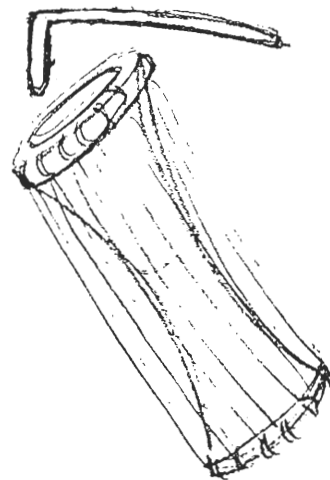


# the TALKING DRUM



Network for Promoting Intercultural Education Through Music (NETIEM)  
Southern African Music Educators' Society (SAMES)  
Newsletter Issue No.2 - April 1993

## editorial

### AIM OF NETIEM

The confirmed aim of NETIEM is to promote intercultural education through music. There are three reasons for choosing this phrase education through music. First is to stress the importance of educating the whole person through the process of music making, rather than to stress only the importance of transmitting knowledge and skills related to music. Second is to stress the seriousness of opening the mind and heart of the educated to be better able to sift out the truth of matters. By so doing he or she will be better able to work towards a greater depth of concern for self and for others. Third is to encourage awareness and movement towards ideas inherent to music making in Africa. John Miller Chernoff writes:

Music is essential to life in Africa. . . The development of musical awareness in Africa constitutes a process of education; music's explicit purpose, is, essentially, socialization. *African Rhythm and African Sensibilities*, p.154.

### OBJECTIVES OF NETIEM

Having established the aim of NETIEM, we need to set objectives which will enable us to begin to realise the promotion of intercultural education through music.

#### 1. PEOPLE:

- a. Build up a DATABASE of names and addresses to enable contact to be made between people working to promote intercultural education through music.
- b. Stimulate teacher cultural awareness through the *Talking Drum*, workshops and seminars.
- c. Promote cultural sharing in the classroom through the *Talking Drum*, workshops and seminars.

#### 2. RESOURCES:

- a. Discover composers, performers, researchers, and teachers who are active in intercultural education through music by means of questionnaires.
- b. Discover places where the musics of Southern Africa are being taught and performed.
- c. Discover programmes which include more than one type of music found in Southern Africa.
- d. Create an annotated bibliography of books, articles and theses related to:
  1. intercultural music education
  2. music of Africa
  3. music of South Asia

#### 3. PUBLICITY:

- a. Print the newsletter -*Talking Drum*. Individuals listed in the Database and institutions will receive the *Talking Drum*

The *Talking Drum* will publicize the work of NETIEM and of SAMES (The Southern African Music Educators' Society) Letters to the editor concerning work being done relative to SAMES and NETIEM are requested.

This second issue of *Talking Drum* provides the following information received to date:

DATABASE - names & addresses of respondents (p.2)
RESOURCES - composers, performers, researchers, teachers, places/programmes (p.4) the start of a partially annotated bibliography of books and journals (p.6) articles (p.9), theses (p.11), scores and cassettes. (p.12)

Work is commencing on these long-term objectives. The short term objective is to make a start in each area and to critically evaluate what is done as we progress.

You are invited to use NETIEM, via *Talking Drum*, as a means of sharing information, ideas and constructive criticism that will promote intercultural education through music.

Elizabeth Oehrle





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Jimmy  
Faculty of Music  
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P/B Rondebosch 7700

**WISE**

Debby  
The Wyheham Collegiate  
P/Bag 9094  
Pietermaritzburg 3200

**WHITFORD**

Penny  
165 4th Ave.  
Edenvale 1610

**YOTAMU**

Mose  
c/o Chifuwe North Primary  
School  
P.O. Box 137  
Manyinga  
Kabompo District  
NW Province





## COMPOSERS

**Dide, Amandio**  
church music

**Reddy, Surendran**  
different styles of music

**Katundu, Khwimanga Wongani**  
choral music

## PERFORMERS

**Conrad, Dr. 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  
**Katundu, Khwimanga Wongani**  
African and World Musics

## RESEARCHERS

**Ballantine, Prof. Christopher**  
history of urban black popular music, especially jazz and vaudeville

**Dide, Amandio**  
Chopi Music

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

**Kruger, Mr. J.**  
"African" music

**Mans, Minette**  
music education  
**Oehrle, Elizabeth**  
intercultural education through music  
**Primos, Kathy**  
attitudes to music education  
**Scott, Joyce H.**  
ways to use music for teaching in churches

## TEACHERS

**Ballantine, Prof. Christopher**  
History of black SA jazz and vaudeville; Indian music; Western classical music history; Afro-American popular music.

