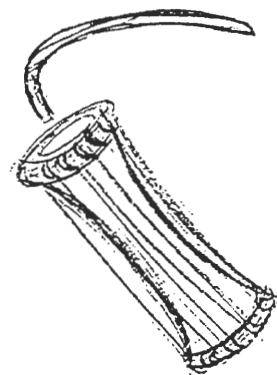


# the TALKING DRUM



Network for Promoting Intercultural Education through Music (NETIEM)  
Southern African Music Educators' Society (SAMES)  
Newsletter Issue No. 6 November 1996

## ✠ Editorial ✠

The Talking Drum's primary commitment now is to facilitate the process of sharing articles and ideas which will promote intercultural education through music. The following sources, among others, provide strong support.

At the Southern African Music Educators' Society (SAMES) Conference in 1987 Prof. Khabi Mngoma, one of our most highly respected music educators, said: "...our curricula should be research-oriented, at least for the next five years.... SAMES could ... collect and study its regional indigenous music side by side with Western music.... SAMES members are practitioners in the field.... We could publish an omnibus that would be expanded on a two or three-year basis and circulated to all members in all regions,... This omnibus would then be representative of all musics right round the country.

Together with this we could publish a series of treatises on the different approaches to the teaching and the practice of music of different types. An example would be the groups composition techniques devised and developed by (Father) Dave Dargie.... It is a thing that happens in indigenous communities, whenever they prepare for a wedding, or similar activity, where the spontaneity of each of the members of a group comes into play and each one contributes to produce an item of enduring value....

The pooling of such resources would accelerate the kind of cohesion we want in South African music education, and widen our vistas to understand each other as compatriots, and to understand world music and peoples." (*Proceedings of the Second National Music Educators' Conference*, Univ. of Natal 1988, Lucia (ed) pp.10-11)

The second source of support is the central tenant of David Elliott's *Music Matters: a new philosophy of music education* (1995). He argues that : "If MUSIC consists in a diversity of music cultures, then MUSIC is inherently multicultural. And if MUSIC is inherently multicultural, then music education ought to be multicultural in essence". (p.207) He takes a leap of faith and "suggests that the induction of students into different music cultures may be one of the most powerful ways to achieve a larger educational goal: preparing

children to work effectively and tolerantly with others to solve shared community problems. This is one way of achieving the goals of humanistic education". (p.293)

The third source of support stems from UNESCO's *Our Creative Diversity: report of the World Commission on Culture and Development*. Javier Perez de Cuellar, chairperson, writes:

"We aim to have shown ... how culture shapes all our thinking, imagining and behaviour. It is the transmission of behaviour as well as a dynamic source for change, creativity, freedom and the awakening of innovative opportunities. For groups and societies, culture is energy, inspiration and empowerment, as well as the knowledge and acknowledgement of diversity: if

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cultural diversity is 'behind us, around us and before us', as Claude Levi-Strauss put it, we must learn how to let it lead not to the clash of cultures, but to their fruitful coexistence and to intercultural harmony". (p.11)

"We have a long way to go. We have not yet learned how to respect each other fully, how to share and work together. This truly exceptional time in history calls for exceptional solutions. The world as we know it, all the relationships we took as given, are undergoing profound rethinking and reconstruction. Imagination, innovation, vision and creativity are required. International partnerships and interaction are an essential ingredient for creativity in problem-solving, a quality that requires a willingness to frame bold questions instead of depending on conventional answers. It means an open mind, an open heart, and a readiness to seek fresh definitions, reconcile old oppo-

sites, and help draw new mental maps. Ultimately it will be the honesty of introspection that will lead to compassion for the Other's experience, and it will be compassion that will lead us to a future in which the pursuit of individual freedom will be balanced with a need for common well-being, and in which our agenda includes empathy and respect for the entire spectrum of human differences". (p.12)

Support from sources such as these, along with hearing of positive results of programmes like "The Resonant Community", offer inspiration and encouragement. Follow the lead given by Jaco Kruger and others. By sharing your articles or/and your ideas for the classroom through *The Talking Drum*, you will provide materials for all who wish to work towards intercultural harmony and understanding.

Elizabeth Oehrle

Dept. of Music, University of Natal, Durban



# IDEAS FOR THE CLASSROOM

## From Africa

### Three South African Song Stories for use in the Class Room

© J Kruger: Dept of Music, Potchefstroom University

The following Tshivenda and North Sotho song stories have a didactic function and serve to instruct young children in social norms. They are ideally suited for use in primary school. Some teachers may wish to shelter their children from the topics addressed in these stories. However, it should be noted that folk tales all over the world have a tendency to warn against the dark impulses of human existence (cf. European folk tales like Bluebeard and Red Riding Hood).

Although South African folk tales may be heard throughout the year, there is a tendency for them to be told during winter evenings around a fire. This is the time when the harvest has been gathered and people have time to relax.

African folk tales are told in a very dramatic way. Actual acting does not usually take place, and narrators make use of their voice, face, arms and hands to create dramatic effect.

Narration typically includes exclamations. All narration in Tshivenda start with the exclamation *salungano!* (the audience responds with the same word). *Salungano* literally means like a song story, and is meant to establish a communicative link between the narrator and the audience. This call and response pattern should be uttered several times in the story.

The following is only a basic guide to pronunciation. Consult a mother-tongue speaker to ensure correct pronunciation.

l̥ = as in language

ŋ (as in *ŋŋe*) = the tongue touches the palate behind the front teeth

d (as in *muduhulu*) like a t, but softer

ɭ = the tongue curls back into the mouth; it touches the back of the palate and moves forward; very close to an r

ie = (as in *tselietsee*) = separate the vowels; do not pronounce as in Afrikaans *lied*

vh (as in *vha*) = there is no English equivalent for this sound; try to pronounce wh (as in why) but pout the lips

th (as in *thi*) = a soft t



- w (as in *tshiliwa*) = wh (as in *why*)
- zw (as in *zwa*) = fuse the letters; do not emphasize the w
- ngw (as in *rungwa*) = fuse the letters; do not emphasize the g
- ñ (as in *ñwana*) = fuse the letters; nasalize the n without touching the palate
- x (as in *xela*) = g as in Afrikaans *goud*
- g (as in *gana*) = as “g” in Afrikaans, but softer, as if coupled with an “h”
- e (as in *lerapo*) = in the front of the mouth, but softer, as if coupled with an h
- ph (as in *mpha*) = p, not f

Venda song story (*lungano*) narrated by Mrs G Ralidzima, Tshivhilidulu, Venda, 28/07/90. Recorded and translated by Mr N K Netshitangani. Revision & song transcription by J Kruger, Potchefstroom University.

### Wild figs

Narrator: *Salungano! Salungano!*  
 Audience: *Salungano!*

Once upon a time there was an old woman who lived with her children and grandchildren. This old woman liked to eat pumpkins, bitter melons, wild figs, plums, marulas, and spinach. She was especially fond of wild figs. She even preferred them to people’s favourite food, maize porridge.

