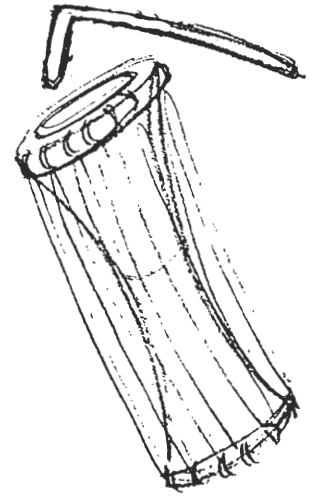


# the TALKING DRUM



Network for Promoting Intercultural Education Through Music (NETIEM)  
Southern African Music Educators' Society (SAMES)  
Newsletter Issue No.1 - August 1992

## editorial

This is the first combined NEWSLETTER from NETIEM (Network for Promoting Intercultural Education Through Music) and SAMES (Southern African Music Educators' Society), two organizations working for a common purpose - the promotion of intercultural education through music.

Most of this letter is taken up with replies to questionnaire no.1 which was sent primarily to those who attended the Tenth Ethnomusicology Symposium at the International Library of African Music. The reason for targeting this group was simply that the idea of a Network was raised for the first time at this symposium. Others who heard about the Network and expressed interest also received the questionnaire. This first questionnaire concerns the purpose and procedure of NETIEM.

To those who did respond, thank you. The intention is that all responders will receive this first newsletter; however, some did not include their return address with their replies. If you are aware of anyone who may wish to have a copy of Newsletter No.1, please write to me. Further responses will be welcome once you have read the replies.

Replies indicate the enormous number of tasks to be addressed. We, at the Music Department of the University of Natal, shall endeavour to establish a centre for the reception and dissemination of ideas and tasks relative to the development of a process which will enable us to promote intercultural education through music.

Currently our team numbers four. Jill Miller-Merz handles information relative to tertiary sources. Naren Sewpaul handles information relative to

Elizabeth Oehrle, Music Department, University of Natal

non-academic sources. Elizabeth Freuthal handles information relative to sources beyond the borders of South Africa. I act as initiator and co-ordinator.

There are, without doubt, people capable of handling some of these tasks. Branches of SAMES, community musicians, students or teachers from different areas or institutions might wish to begin working on a particular task. To enable us to act as the nerve-centre for NETIEM, please notify us if you wish to work on any of the areas mentioned in the replies. We would also appreciate hearing about work you may be doing in other related areas which we have still to realize.

SAMES regional groups may wish to become involved in some aspect of this work. Consider Norbert Nowotny's practical suggestion.

"Create individual lessons, individual songs - on xeroxed sheets with instructions for the teachers" based on any of the musics of South Africa. If you have a lesson or song that works, then share it by sending the idea to us. Teacher's instructions should be typewritten, but good handwriting is also acceptable. A good copy of the music or a tape is also necessary. Send these with your name and address, and we shall begin collecting workable material. Collecting, editing and distributing such material is one aspect of this project. NETIEM is willing to initiate Nowotny's project, but if a region or group or individual wishes to embark on this, you are encouraged to do so. Before any project is passed on to any group or person, however, NETIEM requests an explanation of how you plan to carry out the project.

Finally two requests of SAMES REGIONS. Firstly, please make copies of this letter and distribute it in the manner you see fit. Secondly, send a few paragraphs for the second newsletter telling us what you are thinking and doing by the beginning of November.



# netiem news

## Responses to questionnaire No 1.

concerning the purpose and procedure of the Network (NETIEM).

### 1. PURPOSE OF THE NETWORK:

(a). Do you agree with the suggested purpose of the Network - to facilitate the propagation of intercultural education through music in South Africa?

All agreed. Replies from Ghana, Namibia and Zambia said that we should extend to Southern Africa. One reminds us that "academic" emphasis could put it out of the reach of most people.

(b). What might be an alternative or additional purpose?

Build up a database; identify centres of expertise, teaching and learning; establish an Idea Bank; help churches and theological colleges work towards relevant musical approaches, teaching; SA and SADCC member countries share music and dance info.; network for researchers, performer, etc.; information depot to know where to access material, whom to address, and what individuals or institutions are doing; establish a library that would cater for intercultural music in Southern Africa; develop teaching material; involvement in curriculum development processes; reach out to teachers who have had no exposure to intercultural music education; establish links with all cultural organizations or creative arts organizations so that integrated arts programmes based on "mutually inclusive concepts" can operate effectively; provide a forum through which music educators are informed about each other's interests, projects and successes.

(c). For whom would the suggested purpose be of value?

administrators (educational, directors and cultural advisors); all musicians (composers, performers, teachers, technicians); allied disciplines (film, theatre, artists, literature); church groups and theological colleges; community music makers; curriculum developers and planners; dancers; ethnomusicologists; organizations like Fuba and Funda; policy makers (Performing Arts Councils); private researchers and writers not affiliated to institutions; rural communities and squatters to improve the quality of life and bring

people together; scholars and performers in the sub-region, linking SA to international organizations; students at all levels and graduate students in particular; teachers; bring together different music cultures, i.e. community music supported by popular culture..."the essence of music making".

(d). What might be some needs of those mentioned above which could be met by the Network?

Administration: People to administer/facilitate the Network; money.

Church musicians: Assistance to be able to work with many musics, resources for sharing, and guidance in how to go about using the musics of other cultures.

Research: Collect songs and material suitable for schools.

The Grassroots publication with a tape is very good.

Resources: The most urgent need is the building up of a stockpile of readily available, appropriately processed information that teachers can turn to in their planning; e.g. materials on African music; video and sound material; transcribed material; recordings; lists of references about intercultural music education; a list of all articles published with bibliography (including related disciplines such as anthropology, African arts, etc. inasmuch as there is some overlap); township music for class; notated sheet music (staff and/or tonic solfa); cassettes; opportunities to hear various types of music performed authentically; musical scores from various cultures;

Students: Ways of helping them relate to people of different cultures, and enrichment through musical experiences of many musics, not only "western".

Teachers: Help to broaden their cultural experiences; teaching and lecturing materials; work schemes; a vast collection of easily accessible and easily usable materials (songs, information. on cultures and ways of life, maps, tapes and instruments); to be in touch with new ideas and experiences of other educators;

General: Information regarding the groups mentioned above in terms of what they do, how they do it, and what their motivation is for reaching out across intercultural "barriers" e.g. for musical encounters, for promotion of groups or styles or ideas.

For natural music makers, sources of information such as cassettes and radio, and access to facilities.

Publications, seminars and conferences to exchange ideas; sub-region music festivals; joint research projects producing resources packages.



(e). How could the Network begin to meet these needs?

The first three replies were most frequently mentioned.

Database or Databank: Names and addresses of interested people, and short descriptions. Put music educators in practical contact with each other through workshops, conferences, etc.

Resources: The Network should be a nerve-centre for all materials and people for the purpose of propagating intercultural education through music. It should: sponsor production of resource materials; receive materials which could be stored and shared and constantly updated; make known theses found in university libraries; make music available as playable scores in some kind of common format; networkers should be able to borrow and purchase resource materials made easily available; provide cassettes, videos, music and advise as to how to set about getting materials and contacting musicians; compose a bibliography of relevant books, articles, records, etc., continually updating this and making it available on request; providing material for Christian musicians who wish to use musics of other cultures; the establishment of a Resource Centre which would require sponsorship; Newsletter: publish answers to teachers' questions; inform teachers about publications; include draft document for comment

Organizing gatherings, workshops (Orff Society would be willing to assist in workshopping), local and national music festivals with indigenous music which would be captured on video and advertised for distribution;

Establish links with individuals and organizations who would use their skills in formal, non-formal, and informal situations in a "working together" atmosphere.

Journal addressing successes, concerns and problems affecting the Southern African region.

Publish: There is enough information in existence, either in "unprocessed" form or in bits and pieces. Sufficient expertise exists for this information. to be put at the disposal of teachers in a digestible form. Jaco Kruger is willing to make his material available, and he suggests Anthropos Publishers in Belville. Are there others also sitting on musical material?

Radio: Community and Public Radio provide programmes using "talking" cassettes or audio cassettes.

Traveling Workshops: or clinics or "road shows".

## 2. EXISTING PEOPLE OR MATERIALS WHICH MIGHT BE RELEVANT:

(a). Who or what material is currently available which would be relevant to the work of the Network?

Organization/Institution: International Library of African Music; the Ethnomusicology Society; Culture and Working Life Project; African Studies Institute at Wits; some social anthropology department; Archives of traditional music at the SABC (contact Cuthbert Mashego at 011 714-2961); the Gallo archives (contact Rob Allingham); the archives of "traditional" radio programmes (contact) Mr. I Ramakgolo, Box 1867, Pietersberg 0700 or telephone 01521-72219);

SAMES; SASMT; SADTU; CHUM; ENACT; MANA/SAMA(?); COSAW; FAWU; MAPP; Tertiary libraries; Museum curators or ethnographic institutes; Kirby Collection at UCT; the many community musicians being used in educational programmes at UCT could be videoed. In Namibia the School of the Arts, Univ. of Namibia, Director Arts, Ministry of Ed.& Culture and regional directors, National Theatre, National Museum, Bricks, Community Centre, Independence Square Katutura, Namibia Broadcasting Corporation, Researchers in music and oral traditions, choirs and dance groups.

