that were different from my own. The research partners I interviewed were Tracey's past students, who are all currently engaged with African music in their professional lives, Tracey's colleagues, and current Rhodes University students with a particular interest in African music who have met Tracey and engaged in his work. As the research occurred in the course of the Covid-19 pandemic, I used different types of interview formats, for example, WhatsApp calls and Zoom calls in order to follow Covid protocols. All the interviews were conducted in Grahamstown. The ethical considerations that emerge with the type of method I applied involved adhering to all Covid-19 protocols when meeting with Tracey for face-to-face interactions. The last research method I employed for this study was a rigorous engagement with texts and research written by and about Tracey that were sources from library resources and unpublished interviews.

In Chapter 1, I discussed ethnomusicology and how it is linked to education and applied ethnomusicology. I have realised that the definitions of ethnomusicology and applied ethnomusicology, and their principles, have been influential in understanding Tracey's work. These form a significant part of his life's work in African music.

Chapter 2 comprised an extensive biography of Tracey, from his early life until his retirement. Tracey has always loved and engaged with African music, and in this he was partly influenced by his father, Hugh Tracey. Over the years, Tracey has been involved in researching various African traditional instruments, dances, and cultures. He spent most of his time travelling in the course of fieldwork and recording and writing about these phenomena. The main themes outlined in this chapter are based on his life's work, which has directly and indirectly contributed to African music pedagogy and applied ethnomusicology. In this chapter, I also highlighted other aspects of Tracey's work which show his dedication to the town of Makhanda (Grahamstown) and the community of musicians he has met along the way. In addition, I discussed Tracey's directorship at ILAM. The main points outlined about his directorship constitute his contributions, which include digitising the recordings collected primarily by his father, the formation of the Ethnomusicology programme at Rhodes University, his initiating and support of the Ethnomusicology Symposium for 25 years, being the editor of the proceedings of the symposium, and being the editor of ILAM's journal,

African Music, which provides a rich source for scholars of African music. Tracey was also a director of AMI, a company that produces African instruments and supplies them to schools in South Africa and anyone else globally.

The main focus of this thesis concerns Tracey as a teacher and scholar. Aside from lecturing at Rhodes, he delivered countless lectures at many universities and schools locally and abroad. He also held workshops to which he would invite several African music practitioners. Alongside him, they would teach students and interested parties how to play and make African traditional instruments. Tracey wrote articles about African music based on his field studies and is a passionate reader and writer. His writings, seminars, and workshops reflect his contributions to African music teaching and applied ethnomusicology. Tracey's life after retirement constitutes the final section of this chapter. I discovered that Tracey is still musically inclined and involved in the community of Makhanda in contributing musically to his church, opening up his home to a son of his old friend, *timbila* master Venancio Mbande, being my *mbira* teacher, and being an African music recital examiner at Rhodes University. Most interestingly, he has completed an article that is to be published before the end of 2022.

In Chapter 3, I located African music studies at tertiary education level. Beginning with understanding the context in which African music is received by its own people in its authentic setting, I contextualised Tracey's applied role in contributing to African music pedagogy. In accordance with the literature I read, African music plays a vital role for its people as it is used by them for different purposes. People learn the songs in different styles, though they all – across African countries – seem to share the same style of learning, which is a uniquely African way of learning and knowing. In addition to this, I discussed how African music is received at tertiary institutions in Africa. Another important point outlined in this chapter concerns the emergence of scholars interested in African music studies who have started heated conversations about African musicology. Kidula (2006) writes that the academic discipline of African music became exciting and accessible when the social and cultural positions assumed by ethnomusicology as a discipline were perceived as informing, circumferencing, or framing the music so that students began to view writings on African music as the musicology of African cultures rather than as the ethnology of African music. Kenya, particularly Nairobi,

was noted as one of the first African countries to introduce African music studies into its university curricula, approaching African music studies through ethnography and cultural anthropology. In addition, Nairobi was noted as the first African music hub at the time that attracted lecturers and ethnomusicologists such as John Blacking, Gerhard Kubik, and other European scholars who were intent on demonstrating African music theories and practices based on their research.

