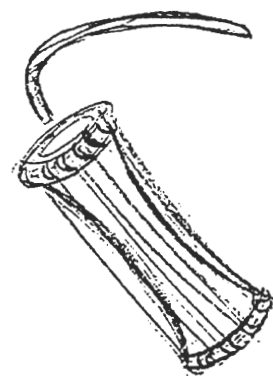


the TALKING DRUM



**Network for promoting Intercultural Education through Music (NETIEM)
Southern African Music Educators' Society (SAMÉS)
Newsletter Issue No. 14 • November 2000**

Editorial

Apologies for the delay of this issue. My attendance at ISME's Commission for Community Music Activity (CMA) in Toronto and extended visits with colleagues and family in the USA plus late submissions of some materials were the cause. Publishing at this time, however, does enable us to focus on a few ideas which have relevance to the promotion of intercultural education through music not only from CMA but also from the Pan-African Society of Music Education (PASME), which met in August, and from the Conference on Indigenous Music, which met in October.

PASME was initiated at the International Society of Music Education (ISME) Conference in Pretoria in 1998. There a small group of music educators from various African countries agreed to begin working on the establishment of an organization for music educators in Africa. The first conference was in Harare, Zimbabwe in August this year. Unfortunately I was unable to attend as only three months notice was given. The next conference is planned to take place in Zambia in the second half of 2001. No doubt organizers will give interested parties notice well in advance. Hopefully a primary focus of PASME will be on the philosophies and processes of music making in Africa which promote personnel growth and community. A draft copy of the PASME constitution appears in this issue as *The Talking Drum* is PASME's mouthpiece.

At ISME's Commission for Community Music Activity (CMA) awareness was raised of ways of bridging the gap between community and institutional music. In New Zealand schools explore local music, bring in local musicians to teach local instruments, and engage music making with other activities. In Australia the University of Tasmania Community Music Programme established an important precedent for ways in which

regional universities and their communities may complement and support one another in reaching mutual goals of education, personal and professional development and fulfilment. Their programme assisted members in developing a communal sense of self worth within the general community. They find their ability to make significant contributions regarded as valued and important to the Programme as well as to the community at large. The University of Washington in Seattle provides an exchange programme for their students and Native-American living about one hundred miles away. University students lived with and observed learning styles of the Native-Americans; thus their minds were opened to an appreciation of differences of cultures and ways of learning. Proceedings of this and the two previous conferences will be available by year's end.

The Conference on Indigenous Music took place in Durban in October. In his opening address, Ben Ngubane, Minister of Arts, Culture, Language, Science, & Technology, clarified the term indigenous to include all art forms from the various peoples in South Africa. Discussions concerned the collection, preservation and dissemination of indigenous music.

Aims and outcomes of groups such as these will help to elevate the cultural imbalance in South Africa. Hopefully we shall be moved in the direction of establishing new holistic knowledge frameworks.

As always thanks to Jaco Kruger for his continued and most valuable input. Thanks also to the students of the African Music Project (AMP) for their contributions in this issue. The AMP is a program of the University of Natal Music Department whose mission is to promote African music through education, research and performance.

Elizabeth M. Oshe

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Four Venda Songs with Guitar Accompaniment

© Jaco Kruger: Dept. of Music, Potchefstroom University

AIM AND LEVEL

These songs

- are suitable for primary school learners
- are easy to sing and accompany
- expose learners to call and response singing, and an African twelve pulse pattern (*Kudi kuno*)
- provide insight into aspects of life in rural South Africa, and thus may be used for purposes of learning integration.

ABOUT THE PERFORMERS

These guitar songs were performed in 1988 by members of two families living on the border of the

villages of Makonde and Haluvhimbi in eastern Venda. The vocalists were Sylvia Munyai and her daughters Miriam and Shumani. The first guitarist was Sylvia's husband Nemakhavhani. The second guitarist was Patrick Ranwashi. Patrick died in 1993 at the age of seventy.

Both guitarists were migrant labourers for most of their working lives. Ranwashi worked at a nursery in Johannesburg, while Munyai worked at a timber yard in Tzaneen, and as a builder in Sasolburg. Both men retired to Makonde to farm their mountain plots. The Makonde area is fertile, and yields a wide variety of fruit and vegetables. Sylvia Munyai sold home-made beer to supplement her family's income.

Venda la-shu

$\text{♩} = 92$

Voice I
Ve-nda la-shu la-shu Ve-nda la-shu

Voice II
(ka-) Ve-nda la-shu Ve-nda la-shu Ve-nda la ma-na-ka-na

Ve-nda la-shu Ri-ne ri dzu-la ho-ne.

Ve-nda la-shu Ve-nda la ma-na-ka-na-ka. Hae

Ri-ne ri Ri di-phi-na

Ve-nda la-shu Ve-nda la ma-na-ka-na Ve-nda la-shu Ve-nda la ma-na-ka-na

nga mi-tshe-lo. Ri di-phi-na

ka Hae Ve-nda la-shu Ve-nda la ma-na-ka-na

Repeat from beginning

Ve-nda la-shu Ve-nda la ma-na-ka-na

Both guitarists learned to play the guitar when they were still boys. These musicians only plucked their instruments. This is the typical technique of older Venda guitarists. Plucking allowed the two men to reproduce the melodies of the vocal dance songs they had adapted for their ensemble. The group usually performed at home, towards and during the evening when they were drinking beer. Most of their songs were adaptations of well-known Venda songs.

ABOUT THE ACCOMPANIMENTS

The accompaniments preferably should be performed on two guitars as indicated in the transcriptions. However, it would be possible to adapt the guitar score for one guitar, or piano, or xylophone ensemble.

Venda guitarists who employ the finger picking style usually make use of two fingers only, namely the thumb (for the bass tones) and the forefinger (for the soprano tones). To reproduce the music faithfully it is advisable to use these fingers only. In addition, a finger plectrum often is put on the forefinger. This has the effect of accentuating the soprano tones. Compare the accent marks in the song *Venda lashu*.

PROCEDURE

These songs all may be taught by rote. See *The Talking*

Drum no.6 for a Tshivenda pronunciation guide.

1. Venda lashu

Venda lashu, Venda la manakanaka.

Our Vênda, beautiful Vênda.

Ri dzula hone.

