

the TALKING DRUM



Network for Promoting Intercultural Education Through Music (NETIEM)
Southern African Music Educators' Society (SAMES)
Newsletter Issue No.3 March 1994

editorial

The initial enthusiastic response to the idea of a network to promote intercultural education through music (NETIEM) suggests that *The Talking Drum* fills an important need. Along with providing resource materials relevant to the aim of NETIEM, *The Talking Drum* could become a forum for creative debate relative to intercultural education through music. Music educators must begin thinking about policy proposals and make certain that those involved in recent curriculum reform take note of our views. Hope was that HSRC would take the initiative to instigate opportunities of this nature following completion of the very extensive research project into South African music education. To date, this has not materialized. "Matters of Relevance for Education Through Music" raises important issues. You are invited to debate these issues through *The Talking Drum*.

The time has come to define, not the letter, but the spirit of intercultural education through music for South Africa. The need is to search out a new type of education through music. One means is to draw on experiences of our teachers in and out of the classroom. Teachers are one of the best sources of questions and answers which will invigorate intercultural education through music and enhance its use and applicability. The article "Needed: Teachers & Materials for Intercultural Education through Music" addresses this. You are urged to respond.

The previous issue of *The Talking Drum* outlined the aims and objectives of NETIEM. It also provided infor-

mation relative to resources to promote intercultural education through music in Southern Africa. This included the following: a DATABASE of respondents along with composers, performers, researchers and teachers who are actively involved in intercultural education through music; places where the musics of Southern Africa are being taught and performed; programmes which include more than one type of music found in Southern Africa. Updates of these resources appear in this edition along with an update of relevant theses in South African libraries. Readers wishing to receive updates of the partially annotated bibliography of books and journals plus articles relative to music making in Africa will be told how to do so in the body of this issue. A new category of resource material is the IDEA BANK. This includes a successfully initiated course for Standard VI class music titled "The Development of Black South African Music". Another new category, which may be forthcoming in the next issue, is videos.

The Talking Drum concludes with news from the four regions of the Southern African Music Educators' Society, an organization working to promote intercultural education through music. A brief history of SAMES and a vision for SAMES puts this newly formed organization in perspective.

NETIEM and SAMES are beginning to grow. SAMES regions are encouraged to make copies of *The Talking Drum* for distribution and to initiate debates and discussions on issues raised. Send your responses to *The Talking Drum*, Music Department, University of Natal in Durban 4001. Your ideas do make a difference.

Elizabeth Oehrle

Matters of Relevance for Intercultural Education through Music

Recently I came across a small book edited by the History Education Group - *History Matters: debates about a new history curriculum for South Africa* (1993).^{*} This impressive publication summarizes addresses and discussions of conferences held at the University of Natal, of the Witwatersrand and of Cape Town in 1992. Aims were "to inform teachers about developments in the area of curriculum development, to provide a platform for the views of teachers, to promote teacher and broader public debate about a new history curriculum, and to attempt to ensure that those involved in present and future curriculum reform take note of the views of the teachers."

While reading I became increasingly aware that many of the policy proposals have relevance, not only for history, but also for education through music. We must also begin thinking about some of these same issues. Further we must also ensure that those involved in present curriculum reform take note of our views.

For those concerned about the formation of the new curriculum in music/arts, think on the following policy proposals. Realize that I have taken the liberty of substituting the word music for the word history in many proposals.

A. With respect to criteria and aims the proposals are:



1. "Any new syllabus or curriculum document should have clearly stated aims which accord with ... developments in the discipline of [music] in South Africa and overseas." (p.44)
2. "Establishing criteria for the content of a new curriculum is an important first phase in the development of the curriculum and can provide a justification for what it contains. It will not resolve all the debates about curriculum content and pedagogy, however, as generally agreed criteria are likely to be very broad." (p.44)
3. "The aims of the curriculum ought to be carefully linked to both the content and the assessment envisaged in the curriculum." (p.44)
- B. With respect to **content**:

Multi-culturalism versus a core culture:

4. "The [music] curriculum should be so designed as to promote an appreciation of broad national values and yet not deny regional values and distinctions. Community and regional [music] should have a prominent place in the syllabus at all levels of schooling." (p.46)
5. "The re-making of [music] syllabuses presents a unique opportunity to introduce" [an intercultural approach to education through music] "which would promote reconciliation within the nation." (p.46)

Africanisation

6. "[Music] syllabuses need to be constructed in such a way that content should not be defined by the state boundaries of South Africa, but understood in terms of the links between the southern part of the continent and the rest of Africa". (p.47)
7. "The significance of the" [aural approach and processes of music making in Africa] "ought to be given prominence in the school curriculum". (p.47)
8. [Music] "should be more Afrocentric in that the [musics] studied should reflect more of African cultures and world views, and be interpreted in terms of Africa's contribution to European and world [musics]". (p.47)
9. "At the same time, world [musics] should be promoted in the curriculum". (p.47)

Selection

10. "There should be a conscious attempt to redress the previ-

ously neglected areas of content in the syllabuses, such as the [music] of ordinary people" (p.49)

Progression

11. [Music] syllabuses from the primary to the **high school** should be designed systematically as a holistic unit. (p.50)

C. With respect to core and options:

12. "In order to fulfil its part in the re-building of the nation, the [music] curriculum ought to contain a common core of content and skills. A 50% core would compromise between those who strongly favour unity and accommodate those who stress regional and local diversity." (p.50)



We need discourse. We need an understanding and a commitment to whatever it takes to help us to understand what our task is as teachers of [music] in this time when we can be responsible for how things develop. I believe if we work together we can, in the end, make a difference.

At the Cape Town conference organized to give teachers and interested academics the opportunity to contribute in a democratic way to the process of forming a new history curriculum in South Africa, Neville Alexander had this to say: "We have entered a unique period which gives us the opportunity to change things and change them radically. We are not in this period of transition as passive spectators. We are *part* of this transition-we can shape it. We must be involved in shaping and fashioning the [music] curriculum of the present which will effect the future."

These policy issues and proposals for a new history curriculum also have relevance to education through music. The intention is to stimulate educators in music to begin discussing and debating the principals and processes of forming a new music/arts curriculum in South Africa. SAMES regions are challenged to stimulate these debates and to share your ideas through *The Talking Drum*.

* The History Education Group (ed.) *History Matters: debates about a new history curriculum for South Africa*. Heinemann-Centour Pub. in association with the Teaching & Learning Resources Centre, University of Cape Town, 1993

E. Oehrle.

Needed: Teachers and Materials for Intercultural Education through Music

Teachers are one of the **best sources of questions and answers** which will invigorate **intercultural education through music** and enhance its use and applicability. Thus a call goes out to teachers to experiment with and report back on ideas and musics in the classroom. *Individuals* willing to take part in an experiment, and *ideas or materials or musics* which teachers can experiment with in the classroom are being sought. This calls for the creation of a network of teachers willing to receive, experiment with and give feedback on materials which will be sent to them. This calls for a bank of ideas in the form of musics and materials to be established and distributed to these teachers.