**Bull, Mrs. Jeanne**

Orff Schulwerk; Music therapy

**Conrad, Dr. Rosalie**

Western compositional technique; Choral training; Orchestration

**Fenton, Mrs. Colleen**

Pre-Primary education

**James, Deborah.**

(cross-cultural aesthetics) social anthropology

**Kruger, Mr. J.**

African music; "Ethnomusicology"

**Mans, Minette**

Music education; Piano; Guitar

**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 (primary school); Wants to increase his knowledge of Marimba work.

**Whitford, Mrs. P.J.**

School music Stds. 0-5 (VP of Orff Schulwerk Soc)

## PLACES & PROGRAMMES

**Chancellor College,**

PO Box 280

Dept. of Fine and Performing Arts

Zomba

Mlalawi

Offers program in world musics; emphasis

on music education and African music.

**Chopi Music for Children**

c/o Felisberto Rainha Massangaia

Acampamento do Conselho

Executivo

Xipamanine, Maputo,

Mozambique

**Companhia Nacional de Canto e Dance**

Case de Culture do alto Mae

Maputo,

Mozambique

Amandio Dide

**Department of Social**

**Anthropology**

Wits University

Johannesburg

2050

contact Deborah James

**Evangelical Bible**

**Seminary/Southern Africa**

Joyce H. Scott

200 Pine Street

Pietermaritzburg

3200

Beginning Jan. 1993

**Orff Schulwerk Society of S.A.**

P.O. Box 79433

Senderwood

2145

contact Mrs. Jeanne Bull

An intro to African rhythm: practical hands-on music making with groups.

**St. Mary's Junior School**

Mrs. P.J. Whitford

Box 981

Highlands North

Beginning to introduce different

"musics" of Southern Africa in class.

**Maruapula School**

c/o Maitisong

P Bag 0045

Gaborone, Botswana

contact Chris Steyn

**Univ. of DBN-Westville**

Dr. Rosalie Conrad

P Bag X54001

Durban

4000

All compositional technique courses include African, Indian music, and jazz.

**Univ. of Natal, Dept. of Music**

Prof. Christopher Balantine

King George V Ave

Durban

4001

History courses include studies of Western classical, African, South Asian, popular music and jazz. Students have African Instrumental Ensemble.

**University of Namibia, Dept. of Music**

Minette Mans

P/B 13301

Windhoek, Namibia

Teach through the medium of Southern African music.

**Venda Univ., Dept. of Anthropology**

Mr. J. Kruger

P/Bag X5050

Thohoyandou, Venda





# Books, articles, theses, scores & cassettes

A long term objective is to compile an on-going list of resource material related to intercultural education through music. A short term objective is to provide you with an idea of some of the materials compiled to date. Louis Dekker, a 4th year music education student at the University of Natal in 1992, initiated research into relevant material and provided valuable spade work.

Paul Rommelaere, University of Cape Town, reminds us that there are certain conditions that make a compilation truly valuable:

- (a) The bibliographic selection must answer the needs of the readership-group.
- (b) The selection must fairly and comprehensively reflect the "state-of-the-art" in the field.
- (c) The material has to be so organized into topics and sub-sections that it is easy for the reader to hone in on the specific topic that is of pressing interest to him/her.
- (d) In general, and especially where the mere title of an article or book is misleading, an abstract and evaluation of material is a valuable aid.

These conditions will be our guidelines. At this stage materials relative to intercultural education through music and music making in Africa are presented. Thanks to a most recent acquisition: *African Music: a Pan-African annotated bibliography* by Carol Lems-Dworkin, her abstracts provide most of the information about books, some articles and a few theses. You are encouraged to add this valuable book to your own library. Though this issue concerns primarily music making in Africa, plans are to provide resources for other musics such as South Asian.

Thoughts from readers concerning what resources are needed and how to present material in a meaningful way are welcome. Paul Rommelaere suggests that teachers usually have specific questions such as: "What books do you recommend as a general introduction to the music of Xhosa-speaking people?" He thinks that an exhaustive bibliography on individual topics would be more appropriate. What do you think, and how would you begin?

Some of these books and articles are housed at the University of Natal Music Library or at the University of Durban-Westville. Library members can use the material or you may become a visiting member of the library for R110.

## BOOKS: INTERCULTURAL EDUCATION

- Banks, J.A.** *Multi-Ethnic Education: Theory and Practice*, Boston, Mass.: Allyn and Bacon, 1981.
- Banks, J.A.** (ed.) *Multicultural Education: Issues and Perspectives*, Boston: Allyn & Bacon, 1989.
- Bullivant, B.** *The Pluralist Dilemma in Education*, Sydney: Allen and Unwin, 1981.
- Cohen, L.** *Multicultural Classrooms*, London: Croom Helm, 1983.
- Craft, A.Z.** (ed.) *Curriculum Opportunities in a Multicultural Society*, n.p.: Harper and Row, 1984.
- Craft, M.** (ed.) *Teaching in a Multicultural Society: The Task for Teacher Education*, Lewes: Falmer Press, 1981.
- Craft, M.** (ed.) *Education & Cultural Pluralism*, n.p.: Falmer Press, 1984.

- Garcia, R.L.** *Teaching in a Pluralistic Society*, n.p.: Harper and Row, 1982.
- James, A.** (ed.) *The School in the Multicultural Society*, n.p.: Harper & Row, 1981.
- Jeffcoate, R.** *Positive Image: Towards a Multicultural Curriculum*, n.p.: Writers and Readers/Chameleon, 1979.
- Lynch, J.** (ed.) *Teaching in the Multi-cultural School*, n.p.: Ward Lock, 1981.
- Modgil, S.** (ed.) *Multicultural Education: the interminable debate*, London: Falmer Press, 1986.
- Nixon, J.** *A Teacher's Guide to Multicultural Education*, Oxford: Basil Blackwell, 1986.
- Sarup, M.** *The Politics of Multicultural Education*, London, Routledge and Kegan Paul, 1986.
- Smolicz, J.J.** *Culture and Education in a Plural Society*, Canberra: Curriculum Development Centre, 1979.

## BOOKS: INTERCULTURAL MUSIC EDUCATION

- Anderson, Muff.** *Music in the Mix: The Story of South African Popular Music*, Johannesburg: Raven Press, 1981.
- Anderson, W.M.** *Multicultural Perspectives in Music Education*, Virginia: Music Educators National Conference, 1989.
- Blacking, John.** *A Commonsense View of All Music: Reflections on Percy Granger's Contribution to Ethnomusicology and Music Education*, New York: Cambridge University Press, 1987.
- Falck, R.** (ed.) *Cross-cultural Perspectives on music*, Toronto: Univ. of Toronto Press, 1982
- Lomax, A.** *Cantometrics*, Berkeley, California: University of California Extension Media Center, 1976.
- Lucia, C.** (ed) *Proceedings of the first national music educators' conference*, University of Natal, Durban, 1986.
- May, E.** *Musics of many Cultures*, Berkeley: University of California Press, 1980.
- Oehrle, E.** *A New Direction for South African Music Education*, Pietermaritzburg: Shuter & Shooter, 1988.

- Oehrle, E.** (ed.) *Proceedings of the Third National Music Educators' Conference*, SAMES (Natal Branch) University of Natal, Durban, 1989
- Pantalonni, H.** *On the Nature of Music*, Oneonta, New York: Welkin Books, 1985.
- Reck, D.** *Music of The Whole Earth*, New York: Charles Scribner's Sons, 1977.
- Rice, T./Shand, M.** (eds.) *Multicultural Music Education: The "Music Means Harmony" Workshop*, Toronto: Institute for Canadian Music, Faculty of Music, University of Toronto, 1989.
- Shehan Campbell, P.** *Lessons from the World: A Cross-cultural Guide to Music Teaching and Learning*, New York: Schirmer Books, 1991.
- Small, C.** *Music, Society and Education*, London: John Calder, 1977.
- Titon, J.** (et al.) *Worlds of Music*, New York: Schirmer Books, Inc., 1984.
- No Author.** Wesleyan Symposium on the Perspectives of Social Anthropology in the Teaching and Learning of Music, 1984: Wesleyan University, Middleton, Conn *Becoming Human Through Music*, Reston, Va.: Music Educators National Conference,

## BOOKS & JOURNALS: MUSIC OF AFRICA

### GENERAL

**Bebey, F.** *African music, a people's art*. Translated from the French by Josephine Bennett. New York: Lawrence Hill, 1975. Bebey is a "renowned Cameroonian musician, poet, and filmmaker. Popular in style, profusely illustrated. Emphasis on wide range of instruments and their performance, including earth bow and friction drum."

**Berliner, P. F.** *The soul of mbira*. With an appendix: Building and playing a Shona Karimba.[Updated Edition] Berkeley: University of California Press, 1981. "The definitive work on the mbira, highly esteemed and oft-quoted by scholars. The present edition includes the appendix on building and playing a Karimba, and is meant to be accompanied by two Nonesuch recordings."

**Blacking, John.** *How musical is man?* Seattle: University of Washington Press, 1973. "Blacking explores the role of music in society, and of society and culture in music, drawing from music of the Transvaal Venda, with whom he lived and whose culture he studied in-depth, and from his own deep knowledge of Western music."

**Blacking, John.** *Venda children's songs: a study in ethnomusicological analysis*. Johannesburg: Wits University Press, 1967. "The music is principally melodies with words."

**Chernoff, J. M.** *African rhythm and african sensibility: aesthetic and social action in African musical idioms*. Chicago: University of Chicago Press, 1979. "An important and widely acclaimed book. Chernoff is an anthropologist and drummer who has studied and participated in music intensively in Ghana. The book, which is richly informative, uses a sociological approach."

**Coplan, David.** *In township tonight!: South Africa's black city music and theatre*. Johannesburg, Ravan Press, 1985. "Christopher Waterman describes it as a "richly detailed and lucid account of the development of black popular performing arts in South Africa, making use of historical, ethnological, and musicological data."

**Dargie, David.** *Xhosa music: its techniques and instruments, with a collection of songs*. Cape Town: David Philip, 1988. A probing study that includes a history of music and musicians of the Lumko District, a great deal of information on the Xhosa people and their culture, and an informed and comprehensive investigation of Xhosa music itself."

**Erlmann, Veit.** *African stars: studies in black South African performance*. Chicago: University of Chicago Press, 1991. "A history of South African performance arts, now widely celebrated in the West. The early days of isicathamiya ... are presented. Two chapters focus on Durban between the two World Wars, the evolution of Zulu music and dance, and the transformation of ingoma .... The life and important work of South Africa's first black ragtime composer, Reuben T. Caluza, is given ...."

*Essays on music in Africa*, Bayreuth, Germany, iwalewa Haus, Universitat Bayreuth. vol.1, 1988 and vol 2, 1989. Both contain essays only by Akin Euba. "It should be a primary reference source for researchers concerned with Yoruba music and culture, and/or African art as total art."

**Euba, Akin.** *Yoruba drumming: the dundun tradition*. Anne McLellan, 16 Mabel Thornton House, Burma Road, London N16 9BG, England, 1991. "Everything one would want to

know about dundun is contained in this authoritative and comprehensive work by Nigeria's foremost musicologist."

**Frisbie, Charlotte J.(ed.)** *Explorations in ethnomusicology: essays in honor of David P. McAllester*, Detroit: Information Coordinators, 1986. "Contains a number of essays, a bibliography, index, and an autobiographical sketch of David P. McAllester."

**Gaskin, L. J.** *A select bibliography of music in Africa*, Compiled at the International African Institute under the direction of K.P. Wachsmann. London: International African Institute, 1965. "Researchers are referred to this superlative, primary source for coverage of "all known works...of relevance and significance" prior to 1965."

**Gray, John.** *African music: a bibliographic guide to the traditional, popular, art, and liturgical musics of sub-Saharan Africa*. Greenwood Press, 1991. "Contains 5802 entries classified according to: Cultural History and the Arts, Ethnomusicology, Traditional Music, Popular Music, Art Music, and Church Music."

**Jones, A. M.** *Studies in African music*. 4th printing. 2 vol. London: Oxford University Press, [1959] 1971. "A major pioneer work by an early luminary. Father Jones' meticulous, scientific approach, along with his sensible and respectful idea of working closely with a highly-skilled Ewe drummer...resulted in a significant breakthrough in concepts about African music."

**Kirby, P. R.** *The musical instruments of the native races of South Africa*. 2d ed. Johannesburg: Wits University Press, 1965. "Though decades have passed, this remains an awe-inspiring masterpiece."