We enjoy living here

Ri diphina nga mitshelo.

because of fruit.

This is a well-known school song that celebrates Venda's subtropical environment. The mountains where the performers live are particularly beautiful and fertile. Their hillsides abound with indigenous trees, as well as cultivated avocado, mango and paw-paw trees. According to myth, Raluvhimba, a Venda creator spirit, lives in a cave in these mountains.

ADDITIONAL ACTIVITIES

This song may be integrated with lessons on geography, health care and nature. Use a map to show the location of the Soutpansberg, and Makonde village. Let the learners make a list of subtropical fruit. Explain why fruit are good for us. Discuss why and how we should protect our natural environment.

Guitar accompaniment: Venda lashu

2. Gumba tshinyanyani

(Chorus):

Gumba tshinyanyani.

The egg of a small wild bird.

(Solo):

Liovhelwa wa li kanga li a difha.

A stork is nice to eat when you add nice things to it.

Wa li shela zwavhudi na tamatisi.

And carefully add some tomatoes.

Wa li shela zwavhudi na phiriphiri.

And carefully add some pepper.

Wa li shela zwavhudi na anyanisi.

And carefully add some onions.

This is an adaptation of a beer song (*malende*). Birds always have been part of the diet of rural people. It is a common sight to see boys and men shooting birds in the veld with catapults, and fishing in dams

and rivers. Poverty has increased pressure on local natural resources. As with the previous song, this song may introduce a discussion on people's relationship with their natural environment.

FOR THE TEACHER

This song illustrates a harmonic principle common to many Venda contemporary guitar songs. The harmonic progression of the guitar part may be interpreted as I (E) – IV (A) – V (B). However, this progression actually is subordinate to the Venda traditional tonality shift as contained in the vocal melody. The traditional tonality shift occurs between two chords located a whole tone apart (compare songs in *The Talking Drum* no.10, p.4 and p.6). These are chords A ("IV") and B ("V") in the song. As in most other Venda traditional songs, the tonality shift in this song occurs between the end and beginning of the cycle, and between the solo and chorus parts.

Only the first solo text line is indicated in the transcription. The remaining lines all fit the melody.

Gumba tshinyanyani

♩ = 80

Solo

Li - o - vhe - lwa wa li ka - nga li - a di - fha.

Chorus

tshi - nya - nya - ni.

Guitar

Gu - mba

3. Kudi kuno

Kudi kuno ku ntakadza hani.

This small homestead pleases me.

This also is an adaptation of a beer song. The song describes a rural beer house. A beer house is a place where people gather to drink home-made (sorghum or maize) beer, visit, sing and dance. Beer houses are an integral part of the rural economy. Many impoverished

women rely solely on the selling of home-made beer for survival. The songs and dances performed at beer houses are an important means whereby poor rural people forge bonds of friendship and cooperation.

FOR THE TEACHER

This song features the common African cyclic length of twelve pulses. The rhythmic patterns is additive, meaning it comprises beats of unequal length. The beat pattern of the song is 3 + 3 + 4 + 2 (compare the guitar bass tones).

♩ = 102 Kudi kuno

Solo
Ku - di ku - no Hae!

Chorus
ku nta - ka - dza ha - ni

Guitar I

Guitar II

4. Yesu wanga

Ndi do mu renda ngani?
With what shall I praise Jesus?
Hoyu Yesu wanga.
This Jesus of mine.

The singers learned this song in the local Lutheran church. The presence of the Lutheran church in the Makonde district dates back to the late nineteenth century. The mission church and rectory still exist on the slopes of Makonde village.

♩ = 96 Solo I Chorus Yesu wanga

Voice
Ho - yu Ye - su wa - nga - ndi ndo mu re - nda nga - ni?

Guitar I

Guitar II

Solo I var.
Ho - yu Ye - su wa - nga

Solo I var.
Ho - yu Ye - su ndo mu re - nda

Solo II
Ho - yu Ye - su wa - nga - ndi ndo mu re - nda nga - ni?

Guitar II var.

Guitar I var.

"Ka Bona-Bona Selo"

A singing game song from Botswana

© Kusatha Thapisa: BA Student, University of Natal, Durban

GIVEN:

30 minutes

AGE:

8 to 10

MATERIAL:

Ka bona-bona selo is originally a Tswana singing game song. However, it has been combined with *S'tapa* or *Borankana* dance rhythms (Tswana dances) producing a game song that can also be danced using *borankana* or *s'tapa* variations.

LYRICS:

Call: Ka 'bona-bona' selo
(I have 'seen-seen' something)

Response in voice: *Eng?*

Call: Ka 'bona-bona' selo
(I have 'seen-seen' something)

Response in voice: *Ke eng?*

Chorus:
Call: A o iyeelele wee,
A o iyee tshwana wee

Response: A o iyeelele wee
A o iyee tshwana wee

(Repeat)

MOVEMENT/ACTION:

(Flexing and straightening of the knees alternating from right to left)

(Upward and downward body movement)

(Flexing and straightening of the knees)

(Change to the up-down body movement)

(Back to knee flexing)

(Same)

APPROACH:

Introduction:

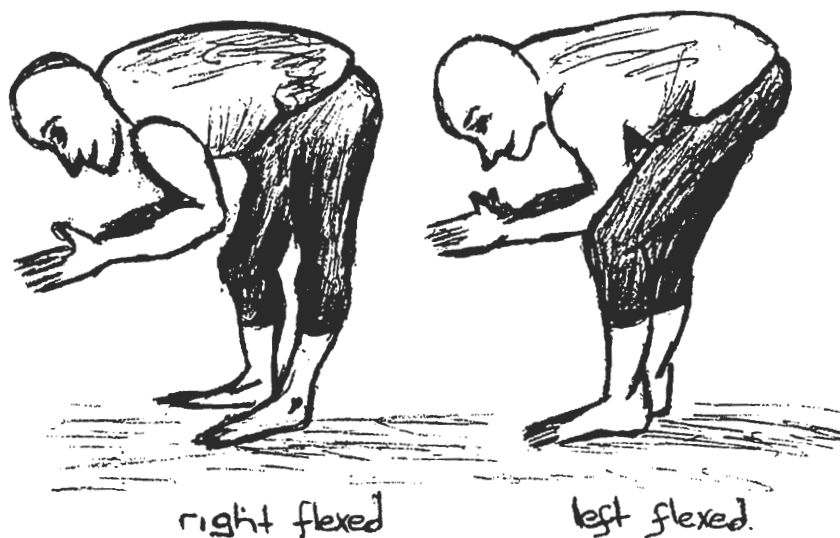
Ask pupils to play and sing a singing game song they know. The activity should be pupil centered therefore the teacher only keeps order, continuity of the game and participates in the game as part of it. This will give the children a sense of freedom and build up enthusiasm in learning.

Step 1:

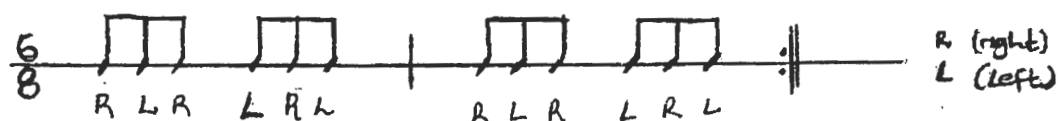
The teacher should then introduce the Tswana action song *Ka bona-bona selo* through singing the whole song, clapping to the song and performing the choreography that accompanies it as shown below.

MOVEMENT:

Flexing of the knees back and forth:



Knee flexing and clapping rhythm:



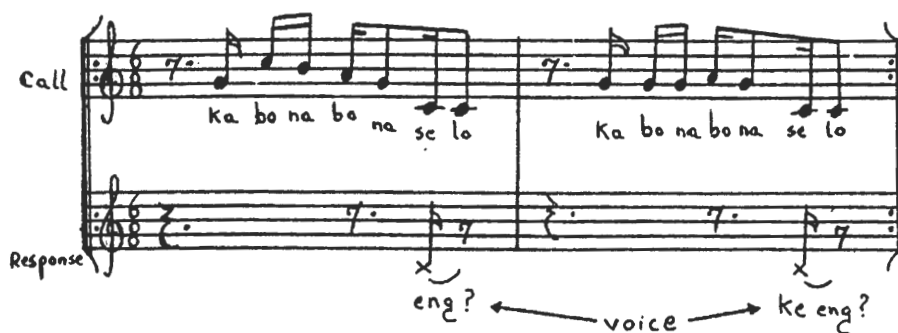
The phrase used for the chorus is usually used in Tswana poetry. Traditional Tswana cattle herders have personal relations with their cattle hence they use such phrases to praise them. *Tshwana* means a black cow, nonetheless, in this context, it metaphorically refers to a black girl.

PREVIOUS KNOWLEDGE:

Tswana traditional song and dance, ngoma dance or other dances.

NOTATION:

Moderate tempo.



Up-down movement:



To stir up the excitement allow pupils to join in the singing of the song. The pupils should join in the response and the teacher continues singing the call. Thereafter, the teacher should explain the meaning of the words. Then say the words slowly and ask pupils to repeat them. The same pattern should be used for the pupils to chant the words rhythmically.

Step II:

The class then sings the song. The teacher should sing the call and pupils respond to it by using their natural voices. The activity is repeated until pupils are comfortable with it.

Introduce the clapping and the knee flexing movement. Since the clapping is continuous and might be easy for the majority of the children, it might be appropriate to add the clapping during the singing. Otherwise, stop children from singing and perform the clapping. Let children imitate.

Then the teacher demonstrates the knee flexing movement. Flex the right knee; ask children to do the same. Straighten the right knee and flex the left knee allowing time for children to imitate. Repeat the process twice. Increase the speed gradually until it

reaches a moderate tempo. The movement should have a swing motion, right flexed knee alternating with the left knee.

Add the clapping to the knee movement. One will notice that a knee flexes with each clap. Start slowly for children to be able to feel the rhythm and get faster until the speed reaches the required tempo. The teacher can venture with this activity and make the movement faster than expected to lighten up the children and give a different kind of atmosphere.

Thereafter, divide pupils into two groups. One group calls and the other responds whilst slightly flexing their knees and straightening them, alternating from right to left leg (only when the call is being sung). The movement should begin with the right knee slightly flexed and the left knee straight. At the same time, pupils clap continuously to the song. The movement stops immediately when responding *Eng?* or *Ke eng?* but the hand clapping continues.

Step III:

Demonstrate the up and down movement. The exercise is demonstrated with the help of three pupils and the teacher. The teacher and one of the pupils will be

labeled set 'A' while the remaining pupils will constitute set 'B'. The teacher explains clearly what should take place. Then participants, including the teacher, stand in a line of 'A, B, A, B' (side by side) facing the class. They should bend over with palms of their hands together, ready to clap. Ask the class to sing the first stanza of the action song. *Ka bona-bona selo – Eng?* At the response of *Eng?* or *Ke eng?* Participants labeled 'A' and the teacher stand straight looking into each other's eyes with that questioning expression, *Eng?* or *Ke eng?* At the same time the couple labeled 'B' should keep their position, however, looking into each other's eyes with the same questioning expression. The sets 'A' and 'B' should alternate in the movement. Repeat the movement four times. While singing the first stanza of this singing game song ask the class to join the participants in the movement.

Using the same or new participants, connect the up-down body movement with the knee flexing movement and clapping. The participants should start clapping followed by the knee flexing movement and then call out for the up-down body movement, back to the knee flexing movement. Clapping continues despite any change of movement. Ask for different pupils to repeat the same activity. As the participants perform the movements, ask the class to sing the song. However, the teacher should continue calling out the changes. (Have in mind that pupils must clap and flex their knees in a swing like motion, back and forth. At the response of *Eng?* or *Ke eng?* the up-down body

movement is performed and the knee flexing movement stops. During the chorus *A o iyele* the up-down movement stops and the flexing and straightening movement of the knees is repeated.).

Step IV:

Class performs song with the choreography.

Label class sets 'A' and 'B'. Pupils will be expected to stand in a circle and bend over. Like in the demonstration, they are to stand in a 'A, B, A, B' pattern. The teacher should start the knee flexing movement with the right knee slightly flexed, without singing and the class must imitate him/her. Repeat the activity in Step III with the whole class with sets 'A' and 'B' alternating movements. Having learnt the movements and the song, the pupils simultaneously perform them with the teacher leading the song. Repeat the song and movement until pupils are comfortable with the activity and able to lead the song themselves without the teacher's help.

