

the TALKING DRUM



**Network for Promoting Intercultural Education through Music (NETIEM)
Southern African Music Educators' Society (SAMES)
Newsletter Issue No. 5 February 1996**

✠ Editorial ✠

This issue of *The Talking Drum* puts into motion the second stage of the development of NETIEM (network for promoting intercultural education through music). A process of sharing and testing ideas which will promote intercultural education through music is initiated. Jaco Kruger, colleague and major contributor to this issue, supports the idea that *The Talking Drum* is a potential conduit for the dissemination of world musics in the class room, and he is willing to contribute on a regular basis. He points out that apart from the few individuals working full-time with African music, there is an abundance of material hidden in a myriad of theses. Many are in the Music Library at Natal University.

No longer will the expanding DATABASE of RESPONDENTS, or the network of composers, performers, researchers, and teachers active in intercultural education through music, or places and programmes using African music be included, though this information is continually updated and readily available on request. Expanded versions of dissertations, scores, cassettes and videos which promote intercultural education through music are included along with reports from regions of the Southern African Music Educators' Society (SAMES).

The intent of this and subsequent issues is to publish relevant articles

and ideas which will be disseminated, tested, refined and fed into a bank of ideas. *The Talking Drum* no.3 proposed this process through the "Experimental Network of Materials and Teachers" – one way of gathering and building up a source of suitable ideas from the wealth of musics in southern Africa. This current issue focuses primarily on aspects of music from Africa but also includes two lessons relative to Indian music.

Jaco Kruger, lecturing at Potchefstroom University, along with Amrita Francis, Vinayagi Govinder, Briony Prior and Naresh Veeran, students currently in the MA coursework in Intercultural Music Education at Natal University are the first to submit materials. They will receive feedback from educators who indicated their willingness to test the feasibility and sort out problems of these materials. These educators include Patricia Shehan Campbell

(USA), James Flolu (Ghana), Brenda Berger and Phillipa Kabali-Kagwa (S.A.) Joseph Ngandu (Zambia) and graduates of the B.Ed. Teacher Education Programme of the University of Zimbabwe. Hopefully these efforts will generate more ideas from you and others in the field which will promote intercultural education through music.

Motivating this second stage of NETIEM's development is the belief in the possibility of promoting productive and positive attitudes towards cultural diversity in this ever changing and challenging world.

Elizabeth Oehrle



Inside

MUSIC FROM AFRICA	
Using African Log Xylophones in the Class Room	2
Rhythmic Characteristics from Africa	7
Cross-Rhythms in African Music	8
Traditional Song: Thula Sizwe	8
African Song Using Call-and Response	10
Isicathamiya	11
Kwela (pennywhistle jive)	13
MUSIC FROM INDIA	
Adi tala and three tempos	15
Ragas	15
ARTICLE	
Whose Music Do We Teach Anyway?	16
RESOURCES	
Dissertations, Theses, Essays Videos, Scores, Cassettes	20
SAMES NEWS	23
GENERAL INFO	24



Music from Africa

Using African Log Xylophones in the Class Room

© J Kruger: Dept of Music, Potchefstroom University



Log xylophone music from Uganda and Mozambique (cf. Kubik op. cit.) is useful in the class room for the following reasons:

- 1) It promotes an enthusiastic attitude towards music making among primary as well as secondary school pupils because it is exciting, is taught by rote, requires limited theoretical explanation.
- 2) It develops motor skills, hearing, and rhythmic sense.
- 3) Because its structural conventions have been described, older pupils can compose their own songs.
- 4) It is performed in ensemble. As such it develops social skills such as cooperation, while simultaneously fostering a feeling of community.
- 5) Simple log xylophones can be made relatively cheaply by teachers and their pupils. Instrument-making promotes motor development and stimulates creativity.

1. WHAT DO I NEED TO PERFORM LOG XYLOPHONE MUSIC?

To perform log xylophone music, you need a xylophone with not less than five slats (the music is mostly pentatonic), but preferably seven or twelve slats.

Log xylophones are obtainable from the following manufacturers (please inform Talking Drum of others):

African Musical Instruments,
Box 95, Grahamstown 6140
Tel 0461-26252.

African Ethos, African Music Centre,
7 Drake St, Observatory,
Cape Town 7925.

Tel 021-477980 or 6851597 or 6892662.

The log xylophones produced by these manufacturers are made from hardwoods. Hardwoods are durable and last for many years, even a lifetime. Because of this, they are scarce and relatively costly. As such you and your pupils (or the woodwork class at your school) may wish to make a xylophone from cheap wood like pine. A simple pine xylophone costs much less than a hardwood xylophone. However, pine is a soft wood, and the life-span of a pine xylophone is limited to a few years. Below you will find instructions for the making of a simple pine xylophone.

Log xylophone ensembles also comprise a variety of percussion instruments like drums, hand rattles and bells. The xylophone manufacturers mentioned above also stock drums. However, you may make your own drums or obtain them at street markets. Take care not

to buy a curio drum. Curio drums usually are made from a light, soft wood, and are decorated in bright colours. A good drum is usually made from a fairly hard wood. It is heavier than a curio drum, and its skin is firmly attached to the body of the drum. The skin of a good drum is also strong and tightly stretched, producing a resonant sound.

Hand rattles may be obtained from African Ethos. They are also widely found in curio shops, rural craft shops and at street markets. You may also make your own rattles from calabashes or tins. The dry seed pods of the flamboyant tree (mostly found in towns of our northern and eastern provinces) serve as effective rattles. Bells (the kind worn by cattle and goats, but with their clapper removed) are more difficult to obtain. However, they may be found at some markets and shops in rural areas. An effective and costless alternative is a variety of differently sized empty bottles, struck with a light metal rod. You may also use bamboo blocks which you can make yourself or obtain from African Ethos.

2. HOW TO TEACH LOG XYLOPHONE MUSIC

This is an introductory discussion only. Teachers wanting to take up log xylophone playing seriously should study the sources quoted, and preferably learn from experienced players.

2.1 Establishing the rhythmic foundation

The rhythmic foundation of amadinda and akadinda log xylophone music from Uganda is interlocking. Mangwilo music from Mozambique makes use of partial interlocking. Interlocking occurs when different musical patterns are combined in a certain way. Pupils must master interlocking before they attempt to play the xylophone. This may be done on any non-melodic percussion instruments or by clapping.

There are two basic kinds of interlocking, namely duple interlocking and triple interlocking. Duple interlocking is found in amadinda music in which two basic patterns (each played by a musician) combine as follows:

PLAYER 1	X	X	X	X	X	X	X	X	X	X	X	X	X	X
PLAYER 2		X		X		X		X		X		X		X

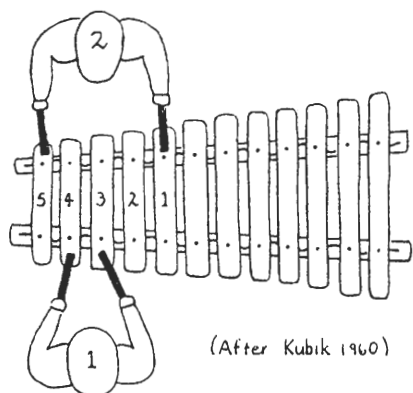
Each block represents one pulse (or micro-beat) in a cycle of twenty-four pulses. Both patterns comprise twelve equidistant tones which interlock. In other words, the tones of the two patterns never coincide. The tones of pattern two are placed half-way between





phone ideally should be made, following the interval specifications provided by Kubik (1964:92f. & 1965:38f.). However, amadinda and mangwilo scales show similarity, and certain mangwilo songs arguably may be adapted for playing on an amadinda xylophone (see fig. 3).

Figure 3



Mangilo song (Kubik no. III)

PLAYER 1	LH	3	4	4	2	1	1	3	4	4	2	1	1	
	RH					1	1	1				1	1	1
PLAYER 2	LH	5	4	3	4	4	4					4	4	4
	RH					4	4	2	3	3		4	4	
PERCUSSION 1	X	X	X	X	X	X	X	X	X	X	X	X	X	X
	X	X	X	X	X	X	X	X	X	X	X	X	X	X
PERCUSSION 2	X	X	X	X	X	X	X	X	X	X	X	X	X	X
	X	X	X	X	X	X	X	X	X	X	X	X	X	X

1 beat = two blocks = 300 m.m.

Each number in the transcription corresponds to a slat (see fig. 3).

Player two conventionally starts playing. However, because part two is the more difficult of the two, the teacher should initially play it, allowing a pupil to lead the song with the easier first part.

It is useful to allow the first player in log xylophone music to complete a cycle before the second player enters.

Although Kubik does not mention any percussion accompaniment for mangwilo music, teachers may wish to add accompaniments of their own. If possible, these accompanying patterns should reveal typical African characteristics.

After teaching this song, you may wish to try no. IV (Kubik 1965:49). You should initially take part one (wakulela), giving part two to a pupil. This is a very exciting song to play. However, you should read Kubik's discussion of its rhythmic organization carefully before attempting to play it (cf. Kubik 1965:40f.).

2.3.1 Learning to play amadinda songs

Pupils should start with amadinda songs having the shortest cycle. The shortest cycle comprises twelve tones per player, giving a total of twenty-four pulses.

Of the twenty-four pulse songs provided by Kubik (1969:60f.), I would suggest starting with nos. six, seven and two (in that order). All transcriptions are given in numerical form. In other words, like the mangwilo transcription provided above, each number refers to a corresponding slat (see fig. 1). The numerical transcription of no. six is:

PLAYER 1: 5 5 3 5 2 1 5 5 3 3 1 1 !