**Lems-Dworkin, Carol.** *African music, a Pan-African annotated bibliography*, London: Hans Zell, 1991. "An annotated bibliography of books, dissertations, monographs, essays and journals on the subject of African music. The author takes a broader, and at the same time, more unified perspective than had been manifested in earlier works." Strongly recommended.

**Makeba, Miriam, and James Hall.** *Makeba: my story*. New York: New American Library, 1988. "Written in present tense in a direct manner. We get to know this charismatic South African singer - a true survivor - not only as the glamorous performer she has always been, but also as a brave and vulnerable human being."

**The Music Index. 1949-**. Detroit: Information Service, Inc. "A primary reference tool for ferreting out periodical articles on African music."

**Nettl B.** *The study of ethnomusicology: twenty-nine issues and concepts*. Urbana, University of Illinois Press, 1983.

**Nketia, J.H. Kwabena.** "This world renowned musicologist from Ghana has published untold numbers of scholarly books, articles, monographs, essays, music compositions, and more...For a comprehensive list of his major works representing the period 1949-1987, see *African musicology: current trends: a festschrift presented to J.H. Kwabena Nketia*, 41."

**Roberts, J.S.** *Black music of two worlds*, New York: Original Music, 1982. "A remarkable - even monumental! - book... Recognized as a classic,...it still may be the only book on black music of all the Americas."



## EDUCATION

**Arneson, Arne Jon.** *The music educators journal: cumulative index 1914-1987; including the Music supervisors' bulletin and the Music supervisors' journal.* Stevens Point, Wisconsin: Index House, 1987. "Since a number of articles on African and African-American music have appeared in the *Music Educators' Journal*, this is a useful tool."

**Banfield, Beryle.** *Africa in the curriculum: a resource bulletin and guide for teachers.* New York: Edward B. Blyden Press, Inc., 1968. "This modest-appearing paperback has surprising contents... The final chapter, called "Teaching About Africa," is an excellent guide for teachers."

**Black music in our culture: curricular ideas on the subjects, materials and problems.** Edited by Dominique-Rene de Lerma. With contributions by Thomas Jefferson Anderson, Jr. (and others). Kent, Ohio: Kent State University Press, 1970. "One of the appendices, entitled Sample Curricular Syllabi, gives outlines of courses that include in some way the study of African music."

**Butcher, Vada E. et al.** *Development of materials for a one year course in African music for the general undergraduate student (project in African music).* Washington: Office of Education, 1970. The study, sponsored by the U.S. Government and undertaken by Howard University, is a treasure chest.

**Cole, Ann et al.** *Children are children are children: an activity approach to exploring Brazil, France, Iran, Japan, Nigeria and the U.S.S.R.* Illustrations by Lois Axeman. Boston: Little, Brown and Company, 1978. "A joyous book, with fanciful illustrations and countless creative activities for children as they learn about other cultures."

**Curriculum materials for teachers.** 2nd ed. Urbana, Illinois: University of Illinois at Urbana-Champaign, 1985. (African Studies). "Packed with reliable information on Africa and extremely comprehensive."

**Dietz, B.W. and M.B. Olantunji.** *Musical instruments of Africa: their nature, use, and place in the life of a deeply musical people.* Illustrated by Richard M. Powers. New York: John Day, 1965. "A handsome, well-planned, informative book that was probably designed for classroom use."

**George, L. A.** *Teaching the music of six different cultures in the modern secondary school.* New York: Parker Publishing Company Incorporated, 1976.

**Jessup, Lynne.** *Afro ensemble: a beginning book.* Fort Worth, Tex., Harris, 1975. "An attractively-designed handbook that uses - and explains - the symbols used in "adinkra" (an African fabric of special design), and distills an enormous amount of Jessup's considerable knowledge into a few pages of information, well-explained, easily-comprehensible. Intended for use by both teacher and student."

**Jessup, Lynne.** *World music: a source book for teaching.* Illustrations by Mary McConnell. Danbury, Conn.: World Music Press, 1988. "A tidy, attractive little reference book. Included in the bibliography is a several-page section on Africa."

**Lawrence-McIntyre, Charshee.** "African and African-American contributions to world music." In *African-American Baseline Essays*. Rev. ed., 1990. Portland, Oregon: Multicultural/Multiethnic Education Office, Portland Public Schools. "The six components of the Baseline Essays are not divisible. The Music unit - the only one examined - ...is a well researched monograph."