To make use of the valuable resource of teacher knowledge, you, as teachers, are asked to raise questions and concerns, to share your interpretative framework used to understand and improve your own classroom practices, and to share the results of your thinking. You are asked to reflect on your own teaching and to articulate on your reflections with respect to ideas and musics

relative to intercultural education through music.

The fact is that many music education books are available, but materials contained therein seldom come from Southern Africa. We have a wealth of musics and ideas. An **experimental network** is one way of gathering classroom materials, **using** them, thinking and commenting on them, and building up a bank of suitable ideas - ideas which have been used effectively in the classroom to promote intercultural education through music.

You are requested to volunteer to become part of an experimental network. Ideas, materials and musics will be distributed to you. You will then be requested to give written feedback. You will be asked to use the following guidelines for your comments:

- your aims and general considerations
- your organization and planning
- your material and lesson content
- your teaching technique
- problems encountered

- suggestions based on your experience

If you are willing to take part in experimenting with materials and submitting results based on the guidelines set out, please complete the form at the end of this article.

If you are willing to submit materials relevant to intercultural education through music in the form of ideas or musics, please type or clearly print your idea and suggest how it might be presented. If you send music, be sure that the copy is good and very clear as it will be necessary to photostat copies for distribu-

tion. NETIEM will distribute these materials to teachers who volunteer to become part of this experimental network. Complete the form below when submitting material.

To start the ball rolling, those who wish to become part of this experimental network are requested to experiment with "Introducing Characteristics of Indian Music" below. Send your feedback to

NETIEM, Music Dept., Natal University, Durban 4001.

INTRODUCING CHARACTERISTICS OF INDIAN MUSIC

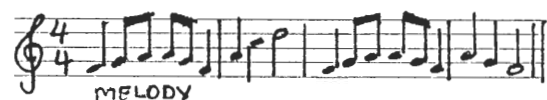
1. AIM: Experiencing drones and scales accompanied by drones. The teacher sings or plays the following drone on an instrument which will sustain notes, such as a bass xylophone, glockenspiel or guitar.



Students imitate by singing or playing this drone. Teacher adds the following modal scale (Dorian Mode).



As drone continues, add the following melody.



Students imitate this melody. Teacher devises ways of using the drone and melody together, such as dividing the class in half or using a small group.

Teacher demonstrates how the rhythm 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 then introduces drone, using A and E, and the Aeolian mode shown below.



Students are encouraged to divide into groups of 5 and to create a short piece using either drone DADA with the 5 notes (FGACD) or drone AEAE with the 5 notes (ABDEG)

[from *A New Direction for South African Music Education* by Elizabeth Oehrle - section related to "Indian Music", published by Shuter and Shooter, 1982 (2nd ed.)

E. OEHRLE

EXPERIMENTAL NETWORK OF TEACHERS AND MATERIALS

I, _____ wish to take part in the experimental network. I am willing to receive materials, try them in class and send feedback based on suggested guidelines:

- my aims and general considerations
- my organization and planning
- my material and lesson content
- my teaching technique
- problems encountered
- suggestions arising from my experience

My address is: _____

phone _____ fax _____ email _____

[return to NETIEM, Music Department, University of Natal, Durban 4001.]





Ideas Bank



INTRODUCTION TO DEVELOPMENT OF BLACK SOUTH AFRICAN MUSIC

A COURSE FOR STD. 6

Stacey van Schalkwyk taught music at Clifton Primary School last year to 40 boys in Standard 6. She devised this course, "The Development of Black South African Music", as she realized how much children can learn and how little we give them. Stacey writes:

"Trying to create new foundations in music education is not totally foreign to us. Durban has been fortunate to have a few local pioneering people to inspire us. Although I taught flute at Clifton, other duties came my way during the course of the year. I introduced different styles of flute playing, from classical to jazz, to my contingent of aspiring young flautists, and I taught the Standard 6 children about the development of black South African music.

Music education must change in keeping with social changes in South Africa. We all know this is not easy. If you have the support of the school, half the battle is won, and I had that support. I also had good facilities as Clifton is a private school.

Music and other arts provide for the child an awareness of the mind and body that supersedes most other forms of education. I wanted to establish in these boys a recognition of South African cultural history through reading about, listening to, and playing black South African music.

My course began with some traditional black music styles and ended with contemporary popular music. It consisted of six sessions: vocal, marimba, mbiras, drums, kwela and marabi. First I provided a handout to familiarize the boys with general terminology and names of instruments. The initial reaction of the boys was that these terms sounded like 'Greek' or 'maths formulas'. The handout

also provided the basis for our discussion about the historical and social significance of the music we were studying. Each week they were given historical data along with listening examples. On hearing the first examples many boys laughed at what they heard, but gradually their attitude changed as their knowledge and interest grew. Once the boys felt more in control of the information, I gave them a chance to experiment with the different instruments and styles they had learned. At the end of the handouts related to drum, vocal, mbira and marimba, there were transcribed patterns such as drum cycles to assist boy's music making. For kwela and marabi, listening examples appeared at the end of the handout. After some practice, they were playing xylophone cycles, beating complex rhythmic patterns on drums and enjoying kwela and marabi music.

At the end of the course the boys performed two tasks. First there was a listening test primarily to help me discover how well I had presented material. Second the boys had to write an essay on the social and musical development of either kwela or marabi, and they had to state their views about these musics. This was a take-home assignment. The boys successfully completed both.

Besides my general knowledge and experience with these music, I relied on Copland's *In Township Tonight* and articles from the journal *Drum*.

The reactions of the boys to the course were as follows:
25% were not interested

50% were amazed at what they had discovered about black South African music, enjoyed what they did, and generally benefited from the experience.

25% did extremely well and excelled in all they did."

For more information write to : Stacey van Schalkwyk, 157 Hollander Crescent, Morningside, Durban 4001.

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

NAME (person, group, organization, or institution) _____

ADDRESS: _____

FAX NO. _____ PHONE NO. _____

We wish to discover composers, performers, researchers, and teachers of Southern African musics. We also wish to discover places where the musics of Southern Africa are taught, and specific teaching programmes or courses which include more than one type of music; e.g. "western" classical and popular music and South African maskanda.

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

1. I am a *composer* of _____

2. I am a *performer* of _____

3. I am a *researcher* specializing in _____

4. I am a *teacher/lecturer* in _____

5. I know of/work at a *place* which teaches the musics of Southern Africa. The name, address and contact person are given below:

(Please enclose more information)

6. I know of/am involved in a *specific programme or course* which includes more than one type of music found in Southern Africa. The programme or course is offered at the institution whose name and address are given below:

(Please enclose more information)

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



Resources

COMPOSERS

Blankson, Victor
choral and piano pieces
Dide, Amandio
church music
Reddy, Surendran
different styles of music
Katundu, Khwimanga Wongani
choral music
Katz, Sharon
folk/rock music in English
and African languages

PERFORMERS

Conrad, Rosalie
(accompanist) Western classical music
Dide, Amandio
organ, piano and chikhulu (double bass
of Chopi xylophone)
Espi-Sanchos, Pedro
childrens' stories; African, French,
Spanish music.
James, Deborah
a variety of African music
Katunda, Khwimanga Wongani
African and world musics
Katz, Sharon
guitarist and singer of folk/rock
music in English and African
languages
Sole, Elizabeth
leader of The Cape Town Early/New
Music Ensemble