Thereafter, I discussed the state of African music pedagogy in South Africa, where Tracey is located. The main point discussed was how music education has been formulated in South Africa, from its introduction by the missionaries in the 19th century to later framings by the colonial government.

The establishment of ILAM assisted in shifting the narrative of African music at the tertiary level in South Africa. Although it was initiated by Hugh Tracey, it is important to note that Andrew Tracey took ILAM to Rhodes University as an institution, introduced ethnomusicology programmes, and spearheaded academic conversations around African music supported by his published articles and documentaries. This had all been established before Veit Erlmann was first appointed the first ethnomusicology lecturer in South Africa at the University of Natal in 1981. This post was followed by Deidré Hansen's position at the University of Cape Town in 1983. Important to note, however, is the fact that there were no qualified Black ethnomusicologists until 2000. As there remains a significant emphasis on Western art music at the postgraduate level, there is still a shortage of academic research on forms of African music. As a result, South Africa is seen to lack a rigorous research culture in African musical arts.

The South African Society for Research in Music, which was formed in 2007 as a merger of the Ethnomusicological Society and the Musicological Society, reflects this too. The focus of its annual conference's alternates between ethnomusicology and musicology, as it is the only national professional organisation available to South African ethnomusicologists today. I discussed Tracey's contributions to applied ethnomusicology, stating that his contributions to this field have appeared throughout this research. For this reason, I highlight only a few of

them here. His contributions to applied ethnomusicology include, but are not limited to, the following:

1. Creating a platform for traditional music practitioners to perform and to share their musical knowledge.
2. His involvement in community projects in which he disseminated African music knowledge through hosting workshops, teaching local bands, and playing in the Anglican cathedral *marimba* band.
3. Contributed to applied ethnomusicology as the director of AMI through the making and dissemination of traditional instruments, the most popular being the *marimba*, which is popular at high schools around the country, and the *kalimba*, which was and is still shipped worldwide.
4. Providing a spotlight for young and upcoming musicians with his steel band which performed for a variety of audiences in various places.
5. His notations that have served as an African music teaching tool and preserving the music.

Finally, I discussed my personal reflections on Tracey as his student in this chapter. Essential to note here is that Tracey never used Western methods to teach me how to play the *mbira*. Even though I was a difficult student, he was patient with me and used an embodied and experiential method of teaching and learning to help me understand the *mbira* songs. In our classes, I could perceive a true reflection of what he had written in several of his articles on the basics of African music. Based on my interactions with Tracey, I can attest that he genuinely loves and appreciates African music. His effort has been nothing but an encouragement to those who, like me, who want to see African music take its place.

In Chapter 4, I analysed Tracey's articles published on the basis of his research in order to find similar, emerging patterns in his works are of pedagogical significance to African music. It is important to note that African music has already limited literature output. Even though Tracey has done much to improve this, he has received little attention for it. This is evident from the fact that only one master's thesis has been produced that analyses part of his work, the lamellophones. However, his influence on the African music academy at Rhodes University

has made a considerable impact on a number of music departments in South Africa and in other African countries. The main points that Tracey discusses in his published articles on various forms of African music are the following emerging patterns I discovered:

1. History/origins of the instrument
2. Structure of the instrument
3. Learning/playing technique
4. Tuning of the instrument
5. Transcribing
6. Dance step

In this chapter, I also included data that I collected from interviews. The overarching consensus was that Andrew Tracey is an advocate for the learning of African music. His passion for African music and his articles, which assist those who are interested in learning African music using the notation he developed, are invaluable to the future of pedagogy of music from this continent.

5.2 Conclusion

Tracey has dedicated his entire life to research, to fostering traditional African music performances, promoting African music practitioners, and disseminating knowledge. His contributions are notable because of the number of his publications, the majority of which have been summarised in this study. While still a director at ILAM, he also gave lectures to students at Rhodes University, where he was awarded an honorary doctorate. He has also been invited to other universities across the country and around the world to share his knowledge of African music. In addition, Tracey offered workshops in which he imparted his musical skills, and he was involved in the making of documentaries about music, particularly that of the Chopi.

