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 music. The following RESOURCES are also expanding: computers, 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 & 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 to light approaches to music making from Africa, will result. It will bring a new dimension to education through music.

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. The Talking Drum is the instrument through which these ideas are received and disseminated.

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 else 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 Oehlde
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 behavior, I make cross-cultural references to the music making of neighboring ethnic groups, other cultural groupings in S.A., sub-Saharan African cultural 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 Potchefstoomse Universiteit.)
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)

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

The other call was for the submission of materials in the form of 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 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.
EXPERIMENTAL NETWORK OF TEACHERS AND MATERIALS

1. _______________ 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

1. _______________ 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. Oehhrle, Music Department, University of Natal, Durban 4001.

FUTURE MAILING OF THE TALKING DRUM

1. _______________ (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. Oehhrle, Univ. of Natal, P Bag X10, Durban 4001.
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.

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
Mahubeke, Gezani Victor
coverd 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-Sanchis, Pedro
children’s stories; African, French, Spanish music.
James, Deborah
a variety of African music
Katundu, Khwimanga Wongani
African and world music
Katz, Sharon
guitarist and singer of folk/rock music in English and African languages

Makhala, Walika
traditional dances of Mzawo
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 women’s vocal music
Ballantine, Patricia
early childhood music education in a multi-cultural society.
Campbell, Patricia
cross-cultural study of transmission systems; multicultural music into curriculum & instruction.
Dide, Amandio
composing educational materials on African instruments and music making principles.
Espi-Sanchis, Pedro
music of migrants from the Northern Transvaal
Katundu, Khwimanga Wongani
comprehension, issues and methodological concerns in the development of meaningful and needs based education system in Southern Africa
(Kenya & Tanzania; specifically the cultural sciences and arts)
Kizito, Mike
combining solfeggio with staff notation at college level; African music
Kruger, Jaco
“African” music
Katz, Sharon
music therapy
Mans, Minette
ethnomusicology
Oehrle, Elizabeth
intercultural education through music
Primos, Kathy
attitudes to music education
Scott, Joyce
ways to use music for teaching in churches
Sole, Elizabeth
15th Italian Lauda
Woodward, Sheila C.
music education.

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

Resources

Makhala, Walika
traditional dances of Mzawo
Nyahoda, Phillip
African dance & theatre
Sole, Elizabeth
leader of The Cape Town Early/New Music Ensemble
Dissertations, Theses, Essays, Scores & Cassettes

ADDITIONS supplied by Rika Engelbrecht: Librarian – Eleanor Bonnar Music Library)

(Additions* supplied by Rika Engelbrecht: Librarian

DISSERTATIONS, THESES, ESSAYS

Katz, Sharon
music therapy

Krieger, Jacob
African music; “ethnomusicology

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

Mans, Minette
music education; piano; guitar

Nyaloda, Phillip
music; dance; instruments

Ochola, Elizabeth
intercultural education through music

Primos, Kathy
history of music; general musicship

Reddy, Mandran
compositional 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, Penny J.
School music stds. B-5 (VP of Off Schulwerk Soc.)

Bull, Jeannie
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

Katsambis, Wolfgang
choral training; orchestration

McKinstry, R.
African music; dance; instruments

Nyahoda, Phillip
music; dance; instruments

Ochola, Elizabeth
intercultural education through music

Primos, Kathy
history of music; general musicship

Reddy, Mandran
compositional 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, Penny J.
School music stds. B-5 (VP of Off Schulwerk Soc.)


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

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


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.


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


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

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


The members of this present group are as follows:

Hior Rasonaivo is from Madagascar. His skills as a percussionist, especially in percussionists of origin. GA as in Gabou MA as in Madagascar KO as in Coat' d'ivoire

Boniface Dagay, 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 percussivist in various groups from Nantes.

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

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

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 makes one 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.

Yogesh Samsi was born in 1968 into a rich musical tradition. His father Pandit Dinkar Kaikine and his mother Shahshikala Kaikine are renowned vocalists in India. Yogesh has been trained by India's most famous tabla performer, 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.

