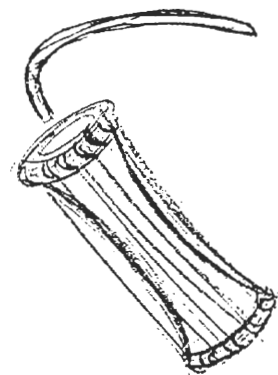


the TALKING DRUM



Network for Promoting Intercultural Education through Music (NETIEM)
Southern African Music Educators' Society (SAMSES)
Newsletter Issue No. 4 February 1995

Editorial

The Talking Drum, in its third year, looks at what we've been doing to date and the direction in which we are heading.

The network is now established and expanding by means of the DATABASE of RESPONDENTS interested in the promotion of intercultural education through musics. The following RESOURCES are also expanding: composers, performers, researchers, teachers active in intercultural education through music; places & programmes using southern African musics; dissertations, theses, and essays relative to intercultural education through musics; scores and cassettes. This is the last issue in which these will be published in full, and only further respondents and resources will be published in future.

In this issue a new addition to NETIEM's list of resources appears: VIDEOS for educational purposes.

Along with the continual expansion of these resources something more is needed for the promotion of intercultural education through music. The generation of a momentum which will energize, excite and provide ideas is needed, and this is a group effort. We have reached the stage in NETIEM's development when more response from you active in the field is needed to begin to uncover the philosophies and processes of the musics of southern Africa. *The Talking Drum* is the instrument through which these ideas are received and disseminated.

Two projects were recently initiated - "Experimental Network of Teachers and Materials" and "The Ideas Bank" - but response to the appeal for materials was scant. One assumption is that readers are reluctant to submit written responses. If this is the case, then consider developing an oral history of education through music in South Africa - or an oral history of music making.

An oral history of education through music will bring to light approaches to music making from Africa, approaches to which American music educators are turning. A shift of focus from the literal to the oral in music will result. It will bring a new dimension to education through music by means of the music and life experiences of people of all kinds; e.g. recordings of traditional songs and the general historical context; recordings of interviews with musicians; recordings of social and musical biographies of performers; recordings of songs sung by children at school.

Oral presentations by means of tapes or videos will

have a transforming impact by introducing new material from the underside, by challenging some of the assumptions and accepted practices of music educators, by bringing recognition to substantial groups of music makers who have been ignored. This could set in motion a cumulative process of transformation to an oral approach along with a literal approach to music and to source materials from Africa along with materials from overseas.

The contention is that the development of an oral history/programme of music making in southern Africa is the thin edge of the wedge which will dislodge the total dependence of educators on materials coming from overseas and which will focus attention on the philosophies and processes of music making emanating from Africa. Imagine this to be called "Sounding Out the Musics of South Africa".

If we are to begin to utilize the musics and music making processes from this part of the world as a basis for education through music in southern Africa, then exchanging and disseminating relevant ideas is essential, whether these be literal or oral submissions.

The holistic approach of NETIEM is to integrate information related to the tasks of data collection, collation, dissemination, follow-up training and support. Currently NETIEM is reaching out for ideas worth sharing. "The Ideas Bank" will include ideas as submitted. "The Experimental Network" will explore and try to improve on ideas before dissemination. Relevant articles will also be considered. Sharing of ideas gives birth to a process of enrichment for all.

The Talking Drum is the mouth-piece of NETIEM. It is time to ask: Of what value is *The Talking Drum* to you? Would you like to continue receiving it? Are you willing to feed ideas through either "The Ideas Bank", "The Experimental Network ...", or to submit articles? Should additional resources be included and if so, what else? What use do you make of the material?

These questions are not only timely with respect to the development of NETIEM and *The Talking Drum*, but there are financial implications. To date, money from my research project supports this newsletter. It is now time to apply for further funding; thus it is necessary to elicit your response as to the value of *The Talking Drum*. Let us in 1995 put into motion a process of sharing and generating ideas through *The Talking Drum* - ideas from your research or from your experience in the community, classroom or home which will promote intercultural education through music.

Elizabeth Oehrle



Experiences of an Anthropologist Relevant to Teachers in Our Changing Times

- Jaco Kruger (extracts from his letter)

... my approach to the teaching of Southern African music is sociological rather than purely "musical". The reason for this is that my students are all non-music B.A. students. Music making, indigenous dramatic productions, sculpturing, painting etc., are the daily concern of many people in Venda. However, when young people reach school and university they discover that the study of expressive culture is a specialist field restricted to a few qualified students only. Thus there exists an education, social and mental discontinuity which results in the neglect of an important cultural resource. Because of this I offer my courses in the department of anthropology, and not the department of music. As you can imagine, I thus continually come up against scientific bias and ignorance. However, I feel that by becoming a member of the music department I will contribute towards the marginal educational status of music. By offering a course from within the social sciences I try to place music making at the center of human existence, together with history, religious studies and other subjects. And results are positive. Many of my students who were initially suspicious about the relevance of the study of music now are enthusiastic about their work.

I currently offer a three year B.A. course in the anthropology of music. This is a convenient name for a holistic approach which integrates anthropological, sociological, economic, historical, religious, psychological and various other perspectives. Because of my own research interests I emphasize local musical culture. However, because an important priority is the study of music making as universal human behaviour, I make cross-cultural references to the music making of neighbouring ethnic groups, other cultural groupings in S.A., sub-Saharan African musical cultures, and also world cultures.

My programme is relatively flexible. Its only fixed parts are series of lectures in the first quarter of each year in which I discuss theoretical issues. These issues are then expanded on by investigating a variety of relevant topics.

First and second year students carry out compulsory field assignments. First years must record live at least five songs and analyze them contextually, i.e. as expressions of contemporary social existence. Second year students undertake a six month field project in which they study the music making of a musician or group of musicians. They make recordings, analyze song texts, and conduct interviews. Hard as these assignments are, I find that most students enjoy them. Very often this is the only practical work they do in their entire B.A. study. I retain all assignments and use them to develop courses. In this way teaching is made relevant to students' own experiences.

