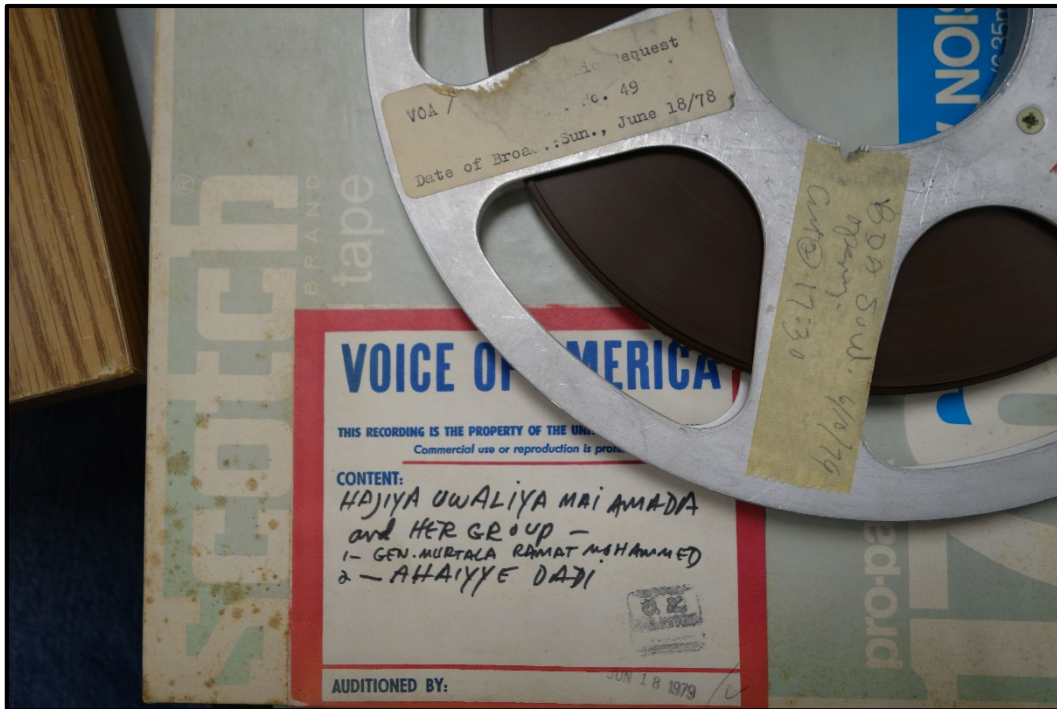
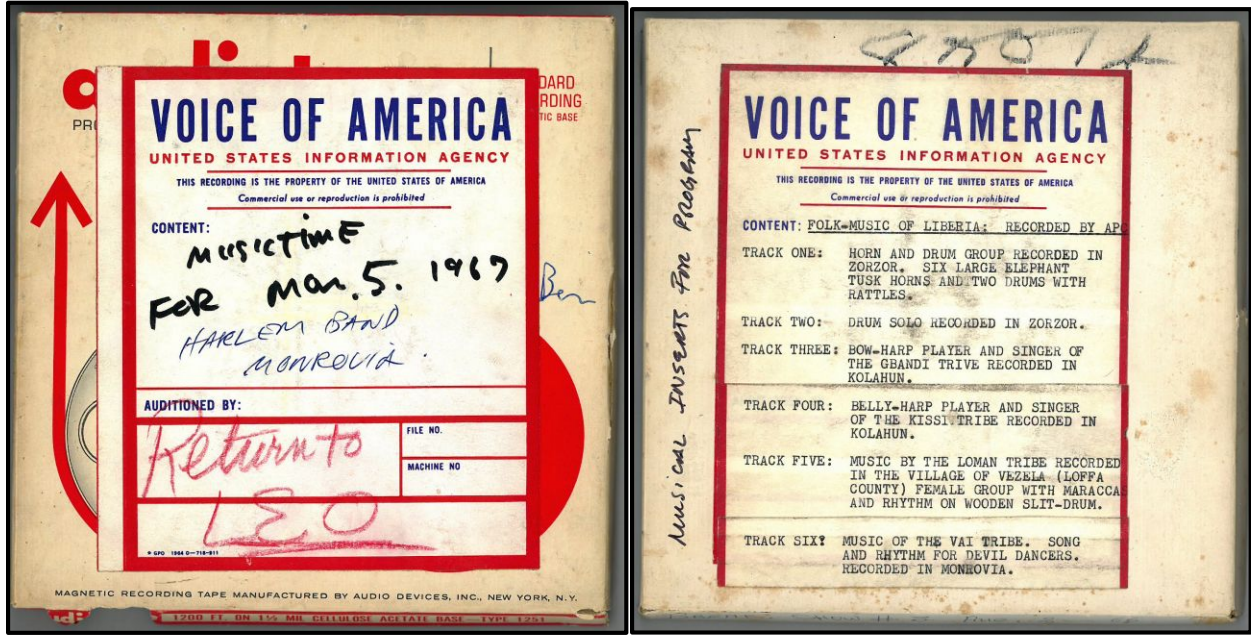


Appendix 5: Tape Boxes + Script for Music Time in Africa



VOICE: The following ~~announced~~ program is Music Time in Africa for  
for broadcast \_\_\_\_\_.