Step V:

Turn the movement and song into a game. Those who do not perform the up-down movement at the right time will have to sit down in the circle with their hands on their mouths. Pupils should eliminate other pupils, not the teacher. This would provide flexibility and freedom that they normally have during their own playtime. Still in a circle, pupils are to clap to the game song for those who wish to dance to it rhythmically in *ngoma*, *tswana dance* or any dance they know.



"Amadada Lewa"

Zulu Chant/Movement for Children

© Thandeka Mazibuko: BMus Student, University of Natal, Durban

AIM:

To help children understand that united we stand but divided we fall. Ducks are in groups, most of the time, so children will learn this from them.

To promote call and response.

GIVEN:

35 minutes

AGE:

7-10 years old

PROCEDURE:

1. Before the teacher starts to teach she/he must be able to demonstrate the whole thing in the class.
2. The teacher says the entire chant and does the movement for the students.
3. The teacher should move in marching steps i.e. left-right, with the hands alternating. When the left foot moves forward the right hand moves with it and vice versa. The teacher should move while

saying the whole chant, and the movement is done in a circle.

4. Students are encouraged to join in the circle and do the movement when they are ready.
5. Students are taught the first response part of the chant by imitating the teacher. This should be done after several repetitions of the chant.
6. After the children have learnt the first response part the teacher says the call of the first part, so that the children can know when to come in. Then the whole first part of the chant is done.
7. The teacher will then introduce the second response part of the chant. The teacher then adds the call of the second part of the chant for the children to know when to come in and for them to feel the rhythm of the chant. The whole chant can be done with the movement from the beginning to the end.

The meaning of the words of the chant . . .

ZULU		ENGLISH
<u>First Chant</u>		
(1st call)	<i>Yini yona le? (Teacher)</i>	What is this? (Teacher)
(1st reponse)	<i>Amadada (Children)</i>	Ducks (Children)
(Call)	<i>Enzan'? (Teacher)</i>	What are they doing? (Teacher)
(Response)	<i>Adudedamin (Children)</i>	Are swimming (Children)
<u>Second Chant</u>		
(2nd call)	<i>Ayenze njan'? (Teacher)</i>	How? (Teacher)
(2nd response)	<i>Ayenza so, Athishiqi ngemonza phansi (Children)</i>	They do like this, And wriggle their tails down. (Children)

When the teacher is saying the second part, the foot movement pauses while the rear end wiggles with the hands on the waist when reaching the wriggling part. After that the original left-right movements continue.

COUNT: 1 + 2 + 3 + 4 + (1st CALL) 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

PHYLIA
CHANT: NI YO NA LE E NZAN

(1st RESPONSE)

A MA DA DA A DU DE DA MI N

MOVEMENT: L R L R L R L R L R L R L R

(2nd CALL)

COUNT 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

PHYLIA
CHANT: AYE NZE NIAN

(2nd RESPONSE)

CHANT: A YE NZA SO ATHI SHI QIN GE MO-NZA-PHA NSI
(WIGGLE YOUR REAR END)

MOVEMENT: L R L R L R L R L R L R L R



Amahubo

© Vusumuzi Zulu: Music Diploma Student, University of Natal, Durban

AIM:

To introduce the students to the African music genre, *amahubo*. These songs are sung on different occasions by the Zulu people. They are sung by different people at different times. Men, old and young, have their own songs dedicated to certain occasions, for an example when going out to war. Women, young and old, also have their own songs which are mostly about relationships or dedicated to the difficult situation whereby their sons, husbands or brothers are going out to war, and they do not know who will come back and who will not.

GIVEN:

45 minutes

AGE GROUP:

12 to 25 years

CONTENT:

"ngicel'ukubuza wem'yeni wami" (May I ask you a question my husband. Where have you been sleeping last night?)

This song was sung by my group called: Phikelela Sakhula in order to make known this kind of music that seems to be dying.

1. The teacher will sing the melody (top line) as many times as necessary.

2. The students will imitate the teacher using lala...la.
3. The teacher will then speak the words of the melody until the students know them well.
4. The class will sing the words and the melody, and the teacher will sing the chorus and do the stamping.
5. The teacher will speak the words of the chorus, and the students will say them after him/her. The students will learn to sing the chorus together with the stamping. After that the teacher will sing the melody while the students **sing the chorus**.
6. The class will be divided in half. One sings the melody while the others **sing the chorus**. These halves may change parts.
7. The teacher can now appoint individuals to **sing the melody** and the rest of the class will **sing the chorus**.

Each student will need a shield and a stick to carry when singing the song. The shield is held with the left hand and the stick is held with the right hand. The shield is positioned at chest level and slightly away from the body to the left, and the stick as well is positioned at the same level as the shield and slightly to the right. **They stamp their feet as they sing the chorus.**

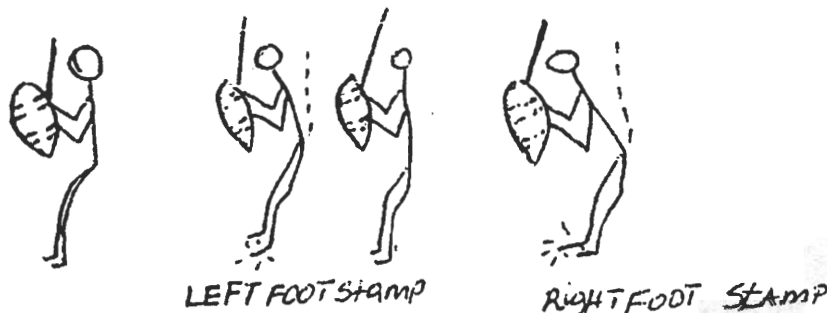
On the diagram below, a letter R = a right foot and L = a left foot.

Ngi-celuku-buzawe-mye-ni-wa-mi, we-mye-ni wa-mi, ka-du-le-le-phi-zo-lo?

Hhayi-bo Hhayi-bo U-hla-shwa-ysi-Khwe-le

Stamp: .R .L .R. .L R

As they stamp their feet they need to push their upper parts of their bodies a little forwards and back to the upright position immediately. (See diagram below)



EXPECTED RESULTS:

Each student should be able to sing the melody and the chorus as well as do the movement.