One day she asked one of her small granddaughters to go to the veld and collect wild figs for her. The little girl was afraid to go to the veld alone, but she was even more afraid of her grandmother. So she went to the veld singing:

- Tsili-tsili tsee tselietsee!*  
(Meaning unknown)
- Samuninga samabandapanda.*  
(Meaning unknown)
- Makhulu vha ri: a thi li mufumbu.*  
(Grandmother says: I do not eat porridge)
- Tshiliwa tshavho ndi mahuyu.*  
(Her food is wild figs)
- Ndi khombo ya nne muduhulu.*  
(That is my burden as grandchild).

The small girl walked far and searched along rivers and on hill tops for wild figs. At last she found a big fig tree laden with fruit. She climbed into the tree and filled her animal-skin bag with the small figs. While she picked the figs, she sang:

- Tsili-tsili tsee tselietsee!*
- Samuninga samabandapanda.*
- Makhulu vha ri: a thi li mufumbu.*
- Tshiliwa tshavho ndi mahuyu.*
- Ndi khombo ya nne muduhulu.*

When her bag was full, she climbed down and started to walk back home. However, she soon got lost because she had wandered very far. The sun started to go down, and animals who hunt at night came out. A hungry lion found the little girl and ate her.

We must accept that there will always be people who are a burden to others.

16 x ♩ ♩=132

Solo  
 Tsi-li-tsi-li tsee tse-li-e-tsee.

Chorus  
 sa-ma-ba-nda-pa-nda. Sa-mu-ni-nga  
 Ma-khu-lu vha ri thi li mu-fu-mbu.  
 sa-ma-ba-nda-pa-nda Sa-mu-ni-nga  
 Tshi-li-wa tsha-vho ndi ma-hu-yu.  
 sa-ma-ba-nda-pa-nda Sa-mu-ni-nga  
 Ndi kho-mbo ya nne mu-du-hu-lu.  
 sa-ma-ba-nda-pa-nda. Sa-mu-ni-nga



North Sotho song story narrated by Mrs C Selepe, Thohoyandou, Venda, 07/07/90. Recorded and translated by Ms S R Makhubedu. Revision & song transcription by J Kruger, Potchefstroom University.

12 x ♩ ♩ = 92

Solo

Chorus

### Shanana

Once upon a time there was a very beautiful girl called Shanana. Many young men admired and courted her. This made some girls very jealous. Their jealousy became so strong that they conspired to kill her.

They decided to go and collect phemba in the veld. Phemba is soft, delicate red clay that girls use to beautify their face and hair. The girls went to the chief's home to get permission

for their trip, because clay was found far from the village only, and they would have to sleep in the mountains. The girls invited Shanana along. Shanana was accompanied by her puppy.

The girls walked all day, and collected the red clay in the late afternoon. Afterwards they made a fire and cooked some food. After supper the conspirators started to play a game. They felt each other's bodies, looking for the fattest girl. They tickled one another, and joked that the fattest one would be eaten. When they felt Shanana's body they all exclaimed that she was the fattest. Without warning they killed her. They cooked her and ate her flesh. They gave Shanana's bones to the puppy. But the puppy refused to eat them.

The next morning the girls woke up and prepared to return home. They decided on a suitable explanation for Shanana's death. They would tell the village Shanana disappeared while they were looking for firewood. All the girls agreed on the same version of this explanation so as not to be found out. While they were walking back, the puppy started to sing:

*Ba mmolayile Shanana.*

(They have killed Shanana)

*Ba mpha lerapo.*

(They gave me a bone)

*Lerapo ka gana.*

(A bone I refused)

The girls became furious. They caught the puppy and killed it. However, when they approached the village, the puppy ran from the bush and sang the song again:

*Ba mmolayile Shanana.*

*Ba mpha lerapo.*

*Lerapo ka gana.*

The girls panicked. They killed the puppy again and scattered its limbs and body in the bush.

When the girls arrived at the village, they went to the chief's home. With tears running down their faces they reported Shanana's disappearance. Somebody blew the horn for people to assemble. The girls repeated their story to the villagers. Suddenly the puppy appeared and sang:

*Ba mmolayile Shanana.*

*Ba mpha lerapo.*

*Lerapo ka gana.*

The villagers caught the puppy, and asked the girls to explain the song. But the girls were so afraid that they could not utter a word. Then the youngest girl came forward in tears and explained that they had killed Shanana. The girls who planned the murder were killed, and that was the end of them.

We must remember that crime does not pay.

Venda song story (*lungano*) narrated by Mr Z Makhari, Hamadala, Venda, 17/06/92. Recorded and translated by J Kruger, Potchefstroom University.

### The young wife who could not grind

Narrator: *Salungano! Salungano!*

Audience: *Salungano!*

Once upon a time there was a young woman who got married and went to stay with her in-laws. Now, it was the duty of the newly married wife to cook for her in-laws. However, before the marriage, the young woman's in-laws agreed not to force her to grind maize as it was not the custom of her family. But the young woman's mother in-law ignored the agreement and instructed her to grind maize for cooking porridge. Too scared to refuse, the young woman started to sing:

*Dididimeli, mura shada.*

(Meaning unknown)

*Hayani hashu, a ri sindi.*

(At my home we do not grind maize)

*Ri runga zwigumbu zwa vhana.*

(We only sow children's bead work)

As she sang, water filled the young woman's hut completely. When her in-laws came to fetch the maize, they discovered that the hut was filled with water and that the young woman had disappeared. The in-laws sent a cock to report the mishap to the young woman's parents:

*Kokoliko, ndo rungwa nga Lishivha.*

(*Kokoliko*, I have been sent by *Lishivha*)

*Hu pfi ndi yo suma nwana wa Lishivha o xela.*

(I have to inform you that the child of *Lishivha* is lost)

The young woman's parents rushed to the in-laws. Seeing that the hut was filled with water, they realized the young woman was grinding maize. They started to sing:

*Dididimeli, mura shada.*

*Hayani hashu, a ri sindi.*

*Ri runga zwingumbu zwa vhana.*

As they sang, the water started to flow away and the young woman reappeared. Her parents took her away immediately.

We must always remember to honour our agreement!

16 x ♩ ♩ = 126

Solo  
Di - di - di - me - li mu - ra sha - da.

Chorus  
(li) Di - me - li Di - me -

Ha - ya - ni ha - shu a ri si - ndi, mu - ra - sha - da  
li Di - me - li Di - me -

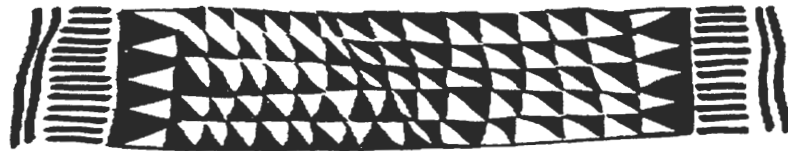
Ri ru - nga zwi - gu - mbi zwa vha - na, mu - ra sha - da  
li Di - me - li Di - me -

Chorus 12 x ♩ ♩ = 144 Solo  
Ko - ko - li - ko, ko - ko - li - ko. Ndo ru - ngwa nga Li - shi - vha.  
Ko - ko - li - ko, ko - ko - li - ko. Hu pfi ndi yo su - ma.  
Ko - ko - li - ko, ko - ko - li - ko. Nwa - na wa Li - shi - vha o xe - la.



# Introduction to Gumboot Dancing

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



**AIM** To enable students to understand two characteristics of African music: African music is metronomic and accents fall on pulses other than the first, and to enjoy making music based on these characteristics.

**GIVEN** 30 minutes

**CONTENT** Information and activities based on Gumboot dancing (Isicathulo).

## APPROACH

- One student provides an even, rhythmic pulse using a steady tempo or pulse (no accents). Students are required to count these in 4s (1234, 1234, etc.)
- Teacher demonstrates a basic 4 beat foot-stamping movement using the given tempo (left foot remains on one spot and acts as a pivot).

forward		back	
Right foot	Left foot	Right foot	Left foot
1	2	3	4

Students practice this. (note: Ensure that none of the movements are accented).

- Divide the students into two groups. Group 1 will maintain above dance movement whilst Group 2 will improvise using the Awaskeske movement (Awaskeske involves the slapping of the palms on the calves with the right hand in conjunction with the original movement).
- Students (imitating teacher) add on the right hand slaps in stages.

**KEY:** The following letters represent the following movements:

f  
R = Right foot forward

L = Left foot stamp

b  
R = Right foot slightly back

l  
S = Slap the left calf with right palm

r  
S = Slap the right calf with right palm

## STAGE 1

f		b	
R	L	R	L
1	2	3	4

## STAGE 2

f		b		r
R	L	R	L	S
1	2	3	4	and

## STAGE 3

f	l		b		r
R	S	L	R	L	S
1	and	2	3	4	and

Have Group 1 perform Stage 3 while Group 2 performs stage 4.

## STAGE 4

f	l		r	b	l		r
R	S	L	S	R	S	L	S
1	and	2	and	3	and	4	and

Pupils must accent slaps, not foot stamping.

Alternate groups.

(See video: "Spoornet Gunboot Dancers" shows a lunch-hour concert at the University of Natal.)



# Miriam Makeba's Click Song

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

**AIM** To introduce Miriam Makeba's "Click Song", incorporating two part singing, cross rhythms and a simple African dance step.

**GIVEN** 45 minutes  
Senior High School class music  
Materials:

- Words and music for the "Click Song" (included)
- A bass xylophone or substitute
- An African drum or any available drum
- A recording of M. Makeba singing the "Click Song" (*South African Souvenirs*. 1993. Teal: TELCO 2346; also available on cassette: TEC 2346)

## CONTENT

A verse of the click song, in Xhosa, in two parts, and cross rhythms that could accompany the songs.

## APPROACH

- For the teacher: The "Click Song" was written by the Manhattan Brothers, one of the leading all-male close-harmony township groups of the 1950s. The song found international recognition, along with Miriam Makeba (who spent most of the 1950s fronting the Manhattans), at the end of the decade. Although the melody is referred to as "traditional", the Manhattans were experimenting musically during the 1950s, producing a blend of African and Western elements in their music. So it was with the "Click Song".
- First either play or sing the song to the class. Then teach pupils the tune to "la". Now teach the class the harmony line. Then split the class in half and try the two parts simultaneously.
- Next, teach the pupils the "click" sound of the letter "Q" in Xhosa. The sound is produced by clicking the tongue (near the middle, not the tip) on the roof of the mouth (not directly behind the teeth - further back). A resonant click sound is most effectively produced if the tongue is relaxed. Teacher demonstrates (Listen to the recording to imitate the sound).
- Now teach the class the words line by line as follows:
 

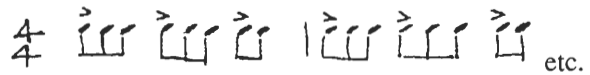
I qqi ra	(the witch doctor)
ee "q"ee ga	
le ndle la	(of the road)
len-dle la	
ngu Qongqothwane	(is the dungbeetle)
ng-goo "q"on-"q"o-twa-ne.	
- Pronounce "q" as the click learnt above; the "g" of

"ga" in line one as in "Gauteng"; all "a"s as for the "u" in run; all "o"s as in "or".

- Pupils sing the song in two parts.
- Teacher may wish to interpret the song for the pupils at this stage. She should explain that the dungbeetle is described as the witchdoctor of the road because it is everpresent: the spiritual healer, taking care of the road. This song is also sung at the wedding of a young girl, and also that it is called the "Click Song" because white people cannot produce the required clicks for the word "Qongqontwane".

## CROSS RHYTHMS:

- Ask pupils what beat they hear to the song. Class sings the song again, and individuals clap the beat they hear. Teacher then introduces the class to the accompanying rhythm:

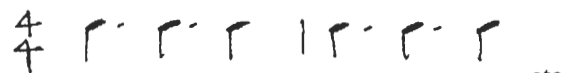
 etc.

clapping and singing the song. Then, slowing the tempo, and slapping hands on thighs, she claps the rhythm as follows:

rhythm  etc.  
hand L R R L R R L R

Most pupils will choose the right hand as their "strong beat". This way the pupils copy the Teacher's mirror image. Pupils attempt to sing the song while clapping in this manner.

Now try clapping on the accent only, i.e..

 etc.  
(2nd rhythm)

while singing the song. This will probably work more successfully. Ask one pupil, who mastered the first rhythm, to play it on the drum. Try the song again, with the class clapping and one pupil drumming.

Teacher introduces the class to the rhythm:

 etc.  
(3rd rhythm)

clapping and singing the song. Pupils join in, singing and clapping.

The class splits. Half clap the second rhythm, the other half the third rhythm, while the drummer beats

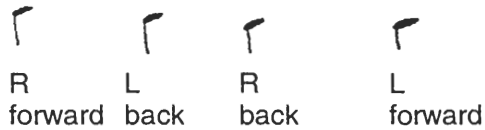




the first rhythm.

Teacher asks for a volunteer to play the xylophone, and shows the pupil the bass line (see copy of the song) which is played to the second rhythm. the class sings the song again, as for the previous rendition, but with the bass line added.

- A space for DANCING is cleared. Pupils form a circle, facing the centre of the room. Teacher demonstrates the following steps, and pupils imitate:
- Step forward on the right foot, back on the left, back on the right foot, forward on the left – repeat. Step to the following rhythm:



- Once the class is stepping fluently, teacher begins singing the tune. Pupils join in. Teacher introduces the harmony, and half the class shifts to the harmony. Teacher claps rhythms 2 & 3 in turn until each half of the class is clapping their rhythm. Teacher indicates to the drummer and xylophone player to begin.
- Pupils listen to the recording of Miriam Makeba singing the “Click Song”.
- Pupils sit and relax, and teacher plays recordings. They may wish to sing/clap along.

**EXPECTED RESULTS**

Pupils sing the “Click Song” in two parts, incorporating cross rhythms and dancing.

*Qongqontwane / The Click Song*

melody  
I gvi ra le nkle la ngu Qo - ngqothna - ne I gvi

harmony  
I gvi ra le nkle la ngu Qo - ngqothna - ne I gvi

xylophone bass line







# From India



## Introduction to Indian Instruments

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

**AIM** To provide information and activities based on some Indian instruments.

**GIVEN** 45 minutes  
Pictures and descriptions of instruments (p 10–12).

**CONTENT** An exercise: matching pictures of instruments displayed with descriptions given to students.

### APPROACH

- Explain that pictures of Indian instruments, are displayed in the classroom, and that each has a number. Distribute to each student copies of the description of each instrument. (see pp.10–12) Instruct students to match the name and description of a particular instrument with the number of the picture on display in the classroom.
- Students move about the room and decide which description matches which picture.
- When students have completed this exercise, the teacher moves from one picture to the next and asks which description fits each instrument or picture.
- Students compare and discuss their answers.
- Teacher claps and says the syllables of the DADRA tala several times.

1	2	3	4	5	6	1
X			O			X
Dhin	Dhin	Dha	Dha	Ti	Na	Dhin

DADRA

- Students imitate from memory.
- Returning to the TABLA, the teacher suggests that the students reread the information about the TABLA to discover how the syllable DHIN is formed.
- Students relate what they have read about the TABLA to the tala DADRA as they clap it again at a quicker tempo.

1	2	3	4	5	6	1
X			O			X
Dhin	Dhin	Dha	Dha	Ti	Na	Dhin

- The teacher repeats the clapping and the syllables of the tala RUPAKA and the tala JHAPA.

(a)	1	2	3	4	5	6	7	1	TALA RUPAKA
	0		X	X					(moderate tempo)
	Dhin	Dha	Trik	Dhin	Dhin	Dha	Trik	Dhin	

(b)	1	2	3	4	5	6	7	8	9	10	1	TALA JHAPA
	x	x		0	X			X				(moderately slow)
	Dhi	Na	Dhi	Dhi	Na	Ti	Na	Dhi	Dhi	Na	Dhi	

- Students imitate the teacher.
- Teacher chooses one of the TALAS, stressing the importance of listening and arriving on the SAM (first beat) together, and then attempts a rhythmic improvisation.
- Students clap the selected TALA rhythm, while the teacher improvises, noting whether the teacher arrives on the SAM beat during the improvisation.
- Teacher shows the TAMBURA or pictures. The following drones are plucked, using an instrument which, like the TAMBURA, can sustain each note as can a cello, guitar or a melodica. The player is seated on the floor as for the playing of the TAMBURA.
- Students sing/play the above drones.
- Use any of these recordings to demonstrate the sounds of several instruments:
  1. Sitar and tabla: *Ravi Shankar in Concert* – 1972 (Apple, SAPDO 1002) of *The Genius of Ravi Shankar* (Columbia 9560)
  2. Tabla and sarangi: *The Music of India – An Anthology of the World's Music* (Anthology Record and Tape Corporation AST-4011) 12 North Indian Drumming
  3. Sarod and tabla: *Music of India* (EMI Records Ltd.)



**TABLA:** The right-hand drum or treble drum is called the DAYA. It is tuned to the tonic. The left-hand drum or bass drum is called the BAYA, and it is tuned to the dominant. Tabla players can, however, produce more than two sounds by striking the drum head in different places with the fingers or the palm of the hand.

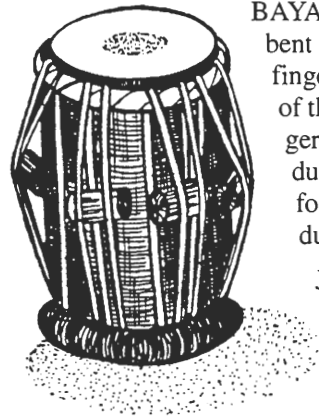
Students learning to play the drums memorize the names of each sound. Indian syllables (BHOLS) are memory aids and indicate which part of the drum is to be struck or which sound colour is to be used.

For the DAYA, six syllables (BHOLS) are produced by the right hand fingers. They are Ta, Na, Tee, Tin, Te and Tay. Ta or Na are produced on the edge of the top of the DAYA by the stroke of the first finger of the right hand. Other areas and fingers are used for other syllables.

For the BAYA two syllables are produced. Ghe or Ge is produced by the left hand with the position that the back portion of the palm should rest on the white part of the BAYA. The stroke should be given by the bent position of the first, second and third fingers of the left hand on the black circle of the top in a very quick manner. The fingers should not rest on the top. Ge is produced by the joint stroke of the left hand four fingers on the black circle of the duggi.



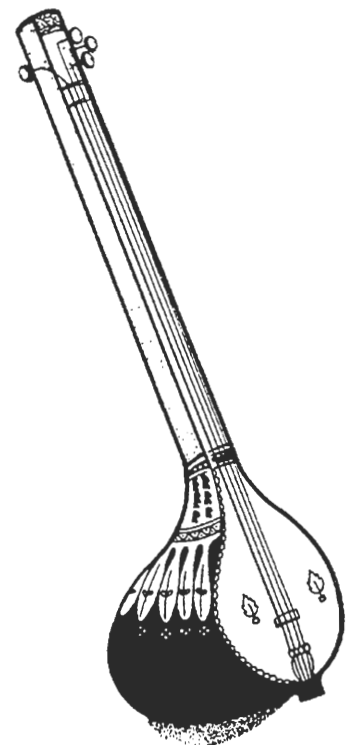
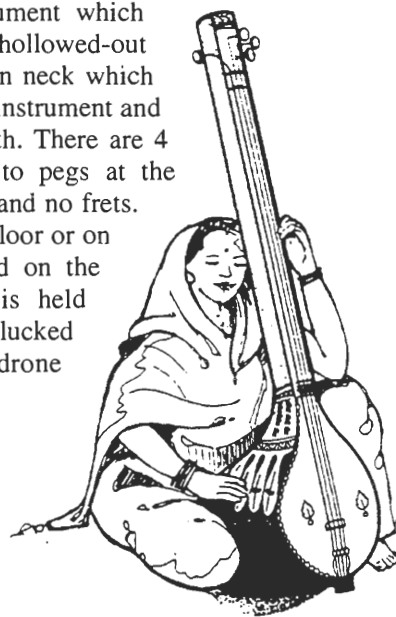
Tabla



Joint bhols on DAYA and BAYA (Dha, Dhee and Din) are produced by combining two syllables as follows: ta+ghe=Dha; tee+ghe=Dhe; tin+ghe=Dhin.

**TAMBURA:** A string instrument which comprises a large gourd or a hollowed-out piece of wood, and a wooden neck which extends from the base of the instrument and may be up to 5 feet in length. There are 4 strings which are attached to pegs at the upper end of the instrument and no frets. The instrument rests on the floor or on the lap of the player seated on the floor, and the long neck is held upright. The instrument is plucked and used for producing drone pitches only.

Tambura

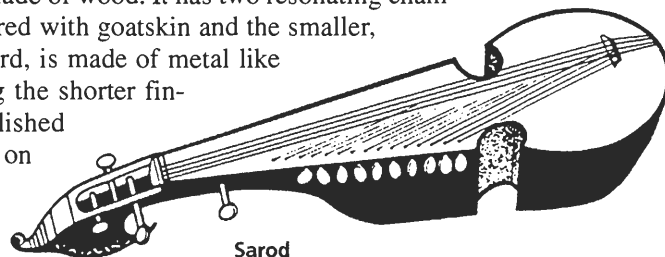


**SITAR:** Though similar to the tambura in appearance, there are distinctive differences. This long-necked member of the lute family has moveable metal frets curved high over the neck which stretch the length of the fingerboard; it extends from a large gourd. An extra gourd may also appear at the top end of the neck. There are as many as 7 playing strings and from 11 to 13 sympathetic strings which lie below the raised frets. Only the first string serves a melodic function; the remainder serve drone and rhythmic functions.



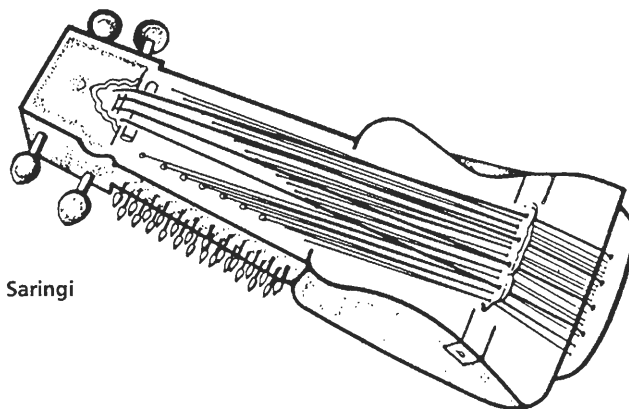
Sitar

**SAROD:** Developed from the rabab of Afghanistan, this string instrument is shorter than the sitar, about 1 meter in length, and is made of wood. It has two resonating chambers: the larger is made of teak and covered with goatskin and the smaller, at the other end of the tapered fingerboard, is made of metal like the fingerboard itself. No frets run along the shorter fingerboard which is covered with a polished metal plate. Plucking or bowing is done on from 4 to 8 strings, and approximately 12 strings are sympathetic.



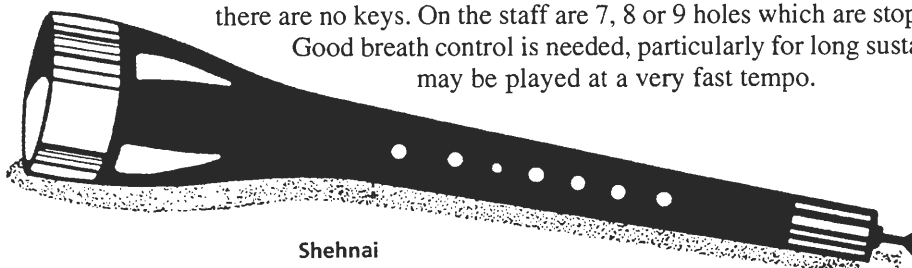
Sarod

**SARINGI:** The shortest of the string instruments pictured here, it is approximately 60cm long and is held vertically with the base of the instrument resting in the performer's lap. The very wide fingerboard accommodates 3 or 4 main strings and up to 40 sympathetic strings. The right hand plays with a bow and the left hand produces different pitches by sliding along the 3 or 4 main melodic strings. This is a folk instrument.



Saring

**SHEHNAI:** This double-reed wind instrument is similar in appearance to the oboe although there are no keys. On the staff are 7, 8 or 9 holes which are stopped with the fingers. Good breath control is needed, particularly for long sustained passages which may be played at a very fast tempo.



Shehnai



# Experiencing Drones

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



**AIM** Experiencing drones and scales accompanied by drones.

**GIVEN** 45 minutes

Class music

Recording of drone: Standard Music Library: Indian Music (sideA, ex.3)

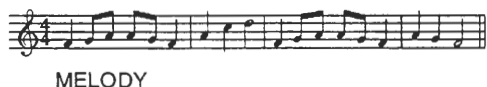
**CONTENT** Drones and scales accompanied by drones.

## APPROACH

- Sing or play the following drone on an instrument which will sustain notes such as a bass xylophone, glockenspiel or guitar.



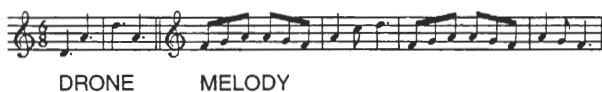
- Students imitate by singing or playing this drone, and the teacher adds the modal scale (Dorian Mode) to their drone.
- The teacher sings/plays the following melody, preferably without making the notes visible to the students.



- Students first imitate the teacher's melody. They then sing/play the drone (DADA) as the teacher

sings/plays this melody. Always begin with several bars of the drone.

- The teacher divides the class into two groups in order to perform the above melody and drone (DADA). Only now is the notation of the melody made visible.
- Students practise the drone melody in unison, then half the class sings/plays the drone and half sings/plays the melody. The groups exchange roles.
- The teacher demonstrates how the rhythms of the drone and melody may be altered: e.g.



- Students sing/play the drone while the teacher and/or class sing/play the melody.
- The teacher repeats steps introducing drones, using A and E as a drone and the Aeolian mode shown below.



- Students also repeat these steps, singing/playing drone AEAE and combining the drone and scale and 5 note melody.
- The teacher encourages students to divide into groups of about 5 and to create a short piece using either drone DADA with the 5 notes (FGACD) or drone AEAE with the 5 notes ABDEG.
- Students perform in groups for each other, analysing and judging what they hear.

Adapted from *A New Direction for South African Music Education* 2nd Edition. 1989 E. Oehrle. Shuter & Shooter, Pietermaritzburg.



# Toward a Primary School Music Curriculum that Builds on the Strengths of Informal Music Learning in the Community

© Natalie Kreutzer, Faculty of Ed., University of Zimbabwe

Critics of Western-style music education observe that formal training may actually de-musicalize pupils from other traditions. Teaching processes may cause pupils to lose pride and confidence in their own musicality while they fail to excel in the new music being presented. If fluency in more than one music is to be attained, the foundation must surely be laid at the earliest stages of formal education, in pre-school and primary classrooms. Curricula must be devised which build on the musicality children already possess and which encourage them to move into a wider musical world.

This paper will address the following questions:

- (1) What do children entering school already know from musical enculturation?
- (2) What musical content can be used in the primary school to build on the skills and knowledge children possess?
- (3) What teaching processes can be utilized to validate children's past musical experiences and to promote further acquisition?

The ideas I am presenting today are a synthesis from my own research over the past three years with rural Shona-speaking children in Zimbabwe, from the observations and experiences of the 19 music lecturers in teacher training colleges who are enrolled in the B.Ed. Music programme at the University of Zimbabwe, and from the body of literature on music acquisition. Although my presentation deals with Zimbabwe, I intend to emphasize general principles that might apply to other environments where the aural approach to the transmission of music is paramount.