FIFTEEN SEC: PAUSE:

VOICE: It's Music Time in Africa:

THEME: 15 SECS: UNDER AND OUT:

VOICE: Hello friends, this is \_\_\_\_\_ welcoming you again to  
Music Time in Africa -- a program of traditional and popular  
African music featuring some of Africa's finest musicians and  
cultural groups of yesterday, today and tomorrow. For our program  
we have recordings from our Voice of America music library and  
from time to time we'll call on our VOA music man Leo Sarkisian  
to share with us some of the fine recordings from his own personal  
collection. It's Music Time in Africa:

THEME: 10 SECS: UNDER AND OUT:

VOICE: The dramatic cultural upheavals taking place in Africa today will  
be historical data to our space-ship successors. Since the rate of  
acceleration of these changes is so rapid that it appears to  
increase from week to week, it is somewhat questionable whether  
the historical-minded of the future will have available to them  
all the necessary pre-aculturative material vital to the  
reconstruction of a living image of traditional Africa. Yet one  
hopeful sign in this direction is an increasing number of  
researchists and ethnomusicologists engaged in studies on the  
importance of African culture, -- especially in the important  
dimension of music. The study, preservation and the encouragement  
of African music help to promote a better knowledge of some of the  
human factors in problems today. As you already know, from  
listening to these weekly programs, one of our main objectives has  
been to introduce the best musical traditions of Africa to those

who may be unfamiliar with them. With the aid of our own musician Leo Sarkisian, we have been introducing to you the various types of music and musical instruments, and the musical expressions of the many peoples on the continent of Africa, as well as introducing perhaps for the first time, the music of your country to other parts of Africa. Our journey today takes us to the northern regions of the Congo -- and we'll be <sup>featuring</sup> ~~featuring~~ the folk songs of several important tribes. Immediately north of the Ituri forest, in a fertile region of palm forests, we find the Medje tribe - one of the groups of peoples associated with the Mangbetu. The culture of the Medje has dominated the region and the surrounding country -- and the Medje have also earned for themselves the reputation for singing and dancing. The steps of their dances are simple but most effective enmasse. The accompanying music in this first recording consists of four conical laced drums - the Nabita; a large bell-shaped slit drum called the Nedundu; two ~~EMMM~~ Emandru slit drums; two small cylindrical slit drums - Nekbokbo; one Nengbongho, which is a double metal bell; and there are six basket rattles known as Nezeza. The group first play and sing the music for the Nadu marriage dance and follow with another dance piece for the Nautu Initiation dance. By the way, this recording was made in Medje country near the town of Paulis, in northeastern Congo:

MUSIC: CUT ONE: 5:15

VOICE: That was dance music of the Medje people in northeast Congo.

We heard a Nadu Marriage Dance and music for the Nautu Initiation dance. The Medje, who have a great reputation as fine singers,

also have an amazingly large repertoire of "tipoyi" melodies.

TIPOYI is the sedan chair used by chiefs for traveling. The official carriers of the chief sing special songs while they carry the chief on his official visits to neighboring villages through the forest where there are only footpaths and no roads. The TIPOYI is a light cane woven chair supported by two poles with a two man yoke at either end. The chief has several teams of four men ~~xx~~ who take it in turn to carry while the others sing the chorus. In this next recording, we hear a group of tipoyi carriers first with a carrying song and a tune sung as a greeting when a chief arrives in a village, carried in his tipoyi sedan chair:

MUSIC: CUT TWO 5:35

VOICE: Neighbors of the Medje tribe in northeastern Congo are the Yogo. Characteristic of the Yogo is the traditional dress of the men. The cloth of the dress is stiff bark fibre dyed black or black and red. This passed between the legs, spread and drawn over the hips to the waist where it is held in place by a belt. The stiff bark cloth when properly set gives the impression of a large black tulip in which the men's torso rides on two legs. The Yogo ~~xxxxx~~ bind the heads of their young children to produce the characteristic long and elegant skull. This <sup>is</sup> further enhanced in the women folk by the use of the elongated hair style similar to that of the Zulu women, though the Yogo headdress is black where the Zulu prefer red. This next selection is a dance by Yogo men and women. The accompanying orchestra consists of seven ~~xxxxx~~ wooden horns called MBALA; a basket rattle, KEKESE; a metal wrist bell, MBILI; together with two pod-shaped slit-drums, two small



slit drums, two laced-membrane drums and a double bell. In this dance, the drummers and horn blowers stand outside the files of circling dancers, the drummers intröduce the dance and the horns come in later:

MUSIC: CUT THREE: 3:06

VOICE: The MBIRA or LIKEMBE hand-piann, as we know, has hundreds of names in various parts of Africa. In the northeastern region of the Congo, among the Medje, the instrument is called NEIKEMBE, and it usually has eleven notes. In this delightful Medje folksong sung by Gabriel Ebogoma there is a <sup>subtle</sup> ~~xxkik~~ sense of counter-rhythm between the voice and the instrument:

MUSIC: CUT FOUR 3:00

VOICE: Another of the important tribes living in northern Congo is the Zande. The enthusiasm of the Zande men and women for their KPONINGBO xylophone dance has to be experienced to be fully appreciated. The music, played by two and sometimes three men on a single xylophone of eleven loose notes supported on banana stalks laid on the ground, is repititive and simple, usually of four bar phrases only. With this elementary background the dancers are caught up in the swirl of the music and compel sypathetic action from everyone within earshot. The dance itself is performed in an anti-clockwise circle, men and women together, the steps being little more than a shuffle and apparently simple until you try to take part yourself. Then you realize that the measure may be of 32 pulses, or eight repeats of the ground, with catchy syncopation at uneven intervals when you must step sideways or backwards, all the while beating the rhythm with an up and down movement of the hands, palms held upwards and relaxed. It is then

XX

seen to be an ideal dance for a very hot climate, enhanced by the friendly smiling reception of the Zande people who invite and insist upon your joining with them:

MUSIC: CUT FIVE: 6:00

VOICE: Well friends, our time has run out, but I hope you've enjoyed listening to Music Time in Africa. Now this is \_\_\_\_\_ saying goodbye and inviting you to join me next Sunday for more traditional and popular music, on Music Time in Africa.

THEME: UP TO TIME: