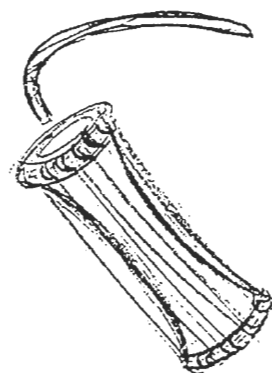


# the TALKING DRUM



Network for Promoting Intercultural Education through Music (NETIEM)  
Southern African Music Educators' Society (SAMES)  
Newsletter Issue No. 8 November 1997

## ✠ Editorial ✠

Seasonal greetings as we approach that period of the year which affords some much needed time for reflection and planning. With respect to *The Talking Drum* we reflect on the contributions of those who have made their own materials and articles available. Be assured that your generous act of sharing your research with the larger community is gratefully received by readers and helps to promote the aim of NETIEM – intercultural education through music.

Teachers have phoned, written letters and spoken to me on odd occasions about the extent to which they benefit from using the content and reading the articles in *The Talking Drum*. The one comment most often made is that *The Talking Drum* provides materials which one can take into the classroom and use. As materials are not of a complex nature and are well presented, teachers are able to learn about new musics along with their students. As a result of experiencing new musics, students raise questions which cut across disciplines, and they also enjoy making music.

Part of the rationale behind Arts and Culture Education and Training is "to enable the learner to develop: a healthy sense of self, exploring individual and collective identities; a sensitive understanding and acknowledgement of our rich and diverse culture; practical skills and different modes of thinking, within the various forms of art and diverse cultures; respect for human value and dignity". *The Talking Drum* attempts to enhance such development.

In addition to those who have contributed, there are many others who have researched and compiled materials relative to the musics of South Africa. Some of these materials could be reworked for use in the classroom. An appeal goes out to readers to make your work available through *The Talking Drum*. Either submit material directly, or contact *The Talking Drum*, and let us know that you may be willing to allow a graduate to attempt to utilize materials you would make available. Vicky Goddard, a contributor to this issue, is beginning to work on some theses from the University of Natal Music Library. Research should not simply gather dust on library shelves. Research should be used to benefit

the community.

The Keres group of the Pueblo Indians "recognize four areas of individual strengths: language and storytelling; motor activity and creativity with the hands; knowledge and lore about the society; and humanistic qualities, such as compassion. When an individual possesses all of these characteristics, he or she is considered blessed or "an ideal citizen". The blessed person is expected to contribute to his or her community; that, indeed, is the mark of a blessed individual".\* The hope is that in 1998 more people will be willing to contribute their materials for the educational community at large through *The Talking Drum*. Best wishes to all for 1998.

Elizabeth Oehrle

\*Howard Gardner. 1997. Six Afterthoughts: Comments on Varieties of Intellectual Talent in *The Journal of Creative Behavior* 31:2,122-123.

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# IDEAS FOR THE CLASSROOM

## A Tshivenda Animal Song

© Jaco Kruger: Dept. of Music, Potchefstroom University

**Performers:** Mrs Rosinah Nenungwi (70),  
Mrs Matodzi Nenungwi (43)  
**Place/date:** Tshikhudini village, Thohoyandou  
district, 20/07/90

**Recording & translation:**  
Ms M.C. Mukwevho

**Editing, transcription & optional guitar  
accompaniment:**  
Jaco Kruger

And blood will flow and redden the soil.  
*Nandi, nandi, ndo ni vhudza, zwino ni do fa.*  
Hey, hey, I warned you, now you are going to die.

The origin of this very old song is unknown. However, its typical Western melodic and harmonic construction suggests possible missionary influence. The simple, naive nature of the music contrasts with the song text. The bloodthirsty ending of the text may cast doubt on the song's educational use. However, I suggest the song may be used successfully to stimulate class debate on the relationship between humans and wild and domestic animals.

The text of the song actually is easier to memorize than it seems at first. The first two lines of the first verse are repeated with only the names of the animals changing.

*Iwe phunguwe, iwe u ita hani?*  
You, jackal, what are you doing?  
*Naa u tshi la khuhu dzhashu, u do tshila hani?*  
How do you expect to survive when you eat our fowls?

*Iwe nngwe, iwe u ita hani?*  
You, leopard, what are you doing?  
*Naa u tshi la mbudzi dzhashu, u do tshila hani?*

How do you expect to survive when you eat our goats?

*Iwe phele, iwe u ita hani?*  
You, hyena, what are you doing?

*Naa u tshi la bere dzhashu, u do tshila hani?*

How do you expect to survive when you eat our horses?

*Iwe ndau, iwe u ita hani?*  
You, lion, what are you doing?

*Naa u tshi la phulu dzhashu, u do tshila hani?*

How do you expect to survive when you eat our cattle?

*Ndo ni vhudza, zwino ni do fa.*

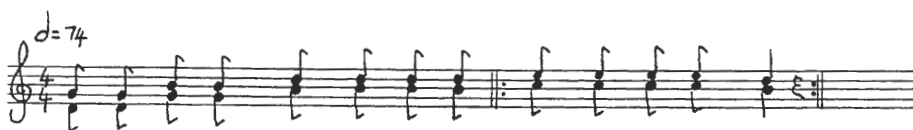
I warned you, now you will die.

*Na tshithunya ri do rola, ri do thunya ngatsho.*

And we will take a rifle and shoot you.

*Na malofha a do ela, shango la tswuka.*

### A Tshivenda animal Song



1 I- we phu-ng'we i- we phu-ng'we i- we u i- ta'n'?  
2 I- we nng-we i- we nng-we i- we u i- ta'n'?  
3 I- we phe-le i- we phe-le i- we u i- ta'n'?  
4 I- we nda-u i- we nda-u i- we u i- ta'n'?  
5 Ndo ni vhu-dza ndo ni vhu-dza zwi-no ni do fa.  
6 Na ma-lo- fha a do e- la sha-ngo la tswu-ka.



1 Naa u tshi la khu-hu dzha-shu u do tshi-la han'? A-hee! \*  
2 Naa u tshi la mbu-dzi dzha-shu u do tshi-la han'? A-hee!  
3 Naa u tshi la be- re dzha-shu u do tshi-la han'? A-hee!  
4 Naa u tshi la phu-lu dzha-shu u do tshi-la han'? A-hee!  
5 Na tshi-thun-ya ri do ro- la ri do thu- nya nga'. A-hee!  
6 Na-ndi na- ndi ndo ni vhu- dza zwi-no ni do fa. A-hee!

\*Ahee is only sung before the second line is repeated.

