

the TALKING DRUM



Network for Promoting Intercultural Education through Music (NETIEM)
Southern African Music Educators' Society (SAMES)
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Editorial

My greetings to you come with hope for the future but with sadness about the loss of two leading figures in the field of music and education in Africa and a recent happening at a South African University. Tributes are fitting.

In the last issue the article "Pan African Society of Music Education" encouraged you to hope for more information about the conference to be held in Zimbabwe early this year. Dumisani Maraire offered to host the conference at the University of Zimbabwe. The tragic news is that our good friend and colleague died suddenly at the end of 1999. All who knew him and worked with him are stunned and deeply saddened. Prof. Mbuyamba, chair of PASME informed me that Mrs. P. Chemugarira has taken on the responsibility of this most important conference – a timely idea which will be a tribute to Prof. Maraire. Details appear in this issue.

Another colleague and friend, Prof. Khabi Mngoma, died at the end of 1999. Many tributes were paid to him both before and after his death, as he was a well known and loved leader and inspiration to us all in music and education. I simply wish to recall that he was unanimously elected to be the first President of the Southern African Music Educators Society (SAMES). He accepted on the condition that I be his "secretary-general", and this was agreed upon. We have been fortunate to have been in his presence and miss him very much.

Finally I wish to pay tribute to one of South Africa's most thoughtful and insightful music educators – Dr. Sallyann Goodall. She is the former HOD of the Music Department at the University of Durban-Westville, as her

department was closed early in 2000. Her holistic and humane approach to all people through music education is well known.

My initial professional contact with Sallyann goes back to 1985 when the first Southern African Music Educators' Society (SAMES) Conference was held at Natal University. She fully supported the aims and objectives of SAMES as we struggled to oppose apartheid ideology. She works consistently for the arts and for historically disadvantaged people in South Africa, and her insightful and honest approach to very difficult situations is appreciated. Along with her sharp intellect, her deep faith and wide range of interest in the spiritual aspects of life sustain her in many situations where others would falter. The contribution she has made and will continue to make to music education is great. Articles from one of Sallyann's most recent projects, "UDW Music Education Action Research Project" are featured and reveal the value of action research for educators. The hope is that we shall continue to benefit from her most valuable contribution through music and through education to the life of the people in South Africa.

Along with the subject of action research we also focus on Outcomes Based Education. Jaco Kruger and Jeff Robinson provide relevant material. Jaco is the only South African academic who shares his vast store of material through *The Talking Drum* on a regular basis. Others are urged to follow his lead and enrich the readership of future issues.

Elizabeth Oehrle

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PAN AFRICAN SOCIETY OF MUSIC EDUCATION CONFERENCE

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Using African Music to Integrate Areas of Learning

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AIM

These lessons use African music to integrate the following learning areas in *Curriculum 2005*:

- Language, literacy and communication
- Human and social sciences
- Natural sciences
- Arts and culture
- Life orientation

The purpose of integration is to explore areas of knowledge which overlap. Learning areas broadly correspond with professional categories, but not with actual social life. This means that learners must be able to make connections between seemingly diverse areas of social existence to understand them fully.

The study of music particularly is useful to integrate areas of learning because the social functions of music making are diverse. In other words, because music making features widely in our daily lives, it is a useful means to explore the nature of music making and of society. While any style of music has potential to serve this purpose, those musical styles which are most useful are found in cultures in which a relatively high percentage of people are musicians, and music making is regarded as a basic social activity (as in many African cultures).

Music teachers and learners should have knowledge of music and of society, and should be able to synthesize this knowledge into an integrated whole. Learners accordingly must be able to:

- understand musical behaviour
- understand the relationship between musical behaviour and other types of social behaviour
- analyse the structure of music
- learn to perform music.

The importance attached to each of these objectives will depend on the age and social identity of the learners. Primary school music education ideally should focus on actual music making, and offer limited explanation, while secondary school music education may attempt to achieve a balance between performance and discussion.

The short biography presented below is an example of a form of information that may be used to integrate areas of learning, to educate children about music, and also to let them perform this music.

LEVEL

This material is suitable for class and subject music at any secondary school level.

TIME ALLOCATION

A series of lessons

PROCEDURE

1. Students learn to perform the songs. The original accompaniment is for two acoustic guitars. The respective guitar parts have been synthesised into the right hand and left hand parts of a piano accompaniment. It is important that the songs eventually are performed at the correct tempo.
2. Students study the biography.
3. Students identify non-musical aspects of the biography which are related to music making, and discuss the nature of these interconnections. In other words, they should indicate how the study of music may be used to explore the learning areas indicated above, and how aspects of these learning areas are addressed in music. Relevant topics may include: colonisation and its effects, the problems of population increase and a horticultural economy, labour migration, social change, poverty, poor infrastructure and educational facilities, and nepotism.
4. Students relate the experiences and worldview of the musician to their own and that of musicians in their community. Shared experiences may include poverty, education, nepotism and religion.
- 5a. Students must indicate what they have learned from the biography about the functions of music making, and the nature of musicianship (e.g. music making as a form of social experience, a financial resource and a means of social criticism, and the challenges of a musical career).
- 5b. This information is compared to the functions of music making in their own community.
6. Students analyse the transcriptions with regard to form, harmony, melody and rhythm.

ORIGIN OF SONGS

The songs were composed by Mmbangiseni Mphaga, and performed by him and Nkhangweleni Ramaswiela at Mukula on 14 June 1986. Recording and transcription by Jaco Kruger.

BIOGRAPHY*

Travellers on the national road from South Africa to Zimbabwe see the Soutpansberg on the horizon some fifty kilometers distant. As they approach, the mountain range seems to rise slowly, as if thrust upwards by some irresistible subterranean force. The

range stretches undulating from west to east, as far as the eye can see. The road eventually reaches the small town of Louis Trichardt at the foot of the mountains. The road winds over them, revealing subtropical natural beauty. Soon the road descends and unwinds into the dry scrubby bushveld of the Limpopo region and the Zimbabwean border.

Travellers turning east at the Soutpansberg find themselves on another meandering route, this time the way to the Punda Maria gate of the Kruger National Park. The subtropical mountains guard the left flank of the travellers, sometimes closely, sometimes receding, but always present. Some fifty kilometers from Louis Trichardt the travellers encounter densely populated settlements of Venda-speaking people. These settlements are the western suburbs of Thohoyandou, the largest and most important commercial town in the Soutpansberg. Settlements also exist along the road beyond Thohoyandou. However, they are sparser. Eventually the shape of traditional homesteads change. These homesteads belong to Tsonga-speaking people who live in areas adjoining the Kruger National Park.

Life in this northeastern corner of South Africa often is hard. While vegetation may appear lush, the land in fact is overgrazed and affected by drought. Work opportunities are scarce. Farmland is limited, and many people leave their homes to seek a better future in urban areas. Most of those who remain live in poverty. Many school children line up at manual waterpumps with buckets during school hours to get water for their family. These children have no access to running water, electricity or telephones. Their parents struggle to pay school fees. Violent protests over tuition fees often occur at local educational institutions.

However, these conditions do not suppress a vibrant, yet largely unnoticed undercurrent of South African musical life. This undercurrent ebbs and wanes, occasionally allowing musicians short-lived success when local radio stations record and broadcast a few of their songs. Most of these musicians sing in Tshivenda, their mother tongue. Their music consequently mostly has local appeal, and they find it very difficult to break into the popular music market. Nevertheless, the musical undercurrent of which they are part flows unabated, joining musical undercurrents from other rural areas, eventually to emerge subtly transformed into styles of South African popular music which inspire the world. Although not in the limelight, these musical undercurrents remain essential to, and expressive of, the lives of musicians and local communities.