As Thram et al. (2015) point out, Tracey's works are a valuable resource for African music scholars. Most of Tracey's publications involve analyses of music that already exists within its various cultural contexts. Tracey put these on paper so that they can be used as reference points for teaching and for the preservation of the music. He has stated that the owners of

the music may use his work if they wish. It can also serve as a reminder of how things are done if the music is lost. Tracey wants to give back to the people who taught him their music. To this extent, his publications reflect not only an educational contribution but also constitute applied ethnomusicology.

Tracey paved the way for other scholars, as is well articulated by Gumboreshumba (2009: 100):

Without Tracey's research and analysis, it would have been impossible for Kubik to make an argument on the harmonic progressions of Shona music and their relationship with the San Kung bow. Clearly, Kubik utilised Tracey's analysis in order to construct his theory. Brenner, Grupe and Scherzinger also ground their findings in Tracey's analysis and theory, "the system of the *mbira*."

In addition, Gumboreshumba (2009) states that Professor Christine Lucia when she was working at Stellenbosch University found Tracey's publications invaluable to her research and her discovery of African music.

Another notable contribution of Tracey's to African music pedagogy is his spearheading of the Symposium of Ethnomusicology. These symposia paved the way for the entry of African music into academic conversations in South Africa. According to Gumboreshumba (2009), the symposia were an important factor when the first ethnomusicology degree was introduced in South Africa. It was perfect timing because the creation of African music literature was also growing as a result of the symposium presentations being published by the ILAM journal, *African Music*.

5.3 Recommendations

In light of Tracey's contribution to African music pedagogy and applied ethnomusicology, my thesis is merely a drop in the ocean. In light of this, I strongly recommend that African music teachers incorporate Tracey's articles and all of the work at ILAM into their classes to improve their students' comprehension and appreciation of the forms of African music. I believe that more research on African music is urgently needed and in addition what Tracey has written needs to be acknowledged. In doing so, we are not only preserving African music

but also paving the way for it to become more accepted and valued at educational institutions. Lastly, I recommend that ethnomusicologists and applied ethnomusicologists should have the same spirit as Tracey of promoting African music and that institutions and even Non-Governmental Organisations must support such initiatives in order to preserve and promote African music which is in danger of extinction.

BIBLIOGRAPHY

- Agawu, K. (1992). Representing African Music. *Critical Inquiry*, 18(2), 245–266.
- Bakan, M. B., & Bakan, M. B. (1999). *Music of death and new creation: Experiences in the world of Balinese gamelan beleganjur*. University of Chicago Press.
- Bolden, B., & Nahachewsky, J. (2015). Podcast creation as transformative music engagement. *Music Education Research*, 17(1), 17–33.
- Bornat, J. (2008.) Biographical Methods. In *The Sage Handbook of Social Research Methods*. eds. P. Alasuurati, L. Bickman and J. Brannen (pp. 344–356). London: SAGE.
- Candy, L., & Edmonds, E. (2018). Practice-based research in the creative arts: Foundations and futures from the front line. *Leonardo*, 51(1), 63–69. Retrieved 22 September 2020 from https://www.researchgate.net/publication/323006917_Practice-Based_Research_in_the_Creative_Arts_Foundations_and_Futures_from_the_Front_Line
- Carty, L. (1991). Black women in Academia unsettling relations: *The University as a site of feminist struggles*. Toronto: Women's Press, 12-44.
- Coetzee, P. J. (2014). *Performing whiteness; representing otherness: Hugh Tracey and African music* (Doctoral dissertation, Rhodes University).
- Davidson, J. and Emberly, A. (2012). Embodied musical communication across cultures: singing and dancing for quality of life and wellbeing benefit. *Music, health and wellbeing*, 136149.
- Davies, M. B., & Hughes, N. (2014). *Doing a successful research project: Using qualitative or quantitative methods*. Macmillan International Higher Education.
- Drane, L. E., Lynton, J. Y., Cruz-Rios, Y. E., Malouchos, E. W., & Kearns, K. D. (2019). Transgressive learning communities: Transformative spaces for underprivileged, underserved, and historically underrepresented graduate students at their institutions. *Teaching & Learning Inquiry*, 7(2), 106–120.
- Durga, S. A. K. (1992). Musicological Research in Ethnomusicological Perspective. *Journal of the Indian Musicological Society*, 23, 20.

Emielu, A. M. (2013). "From the classroom to stage": Developing an African popular music pedagogy. *EJOTMAS: Ekpoma Journal of Theatre and Media Arts*, 4(1–2).

Emig, J. (2001). Embodied Learning. *English Education*, 33(4).271–280. Retrieved May 5, 2021, from <http://www.jstor.org/stable/40173296>

Evans, N. (2018). The importance of documenting indigenous African sheet music. In *Proceeding of the International Conference on Arts and Humanities* (pp. 107–117). The International Institute of Knowledge Management (TIKM).

Gentry, J. W. (1990). What is experiential learning. *Guide to business gaming and experiential learning*, 9, 20.

Guest, G., Namey, E.E. & Mitchell, M.L. (2013). *Collecting Qualitative Data: A Field Manual for Applied Research*. London: Sage.

Gustafson, D. L. (1999). Embodied learning. In *Meeting the challenge: Innovative feminist pedagogies in action* (p. 249). Psychology Press.

Gumboreshumba, L. (2009). Understanding form and technique: Andrew Tracey's knowledge to the Lamellophone (*mbira*) music of Southern Africa. Unpublished Master's thesis. Rhodes University.

Harrison, K., (2012). Epistemologies of Applied Ethnomusicology. *Ethnomusicology*, 56(3), pp.505–529.

Hogan, B. (2006). Locating The Chopi Xylophone Ensembles of Southern Mozambique. *Pac. Rev. Ethnomusicology*, 11.

Howard, K., Cohen, J. M., Lucas, A. E., Goertzen, C., Thram, D., & Neuman, D. (2014). *Theory and method in historical Ethnomusicology*. Lexington Books.

Irele, A. (2001). The landscape of African music. *Research in African Literatures*, 32(2), 1–2.

Jones, C. (2012). A morden Tradition: The social history of the Zimbabwean Marimba. *African Music*, 9(2), 32–56. Retrieved September 18, 2021 from <http://www.jstor.org/stable/24877253>

Jorgensen, D. L. (1989). *Participant observation: A methodology for human studies*. New York:

Sage Publishers.

Kivite, T. (2019). African wind instruments: The Nyanga pan pipes and kudu horns. Retrieved June 2021 from <https://africaglobalnews.com/african-wind-instruments-the-nyanga-panpipes-and-kudu-horns/pipes-and-kudu-horns/>

Kolb, D. A. (1984). Experience as the source of learning and development. *Upper Sadle River: Prentice Hall*.

Kolb, D. A. (2014). *Experiential learning: Experience as the source of learning and development*. FT press.

Krupger, S. (2011). Democratic Pedagogies: Perspectives from Ethnomusicology and world music educational contexts in the United Kingdom. *Ethnomusicology*, 55(2), 280–305.

Kvale, S. (1983). The qualitative research interview: A phenomenological and a hermeneutical mode of understanding. *Journal of Phenomenological Psychology*, 14, 171–196.

Leman, M., Maes, P.J., Nijs, L. and Van Dyck, E. (2018). What is embodied music cognition? *Springer handbook of systematic musicology*, 747–760. Springer, Berlin, Heidelberg.

Lewin, C. (2005). Elementary quantitative methods. *Research methods in the social sciences*, 215–225.

Lucia, C. (2006). Spirit of Africa: An interview with Andrew Tracey. *SAMUS: South African of Music Studies*, 26(1), 127–143.

Mackinlay, E. (2005). Moving and Dancing Towards Decolonisation in Education: An Example from an Indigenous Australian Performance Classroom. *The Australian Journal of Indigenous Education*, 34, 113–122.