Guitar (optional)



# A Tshivenda Song with cross-rhythmic accompaniment

© Jaco Kruger: Dept. of Music, Potchefstroom University

Cross-rhythms are one of the foundations of African music. Many of these rhythms (especially from Central and West Africa) are based on opposition between groups of two and three beats. One of the ways this 2:3 cross-rhythm may be taught in the classroom is to make use of a typical Western mathematical approach:

group 1: 1 2 3 4 5 6 :|  
(claps): \* \* \*

group 2: 1 2 3 4 5 6 :|  
(claps): \* \* \*

resultant pattern: 

All the children repeatedly count to six. Group one clap hands (or stamp feet) on counts one and four, while group two clap on one, three and five.

While counting often is a useful teaching aid, it has limited use when teaching African music. The mathematical approach has a weakness in that it employs a non-music skill to teach music. Thus children learn a cross-rhythm mathematically, but discard this mathematical aid when they perform songs and dances which have cross-rhythms. Counting also presupposes that children have basic mathematical skills, and that they are able to use them effectively when developing their musical skills.

There are two more effective ways a 2:3 cross-rhythm may be taught. I present both ways here, but prefer the second. The first is to make use of vocal patterns. Vocal patterns are commonly used to teach African music, and numerous examples of them have been described. The advantage of vocal patterns is that they make use of language instead of mathematics. Not only is language allied to musical sound, but vocal patterns may be generated in languages familiar to children. Thus a teacher and her students may create vocal patterns in any suitable language to teach a 2:3 cross-rhythm. Consider the following example:

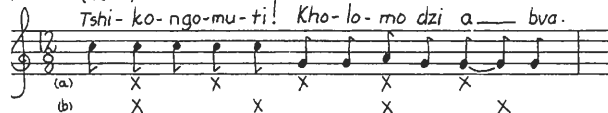
group 1: How do do  


group 2: How you  


resultant pattern: How do you do?  


This example is entertaining, and it shows children that components of cross-rhythmic patterns are interdependent. However, in practice this pattern is not without difficulties of its own. While the resultant pattern is easy to recite, children in group two often find it quite difficult to insert "you" correctly into the vocal pattern of group one. One solution for this problem is to recite the vocal patterns slowly.

The second way of teaching a cross-rhythm is to follow the traditional African method which is to teach a song containing a cross-rhythm without first familiarizing children with the cross-rhythm. I have had most success with this method, but experience difficulty in finding simple published songs. Thus I discuss a Venda song here that I have recorded. Although the song does present certain difficulties, children usually learn it in a relatively short time.

$P=168$  (SOLO) (CHORUS)  
Tshi-ko-ngo-mu-ti! Kho-lo-mo dzi a bva.  


Text: *Tshikongomuti! Kholomo dzi a bva.*

Brave warrior! The cattle are leaving.

(Recorded at the homestead of headman A.R. Ramugondo, Ngudza Village, 24/06/84)

The origin of this song is not clear. Some suggest it is a herding song. However, I recorded it as a beer song and a xylophone song. The Venda xylophone used to be played before and after war. *Tshikongomuti* is a type of aggressive ant, and its name is given to a brave warrior.

This song is useful because its text and vocal parts are relatively simple. When the class can perform the song, they are divided into two equal groups. One group will clap pattern (a), and the other group pattern (b). Different sized drums or other percussion instruments may also be used.

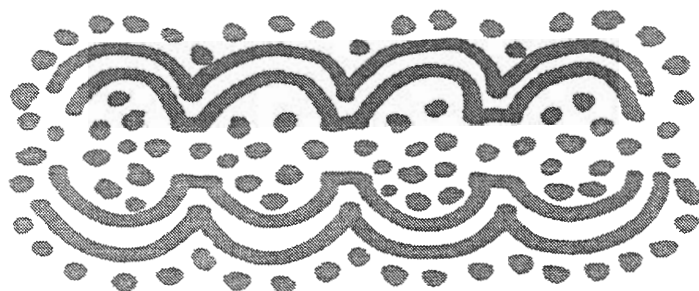
Children performing pattern (a) seldom have any difficulties, and usually soon manage on their own. This is the signal for the teacher to clap pattern (b) and ask the other group to join her. Clapping pattern (b) is more difficult than it looks, and it takes some time for the cross-rhythmic effect to emerge. It is useful to have a skilled person leading each group. Do not attempt to perform the song at its actual tempo. A slower tempo is just as effective (say about 120).

The cross-rhythm may also be performed simulta-

neously by all the children. Pattern (a) is clapped and pattern (b) performed by stamping the feet and swaying the body slightly. It is more difficult to teach a child to divide the 2:3 pattern between her hands and feet. However, children often prefer this to clapping only. Because a 2:3 pattern shared between hands and feet is unknown to most children, it is advisable to

teach this pattern before adding the song.

You will find another song with a 2:3 accompaniment in the following publication: Amoaku, W.U. 1971. *In the African Tradition: African songs and rhythms for children – a selection from Ghana*. p.17 (Schott edition 6376).



## A Tshivenda Leg Counting Game

© Jaco Kruger: Dept. of Music, Potchefstroom University

On the first of June 1987 Andrew Tracey and I were recording lamellaphone player Phineas Ndou of Mukula village. During the recording session I noticed a group of small girls playing a leg counting game. Although I had never seen this game, I recognized it from descriptions of leg counting songs given by John Blacking. With the help of my assistant, Mr Gerson Nemaembeni, I managed to coax a reticent performance from the group of very shy girls, and recorded it on videotape. I would like to thank Prof G. Buijs of the Department of Anthropology at the University of Venda and Messrs R. Thakhati and L.N. Nemaadandila of Thohoyandou who helped me to translate the text and interpret the rules of the game.

The words of the game are recited while the legs of the participants are touched. Although Venda children are able to perform quite complex singing with body movement, it is arguable that this game helps them to inculcate a sense of beat without the added complication of singing. The game usually is performed by toddlers. However, it also may be performed by children at lower primary school levels. The game is very old, and it consequently is not well known nowadays. The following description applies to one of its many versions only:

X = touch the legs (tempo = 96)

X	X	X	X	X	X
Mba-le	mba-le	mba-le	mba-le	mba-le	mba-le
♩	♩	♩	♩	♩	♩

X	X	X	X	X	X
Ha ma-tu-tu	ba-nga,	ba-nga	ma-lu-		
♩	♩	♩	♩	♩	♩

X	X	X	X	X	X
vhe-le,	ma-lu-vhe-le	a-we.			
♩	♩	♩	♩	♩	♩

X	X	X	X	X	X
Vha tshi vho-na	tshi-di-me-la	tshi tshi vhu-ye-			
♩	♩	♩	♩	♩	♩

X	X	X
le-la	mu-le-nzhe-ni	
♩	♩	♩

Line 1. *Mbale*: to count. This is an archaic term apparently derived from Shona. Venda and Shona speakers have historical links, and these often surface in shared vocabulary.