**Locke, David.** *Drum damba: talking drum lessons from master drummers.* Crown Point, Indiana: White Cliffs Media Company,

1989. 90 minute cassette. "Just about everything one would need to know on the subject can be found in this book."

**Locke, David.** *Drum Gahu!: a systematic method for an African percussion piece.* Crown Point, Indiana: White Cliffs Media Company, c1987. "This is part of an excellent series published by White Cliffs devoted to African traditional dance drumming." 3 sound cassettes.

**Makeba, Miriam,** comp. *The world of African song.* Edited by Jonas Gwangwa and E. John Miller, Jr. Chicago: Quadrangle Books, 1971. "Consists of unaccompanied song melodies with chord symbols. Words are in the original languages."

**Mbabi-Katana, Solomon.** *African class music course vol.2.* Kampala, Uganda: Mbabi-Katana, c1987. "The author states that it is designed for teacher use. Fifty songs from Uganda, Kenya, Tanzania and those of related people in neighboring states have been gathered and translated into English."

**Music in world cultures.** Edited by Margaret Mead, et al. (special issue of *Music Educators Journal* vol 59, no. 2) Reston, Virginia: Music Educators National Conference, 1972.

"This is a splendid, special issue of the *Music Educators Journal* devoted to world music."

**National Music Educators' Conference** (1st: 1985: University of Natal; 2nd: 1987 University of Cape Town; 3rd: 1989 University of Natal; 4th: 1991 University of Cape Town)

**Proceedings of the first National Music Educators' Conference.** Edited by Christine Lucia. Durban: University of Natal, Department of Music, 1986. Cover title: "Music education in contemporary South Africa". "An important event, since it was the first conference of its kind to be held in South Africa".

**Proceedings of the second National Music Educators' Conference.** Edited by Christine Lucia. Durban: University of Natal, Department of Music, 1988.

**Proceedings of the third National Music Educators' Conference.** Edited by Elizabeth Oehrle. Durban: SAMES (Natal Branch), 1990

**Proceedings of the fourth National Music Educators' Conference.** Edited by James van Tonder. Cape Town, SAMES (Western Cape), 1992.

**Nketia, J.H. Kwabena.** *The music of Africa.* London: Gollancz, 1975. "A magnum opus".

**Norborg, Ake.** *A handbook of musical and other sound-producing instruments from Namibia and Botswana.* Stockholm: Norborg, 1987. "Remarkably complete."

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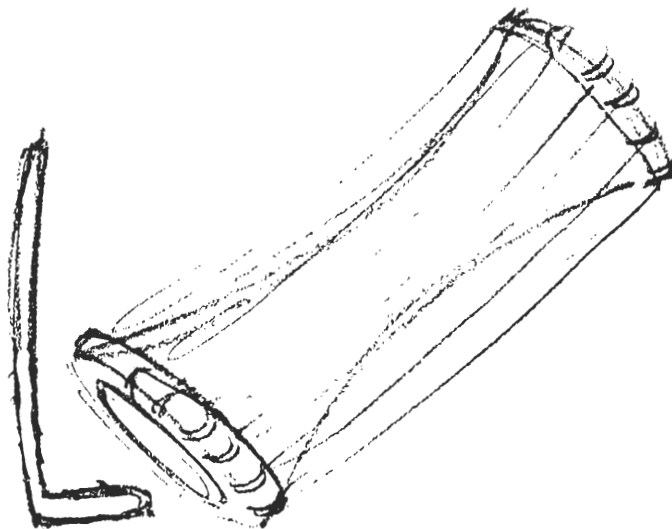
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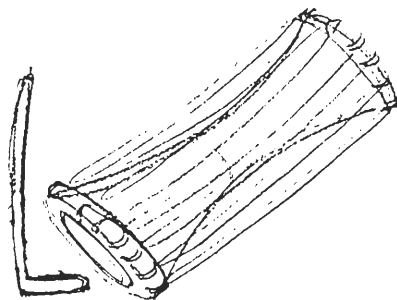
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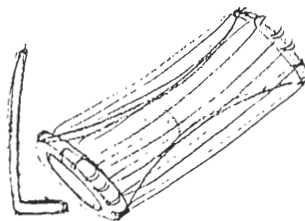
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*Another lion on the path and Sowbells and tortoise shells*. Write to Pedro, P.O. Box 255g, Giyani 0826.