Methodologically speaking I have found that it is useless to talk about music making unless one has access to audio and video recordings. I try not to present a single lecture unless I have some recordings. Very often entire lectures are construed around class discussions of recordings of musical performances. Getting hold of relevant audio and video recordings is of course a very difficult and laborious affair. The only really successful way out is to make one's own recordings. Thus, it is possible to ensure maximum relevance of one's teaching material. Also, while the study of music history has application, I find that the most popular lecture topics are those which concern contemporary life. This is why I hope that we will be able to appoint a person soon who will be able to lecture on aspects of South African popular musical culture.

(Written while at the University in Venda, but Jaco is now at Potchefstroomse Universiteit.)

Re-tuning Music Education in Ghana: a study of cultural influences and musical developments, and of the dilemma confronting Ghanaian school music teachers.

by Emmanuel James Flolu

ABSTRACT

Since 1987 Ghana has witnessed the emergence of an educational system which gives more attention to basic (elementary) education, with emphasis on the development of the creative abilities of school students. In the current reforms, basic education is seen as the bedrock, and an important starting point for the entire programme.

However, this has not been achieved in music education, which still lacks a strong foundation. Apart from its

foreign orientation, school music was formulated from above, and as a result, the emphasis has been upon adult musical values and practices, songs, dances, and instruments. Effort and resources have been concentrated in this way at secondary and tertiary levels.

Attempts to reform the music curriculum have, to a large extent, been hampered by the view of music as cultural *symbol*: the more indigenous music is included in the school curriculum, the more "Ghanaian" the education will be. This view has shown itself particularly in the continuing fight against the "imaginary enemy" of Western classical music theory.



An obsession with the dichotomy between African music and Western music in schools stems from the colonial past, and has tended to divert attention from the problems of curriculum content, solutions to which might have been found by using facilities already available within the cultural environment.

The present study reviews sources of influence in music education, and attempts to provide a basis for constructive debate among Ghanaian music teachers, curriculum planners, those responsible for music teacher training, and educational policy makers, about current practice and the changes of emphasis which may be needed.

It is suggested that the provision of music education should be put back into the wider context of contemporary national values, beliefs and objectives.

Music educators in Ghana should now define and follow their own path, based on the roots of their own culture. This need not imply only the indigenous music of adults: it should be sought also in the children's music.

The current interest in secondary level music education and adult musical values could profitably be reversed,

so that basic school music (elementary sector) can foster a smoother and continuous growth and development of children's musical creativity. Rather than continuing to focus on the upper levels, a bottom-up approach could be adopted to establish a solid base for the entire system.

The need, therefore, is for a strong basic music education system which places emphasis, at elementary level, on children's music, instruments, and similar resources, as the starting point. This would cause teachers to view music from within, helping to promote their own and their pupils' imaginative abilities.

There is need also for a music teacher education programme aimed specifically at training and encouraging teachers to explore, exploit and maximize the use of the - *locally available resources*. Music teacher education should be seen as training in professional imagination. Future research in music education could be pursued within the concept of *ethno-music education*.

(Submitted in partial fulfilment of the requirements for the D. Phil degree, University of York Department of Music, March 1994)



Experimental Network of Teachers and Materials

Readers will recall that an "Experimental Network of Teachers and Materials" was initiated in the previous issue in order to begin to develop a bank of musical ideas based on materials and musics from southern Africa and elsewhere.

Two calls went out. One was for teachers willing to take part in this experimental network. They must be willing to receive materials, try them in class and send feedback based on the following guidelines: your aims; your organization and planning; your material and lesson content; your teaching technique; problems encountered, and your suggestions arising from your experience. Though the initial response to this call was thin in quantity, it was more than considerable, even distinguished, in quality.

The first person willing to receive materials, try them in class and send feedback is the most notable researcher and writer in the field of intercultural music education - Patricia Shehan Campbell - associate professor of music at the University of Washington in Seattle and author of *Lessons from the World: a cross-cultural guide to music teaching and learning*. We are honoured and indeed fortunate that she is willing to take part in this experiment. The second respondent is E. James Flolu, currently at the University of York. The third is Joseph Ngandu from the Centre for the Arts at the University of Zambia And final-

ly from South Africa, Dr. Brenda Berger and Phillipa Kabali-Kagwa, both from Cape Town, responded.

The other call was for the submission of materials in the form of musics or ideas relevant to intercultural education through music which you are using or thinking of using in class. The request was for you to submit either a type-written or clearly printed idea or a tape. Suggestions as to how it might be used in a classroom should be included. NETIEM will distribute your submission to those teachers willing to try them out and provide feedback to the originator of the idea.

NETIEM has yet to receive materials for distribution. Readers must have a wealth of such materials. Teachers continually express their concern that there are no materials emanating from southern Africa. This is an opportunity to develop resource materials. This is one way of building up a bank of ideas, and the end result could be a resource book of music/ideas from this part of the globe.

Our thanks to those five distinguished individuals who have responded. A second request goes out for relevant materials in the form of music and/or ideas. NETIEM looks forward to receiving music/ideas in the new year, to expanding our network of teachers willing to experiment with these materials and to establishing a resource of suitable materials from southern Africa.



Forms for completion

EXPERIMENTAL NETWORK OF TEACHERS AND MATERIALS

I, _____, wish to take part in the experimental network. I am willing to receive materials, try them in class and send feedback based on suggested guidelines:

- (1) my aims and general considerations
- (2) my organization and planning
- (3) my material and lesson content
- (4) my teaching technique
- (5) problems encountered
- (6) suggestions arising from my experience

My address is: _____

phone _____ fax _____ e-mail _____

OR

I, _____, send this material for distribution through the "Experimental Network". Please return the material and comments to me at this address:

Please return to NETIEM, Prof. Oehrle, Music Department, University of Natal, Durban 4001.



FUTURE MAILING OF THE TALKING DRUM

I, _____ (do - do not) wish to continue receiving *The Talking Drum* in 1995.

Tick any of the following with which you **agree**.