Line 2. *Matutu*: to bring the fingertips together  
*Banga*: a large machete or knife

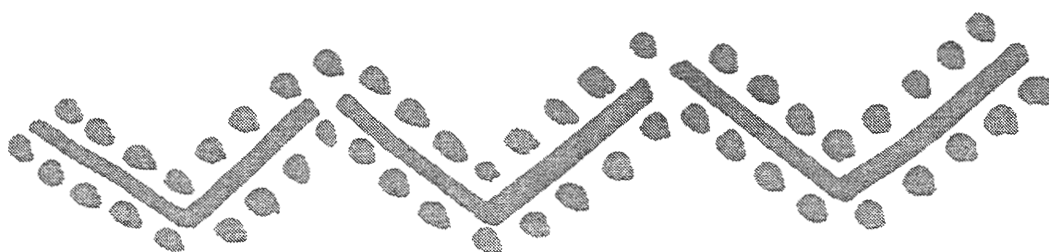
Line 3. *Maluvhele*: millet. Lines 2 and 3 belong together: "Chop your millet with a large knife"

Lines 4 & 5. "See the train: it returns on the legs"  
(when the direction of the counting changes)

A number of children sit very closely next to each other with their legs stretched out in front of them. The children recite the text, and they take turns to count their legs. If the group is small (say six or seven), the child who counts may sit in the middle of the row. This child must be able to reach the legs of all the other children. The group may be larger, but should preferably not have more than about ten children. In the case of the latter, a child will squat in front of the others while counting. If the child who counts is sitting in the group itself, she will place a hand on the thighs or knees of the other children. If the child who counts is facing the group, she may touch the feet of the other children. Touching must occur on the

beat (indicated with X). It starts more or less in the middle of the row, and proceeds in any direction. When the outermost leg is reached, the direction of touching reverses. The leg coinciding with last beat of the text is withdrawn under the body. The recitation starts again and continues in the same direction as before until the other outermost leg is reached. The game carries on in this way until all the legs but one have been eliminated. The child to whom the remaining leg belongs is the winner.

For other examples of Venda counting songs, consult: Blacking, John 1967 *Venda Children's Songs*. Johannesburg: Witwatersrand University Press, pp.52-62.



# An Introduction to Gumboot Dancing

© Vicky Goddard: Dept. of Music, University of Natal

The following lesson plans provide an introduction to gumboot dancing.

The transcriptions are read from left to right across each row, one row at a time. The + 1 + 2 + 3 + 4 + that appears at the top of the transcription grid, designates quaver note values. The key to the dance transcriptions explains each of the symbols used in the transcriptions. This key forms a part of one of the lesson plans that follows.

It is important to consider the following with regard to attire, posture and execution of the dance steps:

- Tracksuit pants should be worn to protect the pupils' legs from a large degree of slapping when performing the dance steps.  
Two or three pairs of thick socks should be worn to protect the ankles. Thin foam sheets could be wrapped around the legs. The pair of gumboots should reach three-quarters of the way up to the knee.
- In terms of posture, the main position of the body is in a slight sitting position.
- Pupils should try to face the audience when executing the dance steps.

The history and meaning of the dance steps should be explained at the end of a lesson, after the dance sequences have been accomplished.

If possible it is recommended that Video No. 7 is consulted before attempting the gumboot dance steps using the dance transcription. (See VIDEOS p. 16)

## LESSON ONE

### PREVIOUS KNOWLEDGE

None necessary

### TIME GIVEN

30 to 40 minutes

### MATERIALS NEEDED

Appropriate attire and gumboots

### WHO

Primary or High School pupils

### AIM

To discover the sounds the gumboots can make and to introduce some basic steps

### CONTENT

- Ask the pupils to spend a few minutes discovering the sounds that their gumboots may make.
- Select a few pupils to demonstrate the sounds that they have discovered, for the class.
- Perform the Introductory Step for the class. (This step involves the upper body being straight and still whilst the legs 'swing' from side to side) (Fig.1).
- In pairs, pupils may want to lean on each other and carry out this step. In this manner, pupils can check each other's dance step in terms of foot movement and the position of the body.
- Perform the Sweeping Step and the Side-slap of the Boot in a similar manner (Fig.2 and Fig.3).

### OVERT BEHAVIOUR

Pupils hit and kick their boots to discover different sounds. Pupils perform the basic gumboot dance steps.

Fig 1: The Introductory Step

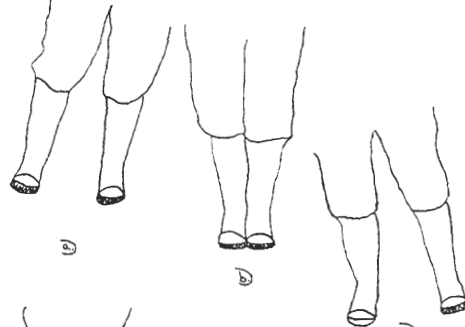


Fig 2: The Sweeping Step

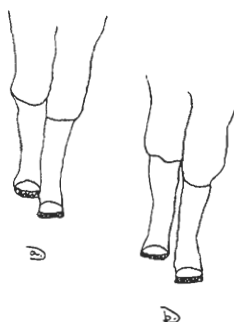
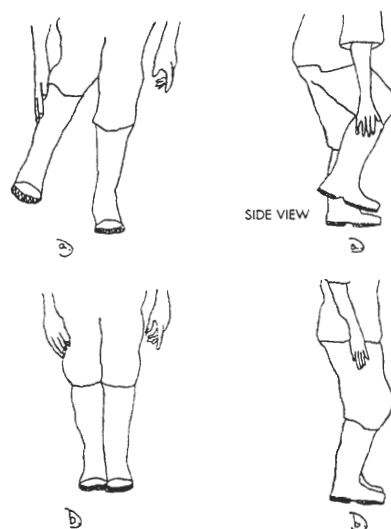


Fig 3: The Side-slap of the Boot



# LESSON TWO

## PREVIOUS KNOWLEDGE

The Introductory Step; the sweeping Step; the Side-Slap of the Boot. (These steps will now be referred to as the foundation dance steps).

## TIME GIVEN

30 to 40 minutes

## MATERIALS NEEDED

Gumboot dance attire

## WHO

Primary or High School pupils

## AIM

To perform all of the symbols used in the key to the dance transcriptions

## CONTENT

- Re-cap the foundation dance steps.
- Following the key to the dance transcriptions, write the first symbol on the board, for example (R). This symbol indicates that the right foot is stamped on the ground. Encourage the pupils to perform this right foot stamp.
- Continue with the other symbols in a similar manner. A suggestion may be to write the symbol on the board and ask the class to guess how they think it is to be performed.
- After going through the key to the dance transcriptions in this way, the pupils could utilise the dance transcriptions for the dance sequences.
- At a later stage, the pupils can use their knowledge of these symbols to create their own dance steps (an entire lesson could be devoted to the composition and performance of the pupils dance steps).