Some thirty kilometers beyond Thohoyandou, on the road to Punda Maria, a dusty road turns off into the mountains. This road traverses stony soil and sparse vegetation to the villages of Malavuwe and Mukula. These are the villages where Mbangiseni Mphaga

and his sister Irice live respectively. Mbangiseni is a modest musician who leads a life typical of that of many local young people. This brief excerpt from his life is one in which music making is a means of mediating the financial constraints and emotional pressures of poverty.

Mbangiseni Edward Mphaga and his twin sister Irice were born at the village of Vondwe in central Venda in 1965. Their parents were migrant workers who lived in Alexandra in Johannesburg. Both died of illness, their mother Matodzi in 1972, and their father Gideon in 1973. Mbangiseni and Irice lived with various relatives until their respective marriages. Mbangiseni finally settled with a maternal uncle at the village of Mukula in 1980. Mbangiseni's uncle managed to feed him, but was unable to support his school education. Having no money to buy school books, Mbangiseni borrowed books from friends, and made summaries of their content. Despite his poverty, Mbangiseni was a conscientious scholar, and he matriculated in 1985 without failing any grade. During this time he composed the song *Livhuwani* (Gratitude). This song laments his circumstances, yet expresses gratitude that he was able to overcome his difficulties through his uncle's support and his own strength of character. For a poor person like himself to have been able to sleep at night, free from overwhelming worry, was a blessing:

Hee, na tambula inwi.

Hey, and you are suffering.

Arali ni n'wana no dzula mudini.

When the child is sitting at home.

Livhuwani zwothe zwine zwa ni dela.

Be thankful for what you receive.

Livhuwani vhuswa.

Be thankful for porridge.

Livhuwani u lala.

Be thankful for sleep.

Hee, na tambula inwi.

Hey, and you are suffering.

(see transcription)

Mbangiseni's successful school education made him realise that other young people could also complete their matric if they persevered and observed religiously sanctioned ways of life. According to him, many children do not go to school because they lack self-discipline. These children have parents who urge them to go to school. However, they refuse, preferring to "fish and walk around," without thinking of the future":

Vhana, dzhenani tshikoloni.

Children, go to school.

Dzhenani tshikoloni vhananga,

Go to school children.

zwothe zwi do nga ravu.

you will prosper.

Vhana, vhadzimu vha hone.

Children, the spirits of the ancestors are with us.



Pfunzo nangwe na kondelela,
 Even if one perserveres with education,
u si na Yudzimu a zwi naki.
 there will be no beauty without God.
Pfunzo nazwino Mudzimu
 Without God there is truly
a hu na.
 no education.
Pfunzo ndi lone ifa lashu.
 Education is our future.
Vhana vha konwa nga pfunzo.
 Children are improved through education.
Vhane vha ri a hu na Mudzimu,
 Those who say there is no God,
Mudzimu u hone ngoho.
 God is truly there.
Vhane vha ri a hu na Mudzimu,
 Those who say there is no God,
Mudzimu u hone shangoni.
 God is here on earth.

(see transcription)

Irice went to live with an uncle at the village of Malavuwe after the death of her parents. She married a local man in 1983. Irice's husband became unemployed, and the couple had to rely on Irice's meagre income as a local domestic worker. Irice's husband started drinking and quarreling incessantly with her. Because Mmbangiseni was very fond of his twin sister, he composed a song criticising her husband:

Khaladzi anga ni mu litshe.
 You must leave my sister alone.
Khaladzi anga ni songo mu vhulaya.
 Do not kill my sister.
Ni tshi mu vhulaya,
 If you kill her
ndi do sala na nnyi.
 I will have nobody left.
Vhadzia u vuwa!
 He always bewitches!
Aewee!
 Alas!
Vhadzia u silinga!
 He always bewitches!
Aewee!
 Alas!

Mmbangiseni was appointed as stores clerk in the Department of Public Works in Thohoyandou in 1986, the year after he matriculated.

Mmbangiseni's position was that of an "un-registered" employee. These employees were not appointed permanently, received no medical aid or pension fund benefits, and were paid very poorly. Mmbangiseni's monthly salary in 1986 was R84. This amount increased annually over the next few years. From 1989 to 1992 Mmbangiseni was paid R10 a day. Depending on the number of days in the month,

Mmbangiseni usually received a salary of R300 or R310. To augment his salary, Mmbangiseni turned to selling sweets and cigarettes to friends and colleagues. Mmbangiseni's income had to support his wife Constance, his son Mpho, his mother-in-law, and her three children. The family lived in a small house Mmbangiseni had built in 1992. It had clay walls and a corrugated roof with no ceiling.

Mmbangiseni was distinguished from permanent employees as someone who received his salary "in his hand". This meant that temporary employees had to line up at the desk of a pay clerk who arrived at the end of each month, carrying cash in a large suitcase. Mmbangiseni considered this an insult to his dignity and privacy. In addition, Mmbangiseni had to train several newly-appointed employees who subsequently obtained permanent positions through nepotism. Because he was a temporary employee, and labour unions were illegal at the time, Mmbangiseni was afraid to complain about his working conditions. Instead, he chose to criticise his superiors in song: (Sound of knocking at a door)

Nga ngomu.
 Come in.
Hee ndaa nduna!
 Good day sir!
Hee ndaa muduhulu.
 Good day young man.
Ndi khou humbula mushumo.
 I am asking for work.
U iwana wa nnyi?
 Whose child are you?
Ndi iwana wa Vho-Mphaga.
 I am the child of Mr Mphaga.
Vho-Mphaga a ri vha divha fhano.
 We do not know any Mr Mphaga here.
Come on, tuwa i bva ofisini yanga!
 Come on, leave my office!
Tshimbila, tolou diñwa.
 Go, do not disturb me.
Tshimbila vhuswoleni.
 Apply for work at the defence force.
Ndo livhuwa.
 Thank you.

(Sound of knocking at a door)

Nga ngomu.
 Come in.
Ndaa nduna.
 Good day sir.
Ndaa muduhulu.
 Good day young man.
Ndi khou humbula mushumo.
 I am asking for work.
U iwana wa nnyi?
 Whose child are you?

Ndi ñwana wa Vho-Makhado.
 I am the child of Mr Makhado.
Vho-Makhado todisani hanevho.
 Mr Makhado works here.
Dzhená mushumo ndi matshelo
 You may start working tomorrow.
nda zwienda.
Tshimbila zwavhudi.
 Go well.

Vho ri dzima mushumo!
 They refused to employ us!
Vha tshi thola vha havho.
 They appointed their relatives.
Vha tshi thola mashaka.
 They appointed their family.
Nñe ndi si na wa hanga.
 I do not have relatives in the right places.
Ndi do tholwa nga nnyi?
 Who is going to appoint me?
Ri fa nga dala!
 We are starving!
Zwi a penga.
 This is madness.

Like many other Venda musicians, Mbangiseni's songs not only were an expression of his love for music, but a potential means of earning extra income. Mbangiseni made himself a guitar in 1978 when he was twelve years old. He was given an acoustic

guitar by a friend in 1980.

During 1982, Mbangiseni teamed up with a friend, Nkhangweleni Ramaswiela. Using battered acoustic guitars, Mbangiseni played the lead part and Nkhangweleni the bass part. Another friend, Norman Rantsana, performed a drum part on the body of an old, broken guitar. Arpeggio and single line melodic patterns gave their music an open, even delicate texture. Nkhangweleni thumped the bass guitar heavily to achieve an electric bass guitar effect.

The small band broke up in 1987 when Nkhangweleni moved to Johannesburg in search of work. He eventually became a miner, and lost interest in playing the guitar. Mbangiseni performed alone until 1991 when he was given an electric bass guitar by a friend. He managed to buy a second-hand amplifier and a small keyboard which he paid for in instalments. Mbangiseni started to recruit local teenagers to form a band. The group called themselves Current Stars. Current Stars comprised five boys and four girls aged fourteen to eighteen years. Mbangiseni preferred young people in his band because they were easier to discipline than adults. Current Stars performed on four keyboards and bass guitar.