PLAYER 2: 1 2 4

Transcribed in block form, the song looks like this:

1 beat = 2 blocks = 300 m.m.

PLAYER 1	5	5	3	5	2	1	5	5	3	3	1	1	!
PLAYER 2		2	4	1	2	4	1	2	4	1	2	4	1
PLAYER 3	RH				2	2			2			2	
	LH						1	1			1	1	1

The second pattern of song six is easy, comprising only three repeating tones. Pattern one is more difficult. It is useful to divide longer patterns into phrases. Most pupils find it easy to remember patterns comprising no more than six tones. Twelve-tone patterns, such as the first pattern of song six, should be divided into halves or quarters. The two patterns should not be combined before they are known well.

Kubik indicates the entry point of the second pattern by placing an exclamation mark between two numbers in the first pattern. The second player must enter half-way between these two numbers, and maintain the duple interlocking pattern as explained above. In the case of song six, player two enters between the last and first tones of the first part (also see the exclamation mark in the block transcription).

Pupils playing pattern two usually only struggle with their entry when the tempo of the song is too fast: Keep it slow! It is useful for the teacher to stand at one end of the instrument, playing the second pattern on top of the slats (see fig. 1). This allows the pupil to follow the movement of the teacher's beater.

One of the biggest problems for the beginner is to maintain a metronomic beat. This is why it is important that pupils should know their individual patterns well, and be able to perform an interlocking pattern on percussion instruments before they attempt to play the xylophone. The beat may also be maintained by a good percussionist.

The ear of the beginner is usually confused by the combination of patterns, and often fails to hear her individual pattern. Players should learn to listen with discrimination. This means they initially should concentrate on their own pattern, trying not to listen to the opposite pattern, yet still being aware of its beats. When playing actions have become stable and motoric, pupils should learn to listen to all the individual patterns, as well as their combination.

Amadinda music features a third pattern. Although



this pattern may be omitted, it adds significantly to musical excitement and complexity. Pattern three is performed on slats eleven and twelve on a twelve-slat xylophone, and on slats six and seven of a seven-slat xylophone. The third pattern comprises all the tones played on the first and second (or sixth and seven) slats by players one and two (see block transcription of amadinda song six).

Pupils should preferably first isolate the third pattern aurally. This may be done by placing the hand firmly on top of slats three, four and five while patterns one and two are played. By doing so, the sound of slats three, four and five is dampened, leaving slats one and two to sound clearly.

Teaching pattern three directly to pupils helps them to isolate it in the combined pattern. Pupils should not attempt to play pattern three unless they can hear it within the combined pattern. Pupils also have fewer problems with pattern three if they are able to sing it before attempting to play it.

The third player may enter at any point, but this presupposes that she is able to isolate her pattern within the combined pattern. Pattern three may also be duplicated on one or more percussion instruments. Two drums, whose pitch corresponds to that of slats one and two, produce an attractive effect.

3. Learning to play akadinda songs

Akadinda music is played at a higher pitch level than amadinda music. However, because the two styles use the same pentatonic scale structure, they may be played on the same instrument.

Akadinda music features triple interlocking, and this makes it more difficult to learn than amadinda music. As such it is generally better suited for the older pupil. As in the case of amadinda music, beginners should attempt songs with the shortest cycle (twelve beats, thirty-six pulses). They may start with song fifty-one, and proceed to song fifty-six (cf. Kubik 1969:65).

Song fifty-one

PLAYER 1: 4! 4 4 4 2 2 5 5 3 3 1 1
 PLAYER 2: 35 24 13 35 24 13 35 24 13 35 14 13

PLAYER 1	4	1	4		4		4		2		2		
PLAYER 2 LH		3		2		1		3		2		1	
RH		5		4		3		5		4		3	

first half-cycle

PLAYER 1	5		5		3		3		1		1		
PLAYER 2 LH		3		2		1		3		1		1	
RH		5		4		3		5		4		3	

second half-cycle

The first patterns of akadinda songs are easier to play than the second patterns, and should initially be assigned to pupils. The second patterns often look intimidating, but careful selection of songs helps to ease the learning process.

It is useful to divide part two of song fifty-one into

four equal phrases: 35 24 13, 35 24 13, 35 24 13, 35 14 13. Pattern two is played using two beaters (see block transcription of akadinda song fifty-one). Note that the first phrase is repeated twice, and that it is varied slightly over the last three beats of the cycle. The number of repetitions of the first phrase often confuses pupils. They may count the phrases. However, it is easier to listen to the melody of pattern one, and to play the variation (14 13) when hearing player one playing on the first slat (see the repetition of slat one at the end of the cycle).

If pupils have thoroughly mastered triple interlocking on non-melodic percussion instruments, as well as their individual patterns, they may combine their parts. Again it is useful to have a percussionist maintaining a steady beat. Difficulty in mastering triple interlocking on the xylophone can be reduced by keeping the tempo slow.

4. Composing amadinda and akadinda songs

Pupils who are musically literate should be urged to compose their own amadinda and akadinda songs. This is a valuable and enjoyable exercise in creativity and musical independence. Kubik (1969) provides a discussion of the conventions of composition. Although these conventions appear extensive and intimidating, it is possible to reduce them to a few basic ones, allowing pupils to compose a song within one class period.

5. How to make your own log xylophone

The following instructions are applicable to a seven-slat xylophone using the basic amadinda tuning. A seven-slat instrument accommodates all three musical parts, but not octave playing. For the latter you need a twelve-slat instrument. The total cost (1995) of the instrument is approximately R75. Standard material is used, and may be obtained from most hardware shops.

5.1 Material

Pine planks for slats and frame:

Dimensions: 50mm (width) x 30mm (thickness) x length.

Lengths:

Slat no. one: 450mm, two: 440mm, three: 440mm, four: 430mm, five: 420mm, six: 405mm, seven: 400mm. Frame: two support bars: 430mm each, two cross bars: 370mm each.

Choosing your pine planks:

Purchase more planks than you need since you are likely to make errors.

Ensure that the planks are straight.

The ideal plank for a xylophone slat has a narrow, straight grain.

Avoid planks with knots.

Other material:

Eighteen wood screws: 75mm x 4mm, four C-clips: 6mm (C-clips are used to nail electric chords to walls and floors), 1m catapult rubber (Afr. "haasrek"), 4 dowels: 300mm x 17mm each

5.2 Tools

Wooden mallet or hammer, screw driver, wood rasp, chisel, small saw, measure tape, pencil, drill, & sand paper.





Optional: bench vice-grip, adze, belt sander, orbital sander, music tuner.

Please remember that woodwork tools are dangerous. Children should not use them without adult supervision.

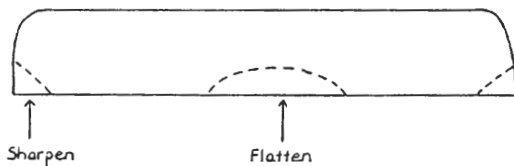
5.3 Tuning the slats

Tuning the slats is the most difficult part of making a log xylophone. Always work carefully and slowly.

The dimensions provided above should allow you to construct the following seven-tone scale: G3 (the G below middle C) - A3 - B3(+) - D4 - E4(+) - G4 - A4. You will note that this scale lies in the tenor and alto range. Very low tones not only are dull and soft, but often produce disturbing harmonics, while very high tones can be harsh. The tones B3 and E4 are about a quarter-tone sharp (indicated with +).

The pitch of a xylophone slat partly depends on the length of the slat. However, pitch may be altered by tuning the slat. Tuning involves removing wood from a slat. To flatten pitch, remove wood from the center of the slat. To sharpen pitch, remove wood from the end of the slat. (see Fig. 4)

Figure 4



The pitch of the untuned slats of your xylophone will be too high, and therefore has to be lowered. Wood may be removed from the center of the slat by means of the following tools (given in order of effectiveness): belt-sander, adze, rasp, chisel and saw.

If the pitch is a few tones (say a fourth or fifth) above the desired pitch, remove wood 40-60mm on both sides of the center of the slat. If a slat is close to the desired pitch (about one tone), start nearer the center, about 10-20mm. It commonly happens that too much wood is taken away. It is important to work slowly and to remove wood very gradually, checking the pitch constantly against a tuning device or a musical instrument. To check the pitch, hold the slat between the thumb and forefinger between a quarter and a fifth from the end, and strike the slat with a dowel. If the pitch accidentally drops too low, you may sharpen the slat. However, some people find slats with shaven-off ends unpleasing to look at.

A music tuner is useful when tuning B+ and E+. If you do not have access to a tuner, you could check the pitch against an instrument, trying to find a pitch between B and C, and E and F. When you have finished tuning all the slats, check your octaves (slats one and six, and two and seven).

Two nodal holes must be drilled in each slat. These holes must be located in the middle of the slat, at 2/9ths from each end. It is important that these holes should be wider than the diameter of the screws. If a screw

touches a slat, the sound will be dampened. The nodal hole should be big enough to allow very limited movement of the slat. The hole should not be bigger than the head of the screw. When this happens, the slat may jump off the frame during vigorous playing. Avoid using nails, as they have the tendency to come loose during prolonged playing.

You may round off the sharp ends of the slats slightly with the rasp. Finally, sand the slats lightly to remove unsightly marks and to produce an attractive finish.

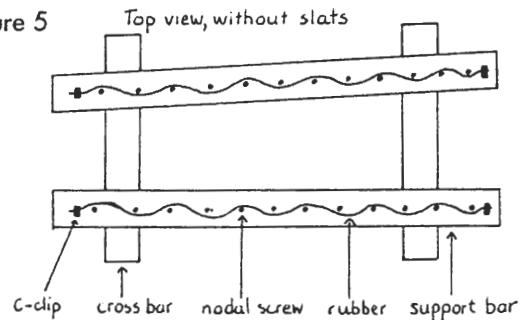
Now place the slats side by side, in the correct order, on the loose components of the frame. The frame consists of two cross bars and two support bars.