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

4. TRADITIONAL AFRICAN MUSIC AND BARBERSHOP SINGING (30 mins.)

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

5. RITUAL DANCERS: SHANGAAN, MAKishi AND NTAU (50 mins.)

A performance which includes the Masishi silt and pole dancing, masks of great variety and narration.

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

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 Konate and Kausa Kuyathe from the Gambia and Adama Dramme from Senegal - Workshop presented by Lucy Duran (45 mins.)

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

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 ISITHOLOTHO by Dr. Luvuyo Dontza from the University of the Transkei (30 mins.) and CHIPENDANI MUSICIAN Green R. Mutusa at the Ethnomusicology Conference at Zimbabwe College of Music, Harare, Zimbabwe, September 1994.

The chipendani is a "braced mouth bow of the Shona (Karungu 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."

(Musikadda, U. of T.: 1994)

10. MBIRA DZAVADZIMA PLAYERS: MUSEKIWA CHINGOZWE AND WILLIAM RUSERE from Zimbabwe (35 mins.)

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

11. MOTHER EARTH DANCERS with Beaulier Dyoko (50 mins.)


12. AN INTERVIEW IN SHONA WITH BEAULIER DYOKO

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

Name: 
Address: 

Cost including airmail and packaging is: 
R 60 per video in Africa 
R 100 per video outside Africa.

VIDEO NO'S 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11

Circle the number of the video(s) you wish to receive and list the numbers and the titles below:

I enclose a cheque for R______ made out to NETIEM.
PLACE & PROGRAMMES

Berger, Brenda
Described multi-cultural programmes suitable for 3 to 8 year olds.
Chancellor College, PO Box 280
Dept. of Fine and Performing Arts
Zombo, Malawi
Offers program in world music; emphasis on music education and African music
Chopi Music for Children
cto Felisberta Rainha Massangai
Acampamento do Conselho Executivo
Xipamanine, Maputo, Mozambique
Companhia Nacional de Canto e Danca
Ca de Cilgues do alto Mael
Maputo, Moçambique
Amando Ilde
Coppenhall, Gavin
Rustenberg Girls’ High School
Campsground Road
Randjesbos 7700
Cultural Affairs Dept., Box 264
Chintsa, South Africa
Malawi
Contact Deborah James
Johannesburg, 2050
Wits University
Department of Social Anthropology
Coppenhall, Gavin

ETHNO-MUSICOLOGY TRUST

Acampamento do Conselho Executivo
Xipamanine, Maputo, Mozambique
Contact Deborah James
Johannesburg, 2050
Wits University
Department of Social Anthropology

Contact Deborah James

SCORPES

Adzinyah, Abrahame Kobena, Dumisani Maraire, Judith
Cook Trickery. Let Your Voices Be Heard! Songs from Ghana & Zimbabwe.

Grassroots Educare Trust. Songs songs by South African children. (researched and compiled by Liz Brouckaert)
Grassroots Educare Trust. 1990 (cassette included).


F. Orff Schulwerk Society of S.A.

Basswood Centre of Education
Civic Centre
Rams Row
Harran
Zimbabwe
Evangelical Bible Seminary/Southern Africa
Joyce H. Scott
200 Pine Street
Pretoria/Territorial 3200 or Mamokgakgake Chouene, College of Ed.
Mayer & Schonberg
P Bag X8829
Grobbendael 0470
Maquila, Mihlele
Ulwazi Centre
Langa
Cape Town
Marupula School
cto Matlaeng
P Bag 0045
Garborone, Botswana
contact Chris Steyn

Orff Schulwerk Society of S.A.

Cultural Affairs Dept.
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. Whipford
Box 981
Highlands North
Beginning to introduce different “musics” of Southern Africa in class.
Univ. of DBN-Westville
Dr. Rosalie Conrad
P Bag X44001
Durban 4000

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

Transvaal College of Education
L.D. Louie elementary African and Western music
Unity Productions
Sharon Katz & Marilyn Cohen
85 Palaise
23 Prince St.
Durban 4001

Specializing in productions incorporating multicultural choirs and bands throughout S.A.; implementation of intercultural music therapy programmes in S.A.