## OVERT BEHAVIOUR


Pupils perform the foundation steps.


Pupils perform the symbols used in the key to the dance transcriptions.





## KEY TO THE DANCE TRANSCRIPTIONS


-  = right foot stamp on the ground
-  = left foot stamp on the ground
-  = both feet stamp on the ground


 = left hand hits left boot (foot on the ground)



 = right hand hits right boot (foot on the ground)



 = right hand slap on the right boot (foot raised off the ground)


 = left hand slap on the left boot (foot raised off the ground)


 = boots together


 = left and right boots move towards each other


 = right hand slap, then left hand slap on left boot (raised off the ground)  
Rhythm: 


 = right hand slap, then left hand slap on right boot (raised off the ground)  
Rhythm: 


 = left boot kicks right boot

 = right boot kicks left boot

 = left boot 'swings' towards right boot

 = right boot 'swings' towards left boot

 = right boot (raised off the ground) hit on inside with left hand

 = left boot (raised off ground) hit on inside with right hand

"CLAP" = clap in front of the body

[ |: :| ] = repeat this line

"CAPS" = right hand moves up towards forehead, as if holding a cap.

"OFF" = right hand down by side.



# LESSON THREE

## PREVIOUS KNOWLEDGE

The foundation dance steps

## TIME GIVEN

30 to 40 minutes

## MATERIALS NEEDED

Gumboot dance attire

## WHO

Primary or High School pupils

## AIM

To introduce the *Attention* sequence.

## CONTENT

- Re-cap the foundation dance steps. In particular, focus on the side-slap of the boot.
- Perform the *Attention* sequence, dividing it up into three stages:-
  - the 'Right' movement
  - the 'Right-Left' movement
  - the 'One-Attention!, Two Attention!' sequence

- Refer to the dance transcription of the *Attention* sequence.
- Lead the class in the performance of the entire sequence. Call out the commands for the class to respond to with the dance steps.
- Repeat the sequence many times.
- Select some pupils to lead the class in performing the sequence.
- Explain the meaning and origin of this sequence. This sequence is derived from the influences of military styles. In the past it was used on the mines to imitate the mine police or it was used as a way of greeting the judges of the dance competitions.





## OVERT BEHAVIOUR

Pupils perform the foundation dance steps.

Pupils perform the *Attention* sequence.

Some pupils lead the class in performing the *Attention* sequence.


















































### THE ATTENTION SEQUENCE

-  = RIGHT FOOT STAMP ON THE GROUND.
-  = LEFT FOOT STAMP ON THE GROUND.
-  = RIGHT HAND SLAP ON THE RIGHT BOOT. (RAISED OFF THE GROUND)
-  = LEFT HAND SLAP ON THE LEFT BOOT. (RAISED OFF THE GROUND)

 = BOOTS TOGETHER.

CLAP = CLAP IN FRONT OF THE BODY.

START  
HERE →

+	1	+	2	+	3	+	4	+	1	+	2	+	3	+	4
														 e	 RIGHT!
															
	 RIGHT 	—	 LEFT! 						 RIGHT 	—	 LEFT! 				
		 ONE —	 A —	 TEN —	 TION					 ONE —	 A —	 TEN —	 TION		
		 TWO —	 A —	 TEN —	 TION							CLAP			
									 CAPS!						
	 OFF!								 CAPS!						
	 OFF!					 e	 RIGHT!	[REPEAT THE SEQUENCE]							

Reference: Victoria Ann Goddard. "Teaching Gumboot Dancing in Schools", University of Natal, 1996



# ARTICLES

## XHOSA MUSIC

© Dave Dargie: University of Fort Hare

### 5. SWEET SOUND OF THE CALABASH BOW

The previous issue of *The Talking Drum* carried four articles about XHOSA MUSIC written by Dave Dargie. Articles 5 and 6, the last of this six article series, are about the calabash bow and Xhosa song respectively.

\* \* \* \*

An interesting and important Xhosa musical instrument is the large bow called *uhadi*. The name seems to be related to the word *umhadi*, meaning a deep pit. Apparently this term refers to the hollowness of the calabash which acts as resonator for the instrument.

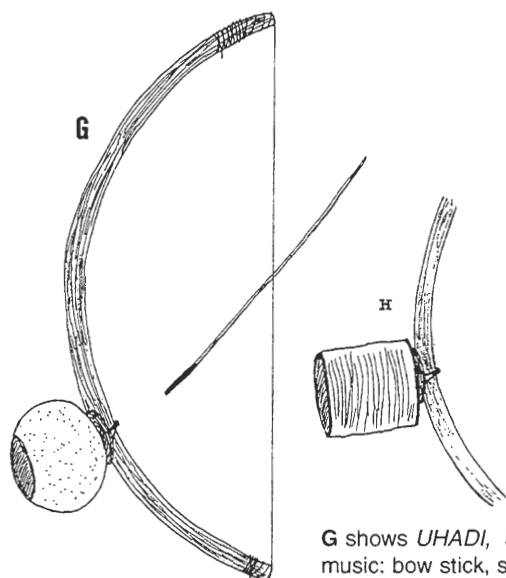
The illustrations show how *uhadi* is constructed, and how one plays it. The stick should be about 20–22 mm in diameter, and about 120–130 cm long. When the stick is bent, the string should stretch about 100–115 cm from end to end. The string should be 0.6 mm bronze wire or something similar. The calabash should be about 15–20 cm in diameter and hollowed

out carefully. The opening is about 9–12 cm across. The calabash is firmly attached to the stick by the string pulled through two small holes in the base, and then wound around and around in between calabash and stick until it can be held firmly. Some bow players prefer a larger calabash than the one illustrated. Some like a relatively small hole, some a larger hole. The playing technique differs according to the size of the holes or openings. Traditional bow players usually pad the calabash against the stick with a strip of cloth. I prefer string, because this gives a louder tone, and makes the overtones more audible.

As with the *umqangi* (mouth bows) described in article 4 of the last *Talking Drum*, the *uhadi* produces music by using the overtones of the string. Because this bow is larger than the *umqangi*, it produces deeper fundamental tones. The player's mouth is too small to serve as an effective resonator so a calabash is used. With the *umqangi*, the player creates melodies by emphasizing overtones and by altering the shape of the mouth. For the *uhadi* a different technique must be used.