UDW Music Education Action Research Project (continued)

Phase 4

© Sallyann Goodall: Music Department, University of Durban-Westville

Phase 4 at UDW was different from all the previous Phases. Our purpose was to develop one group of teachers to become Local Co-ordinators so that we could setup more Action Research groups in local areas.

We invited ten teachers from previous Phases to take part. It was sad that we could not choose everybody who was enthusiastic and qualified by doing a previous Phase. Our experience is that smaller groups have more time for discussion. More time for discussion means a stronger foundation among those teachers when they work together later. We must have a strong foundation because so many Arts & Culture teachers are needed.

As before, in Phase 4 we came together at University of Durban-Westville every two weeks. Each teacher did not do an Action Research project in his/her school as before. Instead we worked on specific areas of the 8 stages of Action Research, so that each teacher would be confident to lead a group of action researchers in Phase 5. Each teacher went home after the meeting to prepare a task for the next meeting – like “homework”. The eight stages of Action Research:

1. Decide on a problem or question that is important and meaningful to you. All you need is a general idea of something that might be improved. The following make good starting point:
I would like to improve . . .
I am troubled by . . .
What can I do to change situation “X”?
I have an idea I would like to try out in class . . .
2. Once you have an idea or a list of topics that interest you, assess its importance and viability. Choose problems that are small in scale that you can manage in the given time.
3. If possible read someone else’s Action Research Report and understand how they did it – their process.
4. Refine your topic. You might need to re-phrase the problem.
5. Plan the way you will do your implementation and how you will collect your information. Keep notes ALWAYS of observations, reflections, feelings, ideas and descriptions. Peer observations and interviews are other sources of information.
6. Triangulation is the best way to evaluate your

work. Triangulation means collecting three or more sources of evaluation to help you confirm, revise or reject your ideas.

7. Collect your information.
8. Use the 5-point evaluation method.

Another important area is finances. Each Local Co-ordinator has to pay out the transport money and buy refreshments for each meeting. To be considered reliable in our Project the Local Co-ordinator has to account for everything spent. We have to show a receipt for every rand, every cent at the end of the year when the auditor looks at our finances. (It’s Swedish taxpayers’ money we have in our hands! Can you always be happy when you think of how your tax money is spent? Can you be happy when you hear about “corruption”? That’s our tax money being abused.) Any project which wants to get funding repeated must show what happened to every cent. This is a basic requirement. If you abuse this one, you won’t have a project funded for very long – in any country.

In Phase 4 we developed a process for keeping track of funds through the Local Co-ordinators in Phase 5. We hope also that this will increase responsibility, reliability, and general ability to deal with money in Arts & Culture projects as a whole.

A topic we discussed often was evaluation. We found it was a stimulating and useful topic because at that time the Education Department was informing teachers that they would be evaluated in their work. Most of the Local Co-ordinators in training noticed how controversial this issue was when they were at school. They said that many teachers in their schools were afraid that their work might not receive fair evaluation.

All of the Local Co-ordinators agreed that they were not afraid of evaluation. They were used to evaluating their own work in Action Research, and they found it stimulating. It had made them really think about how they were teaching. It made them think about different points of view – especially about the children’s point of view. This was something several of them did not think about before Action Research.

They also found that it was very positive to discuss one’s teaching with another member of staff that was sympathetic to his/her goals. We agreed that one should be careful whom one chooses to evaluate with. Not everybody has knowledge about what one is trying





to achieve in Music.

We also agreed that one needs to be very clear from the beginning what exactly, and how exactly work is to be evaluated. There needs to be a very clear framework. This is one reason why we developed the 5-point evaluation. It lays out from the beginning what the main areas of evaluation are, and what standard one is aiming for. The 5-point evaluation method is:

1. What is the aim/topic? Was the problem clearly defined and stated in the report.
2. Plan and procedures – are these clearly stated?
3. Evaluation Methods – Were the evaluation methods clearly spelt out? Was the triangulation method used?
4. Was there clear reporting about the implementation? Were good notes kept? Were the descriptions vague, or good and accurate? Can you easily picture in your mind what happened?
5. Was there *clear reporting* about the evaluation?
Clear reporting =
 - (i) Does the writer report why certain things happened?
 - (ii) Does the writer judge in an even-handed way (unbiased)?
 - (iii) Is the writer able to analyse his or her own position?

Another point of evaluation is the question of “triangulation” in evaluation..

“Triangulation” is a very simple concept meaning that **evaluation should have three sides**, just like a “triangle” has three sides, three main points. This means that when I evaluate, there should be three main references for my evaluation.

For example, if I do a project which aims to introduce new material to a class, I need three sources to evaluate my success: one source could be myself, another source could be the children themselves, the third source could be another teacher. Or my three sources of evaluation could be myself or two other teachers. Another example is if I plan a public performance in my school, I could ask for an evaluation by the principal, by a teacher from another school, and I could ask members of the audience for their input. In each of these cases there are three sources of evaluation. The three sources make the triangulation.

The reason why triangulation is suggested for evaluation is because this is a much more reliable judgement than one source of evaluation – than if I just evaluate myself, for instance. It is also more reliable than two sources. It is fairly easy to get help from somebody who likes you, and wants to please you with what they say about your work! We could go on telling lies about our work to each other for the rest of our careers! (Of course this may not be true.) But when there are three sources there is a much stronger reliability of an objective judgement.

When there are more than three sources, then it starts to get complex in discussion. This is not always easy to arrange, too. There is a lot of academic support for triangulation in evaluation, and this is why good projects use this method. You will notice that more and more reports use it. It's a method which funders prefer too.

By the end of this Phase all except three teachers were keen to start to be a Local Co-ordinator for Phase 5 in their area at their chosen venue.

At the end of Phase 4 it was interesting for me to observe that generally those teachers who have more training as music teachers, namely the White and Indian teachers, were less confident to lead a group. I realised that in their schools they have been through great changes very often, and for some of them, they feel things have got more difficult, more problematic than before. Especially they feel that **enthusiasm for Music** has decreased in **general in schools**. **There is a feeling in the whole of education that Science subjects are not promoted enough. For some this means “get rid of Arts & Culture”.** Since **Music was a non-examined subject**, with re-deployment, **the non-examined subjects have been marginalised**. In many cases principals suddenly had fewer teachers than before in their school, and they gave **Music teachers** other subjects to teach. Some trained **Music teachers** have become very demoralised; **especially if non-trained teachers in their schools were given Music to teach**. Often the trained Music teacher is now teaching something like Geography, and the Geography teacher is supposed to do Music!