- TTD should maintain its present format.
- TTD should develop "IDEAS BANK" and "EXPERIMENTAL NETWORK OF TEACHERS and MATERIALS".
- I would consider submitting materials for the above.
- TTD should be altered in the following way:

1. _____

2. _____

My address has changed and is now:

Please return to NETIEM: Prof. Oehrle, Univ. of Natal, P Bag X10, Dalbridge 4014

Ideas Bank

Help build a Bank of Creative Ideas to promote intercultural education through music

SHARE YOUR RESOURCE MATERIAL

This book, article, thesis, score or tape is a valuable resource in promoting intercultural education through music. Full details and an abstract follow.

Please include your name and address below:

RETURN TO: Elizabeth Oehrle, NETIEM, Music Department, University of Natal, King George V Ave., Durban 4001.

Resources

COMPOSERS

- Blankson, Victor**
choral and piano pieces
- Dide, Amandio**
church music
- Reddy, Surendran**
different styles of music
- Katundu, Khwimanga Wongani**
choral music
- Katz, Sharon**
folk/rock music in English and African languages
- Maluleke, Gezani Victor**
choral music

PERFORMERS

- Allen, Lara**
classical flute & pennywhistle kwela
- Conrad, Rosalie**
(accompanist) Western classical music
- Dide, Amandio**
organ, piano and chikhulu (double bass of Chopi xylophone)
- Espi-Sanchos, Pedro**
childrens' stories; African, French, Spanish music.
- James, Deborah**
a variety of African music
- Katunda, Khwimanga Wongani**
African and world musics
- Katz, Sharon**
guitarist and singer of folk/rock music in English and African languages

- Makhala, Waliko**
traditional dances of Malawi
- Nyahoda, Phillip**
African dance & theatre
- Sole, Elizabeth**
leader of The Cape Town Early/New Music Ensemble

RESEARCHERS

- Allen, Lara**
history of urban black popular music-kwela and womens' vocal music
- Ballantine, Christopher**
history of urban black popular music, especially jazz and vaudeville.
- Berger, Brenda**
early childhood music education in a multi-cultural society.
- Campbell, Patricia**
cross-cultural study of transmission systems; multicultural music into curriculum & instruction.
- Dide, Amandio**
Chopi music
- Espi-Sanchis, Pedro**
compiling educational materials on African instruments and music making principles.
- James, Deborah**
music of migrants from the Northern Transvaal
- Katundu, Khwimanga Wongani**
concepts, issues and methodological concerns in the development of meaningful and needs based educa-

tion system in Southern Africa (specifically the cultural sciences and arts)

- Kizito, Mike**
combining solfah with staff notation at college level; African music
- Kruger, Jaco**
"African" music
- Katz, Sharon**
music therapy
- Mans, Minette**
music education
- Nyahoda, Phillip**
ethnomusicology
- Oehrle, Elizabeth**
intercultural education through music
- Primos, Kathy**
attitudes to music education
- Scott, Joyce H.**
ways to use music for teaching in churches
- Sole, Elizabeth**
15thc Italian Lauda
- Woodward, Sheila C.**
music education

TEACHERS

- Allen, Lara**
flute & ethnomusicology
- Ballantine, Christopher**
history of black SA jazz and vaudeville; Indian music; Western classical music history; Afro-American popular music.



Bull, Jeanne
Orff schulwerk; music therapy

Campbell, Patricia
(multicultural music education)

Conrad, Rosalie
Western compositional technique;
choral training; orchestration

Espi-Sanchis, Pedro
African music

Fenton, Colleen
pre-primary education

James, Deborah
(cross-cultural aesthetics) social
anthropology

Katz, Sharon
music therapy

Kruger, Jaco
African music; "ethnomusicology"

Makhala, Waliko
conducts workshops and seminars on
Malawian music and dance

Mans, Minette
music education; piano; guitar

Nyahoda, Phillip
music; dance; instruments

Oehrle, Elizabeth
intercultural education through
music

Primos, Kathy
history of music; general musicianship

Reddy, Surendran
composition; form; history; theory

Scott, Joyce H.
Music for cross-cultural
communication

Steyn, Chris
Teaching in Orapa, Botswana (pri-
mary school); Wants to increase his
knowledge of Marimba work.

Whitford, Penny J.
School music stds. 0-5 (VP of Orff
Schulwerk Soc.)

Disertations, Theses, Essays, Scores & Cassettes

DISSERTATIONS, THESES, ESSAYS

(Additions* supplied by Rika Engelbrecht: Librarian – Eleanor Bonnar Music Library)

Akrofi, Eric Ayisi. "The status of music education programs in Ghanaian public schools". Dissertation, University of Illinois at Urbana-Champaign, 1982. "As a result of his study, Akrofi was able to indicate the prevalence in Ghana of Western-based notions of music education."

Allen, Lara. "Pennywhistle Kwela: a musical, historical and socio-political analysis". M.Mus. University of Natal, 1993

***Blacking, J. A. R.** "Process and product in the music of Central and Southern Africa". D. Litt. UWits, 1972.

Blankson, Victor. "The music of the syncretic churches of Winneba". University of Ghana, 1980

Bell, C. M. "Indian music: experiences in the classroom." B.Mus. essay, University of Natal, 1978.

Berger, B. "Early childhood music education in a multi-cultural society". University of Port Elizabeth, 1994.

Bonnett, S. "African music in the school.", B. Mus. essay, University of Natal, 1977.

***Bosman, M. W.** "Etniese musiek en die swart skoolgaande kind". M.Mus. University of Pretoria, 1984.

***Burger, I. M.** "The life and work of Khabi Mngoma". Ph.D., University of Cape Town, 1992.

Chabor, I. R. "An administrative guideline and resource for the instrumental program of the Zambian curriculum of music education." Master Thesis, University of Lowell, 1983. "The stated goal is 'to reinforce the Zambian musical culture and not to supplant it'."

Christopherson, L. L. "Teaching African music with the aid of videotaped performances and demonstrations by African musicians." Dissertation, Northwestern University, Evanston, Illinois, 60208, 1973.

***Cloete, A.M.** "Die musiek van die Griekwas". D.Phil. University of Stellenbosch, 1986.

***Clough, P.J.** "Trends in contemporary South African music: the younger generation of South African composers". M.Mus. UWits, 1984.