Malamusi, M. A. (1992). The Nyanga/Ngororombe Panpipe Dance: 1. Thunga la ngororombethe panpipe dance group of Sakha Bulaundi. *African Music: Journal of the International Library of African Music*, 7(2), 85–107.

Mayberry, M. (1998). Reproductive and resistant pedagogies: The comparative roles of collaborative learning and feminist pedagogy in science education. *Journal of Research in Science Teaching: The Official Journal of the National Association for Research in Science Teaching*, 35(4), 443-459.

McConnachie, B. (2016). Indigenous and Traditional Musics in the School Classroom: A Reevaluation of the South African Indigenous African Music (IAM) Curriculum. PhD diss., Rhodes University. <http://hdl.handle.net/10962/6806>.

McMillan, J. H., & Schumacher, S. (2010). *Research in Education: Evidence-Based Inquiry*, MyEducationLab Series. Pearson.

Merriam, A. P. (1960). Ethnomusicology discussion and definition of the field. *Ethnomusicology*, 4(3), 107-114.

Mosely, R. (2014). Nyanga Pan Pies. Retrieved September 12, 2021 from <https://prezi.com/terhhw3dut16/nyanga-pan-pipes/>

Muranda, R. (2016). Implementation of a computer assisted method in teaching the Nyunga mbira. Unpublished PhD Thesis. University of Pretoria

Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis: An expanded sourcebook*. sage.

Nannyonga-Tamusuza, S. A., & Solomon, T. (Eds.). (2012). *Ethnomusicology in East Africa: perspectives from Uganda and beyond*. African Books Collective.

Niedderer, K. & Roworth-Stokes, S. (2007). The role and use of creative practice in research and its contribution to knowledge. In *IASDR International Conference* (Vol. 795).

Nketia, J. H. K. (1986). Processes of Differentiation and Interdependency in African Music: The Case of Asante and Her Neighbours. *The World of Music*, 28(2), 41-55. Retrieved 10 July from 2021 from <http://www.jstor.org/stable/43563671>

Nketia, J.H. K. (1998). The Scholarly Study of African Music: A Historical Review. In *Africa: The Garland Encyclopedia of World Music, Volume 1*, ed.

O’Leary, Z. (2007). *The essential guide to doing research*. Sage Publishers: New York.

Opdenakker, R. (2006). Advantages and disadvantages of four interview techniques in qualitative research. In *Forum Qualitative Sozialforschung/Forum: Qualitative social research* (Vol. 7, No. 4).

Pettan, S., & Titon, J. T. (Eds.). (2015). *The Oxford handbook of applied ethnomusicology*. Oxford Handbooks.

Perman, T. (2015). A tale of two mbiras. *African Music*, 10(1), 102–126. Retrieved May 5, 2021, from <http://www.jstor.org/stable/24877335>

Rager, D. (2008). The history of the marimba, *Cleveland State University – Music faculty publications*. Engaged scholarship@CSU. MSL Academic Endeavours. Retrieved May 10, 2021, from https://engagedscholarship.csuohio.edu/cgi/viewcontent.cgi?article=1005&context=clmusic_facpub

Rager, D. (2008). The history of the marimba. Retrieved July 4, 2021, from https://engagedscholarship.csuohio.edu/clmusic_facpub/1/

Rice, T. (1987). Toward the remodelling of ethnomusicology. *Ethnomusicology*, 31(3), 469–488.

Rice, T. (2014). Ethnomusicology in times of trouble. *Yearbook for Traditional Music*, 46, 191–209.

Stone, R. M. (2014, January). Ethnomusicology Scholarship and Teaching-Ethnomusicology at the Bend in the Road. In *College Music Symposium* (Vol. 54). The College Music Society.

Seidman, I. (2006). *Interviewing as qualitative research: A guide for researchers in education and the social sciences*. Teacher’s college press.