When the string of the *uhadi* is struck with a small stick, a warm, rich sound is produced through the calabash. Its richness comes from the pattern of overtones which form a major chord. The player holds the bow with the calabash opening facing the player's breast. By closing the opening of the calabash against the breast, the player dampens or suppresses the overtones. As the hole is gradually opened while the string is struck, the overtones gradually emerge, beginning with the lowest until all the audible tones may be heard (see Illustration 2). As with the *umqangi* (mouth bow), the player then pinches the string, holding it with the forefinger against the thumb nail. This creates a fundamental tone a whole tone higher than the tone of the open string – a second overtone chord. If the hole in the calabash is large, the player may open it just by rolling the calabash against the breast. If the hole is smaller, the player must move the bow towards and away from the breast. What one is wearing is also important. The sound will reflect better from a shiny shirt than from a woollen pullover. Many traditional *uhadi* players make skin, i.e. they bare a

Illustration no.1: *Uhadi* – The Finished Project



G shows *UHADI*, all set for music: bow stick, string, calabash resonator, and a small twig or reed for beating the string. If a calabash resonator is not obtainable, try a large tin (H): Golden Syrup (Africa), 2.5 kg Sauerkraut (Europe), etc.

patch of skin against which to hold the calabash as skin gives a good reflection of the sound.

Its easy to make pleasant sounds with *uhadi*, but it requires practice and skill to play the instrument well. The songs usually played are traditional Xhosa songs but any other songs using the pentatonic (five-tone) scale are possible. American spirituals: "Swing low sweet chariots", or "Were you there", are two such songs. The scale which can be played by *uhadi* can be written as F, G, A, B, C, D – the tones F, A and C being produced by using the open-string chord, and G, B and D by using the held-string chord. The player must practice to get the feeling for the tones, which chord position to use, and just how far to open or close the calabash.

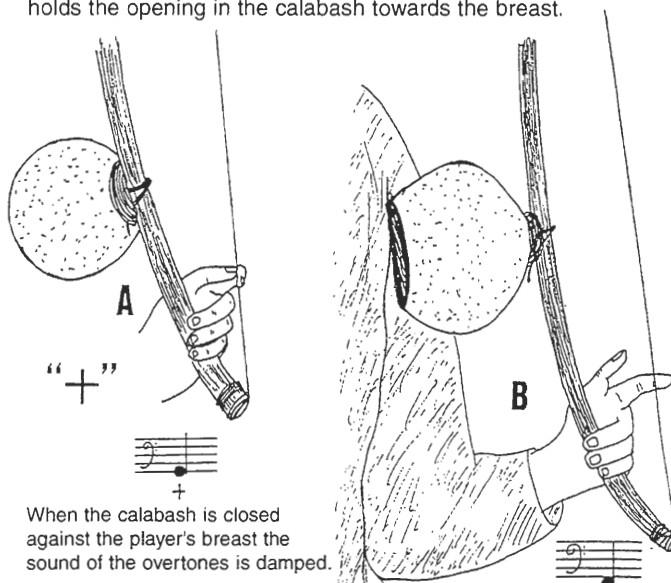
Because the calabash produces chords, the notes of a melody are always accompanied by a background of soft harmony. So with just one string the player produces melody and harmony.

Highly skilled players like Mrs Nofinishi Dywili of Ngqoko are also able to accompany two rhythms at the same time with their *uhadi* bow. In many Xhosa songs the body rhythm is different from the voice rhythm. A song may move in three-beat patterns, and against this rhythm, people clap and dance two-beat patterns. Nofinishi is able to combine both rhythms in her bow-playing.

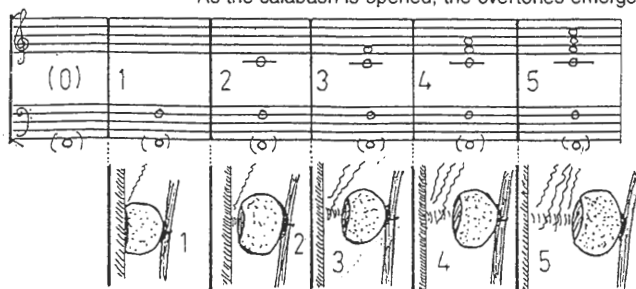
But do not be discouraged. As with many musical instruments, it is possible to play *uhadi* in a very advanced way, but also in a very simple way. Just to beat *uhadi* gently with a simple rhythm is soothing. In time one will be able to play and sing with the bow in more complex and exciting ways.

## Illustration no.2: Playing Uhadi

One hand holds the bow as shown – note that the thumb and first finger must both be on the same side of the stick. When the string is held (see A), indicated by the sign "+", the upper fundamental is sounded (written as G). When the string is not held, the lower fundamental (F) sounds (B). The player holds the opening in the calabash towards the breast.



As the calabash is opened, the overtones emerge.



Mrs Nofinishi Dywili, uhadi player, of Ngqoko village, performs an uhadi bow song, at Basel Academy, 1995.

## 6. SING A XHOSA SONG

The other day I met a teacher in King Williams Town who told me she taught her class to sing one of the Xhosa songs transcribed in my book *Xhosa Music*. I was very touched and I suggested that maybe other people also could make use of my transcriptions in *Xhosa Music* published by David Philip, Cape Town, 1998. Recently, I have been working on song transcriptions which will be easier to read and to sing. Such a transcription of the "Click Song" appears here.

Traditional Xhosa songs are in "call-and-response" form. That means that a song leader sings first or "calls", and the song follower(s) respond or answer. The response to the leader, which begins after the leader's part, may form harmony with the leader's part, and may also overlap with the next entry of the leader. The song is sung over and over, like a wheel (or cycle) rolling along; so such songs are often called cyclical songs.

An arrangement of the "Click Song" follows. The song leader sings the part called "main melody", repeating it over and over without a break in the rhythm. Sometimes the first verse is used, and some-

times the second. The bass part follows. Other singers join in with the leader by singing harmony parts which move with the leader's part. They use the same text. Both first and second verses may be sung at the same time. All the sung parts actually grow out of the sounds of the bow harmony. The transcription includes the *uhadi* bow part which accompanies the song.

One may begin by learning the words. The words of the "Click Song" incorporate clicks for various consonants. The song text is about the dung beetle. "The healer of the road is the dung beetle". The dung beetle is considered a healer because it removes the droppings left behind by passing cattle. The Xhosa text is "*Igqirha lendlela nguGqongqothwane*". "*Gqongqothwane*" imitates the sound of the dung beetles knocking. The beetle sits on a rock and knocks with his hard stomach to call his lady-love. The second verse is: "*Seleqabil egqithi apha uGqongqothwane*". This means that *Gqongqothwane* has only just passed by this way!