People: Andrew Tracey, Pedro Espi-Sanchis, Gopalam Govender, Deepak Ram, Johnny Clegg, researchers, teachers, performers, community musicians

Theses: Fund field workers to go into the field; Alvin Petersen's "Multicultural Music Education in USA" and his book on how to craft non-western musical instrument;

Books: Lists of relevant books; Collections of African songs, games, stories, instruments; Books on children's songs with tapes.

Documents: Proceedings of SAMES Conferences; Culture in transition, Rethinking Culture (1989) ed. K.Tomaselli (UND);

Peoples' Education: A collection of articles for Dec. 1985 - May 1987 (UWC) Peoples' Education for Teachers, Conference Proceedings, (UWC) Document of the interim independent forum on music education; Department of National Education draft model and related documents; The Human Sciences Research Council research project;

Journals: lists of relevant journals and articles

General Publications: Learn and Teach; Africa South; The New African; The Weekly Mail; The New Nation.





(b). What are the advantages and/or limitations of the people or material mentioned above?

Advantages:

- . Many mentioned the potential which will be generated by linking people and organizations who are working towards similar goals.
- . Jaco Kruger writes: "There are people, like myself, sitting on material. Provided things are done properly and legally, I have no qualms about making available songs, transcriptions, audio and video recordings for the project. I would like to think that people like Diedre Hansen, Andrew Tracey, Evonne Huskisson, Dave Dargie, Thomas Johnstone, Cora Burnett-van Tonder and others would feel the same".
- . Literature: Combing the existing literature which contains information about South Africa and other African countries could present an excellent global perception of African culture and/or intercultural.
- . Ideas arising from the Network could be research options for students.

Limitations:

- . Need to discover exactly what people know, and who the real musicians are in South Africa. How can this be done?
- . Some musics need to be captured aurally/orally on tapes and video. Pessa Weinberg's book needs a tape similar to that of the recent Grassroots Publication.
- . Ethnomusicologists do not produce materials, but pass on by person-to-person. We need "applied" ethnomusicologists, not those trained overseas.
- . Universities makes it difficult to gain access to archives, and research options are short-lived for students.
- . Teachers have no materials with which to work.
- . The Network should be decentralized.
- . At some point a distinction should be made between good academic/scholarly work and cheap commercial products.
- . Academic work often does not penetrate to grassroots levels.
- . Schools: Education in and for the schools is vital and therefore people that are kind of "resource" people need to be in touch with schools and teachers.
- . Instruments are very expensive to buy, and so are books. This will limit how widely the information is distributed.
- . Sometimes good musicians and academics produce material that is out of reach for the ordinary music teacher; e.g. transcriptions too complex for the classroom etc.

**3. PROCEDURE:**

(a). How might the Network begin to function?

Database: Get a computer; collect names; establish a database of materials and people. Set up a mailing list.

Information: Inform people about the Network through a short write-up in relevant journals (ask people to suggest which journals).

Music Convention/Seminar, as suggested many years ago, where all music makers can meet to discuss and debate. Discussions should also take place with community based musicians and how their cultural organizations assist them.

Newsletter: This should present aims, purpose, procedure.

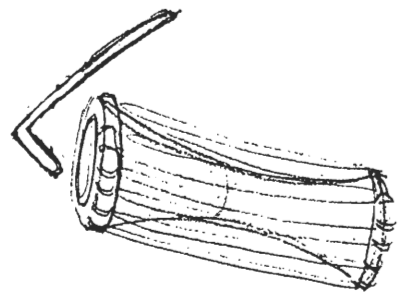
Could include a draft document of the proposed activities of the network and circulate it to parties for comment. Could include information from membership. Could offer a catalogue of intercultural sources (on floppy disc) and users could pay a nominal fee to help generate funds.

Resource Centre: Start a centre for intercultural education.

SAMES: On a regional basis, interested people could work together, as SAMES aims to promote intercultural education through music. This may involve a series of local conferences countrywide involving a broad basis of participants in discussion about intercultural education through music, i.e. people from other disciplines and organizations. Active communication should take place between regions. SAMES regions might request titles and brief abstracts of relevant work, coordinate the materials and send forward to Natal University Music Department.

Funds: Try to interest the public section to release funds.

International: Organize an international committee with one representative from each nation.



NETIEM:  
NETWORK FOR PROMOTING  
INTERCULTURAL EDUCATION THROUGH  
MUSIC



# netiem projects

At present we at Natal University are addressing two projects. The first is the setting up of a Database of composers, performers, researchers or teachers of the musics found in Southern Africa. We also hope to discover places where any of these musics are taught and specific programmes or courses which include more than one type of music found in Southern Africa. To this end we have sent out

questionnaire no. 2 (Database), which appears below for you either to use or to pass on.