## Musical Skills possessed by primary children

Children in rural Zimbabwe acquire their musical skills from hearing and participating in community music events from birth. They are exposed to live music performances at nearly every juncture of their lives. There are *nzimbo dzevana*, game songs played by other children, *ngano* songs in stories told by elders and teachers, songs for various kinds of work sung by parents, grandparents, and caretakers, songs of relaxation and entertainment, songs for traditional or Christian ritual, and songs for rites of passage, such as weddings and funerals (Kaemmer, 1975). Growing up where music is functional, children are expected to learn to take their place in the musical

life of the community. They learn by imitating, and their efforts are supported by and rewarded by their elders with hand-clapping and cheers. In such an atmosphere of aural learning, Campbell (1991) points out that aural, visual, and kinesthetic capacities are well exercised; people listen, observe and perform. Very little verbal explanation is used. Most of the song repertoire is retained in memory only, not through notation. In Nharira, some churches use hymnals, but I observed that the melodies sung with the written texts are often different from what was notated. Even commercial popular music is transmitted through human interactions rather than learning directly from media.

My interviews with caretakers of young children in the Nharira Communal Lands of Midlands Province, Zimbabwe (Kreutzer, 1993), established that children in that region are perceived to sing as well as adults by the age of five (65%), six (68%), seven (81.5%), eight (86.5%), nine (90%), or ten (96.5%). These ages approximate the primary school categories: pre-school, grades one, two, three, and four. To generalise from this poll and from my observations, while some children may still be consolidating their musical skills as they progress through the primary grades, the majority of them begin school as competent musicians and nearly all of them have attained adult-level skills, as defined by the community, by the age of 10.

Musical skills possessed by most children when they enter Zimbabwe primary schools are in-tune singing in relation to a consistent tonal center, keeping track of a steady beat or underlying pulse, performing polyrhythms by movement and on percussion instruments and harmonising vocal lines in parallel with the melody. They can integrate all of these skills in performance. In addition, they have developed accurate ears (the ability to sing back) and the capacity to remember text and melody. They have had the optimal musical environment to develop what Edwin Gordon (1965) holds to be the crux of musical attitude: audiation. This term describes the ability to retain in the mind a musical pattern that is not physically present, and to compare it mentally with another.

## Music content for the primary school

Curriculum content may be separated into two areas: music, the sound itself, and conceptual knowledge about music – its elements, its organisation, its style.

The choice of music, the sound, is made by the teacher with the influence of

- (1) teacher's own musical background
- (2) music known by the children
- (3) expectations of the community
- (4) syllabus of the educational institution.

Music educationists with a global perspective tend to concur with Shepherd (1983) that there is no single inherently superior music. The music that is constructed by one society is as worthy as that of another. Obviously, it is not practical to present all the musics of the world in the primary school curriculum. The problem becomes, if all musics are potentially of value, whose music do we choose. The second problem is, how do we deal with making conscious the conceptual framework of the music presented.

Following the principle of going from the known to the unknown, it seems clear that the musical material for primary grades must bridge from the childrens own musical mother tongue to other musics, or perhaps to one other music. Recent thinking on exposure to multicultural musics in the U.S. may be summarized by Bell Yung. Children may not need to be exposed to a great variety of foreign music. Even one musical style... will be enough to give them a new perspective (Campbell, 1995, p.41). David Elliott (1990) proposes that the experience of music from another culture should be provided with a music as different as possible from the music of all the cultures represented in the classroom. Blacking (1991) suggests yet another criterion for selection of music. The focus would be multimusical, to emphasise human variety and ingenuity (p.147). Great individual musical efforts from whatever culture are presented, performed, and the musical conventions employed are studied.

To complicate the situation, content needs vary from one region to another. What is appropriate in Mutare is not necessarily appropriate in Bulawayo. What works in Umtata may not serve Hillbrow. The burden is on the music teacher to assess the musical experience of the children, and there may be many different backgrounds. It will be necessary to call in the help of the children themselves, the parents, members of the community. Whatever music is ultimately incorporated into the curriculum, the chooser has the obligation to find out its operating principles in order to present only the best samples of that music for children to experience.

Conceptual knowledge about music, e.g. syntax and tonal and rhythmic imagery, is also part of a formal curriculum. Such learning is not an end in itself, divorced from sound, but ideally arises from the experience of performing and creating music. John Blacking (1984) described the outcomes of informal music education in the Venda community:

...children between the ages of five and eight years taught me concepts and rules

relating to musical symbols. Not only could they outline the classifications of different types of childrens song..., but they had grasped essential difference between Venda speech and song. They had also discovered rules of music making to the extent that they could correct my mistakes and could adapt a given melody to new words... They had grasped the basic principles of harmony and could recognize two different melodies as transformations of a single harmonic framework: they understood the principles of repeating rhythmic patterns and also appreciated that repeated melodic patterns could be transformed by the organizing principles of tonality and mode (p. 49).

To achieve such understanding from formal instruction requires a creative problem-solving approach. Webster and Hickey (1995) suggest that understanding of musical content comes through analytical listening, improvising and composing. Knowledge of notation and performance skills can be tools for the creative process. The elements found in most musics (i.e. melody, rhythm, texture, timbre, dynamics, form) can be formally identified, discussed, explored and altered. Musical conventions can be made conscious to students at primary level, often through what if questions and through what Pognowski (1987) terms musical problem-solving, an ongoing process of analysis, synthesis, and evaluation... manifested when students actively explore, experiment, improvise, compose, perform, listen to their own music, and relate to examples from the standard repertoire (p. 39).

### **Teaching processes to build on the strengths of informal music education**

In Zimbabwe, in spite of changing times and confluences of cultures, early childhood informal music education is generally characterised by human aural transmission of songs, games, and stories. To replicate these processes, several classroom strategies were suggested by the B.Ed music candidates at the University of Zimbabwe (1995).


#### **(1) Use of stories and songs from the local culture**

The classroom draws children from all sectors of society, many of them more knowledgeable than the teacher regarding cultural matters. The teacher can use the interactive approach to teach different musical cultures represented in the class (*Dube*).

The lullabies and other kinds of music from mothers, baby minders, brothers and sisters, and relatives, nourish informal early childhood music acquisition in Zimbabwe. A music educator can exploit the situation through finding out what children already know and drawing from that repertoire (*Ncube*).

The teacher can tell children stories that involve singing. Children really love such stories. Also the teacher can ask each of them to find a story to tell the





class. The teacher should stress the need for stories with songs (*Moyo*).

### (2) Role playing

The teachers must find out conditions and situations under which songs are informally learnt. She or he can then create these settings in class through role play and use them to teach songs (*Kuture*).

### (3) Peer teaching

A music educator may ask a child to sing a song he/she knows from oral tradition so that others learn. This could give pride to that child and encourage others to participate (*Sibanda*).

Children easily learn songs from their age mates. Such occasions must happen naturally. In rural areas, this opportunity is created during *mamhuza*, make believe activities. Time away from formal activities would be necessary to encourage natural interactions in the preschool and primary grades (*Kuture*).

### (4) Extending musical activities beyond the allocated music period

By interspersing musical activities throughout the day as well as using music across the curriculum, the music educator can create a classroom environment aligned to children's pattern of life in society (*Rut-sate*).

### (5) Involving musicians from outside the school

A primary school teacher can invite people from the community into his/her class and expose pupils to games and storytelling. Arrangements can be made for traditional singers and dancers to come into the school to perform and teach (*Tshuma*).

### (6) Making musical instruments available

A music corner with traditional and modern instruments of all classes should be created in the classroom. Children can use free time to explore and experiment with the sounds of these instruments (*Matiure*).

Small musical groups could be formed from the class and given time to experiment and create (*Ziso*).

### (7) Recreating human interactions

A music teacher should plan sessions which provide adult-child interaction similar to the sharing of music between mother and child. These are times when the music is transmitted personally by the teacher rather than through recordings. The teacher should reveal real love for music which he/she expresses playfully to kindle a spiritful singing from children (*Ruzvidzo*).

The atmosphere in which children experience music should allow for trial and error and should support all musical efforts, even when corrections and suggestions for improvement are called for.

### (8) Validating the home learning environment

Each child could be assigned to bring an instrument from home and demonstrate, or to be taught a song by a family member or neighbour and bring it to class (*Chinyama*).

Valuing the family network is important. There

should be the notion that music sharing is paramount for musical and general development in early childhood (*Timbe*).

## Videotaped examples of the extension of informal music learning processes into primary education in Zimbabwe

**Example 1.** Mrs Dikinya, grade one teacher, at Hokonya school near Nharira, allows a child to narrate a story which includes musical call and response. The song *VaChapungu* (the eagle) *munodada* is part of an *ngano* traditionally told to children for the development of moral values. Children in the class join in singing and moving to the response. (16 September, 1992.)

**Example 2.** Headmaster Mr Muswaka of Mhem-bere School in Murewa invited community elders to teach school children traditional songs and dances of the area over the past year. These two girls excelled in *dandanda* dancing and were invited to perform with the adult group at Murewa's annual Cultural Festival. The *dandanda* group, whose youngest member is 45 years old, practice the community's traditional religion through ritual spirit possession ceremonies. The text is *Murando uka mupa zihunde ajaira*, akin to the proverb, give someone an inch and he will take a mile. (10 June, 1995.)

**Example 3.** Also participating in Murewa's Cultural Festival, children from St Clara Primary School demonstrate two traditional dances learned from their teacher, a graduate of main subject music from Gwanda Teachers College. The first dance represents planting seed in the fields. The second is *mhande*, a dance of thanksgiving from central Zimbabwe. (10 June, 1995.)

**Example 4.** T C Chawasarira (1994), headmaster of Zengea Primary School (grades one through four) on Marirangwe Farm near Mhondoro, is an accomplished player of the *matepe* mbira of the Kore Kore People of Mt. Darwin (north border of Zimbabwe with Mozambique). To foster credibility among the parents, because some Christian sects object to *mbira* as an evil instrument, he introduces the instrument to primary school children in the context of social studies, an examinable subject. After children have learned the song text, he brings an *mbira* to class to accompany their singing. Children express the wish to learn to play. This performing group is the outcome of their desire. The piece is a composed song about the heroes of the Second Chimurenga, the war of liberation. (21 June, 1994.)

**Example 5.** Boys from Zengea School apprentice in making *mbiras* to play and to sell. The type on display is not *matepe* but Chawasarira's own modification of a smaller *karimba*, with traditional keys to complete the octave range. (21 June, 1994.)

(Paper delivered to the 6th SAMES Conference, WITS, 14 July, 1995)



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## The Resonant Community

© Kjell Skyllstad, Associate Professor, University of Oslo

Rikskonsertene, a State institution under the administration of the Norwegian Department of Culture, founded to promote live music in Norway, from 1989 to 1992 conducted a project entitled "The Resonant Community". The main goal was to contribute to a change of attitude towards immigrants among Norwegian elementary school pupils through an educational programme rooted in the immigrants' own cultural heritage, and with the main emphasis placed on music and dance. The project has been supported by the Norwegian Board of Culture, and was evaluated by Associate Professor Kjell Skyllstad from the Department of Music and Theatre at the University of Oslo.

A total of 18 schools in Oslo and Akershus, participated in the scheme that involved approximately 720 pupils from 10 to 12 years of age. The same

pupils followed the project through the three years of operation.

All living beings develop through interplay, and no activity more rightly could be called artistic or musical, if we allow ourselves to use these terms, than the interplay between people. Musical interaction creates social values. Two or more people create something that is greater than the sum of what they create each on their own. And sympathies are formed; feelings of belonging together that would not arise through other forms of social intercourse.

Our society is increasingly oriented in the direction of competition and self-assertion, as socially bonding qualities such as cooperation and solidarity become displaced. In most cultures, however, socialization through musical activities does not hinder the development of strong, independent individuals. The





# Here Comes the 21st Century: The Challenges to future Community Musicians

© Dave Price – Past Chairman of the International Society of  
Music Education's Commission on Community Music Activity, July 1996.

This document is the concluding statement of the 1996 International Society of Music Education's Commission for Community Music Activity. It sets forth the ideas, characteristics, principles, and recommendations for the future development of community music programmes.

## Present and Future Ideas

Community Music is a vital and dynamic force that provides participants with access to and education in a wide range of musics and musical experiences. Community Music programmes are based on the premise that everyone has the right and ability to make and create musics. Accordingly, such programmes can act as a counterbalance and complement to formal music institutions and commercial music concerns.

In addition to involving participants in the enjoyment of active music-making and creativity, Community Music programmes provide opportunities to construct personal expressions of artistic, social and political concerns. In the pursuit of music excellence and innovation, Community Music programmes also contribute to the development of economic regeneration, creating job opportunities in the cultural sectors, and enhancing the quality of life for communities. In all these ways Community Music programmes complement, interface with, and extend formal music education structures.

## The Nature of Community Music

At the heart of excellent Community Music programmes are the following characteristics:

- active participation in music-making of all kinds (performing, improvising and creating)
- the development of active musical knowing (including verbal musical knowledge where appropriate)
- multiple student/tutor relationships and processes
- emphasis on a variety and diversity of musics that reflect and enrich the cultural life of the community
- a commitment to life-long musical learning and access for all members of the community
- a recognition that social and personal growth within the participant's experience is as important as their music growth

- a belief in the value and use of music to foster inter-cultural acceptance and understanding
- an on-going commitment to accountability through frequent and diverse assessment and evaluation procedures

## Distinctive Means of Community Music Programmes

Community Music programmes accomplish their aims through the following means:

- flexible teaching and learning modes (oral, notational, holistic, analytic)
- excellence (at various levels) in both the processes and products of music-making
- the honouring of origins and intents of specific musical practices

## Calls for Action

Three areas of concern are Teacher Training for Community Music Programme, Music Technology and Cultural Diversity in Community Music. With respect to the later, musics of the world are relevant for musical practice and music education because of increased accessibility (through media and travel) and increased mobility (migration). This diversity creates the possibility for openness and innovation through many practical models for teaching and learning at all levels. Community Music programmes should encompass an appropriate range of music practices, processes, materials and philosophies from different cultures.