Check that all the nodal holes are more or less in the middle of the support bars by moving the latter closer to or away from each other. Using the pencil, mark the position of the support bars on the cross bars. Take the slats off, and screw the support and cross bars very tightly together. If you do not do this, the frame will be unstable. Ensure that the screws are not directly below or near a nodal hole, otherwise they will block the nodal screws.

Put the slats back onto the frame, leaving 30mm of support bar visible beyond the last slats. Space the slats next to each other, taking care that they do not touch each other. Now turn the screws half-way in. Take 500mm catapult rubber and weave it around the screws (cf. fig. 5), underneath the slats. Use the C-clips to fix the ends of the rubber to the pieces of projecting support bar. Now turn the screws until their heads are about 5mm from the surface of the slats.

These are instructions for a very basic log xylophone. You should study commercially made instruments for alternative construction methods.

Figure 5



References

Most academic libraries in South Africa house copies of African Music. Relevant issues of this journal must be studied if you wish to take up the playing of log xylophone music seriously. If you are unable to get access to them, you may order them from the International Library of African Music, Rhodes University, Grahamstown, tel 0461-318557. You may also obtain recordings of the music from this institution.

- Kubik, Gerhard
- 1960 "The structure of Kiganda xylophone music" in African Music, 2 (3), pp. 6-30.
- 1964 "Recording and studying music in Northern Mozambique" in African Music, 3 (3), pp. 77-100.
- 1965 "Transcription of mangwilo xylophone music from film strips" in African Music, 3 (4), pp. 35-51.
- 1969 "Composition techniques in Kiganda xylophone music" in African Music, 4 (3), pp. 22-72.



Rhythmic Characteristics from Africa

E. Oehrle, Dept. of Music, University of Natal

AIM To help students understand (a) that a “metronomic sense” is an essential aspect of rhythm in African music and (b) that accents often fall on pulses (beats) other than the first one in African music.

GIVEN Overhead projector and transparency xylophones

APPROACH

1. The teacher begins to clap an even rhythmic pulse in moderate tempo with accents (use a metronome if necessary). Students clap along with the teacher until an exact steady pulse is established. Do this several times but with different tempos each time, always striving for an exact metronomic pulse with accents.
2. Clap eight pulses, accenting the first one, while students imitate. Do this several times. Vary the tempo (slow, medium and fast). Note that tempos of African musics are often quite fast, and only start to feel “african” when this is so. Thus, strive to establish a fast metronomic pulse of eight with the class from the start.
3. Clap six pulses, accenting the first one. Have students alter the accented clap to correspond with the number of fingers you hold up. For example, two fingers means accent the second pulse, five fingers means accent the fifth pulse, and so on. Then repeat, altering the tempo.
4. Write the numbers 1 – 8 on the overhead transparency, and ask a student to circle the pulse on which he or she would like the accent to occur. For example,

① 2 ③ ④ 5 6 ⑦ ⑧ : //

or

1 ② 3 ④ 5 ⑥ 7 ⑧ :

Have students clap this pattern. Follow this procedure with six pulses and with twelve pulses.

5. Improvise a melody for the clapped rhythm using a pentatonic pitch set (for example C D E G A) on a

xylophone while the class claps the accented pulse patterns.

6. Show the following on the transparency, revealing one line at a time:

1 ② 3 ④ ⑤ 6 :

1 2 ③ ④ 5 ⑥ :

① 2 3 4 5 ⑥ :

- a) Have the students clap the first line several times, accenting the circled numbers.
 - b) Clap the second and third lines several times, accenting the circled numbers.
 - c) Use other sounds for the same exercise.
 - d) Vary the tempo.
 - e) Combine the lines.
 - f) Follow the same procedure using 8 and 12 pulses.
7. Divide the class into small groups and ask them to do the following:
 - a) Choose either 1-6, 1-8, or 1-12. Circle the numbers where you want the accents to occur, then decide on a tempo and bodysound, and perform your pattern for the class.
 - b) Add an improvised melody/set of pitches to the rhythmic patterns on xylophones. Embellish the patterns with improvised rhythms that are layered over the basic 6, 8, or 12 beat patterns on drums.
 - c) Add dance/movement to one of the two preceding activities. Strive for fuller involvement of the body while performing.
 8. Have students perform, analyze, and discuss each group’s performance. They should begin to realize that African rhythms are often metronomic with accents appearing on pulses other than the first.

(Source: *Multicultural Perspectives in Music Education* 2nd edition, 1996 by Music Educators National Conference (Reston Virginia), used by permission.



Cross-Rhythms in African Music

© Amrita Francis, MA student, Dept. of Music, University of Natal

AIM To reinforce pupils understanding of cross-rhythms in African music.

GIVEN 35 minutes
10–13 year olds

Materials: Instruments made by the pupils (rhythmic percussion) xylophones, recorders.

CONTENT 2 against 3 rhythm clapped, played on rhythmic percussion instruments and melodic instruments.

APPROACH

Divide class into two groups. Ask one pupil to set the pace by counting 6 (1 2 3 4 5 6) slowly. Ask the whole class to imitate and clap 6 beats according to given tempo while counting aloud as well.

Ask one group to clap on beats 1 3 5 and the other group on 1 4 while counting, all 6 beats aloud

Ask groups to change parts, The first group now claps on beats 1 4 while the second group claps on beats 1 3 5 still counting all six beats aloud.

Ask pupils to take out their own instruments (which they have made themselves using objects and materials found at home). Repeat the above exercise, this time with pupils playing their own instruments instead of clapping, while still counting out aloud.

Ask pupils to listen to the sounds produced, while they repeat the above exercise. Ask students to comment about the cross rhythm effect.

Pitch the notes D and E and ask a few pupils in group one to sing these notes



on beats 1 and 4 while others still play their instruments.

Pitch the notes D, G, A and ask a few pupils in the second group to sing



these notes on beats 1 3 5 while others still play their instruments.

ACTIVITY

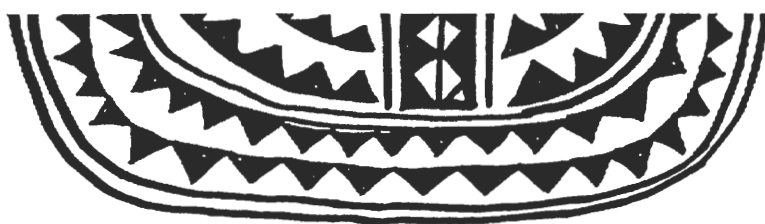
Divide the class into groups of five. Give each group a few melodic instruments (recorders, xylophones, chime bars). Ask pupils to work out and then perform a short composition using 2 against 3 rhythm. They should make it as interesting as possible in their combination of instruments, expression, dynamics.

EXPECTED RESULTS

Pupils can play instruments and can count and hear 2 against 3 rhythms.

BOOKS

Oehrle, Elizabeth. *A New Direction for South African Music Education*. Pietermaritzburg: Shuter and Shooter Ltd., 1988 2nd ed.



Traditional Song: Thula Sizwe

© Naresh Veeran, MA student, Dept. of Music, University of Natal

AIM

To create an awareness of traditional song, and to demonstrate how “call and response” is used in African music.

GIVEN 30 minutes
8 – 10 year old students

Resources can include the guitar, keyboard, tambourines, bells, shakers and rattles. Home-made instruments can also be used.



CONTENT Information and activities based on and related to the song “Thula Sizwe”.

APPROACH

- (refer to the copy of the song)
- Teacher sings Voice 1 of the song possibly with guitar or keyboard accompaniment a few times.
- Students get the “feel” of the melody and rhythm, and they join in using ‘lah’ or any other syllable.
- Once students have a solid grasp of the tune, the teacher introduces the words and helps with pronunciation, eventually discussing the meaning of the song.

Words, Pronunciation and Translation:

Verse 1

Thula sizwe, ungabokala
 Too-lah seez-whe, Un (‘u’ as in put) –
 gah-boh-kah-lah
 Be quiet country, do not cry

uJehovah wakho uzokunqobela
 oo-Jehova wah-ko oo-zo-kun-dqo (qo
 is a hard click sound) – beh-lah.
 Our God will protect us.

Verse 2

Inkululeko, sizoyithola
 In-koo-loo-leh-co, see-zoh-heet-ho-lah
 Freedom is something we will get.

uJehova wakho uzokunqobela.
 Our God will protect us.

- Students sing the song with the lyrics.
- The teacher divides the students into two groups. The larger of the two continues with Voice 1 (response) whilst Voice 2 (call) enters according to the score.
- (The following is optional) Once students grasp the song in its entirety, the teacher asks for a volunteer who would like to rap in “front” or before the song is sung.
- The class continues the song with accompaniment (rattles, drums, etc.) repeating it a few times. During any one of the repeats, the “rapper” enters on the first beat of bar 2 with his/her rap. Following is an example of a rap:e.g.

Everybody to the left and people to the right, sit your backs down and listen to the rap. We are the kinds with an attitude, you should be the ones with an Afritude.

A rainbow nation is what we want, not Zebras and tigers and animals with guns. If you’d like peace say yeah, if you’d like love say yeah.

EXPECTED RESULTS Pupils sing a traditional Zulu song with call and response, and they will be able to improvise using a rap.