RESEARCHERS

Ballantine, Christopher
history of urban black popular
music, especially jazz and vaudeville
Dide, Amandio
Chopi music
Espi-Sanchis, Pedro
compiling educational materials on
African instruments and music making
principles.
James, Deborah
music of migrants from the Northern
Transvaal
Katundu, Khwimanga Wongani
concepts, issues and methodological
concerns in the development of meaning-
ful and needs based education system
in Southern Africa (specifically the
cultural sciences and arts)
Kruger, Jaco
"African" music
Katz, Sharon
music therapy
Mans, Minette
music education
Oehrle, Elizabeth
intercultural education through
music
Primos, Kathy
attitudes to music education
Scott, Joyce H.
ways to use music for teaching in
churches
Sole, Elizabeth
15th Italian Lauda
Woodward, Sheila C.
music education

TEACHERS

Ballantine, Christopher
history of black SA jazz and vaudeville;
Indian music; Western classical music
history; Afro-American popular music.
Bull, Jeanne
Orff schulwerk; music therapy
Conrad, Rosalie
Western compositional technique;
choral training; orchestration
Espi-Sanchis, Pedro
African music
Fenton, Colleen
pre-primary education
James, Deborah
(cross-cultural aesthetics) social
anthropology
Kruger, Jaco
African music; "ethnomusicology"
Mans, Minette
music education; piano; guitar
Oehrle, Elizabeth
intercultural education
through music
Primos, Kathy
history of music; general musicianship
Reddy, Surendran
composition; form; history; theory
Scott, Joyce H.
Music for cross-cultural communication
Steyn, Chris
Teaching in Orapa, Botswana (primary
school); Wants to increase his knowledge
of Marimba work.
Whitford, Penny J.
School music stds. 0-5 (VP of Orff
Schulwerk Soc.)

PLACES & PROGRAMMES USING SOUTHERN AFRICAN MUSICS

Chancellor College, PO Box 280
Dept. of Fine and Performing Arts
Zomba
Malawi
Offers program in world musics; emphasis
on music education and African music.
Chopi Music for Children
c/o Felisberto Rainha Massangaie
Acampamento do Conselho Executivo
Xipamanine, Maputo, MOZAMBIQUE
Companhia Nacional de Canto e Dance
Case de Culture do alto Mae
Maputo,
Mozambique
Amandio Dide
Coppenhall, Gavin
Rustenberg Girls' High School
Campground Road
Rondebosch 7700
Department of Social Anthropology
Wits University
Johannesburg
2050
contact Deborah James
Ethnomusicology Programme of the
Ethnomusicology Trust
Civic Centre
Rotten Row
Harare
Zimbabwe

Evangelical Bible Seminary/Southern
Africa
Joyce H. Scott
200 Pine Street
Pietermaritzburg
3200
Beginning Jan. 1993
Mamokgalake Chuene, College of Ed.
Meyer & Schoonbee
P/Bag X8629
Groblersdal
0470
Mapila, Mbulelo
Ulwazi Centre
Langa
Cape Town
Maruapula School
c/o Maitisong
P Bag 0045
Gaborone, Botswana
contact Chris Steyn
Orff Schulwerk Society of S.A.
P.O. Box 79433
Senderwood
2145
contact Mrs. Jeanne Bull
An intro to African rhythm: practical
hands-on music making with groups.
St. Mary's Junior School
Mrs. P.J. Whitford
Box 981
Highlands North
Beginning to introduce different
"musics" of Southern Africa in class.
Univ. of DBN-Westville
Dr. Rosalie Conrad
P Bag X54001
Durban
4000
All compositional technique courses in-
clude African, Indian music, and jazz.
Transvaal College of Education
I.D. Loots
elementary African and Western music
Unity Productions
Sharon Katz & Marilyn Cohen
85 Falaie
23 Prince St.
Durban 4001
specializing in productions incorpor-
ating multicultural choirs and bands
throughout S.A.; implementation of
intercultural music therapy
programmes in S.A.
Univ. of Natal, Dept. of Music
Prof. Christopher Balantine
King George V Ave
Durban
4001
History courses include studies of West-
ern classical, African, South Asian,
popular music and jazz. Students have
African Instrumental Ensemble.
University of Namibia, Dept. of Music
Minette Mans
P/B 13301
Windhoek, Namibia
Teach through the medium of Southern
African music.
Venda Univ., Dept. of Anthropology
Mr. J. Kruger
P/Bag X5050
Thohoyandou, Venda



BOOKS, ARTICLES, THESES, SCORES + CASSETTES

BOOKS and ARTICLES

The last issue included partially annotated lists of books on intercultural education and intercultural music education as well as books, journals and articles on the music of Africa (general and education). Readers who wish to have updates of these may do one of two things.

- 1 Send a stamped and self-addressed envelope with R1 to Talking Drum, Music Department, University of Natal.
OR
- 2 For those readers with access to the INTERNET, the data for NETIEM project is now available on the University of Natal ftp (File Transfer Protocol) site (ftp.und.ac.za) in the directory /pub/und/music/netiem. The files with a .wp extension are in WordPerfect 5.1 format and files with a .txt extension are in ASCII format.

DISSERTATIONS, THESES, ESSAYS

(Additions* supplied by Rika Engelbrecht: Librarian - Eleanor Bonnar Music Library.)

Akrofi, Eric Ayisi. "The status of music education programs in Ghanaian public schools". Dissertation, University of Illinois at Urbana-Champaign, 1982. "As a result of his study, Akrofi was able to indicate the prevalence in Ghana of Western-based notions of music education."

***Blacking, J. A. R.** "Process and product in the music of Central and Southern Africa". D. Litt. UWits, 1972.

Blankson, Victor. "The music of the syncretic churches of Winneba". University of Ghana, 1980

Bell, C. M. "Indian music: experiences in the classroom." B.Mus. essay, University of Natal, 1978.

Bonnett, S. "African music in the school." B. Mus. essay, University of Natal, 1977.

***Bosman, M. W.** "Etniese musiek en die swart skoolgaande kind". M.Mus. University of Pretoria, 1984.

***Burger, I. M.** "The life and work of Khabi Mngoma". Ph.D. University of Cape Town, 1992.

Chabor, I. R. "An administrative guideline and resource for the instrumental program of the Zambian curriculum of music education." Master Thesis. University of Lowell, 1983. "The stated goal is 'to reinforce the Zambian musical culture and not to supplant it'."

Christopherson, L. L. "Teaching African music with the aid of videotaped performances and demonstrations by African musicians." Dissertation, Northwestern University, Evanston, Illinois, 60208, 1973.

***Cloete, A. M.** "Die musiek van die Griekwas". D.Phil. University of Stellenbosch, 1986.

***Clough, P. J.** "Trends in contemporary South African music: the younger generation of South African composers". M.Mus. UWits, 1984.

***Conjwa, M.** "Synthesis and continuity: Gibson Kente's play 'Sikalo' and 'How lohg' and Black urban performance culture". B.A.Hons. Ethno. University of Natal, 1983.