Shumba, A. (2015). African Musical Instruments. *Music in Africa* (online). Retrieved February 2, 2022, from <https://www.musicinafrica.net/directory/african-musical-instruments-ami>

- Skains, R. L. (2016). Creative commons and appropriation: Implicit collaboration in digital works. *Publications*, 4(1), 7.
- Skains, R. L. (2018). Creative practice as research: discourse on methodology. *Media Practice and Education*, 19(1), 82–97.
- Spradley, J. P. (2016). *Participant observation*. Waveland Press.
- Stake, R. E. (1995). *The Art of Case Study Research*. Thousand Oaks, CA: Sage.
- Stake, R. E. (2010). *Qualitative Research: Studying How Things Work*. New York: The Guildford Press.
- Stanley, L. (Ed.). (2016). *Documents of life revisited: Narrative and biographical methodology for a 21st century critical humanism*. Routledge.
- Sternberg, R. J. & Zhang, L. F. (Eds.). (2014). *Perspectives on thinking, learning, and cognitive styles*. Routledge.
- Strauss, A., and J. Corbin. (1990). *Basics of Qualitative Research: Grounded Theory Procedures and Techniques*. Newbury Park: Sage.
- Surr, C. (2006). The role of interpretive biographical methodology in dementia research. *Dementia*, 5(2), 284–290.
- Thram, D., Blake, M., & Carver, M. (2015). Andrew Tracey: performer, scholar, teacher, mentor. *SAMUS: South African Music Studies*, 34(1), 146-170.
- Tracey, A. (1961). Mbira Music of Jege A. Tapera. *African Music*, 2(4), 44–63. Retrieved May 5, 2021, from <http://www.jstor.org/stable/30249529>
- Tracey, A. (1963). Three Tunes for “Mbira dza Vadzimu.” *African Music*, 3(2), 23–26. Retrieved May 5, 2021, from <http://www.jstor.org/stable/30249555>
- Tracey, A. (1969). The Tuning of Mbira Reeds: A Contribution to the Craft of Mbira Making. *African Music*, 4(3), 96–100. Retrieved May 5, 2021, from <http://www.jstor.org/stable/30249662>

Tracey, A. (1970). The Matepe Mbira Music of Rhodesia. *African Music*, 4(4), 37–61. Retrieved May 5, 2021, from <http://www.jstor.org/stable/30249681>

Tracey, A. (1970a.) How to Play the Mbira (DzaVadzimu). Roodepoort: The International Library of African Music.

Tracey, A. (1971). The Nyanga Panpipe Dance. *African Music*, 5(1), 73–89. Retrieved May 5, 2021, from <http://www.jstor.org/stable/30249960>

Tracey, A. (1991). Kambazithe Makolekole and His Valimba Group: A Glimpse of the Technique of the Sena Xylophone. *African Music*, 7(1), 82–104. Retrieved May 5, 2021, from <http://www.jstor.org/stable/30249989>

Tracey, A. (1992). The Nyanga/Ngororombe Panpipe Dance: Some Dance Steps for the Nyanga Panpipe Dance. *African Music*, 7(2), 108–118. Retrieved May 5, 2021, from <http://www.jstor.org/stable/30249809>

Tracey, A. (2004). How the South African Marimbas came to existence. Unpublished. Grahamstown

Tracey, A. (2011). Chopi Timbila Music. *African Music*, 9(1), 7–32. Retrieved May 5, 2021, from <http://www.jstor.org/stable/23319427>

Tracey, A. (2013). Predicted mbira found. *African Music*, 9(3), 21–24. Retrieved May 5, 2021, from <http://www.jstor.org/stable/24877312>

Tracey, A., & Gumboreshumba, L. (2013). Transcribing the Venda Tshikona Reedpipe Dance. *African Music*, 9(3), 25–39. Retrieved May 5, 2021, from <http://www.jstor.org/stable/24877313>

Tracey, A. “The System of the mbira.” *African Music* 10, no. 1 (2015): 127–49. Retrieved May 5, 2021, from <http://www.jstor.org/stable/24877336>.

Trochim, W. K. and Donnelly, J. P. (2008). *Research methods knowledge base*. Mason: Cengage Learning. Walliman, N. (2009). *Your research project*. (2nd Ed). Sage Publishers.