We recommend the following initiatives:

- Fundamentally re-structure music education across the board
- Establish music practice-oriented pilot projects both outside and within existing structures of music education
- Encourage collaboration and cross-over
- Develop resources and make them widely available
- Approach music education and music in education from a 'world' perspective (including music history)

To facilitate all of the above, we recommend the international exchange of good practice, networking, and training programmes.



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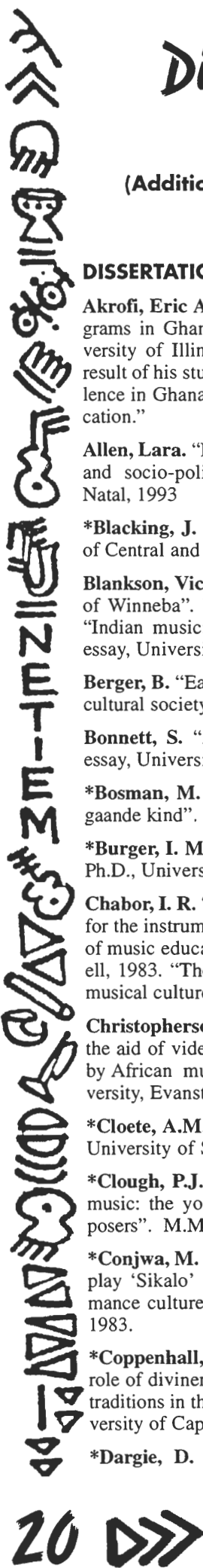
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**Muller, C.** "Nazarite song, dance and dreams: the sacralization of time, space and the female body in South Africa". Ph.D. New York University, 1994.

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

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

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

**Paul, F.** "The role of music in people's education: some

suggestions for its implementation.", B. Mus. essay, University of Natal, 1989.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

#### CHILDRENS' SONGS

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

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

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

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

\* \* \* \* \*

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

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





## VIDEOS

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

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

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

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

GA as in 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 himself 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 ISITHOLOHO 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 perfor-

mance 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 CHINGODZE 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.

**12. NGOQOKO WOMEN'S ENSEMBLE SPLIT-TONE SINGING (40 min)**

Led by Mrs. NoFinish Dywili, this women's ensemble comes from Ngqoko village near Cacadu (Lady Frere) in the eastern Cape. They are of the Thembu people who form a large sub-group of the Western Xhosa-speaking peoples.

**SCORES**

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

**Grassroots Educare Trust.** *Songs sung by South African children*, (researched and compiled by Liz Brouckaert) Grassroots Educare Trust, 1990 (c) (cassette included).

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

**Lumko Music Department.** *New Church Music in Zulu.* 59 Cachet Street, P.O. Box 5058, Delmenville 1403.

**Nhlapho, P.J. & Sibongile Khumalo.** *Choral Music: The voice of African song,* Skotaville, Braamfontein, 1993.

**Orff, C.** *African songs and rhythms for children; a selection from Ghana* by W.K. Amoaku, Mainz: Schott, 1971.

**Orshan, H. Allen** (arranger) *Six African Songs.* Shawnee Press, Inc., Delaware Water Gap, PA. 18327.

**Serwadda, W. Moses.** *Songs and Stories from Uganda.* transcribed and edited by Hewitt Pantaleoni. World Music-Press, P.O. Box 2565, Danbury, CT. 06813, 1974.

**Sumski, Alexander.** *Myimbo Za Ku Malawi.* Bonn/Tubingen, 1988. (compositions for mixed choir a cappella with cassette)

**Weinberg, P.** *Hlabelela Mntwanami,* Johannesburg: Ravan Press, 1984.

**Williams, H.** *Choral folksongs of the Bantu,* London: Chappell and Co. Let., n.d.

**Wood, S.** *Songs of Southern Africa,* London: Essex Music Ltd, 1968

**CASSETTES**

**Espi-Sanchis, Pedro.** *The children's carnival: an African musical story,* a musical story by Pedro narrated by Gay Morris. *Another lion on the path, Cowbells and tortoise shells, and Pedro the Music Man:* song & dance tape with some of Pedro's favorite songs from the Kideo TV programmes. Ideal for rings and music and dance in pre-primary and primary schools.

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

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

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# SAMES News

## Seventh National Conference of the Southern African Music Educators' Society

Alvin Petersen: SAMES President (excerpt of report)

The Music Department of the University of the Western Cape was the host from 1–4 July 1996. The theme was: "Rethinking; Redressing & Renewing Music Education in South Africa". The more than 300 delegates comprised South Africans, Norwegians, Australians, and visitors from Hong Kong. Some resolutions were: to establish links with African music educators beyond our borders; to embark on a membership drive; to empower each other by sharing expertise and resources; to embark on regional fundraising campaigns; and to provide copies of SAMES Proceedings to all provincial libraries.

The 1997 SAMES CONFERENCE will be held at the UNIVERSITY OF VENDA possibly in July.

## General Info

### BOOKS/JOURNALS/NEWSLETTER

*ARTREACH* – a joint newsletter of the ILITHA Education project and Eastern Cape Department of Education and Culture.

*Marabi Nights: early South African Jazz and Vaudville.* Christopher Ballantine. Ravan Press, Bramfontein, 1993.

*Music in Cultural Context: eight views on world music education.* Patricia Shehan Campbell. Music Educators' National Conference, Reston, Va. 1996. Key elements: lesson plans with music examples; interviews with experts on Navajo music, music of Thailand, Iran, the Amazon, China, Yoruba music of Nigeria, African American gospel music and Latin music; a most extensive resource list with books, films, and recordings.

*Multicultural Perspectives in Music Education* (2nd ed.) William M. Anderson and Patricia Shehan Campbell (eds.) Music Educators' National Conference, Reston, Va. 1996.

*North Sotho Songs for Choral Work.* (cassette) Francisca Sina Kutu. Kagiso Pub., Pretoria, 1995.

### CONFERENCES/EVENTS

**XIII WORLD CONFERENCE OF THE INTERNATIONAL SOCIETY FOR MUSIC EDUCATION**

July 19–25, 1998; Pretoria, South Africa

**INTERNATIONAL EISTEDDFOD OF SOUTH AFRICA**

26 September–5 October 1997

Box 738, Roodepoort, Gauteng, South Africa

### COURSE

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

Contact the Department of Music, University of Natal, Durban 4014.

Phone (031) 2603351 · Fax (031) 260 1048.

### ELSEWHERE IN AFRICA

The Ghana Music Teachers' Association was founded in April 1970 by a group of music educators who were becoming concerned about the poor state of music in Ghanaian schools.

Since then it has held 19 National Conferences/ Workshops, bringing together each time over 400 music teachers of various levels of pre-university education. The current President is Mr. C. B. Wilson from the Department of Music Education, University College of Education of Winneba.

Throughout its history GMTA has been wrestling with the issue of how to make school music in Ghana consistent with the local cultural environment. It has also embraced the government's recent education reform which places emphasis on primary education. The association adopted the theme, "Music in the Basic School Curriculum" for the August 1995 conference.

*E. James Flolu, Univ. College of Ed., Winneba, Ghana*