***Coppenhall, G.** "The effects of urbanization on the role of diviners and their divination (jintlombe) musical traditions in the townships of Cape Town. M.Mus. University of Cape Town, 1991.

***Dargie, D. J.** "Techniques of Xhosa music". Ph.D. Rhodes University, 1987.

Davies, N. J. "A study of the guitar styles in Zulu Maskanda music". M.Mus. University of Natal, 1992.

Desai, D. "An investigation into the influence of the Cape Malay child's cultural heritage on his taste in music education - a systematic and practical application of Cape Malayan music in South African schools." M.Mus. University of Cape Town, 1983.

***Du Plooy, G. M.** "The use of music as communication code in television". M.A. University of South Africa, 1981.

Ekwueme, Lucy Uzoma. "Nigerian indigenous music as a basis for developing creative music instruction for Nigerian primary school and suggested guidelines for implementation." Dissertation, Columbia University Teachers College, 1988. "Ekwueme mentions that studies of music education in Nigeria reveal the absence of a meaningful music curriculum in Nigerian primary schools...In the final chapter, a basis for teacher training is provided, along with a curriculum to be taught in a way consistent with Nigerian cultural values." (UMI)

Ezege, Clement Chukuemeka. "The development of a socio-cultural curriculum in Nigerian studies: an integration of ethnomusicology and social studies". University of British Columbia, 1981. "The purpose of this study was to develop a curriculum for ethnomusicological education in Nigerian elementary schools based on the integration of ethnomusicology with social studies...Emphasis was on increasing inter-ethnic and cross-ethnic understanding and respect in a country with more than 250 ethnic groups. Salutory results are described in the dissertation." (UMI)

Garrib, S. R. "A guide to introducing North Indian Classical music and folk dance into the classroom." B. Mus. essay, University of Natal, 1991.

***Goodall, Sallyann.** "Hindu devotional music in Durban: an ethnomusicological profile as expressed through the Bhajan". D.Mus. University Durban-Westville 1992.

***Govender, M.** "The role of Western literacy in music education with reference to music education in Indian schools in Natal, and its relevance for intercultural music education in South Africa". B.A.Hon. Ethno. University of Natal, 1992.

***Hansen, D. D.** "The life and work of Benjamin Tyamzashe, a contemporary Xhosa composer". M.Mus. Rhodes University, 1968.

***Hansen, D. D.** "The music of Xhosa-speaking people" Ph.D. UWits, 1982.

Hartigan, Royal. "Blood Drum Spirit". A study which focuses on West African and African-American music. Dissertation Abstracts, Univ. Microfilms International, Ann Arbor, Michigan.

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

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

Impey, A. "The Zulu umakhweyana bow: Ndashilele Myeza and her songs." B.A.Hon. University of Natal, 1983.

***Jackson, M.** "An introduction to the history of music amongst Indian South Africans in Natal, 1860-1948: towards a politico-cultural understanding". M.Mus. University of Natal, 1988.

James, J. S. "Towards a better understanding of Indian music through the dramatization of Indian folk tales in the classroom." B. Mus. essay, University of Natal, 1981.

***Kruger, J. H.** "Venda instrumental music with reference to certain chordophones and idiophones". M.Mus. University of Cape Town, 1986.

Lombard, J. M. "A study of the black primary school music curriculum in Natal, with particular attention to the inclusion of indigenous music." B. Mus. long essay. University of Natal, 1983.

[illegible]

LANGA
Tiago
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LOOTS, I.D.

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P.O. Box 75
Chileka
MALAWI

MAMO ARTS COMMUNE

P.O. Box 1140
Mogoditshane
BOTSWANA

MANS

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Music Department
University of Namibia
P/B 13301
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NAMIBIA

MATHOLE

Diapo
FUNDA CENTRE
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Orlando 1804

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ZIMBABWE

MEYER & SCHOONBEE

Alda & Riette
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MNGOMA

Khabi
Khongisa Youth Centre in
Performing Art
P.O.Box 388
KwaDlangezwa 3886

MTONGA

Mapopa
The University of Zambia
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P.O. Box 32379
10101 Lusaka
ZAMBIA

'MUSO

Tsokolo
Lesotho Council of Artists
P/B A280
Maseru
LESOTHO

NDLOVA

Caesar
No.20 Eli Spilken Street
Umtata 5100
Transkei

NEW

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University of Zululand
P/B X1001
KwaDlangezwa 3886

NOMPULA

Gidi S.
Transkei College of
Education
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Umtata 5100

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Dir. of International
Academy of Music
P.O. Box 55975
Nairobi
KENYA

OTTERMANN

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Music Department
University of Stellenbosch
Stellenbosch 7600

PERSAD

Jasmin
5 Blofield Place
New Germany 3610

PETERSON

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Department of Music
University of the Western
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Overseas Organizations



AUSTRALIA

Cultural exchange programme

Students and staff at an Australian training college met with a particular tribe of aboriginal people to talk about the possibility of exchanging living situations in order to gain a greater depth of understanding about each other's way of life. The idea appealed to both groups. Both groups agreed to the fact that each should have equal status throughout the extensive discussions and exchange which developed.

The initial step was taken by six elders from the aboriginal groups who came to the college. No money exchanged hands. A conscious attempt was made to put aside preconceptions. Both groups performed for each other. Ideas were shared by saying: You give then we give. Discussions about what to offer for "western" culture took place. Numerous experiences of what it would be like to share life styles included singing sessions and teaching sessions, one group for the other. The outcome was an exchange of living situations and an opportunity to experience first hand the land, smells, food, music - life - of another.

The learnings of the white students and staff were related as being deep and lasting. With respect to music they began to question assumptions relative to words such as talent, gifted, audience appeal, star, beginner and amateur. They reflected on the fact that the arts is a spectator activity for many and on

advantages and disadvantages of this situation. At a deeper level they questioned who they were, what their cultural roots were in Australia, and what the groups had in common. As personal contact was the basis of the exchange, they learned a great deal about themselves.

Rote learning was prominent. People realized that poems and music have different levels of learning, and that one may never finish learning a piece. Rhythms had special meanings. As they learned a dance they felt what was happening. It was a totally integrated experience, and underlying all was the social contact. "You don't sing the ema, the ema sings you", one person said, and "it is real and relevant when performed". After considerable time, some even went as far as painting their bodies as did their aboriginal friends. Those who took this step said it was very pleasurable, and they felt close to the people. The experience altered the white person's way of teaching and learning, and brought home the realization that art is for people.

After two and one-half years, the non-aboriginals finally felt part of the aboriginal group and finally learned with them rather than about them. Some students were beginning to compose a work based on what they had learned from their experience. All agreed that it was a meaningful and life-giving experience.

(Summary of a project presented at the XVIII ISME International Conference in Canberra, Australia, 1988)

E. Oehrle

NEW ZEALAND

Extract from John Drummond's report of the seminar: Community Music in a Multicultural Society organized by the Commission on Community Music Activity of the International Society for Music Education - Auckland College of Education, Auckland, New Zealand July 20-24 1992.