It has even been frustrating for me at a university to find that many (Indian) students who **graduated** with a degree in Music and became **Music teachers in school**, no longer actually teach **Music**.

Naturally this doesn't **apply to some Model C schools where parents often pay for Music programmes**. It **also doesn't apply** to Independent schools which have **better financial resources**. But the majority of schools **are not Model C** or Independent.

To me, this situation **seemed** to affect the White and Indian **Action Research teachers**. Just at the point when they **could have begun** as Local Co-ordinators, they felt it **would be** difficult to make others **enthusiastic**. **They did not feel** that it would be easy to be **successful**.

To me it **seemed** that the **Black teachers were in a totally different situation**. **Although there were changes because** of the Department of Education **directives, they felt** less negative about them. They had **dreamed to have access** to Music for such a long time, and **now they felt** hope springing. Their school situation **has been limited** and deprived for so long. They were **excited and** stimulated to see that they could make **a difference** in offering some Music classes when **they did** the Action Research project. This gave them more energy.

Phase 5

The Next Generation of Co-ordinators

© Sallyann Goodall: Music Department, University of Durban-Westville

Phase 5 (July – November 1999) was characterised by a new beginning in local areas. In this Phase we had no regular meetings at UDW, except for very occasional Local Co-ordinator meetings. There was no need, since eight Local Co-ordinators were “doing their stuff” in their local areas!

In Phase 5 the Co-ordinator and the Director went out to each group once a month to provide support. But the major co-ordinating work of projects was done by the Local Co-ordinators.

I would not be honest if I would not admit that all of us were a little anxious at the beginning, but we had worked solidly towards this point. There was the good example of Mandeni’s success with a Local Co-ordinator, and there was no reason to doubt that Local Co-ordinators would be successful elsewhere; however, there is always some doubt in starting something new. For me, as the Director, the success of this Phase was essential in giving me feedback about whether Action Research in Music could truly progress to support all teachers in our province.

If these Local Co-ordinators were successful, it meant the method could spread beyond the first generation of workers to the second. If it spreads successfully beyond the second generation, it means it can probably cover a wide area of people successfully. This is a very important principle in developmental work.

Another important aspect of this Phase was the budget. When teachers were coming to UDW for regular meetings their transport was expensive for us, because some had far to travel. Now in Phase 5 there would be many more teachers than before. Instead of two groups of ten coming to UDW, there would eight groups of ten meeting locally. We estimated that even though there were many more teachers, because they were not travelling so far, it would not cost more. But we did not know whether this was really true on the ground. We still had to find out from Phase 5.

This is another important point: if training can expand without significantly expanding its funding, you have a winner.

By the end of Phase 5 I am very happy to say I felt very positive. The Local Co-ordinators were completely successful in their work. They were able to pass on the method of Action Research; they accounted for transport funding that they were responsible for; their group members produced reports, which were given very successfully at the Phase-end Meeting in November. In fact, Merle and I were in total agreement that in some cases Local Co-

ordinators were more successful than the Director and Co-ordinator! We congratulate all of them!

From the end of Phase 5 the Project will focus entirely on the situations which the Local Co-ordinators have now set up. All new Local Co-ordinators will come from their original groups, and Local Clusters will be set up around them. They will all be able to support each other. As before, we will concentrate our efforts on building a strong project, which can pass on the Action Research basis and skills. Our goal is to create a sustainable method of improving Music Education, a method which will continue.

What sustains best is a thing of quality. It is this thing of quality that we seek to achieve, a quality which is stable and which can continue and continue to improve in serving children’s needs. In the present situation in which we don’t see much of an increase in state funding in our direction, it is very easy to just give up, and there is a lot of giving up going on in Music. Some people feel that they should just get out of Music because of the lack of funding in schools.

This situation is inevitable in the present historical situation. Since the 1994 election many possibilities emerged for people which they did not have before. Now, at the end of 1999, we realise that many of these possibilities have not yet become a reality, and there is massive disappointment. For some people it seems sometimes as if many things will never become a reality, especially when we look at the difficulties in schools.

However many of these possibilities – including the possibility that all children receive Arts & Culture training, as Curriculum 2005 states – cannot be achieved by money alone. Training takes time, expertise and dedication; building up the Arts & Culture infrastructure takes time, expertise and dedication. The Music Education Action Research Project seeks to help the teacher or community worker build up expertise and dedication to Music. It supports the teacher to improve him/herself in teaching – **WHERE THE ACTION IS!** It seeks to enable that person to pass on expertise by using the Action Research method. We think this method can also shorten the time to reach the point where some of the possibilities can be realised for Arts & Culture in schools. We think it can be sustained because it is so supportive to each teacher. It energises and refreshes us.

Let us always remember that it is the South African child who needs and receives our services. Growing up



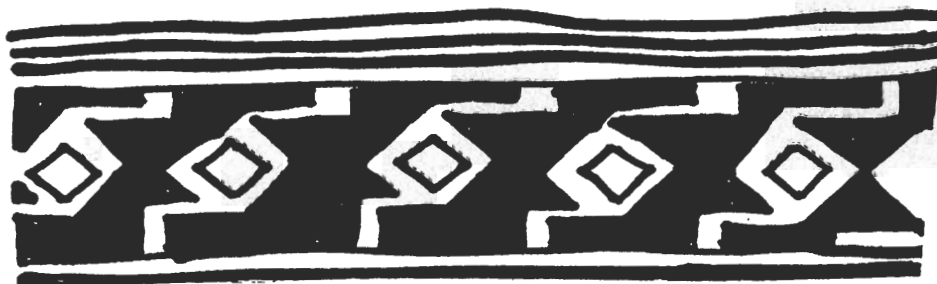
in South Africa today is not the same as growing up in South Africa yesterday. It's a new ball-game.

Arts & Culture is very much a part of this ball-game. It's often through performances that people are impressed with the diversity of cultures in South Africa. It's often through performances that we can start to feel proud of our differences, and this feeling helps us to learn to overcome past difficulties.