**SHARE YOUR RESOURCE MATERIALS**

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

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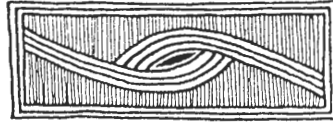
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RETURN TO: Elizabeth Oehrle, NETIEM, Music Department, University of Natal, Durban 4001





# Bruno Nettl & Patricia Shehan Campbell Intercultural Music Education

At the ISME Conference in July 1992 (Seoul, Korea) the main topic was intercultural music education. Keynote speakers were Bruno Nettl, esteemed ethnomusicologist and chair of the newly formed ISME Panel on World Music and Patricia Shehan Campbell, chair of music education at the University of Washington and leader in this field. Both approached the subject from their different perspectives.

Nettl's view is that the mission of music education is to help bring about understanding of other peoples simply because they are there. Each society has its own musics. All are equally of value. The way a society teaches its musics is extremely important.

He dealt with three popular questions. First, will intercultural education through music be a superficial presentation of music? Nettl says emphatically, no. At this stage the idea is to teach something about the music. Second, what if students do not like the new music you are using? He replied that when he plays music that is new, there will always be students who do not like the music, and that is O.K. Music is not only to be liked, but also to be understood. Third, should the teacher have expertise in the various musics before attempting to teach a new music? Naturally, he said, expertise is preferable, but it is very seldom possible. Of importance is to believe in the value of intercultural music education, to move in that direction with even a little experience, and to deal with the music in context.

Patricia Shehan Campbell's view is that we aim to develop the musical understanding of students. For this reason we must consider:

- (1) Authenticity. Is the music we select to teach authentic and representative of a given culture?
- (2) Musical competence. She urges educators to take time to become immersed in the musical sounds, cultural customs, traditions, and changing practices of the ethnic people whose music they have targeted for study. She suggests that teachers without competence should contact and incorporate local artists to do some teaching.
- (3) Transmission. She urges that we honour the manner in which a music is taught. Though notation is useful, to deny students access to the oral/aural transmission process of many of the world's musical traditions is to offer a musical experience devoid of the process by which it is taught and learned.

Shehan Campbell argued for the inclusion of world musics on the basis of musical goals rather than extra musical goals, such as intercultural sensitivity and world peace. It is my supposition, however, she would agree that a positive experience of new musics will open the minds and hearts of people, thus making it easier to sift out the truth of matters. Truth nurtures understanding, and this is what intercultural education through music is about. This is implicit in the aim of NETIEM.

Elizabeth Oehrle





# Overseas Organizations



NORWEGIAN MULTICULTURAL MUSIC CENTRE is a result of a desire to strengthen the role of music as a bridge between different peoples and cultures.

Their task is to present native Norwegians as well as immigrants with high quality live music from foreign cultures, especially music from the so-called Third World. Quality and artistic profile will be stressed, so that these cultural expressions will be recognized as being on the same level as our own cultural heritage.

Norwegian Multicultural Music Centre is charged with implementing projects of cultural exchange, based on principles of equality and mutual benefit, in the field of music with Norway's cooperating parties and developing countries. This is of importance to open up new possibilities for multi-cultural music communication.

Another of their priorities will be to establish an international network for the exchange of knowledge and experience as well as musicians.

An important aspect of their daily work includes promoting live music from the Third World all over Norway. This will interest performers from Southern Africa. A contact address: Tom Gravlíe, Manager, Rikskonsertene, Box 7613, 0205, Oslo, Norway.

CENTER FOR MUSIC RESEARCH, Florida State University, Tallahassee, Florida: Director of the center, Prof. Jack A. Taylor, wrote: "We hope to develop a network, and probably will decide on a number of the same goals that your are developing--at least in the sense that your newsletter can be a good model for AIME's first meeting in April of 1993 in Stockholm.

INTERNATIONAL SOCIETY OF MUSIC EDUCATION COMMUNITY MUSIC NETWORK: Prof. Ingrid Olsend of the Norwegian State Academy of Music is in the process of forming this society. More about it as information becomes available.