***Conjwa, M.** "Synthesis and continuity: Gibson Kente's play 'Sikalo' and 'How long' and Black urban performance culture". B.A.Hons. Ethno. University of Natal, 1983.

***Coppenhall, G.** "The effects of urbanization on the role of diviners and their divination (iintlombe) musical tradi-

tions in the townships of Cape Town. M.Mus. University of Cape Town, 1991.

***Dargie, D. J.** "Techniques of Xhosa music". Ph.D. Rhodes University, 1987.

Davies, N. J. "A study of the guitar styles in Zulu Maskanda music". M.Mus. University of Natal, 1992.

Desai, D. "An investigation into the influence of the Cape Malay child's cultural heritage on his taste in music education - a systematic and practical application of Cape Malayan music in South African schools." M.Mus. University of Cape Town, 1983.

***Du Plooy, G. M.** "The use of music as communication code in television". M.A. University of South Africa, 1981.

Ekwueme, Lucy Uzoma. "Nigerian indigenous music as a basis for developing creative music instruction for Nigerian primary school and suggested guidelines for implementation." Dissertation, Columbia University Teachers College, 1988. "Ekwueme mentions that studies of music education in Nigeria reveal the absence of a meaningful music curriculum in Nigerian primary schools. In the final chapter, a basis for teacher training is provided, along with 'a curriculum to be taught in a way consistent with Nigerian cultural values'." (UMI)

Ezegb, Clement Chukuemeka. "The development of a sociocultural curriculum in Nigerian studies: an integration of ethnomusicology and social studies". University of British Columbia, 1981. "The purpose of this study was to develop a curriculum for ethnomusicological education in Nigerian elementary schools based on the integration of ethnomusicology with social studies. Emphasis was on increasing inter-ethnic and cross-ethnic understanding and respect in a country with more than 250 ethnic groups. Salutary results are described in the dissertation." (UMI)

Flolu, E.J. "Re-tuning music education in Ghana". D.Phil. York University, 1994.

Garrib, S. R. "A guide to introducing North Indian Classical music and folk dance into the classroom.", B. Mus. essay, University of Natal, 1991.

***Goodall, Sallyann.** "Hindu devotional music in Durban: an ethnomusicological profile as expressed through the Bhajan". D.Mus. University Durban-Westville 1992.

***Govender, M.** "The role of Western literacy in music education with reference to music education in Indian schools in Natal, and its relevance for intercultural music education in South Africa". B.A.Hon. Ethno. University of Natal, 1992.



***Hansen, D.D.** "The life and work of Benjamin Tyamzashe, a contemporary Xhosa composer". M.Mus. Rhodes University, 1968.

***Hansen, D.D.** "The music of Xhosa-speaking people" Ph.D. UWits, 1982.

Hartigan, Royal. "Blood Drum Spirit". A study which focuses on West African and African-American music. Dissertation Abstracts, Univ. Microfilms International, Ann Arbor, Michigan.

***Huskisson, Y.** "The social and the ceremonial music of the Pedi". Ph.D. UWits, 1959.

***Huskisson Y.** "A survey of music in the native schools in the Transvaal". M.Mus. UWits, 1956.

Impey, A. "The Zulu umakhweyana bow: Ndashilele Myeza and her songs.", B.A.Hon. University of Natal, 1983.

***Jackson, M.** "An introduction to the history of music amongst Indian South Africans in Natal, 1860-1948: towards a politico-cultural understanding". M.Mus. University of Natal, 1988.

James, J. S. "Towards a better understanding of Indian music through the dramatization of Indian folk tales in the classroom." B. Mus. essay, University of Natal, 1981.

***Kruger, J. H.** "Venda instrumental music with reference to certain chordophones and idiophones". M.Mus. University of Cape Town, 1986.

Lombard, J. M. "A study of the black primary school music curriculum in Natal, with particular attention to the inclusion of indigenous music." B. Mus. long essay, University of Natal, 1983.

Lutge, M. E. "The teaching of Western music to Indian primary school children.", M. Mus. University of Natal, 1976.

McIntosh, M. J. "'Sicathamiya': a cultural response to a social situation." B.A.Hons. University of Natal, 1981.

Moodley, M. A. "The use of multi-cultural music in the classroom.", B. Mus. University of Natal, 1985.

Mooneshwar, S. "Introducing African music in Indian and white schools." B.Mus., UD-W, 1985

Msomi, J. E. "Ethnomusicology and the different types of Zulu music.", M.Sc thesis, Syracuse University, 1975.

Mthethwa, B. N. "Zulu folksongs: History, nature and classroom potential.", B. Mus. essay, University of Natal, 1979.

Muller, C. "Nazarite song, dance and dreams: the sacralization of time, space and the female body in South Africa". Ph.D. New York University, 1994.

Muller, C. and J. Topp. "Preliminary study of Gumboot Dance". B.Mus.essay, University of Natal, 1985.

***Nompula, Y. P.** "Prophecy, worship and healing: an ethnomusicological study of ritual in Sandile Ndlovu's Faith Mission at Ezingolweni, Natal". M.Mus. University of Natal, 1992.

Pather, V. "Introducing Indian music into local Indian schools.", B. Mus. essay, University of Natal, 1982.

Paul, F. "The role of music in people's education: some suggestions for its implementation.", B. Mus. essay, University of Natal, 1989.

Persad, J. N. "Experiencing Musics.", B. Mus. essay, University of Natal, 1980.

Petersen, A. B. "African music and its use in the school: an investigation.", M. Mus. University of Cape Town, 1981.

***Pewa, E. S.** "'The chorus': a re-africanisation of hymn singing in schools and churches". B.A.Hon. University of Natal, 1984.

***Pillay, R.** "Isicathamiya: a socio-historical account, 1886-1991". B.Mus. essay, University of Natal, 1991.

Pillay, Y. "A Collection of African and Indian childrens' songs with activities for intercultural music education in South Africa" with video. M.Mus. University of Natal, 1994.

***Ramsey, M. R.** "A survey of school music in South Africa". M.Mus. University of Natal, 1987.

***Roux, I. C. J.** "Local music: exploring the technical possibilities of establishing a South African compositional style". M.Mus. University of Natal, 1989.

***Singer, S. F.** "Jewish folk music". M.Mus. University of Cape Town, 1988.

***Strydom, F. J.** "Die musiek van die Rehoboth Basters van Suidwes-Afrika.? Stellenbosch University, n.d.

***van Sice, R W.** "The marimba music of Akira Miyoshi". M.Mus. University of Cape Town, 1986.

***Waters, J. H.** "An annotated anthology of Zulu and Xhosa choral music". M.Mus. UWits, 1990.

***Weinberg. P.** "Zulu childrens' songs". M.Mus. University of South Africa, 1980.

***Xulu, M. K.** "The re-emergence of Amahubo song styles and ideas in some modern Zulu musical styles". Ph.D. University of Natal, 1992.

***Xulu, M. K.** "The ritual significance of the Ihubo song in a Zulu wedding". M.Mus. University of Natal, 1989.

CHILDRENS' SONGS

Nhlapo, P. J. "Southern Sotho childrens' songs.", B.A.Hons. University of Natal, 1989.

Nompula, Y. "Xhosa childrens' songs.", B.A.Hons. University of Natal, 1988.

Ntsihlele, F. M. "A study of Zulu childrens' songs.", B. Mus. essay, University of Natal, 1982.

[Masters and Doctoral theses may be obtained through inter-library loan].

Pillay, Rasagee. "Articles on African music of sub-Saharan Africa (excluding Botswana) - 1980-1990" - a bibliography. (Advanced University Diploma in Information Studies) University of Natal, 1992.

Katz, Sharon *Music therapy in a changing South Africa: a booklet describing music therapy as a tool addressing issues of violence, community development, group management, racial integration and special needs.* (Marilyn Cohen, ed.)

Videos

Video presentations are the most recent addition to the list of NETIEM resources for promoting intercultural education through music. Except for "Rhythms of the Tabla", all are relative to aspects of music making in Africa. These NETIEM videos use the PAL system, and are solely for educational purposes.

1. AFRICAN DRUM MUSIC

Lecture/Demonstration (38 mins.)

Prof. Simha Arom, lecturer, is a Director of Research at the National Centre for Scientific Research in Paris. He is responsible to the Department of Ethnomusicology within the Laboratory of Languages and Civilisations of Oral Traditions.



Gamako is a group of African musicians resident in Nantes, France. Their first meeting with Prof. Arom took place in June 1984, and gave rise to a mutually beneficial working relationship which has taken them on tours together. The name GAMAKO is derived from their various countries of origin:

GA as in Gabou

MA as in Madagascar

KO as in Cote d'Ivoire (Ivory Coast)

The members of this present group are as follows:

Hior Rasonaivo is from Madagascar. His talents as a teacher and musician, especially in Afro and Afro-Cuban percussion, have made him one of the most sought after percussionists in the region.

Boniface Dagry, born in the Ivory Coast, combines his academic studies with an active participation in dance and music. Apart from teaching African dance, he is acknowledged as a percussionist in various groups from Nantes.

Mamadou Coulibaly, from the Ivory Coast, is a Doctor of Music and a regular participant with the *Galerie Sonore d'Angers*. He has founded three Music and Traditional African Dance groups.

Pierre Akaffou, also born in the Ivory Coast, is presently lecturing at the Language Faculty in Nantes. He is the founder of the group *Oum Sosso* which covers both traditional and modern music, and has been teaching African dance for five years.

(Ethnomusicology Symposium, Howard College, University of Natal, August 1993)

2. MASKANDA COMPETITION (33 mins.)

Maskanda is a neo-traditional type of music played by Zulu-speaking migrant workers. The word comes from the Afrikaans "musikant" and means music-maker. Our modern day maskanda can be seen walking along the street strumming a guitar. He plays to keep him company and to make the road a shorter one. Listening to a maskanda musician, one can hear the strong tradition or storytelling that is a part of this style, a tradition that reminds one of the minstrels and troubadours.

This features men and women dancing and playing guitars, violins, concertinas, bows, mouth organs, drums, electric keyboards, and instruments created by the performers themselves.

(Old Mutual Sports Hall - National Sorghum Breweries/Music Department, University of Natal, 29 August 1993)

3. RHYTHMS OF THE TABLA - Yogesh Samsi Lecture / demonstration (30 mins.)

Yogesh Samsi was born in 1968 into a rich musical tradition. His father Pandit Dinkar Kaikine and his mother Shashikala Kaikini are renowned vocalists in India. Yogesh has been trained by India's most famous table performers, Ustad Alla Rakha Khan and Ustad Zakir Hussain. Yogesh is himself a brilliant and much sought after accompanist, in spite of his youth. He has accompanied many of the leading senior musicians in India and has travelled widely taking part in performances in Japan, Poland, Austria, Germany and the United States.

(Ethnomusicology Symposium, University of Natal, 25 August 1993)

4. TRADITIONAL AFRICAN MUSIC AND BARBERSHOP SINGING (50 min.)

The African Music Ensemble and the NU Nuz in a lunch-hour concert at Howard College Theatre, University of Natal, August 11 1994)

5. RITUAL DANCERS: SHANGAAN, MAKISHI AND NYAU (50 min.)

A performance which includes the Makishi stilt and pole dancing, masks of great variety and narration.

(Falls Craft Village, Victoria Falls, Zimbabwe, September 1994)

6. SPOORNET GUM BOOT DANCERS with Blanket Mkhize and Johnny Hadebe and introduction by Carol Muller (50 min.)

A performance during a lunch-hour concert at the Outdoor Theatre, University of Natal, June 1994.

7. WEST AFRICAN KORA MUSICIANS AND MASTER DJEMBE DRUMMER: Dembo Konte and Kausa Kuyathe from the Gambia and Adama Drame from Cote d'Ivoire - Workshop presented by Lucy Duran (45 min.)

A KORA is a traditional African harp-like instrument made from a large calabash gourd, a piece of cowhide, a rosewood pole and 21 strings in parallel rows.

Dembo and Kausa are hereditary musicians who have passed the repertoire of traditional and freshly-composed songs and dances from generation to generation. They are oral historians, praise singers, advisors to Kings and entertainers in a tradition that stretches back over six centuries to the great Malian empire in West Africa. (Programme notes of the concert at the Zimbabwe College of Music - Ethnomusicology Symposium, Zimbabwe College of Music, Harare, Zimbabwe, September 16 1994)

8. PANPIPE WORKSHOP WITH ALAIN BARKER (35 min.)

Alain instructs and makes music with Ukusa students at the University of Natal, April 1994. Useful for class music.

9. INTRODUCTION TO UHADI, ISANKUNI, UMNHABHE, and ISITHOLOTHOLO by Dr. Luvuyo Dontza from the University of the Transkei (30 min.) and CHIPENDANI MUSICIAN

Green R. Mususa at the Ethnomusicology Conference at Zimbabwe College of Music, Harare, Zimbabwe, September 1994.

The *chipendani* is a "braced mouth bow of the Shona (Karunga and Zazuru) peoples of Zimbabwe. It resembles the Zulu Isithontolo in appearance and in performance techniques, but is made from a single stick instead of from three sections".

(*New Grove Dictionary*, Stanley Sadie, Vol.1, p.356)

10. MBIRA DZAVADZIMA PLAYERS: MUSEKI- WA CHINQODZE and WILLIAM RUSERE from Zimbabwe (35 min.)

An informal session in courtyard of Howard College at the University of Natal, 1994.

11. MOTHER EARTH DANCERS with Beauler Dyoko (30 min.)

A performance at the Ethnomusicology Conference at Zimbabwe College of Music, Harare, Zimbabwe, September 1994.

and AN INTERVIEW IN SHONA WITH BEAULER DYOKO

Conducted at the Cultural Centre, Murehwa, Zimbabwe, September 17, 1994. She is one of the very few women mbira dzavadzima players in Zimbabwe.



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Adzinyah, Abraham Kobena, Dumisani Maraire, Jidith Cook Tucker. *Let Your Voices Be Heard! Songs from Ghana & Zimbabwe.* World Music Press, Multicultural Materials for Educators, P.O. Box 2565, Danbury, CT. 06813, 1984. (call-&-response, multipart and game songs, arranged and annotated for grade K-12.

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Kumalo, Alfred A. *Izingoma Zika.* Shuter & Shooter, Pietermaritzburg, 1967 (tonic sol-fah)

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CASSETTES

Espi-Sanchis, Pedro. *The children's carnival: an African musical story,* a musical story by Pedro narrated by Gay Morris. *Another lion on the path and Cowbells and tortoise shells.* Write to Pedro at 36 Dartmouth Road, Muizenberg 7945 or phone/fax 021 788 7001.

Katz, Sharon/Afrika Soul: *Siyagoduka - Going Home* (a collection of compositions and arrangements of traditional African music in Zulu, Xhosa, English, Pedi, Shona, Sotho and Hebrew) *When voices meet:* Sharon Katz and Afrika Soul with a 500 voice youth choir. Recorded live in Durban City Hall.



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Second extract from John Drummond's report of the seminar: "Community Music in a Multicultural Society" organized by the Commission on Community Music Activity of the International Society for Music Education - Auckland College of Education, Auckland, New Zealand July 20-24 1992.

The previous issue of *The Talking Drum* reported on 1. "A special responsibility" and 2. "Principles". This issue reports on 3. "Facilitation" and 4. "Problems to be expected".

3. Facilitation

The preferred model is one of participation in the music of a community. The facilitation of this process is the task of the music educator.

(a) Participation ideally takes place **within the culture's own locale**; the second choice is to bring the culture to one's own locale; the third choice is to use some audio-visual means of making cultural elements

available. It may be, however, that appropriate (community-guided) audio-visual materials are a useful preparation for participation.

(b) While intercultural activity is important with the young (including the very young), **post-school, community-based programmes** are also very important. There is evidence to suggest that gains in intercultural respect won at school are quickly lost afterwards.

(c) **The skilled should help the unskilled.** The young may have more skills than the old; the person who is educationally unqualified in one culture may be skilled in another; the community may have more skills than the school. Conventional structures and attitudes may need to be challenged or circumvented to achieve positive results.

(d) In many cultures music is not an activity separated from other forms of communication or social activities. Cultural interaction is often best served by taking **a holistic approach.**





4. Problems to be expected

Cultural antagonism is common. Many cultures are uncertain about their futures in the modern world. Western European values are widely recognized as 'the best,' and are as ethnocentric as any. In consequence, the music educator involved in intercultural and inter-community activity can expect to meet a variety of problems.

(a) **Whom in a community should one consult?** Some may favour the preservation of tradition and oppose renewals that are already taking place within the culture; others may support revitalization, and even see intercultural activity as a revitalization process. The interaction between tradition and global popular music may be seen positively or negatively. There are no well-charted paths in this minefield. Courage, sensitivity and a sense of one's own identity are the only guides.

(b) **Reluctance to share.** "You take from us and give nothing back" is an attitude that is sometimes encountered. Migrant communities, for instance can sometimes feel threatened by 'multicultural' programmes. Minority cultures can feel their precious identity is threatened. It is important that cultural interaction is an exchange: it may be necessary to enquire what of value can be given as part of the process. The answers may be unexpected.

(c) **Colleagues can often be unsympathetic, or scornful,** of intercultural activities. This can be unpleasant, especially when it is support that is needed. It may be helpful to find other support systems, within one's community as a whole.

(d) **Previous training may be of little use** in a new cultural context. Western models ('classroom,' 'concert,') may be inadequate. Customary structures ('curriculum,' 'school') may be inappropriate. Skill-sharing, which reveals ignorance, threatens conventional roles. Cultural interaction is a learning process for all: learning produces new insights and perceptions, and leads to personal growth.

(e) When two or more cultures come together, profitable intercourse comes from a **sharing of strengths.** Selection may have to be made: the process may be one not only of accepting and approving, but also of excluding: some things do not fit in.