This short life story is typical of that of rural Venda musicians. For them music is more than aesthetic experience. Their music making also is a response to poverty, social conflict and corruption. While Mbangiseni and Current Stars did not realise their dream of star status, their music did help to shape the

d = 136

Hee ye ye! Na ta-mbu-la in?
 A-ra-li ni ñwa-na no dzu-la mu-di-ni

Piano or guitars

Piano variation (solo)

Piano variation (solo)

* Perform either line



world around them. For Mmbangiseni, music making was a means to change a social wasteland. Songs not only criticise society, but also shape it because their performance requires cooperation:

I travelled around the world.
 I travelled in a wasteland.
 I thought I would die there.
 I found children playing cards.
 I said to them, let's play together.
 I said to them, let's sing together.
 I said to them, let's dance together.

Other songs of Mmbangiseni and the Current Stars express a similar desire for peaceful social evolution. They promote social cooperation, respect for parents and civil authority, and adult responsibility, while criticising jealousy, nepotism and hypocrisy. Yet, this positive engagement with a turbulent social environment has an undercurrent of resigned fatalism common to many poor musicians. Mmbangiseni remarks in a

song that "nobody can satisfy the world". Other songs suggest that life is essentially contradictory. Its progression is an interchange of happiness and sadness, winning and losing, and living and dying. Death is the ultimate reality. However, it is accepted because it brings an end to poverty:

A hu na tshi sa fheli.
 Everything comes to an end.
Hu hutshilo vhu a fhela.
 Life comes to an end.
Hu u tonga hu a fhela.
 Swanking comes to an end.
Hu lupfumo lu a fhela.
 Wealth comes to an end.
Hu vhushai vhu a fhela.
 Poverty comes to an end.

* An earlier version of this biography was published in *The South African Music Teacher*, Winter 1998. It is reproduced here with permission from the editor.

$\text{♩} = 136$

voice 1
 Hee yo! Nda ri vha-na dzhe-na-ni tshi - ko-lo-ni.

voice 2
 Dzhe-na-ni tshi - ko-lo - ni vha-na-nga. Zwo-the zwi do nga ma-vu.

voice 1
 Hee yo! Nda ri pfu-nzo na-zwi-no Mu-dzi-mu a hu na.

voice 2
 Pfu-nzo na-ngwena ko-nde-le-la u si na Mu-dzi-mu u zwi na-ki.

voice 1
 Hee yo! Nda ri pfu-nzo ndi lo-ne i- fa la-shu.

voice 2
 Vha-ne vha ri a hu na Mu-dzi-mu, Mu-dzi-mu u ho-ne sha-ngo-ni.

Piano or guitars
 * * * * * clap

Piano variation (solo)

Piano variation (solo)



Zwo itwa nga tshikolo

A Venda two-part choir song

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AIM

This song is suitable for a young, inexperienced choir. It also introduces children to the concept of social change.

LEVEL

Grades 5-7

TIME ALLOCATION

30 minutes to learn the song. Several follow-up lessons to discuss issues relating to social change.

PROCEDURE

Children learn the text and melody by rote (see *The Talking Drum* No. 6, 1996 for a guide pronunciation).

TEXT AND TRANSLATION

- Mmawe! Vha ri ndi tshikolo tsho zwi iti saho.*
Mother! They say schooling is to blame.
Dzipfamoni hu vho dzhena na vhasinda.
Strangers enter the sleeping huts of chiefs.
- Mmawe! Vha ri ndi tshikolo tsho zwi iti saho.*
Mother! They say schooling is to blame.
Pumalanga hu vho shuma na vhasadzi.
Women work at the Pumalanga sawmill.
- Mmawe! Vha ri ndi tshikolo tsho zwi iti saho.*
Mother! They say schooling is to blame.
Dzifemeni hu vho shuma na vhasadzi.
Women work in factories.

ORIGIN OF SONG

This song was performed by the grade 7 class of Ngwenani Primary School on 27 August 1990. It was recorded by Mr P.S. Lukoto, and transcribed by Jaco Kruger.

FOR THE TEACHER

This song addresses the impact of schooling on Venda traditional culture. Many people opposed school education for their children during early years of colonisa-

tion. This applied initially to boys and girls, but later especially to girls. People argued that schooling would make their children "mad". This madness is not to be interpreted literally. It is a metaphor reflecting fear of the impact of new cultural patterns on traditional culture. Education mostly was under the auspices of churches during colonial times. People feared that Christianity would turn their children away from "the ways of the ancestors", preferring instead to send them to initiation schools. As school education became established, a tendency arose for boys rather than girls to be educated. Traditional gender roles which allowed men to roam the countryside as hunters and warriors, while restricting women to the domestic domain, appear to have contributed to this educational pattern. This song describes uneducated, older women who take on lowly paid manual labour that men refuse to do. Women take on these jobs partly because men regard this type of employment as inferior, and partly from financial necessity. Rather than emphasising the importance of education in the modern economy, this song seems to criticise the destructive effect of social change on traditional society.

ADDITIONAL ACTIVITIES (Grade 7)

Discuss the following issues on an elementary level:

- The history of colonisation of Africa. Identify the motivations for colonisation, and indicate which African nations were colonised, and by whom.
- Basic differences between African and European cultures. Discussions may center around aspects such as political and judicial systems, religion, family relations and material culture.
- The ways in which colonisation have affected African societies.
- Those aspects of African traditional culture that still are clearly evident in contemporary society.
- Contemporary cultural patterns which show characteristics of both African and European culture.

$\text{♩} = 58$

Mma-we vha-ri ndi tshi-ko-lo Mma-we vha ri ndi tshi-ko-lo

sopranos

(sa-ho, tsho zwi i-ti sa-ho) tsho zwi i-ti sa-ho, tsho zwi i-ti sa-ho, tsho zwi i-ti

basses

(2nd time only)

Dzi-pfa-mo-ni hu vho dze-na na vha-tsi-nda.

sa-ho, tsho zwi i-ti sa-ho, tsho zwi i-ti

Repeat from beginning
(Pitch = C, original = D)



Dzingi-dzingi mafula

A Venda children's song

© Jaco Kruger: Dept. of Music, Potchefstroom University

AIM

To teach children about an aspect of Venda traditional culture.

LEVEL

Grades 3-4

TIME ALLOCATION

An initial lesson of 30 minutes. Revision in subsequent lessons.

PROCEDURE

Children learn the text and melody by rote.

TEXT AND TRANSLATION

Vhomme vho ya ngafhi?

Where has mother gone?

Vho ya u fhonda mafula.

She has gone to make marula beer.

Mafula ndi a mini?

What are marulas for?

Mafula ndi a u la.

Marulas are for eating.

A liwa nga vhangana?

How many people eat marulas?

A liwa nga vhadana.

A multitude eat marulas.

Dzingi-dzingi mafula!

Shake the marula tree!

Vho-Nyadenga vha nga vho:

My Mrs Nyadenga:

Vho da na tshitiringo.

She has brought a flute.

Tsha u pembela ngstsho!

To dance excitedly!

ORIGIN OF SONG

This song was performed by children from Tshishonga Primary School, Thohoyandou, during July 1990. It was recorded by Mr Guilty Maiwashe, and transcribed by Jaco Kruger.

FOR THE TEACHER

The old age of this song is evident in the reference to the Venda traditional transverse flute, *tshitiringo* (line 9), which has not been played for many decades.

The song deals with an important aspect of Venda traditional rural life: The marula tree is commonly found in parts of the Northern Province. Its fruit not only is eaten, but is used to make beer. The yellow fruit (the size-of an apricot) ripen during summer (January-

February). People either make refreshing cooldrink from the fruit, or, by allowing fermentation, beer.