The second is a listing of relevant books, journals, recordings, and theses which are in the libraries of South African Universities, and which will be useful in promoting intercultural education through music. Louie Dekker, a fourth year student of music education, is working on this project.

## Questionnaire 2 (database)

### NETWORK FOR THE PROMOTION OF INTERCULTURAL EDUCATION THROUGH MUSIC (NETIEM)

NAME (person, group, organization, or institution)

\_\_\_\_\_

ADDRESS

\_\_\_\_\_

\_\_\_\_\_

FAX NO.

\_\_\_\_\_

PHONE NO.

\_\_\_\_\_

We wish to discover composers, performers, researchers and teachers of Southern African musics. We also wish to discover places where the musics of Southern Africa are taught, and specific teaching programmes or courses which include more than one type of music; e.g. "western" classical and popular music and South African maskanda.

Place an X in the box in front of one or more of the categories which are relevant to you or your organization or institution. Space is limited, so please enclose more information.

1. I am a composer of \_\_\_\_\_

2. I am a performer of \_\_\_\_\_

3. I am a researcher specialising in \_\_\_\_\_

4. I am a teacher/lecturer in \_\_\_\_\_

5. I know of/work at a place which teaches the musics of Southern Africa. The name, address and contact person are given below:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

*(please enclose more information)*

6. I know of/am involved in a specific programme or course which includes more than one type of music found in Southern Africa. The programme or course is offered at the institution whose name and address are given below:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

*(please enclose more information)*

RETURN TO: Prof. Elizabeth Oehrle (NETIEM), Music Department, University of Natal, Durban 4001; fax (031) 8162214; phone (031) 8163351. If you wish to receive the first NETWORKNEWS, return this form immediately and include a stamped, self-addressed envelope.



# SAMES NEWS

The Southern African Music Educators' Society (SAMES) was established in 1985 at the first National Music Educators Conference held at the University of Natal. Among the beliefs of the organisation are the following: education should be free and equal and compulsory for all children; music should be at the core of the curriculum and should be given a permanent and undisputed place in the school timetable; music teachers should be specialists in their fields; the musics of South Africa should be studied by teachers-in-training and also made available in schools.

SAMES aims to improve, expand or replace music syllabi throughout educational institutions in South Africa; to implement teacher training programmes that will give teachers the skills and confidence to implement music syllabi that draw on all South African musical cultures; to stimulate research on various aspects of music education; to devise new teaching materials and to establish a resource centre that will house teaching materials and other information on all aspects of music education; to hold meetings, conferences, workshops through which new ideas in music education could be developed and promoted.

To date SAMES has hosted four national conferences viz. 1985 and 1989 at University of Natal; 1987 and 1991 at the University of Cape Town. A few copies of the proceedings of the 1985, 1987 and 1989 conferences are still available by writing to the Music Department of the University of Natal. Proceedings of 1991 are soon to be released by the University of Cape Town.

A reminder that the next SAMES Conference will be at the University of the Orange Free State in 1993. Dates and other particulars will be announced.

At present there are three regional branches of SAMES - Western Cape, Transvaal and Natal/KwaZulu. Meetings and workshops are held regularly throughout the year. Contact people in these regions are:

Western Cape: Jimmy van Tonder - SAMES National Treasurer (South African College of Music; University of Cape Town, Rondebosch 7700)

Transvaal: Kathy Primos - SAMES V. Chairperson (P Box 68 Witwatersrand 2050)

Natal/KwaZulu: Jenny James (Dept. of Music, University of Durban-Westville, P Bag X54001, Durban 4000)

If you wish to help promote these beliefs and aims, join the SAMES REGION nearest to you or start your own region. Complete the SAMES Membership Form enclosed in this letter.

Regions are invited to send information which will fill this space in the next newsletter. Let us know what you are learning, doing and planning. Send information no later than the end of October.

Jasmin Persad  
SAMES National Secretary



## SAMES MEMBERSHIP FORM

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

PHONE \_\_\_\_\_ (work) \_\_\_\_\_ (home)

MEMBERSHIP FEE: R10 per year paid to region or Jimmy van Tonder

If you are in one of the three regions listed below, then send this form and R10 to the contact person in your region .

Western Cape: Jimmy van Tonder, South African College of Music, University of Cape Town, Rondebosch 7700

Transvaal: Kathy Primos, P.O. Box 68, Witwatersrand 2050

Natal/KwaZulu: Jenny James, Dept. of Music, University of Durban-Westville, P.O. Box X54001, Durban 4000.

If you are not in one of the above regions, consider starting your own regional group and notify our national secretary: Jasmin Persad, 13 Rathgar Grove, Reservoir Hills, 4091 Natal, or you could simply return your form and R10 to Ms Persad. We look forward to having you join SAMES.