The theme of the 1992 ISME International Conference is **Sharing Musics of the World.** The Commission for Community Music Activity believes that this theme should not be just a description of what happens at the conference, or a pious hope for the future, but should be the basis of positive action. Our world is one in which many communities are finding their identity by means of confrontation with other communities. We believe that cultural identity is not compromised by intercultural activity; on the contrary, we continually find evidence to suggest that individuals and communities grow when they engage in a process of respectful interaction with others. We urge our music education colleagues to take positive action in this regard, and we urge the International Society of Music Education Board to support such action.

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Children - in any culture - need to dance, sing and create stories to learn and give their lives meaning. But many children in modern society don't have the opportunity to make their own music; families rarely sing together - we rely on television, radio, and mass media for production of music. The human need for music and dance goes beyond "entertainment." There are substantial learning and developmental benefits in these activities. According to Harvard Education Professor Howard Gardner in his ground breaking *Theory of Multiple Intelligences*, music/rhythmic intelligence complements math/analytical intelligence, enhancing listening skills and memory; dance trains the body in muscular coordination, aerobic exercise and team work.

So why do our children sit behind desks all day: Why don't schools in New York State provide music/dance education for students below the fourth grade? Additionally, how can we hope to address the pressing issues of violence, racial tension, drugs, teenage parenthood, and truancy? How can we educate children to become the thinkers of the future? How can we prepare them to face the consequences of pollution, deforestation, over-population, AIDS...?

In an effort to address these issues creatively, The New York State Board of Regents has initiated a process of school reform called "The New Compact for Learning." Educators need to move quickly to fill the need for a broad, multicultural outlook and are trying to develop learning- experience and common, challenging curriculum goals.

Recognizing the value of the arts, the New Compact recommends collaborations with arts organization whose creative methods bring new energies into schools.

Since 1990, MUSE has been a partner in the Buffalo Public Schools, developing economical strategies to provide multicultural music and dance to students in inner-city elementary schools.

Many non-western cultures have music and dance traditions that are very different from our modern ways. Most of the music children hear through the media has African musical roots but many of the values have been lost on the MVT generation.

In diverse African, Afro-Latin and Native American cultures drumming and dancing are inseparable and the distinction between performer and audience disappears. The aim is to bring out the expressive potential of each participant and to create a common bond. African dances dramatize the history of the ancestors; rhythms, like languages, are passed down through the ages. People can make new rhythms and dances to express their own experience. Improvisation is an important element and each individual is valued for her unique contribution.

MUSE's sponsorship of long-term programs in four Buffalo schools has given hundreds of children the opportunity to learn directly from skilled African-American, Hispanic and Native American musicians and dancers. MUSE's aim is to incorporate the communal values inherent in these traditions into elementary school programs to improve school spirit, student participation, team work and creativity. MUSE activities challenge children to develop coordination, attention span, poise, self esteem and ability to cooperate and follow instructions. They also learn to look outward through performing for and teaching other students.

MUSE also contributes to professional growth of teachers. Through participating in drumming and dance activities alongside their students, they gain direct exposure and experience in the arts and humanities, strengthening their ability to develop and communicate school



curricula with a multicultural perspective. Social studies, history, geography and language teachers are encouraged to tie in their lessons to MUSIC activities and performances.....

MUSE aims to serve six schools in 1994-95, and our long term goal is to show each school in Buffalo, New York, how they can draw on community resources to enliven the school environment with music and dance. The Buffalo programs can be a model for schools in other cities. Rural and suburban schools may also benefit from applying the MUSE approach.

MUSE's program is a low-cost way to get music and dance into the regular elementary school curriculum. Our aim is to help each school develop a self-sustaining music/dance culture of its own in which older children teach younger children the traditions of their school. Consulting with school administrators to develop a program tailored to facilities and schedules, our method begins with implementing weekly, hands-on classes by artists, then moves toward training students to teach

younger students and eventually empowers school staff and students to coordinate the program themselves....

Through MUSE, students K-8 who previously had *no* music or dance in school have taken weekly drumming and dancing classes, studied the cultures behind these traditions, performed for peers at their school, performed at the downtown library, presented their music and dance to students at other schools and to the public, and most importantly, taught other children in the school what they have learned. Students have gained: increased self-esteem; improved group skills and cooperative behaviors; listening, communication and leadership skills; physical coordination and exercise; group identity and pride; creativity; awareness and affirmation of our multicultural heritage.

Shortened version of report received from Charlie Keil, President of MUSE, Inc.; ethnomusicologist, American Studies, SUNY Buffalo, New York, and written by Kilissa McGoldnick.



General Info

BOOKS

Doing educational research in developing countries: qualitative strategies. Keith Lewin, David Stephens. The Falmer Press, Basingstoke, 1990.

Marabi Nights: early South African jazz and vaudeville. Christopher Ballantine. Ravan Press, Johannesburg, 1993.

Music Education: International Viewpoints. A Symposium in honour of Emeritus Professor Sir Frank Callaway on his 75th birthday. Martin Comte (ed.) CIRCME, School of Music, The University of Western Australia, Nedlands, WA 6009, Australia.

In this unique 255 page celebratory volume, twenty-six leading music educationists from throughout the world record their views on music education in their own countries and describe their hopes for the future of music education. Cost is \$Aus 20 plus postage. Write to CIRCME.

CONFERENCE

Southern African Music Educators' Society (SAMES) announces the **6th Biannual conference** from July 12-15 at the School of Music, University of the Witwatersrand. Theme is "Transformation through Music Education", and the conference is open to all with an interest in music. Organizer is Marguerite Barker Reinecke at The School of Music, P Bag 3, WITS 2050 Tel: (001) 716-3723 or Fax: (011) 716 8030. Participants are invited to present papers of 30 minutes or workshops of 60 or 90 minutes. Contact the organizer for more information.