Marula trees formerly were communal property, and nobody was allowed to fell them. It was expected of the owners of the plot on which a tree grew, to prepare marula beer and invite their neighbours for a dance party at which beer dance-songs (*malende*) were performed. The law regarding marula trees thus not only protected this natural resource, but also promoted communal ties. Pressure on available land has changed attitudes towards nature. Marula trees nowadays are felled to prepare for building and horticulture.

ADDITIONAL ACTIVITIES

- 1 Show the class a picture of a marula tree bearing fruit.
- 2 Let the class draw the tree.
- 3 If you live in an area where marula trees grow, either take your class to a tree, or bring its leaves and fruit to school.
- 4 Use the topic of marula fruit to introduce a discussion about other types of fruit, as well as vegetables.

$\text{♩} = 76$

CALL RESPONSE

Vho-mme vho ya nga-fhi? To-nto.

Vho ya fho-nda ma-fu-la To-nto.

Ma-fu-la ndi a mi-ni? To-nto.

Ma-fu-la ndi a u la. To-nto

A li-wa nga vha-nga-na. To-nto

A li-wa nga vha-da-na. To-nto

Dzi-ngi dzi-ngi ma-fu-la To-nto

Vho-Nya-de-nga vha nga vho To-nto

Vho da na tshi-ti-ri-ngo To-nto.

(shout) Tsho pe-mbe-la nga-tsho. To-nto.

OBE & Intercultural Music Education

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A valuable contribution made by the editorial in *The Talking Drum* No. 12 was its six point description of Outcomes Based Education. It identified as salient characteristics of OBE: (A) increased pupil participation; (B) the replacement of detailed and prescriptive syllabi with interdisciplinary 'themes'; (C) less emphasis on exams as a means of assessment; (D) a change in the role of teacher from dispenser of knowledge to facilitator of self-directed learning in an optimally interactive environment; (E) greater accommodation of individual differences in learning style and pace; and (F) greater involvement of parents and public.

Outcomes based?

What isn't given above is what by implication is OBE's defining feature – that it is outcomes based. Most educators would argue that their work has always had this feature in that the achievement of outcomes (knowledge and skills) has always been the central concern of education. This is true, but in the past these outcomes have too often taken the form of 'objectives' or 'aims' that lacked specificity, failed to take account of learning differences, and/or were limited to knowledge acquisition for the purpose of passing standardised exams (e.g. Matric).

The issue of specificity is one that *The Talking Drum* contributors could take greater cognisance of. As was suggested decades ago, the aims of a lesson plan should be presented as 'behavioral objectives' that state precisely what students are expected to do to give evidence of and provide a means of assessing the learning that takes place. The 'doing' (behaviour) needs to be identified in the setting out of the objective/outcome by an action verb. Verbs such as know, understand, and appreciate should not be used therefore. Even though students obviously need to develop forms of knowledge, understanding and appreciation, these have little value unless they form the basis of some tangible action. Outcomes should appear at the beginning of a lesson plan especially if, as in the case of *The Talking Drum*, it is to be of use to other educators. Below are outcomes that were written in respect of a two-part arrangement of the spiritual "Somebody's Knockin' at Your Door". The action verbs have been underlined.

OUTCOMES: At the conclusion of the lesson the students should be able to:

1. perform the song accurately and musically;
2. define what syncopation is and find the syncopated

rhythms in the song;

3. describe what a pentatonic scale is and sing a major pentatonic scale in sol-fa;
4. sing the melody of the song in sol-fa up to the first double barline;
5. make at least three informative statements about the musical tradition from which the song has been taken.

Interdisciplinary teaching and IME


Where OBE resonates best with intercultural music education (IME) is in its demand that teaching be interdisciplinary. IME is by definition interdisciplinary in that intercultural goals require that music be treated as more than just a collection of sound structures to be appreciated for their own sake. IME holds to the concept of 'education through music' and recognises that many of its most important goals are extra-musical.

The outcomes IME aims to achieve include those of 'conventional' music education (i.e. the acquisition of musical skill and knowledge) but go further to include the capacity to interact successfully in the multicultural contexts that have rapidly become the status quo in most nations, especially so in our new South Africa. Such interaction requires an inquiring disposition that values cultural diversity and seeks to learn from cultures other than one's own. In one's quest to promote intercultural learning, by whatever means, it is important: to have clarity in one's mind as to what culture means; to avoid cultural stereotyping; to recognise the fluidity of culture (i.e. its tendency to change); and to acknowledge the reality of the ever-expanding global culture.

The skill most essential to IME practitioners is that of identifying in a musical example (e.g. a song) concepts whose assimilation by students will promote intercultural processes, awareness and sensitivity. Selecting material from cultures other than those of the students is obviously a step in the right direction. BUT if the material is dealt with only with regard to its musical content, little will be accomplished that would qualify as intercultural learning.

Of the outcomes presented above in respect of the spiritual "Somebody's Knockin' at Your Door", all but the last concern the musical content of the song and are aimed specifically at the development of musical knowledge and skill. Even the last one, which requires locating the song within a tradition, does not provide a guarantee that intercultural skills and awareness will be promoted. But it does offer a springboard for this and suggests a number of educational possibilities that





would more fully entail intercultural processes. In keeping with the principle of interdisciplinary and theme teaching, cornerstones of OBE and *Curriculum 2005*, this should involve collaboration with other teachers from different 'subject' areas as well as the utilisation of expertise from the outside community.

The spiritual, like the 'blues', has its origins in slavery and significantly influenced later musical developments in America. Many spirituals reflect the identification black slaves felt with the oppression, suffering and hopes of the Israelites (e.g. "Go Down Moses"). 'Crossing the River Jordan' meant death and entry into Heaven, but it was also a metaphor for the emancipation slaves yearned for. The themes that could give rise to productive interdisciplinary and intercultural learning are several. As fundamental to intercultural learning as is the understanding and appreciation of cultural differences is the recognition of similarities. Oppression is common to the historical experience of many of the world's peoples.

Interdisciplinary teaching, IME and Curriculum 2005

Discerning the extra-musical content of musical material and the opportunities for intercultural and interdisciplinary learning becomes easier when one thinks in terms of the eight 'Learning Areas' and seven 'Critical Outcomes' set out in *Curriculum 2005* as well as the 'Specific Outcomes' it provides in respect of each learning area. Whatever one's views are as to the viability of *Curriculum 2005*, it does provide an excellent guide for making decisions as to the outcomes, materials and methods employed in our day to day teaching activities.

An example: "Care for the Environment"

To illustrate how the above advice could be applied we could use as an example the crucially important theme "Care for the Environment". Activities around this theme could be made to coincide with Earth Day or Arbor Day. Each of the eight learning areas in *Curriculum 2005* have potential for contributing to an interdisciplinary package of activities, even Mathematics (where, for example, environmental statistics could supply the basis for mathematical problem solving).

There are many songs that deal with environmental themes. A good example is Joni Mitchell's 60's classic "Big Yellow Taxi", a song that students may know through Janet Jackson's more recent adaptation under the title "Got 'Til It's Gone" on her 1997 release *Velvet Rope* (Virgin). (Audio samples of both are available off the Internet at <http://www.janet-jackson.com/> and <http://www.jonimitchell.com>; all kinds of useful information is also available at these and related sites to help contextualise the songs).

"Big Yellow Taxi" was first released on Mitchell's 1970 album *Ladies of the Canyon* (Reprise) but was

re-released on the excellent and widely available compilation *Hits* (Reprise 1996). An accomplished poet and painter, Joni was and remains one of the most articulate spokespersons for the concerns that were central to the late 60s youth subculture, one of the foremost being care for the environment. The overarching theme of "Big Yellow Taxi" is conservation with its admonition "Don't it always seem to go that you don't know what you've got till it's gone."