As teachers we are in the business of making the future brighter. We help young people prepare and stabilise themselves in life. We sometimes help them overcome a very difficult home situation. Some of us

have been helped ourselves this way by teachers. As teachers and community workers in Arts & Culture we have a tool which makes that brightness visible. When each child has at least one arts lesson in a week the brightness will be more visible.

We are just at the beginning of this development. If we improve ourselves it can only go upwards from here. Because of the success of Local Co-ordinators in Phase 5, and because this work covered more people for approximately the same funding in Phase 5, we think we have a winner for in-service teacher training in Music. Congratulations to all of you!



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PASME

(Pan-African Society of Music Education)

Draft Constitution and Bylaws

Preamble

PASME was launched with a conference in Harare, Zimbabwe, held from 21–23 August 2000. There was a session at the conference devoted to debate around issues of a constitution for the Society; this document is thus a result of previous work on a provisional constitution, done by Prof Meki Nzewi, plus the discussion in Harare. After the incorporation of feedback received on this draft, a constitution will be submitted to the first PASME General Assembly, hopefully in Zambia in the second half of 2001. After the acceptance of the Constitution then, it will be further amended when required according to the provisions of the clause below entitled Amendments.

In Harare three office bearers were elected for the period up until the next PASME conference, ahead of the 2002 ISME Conference:

President *Caroline van Niekerk*
(South Africa)

Secretary-General *James Flolu* (Ghana)

Treasurer *Mitchel Strumpf* (Zimbabwe)

The Secretariat will be based in Zimbabwe for the same period of time.

Name

The official name of this Society shall be the Pan-African Society for Music Education, to be abbreviated as PASME, and referred to in the Constitution as "PASME" or "the Society".

Nature of the Society

PASME will concern itself with the promotion of musical arts education throughout Africa. It will operate on a non-profit basis, and be the representative arm of the International Society for Music Education (ISME) in Africa.

Powers of the Society

PASME derives its authority from its membership, who empower the Society to act on their behalf in advocacy, coordinating and advisory roles in matters concerning Music Education and its practice in Africa. It is furthermore bolstered by its status as an ISME affiliate, and in turn by ISME's positions relative to the IMC (International Music Council) and UNESCO. The Society is empowered by its members to raise funds and enter into transactions in pursuit of its objectives, as set out below.

PASME shall seek to obtain recognition from the

OAU (Organisation of African Unity), and through it from all African governments for the purposes of influencing continentally matters relating to effective and meaningful musical arts education in Africa.

Objectives of the Society

The objectives of the Society shall be to facilitate and promote musical arts education in Africa through –

1. advancing the research, study and understanding of African music.
2. informing the government of African countries on the values of musical arts education for:
 - a) the conservation as well as modern advancement of the cultural heritages of African peoples and societies
 - b) the enhancement of the cultural integrity and human pride of African peoples and societies
 - c) the positive representation and presentation of African human genius and mental civilizations
 - d) the excitation and overall stimulation of creativity
 - e) the mental stability and physical health of the individual.
3. assisting music educators in Africa in the preservation and teaching of knowledge of music cultures of African societies which will enable inter-cultural respect, understanding and cooperation.
4. guiding and facilitating the teaching and understanding of the music of other world cultures in Africa for overall world, human understanding and cultural respect.
5. acting as the clearing house for musical arts education in Africa.
6. encouraging and supporting the development and production of appropriate materials for modern, lifelong musical arts education.
7. developing creative and capable modern musicians who will promote knowledge about the content, practice and meaning of African music in the contemporary world.
8. an e-mail discussion list whereby topics can be discussed online.

Property

Any property and possessions of the Society shall be deemed as being held in trust for the membership, and professional advice shall be sought as to the best way in which to utilise the Society's investments, so as to maximally achieve its objectives.

Membership

Membership of the Society shall be open to all categories of persons engaged in musical arts education, its research, promotion and dissemination in Africa irrespective of age, sex, race, religion, language or nationality. The Board of Directors shall review appropriate categories and conditions of membership of the Society as the need arises. Such categories and conditions shall be approved by the General Assembly.

Structure of the Society

The structure of the Society shall include its Board of Directors, its General Assemblies and election procedures, its Secretariat, its Advisory Committee and its affiliated national bodies.

Board of Directors

The Board of Directors shall be the legal representative of the Society and as such shall hold and administer all property, funds and affairs of the Society. Provisions for the regulation of the internal affairs of the Society shall be specified in the Bylaws of the Society.

The Board of Directors shall include:

President, who shall be the Chairman of the Board;
Secretary-General
Treasurer

These three elected officers constitute the Society's Executive.

In order to realise the Objectives of the Society, the Board of Directors shall:

1. organise regular and special conferences;
2. issue such publications as may be deemed necessary;
3. establish and/or recommend to the General Assembly the establishment of Special Committee, Study Groups and Commissions as appropriate for carrying out the work of the Society;
4. act on behalf of the Society on all matters of relating with governments, other organizations, institutions and persons;
5. have at least one statutory meeting per biennium with the Advisory Committee, a report on which meeting should be included in the Board's report to the General Assembly;
6. authorize such other activities as may be appropriate to achieve the purpose of the Society.

General Assemblies

Members shall be convened in a General Assembly at each biennial conference of the Society, which biennial conferences shall be held ahead of the biennial ISME conferences, for the purposes of reporting to ISME during the ISME biennial General Assembly. Provisions governing meetings of the PASME General Assembly are specified in the Bylaws of the Society.

Special meetings and General Assemblies may be convened for specific purposes – for example, in the case of Dissolution, as described under that clause below.

Election Procedure

The election and/or appointment of officers of the Society and the members of the Board of Directors are specified in the Bylaws of the Society.

Secretariat

The Society shall have a Secretariat which may be rotated on a biennial basis as determined by the General Assembly. The Secretariat should have an Administrative Secretary and should serve as the administrative as well as information center for the Society.

Finance

The Society shall operate a bank account with an international bank to be determined by the Board of Directors. There shall be two signatories to the bank account: the Treasurer and the Administrative Secretary. All withdrawals from the Society's bank account must have the written approval of the President.

Advisory Committee

The Board of Directors and the Secretariat look forward to being assisted by an Advisory Committee. The Advisory Committee shall be comprised of elected representatives from the four regions of Africa, (southern, central/eastern, western and northern), to ensure involvement from the whole continent. Other individuals may be invited to serve on the Advisory Committee by virtue of their particular areas of expertise. The period of service on the Advisory Committee is not specified, nor is the number of persons serving. Nominations for new appointments/additions to the Advisory Committee will be made by the Board and approved by the General Assembly.