Zulu traditional song

Thula Sizwe

MODERATO

The musical score is written in 4/4 time with a key signature of one sharp (F#). It features two voices and a chord line. The lyrics are in Zulu and English. The score includes a call-and-response structure with two verses. The first verse lyrics are: 'Thula sizwe, ungabokala / Too-lah seez-whe, Un (‘u’ as in put) – gah-boh-kah-lah / Be quiet country, do not cry'. The second verse lyrics are: 'uJehovah wakho uzokunqobela / oo-Jehova wah-ko oo-zo-kun-dqo (qo is a hard click sound) – beh-lah. / Our God will protect us.' The score also includes a rap section with lyrics: 'Everybody to the left and people to the right, sit your backs down and listen to the rap. We are the kinds with an attitude, you should be the ones with an Afritude. A rainbow nation is what we want, not Zebras and tigers and animals with guns. If you’d like peace say yeah, if you’d like love say yeah.'

Arrangement: Narush D. Veerai (1995)





African Song Using Call-and-Response



© Amrita Francis, MA student, Dept. of Music, University of Natal

AIM To create an awareness that an important characteristic of African music is singing in call-and-response patterns (antiphonal singing) through the use of the song "Shosholoza", (the anthem adopted by the South African team for the Rugby World Cup 1995).

GIVEN 35 minutes

Class music

Materials: Recording of "Shosholoza".

CONTENT

Singing the song together with recording and performing simple actions/movements with it, listening, explanation of call-and-response concept, pupils make up their own call-and-response song.

APPROACH

- Ask pupils to stand in a circle.
- Play recording of "Shosholoza"
- Sing the leader's part and encourage pupils to sing the response along with the music. Use simple movements while singing, which pupils imitate. Movements should correspond with the words and the significance of the song. (eg. working actions such as swinging a pick; shovelling; signs of victory; unity, togetherness and pride for one's country)
- At the end of the song ask pupils to be seated.
- Play the first section of the song again while pupils listen.
- Ask pupils the following:
 - (a) Did they hear this song before?
 - (b) Where did they hear it? Possible answer: On television for Rugby World Cup 1995.
 - (c) Why do they think that this particular song was chosen by the team?
 - (d) Do they know what the song means?
 - (e) Where does it come from?
 - (g) How is it sung?
- Depending on how much information pupils are able to provide, the following could be used as a basis for discussion.

This is a workers' song (African) sung in an old traditional labourers' style in a call-and-response pattern. (Thusi: Personal Communication)

Call-and-response means that one person (leader or cantor) or a group of leaders sing the first phrase or first few notes followed by the rest of the group or chorus joining in as soon as possible to sing the response to imitate the leader. (Nketia, 1975: 140)

Sometimes the leader or group of leaders "chooses a convenient point before the end of a response phrase and introduces a new lead phrase; the chorus stops singing as soon as they hear him, picking up the

response again when he gives them the cue, which is implied in the way he ends his phrase." (Nketia, 1975: 143)

Demonstrate this by playing the recording and ask pupils to listen to the way in which the leader begins the new phrase before the chorus has completed the response resulting in overlapping of parts.

- An explanation of the song is also necessary. First ask pupils if they know the meaning of the song. Supplement information where possible.
- Tell pupils about the migrant labourers who commuted to work by train from the townships to the city and who sang while travelling.
- Pupils should also be made aware of manual labourers such as road workers who used tools like picks and shovels and sang songs while working in order to lift their spirit, to cope with the strenuous task despite all weather conditions. Explain how these workers worked rhythmically and co-ordinated their movement with the song.
- Also ask pupils why they think that this song was chosen by the South African team. Possible reply: It symbolised unity, working together as a team, team spirit, using all one's strength and energy for the country, giving off one's best despite all odds; a feeling of national unity in the new South Africa.
- Choose a theme eg. Arbor Day. Ask pupils to suggest a suitable phrase that could be used as the lead phrase, eg. Trees beautiful trees.
- Ask one pupil to volunteer to sing a suitable melody to suit these words. Ask the class to suggest a suitable response phrase, eg. give us shade in summer. Together with pupils work out a suitable melody for these words. Continue to work out two more short phrases for leader and chorus, eg. Trees wonderful trees (call) Let's not destroy them (response).
- Divide class into 2 groups; 1 part sings the leader's phrase and the other the response phrase. Add instruments and sing once more. Pupils who have no instruments should be encouraged to move/dance as they sing.

ACTIVITY

Divide the class into groups of 5-8. Choose a theme that is topical. (eg. drugs awareness, Peace Day, Arbor Day) Ask each group to compose a song (4 lines) in call-and-response pattern using the chosen theme. Each group should write out the words they have chosen then perform their song to the entire class using instruments that are provided.

HOMEWORK Each group writes out their song in staff notation and presents it as a team effort in the next lesson.



EXPECTED RESULTS

Pupils can answer questions about the call-and-response characteristics used in African music; they can identify this pattern when listening to a song and can also compose their own song in a call-and-response pattern.

BOOKS

Nketia, J.H. Kwabena. *The Music of Africa* London: Victor Gollancz Ltd., 1975.

PERSONAL COMMUNICATION

Thusi, Brian. Personal Communication. 28 August 1995.

RECORDING

“Shosholoza” from *Anthems* compact disc for Rugby World Cup 1995. The Music & Media Partnership Ltd., 1995 produced and arranged by Charlie Skarbek. Executive Producer: Rich Blaskey. Performed by Ladysmith Black Mambazo and The Team.

SHOSHOLOZA

Introduction:

- Shosholoza – kulezontaba stimela siqonde eSouth Africa
- Shosholoza – shosholoza kulezontabe stimela siqonde eSouth Africa.
- Wen uyabaleka (x2) kulezontaba stimela siqonde eSouth Africa (x2).

Shosholoza (x2) kulezontaba stimela siqonde eSouth Africa.

Shosholoza mfana.

- (1) Shosholoza: Work, work, working in the sun
We will work as one
Shosholoza: Work, work, working in the wind
Till the sun goes down
- (2) Shosholoza: Push, push, pushing on and on
That’s what will be done Shosholoza
Shosholoza: Push, push, pushing in the sun
We will push as one

Ahh – Sithwele kanzima (x7)

Shosholoza (x2) kulezontaba stimela siqonde eSouth Africa (x2)

Wen uyabaleka (x2) kulezontaba stimela siqonde eSouth Africa (x2)

Shosholoza: Work, work, working in the sun
We will work as one

Shosholoza: Work, work, working in the wind
Till the sun goes down

Shosholoza: Push, push, pushing on and on
Kulezontaba stimela siqonde eSouth Africa

Shosholoza (x2) kulezontaba stimela siqonde eSouth Africa.



Isicathamiya

© Briony Priory, MA student, Dept. of Music, University of Natal

AIM To introduce pupils to the African music genre, isicathamiya, through the performance of two simplified isicathamiya songs.

GIVEN 45 minutes

Senior High School class music

Materials:

- Audio (Any album with Joseph Shabalala and his Ladysmith Black Mambazo).
- A video cassette may be found in the Music Department of the University of Natal, but it may not be taken out.
- See page 12 for simple three part arrangements of Ladysmith Black Mambazo’s “Homeless” and “Lelilungelo Elakho”.
- Recordings of these two songs appear in the discography.

CONTENT(a) PROCESS (b)

1. (a) Pupils are introduced to isicathamiya through watching and/or listening to an isicathamiya performance.
(b) Teacher plays pupils an example of isicathamiya. Pupils now have an idea of the style of singing and (if they have seen a video), movement they will be performing. The teacher tells the pupils they are listening to isicathamiya.





2. (a) Pupils learn the tune of the song “Lelilungelo Elakho” in two or three parts.
 (b) Begin by teaching the entire class the “bass line” to “la”. Sing it over until all have it. Then teach everyone part 1, followed by part 2. Split the class in half and try parts 1 & 2 simultaneously. Revise separately if necessary. When pupils are singing securely in two parts, the teacher introduces the bass line. If pupils accomplish this easily within ten minutes, the teacher may ask for volunteers to sing the “bass” part with her, explaining that in isicathamiya the bass should be the most predominant part. The class then sings in three parts. The teacher should attempt to achieve soft but rhythmical singing. She may explain to the class that isicathamiya comes from the word “catha” – to walk softly.

3. (a) A simple dance step is introduced, to be incorporated with singing.
 (b) Teacher requests the class to stand and clear a space in which to dance. She begins singing part 2 and the pupils join in.
 - She then shifts to part 1 and some pupils join in. Now they are singing in two parts.
 - The teacher then begins singing the bass line (if the class tried the song in three parts, the relevant pupils join in) and starts to do the following step:

<i>To the right:</i>				
The Step:	to the side	together	side	kick
Foot:	right	left	right	left
<i>To the left:</i>				
The Step:	to the side	together	side	kick
Foot:	left	right	left	right

repeat

 - Class imitates the teacher’s movements as they sing. Teacher ensures the dancing is “gentle”, i.e. no stamping, and the kicks are low kicks.

4. (a) The words of the song are introduced.
 (b) The teacher introduces the words of the song, pronouncing them as follows:

Le - li - lung - ge - lo
 E - la - kho
 Le - lee - lung - ge - lo
 E - lah - ko

The “u” in “lung” is pronounced as is the “oo” in look. The “o” in “lo” and “kho” is pronounced as in or. Words mean: This is your right.

- The class sings the song again in 2 or 3 parts, using the words and dancing.

5. (a) Pupils learn the song “Homeless”.
- (b) Teacher goes about teaching the song “Homeless” as explained in steps 2 & 3 above.

6. (a) Pupils listen to Ladysmith Black Mambazo singing “Lelilungelo Elakho” and “Homeless”.
- (b) If the teacher has recordings of these two songs, she plays them for the pupils.

Lelilungelo Elakho

Homeless

EXPECTED RESULTS

Pupils sing two isicathamiya songs by Ladysmith Black Mambazo and accompany the singing with a simple dance step.



Additional Information on ISICATHAMIYA

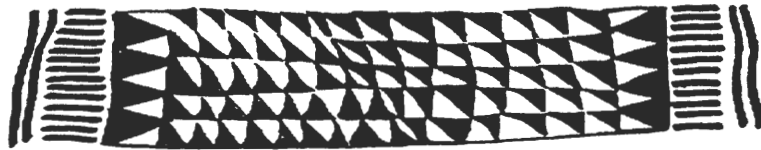
Erlmann, Veit. 1990. "Migration and Performance: Zulu Migrant Workers' Isicathamiya Performance in South Africa", 1890–1950. *Ethnomusicology* 43/2, pp. 199–220.

DISCOGRAPHY

Hits of South Africa. 1993. Gallo: CDGMP 40389 H
Contains "Homeless" featuring Ladysmith Black Mambazo.

Paul Simon: Graceland. 1986. Warner Bros.: WBCD 1620
Contains "Homeless" featuring Paul Simon and Ladysmith Black Mambazo.

South African Souvenirs. 1993. Teal: TELCD 2346.
(Also available on cassette: TEC 2346)
Contains "Lelilungelo Elakho" featuring Ladysmith Black Mambazo.



Kwela (pennywhistle jive)

© Amrita Francis, MA student, Dept. of Music, University of Natal

GIVEN 35 minutes

Class Music

Materials: CD *Sip n' Fly* (GMD CD GMD R 4033, 1993) or (cassette Gallo Music MCGMP, 1993), instruments (pennywhistle and harmonica) and transparency.

AIM To demonstrate *Kwela* (pennywhistle jive) to pupils and to teach them to dance the "jive".

CONTENT Listening, identifying instruments, explanation of *kwela*; dancing.

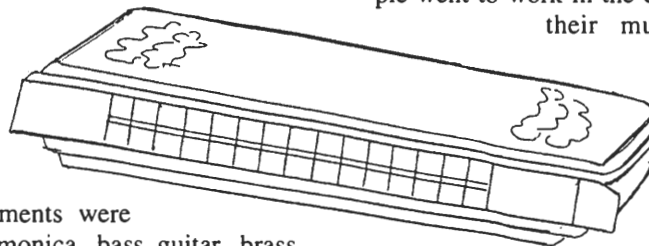
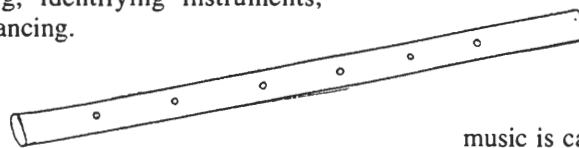
APPROACH

- As pupils enter classroom play "Bra Ntemi's Kwela" from the compact disc *Sip n' Fly*. (see Recording) Encourage pupils to move/dance to the music.
- When pupils are seated ask how the music made them feel, if they can sing the main melody and what instruments were used. (pennywhistle, harmonica, bass guitar, brass, saxophone)
- Ask whether they have seen a pennywhistle and an harmonica and to describe these instruments. Show the instruments or pictures and describe them.

(1) A pennywhistle is a "small high pitched whistle flute end blown like a recorder with six holes and a

small range usually made of metal." (Sadie ed., 1980: 353) Refer to picture below.

(2) An harmonica is a small instrument, invented in Germany, "consisting of a flat metal box containing pairs of free reeds." The player blows into the holes on the long side of the box and moves his mouth up and down along the length of the instrument, inhaling and exhaling to produce the notes. (Ammer, 1987: 173)



- Ask pupils if they have heard this type of music before, where they heard it, and what it is called.

Tell pupils that this type of music is called *Kwela* and is a genre of urban black popular music. It began in the early 1950's in the townships, especially those surrounding Johannesburg in the Witwatersrand area. When people went to work in the cities and suburbs they took their music with them. It was

extremely popular from the fifties to the mid-sixties. Usually it was played by young teenage boys on street corners. They were unable to afford expensive instruments to imitate their favourite jazz

musicians and American Big band music and therefore used the pennywhistle as a substitute. *Kwela* meant to "climb up", a command that was given to Blacks when they were arrested and ordered to climb into the police van.





ACTIVITY

• Teach pupils the “jive”. Ask girls and boys to stand in two rows facing each other and to repeat after you steps 1+2+3+4 and back step. Teach girls the basic step first while boys count slowly. Then teach boys the basic step while girls practise.

Basic

Girls

- Stand with both feet together
- Left Foot (L) flat on ground.
- Right foot on toes.
- 1-Step to R with R
- +Step to R with L
- 2-Step on spot with R
- 3-Step to L with L
- +Step to L with R
- 4-Step on spot with L
- Back- Step back with R behind L
- Step- Step on spot with L

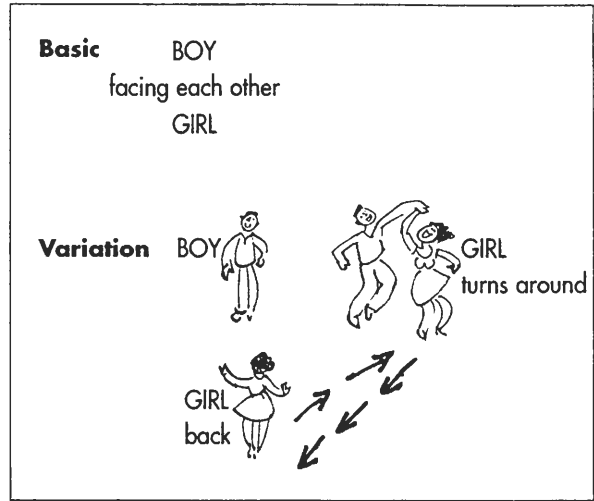
Boys

- Stand with both feet together
- Right foot (R) flat.
- Left foot on toes.
- 1- Step to L with L
- + Step to L with R
- 2- Step on spot with L
- 3- Step to R with R
- + Step to R with L
- 4- Step on spot with R
- Step back with L behind R
- Step on spot with L

While boys practice basic step teach girls variation.

Variation

- 1- Moving forward diagonally to R, step with R.
- + - Moving forward diagonally to R, step with L just behind R
- 2- Moving forward diagonally to R, step with R slightly forward
- 3- Moving L to R across R and step pivoting on L turning inwards (↻) and changing direction.
- + - Step on spot on R
- 4- Step on spot on L
- Back- move R behind L
- Step- step on spot on R
- Repeat this moving back to original position.
- Pupils join partners for basic step.
- For variation boy continues with basic and picks up left hand (LH) and allows girl to pass underneath turning her around as she pivots on LF. See diagram above, right.



EXPECTED RESULTS Pupils can answer questions about kwela and “jive”.

BOOKS

Allen, Lara Victoria. “Pennywhistle Kwela: a musical, historical and socio-political analysis.” M.Mus. thesis, University of Natal, Durban, 1993.

Ammer Christine (ed). *The Harper Collins Dictionary of 2nd ed.* New York, Harper Collins Publishers, 1987.

Ewens, Graeme. *Africa O-Ye: A Celebration of African Music.* London: Guinness, 1991.

Sadi, Stanley (ed). *The New Groves Dictionary of Music and Musicians.* Vol14. London: Macmillan, 1985.

RECORDING

“Bra Ntemi’s Kwela” from the compact disc *Sip n’ Fly* GMD CDGMD R 40333, 1993 and also on cassette Gallo Music MCGMP 40333, 1993. Performed and produced by the African Jazz Pioneers with soloists Lemmy ‘Special’ Mabaso (pennywhistle) and Brian Thusi (harmonica).



Music from India

Adi Tala & three Tempos

© Vinayagi Govinder, MA student, Dept. of Music, University of Natal

AIM Generally to enrich students' understanding of Indian music by helping them to understand some characteristics of classical Indian music. Specifically to create an awareness of ADI tala and to show that classical Indian music is performed in THREE tempos, viz., slow, moderate and fast.

PREVIOUS KNOWLEDGE Students have prior knowledge of KHERWA tala which is this 4 beat cycle:

1 2 3 4
X

Clap hard on beat 1 or X, count 2 on the little finger of right hand touching palm of left hand, wave hand on beat 3, count 4 on little finger of right hand touching palm of left hand.

GIVEN 30 minutes
13 and 14 year olds

CONTENT(a) & PROCESS(b)

- (a) Experiencing the ADI tala
- (b) Teacher demonstrates ADI tala as follows:

1 2 3 4 5 6 7 8 1
X 2 3 X

First count 8. Then clap hard on 'X', count 2,3,4 respectively, on the little, fourth and third fingers; on 5 clap moderately hard, count 6 on the little finger; clap moderately on 7, and count 8 on the little finger. Repeat several times.

- Students discover that ADI tala is an eight beat cycle.

- Teacher or student improvises within the framework of the tala, while the class or a small group from the class claps the tala ADI at a moderate tempo.

(a) Experience the three tempos in classical Indian music.

(b) Students perform ADI tala whilst the teacher demonstrates the three speeds as follows:

1 2 3 4 5 6 7 8
SLOW s* r g m p d n s

MODERATE sr gm pd ns***sn dp mg rs

FAST srgm pdns sndp mgrs srgm pdns sndp mgrs

* s - SA, r - RE, g - GA, m - MA, p - PA, d - dha, n - NI

** * above s indicates an octave higher

- The teacher may sing a western scale using the Indian scale solfa when demonstrating the three tempos or use the Indian scale solfa names.