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
Mamokgale Mmamathumang
P Bag 13001
Woodford, Namibia

Teach through the medium of Southern African music.
University of Venda
P Bag X360
Thohoyandou, Venda

CASSETTES

Espix-Sanchis, Peder. 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.

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

NAME (person, group, organization, or institution):________________________________________________________________________

ADDRESS:____________________________________________________________________________________________________________________________________

FAX NO. __________ PHONE NO. __________

Place an x in front of one or more of the categories which are relevant to you or your organization or institution. As the space provided is limited, please enclose more information.

1. I am a composer of__________________________________________________________

2. I am a performer of__________________________________________________________

3. I am a researcher specializing 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:

______________________________________________________________________________

6. I know of an 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:

______________________________________________________________________________

RETURN TO: (NETIEM), Prof. Oehrle, Music Department, University of Natal, Durban 4001.

NEW ZEALAND


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 ethnocentric as any. In consequence, the music educator involved in intercultural and intercommunity activity can expect to meet a variety of problems.

(a) Whom in a community should one consult? Some may favor the preservation of tradition and oppose renewal 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. Some may favor the preservation of tradition and scornful, the culture; others may support revitalization, and even see intercultural activity as a revitalization community activity can expect to meet a variety of problems.

(b) Resistance 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 interchange 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.

The theme of the 1992 ISME International Conference is Sharing Musics of the World. The Commission for Community Music Activity believes that this theme represents 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.

UNITED STATES

Muse: Mission

MUSE, Inc. was founded to support the practice and growth of multicultural drumming and dancing traditions and to invigorate elementary education through showing schools how to provide these activities despite budget cuts and music curricula.

MUSE: THE GROUND ON WHICH WE STAND

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 book entitled 'Frame of Multiple Intelligences,' music/rhythmic intelligence complements analysis/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 continue, challenging curricular goals.

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

Since 1980, MUSE has been a partner in the Buffalo Public Schools, developing economical strategies to provide multicultural music and dance to students in inner-city schools. Many non-Western cultures have music and dance traditions that are very different from our modern ways. Most of the music and dance of Africa has African musical roots but many of the values have been lost on the MTV generation. 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 make new rhythms and dances to express their own experience. Improvisation is an important element and each individual is valued for their 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 McGoldrick.

BOOKS


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 educators 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 $Aud 20 plus postage. Write to CIRCME.

CONFERENCE

Southern African Music Educators' Society (AMES) 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 Margaret Barker Reinecke at The School of Music, P Bag 3, WITS 2050 Tel: (001) 716-3723 or Fax: (001) 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 mighty 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.
SAMES NEWS FROM REGIONS

6th BIENNIAL CONFERENCE AT THE SCHOOL OF MUSIC, UNIVERSITY OF THE WITWATERSRAND FROM 11-14 JULY 1994

CONTACT Mary Screaton or Barker Reincke at Wits

SAMES CAPE

Sheila Woodward writes: Our quarterly news journal, The Music of Cape Town, is now a quarterly publication reaching 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, regardless of experience: for opening 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 organizing 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.

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SAMES NATAL

Sallyann Goodall writes: SAMES KwaZulu-Natal presented a joint one-day workshop 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 discuss the need for more and better community arts centres as they were seen as a potential avenue of group instrumental tuition using both Western classical and traditional African instruments.

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SAMES ORANGE FREE STATE

Margarette Barker Reincke writes: We had a combined meeting of three societies SAMES, SASMT, SAMES on the 15th October, arranged by Kathy Prins. Main speaker was John Gompho. He explained the newest develop- ments as described in documentation from the government on education, and particularly the ARTS. The future develop- ments are carefully watched by the three 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, Margarette was invited to address music teachers, lectors 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 clear picture emerged of the specific problems of the music educators in the area. The university is qualifying music teachers who will teach 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: t.e: 1993 -1995 conference

NAME

ADDRESS

PHONE (work) (home)

RETURN this FORM and R40 TO THE TREASURER OF YOUR REGION:

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

Orange Free State: Lofas Heems, Music Department, University of the Orange Free State, Bloemfontein 9301

Transvaal: The Secretary, SAMES, c/o School of Music, P Bag 1, 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: Janet van Tonder, South African College of Music, University of Cape Town, Rondebosch 7700

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