Affiliated National Bodies

Although the African-continental arm of ISME, the Society shall be free, on the recommendation of its Board of Directors, and with the approval of its General Assembly, to affiliate with such other continental and regional and national organizations as may seem mutually desirable. The Society shall also encourage national Music Education bodies in countries across the continent to affiliate to PASME.

Amendments

Amendments to this Constitution may be adopted by a two-thirds majority of Voting Delegates casting votes in the General Assembly. The text of any amendment proposed by a member shall be accompanied by the name and signature of the proposing member and the name and signature of the seconding member, and shall be received by the Secretary-General at least 120 days prior to the meeting of the General Assembly at which it is to be considered. The text of any proposed amendments to the Constitution to be considered at a meeting of the General Assembly shall be provided to each member of the Society by the Secretary-General at least 30 days prior to the meeting.

Dissolution

The dissolution of the Society may be pronounced only at a General Assembly specifically convened for that purpose. A two-thirds majority of the Voting Delegates casting vote shall be required to dissolve the Society.

Any assets remaining to the Society shall be disposed of by the General Assembly on the recommendation of the Board of Directors. Such assets shall be given over to ISME or donated, with the understanding of ISME, to one or more non-profit organizations pursuing objectives similar to those of the Society. In no event may any portion of such assets be distributed among the members of the Society.

BYLAWS

Bylaw I Membership Categories and Dues

1. Categories of membership shall include, but not be limited to:
 - a) Honorary Life
 - b) Individual music educator/researcher/promoter in Africa
 - c) Library
 - d) Institutional in Africa or elsewhere, concerned with education in African music
 - e) Organisational
 - f) Patron
2. The conditions, rights and privileges of the various categories of membership shall be specified by the Board of Directors.
3. Dues for the various categories of membership shall be fixed by the Board of Directors within limits to be established by the General Assembly.
4. Annual membership of the Society shall begin in the first calendar year after the final acceptance of this Constitution. Renewals shall be solicited ahead of the beginning of every subsequent calendar year.
5. An individual or organization may be solicited and appointed by the Secretary-General to serve as the Society's reporter for any African country or geographic area.

Bylaw II General Assembly

1. Members of the Society shall be notified of the time and place of each meeting of the General Assembly by the Secretary-General at least 60 days prior to the meeting. Each member of the Society shall be considered a member of the General Assembly.
2. The agenda for an ordinary session of the General Assembly shall include, but not be limited to, the following:
 - a) A report by the President on behalf of the Board of Directors on the activities of the Society;
 - b) A report by the Treasurer;
 - c) Reports by Special Committees, Study Groups or Commissions as requested by the Board of Directors;
 - d) The establishment of limits of dues for the various categories of membership;

e) The election of the President-Elect and National/Regional Representatives of the Board of Directors;

f) An announcement of the date and place of the next meeting of the General Assembly.

3. Any member of the Society shall have the right to propose and second resolutions. The text of any resolution proposed by a member shall be accompanied by the name and signature of the proposing member and the name and signature of the seconding member, and shall be received by the Secretary at least 48 hours prior to the meeting of the General Assembly at which the resolution is to be considered.
4. In the election of President-Elect and the National/Regional Representatives of the Board of Directors, each member of the Society shall have the right to vote in the General Assembly. In all other matters voting shall be by country, and each country represented in the General Assembly shall have one vote. The voting Delegate for each country shall be selected at a meeting of the members of the Society present from that country. The name of the Voting Delegate from each country shall be delivered to the Secretary-General prior to the convening of the General Assembly. In the event of a dispute as to who holds the right to vote for a country, a decision shall be rendered by the Board of Directors.
5. Voting for President-Elect and for the National/Regional Representatives of the Board of Directors shall be by secret, written ballot. All other voting in the General Assembly shall be conducted by a show of hands, except that a secret, written ballot shall be taken on any issue at the request of at least one Voting Delegate.
6. Unless otherwise specified, all actions by the General Assembly shall require a simple majority of the votes cast.
7. In the event of parity of votes, the vote of the presiding officer shall be decisive.
8. Issues concerning rules of order or procedure pertaining to meetings of the General Assembly, the Board of Directors or other official bodies of the Society shall be decided by the presiding officer.

Bylaw III Officers

1. The officers shall be the President, President-Elect, Past-President, Secretary-General and Treasurer. The officers of the Society shall also function as the Executive Committee of the Board of Directors and as the Finance committee of the Society.
2. The President shall be the official representative of the Society. The President shall direct and supervise the activities of the Society and consult regularly with the officers.

Submitted by Caroline van Niekerk, PASME President.
Anyone who would like to be added to PASME e-mail list, send your details to: caroline@mweb.co.za

Publications

International Journal of Education & the Arts

<http://ijea.asu.edu/abstracts/html>

Abstract of Article by Minette Mans

Volume 1 Number 3: Minette Mans, "Using Namibian Music/Dance Traditions as a Basis for Reforming Arts Education"

The incredible diversity of music in Southern Africa causes many teachers to doubt their ability to teach in cultures other than their own. Those teachers who have formal music training often don't have a working knowledge of the local peoples' music and dances. In addition, there are very few published materials available, so where to begin? Because they feel uncertain about the music of another culture, teachers may turn towards "formula" lessons. There is, however, a danger of tokenism in such formulas. This can be avoided by learning more about the culture.

In this article I identify some of the questions that can lead to a better understanding of music and dance in cultures other than one's own. Video and audio examples are provided that illustrate answers in Namibia. By asking the right questions, the characteristics of a particular musical culture can be exposed. However, understanding something about a culture does not necessarily equip one to teach it. Therefore the development of teaching-learning materials for schools is necessary. These normally include transcriptions of songs and dances. Based on my research on Namibian music and dance a possible transcription of both sound and movement is described.

Community Music and New Technology:

1999 Conference Report and Reflection

Higgins, Lee (ed) (2000) *Community Music and New Technology: 1999 Conference Report and Reflection*, MIMIC, Liverpool, UK (Contact LIPA, Mount Street, Liverpool, LI 9HF, UK)

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