THE WORDS

Each verse is a couplet with a message about conserving what is good. The shortness of these couplets give them punch which Mitchell's poetic skill increases even more, e.g. the alliteration in the opening phrase – "They paved paradise and put up a parking lot, with a pink hotel (pink being the colour most associated with artificiality and commercialism). Not only do the "Go... Got... Gone" of the refrain capture the primary message of the song, but like the clicks in many Xhosa songs, they add important rhythmic interest. Museums are considered great edifices of Western civilization, but sad is the fact that people have to go to them to experience natural phenomena and cultures that have become rare or extinct through human greed and exploitation. DDT is still being used in Africa though its horrific environmental impact has been well known for almost four decades. Mitchell also employs expressions that were common to the argot of the 60s youth subculture, e.g. "swinging", "hot" (appropriated from the 'beat' generation of the 50s which appropriated them from the jazz subculture of the 40s) and "old man" (a euphemism for her lover or 'significant other').

An activity that could make the song more relevant to South Africa would be the composing of new verses (in other languages if possible). The following example highlights the recent struggle to save the dunes of the eastern shores of St Lucia from being mined for titanium.

The mining moguls said there's money in that dune,
But the people all said, it's time you changed your tune.

Last year this struggle culminated in the declaration of the area as a World Heritage Site. The example also employs alliteration as well as the idiom "change(d) your tune", an admonition to give up on a destructive course of action.

THE MUSIC

The song has a calypso feel but can be and has been arranged using other rhythmic styles. It's simple harmony allows the use of easily learned accompanying patterns such as the following bass part which can be played on an instrument (e.g. bass xylophone) or sung (perhaps with the words "go, gone"). The chords are playable on a guitar without much skill needed (e.g. using a capo on the third fret and substituting D, Em7 and A7 chords for F, Gm7 and

C7, or playing in the key of G with G, Am7 and D7 chords). Any combination of rhythm instruments can be used (e.g. conga, bongos, scrapers, shakers, finger cymbals, etc.). The words can be spoken in rhythm as a rap (a good way of getting on top of the syncopation).

SUGGESTED BASS PART



INTERDISCIPLINARY AND INTERCULTURAL OUTCOMES

The lyrics of “Big Yellow Taxi” identify it with a particular sub-culture, but the song itself has no clear cultural identity despite its calypso ‘feel’ and can in any case be arranged according to different styles from different cultural backgrounds. Its theme of environmental conservation is a universal one. Also, as has been suggested, new verses can be added in different languages and/or which deal with environmental concerns that are more locally relevant.

The following are pertinent outcomes listed under the eight Learning Areas in *Curriculum 2005*. In light of the above comments and suggestions, the types of specific interdisciplinary ‘classroom’ activities that would serve to meet these outcomes should become clear.

Language, Literacy & Communication (LLC)

- Make and negotiate meaning
- Show critical awareness of language usage
- Respond to the aesthetic, affective, cultural and social values in texts
- Access, process and use information from a variety of sources and situations
- Understand, know and apply language structure and conventions in context
- Use appropriate communication strategies for specific purposes and situations

Human & Social Sciences (HSS)

- Make sound judgments about the development, utilisation and management of resources
- Demonstrate an understanding of the interrelationships between society and the natural environment

Technology (HSS)

- Demonstrate an understanding of the impact of technology

- Demonstrate an understanding of how technology might reflect different biases and create responsible and ethical strategies to address them.

Mathematical Literacy, Mathematics & Mathematical Sciences (MLMMS)

- Critically analyse how mathematical relationships are used in social, political and economic relations.
- Use data from various contexts to make informed judgments

Natural Sciences (NS)

- Demonstrate knowledge and understanding of ethical issues, bias and inequities related to the natural sciences
- Demonstrate understanding of the interaction between the natural sciences and socio-economic development

Arts & Culture (A&C)

- Apply knowledge, techniques and skills to create and be critically involved in arts and culture processes and products
- Use the creative processes of arts and culture to develop and apply social and interactive skills
- Reflect on and engage critically with arts experience and work
- Demonstrate an understanding of the origins, functions and dynamic nature of culture

Economics and Management Sciences (EMS)

- Evaluate the interrelationships between the economic and other environments

Life Orientation (LO)

- Practice acquired life and decision making skills
- Demonstrate the values and attitudes necessary for a healthy and balanced lifestyle



BIG YELLOW TAXI

Joni Mitchell

Bright calypso feel



They paved par - a - dise and put up a park - ing lot,
They took all the trees put 'em in a tree mu - se - um,
Hey far - mer far - mer Put a - way that D. D. T. now.
Late last night I heard the screen door slam,



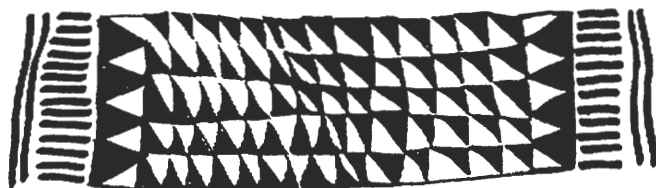
with a pink ho - tel, a bou - tique and a swing - ing hot spot.
and they charged the peo - ple a dol - lar and a half just to see 'em.
Give me spots on my ap - ples but leave me the birds and the bees, (Please!)
and a big yel - low tax - i took a - way my old man.



Don't it al - ways seem to go, that you don't know what you've got till it's gone



They paved par - a - dise and put up a park - ing lot,



UDW Music Education Action Research Project

Music & Development – Report: Phase 1 The Project Itself

© Sallyann Goodall: Music Department, University of Durban-Westville

Background

In 1996 I was approached by SAMES, the Southern African Music Educators' Society, where I am a member of the local committee, to attend a meeting in Pretoria which was hosted by the Arts subject representative of the National Education Department and by SIDA, the Swedish International Development Agency. SIDA had sponsored several community music projects in this country, and wanted to offer more input into the formal music education situation.

I could not attend this meeting, but since SIDA asked for proposals, I spent some time drawing up the proposal "UDW Music Education Action Research Project" for my local colleagues to take to Pretoria. After that I heard no more about the proposal.

Later, SIDA approached us at UDW about proposals. We offered several, our Number One proposal being, as always, bursaries for Music students. Another of our proposals was the Music Education Action Research Project. After we had presented our proposals at UDW and SIDA's representatives had returned to Sweden, we received rather depressing news. Their government would sponsor new projects only in two geographical areas in SA but not in our area, KwaZulu-Natal.

At this point I would like to offer you my personal impression of the two Music professors who have represented SIDA to us. They act as consultants to the Swedish government and have been coming to South Africa for some years now. They have a difficult job. What any government wants to sponsor is often a political issue. Also, if you are working for a donor, you need to make very careful judgements about how recipients will use your funding. It is difficult to understand, communicate with, and trust people in a foreign country; and it is difficult to assess how your donation will bring success.

I have found the SIDA representatives to be professional in their attitude, as well as different from other international sponsors I have met. They have been careful not to be arrogant towards us. They have

never made promises they did not keep. They do not make their assessments too quickly. They are always prepared to listen rather than to speak, and they always gather their information in a very careful way. They have observed how we work here, speaking to many people, and they have also sponsored community projects.

Sometimes they cannot accommodate us because of the limitations of their own government's attitude. They are very open about these issues. Even though I may have been disappointed, I was not disappointed in the way the two representatives worked. They are doing an excellent job, and I would like to express my appreciation for their attitude here.

In early 1997, I received news that SIDA would indeed be able to fund the Action Research Project, with about half the budget requested. Since this was not our Number One proposal, I was surprised, but of course I was very pleased to receive some funding. I determined to make it a success, even in a difficult situation.