COURSE

Coursework Masters in Intercultural Music Education: the musics of South Africa. The University of Natal is offering an MA degree which is meant to prepare you for teaching new music curricula - curricula which will recognize all the musics of South Africa. The degree is currently offered on a part-time basis. The coursework covers education and research in relation to the following musics: "traditional" African music; isicathamiya, maskanda and other neo-traditional African popular musics; the marabi jazz tradition; jazz in South Africa since 1960; Indian music in South Africa; the religious musics of South Africa; and Western classical music in South Africa. A short thesis is written during the second year.

Contact the Music Department for more information.

FESTIVAL

8th International Eisteddfod of South Africa from 29 September to 7 October 1995 in Roodepoort. "Come and share with several hundred foreign and more than 4 000 South African competitors in the colour and excitement of excellent performing groups from other parts of Africa and abroad, and be part of the many competition sessions, workshops and evening concerts of the biggest and best music festival of its kind in Africa."

Full details appear in the International Syllabus which may be obtained by contacting The Secretariat, Eisteddfod '95, P O Box 738, Roodepoort 1725.

News of SAMES

SAMES NEWS FROM REGIONS

6th BIENNIAL CONFERENCE AT THE SCHOOL OF MUSIC, UNIVERSITY OF THE WITWATERSRAND FROM JULY 12-15.

CONTACT Marguerite Barker Reinecke at Wits

SAMES CAPE

Sheila Woodward writes: Our quarterly news journal, *The Buzz*, reaches members and about 500 schools and education institutions in the Cape Town area. Recently revamped, the small publication advertises SAMES events as well as national and international music education festivals and conferences. It also includes reports and book reviews.

We have recently held some very successful seminars for teachers, regarding strategies for coping with the present crisis in music education. In particular, sessions have concentrated on group tuition, including choir training, gumboot dancing, story-telling with instruments and providing group instrumental tuition using both Western classical and traditional African instruments.

It was decided to focus our next event on the scholars and students themselves, by organising a Cape Town music festival. Held in September 1994, the Jabulani Festival was advertised as a celebration by young Cape Town musicians of all musical cultures. The groups ranged from 10 to 100 in number, from primary school to University level. Styles included traditional African, popular, Western classical and Jazz. Held at the Waterfront, a good public attendance was drawn. The most moving aspect was seeing the groups, with their families and friends, staying to hear the other young musicians, making it a true festival. The enthusiasm and excitement of the participants has led us to arrange a similar event on 25 February at the outdoor Waterfront amphitheatre. We already have entries and are hoping that local business will assist financially. We look forward to a challenging year, organising the next Jabulani festival and further seminars for teachers.

SAMES NATAL

Sallyann Goodall writes: SAMES KwaZulu-Natal presented a joint one-day meeting with the Natal branch of SASMT on 22nd October entitled *The Music Teacher and Arts Education in the Community*. The purpose of the meeting was to help music educators understand how they could participate differently in teaching music in our changing society. Up till now most educators work in schools or privately at home, yet there are increased calls for more community arts centres and more participation in music and other arts from grassroots level. Talks were presented on community arts centres by Glenn Mashinini [Director of Development at NAPAC], who worked in community arts in Western Australia, and Johann Zietsman [Chief Executive Officer of NAPAC], who was director of one of the Bophuthatswana Mmabano Arts Centres. Lynn Dalrymple [Drama, University of Zululand] spoke about the present situation in arts education and the general dis-

ussion taking place on accreditation and how this might support arts education in schools. In the afternoon Sharon Katz [Music Therapist] did a short workshop on the therapeutic role of music in community arts.

This meeting drew an audience of about 30 and there was lively discussion especially on the present state of school music and teachers' uncertainty about what the Education Departments will come up with next. SAMES members have latterly been involved in the Interim Syllabus committees, where local progress is being made, but there is little insight into what is really going on in the untransparent depths of state education at the moment. Members were especially interested in the idea of community arts centres as they saw them as a potential avenue of employment. Of course at the moment there is a tremendous lack of infrastructure in this region, but there was some talk about how one could support existing work and how one could start something off in one's own community. There is some hope that the future funding of arts by state, provincial and local government will be available for community arts projects. It is important for music educators to be aware of community initiatives in the arts in general. Keep your ear to the ground too!

SAMES ORANGE FREE STATE

no report

SAMES TRANSVAAL

Marguerite Barker Reinecke writes: We had a combined meeting of three societies SAMES, SASMT, SAMUS on the 15th October, arranged by Kathy Primos. Main speaker was John Gunthorpe. He explained the newest developments as described in documentation from the government on education, and particularly the ARTS. The future developments are carefully watched by the above societies, and they want to be part of decision making that will affect music education particularly. We had some representatives from Venda present who expressed their interest and support for SAMES and wanted to ask, once more, what SAMES was prepared to do to help music educators in rural areas.

In her capacity as chairperson of the TVL Region, Marguerite was invited to address music teachers, lecturers and choral conductors at the University of Venda later in October. After consulting with the participants at a two-day conference held on the Venda Campus, a clearer picture emerged of the specific problems of the music educators in the area. The university is qualifying music teachers with skills in teaching traditional and western-based music. These teachers are not funding posts after graduation because headmasters are not creating music posts.

The message was that whilst SAMES could assist all music teachers by creating support networks, these would work if SAMES kept talking to authorities and creating lobbying mechanisms. The real solution lay within the teachers themselves. Music teachers must create a space for music, and not wait for it to come their way.

SAMES MEMBERSHIP FORM • Membership fee: R40 for two years; i.e; 1993 -1995 conference

NAME _____

ADDRESS _____

PHONE _____ (work) _____ (home)

RETURN THIS FORM AND R40 TO THE TREASURER OF YOUR REGION:

KwaZulu-Natal: Vinayagi Govinder, 21 Edgecourt Road, Roseglen 4091

Orange Free State: Loftus Heunis, Music Department, University of the Orange Free State, Bloemfontein 9301

Transvaal: The Secretary, SAMES, c/o School of Music, P Bag 3, WITS, 2050

Western Cape: Dave Kruger, 46 Ocean Drive, 3 Anchor Bay 8001

If you are not in one of the above regions, please return this form with R40 to our national treasurer: Jimmy van Tonder, South African College of Music, University of Cape Town, Rondebosch 7700