• While the teacher performs both the moderate and fast tempos the students keep the slow tempo going. Repeat this several times in different ways.

• Teacher says/sings the solfa in one of the tempos and students are to identify which tempo is being used. (Note that the tempo is relative, i.e. to some the tempo will be moderate others may think it fast)

• Divide students into groups to rehearse and perform the ADI tala with their selected tempo for the class.

EXPECTED RESULTS Students will perform ADI tala in three tempos individually and in groups.



Ragas

© Naresh Veeran, MA student, Dept. of Music, University of Natal

AIM

To demonstrate that ragas have various definitions. Ragas are fixed melodic forms which serve as generators for compositional development.

GIVEN 30 minutes
primary school children

CONTENT Information and activities based on the Bhupali raga.

APPROACH Teacher sings the ascending G major scale using tonic sol-fa, and students imitate.

• Teacher again sings the ascending G major scale but replaces the tonic sol-fa syllables with abbreviated





forms of Indian scale syllables: i.e. Sa (S), Re (R), Ga (G), Ma (M), Pa (P), Dha (D), Ni (N), Sa (S).

• Students imitate the teacher and discover that, as in the tonic sol-fa system of Western music, each interval in Indian music has a name.

• Teacher introduces the pyramid exercise seen below. Here the person sings the first note of the scale, then the note next to it and so on. Begin at the top of the pyramid and work downward.

S
 S R S
 S R G R S
 S R G M G R S
 S R G M P M G R S
 S R G M P D P M G R A
 S R G M P D N D P M G R S
 S R G M P D N S N D P M G R S

• Students sing the exercise and become familiar with the tonal material.

• Teacher removes Ma (M) and Ni (N); thus forming the pentatonic raga Bhupali. Pupils now attempt the new pyramid.

S
 S R S
 S R G R S
 S R G P G R S
 S R G P D P G R S
 S R G P D S D P G R S

• Students discuss this and discover that this raga differs from the Western scale and that notes have been removed.

• Teacher plays a short alap (i.e. an introductory section in a classical work that introduces the notes to be used and some of the characteristics of the raga) in raga Bhupali ornamenting the primary note (the Vadi) which is B if G is the tonic, and the secondary note (the Samvadi) which is E.

• Pupils listen to raga Bhupali and discuss what they heard.

• Teacher plays the following alap in raga Bhupali to a slow, steady tempo whilst pupils sing along (the – represents one beat).

S---R---S---D---/SRGR/S-D-/ PDRS/ G-P-/GRPD/SRPD/RGS-/-//

• Teacher explains to pupils that a dot under a note represents a note from the lower octave whilst a dot above a note represents the note an octave above the first Sa.

• Students discover that different ragas express different moods; they are told that certain ragas are performed at specific times of day or night; e.g. Bhupali conveys a majestic mood and is traditionally played early in the morning.

EXPECTED RESULTS Pupils will begin to understand the concepts of the raga and how it is used in compositional development.



Whose Music do we Teach Anyway?

by Christopher Small

First of all I have to declare an interest – or rather a lack of interest. I'm not interested in music at all. That's to say, it's a matter of indifference to me what happens to those great musical objects that are performed with such regularity in concert halls and opera houses, not to mention recording and broadcasting studios, and I don't much care whether or not they survive the twenty-first century. And it doesn't seem to me of the least importance whether or not the children in our schools get exposed to them - and I'm sorry, but that word exposure used in this way always conjures up for me a ridiculous cartoon image of a man opening up his dirty raincoat and flashing the Ninth Symphony or the B minor Mass at startled passers by.

Mind you, you mustn't think I don't love those great musical objects – well, some of them, anyway – after all, I grew up among them, and I've come to feel about them as I used to feel about elderly relatives before I

became one myself - but there's a lot of them, some of them masterpieces, to which I just want to say, Oh go away and take your ego some place else. Anyway, in the first place, I believe that either they will survive or they won't, and nothing that any of us in this room can do is going to make the slightest difference to that, and in the second place I think there is something to be treasured even more than the B minor Mass or the Ninth Symphony.

What I believe we shall be treasuring above all is not so much any music objects, however splendid they may be, as the music act, musicking, that remarkable form of human encounter in which people come together to make meanings, to explore and affirm and, yes, celebrate for a while their common humanity and their sense of who they are and of where they belong. Because that's what seems to me the real nature of what is called music and that's what its function is in human life.

Music, in fact, isn't a thing, or even things, at all. It isn't symphonies, or concertos, or operas, or lieder or pop songs; it isn't even melodies and rhythms. It's an action, it's something people do. All those music objects are nothing more than concretions of the human activity, and it is as activity first and foremost that we need to understand music. The trouble is that we get so misled by the tendency of our language to turn ideas and actions into nouns that we come to think of them as things in themselves, and then we attribute to them a life of their own, independent of ourselves, which they don't in fact have. And I believe that it's to a large extent the befuddlement induced by this reification of music that brings us together today to worry over what it is we think we ought to be doing in schools. Music teachers aren't alone in this, of course; the whole of western education is befuddled by reification, the reification of knowledge, but we can't cure that today, and I'm not sure we ever can.

As an antidote to reification, and to help us think a little straighter, I offer you a simple conceptual tool. It's a word you may have noticed I used just now, the word 'musicking', spelt with a CK, which is the present participle of the verb 'to music'. You won't find the verb 'to music' in any English dictionary that I know of, but I'm determined to will it into existence. And since I coined the verb I claim the right to define it, which I do as follows: to music is to take part in a musical performance, not just as performer but also as listener, or as provider of material for performance – what we call composing – or in any other way, dancing, for example, should anyone be dancing, or even perhaps taking the tickets at the door or shifting the piano around. 'Musicking' is thus not the same as either 'making music' or 'performing', since both those words apply only to what the performers are doing.

If we think a little about what the word means, we shall find that it's quite rich in its implications. Musicking is something that people do together; all those present are taking part in it, and the fact that the one verb covers everything that is going on in the performance space means that it recognizes no essential difference between what the performers are doing and what the rest are doing, and makes no essential separation between them. So that musicking isn't a matter of composers, or even performers, doing something to, or for, the rest of us, but rather it's all of us doing something together.

What it is we're doing, I believe, is making meanings and giving structure to our experience. As I said just now, a musical performance is an encounter between human beings, and like all human encounters it takes place within a physical and a cultural setting, and those settings have to be taken into account when we ask what meanings are being generated. Musical meaning is thus to be found not just in those musical objects which the western tradition teaches us are its sole repository, but it is to be found in the act of musicking itself. What is being performed is of course significant, but it does not determine the meaning of the event as a whole.

What it is that musical meaning is concerned with is an interesting question. I haven't time to argue the case now – you can read it if you're interested in my book *Music of the Common Tongue* – but I believe that it's centered on relationships, relationships between person and person, between person and society, between humanity and the natural world and even humanity and the world of the supernatural, should that be an element in the lives of those present. Through the act of musicking we affirm, we explore and, not least, we celebrate those relationships which we believe are those that hold our universe together, we experience them as we feel they ought to be, and since how we relate is who we are, in doing so we are affirming, exploring and celebrating also our sense of identity, of who we are, and of where we belong. During a musical performance we don't just learn about those relationships but actually experience them through the power of the human and musical relationships that are established in the performance space. That, I believe, is the reason why when we have been present at a good and satisfying musical performance we feel more fully ourselves, more fully realized, and more in tune with ourselves and with our fellows. We feel we have been afforded a glimpse of how the world really is.

To oversimplify a little, but not a lot, we could say that those who are musicking are saying to themselves, to one another and to anyone else who is listening, THIS IS WHO WE ARE. And that applies no less to those performers and listeners who take part in symphonic and chamber-music and opera performances than it does to those enslaved Africans and their descendants throughout the Americas for whom music -king has always been more than a source of pleasure or even of comfort but, quite literally, a weapon for survival and for the affirmation of humanity and community in the face of a society that has denied both. A symphony concert is in this respect no different from a blues performance or a rock concert, or for that matter a performance by a Balinese gamelan or a West African drum ensemble; each is a ritual which for the members of a specific social group serves to affirm their identity and to reinforce the group's solidarity, and the values which a symphony concert embodies are no more and no less universal than those of any of the others.

All this means that if we want to discover where musical meaning resides we have to ask, not – What does this musical work mean?, which is the question to which the overwhelming majority of modern western musical criticism, esthetics and theory is devoted – and, for that matter, modern music education – but we ask, rather, What does it mean when this performance takes place at this time, in this place, with these participants? To answer that question we have to explore those extremely complex sets of relationships which are established in the performance space in the course of the performance. We should notice, by the way, that the second question, What does the performance mean? doesn't negate the first, but rather subsumes it, into a larger and more comprehensive – and much, much more interesting – question. And of course, in much





human musicking there isn't a written-down or even a fixed musical work at all, in which case the first question is meaningless.

What we experience during a musical performance, in fact, is a complex set of human interactions and relationships of which the composer's intention is only one element, and not necessarily the most important one. To narrow the experience down to a mere matter of some kind of communication from the composer to each individual in the audience via the supposedly neutral medium of the performance is to do grave violence to the human complexity of musicking, and even to trivialize it. Likewise to assume that a 'work' of music possesses a built-in and stable meaning that is always the same no matter where and when it is performed is to ignore the fact that meaning is created anew every time a musical performance takes place, and that it is created, as I have already suggested, by the interaction of all those who are taking part. I am certain, for example, that to perform the Eroica Symphony in a concert hall today is to create a very different set of human meanings from those which were created when it was first performed in Vienna in 1804. The patterns of organized sounds may be the same – well, more or less – but the meaning of the musicking has changed enormously.