The money arrived in mid-1997, so quick preparations had to be made to begin immediately.

I was lucky to find a coordinator, Ms Seena Yacoob, who was well-trained in music, as well as a reliable and capable administrator, and we were able to get Phase 1 off the ground in the second half of 1997.

Our meeting on December 6th, Music & Development, ended this Phase.

Because our initial preparations were done in a short time, it was quite difficult to find many interested teachers. Notices were sent out, but we found that there were only four teachers who were able to stay with this Phase until the end. We were surprised that a Project which offers transport money, expertise, and a good method, Action Research, which can enable any teacher to improve their capability in teaching Music, was not better supported. However we remain hopeful that the response will grow, and that our funding will be renewed for further Phases. We know that there will



definitely not be funding after 1999. In other words, in the best case we will have a 3-year commitment from SIDA.

What is Action Research?

Action Research is a method of working in which one learns to develop one's capabilities, or capacity. The method can be used in many different developmental situations, not only in education – for instance, in community services and agriculture, too. In education it has been used since the 1970s – especially in Britain – to do the following: to develop local responsibility for school, to increase the co-ordination for more progressive state education policies, and to upgrade teachers' capacity to improve their own standards of teaching.

Usually people think of "research" as something very complicated, needing higher formal education qualifications and a large amount of work in libraries. Something for "clever people only". They think it is the opposite of "action", where something seems to be "happening" or people are "doing". So "action research" seems a rather strange idea.

It's true that these terms seem to be opposing. But that is the whole point about action research – we bring the terms together. On one side we are doing action, we are teaching, assessing, planning, as we have to do every day as educators, but we are also reflecting, discussing, thinking creatively, experimenting, and finally, writing reports about this experience, to share with others in formal meetings like our Music & Development meeting. These reports may also get published for a wider distribution. This second part of the work is research.

In other words, in action research, there are elements of both action and research.

Action Research & Education

When I was thinking about a proposal for SIDA, I felt that action research is the perfect method for the turbulent situation that we educators are in at present in SA. I thought in the following way.

The situation is turbulent for two reasons. One is economic – there "is no money". But the economic situation I can't change. The second reason is that 17 education authorities have been combined into one system. Suddenly very diverse ways of educating very diverse groups of people have to be unified in some way, into a co-operating system. The new password is Outcomes-Based Education, as we all know. We are all supposed to be uniting under the OBE banner. Perhaps I can try to address this issue.

OBE has been greeted enthusiastically by some and severely criticised by others. Some believe it will be the answer to all our problems in education; others feel it is a failure already. For me, I feel neutral about it. Like any other system, it has its advantages and its disadvantages.

One advantage in the situation of diversity where

we are trying to work together is that OBE accepts very many different ways of arriving at the same education result. For instance, whether a child is singing in the choir, playing a recorder in a group, or playing the violin in a classical chamber group, OBE accepts that the same educational result can be achieved. Likewise, if the child is in a dance group which meets under a tree, or if (s)he copies the actions on a TV screen, or moves up and down in a poorly-equipped classroom, or wears expensive dancing shoes which create a special effect, OBE would say that the learning effect can be the same. Thus OBE extends acceptance to very many methods of teaching. It tends to level the playing-fields a bit, saying that the rural teacher's methods can equal the urban teacher methods in educational effect.

In the previous system in SA there was an understanding that certain ways were better than others were, mainly, that White ways were the best in education. To continue that same way would generally be to keep this particular understanding the same. For our further development as a nation, this is surely not where we want to be going? I could not agree that we should all want to just adopt White ways, pretending that these are "high standards".

Since I felt negative towards this, I feel that the change to OBE can perhaps be an opportunity for new co-operation. So my project tries to give input and support in that direction. However this does not mean I think that the phasing-in of OBE is the answer to all our problems in education. Whereas OBE might be a way to move forward, in the end, like any system, it is just a system.

A system works only as well as the individuals in it can work. If the individual teachers are struggling, how can any system work well? To say that OBE is working while we have the same individually struggling teachers [and all teachers are struggling in some way in the new situation] does not mean that our children are getting a better education than before.

So it is with these thoughts that I constructed this UDW Music Education Action Research Project. It is a Project that gives individual teachers a method whereby they can develop themselves from the point they are at, whether highly-trained or not. This means that at whatever point teachers want to develop themselves, they can. They can learn to develop OBE guidelines themselves, they can learn to assess themselves. They can learn to empower themselves in everyday teaching and become revitalised, even though the situation is difficult.

I feel that the biggest difficulty teachers have with OBE is that they are used to being told what to do, and as a result they have become disempowered in their teaching. Now OBE tells them to get on and be creative themselves, and many find this impossible. It is understandable. They don't have the foundation to

suddenly implement change, and many are not enthusiastic.

Action research helps teachers to find their own source of motivation, experimentation and assessment, and to share their discoveries with other teachers. This becomes an empowering experience for all concerned, because it helps one to bring about change oneself, rather than being forced to change from the outside, or for the sake of survival. This type of supported change to self-motivated empowerment has a big effect in the classroom and it raises the quality of teaching and learning in a natural way.

What happens in a Phase

Teachers meet in a group for three hours every second week during a period of 2 terms. First of all, they are given a detailed description of the stages of working, and they are guided through these steps of working themselves by a coordinator and myself, or by a Music Education lecturer.

There are two main goals: one is to learn the method by doing it, in the "hands-on" approach, so that one can eventually do it alone, or perhaps as a leader empowering another group in learning the method. This first is the action part. The second goal is to learn to write about and talk about one's work, so that improvements can be shared and multiplied. The second is the research part.

Briefly, the stages we work through are as follows. Teachers begin by reflecting on their teaching work and deciding that there are one or two points they can experiment with changing, in order to improve the situation of learning for their pupils. They are guided to develop their topics themselves, and to decide how they would tackle their points of interest. Then they make plans for what they will do in the classrooms. When they are quite clear what they will do, they actually carry out their plans in their teaching. At the same time they make a record of what the results are, what actually happened when they tried these things – like an experiment, an experiment in teaching/learning. Then they are guided to write a presentation of their results, and how to improve their report. This report is then presented at a formal meeting like our meeting Music and Development. The report will be published so that others can be helped by reading about

how they experimented.

In moving into Phase 2, teachers first evaluate their Phase 1 work. Then they begin the stages again, to develop in another. They can also improve on their first idea, trying something new. The second time they are more confident using the method, and now they are bolder in their plans. This usually makes them more successful too.

Phase by phase, gradually, they learn a new way of working which is self-driven. They become more solid in their skills, and as they are solid in their skills, they can be more creative in their classrooms, which is one of the main things OBE wants to achieve.

I am very confident that everyone who has some knowledge of any style of music will be able to gradually develop themselves as a music teacher using this method. I have found it very useful myself. I am impressed with what Phase 1 teachers were able to produce, how they improved from meeting to meeting, and how they were able to support each other in their discussions. I am particularly keen to have teachers in the Project who want to work with African traditional music in schools.

If you join the Project

You would join **at the beginning** of a Phase, in the first [Phase 2] or third [Phase 3] school term [February or late July 1998].

You would be expected to arrive at the venue at the correct time on the correct days, and to stick through at least one whole Phase of the Project and to present a final report. You would not find the work too difficult for you, because you would find help and support on the group. Each one is working on their own idea, but listening to others' ideas and advice too. The groups are small for individual attention. You would be expected to arrange and pay for your own transport for the first meeting, but all the other meetings you would be reimbursed for your transport costs up to a limit which will be determined by the number of participants. Until now, all transport costs have been met for all participants.

You would also receive a certificate of participation after presenting your final report, which indicates the number of Phases you have successfully completed.