This Seminar's discussions have addressed the subject of "The Role of the Music Educator in the Multicultural Society". The term "music educator" in this context includes those engaged in formal music education as well as those engaged in community music activity. In both cases, the role involves contact with the community outside formal education institutions.

1. A special responsibility

In many if not all cultures of the world, music is a significant means for people to find and express identity in a community. For many if not all cultures of the world, a large part of music's meaning and value lies outside the music, in the context of the delivery of the music. For many if not all cultures of the world, music is a significant tool in the education of the young, in processes of socialisation, and in helping people relate to the community or communities in which they live.

The music educator therefore has a special responsibility to engage in interaction between cultures and between communities. Such interaction has a number of purposes: to reveal similarities and important differences between communities; to develop mutual respect between communities; to empower cultures that

may be disempowered; and to assist in processes of cultural preservation and revitalization. The interactions also affect the individuals involved: they require, and help develop, attitudes of understanding and respect, abilities to conceptualize things never before perceived, and are aimed at "finding the person's reasoning heart."

2. Principles

Several principles of intercultural or intercommunity activity can be identified.

(a) The structures of one community may not apply in another. It is less important to provide answers than to ask questions. Who are we? where are we going? how do we get there? what do we bring with us? Familiar structures are less important than finding useful and relevant ones.

(b) The importance of sensitivity cannot be overestimated. The music educator must be sensitive, for instance, to the oral/visual/kinaesthetic traditions of an encountered culture. Dialogue includes listening and knowing when not to speak; it is made impossible by arrogance. Ongoing consultation is necessary. Questions need to be asked about the aspirations of the communities involved.

(c) Environment, locale, and context are important. For most communities music has a particular value in a particular context; removing it from its context deprives it of value and meaning, while introducing it into new contexts gives it new value and meaning. Those involved in intercultural activity must



start from where they are, in terms of identity as well as in terms of knowledge. An acknowledgement of ignorance is more important than a pretended understanding. People must be allowed to be themselves.

(d) The music educator must be willing to engage in styles of work **outside familiar experience**. Not every culture has the same approaches and methods in its education and training of interaction between age groups, of interactions between hosts and guests, of achieving its cultural goals. Intercultural activity is a learning experience for everyone involved.

NORWAY

Summary report of a three year test programme on fostering interracial understanding among children through music- "The Resonant Community"

During a period of 3 years from 1989 to 1992 the Concert Institute of Norway, *Rikskonsertene*, launched a test programme for children at the age of 10-12 in schools in Oslo and Akershus. The purpose of the programme was to see if one could change the attitude towards immigrants among children by the use of live culture. The project was evaluated by Prof. Kjell Skyllstad from the Institute of Music and Theatre, University of Oslo.

The evaluation shows that through musical experiences and through musical interaction with artists from the third world, positive changes took place among the pupils during the 3 year period.

We are very happy to have contributed in showing that live culture is an important means in the process of creating good relations and understanding among people with different cultural background.

(Tom Gravlíe, Manager, RIKSKONSERTENE, Norwegian Multicultural Music Centre, Postboks 7613, 1215 Oslo)

Conclusion and postscript of the summary reports of "The Resonant Community"

On the whole, the project has created a basis for growth, for triggering the intercultural processes which are necessary in creating a co-operative society and to avoid disruptive cultural collisions. It is important that such initiatives be implemented at the ages seen as critical for the development of individual attitudes, and therefore can stimulate the participation of the new generation in a dynamic and democratic interactive society.

The positive consequences for the cultural mobilization of the immigrant milieus should also be pointed out. The visiting artists have given important impulses and instruction at high

(e) At the same time, attitudes of over-sentimental reverence will not be helpful. The music educator will need, in a context of cultural sensitivity, to take **positive action** at appropriate moments. Professional skills should not be denied. Questions of equity need to be addressed. To offer ideas is not to impose a culture.

(f) If intercultural activity is to take place, there must be universal **access** for participation, backed by adequate resources.

(to be continued in the next issue)

levels while cooperating in the project. The participation of immigrant groups gives increased self confidence and experience with crosscultural communication.

The Resonant Community is a small, but important attempt to finally prepare the way for the school to fulfil its obligation and responsibility to our **new countrymen (and women)**. It is hoped that this can prompt institutions of music education and music life in general to follow. I am thinking of the entire spectrum of institutions, from municipal music schools to colleges and universities.

In the entire corpus of scientific literature, emphasis is placed on how important activity and interaction is in pre-puberty as a foundation for knowledge and emotional growth. It seems important to focus much stronger on participation. In the native lands of the immigrants, musical disciplines are developed as many-sided tools for social education and social criticism. They are living forms in continuous contact with the times and society.

The Resonant Community must not be confused with "cultural voyeurism" or exotic spicing of the daily life of the school. Nor should it function as an alibi for a society which still harbours and communicates inherited ideas about cultural superiority, but rather challenges this reality.

Multicultural music education bases itself on the ability of music to cross boundaries and to communicate between cultures. This crossing of boundaries means that we finally begin to accept the expressions of other cultures to be of equal value with our own cultural heritage. The aesthetic subjects can, in this way, lead the way to a necessary re-evaluation and restructuring of the content and methods in an intercultural direction. This will require a revision of teaching materials and curriculum plans in all subjects with the goal of removing monocultural bias and hidden value manipulation. But in a wider context, this should lead to a necessary re-evaluation also of the total social milieu which gives nourishment to prejudice.

(Kjell Skyllstad, Associate Professor, University of Oslo, May 12, 1993)





UNITED STATES

The following articles appears in the **Muse letter**, the official communication of the new non-profit organization, Musicians United for Superior Education Incorporated. This aims to help children incorporate (that is, incarnate or embody) the powers of playful creation so thoroughly via multicultural arts action that they can not be pacified and alienated. They believe multicultural arts action (starting with any strong local culture or with African, Afro-Caribbean, Afro-American drumming, singing, dancing and on into other cultures and other media or expression) is the basis of real education (bringing out what is in each individual) and the confident development of the full sensorium, all varieties of intelligence, the complete range of skills, literacies, scientific inquiries.

Muse Incorporated Now

Muse incorporated has a mission, and that is nothing less than the rebirth of satisfying communities and cultures in the midst of a growing, powerful, dominating but deeply discontented civilization. This can be accomplished by getting up out of our chairs and into the music, the motion, the morality of power-from-within.

Civilization is all about cities, patriarchies, hierarchies, bureaus, machines, "products incorporated", that is, producing things and having things; its power-over us and power-over the planet depend upon multiple layers of **fixations** and **addictions**. Fixing talk in print, fixing thought in books, fixing living arrangements in heavy architecture and city planning and paved roads, fixing music in scores and recordings, fixing all perceived problems technically with chemicals, packaging, gene-splicing, etc., fixing your location when you die with a casket and tombstone -- the list of quick and slow fixes is endless. And the civilized fixations make an even longer list. List them for yourself until you get bored listing. Then do some addition -- the hours in front of TVs added to the hours in cars added to the many minutes each and every day spent in other civilized fixations and addictions and the total time each of us spends **not** singing and dancing and drumming and creating group ritual happiness, **not** grooving on natural world reality, **not** conversing convivially, is staggering.