It's not only questions of musical meaning that I believe can be approached by thinking of musicking rather than of musical objects; we can consider also in this way the very closely connected question of musical value. Thus, our question ought to be, not, What is the value of this musical work? – which leads us straight into those sterile arguments of classical versus pop and finally involves us in such non questions as Which is better, a Mozart symphony or a pop song? And it doesn't help matters any to turn the argument on its head and assert, as do some musical liberals, that John Lennon and Paul McCartney, or whoever, are the greatest songwriters since Schubert. Both are concerned with the wrong question, the question, What is the value of this piece of music?

A piece of music, whatever that may be – and the only thing that we can really be sure of as a permanent and stable object is the paper that bears the composer's notations – has no value in itself, or rather, it has value only in so far as it makes possible good performances. Only performance, or to be more correct, only musicking, has value in itself. The question that can help us in our quest for value is, What value has taking part in this performance – music-king – at this time, in this place, for the participants? And that's a question to which only the participants themselves can possibly know the answer for sure. The outsider can make some informed guesses, however, provided that he takes the trouble to acquaint himself with the participants' values and is prepared to empathize with them at least a little. Thus, it might be useful to ask the question, Which is better, to take part in a performance of a Mozart symphony or to take part in a pop concert? - but we should have to be extremely cautious in proposing an answer. Certainly I don't believe there can be any permanent

answer, either one way or the other.

In other words, there is no absolute or eternal or unchanging value in musicking; there is only value as it is perceived by the participants at the time – although that in itself represents what seems to me a permanent and unchanging value, which is the value that we put on human beings and on their ability to make up their own minds. The principal criterion of musical value is, of what use is the musicking to the participants in affirming, exploring and celebrating their sense of how the universe is organized and of how they relate to it. And that means that there is no one kind of musicking – no one musical tradition, if you like – that is inherently superior to any other. All are to be treasured to the extent that they serve that important human purpose.

Please don't mistake what I'm saying. I'm not saying there is no place for judgments of quality in musicking, that anything goes. On the contrary – only the most subtle and imaginative and comprehensive exploration of the relationships between the sounds will do to form a focus for the occasion, and that's a task that calls for all the skill, clearheadedness and devotion that both performers and listeners can bring to it. I've never yet heard of any musical culture that failed to distinguish sharply between what's good musicking and bad, between who musics well and who badly.

And speaking of devotion, we mustn't be misled by the conventions of the concert hall into thinking that anyone who isn't sitting still and quiet isn't devoted, or that musicians who clown around as they play aren't playing with seriousness and concern for what they do. You can be just as devoted to the musicking when you're dancing to it – an African, as well as many Afro-Americans, would say that there was something missing if you weren't – or even if you're screaming at the musicians or just boogie-ing around and having a good time. It all depends on what the participants want from the musicking. A gospel singer in a black Sanctified church would wonder what he or she was doing wrong if the congregation sat still and quiet, and I saw just that happen to Ornelte Coleman in the beautiful Palace of Music in Barcelona, when a packed and enthusiastic audience of reserved Catalans sat still and quiet throughout his performance – they just didn't know how to respond, and his performance suffered for it.

The point is that every musical tradition, every musical culture, every musical genre, whatever you want to call it, but every distinct way of approaching musicking, has developed around the needs of its participants to affirm, explore and celebrate their sense of relationships, their sense, in fact, of who they are, and every performance must be judged according to how well it fulfills that function – and that includes even the most apparently frivolous and commercial brands of western popular music. If making music purely for money automatically resulted in bad musicking we'd have to send Mozart's requiem to the trash can for a start.

That means also, of course, that no-one can tell anyone else what kind of musicking they ought to be

engaging in. Well, people can try, and often do, most notoriously of course in schools, but it's rare indeed to find that they can make it stick; much more likely is that they will end up by having a destructive effect on the musicality of the victim. That's because of a hidden syllogism that classically trained music teachers can practice on their pupils if they're not extremely careful. It goes like this: This – meaning 'our' music, classical music – is the only real music. You're not interested, or proficient, in our music. Therefore you're not really musical. As I said, it's very destructive, and if you believe, as I do, that everybody, every normally endowed human being, is born with the gift of music no less than with the gift of speech, then you will find such practices reprehensible, to say the least.

So if you ask me, What is good music? I can only reply, that it is music that is played and listened to with the utmost skill and devotion that players and listeners and dancers can bring to it, while bad music is that which is not.

All musicking is serious musicking when it is engaged in seriously, and those who use the term 'serious' music when they mean 'classical' or 'concert' music should be made to stay after school and write out five hundred times 'I must not confuse solemnity with seriousness'. I have been to concerts that featured some of the greatest works of the symphonic tradition, given by superstar orchestras, conductors and soloists, that to me, for all their solemn gestures of profundity, were as empty and as frivolous as anything by Wham! or whoever is currently top of the peanut league. I am tempted to say, more so, because at least with honest good-time musicking there is a good time to be had, which is a serious and important human activity. And at least Wham! don't compound their commercialism with hypocrisy. And conversely, any performance in which the performers are doing their honest best, no matter how elementary their level of skill may be, can give us a glimpse of beauty and put us in touch with that pattern which connects the whole of the cosmos.

If you ask me what ought to be the content of public school music, I am tempted just to say 'Musicking' with an enigmatic smile, and cop out at that. But I really can't leave it there, because there is something that puzzles and worries me about the musical scene, and especially about musical education, in the United States as I have encountered it.

It's this. The United States is the point of origin of one of the most powerful musical cultures in the world today. That culture comes from the crossing of two great musical traditions, or perhaps we should say, groups of traditions, those of Africa and those of Europe, as black and white musicians encountered one another in the Americas during and after the period of slavery. It has a respectably long history; for nearly five hundred years now it has been a tool of survival for poor black and white people alike, and during the present century it has expanded and proliferated until today we can confidently claim that it is this, and not those testaments from the European past on which

modern classical concert life is based, that is the major form of musicking in the modern west. Certainly it is within this tradition that the vast majority of Americans, black and white and all shades in between, find their means of affirming, exploring and celebrating their sense of who they are. Its development has been a cultural achievement of the first order.

And it doesn't exist in straight opposition to the western classical tradition, but forms more of a continuum with it. This shouldn't surprise us, since what we call today classical music was among its many formative influences. What opposition there is comes from the other direction, from the school and the conservatory and the symphony orchestra. To the musician in the Afro-American tradition Bach, Beethoven and Mozart aren't the opposition, but colleagues, perhaps more alive than they are to your average symphony orchestra musician. Why shouldn't they be? – after all they were great improvising musicians too. And when Chuck Berry told Beethoven to roll over and tell Tchaikovsky the news, Beethoven would probably have been one of the first to appreciate the joke. Maybe he's getting a bit tired of hearing his symphonies endlessly repeated by bored orchestras before motionless and impassive audiences in sterile concert halls, and would like to roll over and cede a little space to musicking of a different kind.

In any case, to this outsider it seems strange that in the very heartland of this powerful and endlessly varied musical culture he should find that those who are charged with developing the musicality of young people should place such a low value on it, and should cling instead, with a tenacity that looks a little like desperation, to the great works of the European past. I say this in no spirit of criticism, but simply as an attempt to bring what I was saying earlier about meaning and about value in musicking into the realm of practical musical and educational politics.

Well, like the old song, this story has no moral, and it probably has no end. Maybe it only goes to show that you needn't worry too much about the fate of your beloved classical masterpieces. What is to be treasured is not so much created things as the creative act, and human creativity is inexhaustible. I do not think your job as music teachers is to be guardians of past masterpieces but is rather to treasure and encourage that creativity and that musicality which is part of the universal human birthright, and you needn't be too concerned in what forms it manifests itself. Your charges will know better than you do what they need. But I think you should count yourselves lucky that there exists to hand an idiom for the creative work. Take it and use it, and you, your students and the idiom will all be the richer for it.

Source:

Muse Letter#2, Charlie Keil (ed), Stiges. Originally presented to the Music Educators National Conference in Washington D.C.

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Dissertations, Theses, Essays, Videos, Scores, Cassettes

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

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

1. AFRICAN DRUM MUSIC – Lecture/Demonstration (38 mins.)

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

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

GA as in Gabon

MA as in Madagascar

KO as in Cote d'Ivoire (Ivory Coast)

The members of this present group are as follows:

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

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

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

PIERRE AKAFFOU, also born in the Ivory Coast, is presently lecturing at the Language Faculty in Nantes. He is the founder of the group Oum Sosso which covers both traditional and modern music, and has been teaching African dance for five years. (Ethnomusicology Symposium, Howard College, University of Natal, August 1993)

2. MASKANDA COMPETITION (33 mins.)

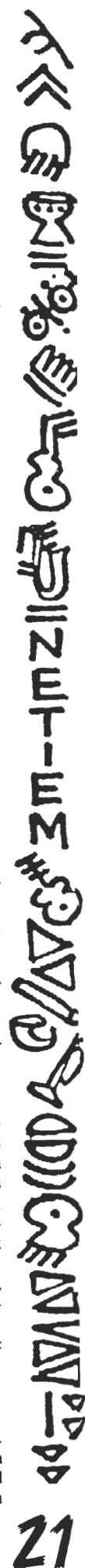
Maskanda is a neo-traditional type of music played by Zulu-speaking migrant workers. The word comes from the Afrikaans "musikant" and means music-maker. Our modern day maskanda can be seen walking along the street strumming a guitar. He plays to keep him company and to make the road a shorter one. Listening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

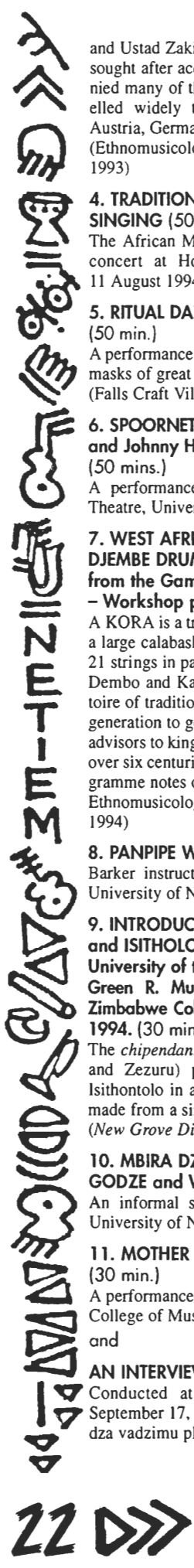
This video features men and women dancing and playing guitars, violins, concertinas, bows, mouth organs, drums, electric keyboards, and instruments created by the performers themselves.