Music & Development – Report: Phase 3

The Project Progresses: Moving Ahead from Phase 3

© Sallyann Goodall: Music Department, University of Durban-Westville

In Phase 3 we had many more teachers meeting at UDW. In fact, there were two groups meeting every fortnight, with fourteen teachers in each group! There was also a separate group meeting at Mandeni, Sundumbili township. And each teacher was involved in his/her own project at a school or community.

Many of these teachers came for the first time. Again we witnessed how a person can achieve great things with the Action Research method, and how hopeful it is for all of us, no matter where we work in music, to have support and advice from other colleagues.

In Mandeni we witnessed a new development, where a local teacher, Ms Prudence Mathonsi, became Local Co-ordinator for the Action Research group there. They elected to meet every Tuesday, rather than every fortnight, and they met in the staff room of a local school. Sallyann Goodall and Merle Soodyall went there every now and again to give their support.

The reports that came from Mandeni were impressive (see report by Jabulise Zulu which follows), and because of the success of this Local Co-ordinator, we will now try to develop other Local Co-ordinators for other areas.

One week in October, the plan for the meeting in Sundumbili was to assess the children's songs in Fikile Mndaweni's project. By chance this was also the week when we were able to take Cecilia Berggrund-Bjoerck, our SIDA contact from Göteborg in Sweden, with us there. In came Fikile's little girls, singing and moving beautifully. Suddenly Cecilia recognised one of the songs! She said it sounded like a song she knew from Sweden. It was a hymn. It touched Cecilia's heart deeply to hear a familiar song sung by children in Africa. Afterwards we felt that maybe it was originally a hymn from Swedish missionaries in that region.

A teacher in the UDW group, Elcan Dlamini, used national anthems to teach children about other countries. (This is called interdisciplinary teaching, where you don't teach a song only, but you are teaching other things along with the song, too. This method is favoured by the OBE style). One of the national anthems Ms Dlamini taught was the Swedish national anthem. When Stig-Magnus Thorsén paid us a visit from SIDA, she spoke to him about teaching this song, and afterwards he sent two CDs of Swedish classical music. One CD included the national anthem. We listened to it at the phase-end meeting when she read her report, and were inspired by her idea.

Now the Project will move to Phase 4.

One thing we realised in Phase 3 was that, although we were very happy because many were interested, it was difficult to organise the two groups we had at UDW. The number of people was sometimes too large for good discussion. We took a long time, and sometimes it became late for all of us.

But this experience also had a good side. It led us to realise that it is essential to have more Local Co-ordinators working in the same way as the Mandeni group. In Phase 4, then, at UDW we will develop one group of teachers who have the potential to become Local Co-ordinators. Then in Phase 5, there will be several more groups in local areas.

The Phase 4 phase-end meeting in June 1999 will be a special reportback by those Phase 4 teachers. Each of them will give a report of how they can develop resources for Music Education in their local areas using the Action Research method. At the same time this will tell us how the Project will move ahead to a new level in Phase 5. Everyone will be invited to this phase-end meeting in June 1999. It is also possible that you will be contacted before this time.

I have to say it again: I am deeply impressed with what teachers achieve with the Action Research method. Another interesting point is that there are certain common issues coming up from a wide variety of teachers. This shows where the needs are at a deep level. When groups are established at local levels, we hope that we will be able to raise funds that will feed directly into those local needs.

Action Research helps to build a solid foundation for improving teaching skills. It is this solid foundation that we must begin with, otherwise arts and culture will not become a reality in schools. It won't become a reality because we won't be solid enough ourselves to carry the demands of so many children who want to gain access to Music Education.

This is why we must begin to build up ourselves first. There will never be enough formally trained music educators in school for a long time. We all know that only a few young people have money to pay fees in order to get formal training. So educators need to be very creative. We must build on what we have *already*.

It is not for nothing that the musicians of our province are known in other countries. It's all there! The only question is, how can we use it creatively? How can we use *ourselves* creatively? This is the present challenge for Music Education. As they say, "One of us is not as smart as all of us together."

Music & Development – Report: Phase 3

Making Traditional Music Valuable to Pupils

© Jabulile Princess Zulu: Teacher at Umlazi / Student in the Project

I am a primary school teacher. I work with pupils between the ages of eight and seventeen, and together they are forty in all. In the previous phase I concentrated on choral (or classical) music, but in this phase I decided to pay more attention to traditional African music.

Traditional music is more closely related with culture, and I decided to teach this style of music because I thought it would contribute to the campaign of *Azibuye emasisweni*, which means in English, “Let us go back to our culture”. I also thought that in teaching them this style of music while they are young it would help them grow up knowing their culture.

I planned to teach my pupils *Ingoma* [traditional Zulu dance and songs] or *Indlamu* and *Amahubo* [traditional Zulu ceremonial songs]. My aim was to make the pupils realise that they can build careers in traditional music.

Action Plan

Stage 1

I planned to have a talk with pupils on the importance of traditional music.

Stage 2

I would try to find a person from the community who can teach *Ingoma*.

Stage 3

I will borrow a videocassette of *Amahubo* and show pupils how it is to be sung.

Stage 4

I will invite Maureen Nhlebela, who earns a living through performing traditional music, and she will tell them how they could make careers in traditional music.

Evaluation

I plan to do a joint concert with my colleague Constance Mthembu to see what we have achieved.

Stage 1:

In Phase 2 of the Music Education Action Research Project, I learnt that the best way to communicate with pupils is by going to their level and finding out how they feel about something – how they think about it, and what makes them think and feel that way.

In Phase 3 I decided to use the same method, because at school we have the problem of pupils who know traditional music but do not want to sing it.

I asked pupils why they did not like traditional music. The first reason they gave me was that parents

do not want them to sing traditional music because they are Christians. I asked those pupils who gave me this reason if they like to sing traditional music themselves. They said that they *are* interested in it. I then wrote a letter to their parents asking them to give their children permission to participate in traditional music. Some agreed, but others refused, stating that in many cases traditional songs have insults in them, and they would not like their children to learn them.

A second reason is that some pupils called those who participated in traditional music *ibhinca*, which means someone who is illiterate or uncivilised. This causes them to be afraid of being seen or heard singing traditional music, because other pupils will laugh at them. I told them that there is nothing wrong with singing traditional music. I even told them that there are people who do traditional music at universities, and that there are highly educated people who do traditional music. Every person must be proud of something that is connected to his/her culture, because that makes him or her easily recognised everywhere. When a person is a Xhosa he will be identified by his music.

I also explained the Christianity issue to pupils. I told them that to be a Christian won't change that you are an African or an Indian or whatever. Even if you are a Christian you need to know your traditional ways of living; that will make you know who you are and where you come from.


I also told them that by singing traditional music they can make a contribution to the nation by restoring it, because if they know traditional music they pass it onto their children, and it will be carried from generation to generation. I also told them that today we are living in multi-cultural communities, and it is easy to learn somebody's culture through traditional music.

Stage 2:

I needed someone who could teach my pupils *Ingoma*, and I needed someone from the community who is closer to pupils, so that we can establish closer contact. I asked pupils if they knew somebody who knows *Ingoma* well and they recommended Nsimbi Mthethwa.

I wrote him a letter asking him to come to school because I had something I would like him to help me with. The following morning the pupils said he was coming during our first break around 10:30 in the morning. He did not come during that break, and I became worried that he may not come, but he showed





up at 13:30 when we were about to leave. I then explained that I would like him to help me by teaching pupils *Ingoma*. He did not agree and wanted nothing to do with it.

I then told him that there are competitions at other tribal (*Nkosi*) courts, and we are invited to take part in the competition. I asked him to teach pupils, and take them to enter this competition with himself as *Igosa*, a leader. When he accepted to go for the competitions he already accepted to help me without really knowing it!