Muse Incorporated will help to create a diversity of communities and cultures by nurturing the power-within of all people, but especially children, to express themselves fully by incorporating the muses. No one can know, of course, exactly how this will be accomplished in each instance and new muses, new peoples, new modes of expression, will be emerging in localities all over the planet, but the **most time-tested ways of making music-song-dance-poetry-drama** are still available to us and are an obvious starting point for building the new diversity.

Within each and every child, including the severely retarded who cannot tie their shoelaces or **count to ten**, there is a creative capacity for musicking, in the broadest sense of the word as a verb

-- sounding, singing, drumming, dancing, celebrating our ability to participate with each other in life. We are convinced that this capacity is currently being stifled to a great degree in **ALL** civilized children who are pacified by TV at home and by an ever deepening fixation with chair to desk 3 R education at school. TV pacification is a disaster for bringing out (educating) the power within each child. School pacification is a disaster for bringing out (educating) the power within each child. "TV" is used here as the major and worst part of all the mediated experiences in which children are submerged. And "school" can stand for a much **broad range of coerced behavior**. Taken together the impact of **all this mediated experience and coerced behavior** is a catastrophic loss of human potential. The individual losses are unmeasurable. The social and cultural losses are a further multiple of the individual losses.

If a child does not receive a language by a certain age (and there are cases of children kept in isolation and fed under the door, or brought up by animals) it will never become fluent in a language. The internal genetic blueprint for language requires a **full, living, language in action** all around the child in order for consistent and creative language use to emerge from within the individual into public space. The isolated or feral child brought back into human contact may eventually learn a few hundred words and communicate some basics, but the flow of language, the ability to generate "speaker's meanings" (Barfield) casually and constantly is forever lost to them. Similarly, there was a time when all infants in orphanages died of marasmus because they were not handled enough. Just as we look upon the child locked away from language or the orphan dying from lack of contact as crimes against humanity, I think people a century from now will look back at this era when children are deprived of daily music and dance and wonder at our criminal or tragic ignorance of what human development and vital culture really mean.

After a certain age it may be very difficult to learn about carrying a tune, dancing in time, drumming in sync but slightly out of phase in order to generate a groove. Every year I teach college-age students to drum and some of them have great difficulty mastering the simplest coordinations. And I am constantly amazed at how beautifully coordinated and quick to pick up complex tunes, dances, drumming skills some five and six year old children are. Others have already been partially pacified. I don't have the research reports that tell me why this is so. But it would seem that listening to a lot of music, especially mediated or "schizophonic" music divorced from its actual makers, does not necessarily empower a child to carry a tune or dance in time as a teenager. Mere "exposure" is not the answer. It seems that intense sociability and actual music are needed to incorporate the muses, to bring the spirits of creativity inside ourselves.

So, Musicians United for Superior Education, Inc. (M.U.S.E.) intends to do just that: **create conditions wherever we can that will help children to sing, to drum, to dance, to musick to their hearts' content.**

(Charlie Keil, who professes in the American Studies Department, SUNY, Buffalo, New York)



News of SAMES

SAMES CAPE

Sheila Woodward, newly elected Western Cape Representative on the National SAMES Committee, writes: The Western Cape Chapter of SAMES continues to publish its quarterly journal, *the Buzz*, which is sent to members, tertiary institutions and all local schools from the three education departments. Having experienced a diminishing number of attenders at our monthly evening lectures, it was decided to replace these with a biannual all-day seminar. The first of these was held on Saturday 20 November 1993, with an attendance of fifty delegates and many observers. The title of the seminar was "Music Education in Crisis - Strategies for Coping". A panel, with members' from all the education departments, aired grievances and suggested solutions regarding a wide variety of issues. Workshops and lectures followed on group marimba, guitar, electric keyboard and percussion teaching. Further sessions included an outstanding lecture on starting a school choir and a presentation of ideas for incorporating the music of pupils' own cultures into class music. The vibrant sounds of marimbas and drums created a festive lunchtime atmosphere, provided by a group of high school students from Langa - called "Buya Jika". The success of this seminar has led to the planning of our next venture on 26 March. This aims to explore further alternatives for coping with the present crises in music education.

SAMES NATAL

Sallyann Goodall writes: Several local members attended the SAMES conference in Bloemfontein at the beginning of October, and our new regional representative at the national level is Vinayagi Govinder. The society held its AGM in Durban and elected new office-bearer on 14th October. They are Sallyann Goodall (Chair), Naren Sewpaul (Vice-Chair), Vinayagi Govinder (Secretary/Treasurer) and Jasmine Persad Mensingh, Betsy Oehrle, Prathima Garbharan, and Niri Devcharan (members).

In November SAMES members took part in a Music Forum entitled "The Value and Vision of Education through Music/ the Arts" organised by the Natal Education Department and held at the Athlone Hotel. The keynote address was given by Dr. Njabulo Ndebele, Principal and Vice-Chancellor, University of the North (now Honorary President of the National Arts Coalition).

We had two local members representing SAMES at the NAI convention in December, where we mainly took part in the discussions on the arts in education. Our first public meeting in 1994 will be in the second half of March, and with the purpose to inform music educators about the NAI/NAC proposals and their

implications for music education, as well as presenting the policies of the ANC on the arts in education, and an overview of the results of the HSRC research and the so-called curriculum "framework" document begun by the National Education Department. Music educators need, now more than ever, to be informed about the influence they could have on shaping the future of their work so that they can play an active role in ensuring all our children's access to education in music. Ensuring access to music education is the bottom-line strategy to ensure more school posts, better training and ultimately, the reversal of the marginalisation of our subject. We hope to have some good discussion on the documents and to get some feedback from music educators to ensure that our next regional public meetings are relevant. Our next meeting, a mini-conference, is planned for September.

SAMES ORANGE FREE STATE

Loftus Heunis reports that they are hoping to initiate a region in that area.

SAMES TRANSVAAL

Kathy Primos writes: A Transvaal Regional Convention with the theme "Meeting the Challenge of Change" was held at the School of Music, University of the Witwatersrand on Saturday, July 3, 1993. We were delighted to have our President, Betsy Oehrle, with us and she was welcomed with a Praise Song composed and sung for her by Mr. S.J. Khosa, our Transvaal Representative. Betsy gave the opening address in which she traced the history, beliefs and aims of SAMES.

Ellen van Eyk ran an informative and lively choral workshop for us and we particularly appreciated demonstrations by members of her Soweto College of Education choir. Kathy Primos gave an "ears-on" workshop on the development of listening skills using an eclectic choice of examples such as an African worksong, a Mozart minuet, an Indian morning raga and Varese's *Octandre*.

The highlight was the "hands-on" Mbira workshop led by the well-known musician, Ephat Majuru from Zimbabwe who had us all busy in a "hands-on" experience of mbira playing.

Finally, we were treated to a very fine performance of Kevin Volans' *Mbira* by Martin Scherzinger and Joseph van Zyl on two pianos.

Our thanks go to the Chairperson of the Transvaal Region, Marguerite Barker-Reinecke, and her committee for all the time and hard work involved in making this such a successful and enjoyable day.