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

3. RHYTHMS OF THE TABLA – YOGESH SAMSI – Lecture/demonstration (30 mins.)

YOGESH SAMSI was born in 1968 into a rich musical tradition. His father Pandit Dinkar Kaikine and his mother Shashikala Kaikini are renowned vocalists in India. Yogesh has been trained by India's most famous tabla performers. Ustad Alla Rakha Khan





and Ustad Zakir Hussain. Yogesh is himself a brilliant and much sought after accompanist, in spite of his youth. He has accompanied many of the leading senior musicians in India and has travelled widely taking part in performances in Japan, Poland, Austria, Germany and the United States. (Ethnomusicology Symposium, University of Natal, 25 August 1993)

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

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

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

A performance which includes the Makishi stilt and pole dancing, masks of great variety and narration. (Falls Craft Village, Victoria Falls, Zimbabwe, September 1994)

6. SPOORNET GUM BOOT DANCERS with Blanket Mkhize and Johnny Hadebe and introduction by Carol Muller (50 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 Konte and Kausu Kuyathe from the Gambia and Adama Drame from Cote d'Ivoire - Workshop presented by Lucy Duran (45 min.)

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

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

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

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

9. INTRODUCTION TO UHADI, ISANKUNI, UMRHUBHE, and ISITHOLOHOLO by Dr. Luvuyo Dontsa from the University of the Transkei and CHIPENDANI MUSICIAN Green R. Mususa at the Ethnomusicology Conference at Zimbabwe College of Music, Harare, Zimbabwe, September 1994. (30 min.)

The *chipendani* is a "braced mouth bow of the Shona (Karanga and Zezuru) peoples of Zimbabwe. It resembles the Zulu *Isithontolo* in appearance and in performance techniques, but is made from a single stick instead of from three sections". (New Grove Dictionary, Stanley Sadie, Vol.1, p.356)

10. MBIRA DZAVADZIMA PLAYERS: MUSEKIWA CHIN-GODZE and WILLIAM RUSERE from Zimbabwe (35 min.)

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

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

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

AN INTERVIEW IN SHONA WITH BEAULER DYOKO

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

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Write to Pedro at 36 Dartmouth Road, Muizenberg 7945 or phone/fax 021 788 7001.

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

SAMES News

(Southern African Music Educators' Society)

NEW CENTRAL COMMITTEE Congratulations to Alvin Petersen (president), Lumkile Lalendle (vice-president), Prathima Garbharran (secretary) Jimmy van Tonder (Treasurer).

Names of regional representatives are not yet available.

SAMES CONFERENCE: JULY 1-4, 1996 hosted by University of the Western Cape and the theme is "Rethinking, Redressing and Renewing Music Education in Southern Africa: laying the foundation for the next millennium".

EASTERN CAPE Ansie Loots writes: "The only news that I can report at this stage is that we have held a very successful in-service training workshop for the music teachers in the Eastern Cape, and there were about 60 people present."

She plans to start a branch in the Eastern Cape.

GAUTENG Kathy Primos writes: Gauteng Region hosted the National Conference at Wits University in July under the banner of "Transformation through Music Education". The guest speaker was Dr. Komla Amoaku of Ghana, who also presented some exciting and stimulating workshops. The programme was varied and busy with many interesting workshops, papers, master classes and concerts. Thanks are due to Marguerite Barker-Reinecke (Convener) and her committee for all their hard work.

On November 18, SAMES held an Open Meeting to initiate the establishment of a Music Educators' Forum and Network in the Gauteng Region. The hall was packed to the brim with music educators from all over the province giving clear indication of the need and support for such a project. A steering Committee was set up to plan the launch of the Forum and Network early in 1996.

Workshops and info meetings in Pretoria and Lenasia, as well as a Musical Jamboree are in the pipeline for 1996.

KWAZULU/NATAL Naren Sewpaul writes: During 1995 SAMES-KZN was involved in the formulation of a relevant syllabus for music education for the province. Various aspects have been workshopped throughout the province by Betsy, Chris, Naren and Vinayagi.

The society held its AGM in Durban in Oct. and elected Naren Sewpaul (Chair & Regional Rep.), Jasmine Persad (Vice-Chair), Vinayagi Govinder (Sec.-Treasurer), Jenny James, Chris Ramdas, Betsy Oehrle, Sallyann Goodall and Winsome Peters (Com. members).

Concerning the state of music education, the committee compiled a document to be sent to various role-players such as Project Task Group, KZN, South African

Democratic Teachers' Union, all regions of SAMES, Principal' Forums and PTSAs.

The role of SAMES-KZN for 1996 is mobilization of music educators, networking, teacher development and popularizing SAMES-KZN as a community organization. The proposed programme is: increasing the awareness of educators about relevance of music education in the curriculum (Term 1); workshops and discussion on the forthcoming national conference theme (Term 2); music-making sessions and report back of the national conference (Term 3) and evaluation of the year's programme (Term 4).

WESTERN CAPE 1995 Sheila Woodward writes: Our first event of the year was the Jabulani Youth Music Festival. The first such festival was hosted by the Cape Chapter of SAMES in 1994 at the Waterfront in Cape Town. This was a music festival for young people – scholars and students – with the aim of sharing the rich variety of musical cultures which exist amongst our youth. During the 6 hours of the festival, each group watched the others playing. This created a moving atmosphere of support for one another and developed a meaningful unity through the sharing of musical cultures. Styles varied from jazz to Western classical, ethnic to popular.

At the request of the participating groups, it was decided to hold this festival annually. This year, the festival was successfully held in February at the V&A Waterfront Amphitheatre, with a generous sponsorship from Nedbank. Plans are already under way for the next festival in 1996.

Seminars have continued to be held this year, with the aim of providing a form of in-service training for music teachers from all areas around Cape Town. This year we have particularly concentrated on the implementation of music programmes in schools which have not previously included music in their curriculum. Presentations included "choir training" by Lungile Jacobs (the leader of the UCT Choir for Africa); "introducing Western classical music to pupils with no previous formal music training" by Bonita van Blerk and Denise de Kock (lecturers at the Cape Town College of Education); "teaching children to play African musical instruments" by Gavin Coppenhall (independent teacher and maker of African instruments), and "using the tonic sol-fa method in the learning of notation" by Jimmy van Tonder (lecturer, UCT).

Our quarterly news journal, *The Buzz*, is sent out through the three Teachers' Centres in the area, reaching about 1500 schools and it is posted to approximately 50 members. We look forward to continuing the important work of SAMES in our region, and to hosting the National SAMES Conference in 1996.





General Info

BOOKS/JOURNALS

Let's Go Ethnic; introducing ethnical instruments to senior primary pupils. Tessaleigh van Vuuren. Pietermaritzburg, Tessaleigh van Vuuren, 1993.

Music Matters: a new philosophy of music education. David J. Elliott. New York, Oxford Univ. Press, 1995.

The MUSE LETTER is "the official communication of Musicians United for Superior Education incorporated, that aims to help children incorporate the powers of playful creation so thoroughly via multicultural arts action that they cannot be pacified and alienated". Write to Charlie Keil (ed) at 81 Crescent Ave. Buffalo, NY 14214, USA.

SAMUS: South African Journal of Musicology. Articles on South African and others musics, book reviews, score reviews, and reviews of recordings. Write for membership and subscription brochure to:

The Secretary, Musicological Society of Southern Africa, PO Box 29958, Sunnyside 0132.

CENTRE

The International Music Collection at the National Sound Archive:

"The International Music Collection (IMC) is the Archive's special collection of recordings variously described as traditional, folk, non-Western, or 'world' music. It is an essential reference collection for students and scholars of ethnomusicology and anthropology; for the media (film makers, theatre producers, radio broadcasters, journalists); and music musicians of all backgrounds. Copies of recordings can be made for personal, educational and commercial use, subject to copyright clearance and payment of fees".

The British Library National Sound Archive, 29 Exhibition Road, London SW7 2AS.

Fax (071) 412-7416

CONFERENCES

XXII ISME International Conference:

July 21-27, 1996, Amsterdam, Holland.

Southern African Music Educators' Society Conference:

July 1-4, 1996, University of the Western Cape. Theme: "Rethinking, Redressing and Renewing Music Education in Southern Africa: laying the foundation for the next millennium".

COURSE

Coursework Masters in Intercultural Music Education: The musics of South Africa

Contact the Department of Music, University of Natal, P Bag X10, Dalbridge, Durban 4014

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