# News of SAMES

## SAMES WESTERN CAPE

Jimmy van Tonder writes: The Western Cape Chapter has had a busy time. The committee decided to rotate the chair, so Ronell Zurich takes over from Jimmy as chairperson. Others on the committee are: secretary (Jimmy van Tonder), treasurer (Mergie Barlow), committee members (Eileen Fisher, Lisa Geldenhuis, Dave Kruger, Alvin Petersen, Ria Smit, and Ronell Zurich).

Two editions of a local news letter, SAMES BUZZ, notifies members and others of activities planned. The 3rd edition will outline meetings as follows:

FEBRUARY: A Practical Workshop on Harmony Teaching and a Pre-Primary and Junior Primary Workshop

## SAMES TRANSVAAL

Kathy Primos writes: Because of the great distances between members, it was agreed at the AGM (Oct. 1991) that sub-regions should be independently active with the Johannesburg branch undertaking the core administration for the whole region. Marguerite Barker-Reinecke agreed to be chairperson.

The Johannesburg branch hosted two meetings at Wits. In Feb. Mervyn Garlick and Cecily Murphy demonstrated their programme for pre-primary and primary school children. The Spiral Staircase In May there was a panel discussion on "Teaching Music in Different Organisation" with Bruce Cassidy (Wits) Mokale Koapeng (Funda) Antoinette Kramer (Jeppe Music Centre) and Joan Waters (St. Andrews School).

MARCH: Choir Training and Video by Doreen Rao

APRIL: Lesson plans for Class Music Teachers and a lecture to the general public - "Can Babies Make Music?"

In addition they offer a service to African Choral Directors which provides guidelines for training their choirs in the Eisteddfod pieces, a cassette tape with the piano accompaniment and examples of the pieces from recordings.

Full marks for the sterling effort of all SAMES members in the Cape area. You are an inspiration to us all

Interesting discussion followed these speakers, and there was a special appeal from those in outlying areas for monthly workshops.

Mr. S J Khosa, SAMES Tvl Rep., convened a meeting organised by Mr. B C Hlatshwayo in Hazyview with Kathy Primos and Prof. Douglas Reid as speakers. People travelled far to attend, and it was good to exchange views and experiences. Afterwards - a splendid braai under the marula trees.

We are looking forward to our Regional Conference to be held at the University of the Witwatersrand in July.

## SAMES NATAL

Naren Sewpaul writes that on March 20th this year the society held a workshop on "Intercultural education through music" which he led at the University of Durban-Westville Music Department. This follows SAMES'S recent link-up with the research project, NETIEM.

In 1992 SAMES held three workshops: "Exploring the Blues", "The Warana Children's Orchestra" (co-hosted with Aryan Benevolent Home), and a workshop based on the philosophy of music education presented by David Elliott.

### 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.

# General Information

## IDEAS BANK

Write to *Talking Drum* - "Ideas Bank" concerning your effort to promote intercultural education through music. Tell us about your lessons, research, videos, performances, studies, tapes, problems, and ideas yet to be tried. Share.

## CONFERENCES

**August 23-25:** The **Ethnomusicological Symposium** will be held at the University of Natal. More information from Lyn Doyle at UND, Durban 4001. This overlaps with the Musicological Conference, also at UND.

**October 1, 2 and 3:** The Southern African Music Educators' Society (SAMES) is hosting its **5th National Music Educators' Conference** at the University of the Orange Free State. Theme is "Music Learning/Learning Musically". Contact Dr. Loftus Heunis at the Music Department for more information.

**December ?:** The **National Arts Initiative** will hold a national conference which may be in Durban. Support the important work being done in your region.

## BOOKS

*Proceedings of the Fourth National Music Educators' Conference, 1991: Music Matters: Music Education in the 1990's*, University of Cape Town. Contact the editor - Jimmy van Tonder, P.O. Box 13174, Mowbray, Cape Town, 7700. (R15 members; R20 non-members).

*Music: the Rock-Classic Connection*. P.Gibson E.Norris P.Alcock Oxford University Press Southern Africa, 1991. Gives background to the music which children listen to now and offers ideas on how to use it in the classroom

*Music Making Magic: texts of 18 model lessons* compiled by Anet M. LeRoux in English or Afrikaans. Contact SAMES, P.O. Box 13174, Mowbray, 7700.

## JOURNAL FOR INTERCULTURAL EDUCATION THROUGH MUSIC

Consideration is being given to publishing this journal in 1994.

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Do you have information to share, a question to be answered, materials you can not locate, an event to announce? Drop NETIEM a line, and it will be included in the next newsletter.