A History of SAMES

The idea of SAMES began to take root in 1983 as the decision was made to plan a National Music Educators' Conference at the University of Natal for 1985. Prior to this, none of the so-called "national" music educators' conferences included all of South Africa's music educators nor did they mention all of South Africa's musics.

Thus, with the help of the most effective committee I have had the pleasure of chairing, plans were set in motion. Our attempts to enlist an overseas speaker were foiled at every turn. Two years prior to the conference (1983) Prof. John Paynter of York University accepted our invitation to be the guest speaker. Within a few

months, however, he had become the Head of the Department of Music at York University, so he regretfully withdrew. The second to be invited was a young and exciting free-lance English music educator. He accepted enthusiastically, but six months later, he discovered that his professional position as a musician in England would be in jeopardy if he were to come to South Africa. Thus, he too regretfully declined. The third person to be invited was Olive Lewin from Jamaica. Part of her reply to my letter was:

I am of course very pleased that this first step is being taken towards broadening the base of music education in your country. Unfortunately, however, I must decline

since we take a firm stand on matters relating to South Africa. I nevertheless hope that your Conference may so help to improve awareness of the various South African musics that it might be instrumental in breaking down the unfortunate barriers that separate us.

Finally William Anderson, Director of the Center for the Study of World Musics at Kent State University, Ohio was approached. His letter of acceptance read: "I share your enthusiasm for this project. What great possibilities it may have for the future direction of music teaching in South Africa". For eleven months Dr. Anderson and I exchanged letters finalizing arrangements, but three weeks prior to the opening of the Conference I received this telegram: "Due to civil unrest have severe reservations about coming to South Africa". Despite my reassuring phone calls, he said that the intensive media coverage in the USA of Durban's township violence caused his family to be totally against his coming to South Africa; thus he too cancelled his trip. Such was the situation in 1985.

The aim of the 1985 conference was two-fold. First, music educators from all tertiary institutions were invited. Second, attention was focused on the fact that South Africa has a wealth of many musics. **Three main papers were presented relative to African, Indian and Western musics AND time for discussion was built into the timetable.** It was only during these discussions that we unearthed many areas of frustration, anger and even despair by delegates over many issues that had little to do with intercultural music education. To quote but one speaker, the late Dr. Sgaty: "By the time the black child reaches the age of five he is a fully capable musician. The present school method of music soon knocks this potential out of him." (Lucia: 197) Time for delegates to hear and learn from and about each other was essential.

A natural outcome of this conference was Dr. Millicent Rink's proposal that we should form a Southern African Music Educators Society. This was unanimously approved, as was the idea of an intercultural music education programme for South Africa. Prof. Khabi Mngoma was proposed as the first chairperson, and he accepted on condition that I be his "secretary-general".

Prof. Mngoma then suggested that the Natal group form an interim steering committee in order to draw up a constitution and charter. One of the issues concerned whether membership should be open to all interested in music education, or whether an academic or musical qualification should be required. Today the constitution reads: Membership shall be open to any person involved in, or concerned about, music education in an undivided South Africa, without any restrictive qualification of race, political or religious belief, academic or musical qualification or residence/citizenship status.

The 1985 conference concluded that "it is impossible to come to a solution about the numerous issues raised without revolutionary changes in the whole structure of South African society, of which education is one of the major pillars."

In 1987 the second SAMES conference was held at the University of Cape Town. As chair of the Natal committee, I was asked to present the draft of the constitution and charter. The first belief of the charter is that education must be free, equal and compulsory for all children. Many delegates were unable to accept this. Consensus could not be found. Discussion from the floor was heated and emotional; thus it was decided to hold an open forum so all could express their feelings about this basic issue. A sense of how people were thinking and why was needed.

Concerning equal education for all: There were delegates, on the one hand, who feared that their funding to attend conferences would be cut if they returned to their university having joined an organization which supported equal education for all. There were delegates, on the other hand, who said that they had no source of

funding to attend any conference. **They always financed themselves.** Concerning intercultural education: **there were delegates who feared that their particular music would be lost.** Other delegates said that their music had never been included in their school programme.

Thus, SAMES provided a forum where music educators voiced deep concerns and learned about the concerns of others coming from very different situations. Following this exchange of ideas, individuals were seen coming up to others who were strangers to them before and saying - "But I had no idea that you always had to pay your own way to come to a conference"; "but I had no idea that you felt this way about your music"---. Hearts and minds were opened at that extraordinary session. SAMES encourages discussion and aims to open channels of communication and exchange.

Prof. Khabi Mngoma was re-elected as chairperson, but delegates were still a long way from accepting the constitution with its charter.

The 1989 conference was held at the University of Natal. Dr. James Standifer of the Music Department of the University of Michigan, an authority in intercultural music education, presented workshops and lectures. Once again, the issue of the constitution and charter was top of the AGM agenda. Changes to the draft constitution were posted for all to see, taking into consideration requests from all regions. Once again lengthy discussions were held. A vote resulted in provisional acceptance of the altered constitution. This amended version was to be sent by the chairperson, Prof. Mngoma, to all regions for approval.

In 1990 SAMES and other music organizations met at the University of Pretoria. Finally, after five years of negotiation and discussion, the constitution and charter were unanimously accepted at the SAMES AGM. One of the aims is to achieve an intercultural music syllabus that draws on all musical cultures, as well as on other musical traditions, and has a strongly practical, creative basis. The beliefs are:

1. Education must be free, equal and compulsory for all children.
2. Music is a fundamental part of human life, and this should be reflected in the role it plays in education. Music must be at the core of education....
3. All children have the right to realize their intellectual and emotional potential through music; thus a music education programme which progresses purposefully should be made available from pre-primary school level through to matric. An essential aspect of such a programme should be the development of creative potential....
4. Music should be given a permanent and undisputed place in the school timetable....
5. Teachers of music should be specialists in their field, able to cope with the diversity of the subject and the varied talents of children.
6. Music education in Southern Africa must shed its exclusively Eurocentric basis. All music of South Africa should be studied in teacher-training programmes and made available to all children. Our belief in a multicultural music education programme is not a belief in a plurality of separately-nurtured musical cultures, but in a free intermingling of different musics in one common school curriculum applicable to all schools.

In 1991 the 4th National Music Educators' Conference was held at the University of Cape Town, and in 1993 the Univ. of the Orange Free State hosted the 5th National Music Educators' Conference. SAMES holds a national conferences every two years. Dr. Millicent Rink suggested that "a national conference should take place in South Africa once every two years, between the (biennial) International Society of Music Educators (ISME) conference, and that the new society should be affiliated to ISME

so that we can maintain contact with international music educators." (Lucia: 199) SAMES has made numerous applications for affiliation with ISME. The changing political situation will now make this possible.

There are four regions in South Africa at present: Cape, Natal/KwaZulu, Transvaal, and the Orange Free State. Zimbabwe and Namibia are considering affiliation, and interest also comes from Malawi.

Our constitution gives regions autonomy. As membership is open "to any person involved in, or concerned about, music education in an undivided South Africa...", the needs, desires, interests, and abilities of people in the four regions might differ a great deal; thus regions are encouraged to develop programmes which will suit their own needs. As regions are large, it will be advantageous to form smaller subregions in future. Membership fees are minimal and 90% of money collected by each region goes to the work of that region. Only 10% goes to the National Treasury.