Watts, R.J., Williams, N.C. and Jagers, R.J. (2003). Sociopolitical development. *American journal of community psychology*, 31(1-2), pp.185–194.

Appendix A: Resources for data collection

1. Texts used for analysis

- Tracey, A 1961. 'Mbira Music of Jege A.Tapera'. *African Music*, 2(4), 44-63.
- Tracey, A 1963. 'Three Tunes for Mbira dzaVadzimu'. *African Music*, 3(2), 23-26.
- Tracey, A 1969. 'The Tuning of Mbira Reeds'. *African Music*, 4(3), 96-100.
- Tracey, A 1970a. *How to Play the Mbira (DzaVadzimu)*. Roodepoort: The International Library of African Music.
- Tracey, A 1970b. 'The Matepe Mbira Music of Rhodesia'. *African Music*, 4(4), 37-61.
1971. 'The Nyanga Panpipe Dance'. *African Music*, 5(1), 73-89.
1972. 'The Original African Mbira?' *African Music*, 5(2), 85-104.
- Tracey, A 1974. 'The Family of the Mbira'. *Zambezia*, 3(2), 1-10.
- Tracey, A 1981. 'White Response to African Music'. In *Papers Presented at the Symposium on Ethnomusicology*. Grahamstown: International Library of Music, 29-35.
1983. 'Music in Mozambique: Structure and Function'. *Africa Insight*, 13(3), 227-233.
- Tracey, A 1984. 'A Musical Use for the Kudu'. *Pelea* 3, n.p.
- Tracey, A 1984. 'Valimba'. In *The New Grove Dictionary of Musical Instruments*, ed. Stanley Sadie, Vol.3. London: Macmillan, 706.
- Tracey, A 1984. 'Mbila'. In *The New Grove Dictionary of Musical Instruments*, ed. Stanley Sadie, Vol.2. London: Macmillan, 627-629.
- Tracey, A 1989. 'The System of the Mbira'. In *Papers Presented at the Seventh Symposium on Ethnomusicology*. Grahamstown: International Library of Music, 43-55.
1992. 'Some Dance Steps for the Nyanga Panpipe Dance'. *African Music* 7(2), 108-118.

- Tracey, A 1994. 'Values in African Music'. In *For Gerhard Kubik: Festschrift on the Occasion of His Sixtieth Birthday*, eds. August Schmidhofer and Dietrich Schuller. Frankfurt: Peter Lang, 269-289.
- Tracey, A 2001. 'Mozambique: Instruments and Instrumental Music'. In *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, Vol.17. London: Macmillan, 256-261.
- Tracey, A 2005. 'Indigenous Instruments'. In *The World of South African Music: A Reader*, ed. Christine Lucia. Newcastle: Cambridge Scholars Press, 238-244.
- Tracey, A 2011. 'Chopi Timbila Music'. *African Music* 9(1), 7-30.
- Tracey, A 2013. 'Predicted Mbira Found'. *African Music* 9(3), 20-24.
- Tracey, A 2013. 'Transcribing the Venda Tshikona Reedpipe Dance'. *African Music* 9(3), 25-39. (With L. Gumboreshumba.)
- Tracey, A 2015. 'System of the Mbira'. *African Music* 10(1), 127-149

2. Interviews conducted for this study

Interview with Andrew Tracey on the 10th of June 2021

Interview with Andrew Tracey on the 25th of November 2021

Interview with Andrew Tracey on the 12th of January 2022

Interview with Dr Boudina McConnachie on the 8th of November 2021

Interview with Mr Elijah Madiba on the 8th of November 2021

Interview with Zanethemba Mdygolo on the 8th of November 2021

Interview with Albert Ssempeke on the 10th of November 2021

Interview with Asakhe Canstulana on the 10th of November 2021

Interview with Diane Thram on the 9th of November 2021

Interview with Geoffrey Tracey on the 9th of November 2021

Othnel Mmangoma Moyo on the 11th of November 2021

3. Recordings used for this study

McConnachie, B. (2019). Afro Loops: discovering the instruments of Africa podcast. Retrieved June 10, 2021, from <https://iono.fm/e/767237>

McConnachie, B. (2021) African Music Activist Podcast: Andrew Tracey. Retrieved June 10, 2021, from <https://iono.fm/e/1045569>

Video of Andrew Tracey teaching the Nyanga Panpies part 1, retrieved December 12, 2021 from <https://youtu.be/inF4SkhwfQw> and part 2 <https://youtu.be/mqzuhvGwzUw>

4. Films by Andrew Tracey and the late Gei Zantzinger

1973. *Mgodo wa Mbanguzi* (Chopi *timbila* xylophone orchestras). Mozambique. 1973.