Once the words are learned the melody comes easily. One approach is for everyone to learn the first

iGqirha lendlela nguGqongqothwane ("Click Song")  
(Nofinishi Dywili 1983) Transcription: Dave Dargie

Main melody

I- gqi- rha le-ndle-la ngu- Gqo- ngqo-thwa-ne, i- gqi-rha lendlela ngu-Gqo- ngqo- thwa- ne.

Upper harmonies

I- gqi- rha le-ndle-la ngu- Gqo- ngqo-thwa-ne, i- gqi-rha lendlela ngu-Gqo- ngqo- thwa- ne.

Bass

He! Gqo- ngqo- thwa- ne! He! Gqo-ngqo- thwa- ne!

Vs.2.

Ebe-qabel'egqith'a-pha u- Gqo- ngqo- thwa-ne, ebe-qabel'egqith'apha u- Gqo- ngqo- thwa-ne.

overtones

UHADI

fundamentals

verse or "main melody". The second verse follows. Take care to sing note B as B natural and not B flat. The Xhosa scale, as used in the transcription, is F – G – A – B – C – D, reflecting the tones produced by the *uhadi* bow. When all have learned both verses then divide the group into two. Half sings the first verse at the same time as the other half sings the second verse. At once one can hear the typical, and very attractive, Xhosa harmony.

In traditional singing, Xhosa people make use of parallel harmony. This means that parts using the same text at the same time tend to move in parallel motion, because the words have to be spoken (or sung) according to the correct speech tone pattern. This happens by using the line called "upper harmonies" in the transcription. Singers can choose which notes to sing against the main melody which is sung at the same time (moving from verse one to verse two). This is where singers have a chance to improvise. It is not necessary to be limited just to the written notes. The improvisation must fit the words

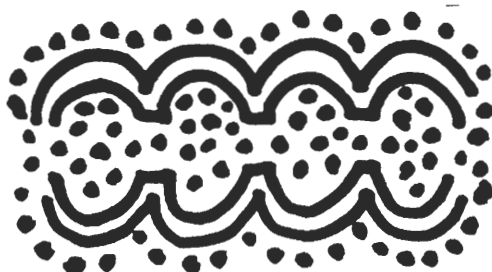
and the chords. Finally, deeper voices may add the bass line.

In traditional Xhosa music, many songs develop into patterns of incredible complexity. One song appearing in *Xhosa Music*, has thirty-nine overlapping parts with different texts and melodies which can all be sung at the same time. The song is "*Umzi kaMzwandile*". Many of these parts also have their own parallel harmony parts. After I finished the transcription, I found another recording of the song which I had overlooked. When I played it, the first thing I heard was a fortieth part!

If you've made yourself an *uhadi*, as described in the article no.5, then you can accompany yourself singing the "Click Song" by playing the *uhadi* part as shown on the bottom line of the transcription. You will see the rhythm pattern and also the fundamental tones. You will see whether to use open string (F) or held string (G). The line above shows the pattern of bow melody and harmony. Practice enables you to put it all together.



Mrs Nofinishi Dywili of Ngqoko taught the author the *uhadi* version of the Click song. Here she performs at the international music festival in Geneva, June 1995.



# Music as a Medium for Development Education

© Lawrence N. Emeka, Nigeria

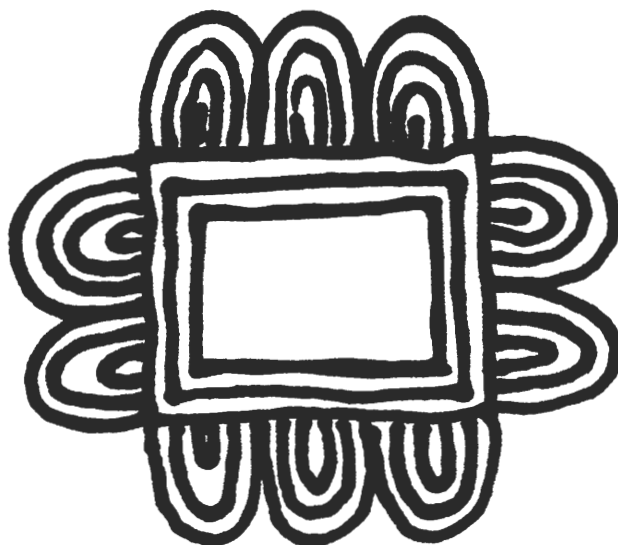
## COMMUNICATIONS, CULTURAL AND MANAGEMENT CONSULTANTS

Several social development activities, projects and programmes made rapid entrances and exits on the Nigerian development stage in recent years. Among them are "Operation Feed the Nation" – a programme of mass involvement in food production; "Green Revolution" – a national action for revitalising agriculture; "War Against Indiscipline", "National Immunisation Campaigns", "Voter Registration", "Mass Mobilisation for Social and Economic Reconstruction", "Rural Development Programme", and "Better Life for Rural Women" now metamorphosed into "Family Support Programme". The nominal or real concern of all Nigerian Governments, from Colonial times, has been the development of rural areas, the home of about seventy percent of Nigerians and where almost every Nigerian has his/her roots.

Rural development has had several labels and levels of resource commitment in Nigeria. However disparity in the location of development projects and imbalance in development activities between the urban centres and rural areas continue to cause or accelerate the drift to the towns. All the new migrants come with high expectations but most go to the overcrowded city slums. Here the quality of life is poor. Disease, poverty, crime, delinquency, ignorance and

explosive pro-creation are some of the governing facts of life. Ugwu Alfred, a miners' camp, established on Miliken Hill overlooking Enugu in 1974, still has no portable water, no sewage system, no electricity, no telephone, no school and no pharmacy or health centre. Everyday contacts with the Coal City exacerbate the feeling of deprivation. No national attention has yet been paid to these "city slums" in a Development Plan. The most viable and effective option, and one which could yield visible results quickly, could be the creation of development awareness and mobilisation of opinions and actions of the slum communities in favour of certain development goals. These goals must be manageable in order to bring about changes in their life and lift them up.

I suggest that the music medium be studied as an effective channel for the transmission of the ideas, information and suggestions which would enable the people to act reasonably in favour of achieving certain targets like community action for sanitation, adult literacy, AIDS control, planned parenthood, co-operatives, and youth education. Through the music medium (songs, dance-drama, traditional theatre) messages and ideas would reach the people effectively and unobtrusively and empower them to act against or in favour of targets most pressing or meaningful to them.





# Dissertations, Theses, Essays, Videos, Scores and Cassettes

## DISSERTATIONS, THESES, ESSAYS

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**Allen, Lara.** "Pennywhistle Kwela: a musical, historical and socio-political analysis". M.Mus. University of Natal, 1993

**\*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.

**Berger, B.** "Early childhood music education in a multicultural society". University of Port Elizabeth, 1994.

**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 long' and Black urban performance culture". B.A.Hons. Ethno. University of Natal, 1983.