SAMES provides music educators with the possibilities of learning from each other about music making. There has been no real exchange of ideas amongst music educators in South Africa. The source of ideas in formal education is primarily American and British music education. It is time to delve into the wealth of materials which are available in South Africa concerning both the process of music making and the philosophy behind these processes. This is not to suggest that western music be excluded, but that we expand upon what we already have.

Western music educators have become aware recently of the fact that most people make music in Africa, whereas in Canada, England and America this is not the case. Canadian, British and American music educators are turning to Africa for answers to deep-seated problems in their own music education system. David Elliott, Professor of Music in Toronto, turns to the way the Tshokwe of Angola and Zaire make music to illustrate his point: "the essential values of a culture are often reflected in the way music is learned and taught". (Elliott: 13) Elliott is aware that the process of music making of the Tshokwe provides a model for social action. Keith Swanwick of the University of London

advocates musical encounters and instruction as a basis of music education in *Music, Mind, and Education*. To support the importance of musical encounters, he refers, by way of Blacking, to the musical practices of the Venda people. (Swanwick: 128) Two themes run through Patricia Shehan Campbell's most recent book, which is highly recommended, *Lessons from the World* - aural skills and creative musical expression. Both are inherent in music making in South Africa.

The aural and creative processes of learning and teaching, which are alive and well in South Africa, must be retrieved into formal education through music. Experience with musicians in this country has taught me about the importance of musical life to a healthy community. It has also taught me the significance of education through music as an agent for changing the world in which we live. SAMES is about change in education through music in Southern Africa. SAMES welcomes change and aims to meet the challenge that comes with change.

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E. Oehrle

A Vision of SAMES

My initial interest in joining SAMES was based on what I hoped it would achieve as a broad community organisation of people interested in music education. I felt it was a society that could give all music teachers a voice, because its constitution stipulated that one didn't need a formal qualification to join, as the other music teachers' society did. This also meant it would be a "whole-community" voice, not just a "teachers-in-the-system" voice. And I felt this was a way to have a broader discussion on what everyone thought about music education. SAMES was particularly interested in promoting the idea of an intercultural music curriculum and I am particularly interested in seeing different music cultures taught, because as an ethnomusicologist I know this involvement has opened me to a wonderfully rich experience of life. It's enriched my experience of Western classical music too, my original training. So it seemed to me at the time when I was just beginning a university career that SAMES was the society to put my weight behind.

What I enjoyed about my involvement was that people were not afraid to stand up and discuss the issues of their lack of training, their failures, their hopes, their local successes, their everyday business as music teachers. Discussions were open and honest. More and more people took part in the intercultural curriculum debate which gradually widened and threw up its own issues on the way. Some of these discussions were threatening to

some people, but gradually even conservative music teachers have come to agree that it is desirable for music education to be concerned with different kinds of music. Even if they lack some interest themselves or they cannot teach it, they usually agree that it is desirable for children of today to know about different kinds of music.

But at some point this discussion reached a plateau. People agree that an intercultural curriculum for music education is desirable but they have not been able to come to conclusions on how it should look in detail, or how it can be implemented.

Individual members of SAMES have been involved in curriculum discussions at every level and have been major players in getting the discussion off the ground. But presently it is clear that SAMES itself, although it has gone some way in the curriculum debate, cannot really take the responsibility for implementation. This is because it is a community body, and although its members are often part of the state school system, it could not do much about the negative structures South African schools are involved with. Some of this also has to do with the marginalisation of the arts which is current in many education circles.

Having arrived at this plateau it is apparent to me that what is hampering us at the school-structural level, the curriculum level and at the level of being marginalised as a subject cannot be solved with the strategies we have used until now. I believe we



must use different strategies in future.

At a time when the South African state is gearing to operate a single education department, the changes should be seen by music educators as an opportunity. National structures will change and regions will be given a freer hand to determine education. Because the system will probably operate more democratically, some of the onus will be on music educators to shape the future of their work by giving more feedback than they did previously. They will have to know what they are aiming for. They will have to understand how the structures work so that they don't succumb to being dictated to by default. Particularly, they will have to present a united front to defend the place of arts in the school curriculum, and refuse to be marginalised.

I see SAMES' present role as a community organisation which enables music educators to unite regionally to give the children of South Africa better access to music education. We should unite to press for the implementation of arts education in all the compulsory years of school - one of the proposals of the NAI/NAC document, which will be the basis for lobbying the state on many different issues of the arts.

It's the issue of lobbying to guarantee music in the schools that I would like to see being promoted as SAMES' chief concern in the next couple of years. I don't consider other issues to be

secondary, but I think that music educators are divided in their opinions on them, and also, that we easily get bogged down if there is no prioritisation of issues. We all agree on the idea of having arts in the core curriculum and we all want to see this implemented. Other issues, like curricula, job placement and training flow naturally from implementation, and would naturally have to be addressed if music were really and actually there at the core of education. Pressing for implementation would ultimately be pressing for the solution of these issues too.

African and Coloured schools have next to no music in their schools; they should feel support and solidarity from other music educators in their attempts to get it. Whites have lost tremendously and Indians are in the process of doing so. Now that we are moving towards a single education department we should push for ironing out the very basic discrepancies in what children have access to by standing together to have music implemented in all schools.

The current situation is a great opportunity to make a contribution towards humanising our nation and developing the kind of creativity (and entrepreneurship) we know exists among our people. I would like to see SAMES rise up as a community organisation, and in lobbying for the implementation for the arts in schools, shape a more humane future for all of us.

Sallyann Goodall

General Information

BOOKS

Doing educational research in developing countries: qualitative strategies. Graham Vulliamy, Keith Lewin, David Stephens. The Falmer Press, Basingstoke. 1990.

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

First Aid for Music Teachers and cassette by Meyer and Schoonbee. Contact the authors at Mamokgalake Chuene, College of Education, P O Box 905, Groblersdal 0470. Cost is R100.

House of Chords by Jack and Jane Johnson. Set of four books: 1st provides basic foundation on how 8 chords work together in the key of C. Students play 34 pieces from chord symbols. 2nd students use the same 8 chords to play pieces by ear. 3rd students use the same 8 chords to play 7 different bass styles. 4th students complete the 12 chords and 4 progressions in the key of C and progress to keys of F and G. Cost is \$30.92

For more information write: House of Chords, Jane and Jack Johnson, 116 Castlebar Road, Rochester, New York 14610, USA.

CONFERENCES

International Society for Music Education (ISME) - The Twenty-First Biennial World Conference - July 18-23, 1994 - Tampa, Florida, USA.

Southern African Music Educators' Conference (SAMES) 1995 at UWITS. Dates and theme still to be decided.

International Eisteddfod of South Africa

The 8th Biennial International Eisteddfod of South Africa will take place in Roodepoort from Friday 29 September to Saturday 7 October 1995.

National Arts Coalition

SAMES is a provisional member of the NAC, the organization which resolves pro-actively to lobby ruling authorities at national, regional and local levels to develop a strong, dynamic and vibrant artistic life across the country.

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