Mgodo wa Mkandeni (Chopi *timbila* xylophone orchestras). Mozambique.

1975. *Mbira: Technique of Mbira dzavadzimu*. Zimbabwe.

1975. *Mbira: Mbira dzavadzimu, Religion at the Family Level*. Zimbabwe.

1975. *Mbira: Mbira dzavadzimu, Urban and Rural Ceremonies*. Zimbabwe.

1975. *Mbira: Mbira dzavadzimu, Dambatsoko, an Old Cult Centre*. Zimbabwe.

1975. *Mbira: Njari, Karanga Songs in Christian Ceremonies*. Zimbabwe.

1975. *Mbira: Matepe dzamhondoro, a Musical Healing Party*. Zimbabwe

1980. *The Chopi Timbila Dance, an Analysis of the Xylophone Orchestra Dance of the Chopi of Mozambique*. Transvaal, South Africa.

author's

Appendix B: Images used in this thesis

1. <https://scalar.usc.edu/works/creative-practice-research/media/PBR-Methodhttps://scalar.usc.edu/works/creative-practice-research/media/PBR-Method-Simple.pngSimple.png>
2. <https://serc.carleton.edu/introgeo/enviropjects/what.htm>
3. https://www.ru.ac.za/media/rhodesuniversity/content/ilam/images/at_at_ilam_50th_concert_350-1.jpg
4. <https://i.scdn.co/image/ab67616d0000b273a9c3c997d64ac6f6b1aace83>

5. <http://paulsimmonds.com/wp-content/uploads/2018/05/Steel-band-photo-1971-300x206.jpg>
6. <http://paulsimmonds.com/wp-content/uploads/2018/05/Steel-band-photo-1971-300x206.jpg>
7. <http://paulsimmonds.com/wp-content/uploads/2018/05/Steel-band-photo-1971-300x206.jpg>
8. <http://paulsimmonds.com/wp-content/uploads/2018/05/Steel-band-photo-1971-300x206.jpg>
9. Vuyelwa Moyo (2021)
10. <https://www.kalimba.co.za/old/marimbahistory.html>
11. <https://www.kalimba.co.za/old/african%20instruments.htm>
12. Andrew Tracey (1971: 75)
13. Andrew Tracey (1971: 82)
14. Moya Ali Malamusi (1992: 90)
15. Moya Ail Malamusi (1992: 92)
16. Andrew Tracey (1992: 111)
17. Andrew Tracey (1992: 111)
18. Andrew Tracey (1992: 112)
19. ILAM
20. Andrew Tracey (2011: 14)
21. Andrew Tracey (2011: 15)
22. ILAM
23. ILAM
24. Andrew Tracey (1991: 88)
25. Andrew Tracey (1991: 93)
26. ILAM

27. Andrew Tracey and Laina Gumboreshumba (2013: 26)
28. Andrew Tracey and Laina Gumboreshumba (2013: 31)
29. ILAM
30. Andrew Tracey (1961: 45)
31. Andrew Tracey (1961: 45)
32. Andrew Tracey (1961: 54)
33. Andrew Tracey (1969: 97)
34. Andrew Tracey (1972: 89)
35. Andrew Tracey (1972: 88)
36. Andrew Tracey (1972: 97)
37. Andrew Tracey (1989: 50)
38. Andrew Tracey (1989: 50)
39. Andrew Tracey (2015: 143)
40. Vuyelwa Moyo (2019)
41. Vuyelwa Moyo (2019)