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**de Lowerntal, E.** "Music Teacher Education in Postindependence Zimbabwe". M.Mus. University of Natal, 1995.

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**Ezegb, Clement Chukuemeka** "The development of a sociocultural 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)

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

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

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**Paul, F.** "The role of music in people's education: some suggestions for its implementation.", B. Mus. essay, University of Natal, 1989.

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

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

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

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

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## CHILDRENS' SONGS

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

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

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

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

\* \* \* \* \*

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

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

## VIDEOS

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

### 1. AFRICAN DRUM MUSIC – Lecture /

**Demonstration** (38 MINS.)

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

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

GA as in Gabon

MA as in Madagascar

KO as in Cote d'Ivoire (Ivory Coast)

The members of this present group are as follows: Hior Rasonaivo is from Madagascar. His talents as a teacher and musician, especially in Afro and Afro-Cuban percussion, have made him one of the most sought after percussionists in the region.

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

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

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

### 2. MASKANDA COMPETITION: August 1993

(33 MINS.)

Maskanda is a neo-traditional type of music played by Zulu-speaking migrant workers. The word comes from the Afrikaans "musikant" and means music-maker. Our modern day maskanda can be seen walking along the street strumming a guitar.

He plays to keep himself company and to make the road a shorter one. Listening to a maskanda performance, one can hear the strong tradition or storytelling that is a part of this style, a tradition that reminds one of the minstrels and troubadours.

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

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

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

YOGESH SAMSI was born in 1968 into a rich musical tradition. His father Pandit Dinkar Kaikine and his mother Shashikala Kaikini are renowned vocalists in India. Yogesh has been trained by India's most famous tabla performers, Ustad Alla Rakha Khan and Ustad Zakir Hussain. Yogesh is himself a brilliant and much sought after accompanist, in spite of his youth. He has accompanied many of the leading senior musicians in India and has travelled widely taking part in performances in Japan, Poland, Austria, Germany and the United States.

(Ethnomusicology Symposium, University of Natal, 25 August 1993)

### 4. TRADITIONAL AFRICAN MUSIC AND BARBERSHOP SINGING (50 MIN.)

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

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

A performance which includes the Makishi stilt and pole dancing, masks of great variety and narration.

(Falls Craft Village, Victoria Falls, Zimbabwe, September 1994)

### 6. SPOORNET GUM BOOT DANCERS with Blanket Mkhize and Johnny Hadebe and introduction by Carol Muller (50 MINS.)

A performance during a lunch-hour concert at the Outdoor Theatre, University of Natal, June 1994.



## 7. TEACHING GUMBOOT DANCING IN SCHOOL:

**Victoria Ann Goddard**

This teaching aid accompanies Victor Goddard's article in issue no. 9 – "An Introduction to Gumboot Dancing".

## 8. WEST AFRICAN KORA MUSICIANS AND

**MASTER DJEMBE DRUMMER:**

**DEMBO KONTE AND KAUSU KUYATHE FROM THE GAMBIA AND ADAMA DRAHE FROM COTE D'IVOIRE – WORKSHOP PRESENTED BY LUCY DURAN (45 MIN.)**

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

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

## 9. PANPIPE WORKSHOP WITH ALAIN BARKER

(35 MIN.)

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

## 10. INTRODUCTION TO UHADI, ISANKUNI, UMRHUBHE, and ISITHOLOTHOLO by Dr. Luvuyo Dontsa from the University of the Transkei and CHIPENDANI MUSICIAN

**Green R. Mususa at the Ethnomusicology Conference at Zimbabwe College of Music, Harare, Zimbabwe, September 1994. (30 min.)**

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

## 11. MBIRA DZAVADZIMA PLAYERS: MUSEKIWA CHINGODZE and WILLIAM RUSERE From Zimbabwe (35 MIN.)

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

## 12. MOTHER EARTH DANCERS WITH BEAULER

**DYOKO (30 MIN.)**

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

AND

## AN INTERVIEW IN SHONA WITH BEAULER DYOKO

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

## 13. NGOQOKO WOMEN'S ENSEMBLE SPLIT-TONE SINGING (40 MIN)

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

## SCORES

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

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

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

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

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

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

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

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

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

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

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

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



## CASSETTES

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

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

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

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## News from SAMES

### *The 8th National Conference of the Southern African Music Educators' Society* University of Venda, 24-26th September 1997

The fact that this conference was located in the northern most part of South Africa enabled delegates from Zimbabwe and Ghana to attend along with South Africans. Also present were guests from Sweden. Only a few relevant papers and discussions are included in this publication as space is limited. Proceedings will be published.

The conference was opened by the Dean of Human Sciences. The challenge he raised is to prove that music is essential to the soul of the country, as the entire world is involved in rationalization, and music/arts are suffering. He appealed to delegates to assist the Department of Music at Venda to come up with ways of supporting music. Prof. Twerefoo, Head of the Department, said that they produce music educators, but there are no posts. His department is now focusing on the music industry and marketing, sound and music engineering and ethnoacoustics.

The remained of the day was devoted to presentation and discussions concerning the policy of Outcomes-based Education. F. Hossain, Deputy Minister of Education, spoke on broad educational terms and emphasized the concept of transformational OBE. Concerns are with basic issues of how to challenge stereotypes, to promote critical thinking, to become conscious of one's bias, to realize multiple perspectives, to include various languages, to build healthy

relationships, and to recognize the rights and responsibilities of individuals. He referred to the Policy Document (Blue Document) and said that efforts were being made to bring forth more musics of Africa and to reclaim indigenous practices since we are moving towards global culturalisation.

He explained that Learning Area Committees have been activated in all provinces, except KwaZulu-Natal, and representation includes people from NGOs to the Committee of University Principals. Issues driving learning areas are development of skills, value exploration of power and power relations, creative and critical strategies, advancing political democracy and redressing problems in South Africa.

Hossain appealed to delegates to show where musical skills come in the broad base of education. Of immediate concern is what music skills are needed at primary level and how might such learning cut across disciplines. Delegates were urged to submit music education materials specifically for Grade 1 – material which “will help in unlocking the creativity of our people, allowing for cultural diversity within the process of developing a unifying national culture, rediscovering our historical heritage, and assuring that adequate resources are allocated.” (RDP 1994, p9)

Dr. Leeuw responded to Hossain by asking: What is an integrated approach? What are we transforming,

and how can we use music to transform? How do we cope with intercultural dynamics and also appreciate each other's heritage? He concluded that we must not be monolithic, but we must accept all cultures.

A panel spoke to Curriculum 2005. Prof. Ramogale shared insights into OBE. The definition of the term "Outcome" needs clarification; it is the end result of a process, it is learning through doing. This is a progressive approach to education. The purpose is to empower the learner. Cooperation is important. Competition is conceived of as personal competition with yourself.