We agreed to start rehearsals on a public holiday so that we could have more time for a start than on a school day. When the day came for rehearsal he was on time, but I was fifteen minutes late! He was angry with me because he could not start without me on the first day. I apologised to him and promised that it would never happen again.

I introduced him to the pupils, telling them that Nsimbi will teach them *Ingoma* and we will enter the competitions. He was going to be their *Igosa*. The pupils welcomed him. They were happy because they knew that he was the right person for the job.

He started by asking them to sing any song they knew and to do its dance steps. They sang *Babesigwaz'emphambansi* and they danced. He stopped them, and said that those who didn't know how to dance shouldn't participate. When they just continued, he himself eliminated those who did not know - especially the little ones.

He eliminated those who would stay at school for many more years, the younger ones. He preferred to teach the older ones. He taught them a new song, which few knew already, and when they did very well without the little ones, those little ones were watching them in disappointment, because they wanted to do it. He taught two songs to the older children.

He left at 13:00 and I was left alone with the pupils. So I took those that he had eliminated, and gave them a chance to sing the songs he was teaching the others. They did it well and did their dance steps well, too. Then I formed them into their own groups, so that when he taught the older group the young ones' group could listen and watch them, and do it later.

At the second rehearsal I asked the teacher to give the little ones the opportunity so that they could show him what they had learnt. He was very impressed at what they achieved. He realised that we need to have two groups so that the job would be easier.

Stage 3:

I started *amahubo* very late so I did not have a chance to teach pupils as many songs as I wanted. I did teach them *Izinkondlo*, that is, songs that are sung by the bride on her wedding day. I taught them this type because it is one of the more familiar styles.

I taught them the song and they joined in. There was a problem because of the difference between African and Western tuning systems. I told them they had to sing that way because it's not classical music:

it's the way traditional music is to be sung. They learnt to sing correctly after three days; on the third day they did the dance steps.

I also taught them to sing the song of the royal Zulu family. Not every Zulu family sings it, but only those who are related to the royal family. This song is *Bamqal'okaNdaba*. The pupils could not learn it because it is a difficult song. I also realised that it is hard to teach children this type of deeper meaning and about its cultural context. I then dropped it off.

I taught the boys the war song that was sung by Zulu troops when they were going into battle: *Wena kaNdaba Uzithela ngegazi*. They mastered it very quickly. I also taught them the song *Uyinkosi Johlonga* which is sung at Zulu national traditional festivals to welcome their King. They mastered it very quickly because three boys already knew it.

So to sum up, I was able to teach them two *Izinkondlo*, one war song, one Zulu national song, and one song of the royal family.

Evaluation

We planned our concert for the 2nd of November, asking another colleague, Petronella Ngcobo, to add some items so that it would be longer. The concert went on well. It lasted three hours. The students looked forward to performing, and they did well.

Personally I thought they did very well. I think it's because they were working towards performing in that concert. Pupils like to be seen doing something, and it makes them feel special when other pupils gather together to see them performing. The audience, the rest of our school, and some high school pupils enjoyed the performance.

The pupils were very pleased. They realised that traditional music is more interesting, and can be enjoyed by the audience. After the concert I had a word with them and asked them how they felt after the performing. They said that they felt great. They also told me that some others wanted to join them. I was very pleased that the number of groups would increase. So this means that they discovered that traditional music is not for illiterate people only!

Conclusion

During this phase I had no problems, because I knew from the beginning what I wanted to do. The one thing I forgot was that I was going to be away for exams, so my planning didn't go as well as I would have liked.

Because of this I didn't have as much time as I would have liked to teach pupils *Amahubo*. I also couldn't play them a video of *Amahubo*. I was even more disappointed when I realised that the lady that I originally invited was going to come on the 20th of October. This was exactly the day that I was writing my exams. It was the only day she could come, because she was going to perform with her group overseas.

Pan African Society of Music Education

E-mail received 3 February 2000 from the chair of PASME, Prof. L. Mbuyamba

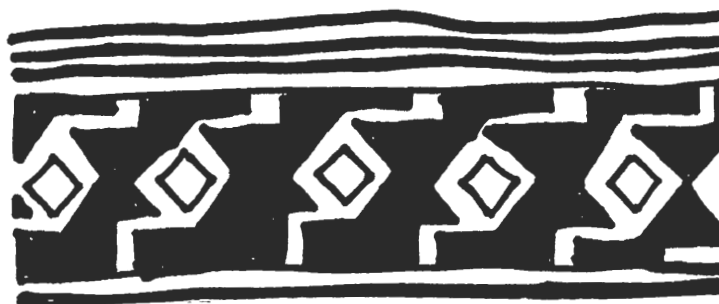
Dear Colleague,

As you know Dr. Maraire passed away. His assistant Ms Chemugarira has taken over the responsibility of PASME Conference Organiser, backed by the University of Zimbabwe. The dates are maintained 2-5 May 2000.

We will try to meet the challenge. In this context, I shall be meeting the local organising committee on 16 February in Harare and will let you know the final arrangements.

Best regards,
L. Mbuyamba

LUANDA@unesco.org



THE FIRST PAN AFRICAN SOCIETY OF MUSIC EDUCATORS' CONFERENCE

E-mail received 25 February, 2000 from the chair of PASME, Prof Mbuyamba:

1. The conference is to take place from 2 to 5 May in Harare, two weeks after general elections in the country. Arrival 1 May; Departure 6 May 2000.

2. It will be sponsored and co-organised by ZAME (Zimbabwe Association for Music Education) ISME and UNESCO.

3. The theme of the meeting:
"Building a peaceful world: Music educators' challenge and responsibilities in Africa".

4. The agenda provides:

Three plenary sessions

Three seminars in 3 sessions

Three workshops in 2 session

4.1 Plenary

- Role and function of African Music Educator in bringing peace to the world
(Keynote speech): Prof Kwabena Nketia, International Centre for African Music & Dance – University of Ghana.
- Arts education as a tool for general training of a citizen: Prof Zindi, University of Zimbabwe; Respondent: Dr. Patricia Opondo – University of Natal.
- Promotion of African traditional music in music education: Omibiyi Obidike, University of Ibadan; Respondent: Dr. D. Pwono – The Ford Foundation.

4.2 Seminars

- On text books: Dr. Meki Nzewi (Nigeria); co-chair: Dr. Mitchel Strumpf (Malawi)
- On curriculum: Prof. Caroline van Niekerk (South Africa); co-chair: Mr. Mugoshi (Zimbabwe)
- On research: Dr. A. Sadek (Egypt); co-chair: Dr. Garba (Niger)

4.3 Workshops

- On the use of traditional musical instruments: Dr. A Tracey (South Africa), Dr. M. Mans (Namibia)
- On the interface between music and dance in Africa: Mrs. Dhlamini (Zimbabwe); Mr. E. Esra (Ethiopia)
- On PASME a permanent structure for the promotion of music education in Africa: Prof. Elizabeth Oehrle* (South Africa); Mr. Matsikinyire (Zimbabwe)

5. A CALL IS MADE FOR PAPERS TO CONTRIBUTE TO THE SEMINARS, confirmation expected through e-mail: pvchemu@compcentre@uz.ac.zw OR zimnatco@harare.iafrica.com OR fax 263-4-790923 by the 15th March 2000 and an abstract of the papers by 1st April 2000.

6. Exhibitions of text books, manuals, books, instruments, pedagogical material will be organised. Everyone is encouraged to bring some.

7. Besides participants invited representing all African subregions, music educators can apply and will be registered. Local arrangements are being made to accommodate them if information is received by 15th April 2000, deadline.

8. Thank you for disseminating this information while formal letters and invitations are sent.

Best regards,
Prof L. Mbuyamba, chair of PASME

(*As of February 25, no invitation has been received by Prof Oehrle with respect to her listed contribution)