Various projects have been initiated. S. Rijdsdijk, Western Cape, said teachers workshops are functioning. A. Loots, Eastern Cape, said music educators joined with drama, art and dance teachers to develop resource material and run workshops. Ideas are drawn up and workshopped in schools and also taken to rural areas. The aim is to give an example of how to create more materials. Simple themes, such as "a donkey", allows for integration of many subject areas. P. Garbharran, Gauteng, said they formed a project from three regions, a collaborative effort. Three task teams were set up which come together and devise programmes relative to 2005. There is also the Gauteng Music Education Forum.

Stig-Magnus Thorsen from the Swedish International Development Association spoke about "Music Education in South Africa: striving for unity and diversity". He sees four different cultural forces which have been at work in music education in South Africa: African, Asian, European and North American. He encourages the utilization of these musics in drawing up the new music education programme.

He recognized the Southern African Music Educators' Society (SAMES) and others for their vision with respect to aspects of a democratic and an intercultural approach to education. He sketched problems resulting from education during the apartheid era. This led to a discussion of the Government of National Unity's attempt to redress such problems.

He posed the question of how should we approach the diverse concepts of unity and diversity in arts education today? His view is that unity and diversity "condition each other. Unity is the result of a desire to recognise the manifold within one nation. Similarly, the manifold only becomes meaningful when viewed in relation to the powers that strive for unity. By the same token equality cannot be a blind aspiration; it has to recognise differences."

Alvin Petersen's paper was "John Blacking: a synthesis of his ideas and their relevance for music edu-

cation in post-apartheid South Africa". Petersen's synthesis endeavoured to show the timely relevance of Blacking's ideas for music education in South Africa today. Blacking said that one gains a deeper understanding of one's own music after experiencing a new music; music must be considered in context; a world view of music is important; all people can make music; music is a human capability. Delegates were reminded that Blacking was strongly influenced by the music of Venda; thus we also must look to South Africa and its musics as we search for a philosophy and process of music education.

A third paper was "Traditional Dance Teaching in the Primary Schools of Zimbabwe" by Rabson Ziso. He painted a sad story. Traditional dance is not part of the education system in spite of the fact that the process of teaching traditional dance is educationally sound. Traditional dances include cognitive, psychomotor and affective domains. Learning is active and oral. It occurs through imitation and repetition - through doing. Instruments are affordable and accessible. Traditional dances are part of the heritage of the people. Ziso pleads for traditional dance to be given its rightful place in music education. He concluded by teaching us one of the dances.

The first *Music Africa Directory 1997* was introduced. It is designed to provide useful and relevant information to anyone with an interest in or connection to the South African music industry. This is one of the projects of the Music Industry Development Initiative (MIDI) Trust.

The new executive is Alvin Petersen, National Chairperson; Sue Rijdsdijk, Deputy Chairperson; Ansie Loots, National Secretary, and Alfred Nevhatanda, National Treasurer. Regional representatives are Western Province, Marlene le Roux (pending); Northern Province, Alfred Nevhatanda; Gauteng, Prathima Garbharran; KZN, Elizabeth Oehrle; Zimbabwe, Rabson Ziso. Representatives have still to be elected for the remaining provinces. The decision was taken to hold conferences every two years; thus, we meet again in 1999, and venue is still to be decided. Membership is open to all who support education through music in South Africa. Contact Alvin Petersen at the University of the Western Cape for details.

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*Proceedings of the 6th National Conference of the Southern African Music Educators Society 12-15 July 1995* is available from the Music Department of Wits University.

1995



# EVENTS

## *ISME Commission on Community Music Activity 1998 Seminar*

*July 13-17, 1998, Durban, South Africa, and the*

*XX111 ISME World Conference, Pretoria, South Africa, July 19-25, 1998*

### **CALL FOR PAPERS**

Theme: MANY MUSICS – ONE CIRCLE

At the fifth biennial Seminar held in Liverpool, UK in 1996, the Commission set forth the ideals, characteristics, principles and recommendations for the future development of community music programmes. Further, there were Calls for Action focusing on three primary areas which require attention.

#### **1. Cultural Diversity in Community Music:**

the following initiatives towards a broader concept of cultural diversity in music education were recommended:

- approach music education and music in education from a 'world' perspective (incl. music history);
- establish music practice-orientated pilot projects both outside and within existing structures of music education;
- encourage collaboration and cross-over;
- develop and make available resources stemming from an oral tradition which can offer alternative forms of transmission to the existing notational resources.

#### **2. Teacher Training for Community Music Programmes:** Some initiatives recommended:

- design varied models for teacher training that exemplify the principles of Community Music (such as access, equality of opportunity, active participation)
- generate a database of existing Community Music training programmes

#### **3. Music Technology:** Some initiatives recommended:

- utilise existing and evolving networks of all kinds
- foster collaborations that finance and share technological resources
- recognise that technology is not equally available in all countries and communities

Papers / presentations and practical demonstrations which directly address the above initiatives will be judged by the Commission on quality, relevance to the topic and planned Seminar structure. Proposals from those actively involved in Community Music are particularly welcomed.

### **PROCEDURE FOR SUBMITTING PROPOSALS:**

1. Papers not exceeding 2,000 words, accompanied by an abstract (summary) not exceeding 200 words, or detailed descriptions of presentations or

workshops should be submitted in English.

Papers must be typewritten or word-processed and double-space format.

2. The following must appear at the top of the first page:

(a) the name and full address of the persons(s) submitting, including fax and e-mail location if appropriate;

(b) one of the following statements: "This paper/workshop / presentation is submitted for ..... the ISME Community Music Activity Seminar, Durban, South Africa, July 13-17, 1998"

..... the Commission Sessions at the ISME World Conference July 19-25, Pretoria, South Africa"

..... consideration for both the Durban Seminar and the Pretoria Conference."

3. A short curriculum vitae should be sent with the proposal.

4. It is a condition for the acceptance of proposals that:

(a) the proposer(s) will present in person

(b) the proposer(s) will attend the entire seminar

(c) the proposer(s) will be, or become, a member of ISME

(d) the copyright is vested in ISME

**Proposals must be postmarked AIRMAIL by the end of NOVEMBER 1997 to:**

*Elizabeth Oehrle*, Commission Chair (CMA), Music Department, PBag X10, Dalbridge 4014, Durban 4000, South Africa.

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***The 23rd World Conference of the  
International Society for  
Music Education (ISME)  
19-25 July in Pretoria, South Africa***

**Conference Theme: UBUNTU – MUSIC  
EDUCATION FOR A HUMANE SOCIETY**

Further inquiries contact the ISME Conference Secretariat at  
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